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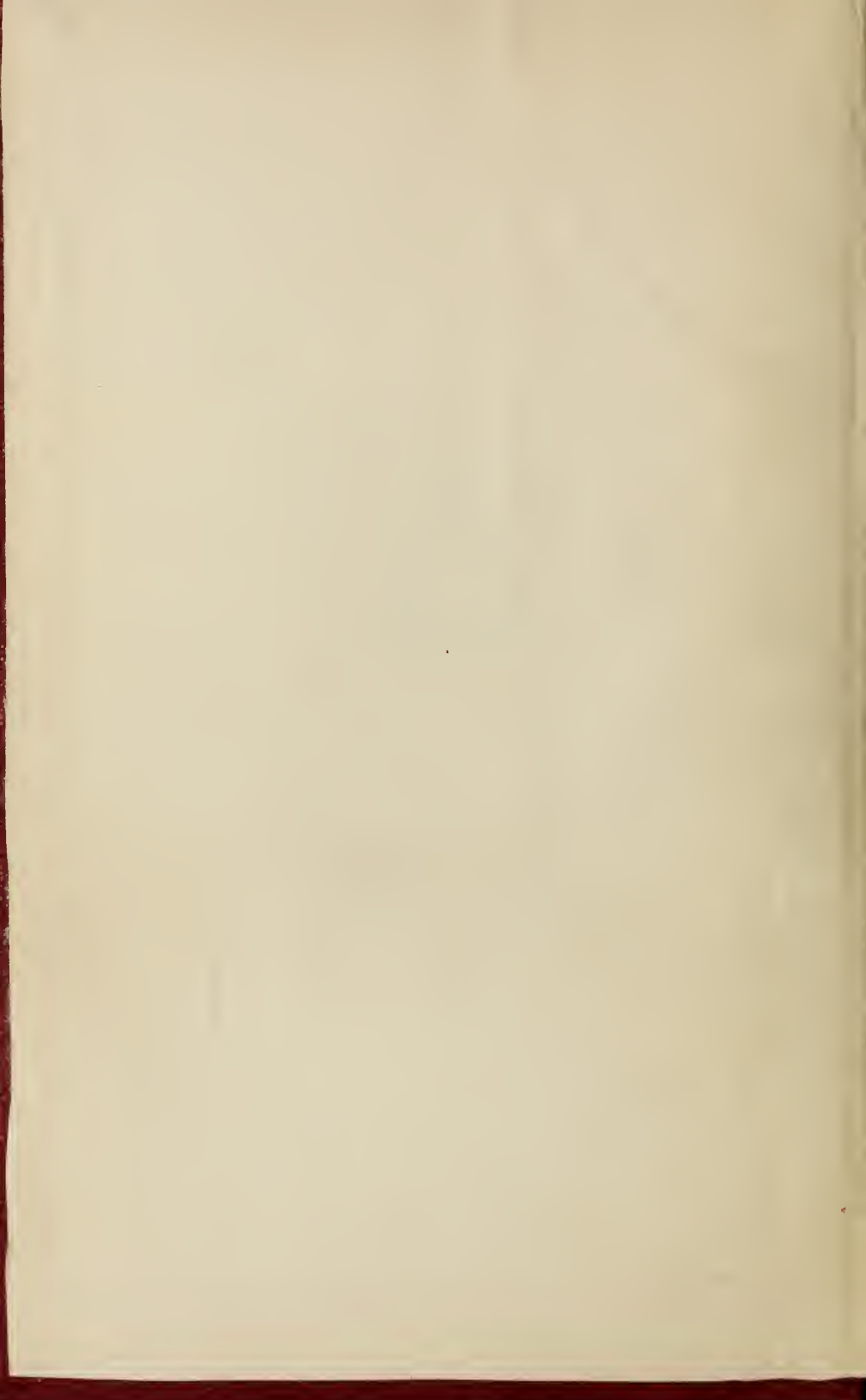
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FEBRUARY

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GORDON GULLICKSON, EDITOR; PUBLISHER: DON ANDERSON, CIRCULATION MANAGER; DON ANDERSON, STAFF ARTIST. PUBLISHED EVERY MONTH AT 1100 25TH STREET WASHI AGTON, D. C., AND COPYRIGHT 1943 BY GORDON GULLICKSON. ONE DOLLAR. U. S. MONEY (TWELVE ISSUES A YEAR).

The Real Jazz?

by nesuhi ortequin



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E
G
N

HUGUES PANASSIE IS TO JAZZ CRITICISM WHAT FREUD WAS TO PSYCHONALYSIS. HE IS ITS ORIGINATOR. EVERY PERSON, ANYWHERE IN THE WORLD, WHO IS SINCERELY INTERESTED IN JAZZ MUSIC OWES A PERSONAL DEBT TO THIS PIONEER FRENCH CRITIC.

ALL THE SIGNIFICANT NEW TRENDS IN THE DEVELOPMENT OF ART IN THE TWENTIETH CENTURY EITHER HAD THEIR ORIGIN IN PARIS, OR REMAINED AT AN UNCERTAIN EXPERIMENTAL STAGE UNTIL THEY WERE ACCEPTED AND RECOGNIZED BY THE "SCHOOL OF PARIS". IT WAS THEREFORE FITTING THAT THE FIRST VOICE THAT WAS RAISED IN DEFENSE OF REAL JAZZ MUSIC SHOULD HAVE COME FROM PARIS; THERE IS NOTHING ILLOGICAL OR SURPRISING IN THIS FACT; ALTHOUGH JAZZ IS AN AMERICAN PHENOMENON, AND MORE SPECIFICALLY THE CREATION OF THE AMERICAN NEGRO, IT IS EASY TO UNDERSTAND WHY THE PECULIARLY ALERT AND PERCEPTIVE INTELLECTUAL CLIMATE OF PARIS BECAME AWARE OF THE GENUINE QUALITIES OF JAZZ BEFORE ANY AMERICAN TOOK THEM SERIOUSLY. A FEW COLLECTORS AND ONE OR TWO WRITERS IN THIS COUNTRY HAD ALREADY DISCOVERED THAT JAZZ WAS AN IMPORTANT AMERICAN ART FORM BEFORE LE JAZZ-HOT WAS PUBLISHED, BUT THEIR SENSE OF VALUES LACKED ANY REAL KNOWLEDGE OR PERSPECTIVE. SO PANASSIE'S FIRST BOOK, IN SPITE OF ITS MANY IMPERFECTIONS, WAS A MOST IMPORTANT EVENT IN THE HISTORY OF JAZZ, BECAUSE IT WAS THE FIRST ATTEMPT TO WRITE INTELLIGENTLY ABOUT ALL THE DIFFERENT ASPECTS OF JAZZ. LE JAZZ-HOT HAD WIDE REPERCUSSIONS IN THE UNITED STATES AND PLAYED A VITAL PART IN ORIENTING MANY AMERICANS TOWARD A MORE THOROUGH RESEARCH OF THE MEANING OF JAZZ. ANYONE IS FREE TO DISAGREE WITH PANASSIE OR TO ATTACK HIS VIEWS, BUT ONE MUST ALWAYS KEEP IN MIND THAT WITHOUT HIS CONTRIBUTIONS JAZZ CRITICISM WOULD VERY PROBABLY BE NON-EXISTENT TODAY.

THERE ARE TWO WAYS TO WRITE BOOKS ON JAZZ. ONE IS THE HISTORICAL METHOD; THE LIVES OF ALL THE IMPORTANT MUSICIANS ARE STUDIED AS CAREFULLY, AND THEIR EXPERIENCES RELATED AS FAITHFULLY AS POSSIBLE. IT IS TRUE THAT THIS METHOD IMPLIES A CERTAIN SELECTION TO BEGIN WITH, BUT THIS SELECTION IS OBVIOUSLY UNAVOIDABLE. THE READER HIMSELF IS ASKED TO DECIDE WHO THE GREAT-EST MUSICIANS ARE. THE RESULT IS A SERIES OF BIOGRAPHIES OF THE GREAT MUSICIANS, AND JAZZMEN WAS AN ATTEMPT IN THIS DIRECTION. PANASSIE'S WORKS REPRESENT THE OTHER POSSIBILITY. HE EVALUATED THE MERITS OF THE JAZZ MUSICIANS ACCORDING TO HIS OWN STANDARDS. HE IS

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ON THE OTHER HAND, HIS STYLE, FULL OF PASSIONATE ADJECTIVES, LEADS HIM TO CONTRADICT HIMSELF IN SEVERAL INSTANCES. ON PAGE 175, HE STATES "...THE ORCHESTRA WHICH IS UNQUESTIONABLY THE MOST MARVELOUS JAZZ HAS KNOWN—DUKE ELLINGTON," AND ON PAGE 203 "(KING OLIVER'S ORCHESTRA) WAS IN MY OPINION THE BEST ORCHESTRA IN THE HISTORY OF JAZZ". THE ONLY CONCLUSION ONE CAN COME TO IS THAT PANASSIE STILL HAS NOT MADE UP HIS MIND ABOUT MANY THINGS.

BUT THE REAL JAZZ DOES INDICATE THAT PANASSIE HAS IMPROVED AS A CRITIC. THE MOST NOTICEABLE IMPROVEMENT IS HIS BELATED DISCOVERY OF THE IMMENSE INFLUENCE OF THE NEW ORLEANS MUSIC ON JAZZ. NEW ORLEANS MUSIC WAS CONSPICUOUSLY ABSENT FROM LE JAZZ-HOT, ALTHOUGH PANASSIE CANNOT BE BLAMED FOR THIS OMISSION, BECAUSE WRITING IN PARIS IN 1934 HE HAD NO MEANS OF FINDING OUT WHAT HAPPENED IN NEW ORLEANS IN 1910. HE MUST HAVE READ JAZZMEN VERY CAREFULLY, AS WE ALL HAVE, AND THE OPENING CHAPTERS OF THAT BOOK MUST HAVE INCITED HIM TO LISTEN MORE ATTENTIVELY TO NEW ORLEANS MUSIC, AS IT DID TO ALL OF US. ANYWAY, PANASSIE ADOPTS A RADICALLY DIFFERENT POSITION IN THIS NEW BOOK. HE KNOWS NOW THAT NEW ORLEANS MUSIC IS THE GREATEST THING THAT HAPPENED TO JAZZ. HE HAS DISCARDED MANY OF HIS FIRST LOVES, SUCH AS BIX OR TESCH OR TEAGARDEN. HE HAS DISCOVERED MA RAINEY AND KID ORY AND JELLY-ROLL MORTON (WHOM HE STILL CALLS "ARCHAIC", WHICH SHOWS PERHAPS THAT HIS METAMORPHOSIS IS NOT QUITE COMPLETED). ONE OMISSION, HOWEVER, IS INCREDIBLE AND INEXCUSABLE. ALTHOUGH IN HIS CHAPTER ON TROMBONE PLAYERS HE MENTIONS SUCH PEOPLE AS WARD SULLOWAY AND "THE BELGIAN, JOSSE BREYERS" (THE NAME OF GEORGE BRUNIES DOES NOT APPEAR ONCE ON THE PAGES OF THE REAL JAZZ!), ANOTHER REGRETTABLE OMISSION IS THAT OF LIL HAROLD.

PANASSIE HAS WRITTEN HIS LATEST BOOK AS IF NO OTHER BOOKS EXISTED ON JAZZ AND WITH THE IMPLICIT BELIEF THAT NONE IS NECESSARY IN THE NEAR FUTURE. THE REAL JAZZ, HOWEVER, IS FAR FROM HAVING THE PERFECTION SUCH A VIEWPOINT COULD JUSTIFY. SEVERAL IDEAS PANASSIE DEVELOPS IN IT ARE HIGHLY DEBATABLE. AT ONE TIME PANASSIE SAYS THAT WHITE PEOPLE CAN ONLY VERY RARELY APPRECIATE THE "REAL" JAZZ, WHEREAS NEGROES ALWAYS CAN. IT SEEMS TO ME THAT TODAY THERE IS NO APPRECIABLE DIFFERENCE IN THE GENERAL TASTE OF WHITE AND NEGRO JAZZ AUDIENCES. (SIDNEY BEECHT'S WIFE ONCE TOLD ME HER FAVORITE SAXOPHONIST WAS JIMMY DORSEY AND THAT IS NOT AN EXCEPTION). ALSO, PANASSIE THINKS THAT AS SOON AS JAZZ MUSICIANS BECAME CONSCIOUS OF THE VALUES IN THEIR MUSIC, THEY IMMEDIATELY MADE IT MORE ARTIFICIAL. THIS MAY BE TRUE IN A FEW CASES, BUT IT CERTAINLY IS NOT THE GENERAL RULE. HE MAKES A MORE SERIOUS MISTAKE WHEN HE STATES THAT NEW ORLEANS MUSIC CONSISTS OF PURE IMPROVISATION. BECAUSE MANY NEW ORLEANS MUSICIANS COULD NOT READ, IT DOES NOT FOLLOW THAT THE TUNES THEY PLAYED DID NOT HAVE SIMPLE ARRANGMENTS WHICH THE MUSICIANS MEMORIZED.

AS A CRITIC PANASSIE IS A "MIDDLE-OF-THE-ROADER". HIS SINCERITY IS UNQUESTIONABLE, HIS ENTHUSIASM SHOWS HOW DEEP HIS AFFECTION FOR JAZZ MUSIC IS, AND HE AL-

IS THE ESSENCE OF ALL ART CRITICISM. IN ACTING TO THE MARY
ONLY POSSIBLE WAY, AND JAZZ COULD NEVER BECOME A
MATURE ART-FORM WITH HEALTHY CRITICISM.

THE REAL JAZZ, PANASSIE'S NEW WORK (SMITH AND DUR-
RELL, \$2.50) IS A VERY AMBITIOUS BOOK. THE AUTHOR
SETS OUT TO SAY THE FINAL WORD ON EVERY JAZZ MUSICIAN
HE CONSIDERS IMPORTANT FROM THE BEGINNINGS OF JAZZ
UNTIL THE PRESENT DAY. IMMEDIATELY THE MOST FLAGRANT
OF PANASSIE'S WEAKNESSES BECOMES APPARENT: HE IS TOO
CERTAIN OF THE UNIVERSALITY OF HIS OPINIONS. HE IS TOO
DOGMATIC, HE ATTACHES TO MUCH FINALITY TO HIS OWN
VIEWS. FOR INSTANCE, HE HAS EVERY RIGHT TO THINK
THAT JIMMY NOONE IS THE GREATEST CLARINETIST IN JAZZ,
BUT SOMEONE ELSE WOULD BE EQUALLY RIGHT IN CONSIDER-
ING JOHNNY DOODS, OR EVEN BENNY GOODMAN, AS THE MOST
WONDERFUL; BUT PANASSIE GIVES THE IMPRESSION THAT
SUCH VIEWS WOULD BE PREPOSTEROUS AND THAT EVERYONE
MUST ACCEPT THAT NOONE IS THE GREATEST, WHICH IS AL-
MOST CHILDISH. HIS DESIRE TO CLASSIFY MUSICIANS AND
TO DRAW THE ORDER OF THEIR IMPORTANCE IS REVEALED ALL
THROUGH THE BOOK AND SOON BECOMES IRRITATING (FOR EX-
AMPLE: "NEXT TO LOUIS ARMSTRONG, TOMMY LADNIER IS
UNQUESTIONABLY THE GREATEST OF ALL TRUMPET PLAYERS").

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0000 JAZZ HAD OIED OUT OR BELIEVE THAT SWING MUSIC IS
0000 MUSIC, TOO. MANY JAZZ LOVERS REFUSE TO ADMIT
THE SECOND ALTHOUGH THEY EVEN MORE STRONGLY REFUSE TO
ADMIT THE FIRST. PANASSIE IS MORE REALISTIC. IN HIS
OPINION, BASIE AND ELLINGTON REPRESENT JUST AS MUCH
"REAL" JAZZ AS MORTON AND OLIVER. THAT SUCH A BROAD
VIEWPOINT HAS ITS DANGERS AND PERHAPS ITS CONTRADI-
CTIONS ODES WITHOUT SAYING. TO THE QUESTION: WHAT IS
THE "REAL" JAZZ, PANASSIE GIVES A VAGUE AND UNSATI-
FACTORY ANSWER.

THIS BOOK WILL BE MOST HELPFUL TO PERSONS WHOSE
INTEREST IN JAZZ IS NEW. IT IS TO BE HOPED THAT THEY
WILL NOT THINK IT IS COMPLICATED AND TECHNICAL, AND
THAT THEY WILL BUY IT. BUT OLD-TIME COLLECTORS WILL
FIND REALLY NOTHING OF GREAT INTEREST OR ORIGINALITY
IN IT. THE INFORMATION IT CONTAINS IS NOT NEW, AND
THESE COLLECTORS ALREADY KNOW WHOM THEY LIKE AND WHY.
AND ALL THOSE WHO HAVE TRIED HAVE REALIZED HOW DIFFI-
CULT IT IS TO DESCRIBE WITH WORDS THE STYLES OF VARI-
OUS MUSICIANS AND EXACTLY WHAT MAKES ONE DIFFERENT
FROM ANOTHER. CLICHES ARE INEVITABLE, AND PANASSIE'S
PROSE, IN SPIITE OF ITS ELEGANCE, IS FULL OF CLICHES.

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COL (1) NAMES OF TUNES; COL (2); LABEL/COL(3) CATALOG NUMBER; COL (4) PRICE OFFERED; COL (5) COLLECTOR'S NAME.

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Vo 2997 — CUTH

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WILLIE THE WEEPER

OK 8482 — VANG

SUGARFOOT STRUT AND FIREWORKS

VOCALION — VANG

IRISH BLACK BOTTOM

OK 8447 — VANG

GULLY LOW BLUES

OK 8474 — VANG

KEYHOLE BLUES

ANY LABEL — VANG

CORNET CHOP SUEY

OK 8320 — WHIT

BIG FAT MA AND SKINNY PA

OK 8379 — DART

I'M GONNA GITCHA

OK 8343 — DART

SUNSET CAFE STOMP

OK 8453 — DART

(ANY RE-ISSUES ON VOCALION)

Vo — — DART

COME BACK SWEET PAPA

OK 8318 — KVAL

KING OF THE ZULUS

OK 8396 — KVAL

YOU MADE ME LOVE YOU

OK 8447 — KVAL

BIG FAT MA

OK 8379 — KVAL

SWEETHEARTS ON PARADE

CO 2688 — KVAL

IRISH BLACK BOTTOM/YOU MADE

OK 8447 5.00 STEA

MELANCHOLY BLUES/KF-WHOLE BLUES

OK 8406 4.00 STEA

WEARY BLUES/THAT'S WHEN I'LL COME OK

OK 8519 2.50 HURN

MAHOAGY HILL/BEAU KOOL(NEW-REISSUED)

VI 36084 5.00 GRIT

(ANY LATE OKENS & VICTORS)

OK — GRIT

(ANY HOT 5 OR 7 IN VO CONG.MIN.)

— — 3.00 BALL

(ANY ACCOMPS ON OK)

OK 8299 4.00 BALL

ORIENTAL STRUT/YOU'RE NEXT

OK 8357 4.00 BALL

DROPPIN' SHUCKS/WHO'S IT

OK ANY 4.00 BALL

KING OF THE ZULUS/LONESOME

OK 8436 4.00 BALL

JAZZ LIPS/SKID OAT OE OAT

OK 8379 — MELT

BIG FAT MA AND SKINNY PA

OK 8447 — MELT

IRISH BLACK BOTTOM

OK 8474 — MELT

WILLO MAN BLUES

OK 8474 — MELT

ORIENTAL STRUT/YOU'RE NEXT

OK 8299 5.00 YOUN

(ANY EXCEPT REISSUES)

OK — WALT

GUS ARIHEIM

SUZANNE

VI 24235 — LIQU

MILDRED BAILEY

Vo 3553 1.00 WHIT

ROCKIN' CHAIR

BR 6587 1.00 WENZ

LAZY BONES

PARA 12875 1.00 STUR

ENOURANCE STOMP

Vo 1379 .75 YOUN

SMARTY/LISTEN MY CHILDREN

ANY — ROBB

MAPLE LEAF RAG/SWEETIE OEAR

BR 8242 1.00 WALO

SOMEBODY STOLE MY OAL

VI 26123 3.00 O11L

BUNNY BERIGAN

VARI 587 2.00 BUCH

LIMEHOUSE BLUES/INDIANA

VARI 657 2.00 BUCH

EGG T LOE/SECRET LOVE

— — OART

(ANY)

Vo 1100 3.50 STEA

BLUES STAMPEDE/EASY COME

Vo 1099 5.00 TREU

I'M GOIN' HUNTING' (NEW)

Vo 1100 5.00 TREU

BLUES STAMPEDE (NEW)

— — OART

(ANY)

Vo 1135 3.00 STEA

BEARY WAY BLUES/POINTIN' PAPA

Vo 1130 3.00 STEA

HOT STUFF/HAVE MERCY

— — 83-6 ALEX

(ANY BOLD, ANY LABEL)

— — 83-5 ALEX

(ANY OWLB WITH OODBOB)

— — 4.00 BALL

(ANY)

— — OART

BEARY WAY BLUES/POINTIN' PAPA

Vo 1135 3.00 STEA

HOT STUFF/HAVE MERCY

— — 83-6 ALEX

(ANY BOLD, ANY LABEL)

— — 83-5 ALEX

(ANY OWLB WITH OODBOB)

— — 4.00 BALL

PUTNEY DAVID JOE

YOU'RE A HEAVENLY THING/MY BLUE

Vo 2935 — KENO

(ANY SOLQ)

— — 4.00 BALL

WILLO BILL DAVIDSON

ON A BLUES KICK/1 SURRENDER OEAR

CL — LEVI

ON A BLUES KICK/1 SURRENDER OEAR

C.I. 102 — ROBB

OXIETLAND JUG THUMPERC

SOCK THAT THING/ORIENTAL MAN

PARA 12594 3.00 STEA

OXIEE RHYTHM KINGS

BR 7127 3.50 TREU

WANG WANG BLUES

HA 407 — MELT

JOHNNY DODDS

Vo 15632 7.00 STEA

CLARINET WO/BLE/SAN

BR 3574 2.50 STEA

NEW ST. LOUIS BLUES/Oh LIZZIE

BR 3585 2.50 STEA

LOVE LESS LOVE/19TH ST.

PARA 12483 2.50 STEA

RAILROAD BOOMER/FRANKIE & JOHNNIE

OK 49417 2.50 STEA

OH OADOO

PARA 12471 6.00 BALL

LOVELESS LOVE/NINETEENTH ST.

PARA 12483 7.00 BALL

(ANY CHI FOOTWARMERS ON OK OR VO)

— — 2.00 BALL

ODORSEY BROTHERS

OK 41138 — LIQU

MY KINOA LOVE

OK 41181 — LIQU

SPELL OF THE BLUES

OK 41138 — LIQU

— —

— —

ODORSEY'S CLAMBAKE SEVEN

VI 25363 1.25 TREU

VOL VISTU DAILY STAR (NEW)

VI 26370 1.25 TREU

SHOOT THE SHERBERT (NEW)

— —

BLIND WILLIE DUINN'S GIN BOTTLE FOUR

OK 8711 — GAYL

GUITAR BLUES (NEW)

— —

DUKE ELLINGTON

OK 8746 — VANG

BLUES OF THE VAGABOND

OK 8750 — VAND

LAZY OUIKE

OK 8521 — VAND

BLACK & TAN FANTASY (#C)

OK 8675 — VANG

GOIN'TO TOWN

VI 39143 — VANG

SWEET OREAMS OF LOVE

OK 8669 — VANG

OLD MAN BLUES

VI 36049 — VANG

CREOLE RHAPSODY

BR 20105 — WHIT

ST. LOUIS BLUES

BR 6285 .75 WHIT

ROSE ROOM

Vo 1086 5.00 RODE

SONG OF THE COTTON FIELD

— — GRIT

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TROMBONE BLUES

CO 953 — MELT

EAST ST. LOUIS TOODLE-OO

— — MELT

THE GREPPER

BR 6038 — MELT

CREOLE RHAPSODY

BR 3987 OR 6602 MELT

YELLOW OOO BLUES

OK 8623 — MELT

HOT AND BOTHERED (NEW)

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(ANY ELLINGTON SMALL UNITS)

ANY — ROBB

BLACK & TAN FANTASY SWAMPY RIVER (NEW)

OK — 2.75 MULL

BIRMINGHAM BREAKDOWN/EAST ST.L.

BR 4705 3.00 YOUN

JOLLY OOO/JAZZ CONVOLUTIONS

BR 4705 3.00 YOUN

SLIPPERY HORN/JOROP ME OFF AT HAR.

BR 6527 1.50 YOUN

OLIMPIENUDO IN BLUE/CRESCEENDO IN

BR 8004 1.50 YOUN

DUCKY WUCKY/BUNDLE OF BLUES

BR 6607 1.50 YOUN

LIOHNIIN'/JAZZ COCKTAIL

BR 6404 1.50 YOUN

SADDEST TALE/SUMPIN' ABOUT RHYTHM

BR 7310 1.50 YOUN

SOLLITUDE/MOONLLOW

BR 6987 1.50 YOUN

BLACK & TAN FANTASY/SOLLOQUY

BR 3526 3.00 YOUN

YELLOW OOO BLUES/1180MIHOO BL.

BR 3987 3.00 YOUN

JUNOLE JAMBOREE/SNAKE HIP OANCE

OK 8720 3.00 YOUN

DUOLE CALL RAOO/SWEET MAMA

HA 577 2.50 YOUN

— —

BR AIR6 1.50 YOUN

— —

— —

LEN FRESHMEN

FRESHMAN HOP/BAG O' BLUES
 PAT OR PE ——— KEND
 PAT 37054 7.50 TREU
 HERSEL THOMAS
 SUITCASE BLUES/HERSEL BLUES
 OK 8227 4.00 BALL
 3-JUNSH VE BABY
 OK 8326 5.00 FEHE

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TRUMBOLGY

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TAKE YOUR TOMORROW

JOE TURNER

LIZA

ULAP 1573 2.00 WENZ

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DAVIS ST. BLUES

VI 21598 ——— WALT

JOE VEJULTI

TEA TIME

RZMR 1508 2.00 WENZ

SPECIAL DELIVERY BLUES

OK 8329 ——— MELT

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(ANY)

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SW SW13 ——— GAYL

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PAUL WHITEMAN

CONCERTO IN F

CO 40140 ——— HOLL

MELANCHOLY BABY

CO 50068 1.50 WALS

DARONELLA

VI 25238 1.00 WALS

TRAIN'T SO HONEY

CO 1444 1.25 WALS

(PAUL WHITEMAN, CONTINUED)

SUPPSSIN'
 GREAT DAY
 AFTER YOU'VE GONE
 LIQU
 CO 1862 ——— LIQU
 CO 2023 ——— LIQU
 CO 2098 ——— LIQU

WHOOPEE MAKERS

FLAMING YOUTH
 FAREWELL BLUES
 RE 8874 ——— MELT
 VE 7121 ——— KENO

CLARENCE WILLIAMS

(ANY WITH LOUIS ARMSTRONG)
 EVERYBODY LOVES MY BABY
 OK 8181 ——— DART
 OK 40321 ——— KWAL
 CAKE WALKING BABIES
 OK 40321 7.50 ROGE
 TEXAS MORNER/NEW ORLEANS HOP SCOP OK 8171 5.00 BALL
 CAKE WALKING BABIES
 OK 40321 6.00 BALL
 COAL CART BLUES/SANTA CLAUS BOUES OK 8245 6.00 BALL
 PAPA DE DADA
 OK 3215 5.00 BALL
 (ANY WITH ARMSTRONG)
 OK ——— WALT

JABBO WILLIAMS

PF PRATT CITY BLUES
 (ANY)
 PARA 13141 5.00 ROGE
 ——— 5.00 BALL

TEDDY WILSON

JUST A MOOD
 ALIN'T MISBEHAVIN'/HONEYBUCKLE ROS BR 7973 ——— WHIT
 BR 7964 ——— WHIT
 COQUETTE
 BR 7943 1.00 WENZ

WOLVERINES

TIGER RAG
 HRS 24 ——— HOLL
 SENSATION/TODLIN' BLUES
 HRS 23 1.00 WALS
 BIG BOY/TIGER RAG
 HRS 24 1.00 WALS
 JAZZ ME BLUES/OH BABY
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 ROYAL GARDE'N BLUES
 HRS 26 1.25 WALS
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 VO 1220 5.00 ROGE

WYNN'S CREOLE BANDO

CRYN' MY BLUES AWAY (NEW)

VO 1218 3.50 TREU

JIMMY YANCEY

THE FIVES/JIMMY'S STUFF
 SA 12008 2.25 STEA

Conscientious Objection by eugene williams

REFERRING TO THE PERSONNEL OF OBSCURE RECORDS IN A RECENT ISSUE OF JAZZ MAGAZINE, COLLECTORS' COLUMNIST WILLIAM C. LOVE SUGGESTED THAT "NAMES SHOULD BE GIVEN ONLY IN CASES WHERE IDENTITY IS WELL ESTABLISHED AND WELL-KNOWN." IN THE SAME COLUMN, MR. LOVE VIGILATED HIS OWN WISE RULE SO FANTASTICALLY THAT HE PROVIDED A PERFECT EXAMPLE OF THE WRONG WAY TO GO ABOUT INCREASING OUR KNOWLEDGE OF RECORDS.

ANNOUNCING THE DISCOVERY ON CHALLENGE 803 OF IRONSONE MAN, BY THE GOLDEN MELODY MEN, HE WENT ON TO SAY "THE CORNET IS PLAYED BY FREOOLE KEPPARD". AT FIRST, HE THOUGHT HE HAD FOUND A THIRD SIDE FROM THE KEPPARD JAZZ CARONALS OATE (STOCK YAROS STRUI), FOR THE MASTER NUMBERS ARE ADJACENT; BUT THEN HE DISCOVERED THAT IRONSONE MAN "ALSO APPEARS ON PARAMOUNT 12411 BY PRESTON JACKSON AND HIS UPTOWN BAND," WITH KEPPARD, AGAIN, ON THE OTHER SIDE, YEARNING FOR MAN DALAY. "THE KEPPARD AND JACKSON OICES MUST HAVE BEEN CUT AT THE SAME TIME," HE CONTINUED, "AND THE HOPE IS THAT THERE MAY BE OTHER SIDES IN EXISTENCE..."

THE SINGLE AUTHENTIC FACT IN ALL THIS BALDERDASH IS THAT PRESTON JACKSON'S PARAMOUNT RECORDING OF IRONSONE MAN HAS BEEN FOUND ON THE CHALLENGE LABEL. BY REPORTING THAT AND NOTHING MORE, BILL LOVE COULD

MEAN ON THE DATE AND ONLY SOURCE OF AUTHENTIC INFORMATION, THOUGH THE CLARINET PLAYER MIGHT HAVE BEEN EITHER DODOS OR O'BRYANT, PROBABLY THE LATTER, SINCE IT SOUNDED, TO US, MORE LIKE FIRST-CLASS O'BRYANT THAN SECOND-CLASS DODOS, WE SUGGESTED O'BRYANT FOR A TENTATIVE IDENTIFICATION, SUBJECT TO CORRECTION. SO WHEN BILL LOVE, WITHOUT MENTIONING THIS EVIDENCE TO THE CONTRARY OR BRINGING FORWARD ANY NEW EVIDENCE, BURSTS THAT THE CLARINET IS "INDISPUTABLY" DODOS, I UNSUPPOSEDLY OPINION.

MR. LOVE SAYS THE CLARINET ON STOCK YARDS STRUI IS "INDISPUTABLY" JOHNNY DODOS; I SAY THAT IT'S PROBABLY, OR AT LEAST POSSIBLY, JIMMY O'BRYANT. I SAY THAT THE CORNET ON IRONSONE MAN IS PROBABLY SHIRLEY CLAY AND CERTAINLY NOT FREDDIE KEPPARD, WHOM MR. LOVE (NO DOUBT INDISPUTABLY) THINKS IT IS. IN-DESPUTABLY EITHER MR. LOVE OR MYSELF MUST HAVE A BAD EAR AND, WHAT IS WORSE, A GREAT DISRESPECT FOR SYM-TATIC PROCEDURES IN RECORD RESEARCH.

ALL THIS MAY SEEM UNIMPORTANT, BUT IT IS NOT. ALTHOUGH PEOPLE WHO INSIST ON KNOWING WHO PLAYED WHICH INSTRUMENT ON EVERY RECORD CAN BE VERY ANNOYING (IF THEY HAPPEN TO BE ANNOYING PEOPLE), THAT KIND OF KNOWLEDGE IS ESSENTIAL TO A REAL KNOWLEDGE OF JAZZ. IF OUR INTEREST IN JAZZ IS TO BE MORE THAN SENTIMENTAL ENTHUSIASM OR A VARIETY OF THE PHILATELIC AFFLICTION, WE MUST STUDY THE MUSIC ATTENTIVELY. AND SINCE JAZZ IS PERSONAL EXPRESSION — OR, TO USE A CLUMSY

WEEZ MEZZROW

BLUES IN DISGUISSE/THAT'S HOW I FELT 25636 1.00 ROBB
 RAILROAD MAN/DRAZY ABOUT MY GAIL BR 4839 --- SMIG
 STRUT MISS LITZIE/KEEP HARLEM BR 4983 --- SMIG
 MILLS TEN BLACKBERRIES
 BLACK AND TAN FANTASY VE 7082 --- MELT

JELLY ROLL MORTON

SOMEWAY SWEETHEART
 GRANAPA'S SPELLS ANY LABEL --- VANS
 BEALE ST. BLUES ANY LABEL --- VANS
 WOLVERINE BLUES ANY LABEL --- VANS
 KANSAS CITY STOMPS BB 5109 --- VANS
 DEEP CREEK BLUES BB --- VANS
 PEP BB --- VANS
 JERSEY JOE BB --- VANS
 MISSISSIPPI M'LOREO BB --- VANS
 TURTLE TWIST BB --- VANS
 OIL WELL BB --- VANS
 STROKIN' AWAY BB 8302 --- VANS
 FICKLE FAY CREEP BB --- VANS
 (ANY GENNETT SOLO BUT THE PEARLS) GE --- 5.00 ALEX
 MUDDY WATER BLUES PA OR PU 5.00 BALL
 MR. JELLY LORO GE 3259 4.00 BALL
 LONDON BLUES/SOME DAY SWEETHEART OK 8105 9.00 BALL
 BILLY GOAT STOMP/HYENA STOMP VI 20772 2.00 BALL
 (ANY SOLO NOT ON VICTOR)
 BIG FAT HAM PARA 12050 4.00 BALL
 (ANY MORTON'S PEPPERS ON VICTOR) VE --- ROBB
 (ANY PLANO SOLOS ON GENNETT, NEW)
 (ANY SOLOS, EXCEPT REISSUES)

MOUND CITY BLUE BLOWERS

HELLO LOLA VI 38100 --- WHIT
 (ANY) --- 4.00 BALL

ROMEO NELSONNEW ORLEANS BOOTBLACKS

FLAT FOOT/MAO OGG CO 14337 3.50 STEA
 MIXED SALAD/I CAN'T SAY CO 14465 3.50 STEA
 FLAT FOOT/MAO OGG CO 4337 3.00 HURN
 I CAN'T SAY/MIXED SALAD CO 14455 3.00 HURN
 (ANY) CO --- 2.00 BALL
 (ANY) CO --- WALT

NEW ORLEANS RAMBLERS

THAT'S THE KIND OF MAN FOR ME ME 12130 --- KEND

NEW ORLEANS RHYTHM KINGS

(ANY GE OR DK) --- 3.00 BALL
 WOLVERINE BLUES GE 5102 --- MELT
 THAT OA DA STRAIN GE 5106 --- MELT
 MR. JELLY LORO GE 5220 --- MELT
 LONDON BLUES GE 5221 --- MELT
 TIN ROOF/SAN ANTONIO DE 161 --- ROBS
 PANAMA/JAZZ IT BLUES DE 162 --- ROBB
 (ANY ON GENNETT, NEW) --- 2.50 MULL

NEW ORLEANS WANDERERS

PERJUJO ST. BLUES (U.H.C.A., OK) CO 608 --- KWAL
 TOO TIGHT/PAPA OIP CO 735 --- KWAL
 PAPA DIP/TOO TIGHT CO 735 2.50 HURN
 PAPA OIP/TOO TIGHT CO 735 2.00 BALL

FRANKIE NEWTON

WHO/BLUES MY BABY GAVE
 JAM FEVER/JITTERS
 FRANKIE'S JUMP/TAB'S BLUES

RED NICHOLS

CHINATOWN/ON THE ALAMO
 CHINA BOY/PEP OI MY HEART
 ROCKIN' CHAIR/WHY HONEY'S LOVIN'
 ON REVIVAL DAY
 CORRINE CORRINA
 SHEKID OF ARABY

REISSUES

83 10216 --- SMIG
 VO 4851 1.00 YOUN
 VO 4821 1.00 YOUN
 BR 4363 --- SMIG
 BR 4877 --- SMIG
 BR 6013 --- SMIG
 BR 6026 --- SMIG
 BR 6056 --- SMIG
 BR 4885 --- KOUT
 BR 4885 --- KOUT

LULIS RUSSELL

PLANTATION JOSS
 PEE WEE RUSSELL
 (ANY)
 RAYMOND SCOTT
 WHEN COOTIE LEFT THE DUKE
 SEAMER'S SEATERPEDES

BEALE ST. BLUES (NEW)

DOIN' YO J GOOS (NEW) VI 22303 2.00 TREU

ARTIE SHAW

CONCERTO FOR CLARINET VI --- 1.50 WHIT

"12" JAZZ CLASSICS"

SOPHISTICATED LADY ANY --- WHIT

SHE'S FUNNY THAT WAY

BODY AND SOUL ANY --- WHIT

THE BLUES

NIGHT AND DAY BR 7947 1.30 WHIT

SLOUX-CITY SIX

FLOCK O' BLUES GE 5569 --- HOLL

BESSIE SMITH

ST. LOUIS BLUES CO 14064 --- WHIT

EMPTY BEG BLUES

YOU'VE BEEN A GOOD OLE WAGON CO 14079 --- WHIT

CLARA SMITH

MY JOHN BLUES (NEW) CO 14077 5.00 TREU

JABBO SMITH

TANGUARD BLUES BR 7101 2.50 STEA

DECATUR ST. TUTTI

LINA-BLUES/ROONIN' THE BLUES BR 7078 2.50 STEA

SAU SHA STOMP/LET'S GET TOGETHER

DECATUR ST. TUTTI (EX.) BR 7079 3.50 TREU

LINA BLUES (EX.)

BR 7087 3.50 TREU

PINETOP SMITH

BIG BOY THAT CAN'T O THAT VO 1256 3.00 BALL

I'M SOBER NOW/I GOT MORE SENSE

(ANY IN EX OR NEW CONDITION) VO 1256 3.00 BALL

SMITH'S GUITBCKETERS

WAKE UP, SINNERS(NEW) VO 1560 3.00 TREU

EOOLIE SOUTH & REINHART

SOMEBODY LOVES ME SW SW31 --- GAYL

MUGGY SPANLER

LIVERY STABLE BB 10518 .75 WENZ

SPECKLED RED

LOUISE BALTIMORE (NEW) BB 8012 1.00 TREU

STATE STREET RAMBLERS

WEARY WAY BLUES/COOTIE STOMP GE 6232 3.00 STEA

JOE SULLIVAN

LITTLE ROCK GETAWAY/JUST STROLL DE 600 --- ROBB

GIN MILL BLUES/HONEYBUCKLE(NEW)

MY LITTLE PRIDE/MINOR MOOD (NEW)BRF OR BRE 2.25 MULL

ERSKINE TATE

STOMP OFF LET'S GO/STATIC STRUT ANY 4.00 STEA

STOMP OFF LET'S GO/STATIC STRUT

STOMP OFF LET'S GO/STATIC STRUT VO 15372 --- MELT

JASPER TAYLOR'S STATE ST. BOYS

STOMP TIME BLUES PARA 12409 4.00 STEA

MONTANA TAYLOR

DETROIT ROCKS/INJOANA AVE.STOMP VO 1419 4.00 BALL

JACK IFARGOEN

STARS FELL ON ALABAMA BR 6993 --- WHIT

BEALE STREET BLUES

ROCKIN' CHAIR CR 3017 --- WHIT

PLANTATION MOONS

VAR 8218 1.50 WHIT

THE BLUES

STARS FELL ON ALABAMA BR 6993 3.00 GILL

OL' PAPPY

STARS FELL ON ALABAMA/YOUR GUESS BR 5790 2.00 GILL

(ANY ON H.R.S.)

HRS 6993 --- KEND

ROBB

Wanted

FLETCHER HENDERSON

POOR LITTLE ME(5811)(EXC.) ANY 3.00 FEHE
POPULAR ST. BLUES/12TH ST. BLUES(EXC.) PAT 3214 3.00 FEHE
SHANGHAI SHUFFLE/DREAMY EYES(EXC) PAT 36157 3.00 FEHE
PRINCE OF WAIVES/MANDY (EXC.) PARA 20367 5.00 FEHE
STOCKHOLM STOMP BR 3460 — HELT
EVERYBODY LOVES MY BABY AUJAX 17109 2.50 YOUN
MEANEST KINO O'BLUES/NAUGHTY MAN CO 249 3.00 YOUN

ALEX HILL

TOOGALOO SHOUT (NEW) VO 1493 2.00 TREU
STOMPIN' FEM OOMW/TACK HEAD BLUES VO 1270 — WALT
BILLIE HOLIDAY VO 3288 1.95 WHIT
BILLIE'S BLUES VO 3605 1.00 WHIT
BORN TO LOVE VO 3334 — KENO
LET'S CALL A HEART/ONE, TWO, SUTTON VO 3334 — KENO
BORN TO LOVE/A SAILBOAT IN THE M. VO 3605 — KENO

ART HODES

FOUR OR FIVE TIMES/I'VE FOUND SIG — LEVI

HUOSON-DELANE

SOPHISTICATED SINGS/MALO'S NIGHT MA 103 — CHAM
STARBUST/BUGLE CALL RAG MA 125 — CHAM

RUD JACOBSON

(ANY) SIG — LEVI

LONNIE JOHNSON & BLIND WILLIE OUNN

HAVE TO CHANGE KEYS TO PLAY(NEW) DK 8637 — GAYL
DEEP MINOR STOMP (NEW) DK 8743 — GAYL
MIDNIGHT CALL BLUES(NEW) OK 8818 — GAYL

MARGARET JOHNSON

CHANGEABLE OADY (NEW) DK 8185 6.50 TREU

JAMES P. JOHNSON

HARLEM STRUT (NEW) BL-SW. 2026 3.00 MULL

JIMMY JOHNSON ORCHESTRA

BACKWATER BLUES (NEW) VO 4903 1.00 TREU

PETE JOHNSON

BUSS ROBINSON BLUES SA 12006 2.00 STEA

JOLLY JIVERS

JOOKIT VO 02532 1.00 STUR

RICHARD W. JONES' JAZZ WIZARDS

BABY O' MINE (NEW) OK 8390 3.50 TREU

KANSAS CITY FRANK MELROSE

JELLY ROLL STOMP GE 5585 5.00 ALEX
PASS THE JUG BR 7062 2.00 WENZ
PASS THE JUG/JELLY ROLL STOMP BR 7062 — WALT
KENTUCKY GRASSHOPPERS BA 6295 7.50 TREU
FOUR OR FIVE TIMES(NEW)

SAW LANIN

A LANE IN SPAIN OK 41228 — WHAR

SUSTIANNA

OK 41228 — LIQU

MEAOE LUX LEWIS

DEEP FIVES/BLUES OF LUX SA 12003 2.25 STEA
CLOSIN' HOUR BLUES/FAR AGO SA 12004 2.25 STEA
(ANY PA WITH LEWIS ON IT) — 5.00 BALL
DON'T PUT THAT THING PARA 13030 4.00 WENZ

LILL'S HOT SHOTS

GEORGIA 50-60/DROP THAT SACK ANY — STEA
GEORGIA 50-60/DROP THAT SACK ANY 10.00 BALL
GEORGIA 50-60/DROP THAT SACK BR OR VO WALT

VIRGINIA LISTON

YOU'VE GOT THE RIGHT KEY OK 8173 — DART
EARLY IN THE MORNING (NEW) OK 8187 6.50 TREU

CRIPPLE CLARENCE LOFTON

STREAMLINE TRAIN SA 12003 2.00 STEA
(ANY) — 3.00 BALL
MONKEY MAN BLUES VO 02951 1.75 WENZ
BROWN SKIN GAL ME 61166 2.00 WENZ
BROWN SKIN GALS/PLAYHOUSE ME 61166 — WALT

FREDDIE NICHOLSON

TEE ROLLERS RUB BR 7220 1.00 STUR
RED NORVO BR 6906 2.25 WENZ
OCTOPUS PARA 12245 1.50 STUR

JIMMIE O'BRYAN

DRUNK MAN'S STRUT KING OLIVER
MABEL'S OREAM

HIGH SOCIETY

OPPERMOUTH BLUES OK 6235 10.00 ROGE
ROOM RENT BLUES HRS 12 2.50 STEA
RIVERSIDE BLUES OK 8148 4.50 STEA
MABEL'S OREAM OK 40034 4.00 STEA
CHIMES BLUES/FROGGIE MOORE GE 5135 5.00 3BALL
SNAKE RAG GE 5184 5.00 BALL

SOUTHERN STOMP

MABEL'S OREAM/RIVERSIDE BLUES GE 5274 4.00 BALL
SNAKE RAG/HIGH SOCIETY PARA 12088 9.00 BALL
OPPERMOUTH/WHERE OIO YOU STAY OK 4933 8.00 BALL
JAZZIN' BABIES BLUES OK 4918 8.00 BALL
ROOM RENT BLUES/I AIN'T GONNA OK 4975 8.00 BALL
WORKING MAN/RIVERSIDE BLUES OK 8148 9.00 BALL

ORIGINAL TUNECO JAZZ ORCHESTRA

(ANY) OK — WALT

ORY'S SUNSHINE ORCHESTRA

ORY'S CREOLE TRUMBONE/SOCIETY BL-SUN 3003 — WALT
RIVERSIDE BLUES PARA 20292 — MELT
ROOM RENT BLUES OK 8148 — MELT
WEST END BLUES VO 1189 — MELT
(ANY GE, OK, CO, PARA) VO — WALT

JACK PETTIS

BUGLE CALL RAG/BAG O' BLUES OK 41410 — KENO
SWEETEST MELODY (NEW) OK 41411 2.00 TREU

BEW POLLACK

TWO TICKETS TO GEORGIA VI 24284 3.00 GILL
TWO TICKETS TO GEORGIA VI 24284 — CHAN
(ANY COLUMBIAS) CO — CHAM

LOUIS PRIMA

PUT ON AN OLD ETC.(NEW) BR 7419 1.25 TREU
SWING ME WITH RHYTHM (NEW) BR 7431 1.25 TREU

QUINETTE OF FRANCE

BOLERO/MABEL (12 INCH)(NEW) GRF L1046 5.00 GAYL
RUNNIN' WILLO (NEW) HMV 88614 — GAYL

THE RADIIOTES

I DON'T KNOW WHY/LOVE LETTERS CO 2540 — KENO
(ANY) PARA — WALT

CLARK RANDALL

TROUBLESOME TRUMPET BR 7415 — CHAM
IF YOU'RE LOOKING FOR SOMEONE BR 7466 — CHAM

RED UNION JAZZ BABIES

CAKE WALKING BABIES/OFF ALL THE. GE 5627 10.00 BALL
SANTA CLAUS BLUES/TERRIBLE BLUES GE 5607 5.00 YOUN
CAKE WALKIN' BABIES/OFF ALL WRONGS GE 5627 5.00 YOUN

QUANGO REINHARDT

YOU RASCAL YOU(NEW) SW SW35 5.00 GAYL
St. LOUIS BLUES(NEW) SW SW7 3.00 GAYL

JOSEPH ROBECHAUX

52ND STREET VO — CUTH

ROB ROBINSON

I GOT SOME OF THAT PARA 13028 — STUR

ANY ARTIST

(MANY PARAMOUNTS, SENO LISTS) PARA — STUR

LAURA RUCKER

LITTLE JOE PARA 13075 1.00 STUR

PANAMA
 EVERYBODY LOVES MY BABY
 WHEN YOU'RE SMILING
 PERRY BRADFORD
 LUCY LONG/I AIN'T GONNA PLAY
 BROADWAY BANDITS
 YOU'RE THE TOP/ALL THRU THE NITE RZ
 HENRY BROWN
 (ANY SOLO)
 BUCKTOWN FIVE
 MOBILE BLUES
 HOAGY CARMICHAEL
 BESSIE COULDN'T HELP IT
 CASA LOMA ORCHESTRA
 CHINA GIRL
 CLARINET MARMALADE
 SAN SUE STRUT
 CHICAGO FOOTWEARERS
 ORIENTAL MAN/MY BABY
 ORIENTAL MAN/MY BABY
 CHICAGO LOOPERS
 THREE BLIND MICE
 TOO BUSY
 ROSETTA
 STAR OUST
 ROSETTA/OBJECT OF MY AFFECTION
 STAROUST
 JUNIE COBB & KERNELS OF CORN
 BOOT THAT THING
 BILL COLEMAN TRIO
 COQUETTE
 AFTER YOU'VE OONE
 ROB COOPER
 WEST OALLAS ORO
 JOA COX
 COFFIN BLUES
 BING CROSBY
 MY LOVE
 WERE YOU SINCERE
 STREET OF DREAMS
 SMOKE RINGS
 SHINE
 BLUE PRELUDE
 A GHOST OF A CHANCE
 WHEN THE BLUE OF THE NIGHT
 I'M THRU WITH LOVE
 LOVE THY NEIGHBOR
 LITTLE OUTCH MILL
 MOONSONG
 TOO LATE
 WHERE THE BLUE OF THE NIGHT
 I FOUND YOU
 STARLIGHT
 MY WOMAN
 YOU'RE BEAUTIFUL TONIGHT
 LINGER A LITTLE LONGER
 WHAT OO I CARE IT'S HOME
 SHADOW WALTZ
 MY LOVE
 LITTLE OUTCH MILL
 I KISS YOUR HAND MAOAME
 MY HONEY'B LOVIN' ARMB
 TEMPTATION
 GEMB FROM WHITE'S SCANDALS
 FACE THE MUSIC MELODY
 LAWD YOU MADE THE NIGHT TOD LONG

CO 1546 1.50 GILL
 OE 1014 1.00 GILL
 VO 3400 1.25 GILL
 VO 15165 6.00 BALL
 --- 4.00 BALL
 OE 5405 --- MELT
 V1 22364 --- HOLL
 OK 41403 KOUT
 ME 12494 KOUT
 BR 7427 KOUT
 OK 8548 2.50 ROGE
 OK 8548 3.00 STEA
 HRS 1 1.50 WALS
 OK 8596 --- KWAL
 GRF K7618 2.00 WENZ
 GRF K7645 2.00 WENZ
 GRF K7618 --- GAYL
 GRF K7645 --- GAYL
 --- VO --- OART
 GRF K7705 2.00 WENZ
 GRF K7764 2.00 WENZ
 BB 5453 --- STUR
 --- BARG
 BR 6623 WHAR
 BR 6120 WHAR
 BR 6464 WHAR
 BR 6525 WHAR
 BR 6485 WHAR
 BR 6601 WHAR
 BR 6454 WHAR
 ANY RIOL
 ANY RIOL
 ANY RIOL
 ANY RIOL
 ANY 2.00 RIOL
 BR 6203 LIQU
 BR 6226 LIQU
 BR 6248 LIQU
 BR 6259 LIQU
 BR 6268 LIQU
 BR 6477 LIQU
 BR 6491 LIQU
 BR 6515 LIQU
 BR 6599 LIQU
 BR 6623 LIQU
 BR 6794 LIQU
 CD 1951 LIQU
 BR 6226 LIQU
 BR 6259 LIQU
 BR 6695 LIQU
 BR 20102 LIQU
 BR 20106 LIQU
 BR 20106 LIQU

COTTON/MAROE BR 7526 1.50 YOUN
 SHOWBOAT SHUFFLE/IN A SENTIMENTAL BR 7461 1.50 YOUN
 SOLITUDE/BLUE FEELIN' V1 24521 1.50 YOUN
 WILL EZZELL
 (ANY SOLO)
 (ANY SOLO OR ACCOMP)
 BUO FREEMAN
 MEMORIES OF YOU
 JEAN GOLDKETTIE
 PROUD OF A BABY LIKE YOU
 (SPECIAL OLOSMOBILE RECORD)
 BENNY GOODMAN
 TIGER RAG
 THERE'S A SMALL HOTEL V1 25363 --- SMIO
 (ANY MELODY), EXCEPT 12008) --- SHIG
 AFTER A WHILE/MUSCRAT SCRAMBLE BR 4968 --- SMIO
 V1 25195 2.00 GILL
 EENY MEENY CO 2907 2.50 GILL
 EMALINE CO 2892 2.50 GILL
 OL' PAPPY CO 2867 --- KENO
 LOVE ME OR LEAVE ME/WHY COULDN'T CO 2871 --- KENO
 JUNK MAN/OL' PAPPY CO 2892 --- KENO
 JUNK MAN/OL' PAPPY COE CB730 --- KENO
 LIKE A BOLT/I'M 100% FOR YOU CO 2988 --- KENO
 CAN WE LIVE/WHEN YOUR LOVER ME 12120 --- KENO
 I WANNA BE AROUND/WHAT HAVE YOU ME 12138 --- KENO
 LITTLE JOE/IT LOOKS LIKE LOVE ME 12149 --- KENO
 ROOM 1411/JUNJOLE BLUES BRF500201 --- KENO
 JAZZ HOLLAY/WOLVERINE BLUES VO 15656 15.00 KENO
 HOUSE HOOP/SING ME A SWING SONG V1 25340 --- KENO
 POP CORN MAN/GOOD HOOP! V1 25808 8.00 KENO
 THAT'S A PLENTY/CLARINETTIS(NEW) ME 12073 --- KENO
 TAPPIN'THE BARREL/YOUR MOTHER'S CO 2856 --- KENO
 JUNK MAN/OL' PAPPY CO 2892 --- RIOL
 COKEY/MUSTIC HALL RAG VO 25009 --- HOUO
 HUNKAOOLA CO 3011 --- CHAM
 HOORAH FOR LOVE V1 25011 --- RIOL
 RIFFIN' THE SCOTCH/KEEP ON CO 22867 --- RIOL
 EMALINE/GEORGIA JUBILEE CO 2907 --- RIOL
 HUNKAOOLA CO 2907 --- HOUO
 BUOLE CALL RAG V0E S12 --- CHAM
 NOBODY/YOUB TB MY HEART ALONE SILV 544 --- CHAM
 I HEAR A RHAPSODY/PERFIOTIA SILV 572 --- CHAM
 YOU'RE THE TOP(BROADWAY BANDITS) RZ MR1733 6.50 CHAM
 I DON'T KNOW WHY(THE RAO10LITEB) CO 2540 --- CHAM
 TAPPIN' THE BARREL CO 2856 2.00 CHAM
 RIFFIN' THE SCOTCH CO 2867 2.00 CHAM
 LOVE ME OR LEAVE ME CO 2871 2.00 CHAM
 JUNK MAN CO 2892 2.00 CHAM
 GEORGIA JUBILEE CO 2907 2.00 CHAM
 AS LONG AS I LIVE CO 2923 2.00 CHAM
 MOON GLOW CO 2927 2.00 CHAM
 TAKE MY MORO CO 2947 1.50 CHAM
 BLUE MOON CO 3003 1.50 CHAM
 DOWN HOME RAG CO 3033 1.50 CHAM
 I'M LIVIN' IN A GREAT BIG WAY V1 25011 1.50 CHAM
 HOUBE HOP/SING ME A SWING SONG V1 25340 5.00 CHAM
 THE POP CORN MAN/GOOD HOOP V1 25808 5.00 CHAM
 SONYI GREER'S MEMPHIS MEN
 BEGGAR'S BLUES/SATURDAY NIGHT CD 1868 2.25 YOUN
 BOBBY HACKETT
 (ANY SIDES WITH PEE WEE)
 LIONEL HAMPTON
 SHOE SHINER'S ORAG (NEW) V1 26011 1.25 TREN
 GEORGE HARNAH
 ALLEY RAT BLUES PARA 13048 --- STUM
 HARLEM TRIO
 MUDDY WATER BLUES OK 40220 1.00 STUR
 COLEMAN HAWKINS
 STAROUST
 STAROUST
 HW 38420 1.25 WHIT
 HW 88420 --- GAYL

HAVE MADE A SPECIFIC, FACTUAL CONTRIBUTION TO DISCOGRAPHY. WHEN HE ADDED IRRESPONSIBLE CONJECTURES AS IF THEY WERE FACTS, HE ONLY SUCCEEDED IN SPREADING MISINFORMATION.

IN THE FIRST PLACE, IRONBONE MAN IS NOT A NEW DISCOVERY. THE FOUR SIDES BY PRESTON JACKSON (THE OTHER TWO ARE HARMONY BLUES AND IT'S TIGHT JIM, PARAMOUNT 12400), THOUGH RARE, ARE NOT UNKNOWN TO COLLECTORS. FOR ONE OF SEVERAL MENTIONS IN PRINT, SEE THE JAZZ INFORMATION ARTICLE (VOL. 11, NO. 11, P. 17) IN WHICH GEORGE BEALL DISCUSSED THEM AMONG OTHER DISCS FEATURING SHIRLEY CLAY ON TRUMPET OR CORNET.

BUT MR. LOVE TELLS US THAT ON IRONBONE MAN AND YEARNING FOR MANDALAY THE CORNET IS PLAYED BY FREDDIE KEPPARD.* WITHOUT EVIDENCE, CONFIRMATION, OR QUALIFICATION, MR. LOVE WANTS HIS READERS TO ACCEPT THIS VERDICT AS FINAL. UNLESS THEY WERE MORE CAREFUL THAN HE IS HIMSELF, THEY MIGHT NOT REALIZE THAT HIS OBTIUM IS BASED ONLY ON HIS OWN "EAR" IDENTIFICATION, THAT IT CONTRADICTS PREVIOUSLY PUBLISHED INFORMATION, THAT IN FACT IS ONLY A GUESS, AND A BAD ONE.

THE SOURCE OF THIS ERROR IS EVIDENTLY THE ADJACENT MASTER NUMBERS; BUT THE SUGGESTION THAT THE JACKSON AND KEPPARD SIDES WERE OUT AT THE SAME TIME IS A RATHER IDLE ONE, CONSIDERING THAT THE TWO BANDS SEEM TO HAVE DIFFERENT CORNETS, CLARINETTS, TROMBONE AND RHYTHM; ADJACENT MASTER NUMBERS CAN BE VERY MISLEADING. EVEN IF THESE TWO DATES WERE HELD THE SAME DAY, THEY HAVE NOTHING IN COMMON.

NOW, I CAN'T PROVE THAT THE CORNETIST ON IRONBONE MAN ISN'T KEPPARD. BUT MY EAR TELLS ME IT ISN'T, AND I'M MORE THAN WILLING TO MATCH MY EAR AGAINST EITHER OF BILL LOVE'S. I DON'T KNOW SHIRLEY CLAY'S PLAYING WELL ENOUGH TO MAKE A POSITIVE IDENTIFICATION ON IRONBONE MAN, BUT THERE ARE CHARACTERISTICS WHICH MAKE MR. BEALL'S PERSONNEL PLAUSIBLE, THE IDEA THAT IT'S KEPPARD, HOWEVER, IS DECIDEDLY IMPLAUSIBLE. KEPPARD (WHO WAS TWICE THE JAZZMAN CLAY IS, BY THE WAY) JUST ON'T PLAY THAT WAY. IF MR. LOVE HAD OFFERED HIS GUESS PROPERLY, AS A GUESS, I COULD HAVE DIFFERED WITH HIM POLITELY. SINCE HE WENT CUT ON A LIME SO UNNECESSARILY, PERMIT ME TO SHAKE THE TREE.

MR. LOVE ALSO REMARKED THAT THE KEPPARD PARAMOUNT "INDISPUTABLY" HAS DOGS ON CLARINET — A VERY CURIOUS USE OF THE WORD. CONSIDER THAT WHEN JAZZ INFORMATION REISSUED THIS RECORD, THE CLARINETTIST WAS IDENTIFIED ON THE LABEL AS JIMMY O'BRYANT. CONSIDER TOO, THAT IT WAS EXPLAINED THAT JASPER TAYLOR, DRUM-

R.J. Carew

818 QUINTANA PLACE, N.W., WASHINGTON, D.C.

Wanted

JELLY ROLL MORTON

WOLVERINE BLUES/KING PORTER GE 5289 5.00
PERFECT RAG/NEW ORLEANS JOYS GE 5486 5.00
TIA JUANA/MANAMITA GE 3043 5.00
BUGTOWN BLUES/TOM CAT BLUES SILV 4040 5.00
NEW ORLEANS BLUES/PERFECT RAG SILV 4041 5.00
FAT MEAT AND GREENS/SWEETHEART OF MINE VO 1019 5.00
BILLY GOAT STOMP/HYENA STOMP VI 20772 3.50
JELLY ROLL STOMP/PASS THE JUG BR 7062 2.50
FICKLE FAY CREEP/THAT'LL NEVER OO VI 23019 2.50

WANTED

Libby Holman's

ONE OF GOD'S CHILDREN)
LOVE FOR SALE BR 6044

YOU'RE NEVER LONELY WHEN YOU LOVE ONLY ONE

BRUCE CAMERON, 4153 1/2 BOULEVARD PLACE, INDIANAPOLIS, IN.

PHRASE, THE COLLECTIVE PRODUCT OF SIMULTANEOUS PERSPECTIVE EXPRESSIONS — AN UNDERSTANDING OF ITS INDIVIDUAL LITIES IS ESSENTIAL. WITHOUT THE ABILITY TO DISTINGUISH BETWEEN INDIVIDUAL PLAYERS, NO ONE CAN APPRECIATE JAZZ.

UNFORTUNATELY WE WILL DEPEND, FOR PERSONNEL INFORMATION, ON A NUMBER OF CONFUSED AND ILL-OBTAINED SOURCES: DELAUNAY'S IMMENSE, BUT INCOMPLETE AND OFTEN MISTAKEN HOT DISCOGRAPHY, SUPPLEMENTED BY COLUMNS IN SUCH PERIODICALS AS TEMPO, JAZZ INFORMATION, DOWN BEAT AND JAZZ. AS LONG AS THERE IS NO COMPLETE AND AUTHORITATIVE SOURCEBOOK OF DISCOGRAPHY, THE WRITERS OF THESE COLUMNS HAVE A RESPONSIBILITY: TO AVOID UNNECESSARY MISTAKES. THEY MUST LISTEN, WHENEVER POSSIBLE, TO THE RECORDS THEY DISCUSS, SEEKING CONFIRMATION FOR THEIR GUESSES, CHECKING ON WHAT OTHER AUTHORITIES MAY HAVE TO SAY, ALWAYS STATING THE SOURCE AND DEFENDABILITY OF THEIR INFORMATION. QUITE SIMPLY, THEY MUST USE THEIR EARS AND THEIR MINDS.

MR. LOVE IS HARDLY THE ONLY SINNER. GEORGE HOEFER, TOO — THOUGH HIS DOWN BEAT COLUMN HAS BEEN THE MOST VALUABLE CLEARING HOUSE FOR RECORD INFORMATION SINCE THE DECREASE OF JAZZ INFORMATION — IS NOT ALWAYS BLAMELESS IN THIS RESPECT, THOUGH HIS AVERAGE IS HIGH, AND OF COURSE J.I. TOO, ESPECIALLY IN ITS EARLY DAYS, LET MORE THAN ONE BLUNDER SLIP THROUGH. BUT J.I. WAS TRYING, AND PERHAPS BEGINNING TO SUCCEED, TO ESTABLISH A REASONABLE, SYSTEMATIC APPROACH TO THE DISCOGRAPHY PROBLEM.

AS I SAY, MR. LOVE IS NOT THE ONLY SINNER. AND I HAVE HESITATED BEFORE CRITICIZING HIM, BECAUSE OF MY RESPECT FOR SUCH ACHIEVEMENTS AS HIS MA RAINY DISCOGRAPHY AND ORIGINAL LABELS SERIES, AND MY GRATITUDE FOR HIS FRIENDSHIP TO J.I. BUT HIS CURRENT WHOPPER IS SO ABSURD, AND SO HARD TO EXCUSE IN AN OLD AND EXPERIENCED COLLECTOR, THAT I HAVE USED IT IN THIS ATTEMPT TO SHOW THE NEED FOR EXTREME CAUTION AMONG THE WRITERS — AND READERS — OF "COLLECTORS' COLUMNS". ISN'T IT ABOUT TIME FOR JAZZ RECORD COLLECTORS TO COME OF AGE?

DO YOU HAVE A CONSCIENTIOUS OBJECTION? IF SO, SEND IT TO THE RECORD CHANGER. WE'LL PASS IT ON FOR WHAT IT'S WORTH, DISCLAIMING, OF COURSE, ANY CONCURRENCE WE MAY HAVE WITH THE OPINIONS EXPRESSED.

EUGENE WILLIAMS, THE RETIRED EDITOR OF JAZZ INFORMATION, HAS BEEN URGED, SEMI-MOULTILY, BY THE RECORD CHANGER, TO PROVIDE IT WITH A REGULAR "COLLECTORS' COLUMN". HOWEVER, —NO SOAP.

Wanted

MOST ANY ITEMS BY PRIMA, SHAW, MANNONE, TEAGARDEN, NICHOLS, GOODMAN AND ROLLINI

FRANK GILLIS, SPEC. SERVICE BRANCH, U. S. ARMY, FT. BRADY, MICH.

We will trade

TWO BIX ITEMS, EACH NEW AND UNISSUED IN USA

BEIDERBECK ORCH. MARGIE

TRUMBARGER ORCH. JAPANESE SANDMAN

MOST URGENT WANTS ARE ELLINGTON CE 3291, VARIOUS NORK, NOONE VO 1215, VO 1229, DLIVER OK'S, J.R. MORTON SOLOS,

NICHOLS OR WHITEMAN CHINA BOY, PLUS OTHERS IN SIMILAR CATEGORY, ANY LABEL.

THURMAN & MARY GROVE, 4709 FRANKFORD AVE., BALTIMORE, MD.

Important

I HAVE OVER 600 RECORDS FOR TRADE. EVERYTHING FROM OLIVER, J. DODDS TO BERIGAN AND GOODMAN. ALSO OVER 100 CROSSY ITEMS. AM INTERESTED IN JAZZ BEFORE 1930 ONLY. SEND WANTS AND OFFERS.

MARTIN ALEXANDER, 655 W. 177th St., NEW YORK CITY.

John Steiner

#608, 9 S. CLINTON, CHICAGO, ILLINOIS

Wanted

ALBERT, DON, SHIEK ON VOCALION.
ALEXANDER, TEXAS, OK 8658, 8673, 8801
ALTIER, BANNY, ANY.
ARCONIAN, SEREMADERS, OK 40517, 40588.
ARMSTRONG, LOUIS, SILVERTONE, PERRY BRAEFORD, OK 8258,
8326, 8339, 8301, 8313, 8346, 8345, 8355, 8393, 8437,
8453, REC ONION DE 5626, 8173, 8187, 40330, 8342,
8212, 8193, LILL'S HOT SHOTS.
BAILEY, RUSTY, VARS. BOOGIE WOOGIE.
BANKS, BILLY, ANY VICTOR.
BEALE ST. ROUNDERS, ANY.
BEIDERBECKE, BILLY, I'LL BE A FRIEND #2.
BERTISAR, PANA 12370, 12286, VO 1181, CE 6502.
BROADWAY, RASTUS, ANY.
BROWN, BLEO, ANY HOT SHOT.
BROWN, HENRY, ANY SOLO.
CALLOWAY, BLANCHE, OK 8279.
CALLOWAY, CAB, VI 24511, PE 15500, BASTIN ST. ON BRUNS.
CARMICHAEL, STAROUST ON VICTOR, GENNETT.
CASA LOMA, VI "L" SERIES, INDIANA ON BRUNS.
CHICAGO HOT FIVE, ANY.
CHRISTIAN, BUDDY, ANY.
CLAPP, SONNY, ANY
COBB, JUNIE, VO 1263, 1269.
COBS, OLIVER, ANY.
CRAWLEY, WILTON, 98 5827.
DANDLODE, PUTNEY, NO OTHER ONE, VO 3122.
DAVEIDPORT, CH 50033, VO 1434, 2792.
DAVIES, JACK, AND KENTUCKIANS, ANY.
DEPPE, LOIS, ANY GENNETT.
GLIAL, HARRY, ANY VO.
GLIAYLANO, JAZZ THOMPERS, ANY.
GUNN, JOHNNY, ANY VO.
GOODS, PANA 12483, VO BLYTHE'S OWLS, VO 1180, 15632.
ELLINGTON, ANY CE, EARLY PE OR PAT, EARLY VO, VE 7072,
RING O'EM BELLS #3 VI, VI "L" SERIES.
ELGAR, CHAS, ANY VO.
ETZEL, ANY SOLOS.
FRANKO, FRANKIE, ANY.
GARNET, BLIND LEROY.
GOODMAN, BENNY, MADHOUSE VI (OL), STOMPIN AT SANDY #3,
VI 25324, WE 12024, 12079, 12120, 12208, VO 15656.
HALFWAY HOUSE, MAPLE LEAF.
HARDWAY, LIL, ANY.
HARDWAY, HARMONY KINGS, ANY.
HARRIS, ACE, WHO ON VOCALION.
HENKERSON, F., TOO TIRED, EM 10714, MAJ 1434, VO
15532, VO 1079, 15204, GU 7007, PE 14250, 14265,
AJAX 17030, 17022, BL-SW.2116, APEX 8309, PAT 36214
OR PE, CO C2B, MAGDIE JONES CO 14050, 14059, 14059,
CLARA SMITH CO 14077, 14073, ETHEL WATERS CO 379,
14093, COOT AND KIO PARA 12317, 12324, 12337, 12324,
WE 12216, CR 3191, PE 15603 OR GR 2466, VI 24699,
VO 3627, LOUISIANA STOMPERS, MARVIN SMOLDO.
HAWKINS, ERSKINE, COQUETTE, BIO JOHN ON VO.
HAWKINS, COLEMAN, ANY OK.
HENDERSON, ROSA, VO 14821, 14825, 14831, 14832.
HINES, ALEX, VO 1465 (ST-JAMES)
HINES, EARL, ORS, OK ISSUE.
HITE, LES, VARS 8391, 8396.
HULLOAY, BILLIE, VO 3394, 3520, 3605.
MCKIM, TRIS, BR RACE.
HOUDINI, W., PAT OR PE.
"J. GEWEY, VO 1040.
PRESTON, ANY.
RAY, LIFE TO A PARTY BR 8035.
BRAVEYARD, ANY.

SIGNORELLI, ANY.
SILVEON (OLIKRIERHIM), BR 7709, 7127.
SIX JOLLY JESTERS '0 15643.
SMITH, JABBO, BR 7058, 7065, 7087.
SPAND, JABBO, PARA 12917, 13005, 13047.
TEAGOR, JASPEP, ANY.
TEAGOREN, CR ANY.
TRUMBauer, OK 41100, 41128.
VENUTJI, OK 40762, 41263, 41434.
WALLER, VI 20776, 24846, 25253, 25483, 25579.
WHITE, LEE, ANY OK.
WHOOPEE MAKERS LABELS, DUCKS, SWEET LIZA, DARDONELLA.
HUNGRY FOR LOVE, I AM ONLY THE WORDS.

WHYTE, ZACK, ANY.
WILLIAMS, PIANO KID (JABBO), ANY.
WILSON, TEDDY, BR 7699.
WOLVERINES, SUSIE #2.
WYNN, AL, ANY.

CATALOGUES OF GENNETT, PARAMOUNT, BRUNSWICK RACE,
CAMEO, BANHER, ETC. BOOKS ON JAZZ. DOWNBEATS BEFORE
1937.

For Trade or Auction

BUKE ELLINGTON

VI 22829 N, 22587 N, 22603 N, 22614 N, 22743
V, 22900 G, 22791 N, 22995 E, 23016 N, 23017 N, 23036 V,
N, 24057 N, 24485 G, 24617 E, 24861 N, 25076 E, 26598
F, 26644 V, 26796 E, 27380 V, 27502 N, 27700 N, 38035
E, 39045 F, 38058 E, 38130 E, 88 6269 V.
BR 3526 N, 4009 E, 4044 N, 4238 V, 4309 C, 4345 E,
4492 G, 4702 G, 4760 N, 4776 E, 4936 C, 6038 G, 6317 V,
6355 D, 6432 G, 6467 G, 6510 G, 6527 C, 6600 F, 6638 G,
6682 C, 6804 C, 6808 V, 6813 E, 6987 F, 7461 3, 7526 F,
7526B-7614 SPLIT V, 7625 V, 7627 C. SILVER; 7670 N,
7667 N, 7734 F, 8029 E, 8099 D, 8169 E, 8204 N, 8213 N,
8221 G, 8221 G, 8293 N, 8297 V, 8365 N.

H.O.W. 1046 G, CH "ANIMAL CRACKERS" 15118 C, HA 577 E,
OK 8602 N, 8623 P, 8638 G, 8662 V, 8675 E, 8869 F,
40925 (8) F, 41013 F, CA 8188 G, 9023 G, 9025 E, MA
101 E, 117 V, 123 F, CO 36157 N, 35240 N, HRS 80TH E,
ELLINGTONIA

ELLINGTONIA

IVY ANDERSON, VA 591 N.
GREER, VO 3012 O.
161640, VA 515 G, 564 F, 596 N,
HODGES VA 576 E, VO 4115 F, 4213 V, 4351 N, 4386 E,
4822 G, 4917 V, 4941 F, 5100 O, 5330 E.
FREDOTIE JENKINS, BB 6129 O, 6193 V.
BUBBER MILLEY, VI 22282 E, 23010 N, 24862 V, 38138 O,
38146 E.

REX STEWART, VO 2880 V, BB 11259 G.
COTTIE WILLIAMS, VA 527 F, VO 3818 F, 3890 C, 3922 G,
4086 E, 4324 E, 4636 C, 4726 G, 5618 G,
LIONEL HAMPTON

VI 25601 N, 29558 E, 25682 E, 27409 E.
EARL HINES

BB 6744 G, 10835 N, 11535 N, VI 22842 N, 38042 O,
38043 N, BR 6345 E, 6541 N, 6560 N, OE 389 G, 577 O,
VO 3379 G.

JELLY ROLL MORTON

BB 10434 O, 10429 C. VI 20221 V, 20752 E, 20296 V,
20415 N, 21658 N.

KIND OLIVER

VE 2127 V, GK 4906 F, 8163 G, OE 5132 V, 5133 F, 5135
P, VO 1059 O, 1007 G, VI 23039 F, 38521 N, 38039 G,
23029 F, 23011 N, 23001 N, 22298 V, BR 6053 E, 4469 N,
2000 V, 2001 V, 2411 F, 2521 G, 2522 G, 2523 G, 2524 G

LEW LEBUS

CO 3112 G SAL .75 ACKE
 LAS BLUES/SHIMME-SHA-WI ME 13379 E AUC --- QUAI
 JUNGLE BLUES/JAZZ HOLIDAY CO 1525 E SAL 1.00 QUAI
 NEW ST. LOUIS BLUES CO 697 N SAL 1.50 QUAI
 LOUISIANA RHYTHM KINGS

LAST CENT/BASIN ST. BL. VO 15815 V AUC 8.00 MERE
 LOUISIANA SUGAR BABIES
 WILLOW TREE/SIPPI VI 21348 N T-S 1.00 GRIT

WINING WANNONE
 BOO HOO/OH SAY CAN YOU SW BB 6806 E T-S 1.00 ROBB

SARA MARTIN
 LAST 30 ROUND BL./WALLER OK 8045 N AUC --- FEHE
 TOO LATE NOW/HE'S NEVER OK 8154 E SAL .50 HURN
 GEORGE MCKENNON'S JAZZ DEVILS

MICHIGAN WATER BL./N.O.-WIGGEL OK 8150 V T-S .80 GRIT
 CHINA BOY/SUGAR CO 35951 N T-S --- CHAM

NOBODY'S SWEETHEART/LIZA CO 35952 N T-S --- CHAM
 SWEET LORRAINE/WANTED VARI 520 N T-S --- DART

MCKENZIE'S CANDY KIDS
 STRETCH IT BOY/BEST BLACK VO 14978 N TRA --- KOUT
 PANAMA/SUGAR OWN ST. VO 14979 E SAL .75 HURN

MEZZ MEZZROW
 APOLOGUES/SENTO IN THE VIPERS VI 25019 N SAL 2.00 QUAI

MCKINNEY'S COTTON PICKERS
 DO SOMETHING/PRECIOUS LIT. VI 33051 E AUC --- FEHE
 FOUR OR FIVE TIMES VI 21583 V AUC --- FEHE

RUBBER MILKY
 WITHOUT YOU ENALINE/LOST VI 38138 E TRA .75 LEVI

GLENN MILLER
 DOIN' THE JIVE/HUMORESQUE BR 8062 N T-S .75 SMIG

RAY MILLER
 THAT'S A PLENTY BR 4224 G TRA --- STEA

MILLS BLUE RHYTHM BAND
 HEEBIE JEEBIES VI 22763 E SAL .75 ACKE
 YES! YES!/BROKEN DREAMS CO 3111 E SAL .75 QUAI

IRVING MILLS HOTSY TOTSY GANG
 DISGA OIGSA OO/DOIN' NEW LO BR 4014 V T-S 1.00 SMIG
 MANHATTAN RAG/WHAT KIND OF BR 4641 E T-S .75 SMIG
 BARBARIC/HIGH AND DRY BR 4920 V T-S .75 SMIG
 MIFF MOLE

ORIGINAL DIXIELAND ONE STEP CO 36010 N T-S --- CHAM

JELLY ROLL MORTON
 THE CHANT VI 20221 V SAL .90 ACKE
 DOCTOR JAZZ STOMP VI 20415 G AUC --- FEHE
 BEALE ST. BLUES/THE PEARLS VI 20948 G AUC --- FEHE
 JUNGLE BLUES VI 21345 V AUC --- QUAI

W.F.WO BLUES/CLIMAX RAG BB 10442 N T-S --- ROBB
 MOUND CITY BLUE BLOWERS
 SAN/REO HOT BR 2602 E TRA .50 LEVI

BENNIE MOTEN
 HARMONY BLUES VI 20406 N SAL .75 ACKE
 DING DONG BLUES VI 21199 N SAL .75 ACKE
 TERRIFIC STOMP VI 38081 N SAL 1.00 ACKE
 TOUGH BREAK VI 38037 V T-S .70 GRIT
 TERRIFIC STOMP VI 38081 N SAL 1.50 QUAI
 TOUGH BREAKS VI 38037 N SAL 1.50 QUAI
 LOOSE LIKE A GOOSE/TRIO VI 38123 N AUC --- QUAI

ROMEO NELSON
 DYIN' RIDER/1129 BLUES VO 1494 G AUC --- FEHE

SAM JACKS

PINCHBLUES
 BYE BYE BLUES
 YELLOW OGB BLUES
 RECKLESS BL./SOB31N'(LOUIS) CO 14056 E AUC --- FFHE

WILLIE (THE LION) SMITH
 NOODLIN'/PEACE ON YOU GNL 1712 N T-S .75 ROBB
 EDDIE SOUTH
 NAGASAKI VI 24383 E T-S .60 GRIT

STATE STREET RAMBLERS
 CARELS'S LOVE/TIGER CH 40086 E T-S .95 GRIT
 JOE SULLIVAN
 LITTLE ROCK/ONYX BRINGDOWN LKCA 33-34 N TRA --- HOLL

HOW LONG BLUES/POM POW VS 8173 N T-S 1.25 MULL
 IT'S TIGHT LIKE THAT/EASY VS 8147 N T-S 1.25 MULL
 JACK TEAGARDEN
 PLANTATION WOOD CO 2913 M T-S 1.00 GRIT

SOMEONE STOLE GABRIEL'S HORN CO 2802 N T-S 1.00 GRIT
 HOCIE L. THOMAS (HENSAL THOMAS ACC.)
 FISH TAIL OANCE OK 8222 N AUC --- FEHE

ADAM & EVE/PUT IT WHERE
 FRANK TRUMBARGER
 JUBILEE OK 41044 G SAL 1.00 WALS

SUGAR UNDERWOOD
 DAVIS ST./DEW DROP ALLEY VI 21538 E AUC --- FEHE

JOE VENUTTI
 HUG OF ALE/OHEES AND CRA OK 40897 F T-S .75 ROBB

VENUTI-LANG
 WILCO CAT/DOIN' THINGS VI 21861 N SAL 1.50 QUAI
 JIMMY WADE
 SOMEDAY SWEETHEART PARA 20295 G TRA --- HOLL

FATS WALLER
 DREAM MAN VI 24801 N SAL 1.25 QUAI
 LOVE ME OR LEAVE ME (SOLOS) VI 22092 N SAL 1.50 QUAI
 ROSETTA/WHOSE MONEY ARE YOU VI 24892 E SAL .75 QUAI

THE WASHINGTONIANS
 STACK O' LEE BLUES HA 601 E TRA --- MELT
 ETHEL WATERS
 DOWN HOME BLUES/GO BACK. CO 14093 N TRA --- KOUT

PAUL WHITEMAN
 COLETTE/BROKEN HEARTED VI 20757 N SAL .75 ACKE
 THE CALINOA VI 20882 N SAL .75 ACKE
 LONELY MELODY VI 21214 N SAL 1.00 ACKE
 MONDAY ON/MISSISSIPPI MUDGIX VI 21274 F SAL 1.00 HURN
 YOU TOOK ADVANTAGE OF ME VI 21398 E SAL 1.50 QUAI

PAUL WHITEMAN RHYTHM BOYS
 FIVE STEP VI 20883 N SAL 1.00 ACKE
 WHOOPEE MAKERS
 WHOOPEE STOMP CA 9030 V AUC --- LEVI
 ROCKIN CHAIR/THEM THERE EYE BA 32070 V T-S --- LEVI

CLARENCE WILLIAMS
 FAREWELL BL (12")/BECHEP OK 3055 E T-S 1.00 GRIT
 LIVIN' HIGH/WAIT TILL OK 8272 V AUC 5.00 MERE
 PAPA OE OA OK 8215 E AUC 8.00 MERE
 REO RIVER BLUES/SHAKE IT OK 8584 G T-S 1.00 ROBB

TEDDY WILSON
 (MOST TITLES ON COLUMBIA)
 SWEET LORRAINE BR 7520 V T-S --- DART
 MI 88 BROWN TO YOU BR 7501 V T-S --- DART
 IF YOU WERE MINE BR 7554 E T-S --- DART
 HEAR'S LOVE IN YOUR EYE BR 7739 N T-S --- DART

Wanted

IN THE GARDEN OF TOMORROW
 BY ANY RECORDING GROUP

TENDERLY

BY ANY RECORDING GROUP EXCEPT ART GILLMAN, CO 710
 Wm. B. HELMBOLD, R863 OAK AVE., S.E., MASSILLON, OHIO

Cymbals wanted

A. OR K. ZILDJIAN PREFERRED. WRITE GIVING SIZE,
 CONDITION, PITCH, AND WEIGHT OR THICKNESS.

BILL DART, 3026 DAKOTA ST., OAKLAND, CALIFORNIA.

Report of the Record Grading Committee

by John m. phillips

THIS COMMITTEE, CHOSEN FOR THE PURPOSE OF DRAWING UP SUITABLE STANDARDS FOR THE GRADING OF RECORDS, STILL HAS A LOT OF WORK AHEAD OF IT. NEVERTHELESS, AT THIS POINT, TO ACQUAINT THE BODY OF COLLECTORS WITH WHAT WE ARE TRYING TO DO, WE SUBMIT THE FOLLOWING INFORMAL DISCUSSION.

IN PHONOGRAPH RECORD TRANSACTIONS, THE OWNER HAS A BIG ADVANTAGE OVER THE OTHER PARTY, NAMELY: THE OWNER CAN PLAY THE RECORD AND THUS OBTAIN AN ACCURATE KNOWLEDGE OF ITS CONDITION; THE OTHER FELLOW CANNOT. THE WHOLE OBJECT OF RECORD GRADING IS TO REMEDY THIS INEQUALITY AS FAR AS POSSIBLE, BY PROVIDING A WAY FOR THE OWNER TO GIVE INTERESTED PARTIES A BRIEF AND EASILY UNDERSTOOD PICTURE OF THE CONDITION OF THE RECORD,—INFORMATION ESSENTIAL TO SATISFACTORY TRADING.

WHEN WE LISTEN TO A RECORD, WE REALLY HEAR TWO DIFFERENT THINGS AT THE SAME TIME, NAMELY:—

1. WHAT WE WANT TO HEAR: THE MUSIC AS IT WAS ORIGINALLY RECORDED.
 2. STUFF THAT WE'D RATHER NOT HEAR: SURFACE NOISE, FOREIGN NOISES OF ALL KINDS, CLICKS, DISTORTION, ETC.
- ON A NEW RECORD, THE NO. 2 SOUNDS ARE USUALLY VERY SLIGHT AND DO NOT INTERFERE WITH THE ENJOYMENT OF THE MUSIC. AS THE RECORD IS PLAYED MORE AND MORE, AND IS SUBJECTED TO MORE OR LESS CARELESS HANDLING AND CARELESS STORAGE, THE NO. 2 SOUNDS INCREASE, AND LISTENING BECOMES PROGRESSIVELY LESS SATISFACTORY. THEREFORE, RECORD GRADING IS BASED PRIMARILY ON THE EXTENT TO WHICH THE FOREIGN NOISES INTERFERE WITH OR DISTRACT ONE'S ATTENTION FROM THE MUSIC.
- WE SUGGEST THAT THE FOLLOWING GRADES WILL PROBABLY SATISFY THE NEEDS OF MOST COLLECTORS. OF COURSE, RECORDS VARY CONTINUOUSLY, BY IMPERCEPTIBLE GRADATIONS, FROM NEW TO UNPLAYABLE. IN THE FOLLOWING SERIES, WE HAVE ATTEMPTED TO PICK OUT SEVERAL POINTS ON THIS SCALE, FAIRLY WELL SPACED.

1. NEW (N): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.
2. EXCELLENT (E): SURFACE NOISE LOW, SMOOTH, UNIFORM, NOT IRREGULAR OR CRACKLING, EASILY OISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.
3. VERY GOOD (V): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY OISTRACTING.
4. GOOD (G): A MODERATE AMOUNT OF SURFACE NOISES; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNQUE OISDRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.
5. FAIR (F): HERE THE FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE OISDRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.
6. POOR (P): FOREIGN NOISES, COLLECTIVELY, ARE LOUDER THAN THE RECORDED MUSIC; CONTINUOUS CONCENTRATION IS REQUIRED; AND THERE IS LITTLE SATISFACTORY IN LISTENING.

REPEATS, SCORED PLAYING SURFACE (USUALLY LOCALIZED IN ONE OR MORE BANDS), WARP, WATER STAINS, BLISTERS, ORANGE-PEEL SURFACE, SPOKE PATTERN, ETC. A COMPLETE LIST, WITH DEFINITIONS IS IN PREPARATION. IN GRADING RECORDS, SPECIFIC DEFECTS SHOULD BE NAMED SEPARATELY, PARTICULARLY IN THE HIGHER GRADES. IN THE LOWER GRADES, MINOR SPECIFIC DEFECTS ARE PERMISSIBLE.

AN OWNER, IN GRADING HIS RECORDS, SHOULD NOT FEEL OBLIGED TO GRADE THEM ALL IN EQUAL DETAIL. THE GRADING SYSTEM ALLOWS AN OWNER TO GRADE HIS RECORDS IN WHATEVER DETAIL HE CHOOSES, ACCORDING TO THE CIRCUMSTANCES. HE MAY USE MUCH CARE IN GRADING RECORDS THAT ARE MUCH SOUGHT AFTER, WHILE COMMONPLACE ITEMS MAY BE GRADED VERY BRIEFLY. THE THING TO REMEMBER IS: JUST LOOK AT IT FROM THE POINT OF VIEW OF THE AVERAGE INQUIRER. WHAT WILL HE WANT TO KNOW? OBVIOUSLY, HE WILL BE MUCH MORE INTERESTED IN THE GRADING OF A \$3 RECORD THAN A 30-CENT RECORD.

UNDER-GRADING AND OVER-GRADING. SOME COLLECTORS ARE ANXIOUS TO BE VERY FAIR AND CONSCIENTIOUS, AND INTENTIONALLY UNDER-GRADE THEIR RECORDS; A FEW OTHERS LET THEIR COMMERCIAL INSTINCTS GET THE BETTER OF THEM SOMETIMES AND OVER-GRADE THEIR RECORDS. THE TROUBLE IS THAT EITHER ONE OF THESE TENDENCIES SOONER OR LATER DEFEATS ITS OWN END. OTHER COLLECTORS SOON LEARN WHAT TO EXPECT, AND MAKE ONE ALLOWANCE FOR THEIR PAST EXPERIENCE, IN THEIR BIDDING OR TRADING ARRANGEMENTS. THE DESIRE TO BE FAIR AND CONSCIENTIOUS IS MOST COMMENDABLE; NEVERTHELESS WE BELIEVE THE MOST SATISFACTORY WAY IS TO TRY TO AVOID BOTH TENDENCIES, AND IN GRADING MAKE AN EFFORT TO HIT THE NAIL ON THE HEAD AS NEARLY AS POSSIBLE. THIS WILL ENABLE OTHER PARTIES TO ACCEPT YOUR GRADES AT FACE VALUE, WITHOUT FEELING IT NECESSARY TO MAKE ANY ALLOWANCES IN EITHER DIRECTION.

SOME SUGGESTIONS FOR GRADING RECORDS. THE SAFEST WAY IS TO LISTEN TO THE RECORDS. IF TIME DOES NOT PERMIT, AT LEAST LISTEN TO THE MORE IMPORTANT RECORDS AT ANY RATE, LISTEN TO PART OF THE RECORD. IT DOESN'T TAKE MUCH TIME TO LISTEN TO A FEW BARS AT BEGINNING, MIDDLE, AND END OF A RECORD, AND TO ANY PLACES WHERE SPECIFIC DEFECTS CAN BE OBSERVED.

GRADING RECORDS BY VISUAL INSPECTION CAN BE DONE RAPIDLY, BUT THE RESULTS ARE LIKELY TO BE ERRATIC THE APPEARANCE OF A RECORD CAN BE QUITE MISLEADING. THOSE READERS WHO BELIEVE THEY CAN CONFIDENTLY GRADE THEIR RECORDS BY VISUAL EXAMINATION ARE INVITED TO WRITE TO JOHN STEINER ON THIS SUBJECT. IT'S A PRETTY RISKY PROCEDURE.

WHEN LISTENING TO RECORDS WITH THE OBJECT OF GRADING THEM, TURN UP THE VOLUME CONTROL TO AT LEAST AVERAGE LISTENING LEVEL. IF YOUR SET HAS A SINGLE TONE CONTROL, TURN IT SO AS TO BRING OUT THE MAXIMUM TREBLE; IF THE HIGHS ARE EXCESSIVE, TURN IT BACK JUST ENOUGH SO THAT THE HIGHS ARE NOT UNDUPLY PROMINENT. AVOID LISTENING WITH THE TONE CONTROL SET SO THAT THE HIGH FREQUENCIES ARE REDUCED. IF YOUR SET HAS SEPARATE TREBLE AND BASS CONTROLS FIRST SET THE TREBLE CONTROL AS DESCRIBED ABOVE; SECOND, SET THE BASS CONTROL SO THAT YOU GET JUST A LITTLE LESS BASS THAN YOU LIKE FOR NORMAL LISTENING.

IF YOUR PICKUP USES A REPLACEABLE NEEDLE, BE CAREFUL NOT TO USE A NEEDLE THAT TENDS TO SUPPRESS THE HIGH FREQUENCIES. THE WHOLE QUESTION OF NEEDLES IS A BIG SUBJECT AND THIS WILL BE DISCUSSED LATER.

EO-NOTE: IN THE NOVEMBER/42 ISSUE OF THE RECORD CHANGER, JOHN McPHILLIPS, OF ST. LOUIS, SUGGESTED THAT A STUDY BE MADE OF THE RECORD GRADING PROBLEM,

NATURALLY, MANY RECORDS WILL FALL BETWEEN TWO GRADES. IN SUCH CASES, BOTH GRADES SHOULD BE NAMED, THE NEARER ONE FIRST. THUS:
 EV — BETWEEN E AND V, BUT CLOSER TO E.
 VE — BETWEEN E AND V, BUT CLOSER TO V.
 WHENEVER THE TWO SIDES OF A RECORD SHOW DIFFERENT DEGREES OF WEAR, THE TWO SIDES ARE GRADED SEPARATELY, A DIAGONAL (/) SEPARATING THE TWO SIDES. THUS:—
 C/GF — THE FIRST SIDE NAMES, E; SECOND SIDE, NEARER GOOD THAN FAIR.

SPECIFIC DEFECTS, CERTAIN PARTICULAR DEFECTS ARE:—SWISH, WONS, DISTORTION, SCRATCHES, OIGS, NICKS, CHIPS, FLAKES, CRACKS OF VARIOUS KINDS, SKIPS,

Wanted

TEXAS ALEXANDER

SAINT LOUIS FAIR OK

GLADYS BENITY

GORILLA MAN OK

BOAGY CARMICHAEL

BESSIE COULDN'T HELP IT VI

BENNY CARTER

SYMPHONY IN RIFTS CO ——— 1.50

BLUE LOU CO ——— 1.50

IRON ODDY BLUES OK

WILTON CRAWLEY

VAR 629

BENNY GOODMAN

VO

GOTH-AM STOMPERS

ALABAMA HOME

HARRY JAMES

BR 8055 1.00

ONE O'CLOCK JUMP

BR 8067 1.00

TEXAS SHUFFLE

BR 8035 1.00

LIFE GOES TO A PARTY

KANDY KIDS

VO

HAPPY CHILDREN

TED LEWIS

CO

MILBERG JOYS

CO

OREAM SWEETHEART

CO

MEMPHIS FIVE

VO

FIREWORKS / ANGELINE

CO

LEE MORSE

ME

SHY LITTLE VIOLETS GROW

CO

NO WONDER I'M BLUE

ME

HOW LONG BLUES

OK

HURRICANE

ED

REC 4. RIFFS. STOMPERS

REISS & DUNN

HA

TOO MANY TEARS

CO

ADRIAN ROLLINI

PU

HAPPY AS THE DAY IS LONG

VO

GOT THE JITTERS

(#) VO 1579 1.50

EASE ON DOWN

VI

WAY DOWN YONDER IN NEW ORLEANS

(#) VO 1027

ERKINE TATE

PE

STOMP OFF, LET'S GO

(#) SW 10 1.50

TEN FRESHMEN

OK 2992

FRESHMAN HOP

VO 1607 1.50

LADY BE GOOD

VO

BABY ARE YOU SATISFIED

OK

CHICK WEBB

ME

SOFT AND SWEET

COOTIE WILLIAMS

DIGA DIGA DOO

CLARENCE WILLIAMS

BOUND TO LOOK LIKE A MONKEY

JACK WYNN'S GALLAS DANDIES

LOVED ONE

WITH A VIEW TO ESTABLISHING A "CODE" BY WHICH RECORD TRADERS MIGHT GRADE THEIR RECORDS WITH MORE ACCURACY THAN FORMERLY, THE READERS OF THE RECORD CHANGER ELECTED A RECORD GRADING COMMITTEE CONSISTING OF:

ORIN BLACKSTONE,
 BILL LOVE,
 JOHN PHILLIPS (CHAIRMAN),
 JOHN STEINER, AND
 LES ZACHEIS,

WHO HAVE ATTACKED THE PROBLEM WITH GREAT ENTHUSIASM AND WHO HAVE ALREADY MADE CONSIDERABLE PROGRESS TOWARD ITS SOLUTION.

WANTS AND DISPOSITIONS OF

Julie Ann Maher

2683 E. LAFAYETTE, DETROIT, MICHIGAN.

RECORDS WANTED APPEAR ON THE LEFT SIDE OF THE PAGE, ITEMS FOR SALE OF TRADE ON THE RIGHT.

AMOUNTS OPPOSITE WANTS INDICATE PRICES OFFERED.

WANTS MARKED (#) WILL BE TRADED FOR DISPOSITIONS SIMILARLY MARKED.

For disposition

CHARLESTON CHASERS

RED HOT HENRY BROWN CO 446 V SAL .40

AINT'N MISBEHAVIN' CO 1091 V SAL 1.00

TURN ON THE HEAT CO 1989 N SAL 1.00

CHOCOLATE DANDIES

DEE BLUES (#) CO ——— E TRA ———

IF YOU CAN'T HOLD THAT MAN (#) GE ——— G TRA ———

HALLALUJA BLUES CO 3837 V SAL .50

MILBERG JOYS BR 2947 V SAL .40

LOUISIANA BO BO CO 2127 V SAL .50

FLEETHER HENDERSON CO 817 G SAL 1.00

NIAGARSKI VO 3322 E SAL .40

BLAZIN VO 3323 E SAL 1.00

KING PORTER STOMP VO 2527 G TRA .75

HOT AIR MEN CO 2012 N SAL 1.00

HARLEM MADNESS BR 4498 V SAL .50

HOTSY TOTSUY GANG

SOME FUN -- 3972 E TRA ———

SPIKE HUGHES

SWEET SUE, JUST YOU (#)

WILLS BLUE RHYTHM BAND

BIG JOHN'S SPECIAL CO 3162 E SAL .75

TALLAHASSEE BR 7534 V TRA .65

LET'S HAVE A JUBILEE CO 6923 V TRA .65

FOUR OR FIVE TIMES VI 21583 E TRA .65

REC 11 WYNN'S COTTON PICKERS

REC 10 NICHOLS

FAN IT BR 616C V SAL .60

SUGAR VI 21056 E SAL .60

FAREWELL BLUES BR 3741 G SAL .50

NOBLE SISSLE

WHAT YA DO TO ME BR 6111 N SAL 1.00

Clinton D. Mieras

113 ABBOTT AVENUE, OCEAN GROVE, NEW JERSEY

CLOSING DATE FOR BIDS: MARCH 5, 1943.

SEE WANT LIST BELOW.

Auction

LOUIS ARMSTRONG	CO 2631 N	(MCKINNEY'S COTTON PICKERS (CONTINUED))	BR 3829 E
LOVE YOU FUNNY THINGS/NEW TIGER RAG	OK 3040 N	IF I COULD BE WITH YOU/I WANT A LITTLE	BB 5905 V
AIN'T MISBEHAVIN'/EXACTLY LIKE YOU	VO 3072 G	<u>RAY MILLER</u>	
YOU RASCAL YOU/BODY AND SOUL		I WISH I COULD SHIMMY/IS SHE MY GIRL	BR 3829 E
<u>BUSTER BAILEY</u>		<u>RED NICHOLS</u>	
AM I BLUE/THE BLUE ROOM	VA 8333 N	BUILDING A NEST FOR MARY	BR 4321 N
FABLE OF THE ROSE/SEEMS LIKE A	VA 8358 N	I MAY BE WRONG/THE NEW YORKERS	BR 4500 E
<u>BIL BEVERIDGE</u>		LITTLE GIRL/SLOW BUT SURE	BR 6138 N
IN A MIST/WRINGIN' AN' TWISTIN'	OK 3150 N	FAN IT/HOW LONG, HOW LONG, BLUES	BR 6160 N
<u>BOSWELL SISTERS</u>		TWENTY ONE YEARS/MY SWEETIE WENT	BR 6241 N
THERE'LL BE SOME CHANGES/BETWEEN	BR 6291 N	LOVE AND NUTS AND NOODLES/HEAT WAVES	BR 6451 N
OBJECT OF MY AFFECTION/IT'S WRITTEN	BR 7348 N	BUGLE CALL RAG/BACK BEATS	BR 6816 N
STARJUST/I SURRENDER DEAR	BR 20100 N	CAN'T WE BE FRIENDS/HEY DIDN'T	BR 6827 N
<u>CONNIE BOSWELL</u>		POOR BUTTERFLY/CAN'T YOU HEAR ME	BR 20062 N
I'LL NEVER HAVE TO DREAM/HE MINUS	BR 6405 N	DEAR OLD SOUTHLAND/LIMEHOUSE BLUES	BR 20070 N
LOST IN A FOG/ISN'T IT A SHAME	BR 7303 N	SOME OF THESE DAYS/I'LL SEE YOU	BR 20091 N
<u>CAB CALLOWAY</u>		DIMAH/INDIANA	VO 4559 N
LADY WITH THE FAN/FATHER'S GOT HIS	BB 6819 V	IDA/FEELIN' NO PAIN	VO 4654 N
<u>HOAGY CARLISHAEL</u>		<u>FIVE PENNIES/HARLEM TWIST</u>	VI 21560 N
ONE NIGHT IN HAVANA/GEORGIA	VI 23013 V	<u>RED JORDO</u> — MILDRED BAILEY	
<u>RUSS COLUMBO</u>		WHEN IS A KISS/IT CAN HAPPEN	BR 7761 N
A PEACH OF A PAIR	VI 22546 G	SPOKE DREAMS/A THOUSAND DREAMS	BR 7815 N
I DON'T KNOW WHY/GUILTY	VI 22801 E	POSSINI/EVERYONE'S WRONG BUT ME	BR 7928 N
JUST ANOTHER DREAM/LIVING IN DREAMS	VI 24045 E	PUT HOUR HEART/SUNNY SIDE OF THINGS	BR 8182 E
AS YOU DESIRE ME/THE LADY I LOVE	VI 24076 V	JUMP JUMP'S HERE/GARDEN OF THE MOON	BR 8202 V
<u>MY LOVE/LONESOME ME</u>		ORIGINAL INDIANA FIVE	
<u>SOPHIE DUNHAM</u>	VI 24077 V	EVERYBODY STOMP/I'M GONNA HANG	HA 47 N
MEMORIES OF YOU/BLUE SKIES	VA 8234 N	ORIGINAL MEMPHIS FIVE	CO 2588 E
<u>ROY ELDRIDGE</u>		ANYTHING/JAZZ WE BLUES	
<u>HIGH SOCIETY/MUSKAT RAMBLE</u>	VA 8154 N	AORIAN ROLL-IN	DE 265 N
<u>BENNY GOODMAN</u>		SUGAR/RIVERBOAT SHUFFLE	
TEXAS TEA PARTY/OR. HECKLE AND	CO 3167 E	STUFF SMITH	
GOODY-GOODY/IT'S BEEN SO LONG	VI 25245 V	I'VE GOT YOU UNDER MY SKIN/CRESCENDO	VA 8242 N
SING ME A SWAMP SONG	VI 25340 V	JOSHUA/IT'S UP TO YOU	VA 8251 N
DOWN SOUTH CAMP MEETIN'/PICK	VI 25387 N	JACK TEAGARDEN	BR 8370 E
WHEN A LADY MEETS/YOU'RE GIVING ME	VI 25434 N	SHEIK OF ARABY/PERSIAN RUG	BR 8378 N
THIS YEAR'S KISSES/HE AIN'T GOT	VI 25505 E	CHICERELLA/THAT'S RIGHT, I'M WRONG	BR 8431 N
<u>CHLOE/IDA</u>	VI 25531 N	ESPECIALLY FOR YOU/YOU'RE THE MOMENT	BR 8435 N
I'VE HITCHED MY WAGON/LET THAT BE	VI 25708 E	YOU KNOW/LITTLE MAN WHO WASN'T THERE	VA 8106 N
IF DREAMS CO E TRUE/LIFE GOES TO A	VI 25726 N	YOU, YOU DARLING/MOON AND WILLOW TREE	VA 8278 N
I'VE GOT A DATE/COULD YOU PASS	VI 26000 V	DEVIL MAY CARE/NIGHT ON THE SHALIMAR	
UNDECIDED/WE'LL NEVER KNOW	VI 26134 N	FRANK TRUMBAUER	BR 6788 N
HOME IN THE CLOUDS/BUCKOO IN THE CLOCK	VI 26175 N	EMALINE/LONG ABOUT MIDNIGHT	BR 6997 N
<u>BOBBY HACKETT</u>		IN A MIST	BR 7629 N
SUNRISE SERENADE/THAT'S HOW DREAMS	OK 4806 N	ANNOUNCER'S BLUES/FLIGHT OF A HAY-BAG	CO 2897 N
<u>HALF-WAY HOUSE ORCHESTRA</u>		CINQUELLA'S WEDDING DAY/BASS DRUM	VA 8215 N
TELL ME WHO/LOVE DREAMS	CO 1542 G	NO RETARD/IRISH WASHY WOMAN	VA 8223 N
<u>HOTSY TOTSY WINGS</u>		JIMTOWN BLUES/LAZIEST GAL IN TOWN	VA 8225 N
<u>HUOSON-DELANGE ORCHESTRA</u>	BR 4587 N	WALKIN' THE DOG/NOT ON THE FIRST NITE	VA 8236 N
YOU'RE NOT THE KIND/JORGAN GRINDER'S	BR 7656 V	HONKY-TONK TRAIN/LITTLE ROCK GETAWAY	VA 8243 N
IF I COULD BE WITH YOU/MAGNOLIA	BR 8016 N	NEVER NEVER LAND FANTASY/NATIONAL	VA 8253 N
STARJUST/BUGLE CALL RAG	MA 125 N	SEMPER FIDELIS/STARS AND STRIPES	VA 8259 N
<u>JACK JENNY</u>		LADY BE GOOD/WRAP YOUR TROUBLES	OK 41427 N
STARJUST/COBAN BOOGIE WOOGIE	VI 24669 E	<u>JOE VENUTI</u>	OK 41451 N
<u>GENE KRUPA</u>	BB 5330 N	PROMISES/DANCING WITH TEARS	ME 12838 E
BYE BYE BLUES/AFTER LOOKING AT YOU	BR 8249 N	OUT OF BREATH/I'M ONLY HUMAN	VI 25075 E
SAV IT WITH A KISS/JEEPERS GREEPERS	BR 8280 N	MY DANCING LADY/EVERYTHING I HAVE	CA 8185 V
<u>JIMMY LUNGEFORD</u>		<u>FATS WALLER</u>	
REMEMBER WHEN/SWITNOIN' UPTOWN	VI 24669 E	YOU'RE THE PICTURE/MY VERY GOOD FRIEND	VI 25075 E
<u>SWEEP RHYTHM/IN DAT MORNIN'</u>		WASHINGTONIANS (TELLINGTON)	
<u>OLICK MOONDOUGH</u>	BB 5330 N	TAKE IT EASY	VI 22879 V
THE SCENE CHANGES/BEACH AT BALI-BALI	ME 50608 E	ALL OF ME (VOCAL—MILDRED BAILEY)	BR 8087 N
I MISS A LITTLE MISS/AFTER ALL YOU'RE	VI 25024 G	TEDDY WILSON	BR 8455 N
TO WHOM IT MAY CONCERN/COME A LITTLE	VI 25024 G	SWEET LORRAINE/MISS BROWN TO YOU	
		THIS IS THE MOMENT/LOVE GROWS	

Wanted

HENRY ALLEN	VO	3490		<u>BING CROSSBY CONTINUED</u>	BR	6472	4.00
GOOD NIGHT MY LUCKY DAY/THERE'S A				YOUNG AND HEALTHY (NEW ONLY)	BR	6477	4.00
BUNNY BERIGAN	VI	1,0K, BR		YOU'RE BEAUTIFUL (NEW ONLY)	BR	6480	4.00
I CAN'T GET STARTED/RHYTHM SAVED	BR	6092		I'M PLAYING WITH FIRE (NEW ONLY)	BR	6515	4.00
CASA LOMA ORCHESTRA	BR	6150		WHAT DO I CARE (NEW ONLY)	BR	6525	3.00
WHITE JAZZ/I'M CRAZY ABOUT MY BABY	BR	6606		SMOKE RINGS (NEW ONLY)	BR	6601	4.00
DO THE NEW YORK/HELP YOURSELF	BR	6647		OLD OX ROAD (NEW ONLY)	PE	15699	
FOR YOU/I LOVE YOU TRULY (NEW ONLY)	BR	6937		GENIE'S MERRYMAKERS	VO	2926	
SAVAGE SERENADE/NEEP NO MORE (NEW)	VI	24340		PINK ELEPHANTS	VI	25011	
MOON GLOW/YOU AIN'T BEEN (NEW ONLY)	ME	12491		BOBBY GORDON	VI	25021	
NOCTURNE/MARCISSUS	ANY	12494		LOVELESS LOVE/LADY FROM ST. PAUL	VI	25469	
THE NIGHT WE MET/My IMAGINARY	ANY			RESTLESS/YOU'RE A HEAVENLY THING	VI	25634	
HIGH SOCIETY/SING	ANY			DID YOU MEAN IT	VI	25727	
CLARINET MARMALADE/IN THE SHADE OF	VI	24664		CHANGES	VI	24411	
ON THE SUNNY SIDE OF THE STREET	ANY			IT'S WONDERFUL	BR	7672	
EXACTLY LIKE YOU	VI	24194	\$5.00	JAN BARBER	BR	6372	
HOAGY CARMICHAEL	CO	1662		JUST A YEAR AGO TONIGHT	BR	6999	
STARBUST	CO	2023		RUSS MORGAN	BB	10506	
BOB CAUSER	OK	41188	5.00	DOES YOUR HEART BEAT FOR ME	BB	10518	
SOMEbody FROM SOMEWHERE	BR	6283	4.00	OZZIE NELSON	BR	6716	
RUSS COLLIMBO	BR	6205	4.00	SAY IT ISN'T SO	BR	6993	
STREET OF DREAMS (NEW ONLY)	BR	6320	4.00	IT'S DARK ON OBSERVATORY HILL	BR	7652	
BING CROSSBY	BR	6329	4.00	DIPPER MOUTH BLUES	BR	7903	
SPOSTIN'	BR	6351	3.00	MUGGSY SPANIER	BR	7954	
OH! MISS HANNAH	BR	6394	3.00	AT THE JAZZ BAND BALL	BR	7960	
GREAT DAY	BR	6406	5.00	JACK TEAGARDEN			
IF I HAD YOU (NEW ONLY)	BR	6454	4.00	A HUNDRED YEARS/I JUST COULDN'T			
TOO LATE (NEW ONLY)				STARS FELL ON ALABAMA/YOUR GUESS			
PARADISE (NEW ONLY)				JUNK MAN			
LET'S TRY AGAIN (NEW ONLY)				TEDDY WILSON			
WITH SUMMER COMING ON (NEW ONLY)				I'LL GET BY/NEAN TO ME			
LOVE ME TONIGHT (NEW ONLY)				YOU CAN'T STOP ME FROM DREAMING			
PLEASE (NEW ONLY)				IF I HAD YOU/YOU BROUGHT A NEW			
HERE LIES LOVE (NEW ONLY)							
GHOST OF A CHANCE (NEW ONLY)							

Ralph J. Sturges

Wanted

LOUIS ARMSTRONG	OK	41562	\$2.00	<u>ALLEN-HANKINS ORCHESTRA</u>	ME	12769	G-T-S	1.00
ALL OF ME	OK	41541	2.00	AINTCHA GOT MUSIC	ME	12842	T-S	1.00
LAZY RIVER	OK	- VOC	---	GALVESTON GAL	CO	14308	E T-A	---
(MANY BY ARMSTRONG'S HOT 5, HOT 7				SARRELHOUSE PETE	OK	N T-S	1.25	
ELINGTON (JUNGLE BAND))	BR	4110	2.50	ROLLIN' STONE (PIANO SOLOS)	VA	604	E-T-S	.85
TIGER RAG	OK	06104	.75	BUNNY BERIGAN	CA	9048	F-T-A	---
CHAMPION JACK DUPREE	SA	12010	1.50	CAN'T GET STARTED	CA	5034	E T-A	1.00
DUPREE SHAKE DANCE	BB	10177	.75	BLUE RHYTHM BAND	PE	15265	V T-S	---
PETE JOHNSON	BR	7062	1.50	THE LUCKY SWING	VI	23036	E T-S	1.00
SUFFLE BOOGIE (AND OTHERS)	VI	- BB	---	COTTON PICKERS	HA	823	V T-A	1.00
HUDDIE LEADBELLY	GE	- OK	1.50+	RAILROAD MAN/ST. LOUIS BLUES	CO	698	G T-A	1.00
EASY RIDER	GE-OK-PA	3.50+		DIXIE DAISIES	BR	6528	E T-S	1.25
GOOD MORNING BLUES	OK	8148	4.50	BABY (SHORT N.O.I.G)	BB	9619	N T-S	---
LITTLE BROTHER	PAHA	ANY	---	DORSEY BROTHERS (SPANLER)	PE	15361	V T-A	1.00
FARISH ST. JIVE (AND OTHERS)	UHCA-VOC	1.50+		HAVE A LITTLE FAITH				
KANSAS CITY FRANK MELROSE				SAM AND OELILAH				
JELLY ROLL MORTON TRIO				DUKE ELLINGTON				
TURTLE TWIST				MCNIGHT'S BOSTONIANS				
(ANY GENNETT OR OKEH)				GREAT BIG WAY (TEA, GOODMAN)				
NEW ORLEANS RHYTHM KINGS				PERO 100 ST./GATE MOUTH				
KING OLIVER				DOON REDMAN				
(GENNETT, OKEH, PARAMOUNT)				HOW WA' I FEELIN'				
I AIN'T GONNA TELL/ROOM RENT				VICTORIA SPIVIE				
MA RAINY				BLOCHHOUND BLUES				
(ANY)				JACK TEAGARDEN				
PINETOP SMITH				SIMPLY OELISH				
(ANY)								

For disposition

131 WASHINGTON STREET, HARTFORD, CONN.

ALLEN-HANKINS ORCHESTRA	ME	12769	G-T-S	1.00
AINTCHA GOT MUSIC	ME	12842	T-S	1.00
GALVESTON GAL	CO	14308	E T-A	---
SARRELHOUSE PETE	OK	N T-S	1.25	
ROLLIN' STONE (PIANO SOLOS)	VA	604	E-T-S	.85
BUNNY BERIGAN	CA	9048	F-T-A	---
CAN'T GET STARTED	CA	5034	E T-A	1.00
BLUE RHYTHM BAND	PE	15265	V T-S	---
THE LUCKY SWING	VI	23036	E T-S	1.00
COTTON PICKERS	HA	823	V T-A	1.00
RAILROAD MAN/ST. LOUIS BLUES	CO	698	G T-A	1.00
DIXIE DAISIES	BR	6528	E T-S	1.25
BABY (SHORT N.O.I.G)	BB	9619	N T-S	---
DORSEY BROTHERS (SPANLER)	PE	15361	V T-A	1.00
HAVE A LITTLE FAITH				
SAM AND OELILAH				
DUKE ELLINGTON				
MCNIGHT'S BOSTONIANS				
GREAT BIG WAY (TEA, GOODMAN)				
PERO 100 ST./GATE MOUTH				
DOON REDMAN				
HOW WA' I FEELIN'				
VICTORIA SPIVIE				
BLOCHHOUND BLUES				
JACK TEAGARDEN				
SIMPLY OELISH				

Ken Schram

104 TYBERT STREET, RIDGEMOUNT, WISCONSIN
 PRICES OFFERED FOR WANTS PERTAIN ONLY TO
 NEW RECORDS. LESSER AMOUNTS PAID FOR USED COPIES.
 MY TRADING MATERIAL APPEARS BELOW.

Wanted

ALL STAR TRIU
 BR 2053 \$1.00
 BIX & GANG
 THOU SWELL (BLACK LABEL)
 BROADWAY BELL HOPS
 CRAIGLE IN CAROLINE
 RAINBOW OF LOVE
 GE 5311 15.00
 STARBUST (NEW COPY ONLY) VI 38139 2.50
 BARNACLE BILL (NEW COPY ONLY) VI 22864 2.50
 BESSIE COULDN'T HELP IT (NEW COPY ONLY) VI 22864 2.50
 COTTON PICKERS
 JACKSONVILLE GAL
 SOPENHAGEN/SWEET SIXTEEN
 JEAN COLOKETTIE
 JUST A BIRD'S EYE VIEW (NEW COPY ONLY) VI 20268 1.50
 EDIE LANG'S ORCHESTRA
 WHAT K'ING O' MAN ARE YOU
 WALKIN' THE OOG
 RUNNIN' RAGEO
 WAYVIE KING
 POOR LITTLE FLOWER (NEW COPY ONLY)
 SAM LAMIN
 SUSANNA
 MUGGSY SPANIER
 (BLUEBIRDS 10384; 10518; 10582)
 FRANKIE TILUBAUER
 SINGIN' 'THE BLUES (RED OR BLACK LABEL)
 OSTRICH WALK (BLACK LABEL)
 TRUMBOLGY (RED LABEL)
 I 'M COMIN' VIRGINIA (RED LABEL)
 TENNESSEE TOOTERS
 I AIN'T GOT NOBODY
 HOT-HOT-HOTTENTOT
 EVERYBODY LOVES MY BABY
 RED HOT HENRY BROWN
 JOE VENUTTI'S BLUE FOUR
 RUNNIN' RAGEO
 TED WEEB'S
 SONG OF SURRENDER
 PAUL WHITEMAN
 CONCERTO IN F
 CONCERTO IN F
 WHEN (MASTER #3 ONLY)
 SMILE (NEW COPY ONLY)
 OLYMPIAN RIVER (NEW COPY ONLY)
 OUT OF TOWN GAL (NEW COPY ONLY)
 WHEN MY DREAMS COME TRUE (NEW COPY ONLY)
 WOLVERINES
 I NEEDED SOME PETTIN
 HE, SHE OR ME
 DEAR OLD SOUTHLAND
 BR 2053 \$1.00
 OK 41030 5.00
 VELV 1504 10.00
 VELV 1508 7.50
 GE 5311 15.00
 VI 38139 2.50
 VI 22864 2.50
 BR 2818 1.50
 BR — 2.00
 VI 20268 1.50
 PAR R840 7.00
 OK 41344 2.00
 OK 41361 2.00
 BR 6765 1.00
 OK 41228 3.00
 OK 1.00
 OK 40772 5.00
 OK 40327 5.00
 OK 40871 5.00
 OK 40843 5.00
 VO 14952 3.00
 VO 14967 3.00
 VO 14985 3.00
 VO 14004 3.00
 OK 41361 1.50
 BR 85288 1.00
 CO 50140 5.00
 CO 7171M 5.00
 VI 21338 5.00
 VI 21228 1.50
 VI 21218 1.50
 CO 1505 2.00
 CO 1822 2.00
 GE 20062 25.00
 VO 15784 3.00
 VO 15703 5.00
 I WILL PAY \$5.00 EACH FOR NEW COPIES OF THE FOLLOWING
 ORENAS BY TRUMBARGER AND "BIX & HIS GANG" 1—40871;
 40822; 40843; 40903; 40879; 40923; 40979; 41030;
 41100; 41038; 41128; 41200; NEW COPIES ONLY WANTED
 ON THESE.
 I WILL PAY \$5.00 FOR THE FOLLOWING ISSUES OF JAZZ
 INFORMATION: VOL. 1, NOS. 1, 2, AND 33; VOL. 2, NOS.
 1, 2, AND 3.
 I WILL PAY \$15.00 FOR "BABY WON'T YOU PLEASE COME
 HOME" BY TENNESSEE MUSIC MEN ON THE DIVA LABEL, NUM-
 BER OF RECORD UNKNOWN.

William C. Love

930 BROADWAY, NASHVILLE, TENNESSEE.
 THIS COMBINATION LIST DOES NOT REPRESENT EITHER MY
 COMPLETE WANT LIST OR MY COMPLETE TRADE LIST. I HAVE
 ABOUT 1000 TRADE ITEMS IN ALL AND A GOOD MANY WANTS
 IN ADDITION TO THIS LIST. COPIES OF MY COMPLETE
 LISTS ARE NOW AVAILABLE ON REQUEST.

FOR THE WANTS LISTED BELOW I WILL PAY HIGH PRICES.
 LIST WHAT YOU CAN SUPPLY, STATING CONDITION, NO RE-
 ISSUES WANTED. WILL TRADE FOR WANTS AS WELL AS BUY.
 TRADE RECORDS LISTED BELOW ARE FOR TRADE ONLY ON
 BY COMPLETE WANT LIST (SEE ABOVE). NO CASH SALES
 CONSIDERED. TRADE ONLY.

ALSO WANT ANY RECORD CATALOGS PRIOR TO 1934 AND
 NOS. 33, VOL. 1, AND NO. 12, VOL. 2 OF JAZZ INFORMA-
 TION.

Wanted

ALTIER VO. 15340
 ARNISTRONG F. BR. 500490,
 500492.
 AUSTIN PAPA, 12359, 12381,
 12391.
 CHRISTIAN PATHE 7518.
 COOKIE OK. 9369, 8390.
 DIAL VO. 1515.
 OXIE BRYNTHY KINGS
 BR. 7127.
 ELLINGTON PAT. 36059, VO.
 10771, 1086, VEL. 7072.
 OLED GIBSON OK. 8700.
 ELEN GRAY VI. 1-16223.
 HARADWAY VO. 1252.
 HARKINS E. PAR. 659, E. DE.
 F-42050.
 ROSA HENDERSON VO. 1021,
 1038.
 ALEX. HILL VO. 1465.
 HINES QRS 7037.
 WILMOUTH HUDOLINJ PE. 728.
 PAUL HOWARD VI. 23354,
 23420.
 PRESTON JACKSON PARA.
 12400.
 JOE'S HOT BABIES PARA.
 12783.
 J.C. JOHNSON QRS 7064.
 RUTH JOHNSON PARA. 13003,
 13060.
 JUNGLE KINGS PARA. 12654.
 KEPPARD PARA. 12399.
 LUX LEWIS PARA. 12896.
 WILLS MERRY MAKERS VEL.
 7121.
 MOONLIGHT REVELERS OG.
 1775.
 J.R. JORDON VI. 23402,
 23429.
 HUSK O'HARE VO. 15646.
 OLIVER PARA. 20242.
 PAGE VO. 1463.
 PIERCE PARA. 12616, 12619.
 IKEY ROBINSON BR. 7057.
 GILL ROOIN CROWN 3017.
 LAURA RUCKER PARA. 13075.
 FRISBY SMITH PARA. 12262.
 JACQUES TAYLOR PARA. 12409.
 WEATHERFORD SWING 38, 58,
 WILLIAMS QRS 7004, 7005,
 7040.

For trade

BARREL HSE. PETE VO. 14308E.
 ADA. BROWN (GEO. MITCHELL)
 VO. 1009E.
 ELLINGTON PAT. 7504F, COL.
 1076N, OK. 8602N, BR. 3480E,
 4705E, 4837N, VI. 38008E,
 38035N, 38079N, 38089N,
 38130N.
 EZZEL PARA. 12855E, OTHERS N.
 6445N.
 HENDERSON VO. 14265E, 2583E,
 CD. 854E, 2615N, DR. 3003F,
 3194E, E. PAR. R-2031N.
 HINES QRS 7039N, VI. 39043N,
 38048N, E. BR. 1464N, 01555N,
 ALL HRS N.
 SPIKE HUGHES E. DE. 3898N.
 EDDIE LANG OK. 40844N.
 LITTLE BR. 83, 6825N, 6894N,
 7178N.
 MLOWAY DRCH. CO. 33N.
 J.R. MORTON VI. 20221E, 21945N,
 38093N, 38108N.
 N.O. RAMBLERS MEL. 12133E.
 MORR GEN. 5009E, 5220G, 5221G,
 52108R BR. 3854E, 3989N,
 OLIVER VO. 15503G.
 RED HEADS PER. 14568E, 14708E,
 RUSSELL OK. 9424G, 6656G,
 8830N.
 SCHOEGEL BR. 4652N.
 BESSIE COL. 14050N, 14137E,
 14312E, 14476N, 14487N,
 14634N.
 PINETOP SMITH VO. 1296H.
 SPANO PARA. 12863E.
 SPIVEY (RUSSELL) VI
 38570N.
 SOUTHERN SERENADERS HAR.
 4N, 5N.
 SULLIVAN E. PARA. R-1086N.
 W. WALLACE PARA. 1292F.
 WALLER VI. 38554H, 38613N,
 WILLS MERRY MAKERS DIVA
 3099E.
 WOLVERINES GEN. 5620E, CLAY,
 40375N, E. BR. 02205N,
 VO 15708E.



For trade

(SEE WANT LIST ABOVE)

BIX & GANG

SORRY VO 3149 N
 SOMEBODY STOLE MY GAL/RHYTHM KING BR 8242 N
 OL' MAN RIVER PARL R2328 N
 THOU SWELL PARL R2355 N
 AT THE JAZZ BANO BALL/SORRY PARL R2711 N
 FRIARS SOCIETY ORCHESTRA
 PANAMA/TIGER RAG 6E 4968 N
 GOLDKETTIE
 IN MY MERRY OLOSHOBILE VICTOR SPECIAL N
 ANNETTE HANSHAW
 WHAT WOULD'N'T I DO DIVA 3012 G
 BIG CITY BLUES COE 5425 E
 FRANKIE TRUMBALER
 MISSISSIPPI RHO OK 40979 V
 I LIKE THAT PARL R714 N
 BABY WON'T YOU PLEASE COME HOME/I LIKE ODEON 41286 N
 TRAM-BIX-LANG
 FOR NO REASON AT ALL/WRINGIN' & TWISTIN' PARL R2532 N
 PAUL WHITEMAN
 CHINA BOY/OH MISS HANNAH CO 1945 E
 MY WELANCHOLY BABY CO 500680 E
 WASHBOARD BLUES VI 35877 V
 CLARENCE WILLIAMS
 SHAKE THAT THING/GET IT FIXED OK 8267 V
 WOLVERINES
 SENSATION/LAZY DADDY (1980A) GE 5542 E

Josephine Mayer

418 1/2 EAST ISLAY ST., SANTA BARBARA, CALIF.

Auction

LOUIS ARMSTRONG
 BLUE TURNING GREY OVER YOU/OK LAUGHING) OK 4678 N
 THEM EYES/SWEETHEARTS ON PARADE VO 3337 N
 STAR OUST'WRAP YOUR TROUBLES IN DREAMS VO 3172 G
 CHARLES CREATH'S JAZZMANIACS
 I WOKE UP COLD IN HAND/MY DADDY ROCKS ME OK 8217 G
 JOHNNY DODDS B.B. - STOMPERS
 AFTER YOU'VE GONE/COME ON AND STOMP VO 1148 G
 DUKE ELLINGTON
 IT'S SWELL OF YOU/THERE'S A LULL IN MY LIFE MA 117 N
 I'M SATISFIED/ROCKIN' IN RHYTHM BR 6038 G
 BABY WHEN YOU AIN'T THERE/MOON OVER OXIE BR 6317 E
 ISN'T LOVE STRANGEST THING/NO GREATER LOVE BR 7625 N
 IT OI ON'T I MEAN A THING/ROSE ROOM BR 6265 G
 JIMMY JOHNSON REBELS.
 POOR PAPA/BORGES PU 11449 E
 EDDIE LANG
 BLUIN' THE BLUES/NOT MAYBE VO 2937 N
 BENNY MOITEN'S KANSAS CITY ORCH.
 SOUTH ST. BLUES/SHE'S SWEETER THAN SUGAR OK 8255 E
 KING OLIVER
 SPEAKEASY BLUES/AUNT HAGER BLUES VO 1225 E
 SNAG IT / TOO BAO VO 1037 E
 PIRONI'S NEW ORLEANS ORCHESTRA
 BOUNCING AROUND/KISS ME SWEET OK 40021 E
 BESSIE SMITH
 YOU'VE GOT TO GIVE ME SOME/I'M WILD ABOUT CO 14427 N
 IT WON'T BE YOU/STANDIN' IN THE RAIN BLUES CO 14338 E
 VICTORIA SPIRIVEY & CHICAGO FOUR
 ANY KIND OF MAN/I AIN'T GONNA LET YOU SEE VO 3366 N
 CUTTIE BLUES/CHINAMAN BLUES OK 4907 N
 JOE VENUTTI & BLUE FOUR
 FOUR STRING JOE/PENN BEACH BLUES VO 3160 N
 FOUR STRING JOE/PENN BEACH BLUES VO 3160 E
 FRANKIE TRUMBALER
 MY PET / BORNED OK 41039 N
 CLARENCE WILLIAMS
 CUSHION FOOT STOMP/TAKE YOUR BLACK BOTTOM OK 8462 E
 WEARY BLUES / MIXING THE BLUES(PIANO SOLOS)DK 4933 N

WYNN'S DALLAS OANDLES VO.
 15960.
 WYNN'S GUT BUCKET FIVE
 OK-18350.



William Russell

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 ROCKIN' CHAIR (B MASTER) VO 3039 3.00
 LOVIE AUSTIN
 IN THE ALLEY BLUES PARA 12391 2.00
 J. BLTUE
 HOT STUFF VO 1136 4.00
 ANN COOK
 (ANY BLUES) — — — 3.00
 L. DEPPE'S SERENADERS
 CONGRINE GE 20012 10.00
 JOHNNY DODDS
 WEARY BLUES VO 15632 15.00
 F. FRANKO'S LOUISIANIANS ME 12009 6.00
 GOLDEN LILY BLUES PARA 12400 4.00
 P. JACKSON PARA 12411 4.00
 HARMONY BLUES
 TROUBLEMAN VO 1472 2.00
 HALF PIANT JAXON
 YOU GOT TO WET IT VO 15728 5.00
 W. MANONE
 DOWNRIGHT OUSTUO PARA 12395 1.50
 OZZIE MCPHERSON
 I'M SO BLUE
 JELLY ROLL MORTON
 MR. JELLY LORO GE 3259 —
 LONDON BLUES RIALTO 535 —
 FAT MEAT VO 1019 —
 EACH DAY VO 23351 —
 JERSEY JOE VI 23402 —
 MISSISSIPPI HILOPEO VI 23424 —
 RED NICHOLS
 RIVERBOAT SHUFFLE BR 3627 1.50
 KING OLIVER VI 23368 1.50
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 LOUIS PRIMA
 BASIN STREET BLUES BR 7456 1.00
 OAKTOWN STRUTTERS BALL BR 7657 1.00
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 SLEEPY TIME BLUES BR 7058 — 2.00
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 GIN MILL BLUES CO 2876 1.50
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 JOE SULLIVAN (ON UHCA & COL) PIANO SOLOS/UHCA 31-2, 33-4,
 WILL PAY .50 EACH FOR THE FOLLOWING BLUEBIRDS: 8372,
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 AND DECCAS/7567, 7584, 1014, 1019, 1421, 1433, 1815, 2145,
 AND 3605.

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SINGING PRETTY SONGS
LOUIS ARMSTRONG
TWO DEUGES
SHINE
LAZY RIVER
I GOT RHYTHM
NEW TIGER RAG
HONEY DON'T YOU LIKE ME ANY MORE
MIGHTY RIVER
SWEET SUE
ST-LOUIS BLUES
I WONDER WHO
HARLEM LULLABY
SNOWBALL
BILLY BARKS
WHO'S SORRY NOW
BIX BEIDERBECKE
OLO MAN RIVER
BENNY CARTER
SYNTHETIC LOVE
GELLAR BOVS
WAILING BLUES
CHARLES CREATH
GRANOPA'S SPELL
CRAZY QUILT
COW COW DAVENPORT
ALABAMA STRUT
HOOTCH O'LOOLE
SLUM GULLION STOMP
DIXIE RHYTHM KINGS
EASY RIGER
JOHNNY DODDS
ST. LOUIS BLUES

VI 2338
OK 8396
OK 8641
OK 41486
OK 41541
OK 41534
OK 41557
VI 24335
VI 24351
VI 24321
VI 24320
VI 24425
BR 6558
BR 6655
PE 15642
OK 41088
VO 2870
VO 1503
OK 8257
OK 8477
VO 1253
VO 1282
VO 1434
BR 7127
BR 3583

WANTS AND DISPOSITIONS OF

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BLUE RHYTHM/MOANIN'
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BLUE RHYTHM BAND
WHITE LIGHTNING
RHYTHM SPASM
SENTIMENTAL GENTLEMAN
JAZZ MARTINI
DUKE ELLINGTON
RING OEM BELLS
NINE LITTLE MILES
BLUE AGAIN
THE RIVER AND ME
JIVE STOMP/'M SATISFIED
REAR PARTY BLUES
BEGGAR'S BLUES/SATUROAY FUNCTION
FLETCHER HENDERSON
SOMEBODY STOLE MY GAL
MEANEST KING OF BLUES
HENDERSON STOMP/CHANT
WANG WANG BLUES
DYNAMITE
SNAG IT
WABASH BLUES
OH MALINDA
EARL HINES
BEAL-KOO-JACK
JELLY-ROLL MORTON
BLACK BOTTOM STOMP
DOCTOR JAZZ

CO 2430 N
CO 2504 E
CO 2898 E
ME 12414 N
ME 12418 N
ME 12480 V
ME 12793 E
VI 22528 N
VI 22586 V
VI 22603 N
VI 22614 V
BR 6638 V
BA 0594 G
CO 1768 E
CO 126 G
CO 249 V
CO 217 E
CO 1913 N
HA 209 G
HA 353 E
HA 409 V
VI 38043 E
VI 20221 N
VI 20415 N

Anthony Simeone

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Wanted

LOUIS ARMSTRONG
JAZZ LIPS
ONCE IN A WHILE
TWO DEUGES
SOME OF THESE OAYS (NEW ONLY)
TIGER RAG
SUNNY SIDE OF THE STREET
SONG OF THE VIPERS
GUS ARNHEIM
SUZANNE
FRANK BLACK
RHAPSODY IN BLUE
BOSWELL SISTERS
SOPHISTICATED LADY
V. BRADLEY
STAR OUST
HOAGY CARMICHAEL
STAR OUST
STAR OUST
DANCE MEOLY (33 $\frac{1}{2}$ R.P.M.)
CASA LOMA ORCHESTRA
WHITE JAZZ
NOCTURNE
OAROHANELLA, ETC. (33 $\frac{1}{2}$ R.P.M.)
CHOCOLATE DANORIES
STAR OUST
CHICAGO HOT FIVE
STAR OUST
BING CROSBY
CAN'T WE TALK IT OVER (NEW ONLY)
SHADOWS ON WINDOW ("A" MASTER)
LET'S TRY AGAIN ("B" MASTER)
PLEASE (NEW ONLY)

OK 8436
OK 8566
OK 8641
OK 41278
BRF 500490
BRF 500491
BRF 500492
VI 24235
BR 20058
BR 6650
CH 40038
GE 6311
VI 24484
VI L-16009
BR 6092
BR 7321
VI L-16023
OK 8668
VI 23285
BR 6240
BR 6276
BR 6320
BR 6394

BORAH M NEW JITCH & RASCALS

RHAPSODY IN BLUE
STAR OUST
FRANKIE TRUMBALER
ISHAM JONES MEOLY
FATS WALLER
GLADYSE
WEST BROTHERS' TRIO
STAR OUST
PAUL WHITEMAN
LOVABLE
WILLOW WEEP FOR ME (33 $\frac{1}{2}$ R.P.M.)
LIVIN' IN THE SUNLIGHT (NEW)
AFTER YOU'VE GONE (NEW ONLY)
PAUL WHITEMAN'S RHYTHM BOYS
FROM MONDAY ON

BR 6705
CR 3191
CO 18002
VI 38554
BS 5836
HMV B5509
VI L-16017
CO 2171
CO 2098
VI 24349

For Trade or Auction

BIX BEIDERBECKE

MARGIE
LAZY AFTERNOON
SKIP IT
CHARLES CREATH'S JAZZ-O-MANIACS
ORANOPA'S SPELLS
BING CROSBY
I TELL WE MEET
I KISS YOUR HANO MAORNE
MY LOVE
JIMMY DORSEY
BEDEE (SOLO)

PAE R2833 N
VOE 5118 N
VOE 5126 N
OK 8257 E
CO 1773 N
CO 1851 N
BR 6623 N
BR 6352 E

WANTS AND DISPOSITIONS OF Harry E. Avery

2116 MITCHELL ST., OAKLAND, CALIF.

Wanted

BIX & HIS GANG	OK 41001
SINCE MY BEST GAL TURNED ME ROUND	
<u>BENNY GOODMAN</u>	
THAT'S A PLENTY	ME 12073
99 OUT OF A 100	ME 12100
PARSON ME, PRETTY BABY	ME 12208
GEORGIA JUBILEE	CO 2907
<u>LOUIE JOHNSON & EDDIE LANG</u>	
BLUE GUITAR/GUITAR BLUES	OK 87111
MONIGHT CALLED BLUES	OK 89118
<u>EDDIE LANG</u>	
JUST A LITTLE LOVE	OK 40989
WALKIN' THE DOG	OK 41344
<u>LOUISIANA RHYTHM KINGS</u>	
(Most titles on Vocalion)	
<u>WIFF MOLE'S MOLEERS</u>	
ALEXANDER'S RAGTIME BANDO	OK 40758
DAVENPORT BLUES	OK 40846
CRAZY RHYTHM	OK 41098
<u>MOUND CITY BLUE BLOWERS</u>	
YOU RASCAL YOU	OK 41526
<u>NICHOLS' FIVE PENNIES</u>	
THEY DON'T BELIEVE ME (NEW)	BR 4651
<u>OLDAH/ INDIANA (NEW)</u>	
SWEET GEORGIA BROWN	BR 4373
<u>THE RED HEADS</u>	
(Most titles on Parlophone)	
<u>JACK TEAGARDEN</u>	
SHAKE YOUR HIPS	CO 2802
BLUE RIVER	BR 6741
<u>TEN FRESHMEN</u>	
BAG O' BLUES	ANY
<u>THE TRAVELLERS</u>	
(Most titles on Melotone)	
<u>JOE VENUTI</u>	
<u>DINAH</u>	
PARSON ME, PRETTY BABY	OK 41025
GOBLIN MARKET	OK 41506
	OK 41586

Wanted

<u>LOUIS ARISTON</u>	
KING OROPS/SKIP THE GUITER	OK 8631
<u>CHARLES AVERY</u>	
DEARBORN STREET BREAKDOWN	PARA 12896 5.00
<u>ROY BARROW</u>	
WALKING BLUES	PARA 12803 5.00
<u>BOBBY BRAGG</u>	
WE CAN SELL THAT THING	PARA 13004 5.00
<u>HENRY BROWN</u>	
EASTERN CHIMES BLUES/DEEP MORGAN	PARA 12988 3.00
<u>AMEL CHRISTENSEN</u>	
WALKING BLUES/SYMPHONIC	BR 1161
<u>PIANO KID EDWARDS</u>	
PIANO KID SPECIAL/GIVE US ANOTHER JUG	PARA 13081
<u>BOB GROSSY</u>	
BOOGIE WOOGIE MAXIMA	OE 2848
<u>WILL EZZELL</u>	
OLD MILL BLUES/MIXED UP RAG	PARA 12688
HUT SPOT STUFF/FRENKISH	PARA 12914
HEIFER OUSTY/BARRELHOUSE	PARA 12755

Tom J. Henry

573 E. 102 STREET, CLEVELAND, OHIO

For disposition

<u>BARREL-HOUSE PETE</u>	
Pussy/Just a Rollin' Stone	CO 15308 V T-A
<u>JIMMY BLYTHE</u>	
MECCA FLAT/MR. FREEDIE BLUES	PARA 12370 F T-A
<u>HENRY BROWN</u>	
HENRY BROWN BL./TWENTY FIRST ST. ST.	PARA 12825 G T-A
<u>BUTTERBANS & SUSIE</u>	
CONSTRUCTION GANG(Acc.J. Oliver)	OK 8169 G T-A
<u>CHICAGO RHYTHM KINGS</u>	
WEARY BLUES/WOLVERINE BLUES	GE 5102 G T-A
<u>COW COW DAVENPORT</u>	
COW COW BLUES/STATE STREET JIVE	VO 1199 G T-A
<u>CLAY CLISTER</u>	
THE ROCKS	OK 4809 G T-A
<u>WILL EZZELL</u>	
BUCKET OF BLOOD/PLAYING THE OZZEN	PARA 12773 G T-A
<u>WEST COAST RAG/BARREL HOUSE MAN</u>	
<u>LEWEL FOWLER</u>	
SATISFIED BLUES/BLUES MIXTURE	CO 3959 G T-A
<u>FRIAR'S SOCIETY ORCHESTRA</u>	
TIGER RAG/PANAMA	GE 4986 G T-A

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KEY-OKE/CHARACTERISTIC	VARI 648 N
<u>WILLIE EKSTEL (PIANO)</u>	
MAPLE LEAF/MOSEL IN THE SLOT	OK 40018 E
<u>COOK'S ORELANDO ORCHESTRAS</u>	
BROWN SUGAR/HIGH FENER	CO 813 V
<u>FRIAR'S SOCIETY ORCHESTRA</u>	
BUGAL CALL/DISCONTENTED	GE 4967 V
ECCENTRIC	GE 5009 V
<u>BENNY GOODMAN</u>	
TEXAS TEA PARTY/Dr. HECKLE & MR. JIVE	CO 3167 N
<u>BERTHA HILL & LOUIS</u>	
TROUBLE IN MIND/GEORGIA	ME 61270 N
<u>EDMONA HENDERSON & AUSTIN'S SERENADERS</u>	
TRAVELIN' BLUES/BROWN	PARA 12095 N
<u>BESSIE JACKSON</u>	
LONESOME MONIGHT BLUES	ME 60463 N
<u>JAMES P. JOHNSON (SOLOS)</u>	
CAROLINA SHOUT/KEEP OFF	OK 4495 E
<u>LANG & JOHNSON</u>	
TWO TONE STOMP	PAE 1195 N
<u>THE LUMBERJACKS</u>	
WHOOPEE STOMP	RO 834 E
<u>WIFF MOLE'S MOLEERS</u>	
NAVY BLUES/LUCKY LITTLE	OK 41371 N
<u>NAVY BLUES (#2 NO VOCAL)</u>	
PA 3403B N	
<u>BEN POLLACK</u>	
SING SONG GIRL/FALL IN	RO 1561 E
<u>JACK PURVIS</u>	
WHEN YOU'RE WHAT'S THE	OO 36093 V
<u>HA RAINY & LOUIE AUSTIN'S SERENADERS</u>	
BAO LUCK/HOSE ALL NITE	PARA 12081 N
<u>CLARA SMITH & LOUIS</u>	
COURTHOUSE BLUES	CO 14073 V
<u>FRANK TRUMBARGER</u>	
JUBILEE	OK 41044 N
<u>THE WASHINGTONIANS</u>	
STACK O' LEE BLUES	O1 2601 E
<u>TEODY WILSON</u>	
SWEETIE PIE/MY WHOLE DAY	VO 2787 V
<u>SUGAR PLUM/HESE 'N THAT</u>	
HOW COULD YOU / CARELESSLY	BR 7577 E
I'LL GET MY / MEAN TO ME	BR 7867 E
<u>EASY LIVIN' / FOOLIN'</u>	
BR 7903 E	
BR 7911 N	
MY MAN / CAN'T HELP LOVIN'	BR 8008 N

COLLECTORS' ITEMS

...are still available! The first American magazine devoted to jazz music suspended publication more than a year ago, but it's not too late to buy an almost complete set of back numbers. Old subscribers can still replace missing issues in their files — newcomers to jazz can learn why so many collectors treasure their sets of J.I.

Between 1939 and 1941 Jazz Information published historical and biographical material, critical articles, authoritative record reviews, rare photographs and vital information for collectors, much of which is not available in any other form.

Every issue included news, record reviews, and a collectors' column. A special feature of the second volume was a series of Jazz Classics columns, in which the important reissues of 1940-41 were reviewed in great detail. A few of the articles and features contained in still available issues are:

Three critical articles by Hugues Panassie on Armstrong, Morton, and Noone...biographies of New Orleans clarinet players Nicholas, Bigard, Noone, Bechet, and Nelson...the illustrated "Original Labels" series by William C. Love...complete discographies of Ma Rainey, Jimmie Noone and Sidney Bechet...biographies of Zue Robertson, Ma Rainey, Cow Cow Davenport, Kid Ory, June Clark, James P. Johnson...George Beall's important critical essay on "Forgotten Giants" of the cornet...contributions from William

Russell, Frederic Ramsey, George Hoerer, Orin Blackstone, John Steiner, Wesley Nefz, James Higgins, John Reid, Mary Karoley, George Fraser, Walter Sidney, Ross Russell, George Avakian, and many other writers.

The last big 104-page issue is packed with indispensable features: nine feature articles, nine pages of record reviews, eighteen pages of Jazz Classics reviews, and a history of Jazz Information itself. This issue is still available at its original selling price. Prices of all other back numbers have been raised, because of their increasing scarcity and the inconveniences involved in filling orders.

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NEW YORK CITY

JAZZ INFORMATION

C.M. Campbell

#ANTS AND TRADING MATERIAL OF
971 W. 30TH ST., APT. #1, LOS ANGELES, CALIF.

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LOUIS ARMSTRONG
ALLIGATOR CRAWL (NEW ONLY)
SOME OF THESE DAYS/WHEN YOU'RE
JOHNNY OODDS
WEARY BLUES/NEW ORLEANS STOMP
CHIRPLE HILL
LOVE SICK BLUES
KANSAS CITY FRANK
JELLY ROLL STOMP/Pass the Jug
LEVEE SERENADERS
JELLY JELLY LORD/MITCHEL MAMA
LIL'S HOT SPOTS
JELLY ROLL MORTON
GEORGIA BO BO/DROP THAT SACK
PEARLS/KING PORTER
GRANDPA'S SPELLS/CANNON BALL
PEARS/BEALE STREET BLUES
DEEP CREEK BLUES
NEW ORLEANS BOOTBLACKS
(EITHER) CO

KING OLIVER
SNAKE RAG/HIGH SOCIETY
DIPPERMOUTH/WHERE DID YOU STAY
JAZZIN' BABIES BLUES
ROOM REAT BLUES
BUOY'S HART/T'ENS
SWEET BABY DOLL/MABEL'S DREAM
SOUTHERN STOMS
MABEL'S DREAM/RIVERSIDE
HOOCEL THOMAS
WASHWOMAN BLUES
SUNSHINE BABY
LONELY HOUR
SIPPLE WALLACE
DEAD DRINK BLUES
JIMMY BLYTHE
I'M GOIN' HUNTING
OK 6482
OK 8729
VO 15632
OK 6453
BR OR GE
VO 1154
VO 1037
VO 1020
VI 20431
VI 20948
VI 39055
CO

OK 4933
OK 4918
OK 4975
OK 8148
OK 40000
OK 8235
Para 12088
Para OR PU
OK 8289
OK 8326
OK 8297
OK 8499
VO 1099

\$4 12000
\$4 12001
BB 6858
S1 103
HRS 7
ME 61165
ME 61271
CO 3059
BR 7137
HRS 1001
ME 12277
ANY

ALBERT AMMONS
MONDAY STRUGGLE
MECCA FLAT BLUES
ANDY BOY
HOUSE RAIN O BLUES
JACOBSON'S JUNGLE KINGS
I CAN'T BELIEVE
LOUISIANA RHYTHM KINGS
DA DA STRAIN
MISSISSIPPI JOOK BANO
HITTIN' THE BOTTLE
DANGEROUS WOMAN
RED MORLO
HONEYBUCKLE ROSE
RUFUS PERRYMAN
HOUSE DANCE BLUES
RUSSELL VS RHYTHMAKERS
HORN OF PLENTY BLUES
JOE VENUITI
FAREWELL BLUES
WHOOPE MAKERS
ST. LOUIS BLUES
PETE JOHNSON

For trade

BIX RHYTHM JUGGLERS
DAVENPORT BLUES
PERRY BRADFORD'S JAZZ PHOOLS
LUCKY LONG/AIN'T GONNA PLAY
FLECHER HENDERSON (LOUIS SOLOS)
I'LL SEE YOU (641)
ALABAMA BOUND (640)
JOLLY JIVERS
PIANO STOMP
JOOK! JOOK!
CRIPPLE CLARENCE LOFTON
MONKEY MAN BLUES
BROWN NINE GALS
JIMMY MCGHIGH'S BOSTONIANS
WHOOPE STOMP
MCKENZIE & CONDON
CHINA BOY
NOBODY'S SWEETHEART
BABY MACK
WHAT KIND O' MAN
JELLY ROLL MORTON
BUCKTOWN BLUES/TOW CAT
KING OLIVER
CHATTANOOGA STOMP
SHIMES BLUES
MANDY LEE BLUES
CANAL STREET BLUES
KID OBY'S ORCHESTRA
DRY'S CREOLE TROMBONE
RED ONION JAZZ BARBLES
TERRIBLE BLUES
TERRIBLE BLUES
E. SCHOBEL & FRIARS
COPENHAGEN
SLOUX CITY SIX
FLOCK O' BLUES
PINE TOP SMITH
P-T'S B/W-P-T'S BLUES (GOLD)
FRANKIE TRUMBauer
BABY WON'T YOU PLEASE
CLARENCE WILLIAMS' BLUE FIVE
I'M A LITTLE BLACKBIRD
GE 5654 V
VO 15165 E
IMP 1454 E
IMP 1420 E
VO 25015 N
VO 02532 N
VO 02951 N
ME 61166 N
HA 836
OK 41011 N
OK 40971 E
OK 8313 E
GE 5515 V
OK 13033 V
GE 5135 E
GE 5134 E
GE 5133 E
NORO 3009 V
GE 5607 N
GE 5607 E
BHG 81000 N
GE 5569 E
VO 1245 N
OK 41256 N
OK 40260 E

J.N. Brooks

721 CARLYLE PLACE, INDIANAPOLIS, INDIANA

Wanted

ALBERT AMMONS
MONDAY STRUGGLE
MECCA FLAT BLUES
ANDY BOY
HOUSE RAIN O BLUES
JACOBSON'S JUNGLE KINGS
I CAN'T BELIEVE
LOUISIANA RHYTHM KINGS
DA DA STRAIN
MISSISSIPPI JOOK BANO
HITTIN' THE BOTTLE
DANGEROUS WOMAN
RED MORLO
HONEYBUCKLE ROSE
RUFUS PERRYMAN
HOUSE DANCE BLUES
RUSSELL VS RHYTHMAKERS
HORN OF PLENTY BLUES
JOE VENUITI
FAREWELL BLUES
WHOOPE MAKERS
ST. LOUIS BLUES
PETE JOHNSON

For trade

BANKS' RHYTHMAKERS
BIX BE DERBECKE
IN A MIST
RUBE BLOOM
DOLL DANCE
CHARLESTON CHASERS
AIN'T MISBEHAVING
DUKE ELLINGTON
THE MOOCHIE
CLAUDEHOPKINS
HARLEM RHYTHM DANCE
LITTLE BROTHER
FARISH ST. JIVE
MILLS BLUE RHYTHM BAND
DANCING OGS
BLACK BOTTOM STOMR
RED NICHOLS
FEELIN' NO PAIN
OLARA SMITH
HOW 'M I DOIN'
BESSIE SMITH
BACKWATER BLUES
'FATS' WALLER
BASIN ST. BLUES
UJCA 110 N
VO 3150 N
OK 40842 N
CO 1891 E
BR 8241 E
CO 2889 E
BR 10177 N
CO 3044 E
VI 20221 N
VO 4654 N
CO 14150 E
CO 14195 E
VI 25631 N

JOHNSON, L.L., BLACK AND EVIL BLUES ON VOCALION.
 JOHNSON, RUTH, ROCKIN' CHAIR ON PARA.
 JONES, R. W., PARA.
 JUNGLE KINGS, PARA.
 LANG, OK 4099B, 41134, 9711.
 LEVIE SEYMOUR, VO.
 LEWIS, MEADE, PARA 12896, 13024, 13049, 13030.
 LEWIS, TED, LADY LUCK, LIMEHOUSE.
 LOUISIANA RHYTHM KINGS, VO ANY.
 MCKENZIE, RED, CO 2645.
 MCKENZIE, FRANK, ANY.
 MARLON, VO 1572H, CO 1044, VO 3135.
 MILLS GAVLADE, RHYTHM LULLABY.
 MORTON, J. R., ANY SILVERSTONE, AUTOSGRAPH, VI 20405,
 ANY VI 23000 SERIES.
 NICHOLS, REG, BR 6149, 4895.
 NORLIS, RAY, WITH B. FREEMAN.
 NORVO, REG, BR 7744, 7932, 8069.
 MOORE, VO 15819, 1594, 1590, 1490, 1229, BR 7124,
 WOLE, OK 41445.
 ORLIG, CHESEBET CITY JAZZERS, ANY.
 ORLIG, G. B. XIELAND J.B., ANY MELO, COE.
 ORY (SPUNKS PROS), ANY.
 PAGER'S BLUE DEVILS, VO.
 PIERCE, G. J., ANY.
 SPECKLEO REG, BR 7137, 7200.
 REED HENRY, FALLEN ARCHES, BALTIMORE, BROWN SUGAR,
 GOOD MAN, GET WITH, MY TOOTSIE, HOW COME YOU OO,
 ALABAMA STOMP, HURRICANE, JIS WALK.
 PELLIS, VO 15761.
 PORTER, SONNY, ANY OK.
 RAMPART ST. WASHINGTON, ANY.
 RUSSELL, LUIS, MAMTAZ DK, GOT RHYTHM ME.

BR 11539 N, VI 21202 N, 21346 N, 21348 N,
 25195 N, 25533 V, 25681 G, 25762 F, 39096 .

PLAND SPECIALITIES

BARBY, VI 18969 V
 BLACK, OK 49867 N
 BLACK IVORY, DE 7355 V -
 CARR, BR 59177 V
 COOPER, BR 5469 F, 5592 F
 CUSTER, OK 4809
 DAVENPORT, PARA 12800 P,
 VO 1222 N,
 FELLIS, VI 19755 V, OK 40570 U
 GERSHWIN, CO 812 G
 GROSS, BA 10795 E
 GUTLORFF, GE 5750
 HEYWOOD, DK 8094 G
 JOHNSON, (STUMP) ORS 7049 F.
 JOHNSON, J. P., OK 4495 P,
 CO 43990 N, CO 14502 N,
 VI 19123 E,
 JOHNSON, PETE SA 12006 N,
 VO 4607 E.
 JONES, CLAR, "MODULATION"
 ON AUTOSGRAPH V.
 KYLE, DE 2740 N
 LEWIS, MEADE SIA 65101 N,
 PARA 13028 F.
 LORTON, S. N., 12003 N, PE
 61166 F.
 MASHANU, DE 8623 N.
 MORTON, VO 1019 P, GE 4002,
 4003, 4004, N, GE 5323 F,
 5218 G, 5592 (ACC7) N

PRIOTIDE, 6503 N
 SECAR, DE 7027 E
 SIMS, BR 3202 G, 3754 G,
 SIMPSON, CASE PARA, 130877,
 (ACC.) N
 SLITTH, PINETOP VO 1245 P,
 1256 N.
 SPAND, PARA 12790 P.
 SPECKLEO REG (PERRYMAN)
 BR 7151 E.
 SULLIVAN, JOE, DE 617
 (ACC. SING) N.
 TAYLOR, BR 6362 (ACC. HALL)
 G, DE 741 E, 1198 E.
 THOMAS, HENSLU, DK 8222
 (ACC HOGTEL) P, 8227 G.
 WALLACE, WESLEY, J. I., 3 N.
 WALLER, VO 3016 G, OK 9043
 V, 9045 G (BOTH ACC.),
 VI 22108 N, 23338 N,
 25618 E, 38568 E;
 DWIGHT, VI 20357 G, 20470
 N, 20771 (ACC.) N, 21062
 (ACC.) N, 21127 E, 21358
 N.
 WILLIAMS, CLAR, OK 8604 N.
 WILLIAMS, SAMMY, AUTOSGRAPH
 BOTH RECORDS, F.
 WILSON, TEOVO, BR 7543 N,
 7599 E.

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 YOUR RECORD CHANGER WANT LISTS...
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#102 - Bill Davison - *Boyce Brown* - Mel Henke

*Joe Kahn - Walter Ross - "On A Blues Kick" -
 "I Surrender Dear"*

#103 - Mel Henke - *Rano Solo* - "Mrs Abernathys Piano"
"It's Surely Coincidental"

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 APT 804
 MILWAUKEE WIS

*Collector's
 Stem*

The
Jazz
Records
Book

PHIDBY

NEW DOWN/LOUISIANA GLIDE	PARA 12876 5.00	SING SING SING	VI 36025 N TRA
ALEX HILL	VO 1270	MUSIC HALL RAG/COKEY	CO 3011 E TRA
TACK HEAD BLUES/STOMP IN 'EM DOWN	VO 1270	GEORGIA JUBILEE/EMALINE	CO 2507 E TRA
JAMES P. JOHNSON		JIMMY JOHNSON	
FEELIN' BLUE/RIFFS	OK 8770	SCOUTING AROUND/TODOLIN'	OK 4937 N T-A
SNOWY MORNING BLUES/ALL THAT I HAD	CO 14204	CRYING FOR THE CAROLINES	BR 4712 E T-A
KANSAS CITY FRANK MELROSE		NEW ORLEANS RHYTHM KINGS	
PASS THE JUG/JELLY ROLL STOMP	BR 7062	WEARY BLUES/WOLVERINE BLUES	6E 5102 G T-A
CRIPPLE CLARENCE LOFTON		KING OLIVER	
BROWN SKIN GAL/PLAYHOUSE	ME 61166	DEAD MAN BLUES/SOMEDAY SWEETHEART	VO 1059 V T-A
FREO LONGSHAW	CO 14080	FAREWELL BLUES/SOBBIN' BLUES	VO 1152 G T-A
CHILI PEPPER/TOMATO SAUCE		TENNESSEE TEN	VI 19094 E T-A
JELLY ROLL MORTON	SILV	HERSAL THOMAS	OK 8227 G T-A
(ANY TITLES, —PIANO SOLOS)	PARA	HERSAL THOMAS	
(ANY)		SUGAR UNDERWOOD	
MUGGSY SPANIER	BB 10506 1.00	OW-DROP ALLEY STOMP	VI 21533 F T-A
OPPER WOOD BLUES/I WISH I COULD	BB 10384 1.00	CLARENCE WILLIAMS' WASHBOARD FOUR	OK 8525 G T-A
SOMEDAY SWEETHEART/THAT DA STRAIN	BB 10417 1.00	CHURCH STREET SOBBIN' BLUES	
BIG BUTTER AND EGG MAN		BEVANY GOODMAN	
JOE TURNER	BW 1161	HOUSE HOP/ANYTHING FOR YOU	VI 25350 E TRA
LIZA	DE 18168	CLARENCE WILLIAMS	OK 4893 N T-A
JOE VENUTI & BLUE 6		MIXING THE BLUES/WEARY BLUES	
JAZZ ME BLUES/IN DE RUFF			

Ed Leet

7 EVERGREEN ROAD, WESTFIELD, N.J.

THE FOLLOWING RECORDS ARE FOR TRADE OR SALE. THE PRICE IS EITHER THE CASH PRICE OR THE TRADE VALUE. AS TO THE TRADES: I COLLECT LOUIS, OODOS, BESSIE, PEE WEE, BRUNIS, SPANIER, CHARLIE GREEN & JELLY ROLL MORTON.

SOME OF THE DISCS ARE NOT EXTREMELY RARE YET; BUT REMEMBER THAT THE JRM SOLOS OR QRS WERE N'T RARE AT FIRST. ALSO REMEMBER WHEN THE JAZZ-CONSCIOUS SOLDIER

OERS (INCLUDING MYSELF) COME BACK FROM TEACHING HITLER THAT A NATION THAT CAN FATHER JAZZ IS NOT DEGENERATE BUT STRONG AND CREATIVE, THESE DISCS WILL MAKE GOOD TRADING MATERIAL.

TO THE FRIENDS WHO ARE STILL WAITING FOR MAIL FROM ME: BE PATIENT AS I AM NOW TRYING TO CATCH UP ON THE MAIL FROM THE LAST ISSUE.

THANK YOU.

For sale or trade

INDIANA 'A' SHERIDAN SQUARE	OK 6357 V .65	ORIGINAL MEMPHIS FIVE	VO 14506 V .75
LOUIS ARMSTRONG	BB 10225 V .65	FRANKIE NEWTON (WEZZ)	BB 10196 N .95
SWING YOU CATS/SNOWBALL	BB 5280 N .85	DOON REOMAN	PE 60802 G .55
ST. LOUIS BL./SWEET SUE		I GOTCHA/A LITTLE BIT LATER ON	
BECHEIT & NEW ORLEANS FEETWARMERS	BB 10022 N 1.50	MUGGSY SPANIER	BB 10682 N .95
SHAS/IVE FOUND A NEW BABY	BB 10623 N .75	OINAH/BLACK & BLUE	VO 5510 N .95
PREACHIN' THE BLUES/INJOAN SUMMER	BB 11098 V .55	REX STEWART	BB 10946 N .75
BARNEY BIGARD	CO 3579 F .45	SAN JUAN HILL/BATLEY ON 'CHAILEO'	VO 3654 G .75
READY EDDY/LAMENT FOR A JAVA.	CO 13004 G .65	MY SUNDAY GAL/WITHOUT A SONG	
JOHNNY DUNN	BB 10242 N .75	LOCH LOHOND/I'M COMING VIRGINIA	VO 2724 V .55
MOANFUL BLUES/PUT AND TAKE	VI 22587 F 1.10	PLEASE/HOW DEEP IS THE OCEAN	BB 10946 N .75
JAZZIN' BABIES BL./I PROMISED NOT TO	BR 6732 F+ .65	MY SUNDAY GAL/WITHOUT A SONG	CO 2700 V .45
OLIVE ELLINGTON	BB 10370 N .85	MAORI/I GUESS I'LL HAVE TO CHANGE	
COTTON TAIL STOMP/SHOUT 'EM AUNT T.	BB 10370 N .85	FATS WALLER	BB 10185 N .85
MOOD INDOGO/WHEN A BLACK MAN'S BLUE	VI 20273 V .35	MINOR DRAG/HARLEM PUSHS (C'NDOWN)	BB 10838 N .65
RUNNIN' WILD/ROCKIN' CHAIR	VI 20471 V .55	ORIGINAL E FLAT BLUES/SWING OILLA	QRS 7033 P .00
FREEMAN & S.C.-LAOUE	BB 10903 N .65	CLARENCE WILLIAMS	(ABOVE DISC FREE ON ORDER OF \$2.00)
EASY TO GET/I'VE FOUND A NEW BABY	BB 10903 N .65	NIGHT STOMP/WILFLOWER RAG	COOTIE WILLIAMS
JEAN GOLDKENTIE	OK 5861 N .85	AIN'T MISBEHAVIN'/BLUES IN MY CON.	OK 6224 V .85
SUNDAY/I TO RATHER BE THE GIRL	OK 6064 N .95	HILLS MERRY MAKERS (MCPARTLAND, TEA & B.G.)	HA 1099 V 2.00
HOOSIER SWEETHEART	VO 3441 N .85	JELLY ROLL RORTON	TRI 11397 G 3.00
BENNY GOODMAN QUARTET	CO 2286 N .55	MR. JELLY ROLL/MORTON'S STEAMBOAT 4	
OIZZY SPELLS/ONG DONG OADY	BB 10844 N .75	STEADY ROLL (MORTON'S JAZZ KINGS)	
BILLIE HOLLIDAY	BB 10232 V .55	ARTIE SHAW	VO 4539 G .45
I'M ALL FOR YOU/I HEAR MUSIC(WILSON)	BB 10429 V .85	THE CHANTY/FEE FI FO FUM	OR 804 V 1.50
ST. LOUIS BL./LOVELESS LOVE (CARTER)	BB 10442 V .85	OLIXIE JAZZ BAND (TEA)	
I'VE GOT MY LOVE/ONE NEVER KNOWS(WILS)VO		STOCKHOLM STOMP	
LOMBARDO			
JUST A LITTLE DANCE/IGET A THRILL			
WINGY MANONE			
RHYTHM ON THE RIVER/AIN'T IT A SHAME			
MCKINNEY'S COTTON-PICKERS			
MISS HANNAH/BE THE WAY I FEEL TONIGHT			
JELLY ROLL MORTON			
O'DON'T HE RAMBLE/WINNIN' BOY BLUES			
WEST END BLUES/CLIMAX RAG			

Auction

WHEN YOU'RE SMILING
JELLY ROLL RORTON
MR. JELLY ROLL/MORTON'S STEAMBOAT 4
STEADY ROLL (MORTON'S JAZZ KINGS)
ARTIE SHAW
THE CHANTY/FEE FI FO FUM
OLIXIE JAZZ BAND (TEA)
STOCKHOLM STOMP

James M. Dean

246B, BANCROFT WAY, BERKELEY, CALIFORNIA

For trade or Auction

ADRIAN'S RAMBLERS

WHY DON'T YOU PRACTICE WHAT

YOU PREACH

LOUIS ARMSTRONG

CORNET CHOP SUEY (CATCH) / MY HEART

SWEET SAVANNAH SUE

POTATO HEAD

S.O.L. BLUES

SAVE IT PRETTY MANA

BIX BEIDERBECKE

IN A MIST

JAZZ ME BLUES

I'LL BE A FRIEND / I DON'T MIND

JACK BLANO RHYTHMAKERS

IT'S GONNA BE YOU (CHIP TO 1ST GROOVE) / ME 12510 G .75

PERRY BRADFORD

FADE AWAY BLUES

CHARLESTON CHASERS

Basin Street Blues

My Melancholy Baby

COW COW DAVENPORT

RAILROAD BLUES

DUKE ELLINGTON

MOVE OVER (WASHINGTON JANS)

THE MOOCHIE

WILL EZZELL

PITCHING BOOGIE

EDROITT'S NEW ORLEANS ORCHESTRA

BROWN EYES

TUCKY KENTUCKY

NEW ORLEANS BLUES

FLETCHER HENDERSON

COPENHAGEN

JEAN GOLDKETTE

MY PRETTY GIRL

CLEMENTINE

JOHNNY HODGES

RENT PARTY BLUES

MOON ROMANCE

TED LEWIS

FAREWELL BLUES (TESCH)

THE LITTLE ACES

FOUR OR FIVE TIMES

JELLY ROLL MORTON

GEORGIA SWING

JUNGLE BLUES

STROKING AWAY

DOCTOR JAZZ

SHOE SHINERS DRAG

STEAMBOAT STOMP (2 COPIES)

NEW ORLEANS WANDERERS

GATE MOUTH / BERDIDO

RED NICHOLS

YOU RASCAL YOU

CAN'T WE BE FRIENDS

RIVERBOAT SHUFFLE

SWEET BUE

IDA / FEELING NO PAIN

WASHBOARD BLUES

RIVERBOAT SHUFFLE

RED NELSON

EMPTY BEDS (ACC. CRIPPLE C. LOFTON)

KING OLIVER

DEAO MAN BLUES

TONY PARENITY

IN THE DUNGEON

MA RAILNEY

BO WEAVER / BLUES

SAVANNAH SYNCOPATORS

WA-WA-WA

BESSIE SMITH

EMPTY BEO

JABBO SMITH

RAKE YOUR TIME

STUFF SMITH

AFTER YOU'VE GONE

BOYD SENIER (WITH LANG)

SISTER KATE

SOUTHERN SERENADERS

I MISS MY SWISS

ALONE AT LAST

FRANKIE TRUMBAUER

CLARINET MARMALADE

THREE BLIND MICE (1/2" CHIP)

NOBODY BUT YOU

JOE VENUTI

PICKIN' GOTTON

FATS WALLER

AIN'T MISBEHAVIN' (SOLO)

CLARENCE WILLIAMS

YAMA YAMA BLUES

PAUL WHITEMAN

SENSATION STOMP

Wanted

LOUIS ARMSTRONG

PUT EM DOWN BLUES

MELANCHOLY BLUES

OK 8503 3.00

OK 8496 3.00

COW COW DAVENPORT

CH 50033 2.50

ATLANTA RAGE

CO 14533 2.00

JOHNNY DUNN

HAM 'N EGGS

CO 14533 2.00

WILL EZZELL

WEST COAST RAG

PARA 12540 3.00

MIXED UP RAG

PARA 12688 3.00

RUSSEL GRAY

SUGAR

OK 40938 4.00

BERTHA HILL

LOVESICK BLUES

OK 8453 5.00

CRIPPLE CLARENCE LOFTON

VO 02951 6.00

STUT THAT THING (NEW)

VO 02951 6.00

JELLY ROLL MORTON

GE 5299 6.00

WOLVERINE BLUES

GE 5486 6.00

PERFECT RAG

GE 5552 6.00

BIG FAT HAM

OK 40379 4.00

KING OLIVER

HIGH SOCIETY

OK 40000 10.00

BUDDY'S HAT

MABEL'S DREAM

OK 8235 22.50

KROOKED BLUES

GE 5274 8.00

FRANKIE TRUMBAUER

BLUE RIVER / THERE'S A CRAOLE

OK 40379 4.00

BALTIMORE / HUMPTY DUMPTY

OK 40926 4.00

MISSISSIPPI MUD / THERE'LL COME

OK 40979 4.00

LILA / OUR BUNGALOW

OK 41145 4.00

LOVE AFFAIRS / TAKE YOUR

OK 41145 4.00

JAPANESE SANDMAN

PARL R2176 4.00

NO ONE CAN TAKE YOUR PLACE

PARL R420 4.00

LOUISE / MA CHERIE

OK 41231 4.00

JOHNNY DUNN

BUFFALO BLUES

CO 14306 2.00

STREET OF DREAMS (NEW ONLY)
YOU'VE BEAUTIFUL TONIGHT (NEW)
BLUE OF THE NIGHT (NEW ONLY)
TEMPTATION ("B" MASTER, NEW ONLY)
RUSS COLUMBO
Lost in a GROVE
THE DETROITERS
STAR OUST
DUKE ELLINGTON
EAST ST. LOUIS TOODLE OO
EAST ST. LOUIS TOODLE OO (33 1/2" R.P.M.)
BENNY GOODMAN
That's a PLENTY
JUNK MAN
GOODY & GOOD TIMERS

STAR OUST
FLETCHER HENDERSON
LOW OWON ON THE BAYOU
KING PORTER
HOT CLUB OF FRANCE
(ANY H.M.V. AND SWING LABELS)
IPANA TROUBADOURS
ROSE OF MANDALAY
SAM LAMIN
SUSI ANNA
MILLS BROTHERS
JUNKLE FEVER
WILLS HOISY TOTSY GANG
DEEP HARLEM
RAILROAD MAN

WANTS AND TRADING MATERIAL
OF

Wallace J. Fry

1117 ROSS AVE., WILKINSBURG, PENNA.

Wanted

BENNY GOODMAN
TAPPIN' THE BARREL/SON-IN-LAW
RIFFIN' THE SCOTCH/KEEP ON GOIN'
LOVE ME OR LEAVE ME/POOR LITTLE ME
JUNK MAN/OLY PAPPY
BLUE MOON/THROWIN' STONES
COKEY/MUSIC HALL RAG
I WAS LUCKY/HAPPY SONG
NOT WORTH YOUR TEARS/LIPS MET MINE
LINDA/OVERNIGHT
FALLING IN LOVE/IF YOU HAVEN'T
99 OUT OF 100/MINE YESTERAY
I LIVE ON LOVE/LOVER HAS GONE
LITTLE BLUE LOOKS LIKE LOVE
SLOW BUT SURE/CAN'T STOP ME
CLARINETTIS/THAT'S A PLENTY
HOORAH FOR LOVE
GET RHYTHM IN YOUR FEET
SWEET SUE/MELANCHOLY BABY (QUARTET)
JAZZ HOLI OAY/MOLVERINE BLUES (BOYS)
DEAR OLD SOUTHLAND (OR BB 10458)
BLUE SKIES (OR BB 10660)
MAHOUSE
AC - OC (SEXTET)
RAIOLI LITES (OR BENNY GOODMAN ORCH.)
LOVE LETTERS/I DON'T KNOW WHY
TEDDY WILSON
COQUETTE/HOUR OF PARTING

CO 2856 3.00
CO 2867 3.00
CO 2871 3.00
CO 2892 3.00
CO 3003 3.00
CO 3011 3.00
CO 3018 3.00
ME 12023 2.00
ME 12024 2.00
ME 12079 2.00
ME 12100 2.50
ME 12120 2.00
ME 12149 3.00
ME 12205 2.00
ME 12073 7.50
VI 25011 1.50
VI 25081 1.50
VI 25473 1.50
VO 15656 10.00
VI 25136 1.50
VI 25260 1.50
VI 25268 1.50
CO 35----- 1.50

BR 7943 1.50
CO 2540 2.00

BR 6464
BR 6477
BR 6226
BR 6695
VI 24194

RO 816
CO 953
VI L-16007

ME 12073
CO 2893

PATHE 36903
BR 6176
VC 2527

CO 1694
OK 41228
BR 6785
BR 4983
BR 4838

COLEMAN HAWKINS
I WISH I WERE TWINS
COLEMAN HAWKINS TRIO
DEAR OLD SOUTHLAND
BLUE EVERMORE
OF THESE SING
THIS IS THE MISUS
JAMES P. JOHNSON
CAROLINA SHOUT
SNOWY MORNING BLUES
JAMES STUMP JOHNSON
THE OUCK YAS YAS YAS
JELLY ROLL MORTON
THE PEARLS
GRANOLA'S SPELLS (1/4" CHIP)
FAT MEAT & GREENS (7/8" CHIP)
KING PORTER
KING OLIVER
STOP CRYING
TENNESSEE TOOTERS
RED HOT HENRY BROWN
PAUL WHITE MAN
LITTLE PAL
EVENING STAR
PAUL WHITE MAN'S RHYTHM BOYS

THAT'S GRANOLA
RHYTHM KING
CLARENCE WILLIAMS
WILD FLOWER RAG
LOUIS ARMSTRONG
GUT BUCKET/IN THE BARREL
OINAH/1 GER RAG
DEVIL AND DEEP BLUE SEA/KICKING GONG
GEORGIA GRIND/GOME BACK SWEET PAPA
BUNNY BERIGAN
OEE O 00/JELLY ROLL BLUES
BROADWAY BROADCASTERS
I'LL GET BY (TEAGAREN)
BROADWAY BELLHOPS
NO LAND LIKE OIXIE/DRAOLE IN CAROLINE
CHOCOLATE DAVIDES
FOUR OR FIVE TIMES/PADOUAH
JOHNNY OODOS
AFTER YOU'VE GONE/STOMP STOMP STOMP
BENNY GOODMAN
AINTA GHAO/I GOTTA RIGHT
PARDON ME/WHAT AM I GONNA DO
KENTUCKY GRASSHOPPERS
MAKIN' FRIENDS (TEAGAREN-WCP)
LANG-SEATER
SIGH CRY BLUES/AIN'T GOT NOBODY
TED LEWIS
LAZY BONES/RHYTHM
MILLS HOISY-TOTSY GANG
RAILROAD MAN/CRAZY ABOUT
RED NICHOLS' FIVE PENINES
ON REVIVAL DAY, PARTS I AND II
KING OLIVER
SOMEODY SWEETHEART/DEAD MAN BLUES
FREAKISH LIGHT/GOT THAT THING
SWAG IT/100 MAO
WEST END BLUES (WOOOHE - OUKÉ)
JACK PETTIS PETS
NEW LOW DOWN/SPANISH DREAM
BET. POLLACK
ONE HOUR TONIGHT/WAH WAH GAL
SAVANNAH SYNCOPATORS
WA-WA-WA
PAUL WHITE MAN
NOBODY'S SWEETHEART (TEAGAREN)
CLARENCE WILLIAMS BLUE FIVE
GET IT FIXED/SHAKE THAT THING

OK 8261 E
OK 8600 V
CO 2600 V
OK 8318 V
VI 26113 E
RO 825 E
HA 504 N
OK 8627 V
BR 3568 E
CO 3168 E
ME 12208 V
SA 6360 E
OK 40861 G
CO 2786 E
BR 4838 G
BR 6026 V
VO 1059 E
VI 36521 G
VO 1007 G
VI 38034 V
VI 21559 E
PE 15325 E
BR 3373 V
VI 25319 E
OK 8267 E

For trade

LOUIS ARMSTRONG
GUT BUCKET/IN THE BARREL
OINAH/1 GER RAG
DEVIL AND DEEP BLUE SEA/KICKING GONG
GEORGIA GRIND/GOME BACK SWEET PAPA
BUNNY BERIGAN
OEE O 00/JELLY ROLL BLUES
BROADWAY BROADCASTERS
I'LL GET BY (TEAGAREN)
BROADWAY BELLHOPS
NO LAND LIKE OIXIE/DRAOLE IN CAROLINE
CHOCOLATE DAVIDES
FOUR OR FIVE TIMES/PADOUAH
JOHNNY OODOS
AFTER YOU'VE GONE/STOMP STOMP STOMP
BENNY GOODMAN
AINTA GHAO/I GOTTA RIGHT
PARDON ME/WHAT AM I GONNA DO
KENTUCKY GRASSHOPPERS
MAKIN' FRIENDS (TEAGAREN-WCP)
LANG-SEATER
SIGH CRY BLUES/AIN'T GOT NOBODY
TED LEWIS
LAZY BONES/RHYTHM
MILLS HOISY-TOTSY GANG
RAILROAD MAN/CRAZY ABOUT
RED NICHOLS' FIVE PENINES
ON REVIVAL DAY, PARTS I AND II
KING OLIVER
SOMEODY SWEETHEART/DEAD MAN BLUES
FREAKISH LIGHT/GOT THAT THING
SWAG IT/100 MAO
WEST END BLUES (WOOOHE - OUKÉ)
JACK PETTIS PETS
NEW LOW DOWN/SPANISH DREAM
BET. POLLACK
ONE HOUR TONIGHT/WAH WAH GAL
SAVANNAH SYNCOPATORS
WA-WA-WA
PAUL WHITE MAN
NOBODY'S SWEETHEART (TEAGAREN)
CLARENCE WILLIAMS BLUE FIVE
GET IT FIXED/SHAKE THAT THING

New Orleans Recollections

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by *t. j. catew*

IN THE EARLY YEARS OF THE PRESENT CENTURY THERE STOOD, AT THE DOWNTOWN WOODS CORNER OF VILLERE AND IBERVILLE STREETS, IN THAT PART OF NEW ORLEANS KNOWN AS STORYVILLE, A FRAME DWELLING OF THE TYPE DESCRIBED TIVELY CALLED "CAMEL-BACK". THIS NAME WAS APPLIED TO THOSE HOUSES WHICH HAD A SINGLE STORY IN FRONT, BUT WERE OF TWO STORIES IN BACK. THE HOUSE RESTED UPON A BRICK FOUNDATION A FEW FEET HIGH, AND FOUR DR FIVE WOODEN STEPS LED UP TO THE FRONT DOOR, WHICH FACED ON IBERVILLE STREET. ON THE GRASS PORTION OF THE DOOR WAS PAINTED THE INSCRIPTION "GO'ZALES, FEMALE CORIETIST". THERE WAS NO YARD IN FRONT, NOR AT THE SIDE, AND THE BRICK BANQUETTES \int EXTENDED RIGHT UP TO THE SIDE OF THE HOUSE. THE OLD VILLERE STREET CAR LINE RAN PAST THE SIDE OF THE HOUSE, BUT FEW PASSENGERS GOT ON OR OFF IN THAT NEIGHBORHOOD. IT WAS NOT A GAUDY OR NOISEY NEIGHBORHOOD; THE DANCE HALLS AND FLASHY PLACES WERE TWO DR THREE BLOCKS TOWARD THE RIVER, NEARER BASIN STREET.

ONE EVENING DURING THE WINTER OF 1904-1905, I WAS STROLLING AIMLESSLY ABOUT DOWNTOWN NEW ORLEANS, AND IN THE COURSE OF TIME I FOUND MYSELF APPROACHING THE CORNER I HAVE DESCRIBED. AS I NEARED THE FRONT OF THE GONZALES ESTABLISHMENT, I COULD HEAR THE SOUND OF PIANO PLAYING WITH SOMEONE SINGING, WHICH MY EARS TOLD ME WAS COMING FROM THE VILLERE SIDE OF THE HOUSE. ALWAYS VERY FOND OF POPULAR MUSIC, I IMMEDIATELY WALKED TO THE SIDE OF THE HOUSE AND GOT AS CLOSE TO THE MUSIC AS POSSIBLE; WITH THE BANQUETTE GOING RIGHT UP TO THE SIDE OF THE HOUSE, I FOUND MYSELF STANDING UNDER ONE OF THE WINDOWS OF WHAT PROBABLY WAS MADAM GONZALES' PARLOR, LISTENING TO THE "PROFESSOR" PLAYING AND SINGING. THAT NIGHT IS ABOUT THIRTY-EIGHT YEARS IN THE PAST NOW, BUT IT IS ALMOST AS CLEAR IN MY MEMORY AS IF IT WERE LAST NIGHT. IT WAS THE MOST REMARKABLE PLAYING AND SINGING I HAVE EVER HEARD; THE SONGS WERE JUST SOME OF THE POPULAR SONGS OF THAT DAY AND TIME, BUT THE BEAT OF THE BASS AND THE EMBELLISHED TREBLE OF THE PIANO TOLD ME AT ONCE THAT HERE WAS SOMETHING NEW TO ME IN PLAYING, AND THE SINGING WAS JUST AS DISTINCTIVE. IT WAS A MAN'S VOICE OF VERY GOOD QUALITY WHICH RANG TRUE ON EVERY TONE; A VIBRANT VOICE THAT TOOK EACH NOTE WITH EASY PRECISION; A HAPPY VOICE THAT HAD AT TIMES A SORT OF WILD-EARNESTNESS TO IT. HIGH NOTES, LOW NOTES, FAST DR SLOW,—THE SINGER EXECUTED THEM ALL PERFECTLY, BLENDING THEM INTO A PERFECT PERFORMANCE WITH THE REMARKABLE PIANO STYLE.

AS I STOOD THERE, I NOTICED ANOTHER LISTENER STANDING ON THE EDGE OF THE SIDEWALK A LITTLE WAY AWAY. I DID NOT KNOW WHO HE WAS, BUT AFTERWARD FOUND OUT THAT HE WAS ANOTHER LOCAL PIANO PLAYER,—KID ROSS, I THINK. I NEVER GOT TO KNOW THE MAN, BUT I WILL NEVER FORGET OUR VERY SHORT CONVERSATION. "WHO IN THE WORLD IS THAT?" I ASKED, INDICATING THE UNSEEN PLAYER, AS I STEPPED OVER TO HIM. "TONY JACKSON," HE REPLIED, "HE KNOWS A THOUSAND SONGS."

MOST OF THE MODERN JAZZ HOUNDS PROBABLY NEVER NEARO OF TONY JACKSON, BUT HE WAS ONE OF THE PIONEERING GIANTS OF THAT STYLE OF PLAYING. BEFORE MOST OF THE MODERN NOTABLES WERE BORN, PLAYERS LIKE TONY JACKSON AND JELLY ROLL MORTON WERE SLAPPING HOT NUMBERS RIGHT AND LEFT OFF THE KEYBOARD. MAYBE TONY WASN'T AS GOOD AS I THINK HE WAS. BUT AS I SIT AT

Les Zacheis

1622 O AVENUE, N.E., CEDAR RAFFLES, IOWA

For sale

RED ALLEN

RED SAILS (HIGGIE SOLARS) VD 3097 F .50
MEET ME IN THE MOONLIGHT VD 3574 G .35
LOUIS ARMSTRONG OK 8643 F .75
TIGHT LIKE THIS

MILDRED BAILEY TRUST IN ME (ELDRIDGE) VD 3449 F .31
RIMMY BERGAN

SOPHIE BLUES VI 26116 N .75

CASA LOMA ORCHESTRA

MILLENBERG JOYS BR 5422 F .50
TUNE ON MY HANDS BR 6201 G .50
SOPHISTICATED LADY VI 2433R G .50
LADY FROM ST. PAUL BR 6486 G .50

CHARLESTON CHASERS

MDAMIN' LOW CD 1691 G .65
FEELIN' NO PAIN CD 1229 G .65

DIXIE JAZZ BAND

WEST END BLUES JEWEL 5412 G .50
SATURDAY NIGHT FUNCTION JEWEL 5734 F .75

JOHNNY OODS' STOOPERS

WILDMAN BLUES BR 3567 F .75

OHKE LILLINGTON

RING END BELLS VI 2252R G .35

THE FOUR SPADES

MAKIN' UP BLUES CD 1402B N .35

FOWLERS' FAVORITES

HOT STROT CD 1423C N .35

GENE'S MERRYMAKERS

HIGH SOCIETY FE 15667 G .85

BENNY GOODHAI

ODIN SOUTH CAMP MEETIN' VI 25391 G .50

YDU 'TURNED THE TABLES ON ME

PARDON ME PRETTY BABY ME 12208 F .35

FLETCHER HENDERSON

STRANGERS VI 22955 G .65

WHITEMAN STOMP CD 1059 F .50

SWEET AND HOT CD 2414 G .65

EVERYBODY LOVES MY BABY

RE 9774 F .50

JAMES P. JOHNSON

JINGLES BR 4762 F .35

TED LEWIS

LIMEHOUSE BLUES CD 1789 G .50

HARMONICA HARRY CD 2088 G .50

WINGY MANNONE

SHE'S CRYIN' FOR ME BB 10773 G .50

RHYTHM IS OUR BUSINESS

VD 2990 G .75

TRUE ABOUT DIXIE

VD 3191 G .35

MCKINNEY'S COTTON PICKERS

BADY WON'T YOU PLEASE COME HOME VI 22511 F .35

WHEREVER THERE'S A WILL, BABY

VI 22736 G .75

RED HICKOLS

FIVE PENNIES VI 21560 G .35

ORIGINAL DIXIELAND ONE STEP

BR 3989 G .75

MEAN DOG BLUES BR 3597 F .35

NEW ORLEANS JAZZ BAND

CAMEL WALK DD 3590 F .30

RED NORVO - MILDRED BAILEY

DAYDREAMING BR 8145 G .50

AFTER DINNER SPEECH

BR 8171 G .50

KING OLIVER

THE TRUMPET'S PRAYER BR 7705 N .75

JOE PULLEN

... TODAY, ...
HE WAS. AND IF ONE OF THE MODERNS KNOCKS OUT A TUNE THAT SOUNDS AS GOOD AS TONY, ALL I NEED TO SAY TO MYSELF IS "NOW LET ME HEAR HIM SING ONE."

✓ NEW ORLEANS FOR SIDEWALK.

✓ WITH SOME PERSUASION, WE THINK WE CAN GET ROY TO TELL US SOME MORE ABOUT NEW ORLEANS. IF YOU'RE IN FAVOR OF THIS, DROP ROY A LINE AT 818 QUINTANA PL., WASHINGTON, D. C., AND TELL HIM SO.

Don Wilson

570 NEWCOMB STREET, S.E., WASHINGTON, D.C.

CLOSING DATE FOR BIDS: MARCH 10, 1943.
EACH RECORD IS NEW

Auction

TEXAS ALEXANDER

PENITENTARY MOAN BLUES/BLUE DEVIL BLUES OK 3640
"TALKING" BILLY ARDERSOHN
LOVELY BILLY BLUES/ADAM AND EVE CO 14216
MARRIED MAN BLUES/COW COW BLUES CO 14274
BIX BEIDERBECKE
I DON'T MIND WALKIN'/I'LL BE A FRIEND VI 23008
CHOCOLATE CANDIES
SIX OR SEVEN TIMES/THAT'S HOW I FEEL TODAY OK 8728
CONJUNCTS INN ORCHESTRA
ROLL ON, MISSISSIPPI, ROLL ON/MOAN YOU MOAN VI 22698
MY SWEET TOOTH SAYS I WANNA/OH, IT LOOKS. VI 22786
DOD COOK & 14 DOCTORS
BRAHMINORM/ALLIGATOR CRAWL CO 1248
COTTON PICKERS
PRINCE OF WALLS/JIMTOWN BLUES BR 2766
IDA COX
COLO AND BLUE/SEVEN DAY BLUES
DUKE ELLINGTON
WHAT GOOD AM I WITHOUT YOU/VINE LITTLE .. VI 22536
HAUNTED NIGHTS/THE DUKE STEPS OUT VI 38092
JEAN GOLDKETTE
MY PRETTY GIRL/OVER ME UP WITH SUNSHINE VI 20588
FLETCHER HENDERSON
LET ME INTRODUCE YOU TO MY ROSIE/I WANT TO BR 3026
EARL HINES
GRAND PIANO BLUES/BLUE NIGHTS VI 38096
PAUL HOWARD'S QUALITY SERENADERS
MOONLIGHT BLUES/THE RAMBLE VI 38066
OVERNIGHT BLUES/CHARLIE'S TOCA VI 38070
CHARLIE JOHNSON
THE BOY IN THE BOAT/WALK THAT THING VI 21712
JIMMY JOHNSON & HIS ORCHESTRA
JUST A CRAZY SONG/GO HARLEM CO 2448
TED LEWIS
EGYPTIAN ELLA/I'M CRAZY 'BOUT MY BABY CO 2428
MCKENZIE'S COTTON PICKERS
CHERRY/SOME SWEET DAY VI 21730
I'LL MAKE FUN FOR YOU/THEN SOMEONE'S IN LOVE VI 38142
THE MISSOURIANS
SCOTTY BLUES/M'400* HOP VI 38084
BENJIE MOEN
RITE TITE/THAT CERTAIN MOTION VI 38104
NEW ORLEANS BLUE FIVE
THE MESS/T.MORRIS & 7 HOT BABIES, REV.) VI 20364
THE KING OF THE ZULUS/(T.MORRIS, REV.) VI 20316
RED NICHOLS
FIVE PENNIES/HARLEM TWIST VI 21560
KING OLIVER
WHAT YOU WANT ME TO DO/TOO LATE VI 38030
WALTER PICHON
YO-YO/DOGGINT THAT THING (RED ALLEN) VI 38544
JOE STEELE
TOP AND BOTTOM/COAL-YARD SHUFFLE VI 38066

MA RAINEY
FAREWELL DADDY BLUES
SAVANNAH SYNCOPATORS

WHO'S BLUE
ST. LOUIS RHYTHM KINGS

PAPA-OE-OA-DA

VENUTI-LANOC

BEALE ST. BLUES

THE WASHINGTONIANS

MOVE OVER

CLARENCE WILLIAMS BLUE FIVE

OH OADDY BLUES

WILLIAMS WASHBOARD BAND

HIGH SOCIETY

DUKE WILSON

HOW 'M I GOIN'?

Preston Flower

5310 HARPER AVE., CHICAGO, ILLINOIS

DISCS ACCEPTABLE IN NEW, EX., OR V.C. CONDITION ONLY.

Wanted

LOUIS ARMSTRONG

WILD MAN BLUES

STRUTTIN' WITH SOME BARBEQUE

I'M NOT ROUGH

SAVOY BLUES

I'M A OING OONG DAODY

BLUE RHYTHM BOYS

HEAT WAVES

GOIN' THE SHAKE

BENNY CARTER

LOHESDNE NIGHTS

DUKE ELLINGTON

RING DEM BELLS (MASTER #3)

MERRY-GO-ROUND

BENNY GOODMAN

JUNGLE BLUES

FLETCHER HENDERSON

SOMEBOY LOVES ME

MCKENZIE'S MUSIC BOX

MY BABY CAME HOME

RED NICHOLS

SHIM-ME-SHA-WA-WALE

ON REVIVAL OAY

JOHN REDMAN

CHANT OF THE WEEDS

I GOT RHYTHM

LEWIS RUSSELL

EASE ON DOWN

FRANK TRUMBauer

MISSISSIPPI MUD

VENUTI-LANOC

JIG SAW PUZZLE BLUES

CHICK WEBB

HEEBIE JEEBIES

Notice

I AM BREAKING UP MY RARE HOT JAZZ COLLECTION, WHICH I WILL TRADE FOR ANY OF MY WANTS SHOWN IN THE CLASSIFIED SECTION. I HAVE WHITEMAN-BIX ON COLUMBIA AND VICTOR. ON COLUMBIA I HAVE: RESSIE SMITH, LITTLE RAMBLERS(NICHOLS), ETHEL WATERS, CHARLESTON CHASERS, TEO LEWIS, FLETCHER HENDERSON AND MILLS BLUE RHYTHM BAND. ON VICTOR I HAVE JELLY ROLL, MORTON JELLINGHAM, MOTES, NAPOLEON, MCKINNEYS COTTON PICKERS, COLOKETTE, (WITH BIX), POLLACK, KING OLIVER, LOUIS ARMSTRONG, PETTIS PETS, ETC. ALSO HAVE MANY OKEANS OF OTHERS TOO NUMEROUS TO MENTION. WRITE FOR MY TRADE LISTS. LET ME KNOW ABOUT ANY CROSGOYS YOU HAVE.
MEL LIQUORI, 867 N. 6TH STREET (3RD FLOOR APT.), PHILADELPHIA, PENNSYLVANIA.

JAZZ RESEARCH

by charles p. rogers

IT BEHOOVES ALL MEMBERS OF THE COLLECTING FRATERNITY TO UNCOVER THEM SOON! THE PERSONEL ON RECORDS MADE BEFORE 1935, THE OLDER JAZZMEN ARE PASSING ON, AND WE MUST QUICKLY REACH THEM FOR FACTUAL DATA. LET US FILL IN ALL THE GAPS IN DOCUMENTATION, AND SAVE THE CREATORS FROM UNDESERVED OBLIVION.

FIRST STEP: MAKE PENCILLED LISTS OF SPECIFIC RECORDS WITH UNKNOWN JAZZMEN, ADHERING TO THE FOLLOWING FORM OF LISTING (EXAMPLE BELOW). PERTINENT INFORMATION WOULD INCLUDE INSTRUMENTATION, RECORDING GROUP, LABEL, TUNES, AND CATALOG, MASTER, AND 'TAKE' NUMBERS:

CELESTIN'S TUXTEDD JAZZ ORCH.
IT'S JAM UP/WHEN I'M WITH YOU
COL. 14323-0 (145019/145018)
C-21-TB-2A-TE-PF-BJ-TU-OR

HELEN PROCTOR, VOCAL
T-REO ALLEN
O-STONEY CATLETT
B-HELLMAN BRAVO
PF-LIL HAROIN

INSTRUMENTATION CAN BE ABBREVIATED AS SHOWN, INCLUDING THE QUANTITY OF EACH. ZA WOULD STAND FOR TWO ALTO SAXES, ETC. BANO PSEUDOJNYN, GUESSES AS TO PERSONNEL, AND THUMBNAIL DESCRIPTION OF THE MUSIC MAY ALSO BE ADDED TO EACH ITEM. UNCERTAIN ITEMS TO BE CULLED FROM THE FOLLOWING SOURCES: OELAUNAY'S DISCOGRAPHY, MILLER'S YEARBOOKS, SCHLEMAN'S RHYTHM ON RECORD, THE JAZZ RECORD BOOK, ALSO FROM MAGAZINES: DOWN BEAT, JAZZ INFORMATION, HRS SOCIETY RAG, SWING MUSIC, METRONOME, SWING, TEMPO, JAZZ QUARTERLY, JAZZ NOTES, JAZZ.

AS A SECOND STEP: I SUGGEST THAT EACH COLLECTOR SEND HIS LIST TO THE RECORD CHANGER/ FOR SIFTING AND COLLATION. IT WOULD THEN APPEAR IN THE 'CHANGER' AS AN ITEM TO BE ACTED UPON BY THE JAZZ RESEARCHER, AN ITEM TO BE CLEARED UP. SO WHAT SAY, LET'S DO A LITTLE INTENSIVE WORK ON THE UNCERTAINTIES OF JAZZ RECORDING!

WHAT SAY WE SEND OUR LISTS TO CHARLES PAYNE ROGERS FOR SIFTING AND COLLATION. WE'LL BE HAPPY TO PRINT THE MATERIAL, BUT CHARLIE, YOU'VE GOT TO DO THE WORK. MR. ROGERS' ADDRESS IS 294 SPRING STREET, TRENTON, NEW JERSEY.

FOR SALE:

New Victors, Columbias, etc.
ellington
casa loma
mc kinney's cotton pickers
bing crosby
 write me for your wants

Pvt. C.H. Mitchell

DETACHMENT 9, 909TH QUARTERMASTER CO.,
SANTA ANA ARMY AIR BASE, SANTA ANA, CALIF.

RECORDS FOR DISPOSITION APF FOR TRADE ONLY. WILL BUY OR TRADE FOR RECORDS WANTED. RECORDS MARKED (+) I HAVE IN SATISFACTORY CONDITION ON NON-ORIGINAL LABELS AND WISH TO REPLACE WITH ORIGINAL LABELS. RECORDS MARKED (•) I HAVE WITH (#) I HAVE IN F OR P CONDITION AND WISH TO RE-PLACE WITH BETTER COPIES. (C. H. M.)

For trade

OK* 8379 G
 OK 8436 G
 OK 8474 G
 OK 8597 G
 BIX & RHYTHM JUGGLERS
 GE 5654 V
 BE LOEBECKE & ORCH.
 PAE 2833 N
 MERRIT BRUNIES
 OK 40576 E
 DUKE ELLINGTON
 BR 4783 E
 CA 9023 E (MOVE OVER)
 CA 9032 V (THE MOOCHIE)
 FRIAR'S SOCIETY ORCH.
 GE 4965 E
 GE 4967 E
 GOODY & GOOD TIMERS
 PE 15084 N (STARBUST)
 PE 15094 N (HELDOY OPLIFE)
 DEWEY JACKSON
 VO 1039 V
 MCHUGH'S BOSTONIANS
 HA 795 N
 HILLS MUSIC MAKERS
 HA 1099 N
 N. O. R. K.
 GE 5105 V
 KING OLIVER
 OK 4918 G
 BEN POLLACK
 RO 1399 E (ROLLIN'DOWNHRS)
 TENNESSEE MUSIC MEN
 HA 1422 N
 TRUMBAUER (BIX)
 PAE 2176 N
 PAE 2645 N
 PAE 2745 N
 CO 1444 V
 WOLVERINES
 GE 20062 V

OK # 3357 OK 8482
 # 8379 # 8495
 # 8423 # 8519
 # 8447 # 8535
 # 8474 • 8597

ELLINGTON
 BR # 6265 VI • 38065
 # 6607 # 35762
 # 6638 # 21284
 # 6646 # 22800
 GE # 3342 # 22393
 OK # 8521 #L-15006
 # 8662 #L-16007
 # 8675 VO # 1064
 # 8869 • 1077

PAE 8983
 VE, OI, OR CL:
 # DOUBLE CHECK STOMP
 # SWEET MAMA
 # I'M SO IN LOVE
 # I CAN'T REALIZE
 BA, CA, JE, OR, PA, PE OR RE!
 # I'M GONNA BLUES
 # TROMBONE BLUES
 # PARLOR SOCIAL
 # GEORGIA GRIND
 # EAST ST. LOUIS
 # JUBILEE STOMP
 # ROCKIN' CHAIR (#2 ONLY)
 # IT'S ALL COMIN' HOME
 • JUNGLE BLUES (#2 ONLY)
 • SAT. NIGHT FUNCTION
 # VOOM VOOM
 # FLAMING YOUTH.
 HINES: - • ANY QRS.
 KEPPARD: - PARA # 12399
 MEADE LUX LEWIS:
 SA 12003, 12004, ANY PARA.
 LILLIS' HOT SHOTS:
 VO 1037.
 JELLY ROLL MORTON
 GE 3043 GE 5550
 5486 PARA 12216
 5515 VO 1019
 VO 1020
 OLIVER: - PARA # 20292.
 ORY: - SUNSHINE 3003.

RECORD RENDEZVOUS
105 E. HANOVER STREET
TRENTON, NEW JERSEY

E. Payson Clark, Jr.

25 HOMER STREET, ROCHESTER, NEW YORK

LOUISIANA RECORDS FEELING BARS

SHAG/1/2 FRODO A NEW BABY (NEW)	BR 10022	1.50
BIX BEIDERBECKE		
I'LL BE A FRIEND/I DON'T MIND (EX)	VI 23008	---
CONNIE DOSWELL		
APRALTO TO OREGAN/LOVELINESS OF YOU(NEW)	OE 1421	.50
AM I IN LOVE/Yours AND MINE (NEW)	OE 1433	.50
BICKETOWN FINE		
(ANY EXCEPT 5518 (EX)	GE	---
BOB GROSSY		
BLIE ECHOES/CHICK-CHICK(NEW)	OE 3605	.50
DORSEY BROTHERS		
CONGRATULATIONS(MASTER #9278)(EX)	ANY	---
JEAN SOLOMETTE		
IN MY MERRY OUSMOBILE (EX)	VI SPECIAL	---
JAMES P. JOHNSON		
(ANY PIANO SOLOS)	ANY	---
TED LEWIS		
(ANY FEATURING MUGSEY)	CO	---
LOUISIANA RHYTHM KINDS		
THE LAST CENT/DREAM STRAIGHT(NEW)	VO 15915	---
J. MASSALATI CHOCOLAMIS		
JAZZ ME BLUES/WOLVERINE BLUES(NEW)	VARI 565	---
JOHNNY MILLER'S NEW ORLEANS BOYS		
PANAMA/DIPPER YOUTH BLUES(NEW)	CO 1546	---
RAY MILLER		
WHO WOULD'N'T BE JEALOUS OF YOU (NEW)	BR 4131	---
MISSISSIPPI, HERE I AM (NEW)	BR 4194	---
FRANKIE NEWTON		
RO-ETTA/TH' WORLDS WAITING FOR THE(N)	BR 10176	.50
JELLY ROLL MORTON		
STEAMBOAT STOMP/SMOKEHOUSE BL.(NEW)	BR 8372	.50
WILLOW MAN BLUES/JUNGLE BLUES (NEW)	BR 10256	.50
NOONE APEX CLUB		
OH SISTER AIN'T THAT HOT/BLUES (NEW)	VO 1215	---
JOE OLIVER		
OH PAPER MOUTH BLUES (EX)	HRS 4	---
BEN POLLACK		
YOU'LL BE REMINDED OF ME/HERE'S(NEW)	OE 1815	.50

John Mack

3047 SO. DRAKE AVE., CHICAGO, ILLINOIS.

Wanted

LOUIS ARISTONIS	BRF 500490	---
SUPER TIGER RAG		
BARNBY BIGARD		
FOUR AND ONE HALF STREET(VA 564)	VO 3820	\$1.00
BUNNY BELICIAN		
A LITTLE BIT LATER ON	VO 3224	1.00
BIX BRYHTR JUNDLERS		
DAVENPORT BLUES(BRE 02501)	OE 5654	---
BIX AND HIS GANG		
MARJORIE		
BENNIE CARTER		
BLACK BOTTOM	VOE 594	2.00
BILL COLEMAN		
COQUETTE	CRF 9	3.00
ANDRE EKVAN		
CHINA BOY	SA 3166	3.00
COLEMAN HAWKINS		
AVALON (MHW 77527)	HAV 89388	3.00
ORIGINAL OXIELEAND ONE-STEP	DFE 6407	2.00
TIGER RAG	PAS 35513	5.00
FRED JOHNSON		
TIGER RAG	BRF 50341	2.00
JONES-SMITH, INC.		
SHOE SHINE BOY	VO 37	1.50

Wanted

RUSSELL'S SHYTHAKERS		
OH MAH/BABY WON'T YOU PLEASE (NEW)	HRS 1000	---
HORN OF PLENTY BLUES/CHANGES MADE(NEW)	HRS 1001	---
BABY WON'T YOU PLEASE COME HOME(NEW)	HRS 17	---
JOE SULLIVAN (MCA & CO)		
OH M MILE BLUES/HONEYBUCKLE ROSE(NEW)	ANY	---
LITTLE ROCK GETAWAY/DONX BRINGDOWN(N)	ANY	---
PALL WHITEMAN		
OH YOU HATE NO TOLA/GEORGIA PORGIE	CO 1491	---
CHINA BOY/OH MISS HAWNAH	CO 1945	---
MY MELANCHOLY BABY(12")	CO 50068	---

For sale or trade

BIX BEIDERBECKE		
HOOSIER SWEETHEART	VI 20471	V 1.75
LOLLIZING/HUSH-A-BYE	VI 20220	C 1.50
I'M GONNA MEET MY SWEETIE NOW	VI 20675	E 1.00
CLEMENTINE	VI 20994	E .75
I'M LOOKING OVER A FOUR LEAF CLOVER	VI 20466	N 2.50
LORELY MELLOW/MISSISSIPPI MUD	VI 21214	V 1.50
YOU TOO ADVANTAGE OF ME	VI 21393	V .75
THAT'S MY WEAKNESS NOW/TAHIT 1 80	CO 1444	V 2.00
SINGIN' THE BLUES/DLARNET MARMALADE	OK 40772	C 1.75
SUGAR/HERE AIN'T NO SWEET MAN	VI 21464	C 1.75
CONNIE'S INN ORCHESTRA		
SUGARFOOT STOMP/BLUE RHYTHM	VA 8052	N 1.25
MILENBURG JOYS/12TH STREET RAG	VA 8042	N 1.00
OLIXE STOMPERS (HENNENSON)	HA 299	C 1.25
OFF TO SANDALO/BROTHERLY LOVE		
BEN POLLACK		
HE'S THE LAST WORD	VI 20425	F .75
MUSCZY SPANIER		
HAVE A LITTLE FAITH IN ME	CA 0171	C 2.50
THAT'S A PLENTY/ANGRY	RR 4224	N 4.25
SULLIVAN-HAWKINS		
SHAKE IT AND BREAK IT/PRETTY GIRL	VA 8129	E 1.50
SHAKE IT PRETTY MANA/SORATCH MY BACK	VA 8135	N 1.50
THE CANTIVATORS		
GET HAPPY	BR 4591	N
CASA LOMA ORCHESTRA		
SAN SUE STRUT	OK 41403	N
CONNIE'S INN ORCHESTRA		
MILENBURG JOYS/12TH STREET RAG	V7RS 8042	N
COTTON PICKERS		
MAY OOMY YONDER IN NEW ORLEANS	BR 2404	N
FRED "SUGAR" HALL		
DALLAS BLUES/SOBBIN' BLUES	OK 40437	N
W. C. HANDY ORCHESTRA		
ST. LOUIS BLUES	VARS 8169	N
I AIN'T GOT NOBODY		
JOE HAYMES		
COBLIN MARKET	PAE 81825	N
FLETCHER HENDERSON		
SWEET AND HOT	OE F6445	N
TIGER RAG/YOU RASCAL	ME 13305	N
TED LEWIS		
DALLAS BLUES	CO 2527	N
TIGER RAG/FAREWELL BLUES	OK 41580	E
LOUISIANA SUGAR TABES		
THOU SHELL	VI 21346	N

Jazz Mann

★ RECORDS ★

presents

FOUR PREVIOUSLY UNISSUED

PIANO SOLOS

BY

JELLY ROLL MORTON

Jazz Man 11	}	HONKY TONK MUSIC
		WINNIN' BOY BLUES
Jazz Man 12	}	PINGERUSTER
		CREEZY FEELING



Price \$1.05 each. Ready for delivery.



Released by

JAZZ MAN RECORD SHOP

6931 Santa Monica Blvd., Hollywood

For Disposition

JAZZ SESSION	VI 25437 N TRA	VANB
HE AIN'T GOT RHYTHM	VI 25505 N TRA	VANB
BLUE INTERLUDE	VI 26021 N TRA	VANB
CHANGERS	VI 25634 N TRA	VANB
38APPELLA-STEPHANE		
SOME OF THESE ONLY	DE 23004 N T-S	DART
AALON/D'LOUIS	DE 23002 N T-S	DART
BOBBY HACKETT		
A GHOST OF A CHANCE	VO 4505 N T-S	DART
THAT OAK STRAIN	VO 4142 N T-S	DART
AT THE JAZZ BANDO BALL	VO 4047 N T-S	DART
LONCE HANPTON		
MY LAST AFFAIR	VI 25527 N T-S	DART
(10 VICTORS)	VI — N T-S	.60 GRIT
HARLEM HOT GIROCOLATES (DUKE)		
SING YOU SINNERS	H.O.W. 1045 N T-S	1.50 MULL
HARLEM TRIO		
BLAZE ON BLUES/NOODY WATER	DK 40220 E SAL	.50 PURN
HAWKINS' SOCIETY		
WHEN ONLY'S SOME/BOUNCING	BB 10693 N T-A	.R098
LUCILLE HEGAMIN		
JAZZ WE BLUES	BS 2023 G AUC	FEHE
FLETCHER HENDERSON		
HOUSTON BLUES	CO 164 N SAL	1.25 ACKE
THAT'S GEORGIA	CO 202 N SAL	1.25 ACKE
HOUSTON BLUES/MUSCLE SHOALS CO	CO 164 N TRA	KOUT
MONEY BLUES	CO 183 N AUC	QUAI
MANOVA/30 LONG WOLE	CO 228 N AUC	QUAI
GERTRUDE CHAPLET' HILL		
TROUBLE IN MINO/GEORGIA MANI VO	04379 N TRA	WALT
EARL HINES		
SISTER KATE	VI 22683 N T-S	1.00 GRIT
WE PUNO ROMANCE	BR 6960 N SAL	2.00 QUAI
MBO HOUSE/DARKNESS (ALL COLUMBIA RE-ISSUES)	BR 3379 E SAL	2.00 QUAI
GLAO RAY/ROSETTA	CO — N T-S	.60 CHAM
BB 10553 N T-S	—	.R098
ART HODGES		
TIN ROOF BLUES	Jazz 101 N TRA	WELT
INOJANA/GET HAPPY	DE 18439 E T-S	1.00 R098
JOHNNY HODGES		
SKYK HOLLOW BLUES	VO 5533 V SAL	.35 WAL5
HOTSY TOTSY GANG		
CAN'T WE GET TOGETHER/SWEET BR	4482 N AUC	FEHE
SPRINK HUGHES		
PASTRAL	ED 3606 N T-S	MELT
JAN SESSION AT VICTOR		
HONEY/SUCKLE ROSE/BLUES	VI 25559 N T-S	.0ART
JAMES P. JOHNSON		
(FIVE SOLOS, 6000 TO NEW)	—	TRA
BLEEDING HEARTED BLUES	VI 19123 V SAL	1.50 QUAI
CAROLINA SHOUT/KEEP OFF THE DK	4495 V TRA	WALT
JUNELLE BAND		
TIGER RAG	BR 4238 G T-S	1.00 GRIT
JUNGLE JAMBOREE/BLACK & BL. BR	4492 V T-S	1.00 GRIT
ROGER WOLFE KAHN (TEA)		
SHE'S A GREAT GREAT AIRL	VI 21326 N SAL	1.00 ACKE
HAL KEIP		
(MANY BRUNSWICKS)	BR — V E T-S	CHAM
KENTUCKY BRASSHOPPERS		
MAKIN' FRIENDS	BA 6360 V SAL	1.00 QUAI
KRESS-GODDROUGH		
CHICKEN A LA SWING	BR 7895 E SAL	1.50 QUAI
GENE KRUPA		
I'M GONNA CLAP MY HANDS	VI 25263 N T-S	.0ART
LA VEGGA DANCE ORCHESTRA	—	1549 N TRA
STRAIT VO STUFF//NEED SOME CO	—	KOUT
BARON LEE & BLUE RHYTHM BOYS		

NEW ORLEANS RHYTHM KINGS

MAPLE LEAF RAG/SWEET LOVIN'	GE 5104 F-AUC	FEHE
WEARY BLUES/MOVING BL.	GE 6102 V TRA	WALT
RED MICHOUIS		
SUGAR	VI 21056 N SAL	.75 ACKE
MY SWEETIE WENT AWAY/21 YRS	BR 6241 N SAL	FEHE
RIVERBOAT/ECCENTRIC	BR 3627 E AUC	1.50 HURN
THREE LITTLE WORSES	BR 7460 N SAL	.75 QUAI
SLOW AND EASY	BR 6767 N SAL	.75 QUAI
SUGAR/MAKE MY COIT	VI 21056 E SAL	.75 QUAI
ALABAMA STOMP/HURRICANE	BR 2597 G T-S	1.00 RIOL
I MAY BE WRONG/NEW YORKER	BR 4500 E T-S	1.00 R098
JIMMY MOORE		
4 OR 5 TIMES/EVERY EVENING	VO 1185 E AUC	FEHE
SWEET SUE/I KNOW	VO 1184 V TRA	STEA
VIRGINIA LEE/50 SWEET	VO 1518 E TRA	WALT
HAVE A LITTLE FAITH/DRYING	VO 1466 E TRA	WALT
EVERY EVENING/4 OR 5 TIMES	VO 1185 G TRA	WALT
RED NORDO		
I SUPERNOVA DEAR/TWOBOY	CO 2977 N T-S	DART
BLUES IN E FLAT / BUSHOUSE	CO 3079 N T-S	DART
HONEY/SUCKLE ROSE	CO 3059 V T-S	DART
HUSK D HARE		
SWANEE SHELTER/50 GAVE ME	GE 4993 E AUC	FEHE
MILNEBURG BOYS/4V 0400Y	VO 15646 N TRA	STEA
KIND DOLLER		
ST. JAMES INFIRMARY/WHEN	VI 22298 V T-S	.65 GRIT
I CAN'T STOP LOVING YOU	VI 23029 N T-S	.75 GRIT
RHYTHM CLUB STOMP	VI 19137 N T-S	.75 GRIT
SLOW AND STEADY/MATCHING	BR 4409 E SAL	1.50 QUAI
RIE/SERIAL BLUES/WORKING MAN QK	40034 F AUC	4.00 MERE
ORIGINAL OXLEYLAND JAZZ BAND		
FLOGETTY FEET/LAZY 0400Y	VI 18564 N TRA	KOUT
JACK BETTIS & HIS PETS		
DOIN THE NEW LOMBOUW/SPAN.	VI 21559 G T-S	.50 SMI G
PIRLO'S NEW ORLEANS ORCHESTRA	—	—
DO 0000LE GOM/WEST NOTES	VI 19255 E AUC	FEHE
GHOST OF THE BLUES	CC 99 N SAL	.75 QUAI
BEN POLLACK		
WHEN I FIRST MET MARY	VI 20394 V SAL	.50 ACKE
MEMPHIS BLUES	VI 21184 E SAL	.60 ACKE
BUY BUY FOR BABY	VI 21743 N SAL	.75 ACKE
SENTIMENTAL BABY	VI 21927 N SAL	.75 ACKE
SALLY OF MY DREAMS	VI 21957 E SAL	.50 ACKE
WON'TCHA	VI 22071 N SAL	.75 ACKE
FROM NOW ON	VI 22159 N SAL	.75 ACKE
ONE HOUR (901-9-2)	DR 1998 V TRA	HOLL
MA RAINEX		
HEAR ME TALKIN' TO YOU	PARA 12668 V T-A	.85 GRIT
SEE SEE RIDER/JEALOUS HE.	PARA 12252 V T-A	LEVI
COUNTIN' THE BLUES/JELLY J.I.	B N T-S	.90 SMI G
BO WEAVIN' BL/LAIST MINUTE	PARA 12080 G-1RA	WALT
RED & WIFE'S STOMPERS		
FELICIN' NO PAIN	VI 21183 V T-S	1.00 R098
DOU BCDMAN		
LAZY BOYS/MARCHIN' THE KN	BR 6622 N AUC	FEHE
KID BENA.15 JAZZ BAND		
LOMOUW BLUES/GETTYSBURG	DEL 4 E T-S	1.00 R098
HARRY ROY		
KING PORTER STOMP	DE 2619 G SAL	.35 WAL5
LOUISIANA SWING	OK 8911 G AUC	FEHE
SALVAMAH SYNCOPATORS		
DEEP HENOCSON/JACKSS BL.	BR 3245 E AUC	FEHE
RAYMOND SCOTT QUINLETTE		
TWILIGHT IN TOUREY	MA 108 N T-S	.0ART
SEVEN GALLON JUG BAND	—	—
WIPE 'EM OFF/WHAT IF I DO	CO 2087 N TRA	KOUT

For Disposition

CONDITION IS INDICATED: N-BETTER; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR. COL (1) NAMES OF TUNERS; COL (2) LABEL; COL (3) CATALOG NUMBER; COL (4) METHOD OF DISPOSITION; COL(5)CONDITIONAL; (6) PRICE FOR SALE, VALUE IF FOR TRADE, MINIMUM BID IF FOR AUCTION; COL (7) FIRST FOUR LETTERS OF COLLECTORS LAST NAME. SYMBOLS: "SAL" FOR SALE AT PRICE INDICATED; "AUC" AT AUCTION; CLOSING DATE FOR BIDS, MARCH 5, 1943; "T-S" FOR TRADE OR SALE; "T-A" FOR TRADE OR AUCTION; "TRA" FOR TRADE.

ARCADIAN SERENADERS

OK 40272 N AUC — FENE

FIDELITY FEET

LOUIS ARMSTRONG

W.P.A./MARE DE 3151 E TRA — HOLL
 CONFESSIN'/DUE HOUR OK 41448 E TRA — HOLL
 ST. LOUIS BLUES/SWEET SUE BB 5820 N SAL .50 HURN
 SANDY BLUES/HOTTER THAN OK 8538 E AUC — LEVI
 GUT BUCKET BLUES OK 8261 E TRA — MELT
 MOKSAT RABBLE OK 8300 N SAL — MELT
 DON'T PLAY ME CHEAP VI 24425 SAL 1.25 QUAI
 SUNSET CAFE/B19 B & E MAN OK 8423 V AUC 2.00 MERE
 JAZZ LIPS/SKID DAT DE OK 8436 G AUC 2.00 MERE
 MIGHTY RUBEN/SLEEPYTIME BB 10703 N T-S .50 ROBB
 SANDY BLUES/HOTTER THAN OK 8535 P-T-S 1.00 ROBB
 ANYTHING BUT LOVE OC 2042 N SAL .75 WALZ
 I'M NOT RUBEN/HOTTER THAN VI 3237 V TRA — WALT
 SUNSET CAFE/B19 BUTTER & E. DK 8423 G TRA — WALT

CARL BAROCK

PARA 12698 V T-S .65 GRIT

MILORDED BALLEE (T. WILSON BARK)

I'D LOVE TO TAKE ORDERS VI 3056 N T-S — DART
 SOWEADY SWEETHEART VO 3057 N T-S — DART
 BILLY BARKS

HEAT WAVES/MINNIE THE MOON PE 15606 V AUC — FENE

BLX BE DERBERCKE

VI 23018 G AUC 1.50 MERE

DEEP DOWN SOUTH

BEINS SMO GOYS VI 21971 N T-S 3.00 DART

YELLOW BOG BLUES

BUNNY BERLAIN

I CAN'T GET STARTED RR 7949 E AUC — CHAM
 CAUSE MY BABY SAYS IT'S SO VI 25562 N T-S — DART
 CARAVAN/STUDY IN ORDEN VI 25653 E T-S .75 ROBB
 JELLY-ROLL BLUES/Oct 1 00 VI 26113 N T-S 1.00 ROBB

VIC BERTOLDI (BODOMAI & TEA)

MARY LOU/DONESOME AND SORRY VO 2944 E TRA — HDLL

CURIE BLAKE

MA/SWEET LADY EM 10450 E AUC — FENE

BLUE RIDGE HIGHBALLERS

ARE YOU ANGRY WITH ME DARR. PA 3077 V T-S .65 GRIT

SHARKEY DONAND

BLUING ME OFF STEAM/WASH IT VO 3410 N T-S 1.00 ROBB

WILLIE BRYANT

CHIMES AT THE MEETING VI 24847 N SAL 1.50 QUAI
 LONG GONE/VOICE OF OLD MAN VI 25129 N SAL 1.75 QUAI

CALIFORNIA RAMBLERS

SISTER KATE/DONESOME MAMA VO 14436 E SAL .75 HURN

BLANCHE CALLOWAY

SUGAR BL. (TR. CLARKE SMITH) VI 22661 N T-S 1.00 GRIT
 GROWLING OAN VI 22866 N SAL .75 QUAI
 GOWLING DAN VI 22866 N SAL .75 QUAI

HODAY CARROLLCHET

GEORGIA/DONE NITE IN HAWAII VI 23013 N AUC — LEVI

BENNY CARTER

EVERYBODY SHUFFLE VO 2870 V T-S .75 GRIT
 SWYMBROW IN RIFLES COE 698 N T-S 1.00 GRIT

CASA LOMA ORCHESTRA

HOLOMANI/NEWER KNEW BR 6337 E SAL 1.25 QUAI

CHARLESTON CHASERS

AINT' MISEBHAVIN' CO 1891 E SAL 1.50 QUAI

CHOCOLATE CANDLES

BUGLE CALL RAG/DEC BLUES CO 36008 N T-S — CHAM

CHICAGO FOOTWARRIERS

ORIENTAL MAN/ANY BABY OK 8548 F AUC — FENE

LITTLE D. CHRISTIAN

YOU'RE A REAL SWEETHEART/Last OK 8607 G T-S 1.00 ROBB

EDDIE CONDON

TENNESSEE TWILIGHT CO 36009 N T-S — CHAM

COOK'S, DEEMAL AND ORCHESTRA

SPANISH MAMA/HOT TRAMBLE MAN CO 1891 E SAL 1.50 QUAI

COTTON PICKERS

PRINCE OF WALES/JIMDOWN BR 2766 E SAL .75 QUAI
 MISHAWAKA BLUES BR 2818 E SAL .75 QUAI

BING CROSBY

LITTLE THINGS IN LIFE/WRAP BR 7102 N TRA 1.00 CHAM
 TEMPTATION/SHADOW WALTZ ME 13136 E T-S .75 GRIT
 OUT OF NOWHERE/IF YOU SHOULD BR 6090 E T-S 2.50 RIOL
 ONE MORE TIME/THANKS TO VI 22700 N TRA — VAMB
 THEM THERE EXES/LITTLE VI 22580 N TRA — VAMB

GOD CROSBY

(ANY AND ALL TITLES) DE — — — — — LEVI

RUTNEY DAVIDRODG

IT'S THE GYPSY/WHEN A LADY VO 3315 F T-S .50 ROBB
 COW COW DAVEBORST

STATE ST./JIVE/ROW COW BL.

VI 1198 F AUC — FENE

DIKIELAND THUMPERS

WEARY WAY BL/HERE'LL COME PARA 12525 G TRA — ALEX

OXIE SWINDATORS (OLIVER)

SOBERIN' BLUES/FAREWELL BL. OR 2573 V AUC — FENE

JIMMY DODDS

NEW ST. LOUIS BL.(SOLO) BR 3585 N TRA — KOUT

DONSEY BRO THERS

ROUND EVENING/OUT OF OK 41124 E T-S .75 GRIT
 PERSIAN RUG/MAY ANM OK 40995 E T-S .90 GRIT

DUKE ELLINGWILD

HIGH LIFE/Sit. NITE FUNCT. VI 38036 V AUC — LEVI

DAVEREKA EXPRESS VI 24501 V SAL 1.25 QUAI
 MERRY-GO-ROUND/ADMIRATION BR 7440 E SAL 1.50 QUAI
 NEW EXST ST. LOUIS TROUBLE O BR 7989 E SAL 1.50 QUAI
 MISTY MORNING/BLUES WITH O DK 8642 G T-S 2.00 RIOL
 LAMETH WALK/PLUCIDE TO A BR 8204 E T-S 1.00 ROBB

SEGER CELLS

SENTINENTAL BL.(PIANO SOLO) OK 41417 V T-S .95 GRIT

WILL EZZELL (1/2 INCH CRACK)

RESTLESS BL.(ACC. OMA BROWN) PARA 12500 V T-S 1.00 GRIT

REGINALD FORESYTHE

GREENER THE GRASS CO 3060 N T-S — DART

LEW EDLIER

FRISKY FEET/DELTA ROLL BL. CO 14155 N TRA — KOUT

BUD FREEMAN

I FOUND A NEW BABY BR 10370 N T-S — DART
 THE CEL/CHINA BOY BR 10386 N T-S — DART
 CRAZEDOLERY OK 41168 N T-S — DART

FULLY JAR GUZZLARS

PITY THE TRAMP PAR 3099 V T-S .65 GRIT

JEAN GOLDKETTIE

I'M GONNA MEET MY SWEETIE VI 20675 E SAL .75 ACKE
 SLOW RATER VI 20926 N SAL .90 ACKE
 I'M GONNA MEET MY SWEETIE VI 20675 V T-S 1.50 WALZ

BENNY GOODMAN

(Many Victors) VI — V N T-S — CHAM
 ST. LOUIS BLUES VI 25411 N T-S 1.00 RIOL
 THE GLORY OF LOVE VI 25316 N TRA — VAMB
 PETER PIPER VI 25442 N TRA — VAMB
 'TAIN'T NO USE VI 25461 N TRA — VAMB
 DID YOU MEAN IT VI 25469 N TRA — VAMB

(BENNY GOODMAN CONTINUED NEXT PAGE)

ALWAYS LESS FOR RECORDS IN EXCELLENT CONDITION.

MISSISSIPPI BOULEVARD

CO 2407 1.50
BR 6705 1.00
HMV 89537 3.00
SW 35 2.00
Co 24210 2.00
SW 18 2.00
OK 41231 2.00
VARS 8253 2.00
PAE R109 2.00
Co 1945 2.00
Co 2277 3.00
PE 15194 2.00

OOV'N'T MESS AROUND WITH ME
THCS. MORRIS JAZZ MASTERS
JUST BLUES THAT'S ALL
DAVID NELSON ORCHESTRA
SOME OF THESE DAYS
FRANK NEWTON
WHO'S SORRY NOW/ONX HOP
SOBBIN' BLUES
BEN POLLACK
LOUISE
MEMPHIS BLUES
FRANKIE TRUMBauer
CRYIN' ALL DAY
VENUTI BLUE FOUR
LITTLE GIRL/I CAN'T BELIEVE (ICKENZIE)
CHICK WEBB
HEEDIE JEEBIE
PAUL WHITEMAN
BECAUSE MY BABY DON'T MEAN MAYBE

CO 1545 N
OK 8075 N
VI 23036 N
VA 647 N
OK 4906 E
VI 21941 N
VI 21184 N
PAE R2176 N
PAE R1003 N
BR 6890 N
Co 1441 N

B.E.Riddle

2132 MOUNT ROYAL TERRACE, BALTIMORE, MARYLAND

For trade

OIP YOUR BRUSH IN THE SUNSHINE
SORAH MINEVITCH
RHAPSODY IN BLUE
QUANQUO REINHARDT
IMPROVISATION
ST. LOUIS BLUES
BEN SELVIN
ONE MAN BAND
EO SOUTH & GRAPPULLY
CONCERTO IN D MINOR
FRANKIE TRUMBauer
LOUISE
SEMPER FIDELIS
VENUTI BLUE FOUR
PENN BEACH BLUES
PAUL WHITEMAN
CHINA BOY
NOLA
WHOOPEE MAKERS
TIGER RAG

LOUIS ARMSTRONG HOT FIVE

POTATO HEAD
WEST END BLUES
RAY BARRON
WALKING BLUES
WA-04-04
ON REVIVAL DAY
BLUE LOU
CHINA GIRL
FOUR OR FIVE TIMES
WEARY CITY STOMP
ROUND EVENING
MUSIC HALL RAG
JUNK MAN
GEORGIA JUBILEE
SUGAR
KEEP A SONG IN YOUR SOUL
PANTHER RAG
LADY BE GOOD
MEANEST KING O BLUES
WIL0 WAVES
ALABAMA SNOG
THE GROUN
SHREVEPORT STOMP
PLEASE DON'T TALK ABOUT ME
TAFT JORDAN & THE MOB
NIGHT WIND
IF I LOSE

OK 8597 G
OK 8597 G
PAPA 12303 N
OK 41088 N
Co 2218 N
OK 41567 N
BR 7532 N
OK 9527 N
VI 38004 N
OK 41124 N
Co 3011 N
Co 2892 N
Co 2907 N
OK 40938 N
Co 2352 N
QRS 7039 V
PAE R2007 N
BR 4845 N
PE 15634 V
Co 1861 E
BR 5688 N
VI 21658 E
VS 518 N
ME 13365 N
ME 13352 N
Co 14059 N
Co 14063 N

REO NICHOLS FIVE PENNIES

FEELIN' NO PAIN
RED MORNO
HOLE IN THE WALL
IN A MIST
IF I COULD BE WITH YOU
PRIMITIVE
STARS FELL ON ALABAMA
STINGIN' THE BLUES
FAREWELL BLUES
BEALE STREET BLUES

BR 3620 G
BR 6562 N
BR 6706 N
BA 0747 V
ME 13366 E
BR 6993 N
Co 914 N
VO 15853 E
VO 15364 E

Wanted

IN NEW CONDITION ONLY

LOUIS ARMSTRONG'S HOT FIVE

KEYHOLE BLUES
ALLIGATOR CRAWL
SUNSET CAFE STOMP
SWEET LITTLE PAPA
JIMMY BRANTON'S WASHBOARD WIZARDS
IDLE HOUR SPECIAL
I'M GOING HUNTING
STEADY ROLL BLUES (EX. TO NEW CON.)
BALLIN' THE JACK
JOHNNY 0000S
JOE TURNER BLUES
WEARY BLUES (EX. TO NEW CON.)
SAN
PUSSY CAT RAG (EX. TO NEW CON)
JELLY ROLL MORTON
BILLY GOAT STOMP
LONDON BLUES (EX. TO NEW CON.)
BUCKTOWN BLUES
NEW ORLEANS RHYTHM KINGS
WOLVERINE BLUES
KING OLIVER CREOLE BAND
NEW ORLEANS STOMP (EX. TO NEW CON.)
SOBBIN' BLUES (EX. TO NEW CO.ID.)
PEE WEE RUSSELL TRIO
EVERYBODY LOVES MY BABY

VO 3137
VO 338L
OK 3323
OK 8379
VO 1060
VO ---
GE 5419
OK 8333
BR 3997
VO 10635
BR 3574
OK 40318
VI 20772
OK 8105
EITHER GE. OR SIL.
GE 5102
Co 13003
OK 4906
HRS 1002

EVERYBODY HERE WANT TO TR. MY CARIBBE

Howard E. Penny

104 N. KILLINGSWORTH STREET, PORTLAND, OREGON

MY WANTS APPEAR IN THE LEFT HAND COLUMN OF THIS LIST. THE RECORDS I HAVE FOR DISPOSITION APPEAR IN THE RIGHT HAND COLUMN. PRICES OFFERED FOR WANTS, AND VALUES SET ON TRADING MATERIAL ARE SHOWN OPPOSITE EACH ITEM. DISPOSITION ITEMS ARE FOR TRADE ONLY.

I WOULD APPRECIATE ANY INFORMATION ON LITTLE-KNOWN RECORDINGS OF "ST. LOUIS BLUES" REGARDLESS OF LABEL OR ARTIST.

Wanted

st louis blues

WYNN'S DALLAS DANDIES

BOB WILLS VO 15860 35.00
 IRVING KAUFMAN VO 03076 .75
 GUY LOMBARO BA 6508 1.00
 CALLAHAN BROTHERS DR 3082 1.00
 SARGENT AND MARVIN ME 12897 1.00
 JIMMY YANCEY (EAST ST. LOUIS BLUES) DK 4017B 1.00
 MILDRED BAILEY OK 4801 .75
 CAB CALLOWAY OK 4753 .75
 CALLAHAN BROTHERS PE _____ 1.25
 DIXIE DAISIES CA 9035 2.00
 WHODPEE MAKERS PAT—RE 10145 2.50
 DJANGO REINHARD SWING 7 31.50
 FRENCH HOT BOYS ULAP 1545 5.00
 TEN BLACK BERRIES RE 10154 2.25
 CASTRO HAVANA ORCHESTRA V1 22821 1.00
 AL BERNARO EO 50620 .75
 AARON SISTERS CO 2699 1.75
 LOUISIANA RHYTHM WRECKERS DO 113 2.25
 CALLAHAN BROTHERS VO 4358 .75
 AL BERNARD RE 9496 .90
 CLIFF EDWARDS PE _____ 1.00
 KANSAS CITY FIVE AJAX _____ 2.75
 HELEN DANIELS MA 134 1.50
 LOUIS ARMSTRONG BRP 50040 17.50

BROADWAY BELL—HOPS

NESTING TIME HA 365 N
 RUBE BLOOM'S BAYOU BOYS CO 2218 N
 ON REVIVAL DAY CO 2186 N
 MYSTERIOUS MOSE VO 2898 N
 BENNY CARTER'S ORCH. CO 1925 N
 OREM LULLABY CO 2133 N
 CHARLESTON CHASERS CO 2309 N
 LOVABLE AND SWEET CO 2149 N
 SING YOUR SINNERS CO 2187 N
 YOU'RE LUCKY TO ME CO 2131 N
 THE COLUMBIA PHOTO PLAYERS CO 2177 N
 I'M 'FREE AND EASY' CO 2196 N
 I'M IN THE MARKET FOR YOU
 SNEEPIN' THE CLOUDS AWAY
 LEAVE IT THAT WAY
 DARK NIGHT
 DCC CODED
 I GOT WORRY

For trade

HENRY "RED" ALLEN
 I ADORE YOU
 ARKANSAS TRAVELERS
 WASHBOARD BLUES
 LOUIS ARMSTRONG
 MUGGLES/PEANUT VENDOR
 COUNT BASIE
 THE JITTERS/BROADWAY
 RUBE BLOOM
 SOLILOQUY/SRING FEVER
 CASA LOMA ORCHESTRA
 YOU'RE GONNA LOSE YOUR GAL
 IDA CDX (HIG., SMACKS., PAGE)
 TAKE HIM OFF MY MIND
 BING CROSBY
 LOVE, YOU FUNNY THING
 OIXIE STOMPERS
 STATIC STRUT/HARD TO GET GERTIE
 JAN GABBER
 WHAT DO I CARE WHAT SOMEBODY SAID
 BENNY GOODMAN
 NOT THAT I CARE
 FLETCHER HENDERSON
 HOTTEST MAN IN TOWN
 BUNK JOHNSON
 BUNK'S BLUES/STORYVILLE BLUES
 TED LEWIS
 NEW ST. LOUIS BLUES
 LADY LUCK/MY LITTLE DREAM BOAT
 LOUISIANA RHYTHM KINGS
 TELL ME / PRETTY BABY
 WINDY MANHOLE
 PRISONER'S SONG
 MOUND CITY BLUE BLOWERS
 DARKTOWN STRUTTER'S BALL
 RED NORVO — MILDRED BAILEY
 TEARS IN MY HEART
 ORIGINAL DIXIELAND JAZZ BAND
 TIGER RAG / BARNWARD BLUES
 LILLY PASHAM
 STUTTERING BLUES / JOGO RHYTHM
 LOUIS PRIMA
 WORRY BLUES
 BESSIE SMITH
 MONEY BLUES / HARD DRIVING PAPA
 TENNESSEE TODDLERS
 EVERYBODY STOMP
 FESS WILLIAMS
 GREEN RIVER BLUES
 VO 3422 E .75
 HA 332 G 1.00
 VO 3194 E 1.50
 CONG 9437 N .75
 HA 164 E 1.00
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A Style and a Memory



Everybody agrees that the outlook for jazz is gloomy. That is, everybody except the swing boys. To prove their point, these people use a strange argument. Progress they say, is inevitable, and jazz as played today is necessarily and fatally superior to the jazz of the early twenties. Such stupid reasoning can be dismissed without further comment. But the unalterable fact remains that jazz music has gone through a series of radical evolutions. On one expected it to remain static; but its evolution could have taken very different forms from the ones it took. What those forms could have been is a nice subject to dream about. And dreaming is a dangerous kind of waste of time these days. Which brings me to my point: The fraternity of jazz lovers is composed mainly of sentimental dreamers whose imagination confines itself to the narrow paths of their ivory towers.

They are more or less unanimous in their ambition to reform jazz. Their platform has one essential basis: Only by returning to New Orleans music can jazz again become a living artform. This beautiful ideal has often been expressed. One of the very best among jazz writers, Gene Williams, said it in these terms: "...the real jazz is the stuff which came out of New Orleans, flavored with ragtime and rooted in the blues;...this music is as valid today as it ever was, and...the best hope for jazz is to rediscover those roots." (Jazz Information Vol. II, No. 16). No one with sincere interest in jazz can fail to share this hope. I also, in one of those sentimental moods, have written to the same effect. But nobody so far has been able to show how these roots could be rediscovered. I suspect nobody ever will. For a very simple reason: In tackling this problem, many extra-musical factors must be taken into consideration. As soon as they are, the hopelessness and the futility of the whole enterprise become sadly evident.

No art can survive without an audience. New Orleans music has lost its audience. In more obscure and hermetic arts, the importance of an audience is, perhaps less great. But it must always be remembered that jazz is popular music. When one form of jazz loses its appeal

to the people, it dies out. That is precisely what happened to New Orleans music.

In New Orleans until the 1920's jazz was the popular music of the day. It struck the fancy of the crowds. It played its part in the life of the city. It had definite social functions. Jazz musicians made a good living. But certain events, social and political, familiar to everyone, separated the New Orleans musicians from their audience, and the musicians began their endless migrations all around the country. Slowly New Orleans lost its importance as a city of jazz, and in the last decade not one significant musician has come from there. (Whether any significant musician at all has emerged in the last decade is another question.) Of course New Orleans music remained,--a style and a memory. It was, and is, still played; only by old-timers. But only the very great and the most uncompromising have been able to keep their identity and to stick to the roots. Even Louis gave up, a long time ago. Furthermore, those who, in spite of everything, have clung to the old style, who have refused to compromise with the newer trends, live or have lived in a permanent state of half-starvation (Johnny and Baby Dodds, Ladnier, Bechet, etc.). Which is tragic, but revealing. Few will deny that this evolution of popular music in America has been unfortunate, and that the popular music of today is infinitely less interesting and less vital, than the popular music of New Orleans. But the all-important problem, now, is to inquire whether there is any possibility for a return to New Orleans music, after such an evolution has taken place, completely transforming in its course the taste of the public and the mentality of the musician.

It is easy to enumerate the forces that have destroyed good jazz: Commercialism, Tin Pan Alley, and so on. In other words, money. It is more difficult to point out the exact time when the break with New Orleans music was made. Much more decisive than Ted Lewis and Paul Whiteman's symphonic jazz in the new orientation of jazz were certain great jazz musicians who decided there should be some changes made. Perhaps the death-blow to New Orleans music took place when Louis and Hines got together and started jiving. Jive was a contagious and malignant microbe; swing was here.

New Orleans music means nothing to the young musician of today, whether negro or white. If he is forced to lis-

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ten to it, he finds it archaic or corny or comical. The very notion that he should ever play in that style seems utterly preposterous to him. When jazz first began to drift away from the New Orleans style, the problem was very different. Then, most of the musicians realized that New Orleans music was the real jazz, even if they played commercialized swing in order to make more money. Now, the obstacles between New Orleans music and the jazz musician are much greater; in fact, they are so great it is impossible to imagine how those obstacles could be destroyed. It is no more a purely economic question, but one of musical expression. The changes in the style of interpretation have been so deep and so categorical that there is absolutely nothing in common between the values of New Orleans music and the values in which today's young musician believes. That music is totally alien to him.

The only important exception to this is the Lu Watters band, which consciously tried to recapture the spirit of New Orleans, and succeeded to an amazing degree. One is almost tempted to say that this exception proves the rule, because it is difficult to imagine a more unusual group than the admirable musicians who played in the Watters band. They are all collectors who played not to make a living but for their own pleasure. Their music has been incomprehensible if not funny to the swing fan and the swing musician. The Watters band had its followers, composed obviously of collectors who liked New Orleans music. But the Goodman fan or the Eldridge fan looks down with scorn on such music. It goes without saying that attempts similar to that of Watters are highly to be encouraged and helped. However, one can

safely predict that such attempts will become more and more rare. A certain instrumental technique is necessary for the performance of New Orleans music, and that technique is being forgotten and being replaced by other techniques. For instance, certain strict methods had to be learned for the playing of a New Orleans trombone or a New Orleans clarinet. They are unknown to the musician of today. How can anyone expect of him to rediscover the roots of New Orleans music, when his musical sensitivity is different from that music and his style is opposed to it?

It would be wise for those among jazz critics and jazz lovers who are wishful thinkers to meditate upon the relations between music or any other art and the society in which it flourishes. New Orleans in 1910 was a different world from Harlem in 1943. To hope that it could be possible to impose upon the Harlem of today the music of the New Orleans of 1910 is to ignore history. Duke Ellington is popular in Harlem because the young negro of today recognizes certain aspects of himself in Ellington's music, just as the music of Bunk Johnson or King Oliver meant something very definite to the young negro of New Orleans in 1910.

It does not follow that the real jazz is dead. Swing is just one phase in the evolution of popular American music. It is possible that in the future that music will adopt certain forms which will be as rich and as satisfying as New Orleans music. But there will be no rediscovery of New Orleans music. It is impossible to resurrect it. Musically speaking, history does not repeat itself.

Nesuki Erbeyan

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PLATTERTUDES

by Eugene Williams



When Gordon Gullickson asked me to write a regular collectors column for the Record Changer, I declined,--largely because a "collector" who is separated from his phonograph, records, and reference books isn't very well qualified

for such a job. A few more-or-less new items have turned up recently, however, which may not have been reported elsewhere. It probably won't hurt to mention them in print.

Cow Cow Davenport's piano solo of Chimes Blues was issued on Paramount 12800 (coupled with Slow Drag) and Champion 50033 (coupled with Atlanta Rag). Now it appears on a third label, Gennett 6838, coupled with Struttin' The Blues. The Paramount and Champion masters of Chimes are different, and I believe the Gennett is identical with one or the other; only direct comparison would show which. To complete the roll of labels, it should be added that Slow Drag was also reissued by Elusive Eli Oberstein on Varsity, and that Bill Love once reported (J.I. I:19) a copy of Struttin' the Blues and Atlanta Rag on Supertone. The Struttin' side is particularly interesting because it isn't listed in Discography, and happens to be pretty good piano. The Gennett is dated 1929, has no master numbers, and gives the artist's name as Charlie Davenport.

Speaking of different masters: one of the oddities of collecting is the way original-label collectors and master-number researchers are often lumped together as equally idiotic members of the lunatic fringe. By now it should be fairly clear that the label fancier is simply a collector whose criteria are not exclusively musical. His interest in externals may be irrelevant, but it isn't necessarily despicable.

Master numbers, however, are an entirely different question. Judiciously handled, master-number investigation can throw a good deal of light on the historical, and ultimately the musical, factors of record sessions. And the comparison of variant masters, an occupation usually scorned by the jam session cognoscenti, is often rewarded by deeper enjoyment and understanding of jazz.

An example which haunts me is the extremely rare #1 master of Trixie Smith's Railroad Blues (Paramount 12262), which I heard for the first time when Bill Russell played it for me in

Pittsburgh a few months ago. There no need to apologize for the #2 master (used for the J.I. reissue, merely because it was the only new copy available); it's one of the most beautiful of the Armstrong accompaniments. Number one, however, has a cornet solo so wonderfully conceived that it surpasses even Louie's marvelous playing on the commoner master. But the fact that one master may surpass the other is incidental to the more general case of two or more different variations of the same record. If we still believe that in jazz the performance is more important than the "tune", we ought to show a good deal more interest in master variations, and respect for them, than most collectors do.

Mr. Gullickson, the Record Changer himself, reports finding a Jelly Roll Morton accompaniment to singer Billie Young. It's Victor 23339 and the titles are When They Get Lovin' They's Gone / You Done Played Out Blues. Jelly's name is on the label, and there's a little fine piano and a lot of pretty good singing.

Alfred Lion (now in the Army) and Frank Wolfe, who were the most active members of Blue Note Records, have two new Cripple Clarence Lofton items, one almost certain and the other a bit doubtful. On Jockey Blues (Gennett 6337) by Sammy Brown, the pianist is almost unquestionably Lofton (to my ears and to those of the collection's owners), and the singing too sounds like Clarence's characteristic style. "Sammy Brown" is obviously a pseudonym; the coupling has a different singer and accompaniment, though the same name.

The second Lion-Wolfe Lofton item, which seems to me less easy to identify positively, is On The Wall / By The Moon and Stars (Paramount 13008, masters L419 and L420) by Louise Johnson. Neither of these two finds is as impressive as the Cripple Clarence discs on Solo Art, Vocalion, Melotone and Decca; but both are worth picking up if anyone runs across them.

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MY BABY VO 1180 3.00 ADAM
APE MAN/YOUR FOLKS PARA 12428 3.50 STEA
ORIENTAL MAN/MY BABY VO 1180 3.50 STEA
BOHUNKUS BLUES PARA 12368 3.50 STEA

PERRY BRADFORD

LUCY LONG/I AIN'T GONNA PLAY NO VO 15165 1.50 HERZ

CHICAGO RHYTHMKINGS

(EITHER TITLE ON SIGNATURE) SIG — ROBB

CHICAGO FOOTWARMERS

BALLIN' THE JACK OK 8533 3.50 ADAM
MY EASY OK 8548 3.50 ADAM
LADY LOVE (EX) OK 8613 3.50 ADAM

CHICAGO RHYTHM KINGS

I'VE FOUND A NEW BABY/CHANGES (N) UHCA 7-8 2.50 MORR
I'VE FOUND A NEW BABY/CHANGES UHCA 7-8 1.50 JONE

JUNIE COBB & GRAINS OF CORN

SMOKESHOP DRAG/BODY THAT THING VO 1259 4.00 HORN
BOOT THAT THING/SMOKEHOUSE DRAG VO 1259 3.00 STEA

EDDIE CONDON

EEL/ HOMECOOKIN' (ANY) — ROBB

BING CROSBY

GAY LOVE HA 1428 — ABER
GAY FAREE VE 2536 — ABER
CABIN IN THE COTTON BR 6329 — ABER
STREET OF DREAMS (NEW) BR 6464 — GLEE
LEARN TO GROON (NEW) BR 6594 — GLEE
I'VE GOT TO PASS YOU HOUSE (NEW) BR 6610 — GLEE
JUST ONE MORE CHANCE (NEW) BR 6120 — GLEE
I FOUND YOU/SNUGGLED ON YOUR BR 6248 1.25 LIQU
STARLIGHT/HOW LONG WILL IT LAST BR 6259 1.25 LIQU
MY WOMAN BR 6268 1.25 LIQU
YOU'RE BEAUTIFUL TONIGHT MY DEAR BR 6477 1.25 LIQU
LINGER A LITTLE LONGER/GOT THE BR 6491 1.25 LIQU
WHAT DO I CARE IT'S HOME BR 6515 1.25 LIQU
SHADOW WALTZ BP 6599 1.25 LIQU
LITTLE DUTCH MILL BR 6794 1.25 LIQU
MY HONEY'S LOVING ARMS BR 6525 1.25 LIQU
TEMPTATION/WE'LL MAKE HAY BR 6695 1.25 LIQU
GEMS FROM WHITE'S SCANDALS BR 20102 2.00 LIQU
FACE THE MUSIC MEDLEY BR 20106 2.00 LIQU
LAWD YOU MADE THE NIGHT TC LONG BR 20109 2.00 LIQU

OIXIELANO JUG BLOWERS

HOUSE RENT RAG VI 20420 3.00 HORN
WEARY BLUES/N. O. STOMP VO 15632 10.00 STEA
BULL FIDDLE BLUES (ANY) — STEA
BLUE CLARINET STOMP (ANY) — STEA

JOHNNY OODOS

RAILROAD BOOMER OK 4547 — ADAM
I'LL BE THINKING OF YOU OK 45560 — ADAM
AFTER YOU'VE (BOTH MSTRS N) VO OR BR 2.50 ADAM
WILDMAN (BOTH MASTERS) BR 3567 4.00 ADAM
OH, LIZZIE (N) BR 3585 2.00 ADAM
NEW ORLEANS STOMP (V) VO 15632 30.00 ADAM
OH DADDY PARA 12471 5.00 ADAM
LOVELESS LOVE PARA 12483 5.00 ADAM
PENCIL PAPA (V) VI 38038 2.50 ADAM
(ANY RE-ISSUED ON BLUEBIRD) BB — DART
WILDMAN BLUES/MELANCHOLY BR 3567 — GRIF
WILDMAN BLUES/MELANCHOLY BR 3567 — HILL
WEARY BLUES (E TO N) VO 15632 — RIDD

ORSEY BROTHERS ORCHESTRA

LET'S DO IT/SPELL OF THE BLUES OK 41181 — ABER
SPELL OF THE BLUES/LET'S DO IT OK 41181 — GLEE
MY KINDA LOVE OK 41188 — GLEE
MY KINDA LOVE OK 41188 1.75 LIQU
SPELL OF THE BLUES/LET'S DO IT OK 41228 1.75 LIQU

DUKE ELLINGTON

TRUMBONE BLUES (ANY) — GRIF
(ANY COL. OK, VOC.) — GRIF

WILL EZELL (SOLOS)

BUCKET OF BLOOD PARA 12773 5.00 HORN
HOT SPOT STUFF PARA 12914 — HORN

LIONEL HAMPTON

SHOE SHINERS DRAG VI 26011 1.65 MORR
BUZZING AROUND WITH THE BEE VI 25575 1.50 MORR

COLEMAN HAWKINS

WHEN DAY IS DONE BB 10693 .85 MORR
HONEYSUCKLE ROSE/CRAZY RHYTHM VI 26219 1.00 MORR

1 2 3 4

ALEX HILL
TACK HEAD BLUES VO 1270 5.00 HORN

ART HODES
ROSS TAVERN ECOGIE SA 12007 2.00 MORR

IPANA TROUBAOURS
RDSE OF MANDALAY CO 1694 1.25 LIQU

MERLINE JOHNSON (YAS YAS GIRL)
(ANY) ———— SHER

PETE JOHNSON
LET 'EM JUMP SA 12005 2.00 MORR

RICHARD M. JONES
HOT AND READY PARA 12705 3.00 HORN
BABY O' MINE DK 8390 3.00 HORN

KANSAS CITY FRANK MELROSE
PAZZ THE JUG GE 5585 5.00 HORN

GENE KRUPA
(ANY BR., VI., BB.) ———— SHER

TOMMY LADNIER
REALLY THE BLUES BB 10089 .85 MORR

SAM LANIN
SUSIANNA/I'M CRAZY OVER YOU DK 41228 — ABER
SUSIANNA/I'M CRAZY OVER YOU DK 41228 1.75 LIQU

LEAOBELLY
PIGMEAT PAPA ME 60455 — HORN
? ME 13326 — HORN
? ME 13327 — HORN

LILL'S HOT SHOTS
DROP THAT SACK (N) VO 1037 5.00 ADAM

LOUISIANA RHYTHM KINGS
LAST CENT (V) VO 15815 12.50 ADAM
THAT DA DA STRAIN (EX) HRS ———— 4.00 ADAM

WINGY MANNONE
LIMEHOUSE BLUES BB 10432 .65 MORR

JOE MARSALA
WOLVERINE BLUES/JAZZ ME BLUES VA 565 — ERVI

REV. MCGEE AND CONGREGATION
NOTHING TO DO IN HELL BB 5345 — HORN
BABYLON IS FALLING DOWN BB 5261 — HORN

MCKENZIE-CONDON CHICAGOANS
CHINA BOY OK, UHCA — GRIF
NOBODY'S SWEETHEART OK, UHCA — GRIF

GLENN MILLER
(ANY BRUNSWICKS) BR ———— SHER
BLUES SERENADE/MOONLIGHT ON GAN. CO 3051 — SHER
PEG D' MY HEART/I'M SITTING ON. DE 1342 — SHER
RHAPSODY IN BLUE (ANY) ———— SHER

MISSISSIPPI JOCK BAND
SKIPPY WHIPPY ME 61165 2.50 HORN
DANGEROUS WOMAN ME 61271 2.50 HORN

MIFF MOLE
MY GAL SAL (EX) DK 40932 2.00 ADAM
CRAZY RHYTHM (EX) OK 41098 2.00 ADAM
THAT'S A PLENTY (EX) DK 42292 2.00 ADAM

JELLY-ROLL MORTON
SIDEWALK BLUES (N) VI 20252 1.25 ADAM
SOMEDAY SWEETHEART (N) VI 20405 1.00 ADAM
PRETTY LIL (N) VI 38028 2.25 ADAM
TANK TOWN BUMP (N) VI 38075 2.25 ADAM
TRY ME OUT VI 38113 2.25 ADAM
FUSSY MABEL (N) VI 38125 2.25 ADAM
LOOKING FOR A BLUEBIRD VI 23004 2.25 ADAM
FICKLE FAY CREEP VI 23019 3.25 ADAM
MINT JULEP VI 23334 7.50 ADAM
JERSEY JOE/SWEET PETER VI 23402 8.50 ADAM
MISSISSIPPI MILDRED VI 23424 10.00 ADAM
LOAD OF COAL VI 23429 10.00 ADAM
(ANY JELLY-ROLL MORTON) ———— HILL

GAMBLIN JACK VI 23307 — HORN
JERSEY JOE VI 23402 — HORN

1 2 3

(JELLY-ROLL MORTON CONTINUED)

PROF. HOT STUFF VI 23429 — HORN
PRIMROSE STOMP VI 23424 — HORN

LONDON BLUES RIALTO 535 — HORN
BEALE STREET BLUES BB 10252 1.00 MORR
STEAMBOAT STOMP BB 8372 1.00 MORR
HIGH SOCIETY BB 10434 .85 MORR
BALLING THE JACK BB 10450 .85 MORR
MR. JELLY LORD BB 10258 1.25 MORR

KING PORTER STOMP (E TO N) AUTO 617 — RIDD

NEW ORLEANS BOOTBLACKS
(ANY) ANY 3.00 ADAM
FLAT FOOT/MAD DOG CO 14337 5.00 STEA

NEW ORLEANS RHYTHM KINGS
MILENBERG JOYS (NEW) GE 3076 — RIDD
TIN ROOF BLUES (NEW; B MASTER) GE 5105 — RIDD

NEW ORLEANS WANDERERS
GATE MOUTH/PERDIDO UHCA 15-16 1.90 MORR

FRANKIE NEWTON
(ANY) VA DR VD — ERVI

RED NICHOLS
SWEET GEORGIA BROWN BR 4944 1.50 GROV
ROCKIN' CHAIR BR 6013 1.25 GROV
(ANY FEATURING G. MILLER OR KRUPA) ———— SHER
CHINATOWN/ON THE ALAMO BR 4363 — HOUG
SHIEK OF ARABY BR 4985 — HOUG

JIMMIE NOONE
APEX BLUES VO 1207 — GROV
A MONDAY DATE VO 1229 — GROV

RED NORVO
THE NIGHT IS BLUE CO 3026 1.50 JONE

KING OLIVER
(ANY ON OK) (V) OK \$4 TO \$10 ADAM
NEW ORLEANS STOMP/CHATTANOOGA ST. CO 13003 2.50 HERZ
(ANY KING-OLIVER JAZZ BAND) ———— HILL

DIPPERMOUTH BLUES UHCA 77-78 1.75 MORR
CANAL STREET BLUES UHCA 67-68 1.50 MORR
ROOM RENT BLUES OK 8148 10.00 STEA
RIVERSIDE BLUES OK 40034 8.00 STEA
MABEL'S DREAM DK 8235 10.00 STEA
JAZZIN' BABIES BLUES OK 4975 8.00 STEA
BUDDY'S HABITS/TEARS OK 40000 6.00 STEA

DRY'S SUNSHINE ORCHESTRA
DRY'S OREOLE TROMBONE (NEW) (ANY) ———— RIDD

TINY PARHAM
(ANY VICTOR, EX CONDITION) VI ———— 1.50 ADAM

RAMPART STREET WASHBOARD BAND
(ANY ON ORIOLE OR PERFECT) ———— 5.00 ADAM

BRADAWAY RASTUS
WHOOPEE STOMP PARA 12764 5.00 HORN

LUIS RUSSELL
(ANY NEW OK) OK \$2 TO \$3 ADAM
CASE ON DOWN (EX) VO 1579 3.00 ADAM

BECHE-TSPANIER BIG FOUR
(ANY ON HRS) HRS ———— ROBB

PEC WEE RUSSELL
(ANY ON HRS) HRS ———— ROBB

CHARLIE SEGAR
BOOGIE WOOGIE DE 3836 1.10 GROV

DWYER SIMMONS (SOLOS)
SMOKEHOUSE BLUES BR 7109 4.00 HORN

OUDE SKILES
MY GIRL (N) VARI 516 2.00 ADAM

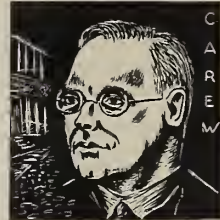
PINETOP SMITH
PINETOP'S BOOGIE WOOGIE UHCA 113 1.50 MORR

MUGGSY SPANIER
SISTER KATE/DIPPERMOUTH BB ———— ROBB
JAZZ BAND BALL/LIVERY STABLE BB ———— ROBB

APR 12 1943

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New Orleans Recollection
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by *R. J. Carew*



In approaching and passing the city of New Orleans, the Mississippi River makes a series of majestic curves, while flowing in a southeasterly direction. A large portion

of the city is contained in one of these great curves, which somewhat resembles a broad letter U, a part of which forms the crescent that accounts for the designation "The Crescent City". As it finishes the letter U the Mississippi swings to the right and turns toward the Gulf of Mexico. At about the point where the river makes this right turn is the foot of Elysian Fields Avenue, a thoroughfare in downtown New Orleans, broad enough to carry several railroad and trolley car tracks in the center with a wide roadway on each side. Not many blocks from the river was a small railroad station, the terminal stop of a little railroad that connected two points well known in the history of jazz music,--New Orleans and Milneburg.

I was told that in the years following the Civil War, Milneburg was a popular resort for fashionable New Orleans folks, but as the years passed it lost its appeal to the elite and became a gathering place for the hoi polloi. While I lived in New Orleans it was a great place for boisterous picnics and social club outings.

Elysian Fields Avenue runs almost due north and south, and the little railroad followed the same direction straight to Milneburg, to which the trains ran frequently on Saturdays, Sundays and holidays. The engines on these trains were small coal burning affairs, which seemed to run just fast enough to keep the wooden coaches always in a shower of cinders. Persons wearing white clothes had to be careful, there being no screens in the car windows. Louisville and Nashville Railroad trains also ran out Elysian Fields Avenue for about twenty blocks, and then turned east on their way to the Gulf Coast, while the Milneberg

Wanted

1 2 3 4

VICTORIA SPIVEY	
KIND A MAN (N)	VO 03366 1.50 ADAM
JOE SULLIVAN	
IN MILL BLUES (NEW)	CO OR UHCA — 2.25 MORR
LITTLE ROCK GETAWAY/JUST STROLL	OE 600 — HOUG
ERSKINE TATE	
STOMP OFF, LET'S GO / STATIC STRUT	VO 15372 1.50 HERZ
JASPER TAYLOR	
STOMP TIME BLUES	PARA 12409 4.00 ADAM
STOMP TIME BLUES	PARA 12409 6.00 HORN
FRANK TESCHMACHER	
JAZZ ME BLUES/BARREL HOUSE(N)	UHCA 61-62 2.50 MORR
FRANKIE TRUMBauer	
THREE BLIND MICE	OK 40903 — GRIF
RIVERBOAT SHUFFLE	OK, UHCA — GRIF
MISSISSIPPI MOO	OK 40979 1.75 LIQU
OSTRICH WALK	UHCA 29-30 1.60 MORR
RIVERBOAT SHUFFLE	OK 40822 2.00 JONE
VENUTI-LANG	
BEALE STREET BLUES	UHCA 108 1.50 MORR
FAREWELL BLUES	UHCA 106 1.50 MORR
PAUL WHITEMAN	
NIGHT AT THE BILTMORE	VI 39000 — ABER
OH MISS HANNAH/CHINA BOY	CO 1945 — ABER
YOU BROUGHT NEW KIND OF LOVE	CO 2171 — ABER
AFTER YOU'VE GONE	CO 2098 — ABER
IT WAS THE DAWN OF LOVE	VI 21453 — GLFE
WHAT PRICE LYRICS (RHYTHM BOYS)	VI 24349 — GLEE
COQUETTE	CO 1755 — GLEE
O MISS HANNAH!	CO 1945 — GLEE
SUPPOSIN'	CO 1862 1.25 LIQU
WAITING AT THE END OF THE ROAD	CO 1974 1.25 LIQU
GREAT DAY	CO 2023 1.25 LIQU
AFTER YOU'VE GONE	CO 2098 1.25 LIQU
CLARENCE WILLIAMS	
TEXAS MOANER BLUES	OK 8171 5.00 STEA
PAPA OE DA DA	OK 8245 6.00 STEA
LIVIN' HIGH/JUST WAIT	OK 8272 5.00 STEA
CAKE WALKIN' BABIES	OK 40321 6.00 STEA
ALBERT WYNN	
THAT CREOLE BAND	OK 8350 3.00 STEA
SHE'S CRYIN' FOR ME	VO 1252 3.00 STEA
ANY ARTIST OR RECORDING GROUP	
(SEND LIST IF EX. OR NEW)	UHCA \$1.50 to \$3 ADAM

WANTED

Texas bands

I AM LOOKING FOR THE FOLLOWING BANDS OF TEXAS ORIGIN
 ANY AND ALL TITLES IN GOOD CONITION
 AT REASONABLE PRICES.

- 00N ALBERT..... VOCALION
- TROY FLOYD..... OKEH
- BOOTS AND HIS BUDDIES..... BLUEIRD
- HERMAN WALOMAN..... BRUNSWICK (MAYBE OTHERS)
- MACK ROGERS..... BLUEIRD
- FRED GARONER'S TEXAS UNIVERSITY TROUBADORS..... OKEH
- JAKE TRUSSELL, JR., ROUTE 2, BDX 38, KINGSVILLE, TEXAS.

Attention

GOODMAN COLLECTORS

For auction,--an item of particular rarity
 Benny Goodman's Orchestra, Don't Be That Way, on special
 Victor demonstration label, brown and buff color.
 Excellent condition. Minimum bid--\$2.50.
 Closing date for bids:--April 15, 1943.
 Les Zachels, 1622 D Ave., N.E., Cedar Rapids, Iowa.

trains continued straight ahead. At the point where the L. & N. trains branched off stood Stern's Ammoniated Raw Bone Super Phosphate and Potash Works; when the wind was right the passengers on the trains somehow got the idea that they were not riding past rose gardens. The five mile trip to Milneburg did not take long, and soon the little place could be seen ahead, with blue patches of Lake Ponchartrain showing through the large trees growing along the shore.

I don't recall any railroad station at Milneburg; after pausing briefly at the shore, the little train continued straight out the railroad pier which ran some distance out over the lake. The final stop was at the end of the pier, where connections were made with the "New Camilia", the little steamer which ran across the lake. The "New Camilia" was said to be very old, and the story was that it had been christened the "Camilia" when it was built, but when it got old they gave it a heavy coat of white paint and called it the "New Camilia". The painting was repeated each year, and rumor had it that if the many coats of paint were scraped through, it would be found that the wooden hull had rotted away and the thick shell of white paint was all that kept the boat afloat.

Milneburg was located both on the shore of Lake Ponchartrain and out over the lake itself. On the shore were picnic groves, and a dance hall or two; out over the lake were built a large number of camps, cabins and pavilions, which were reached by narrow wooden walks running at right angles from the railroad pier. These structures and the walks running to them were built several feet above the level of the lake, and were supported by wooden piles driven into the bottom of the lake; many of the camps had little stairways running down into the water for the convenience of those who wanted to swim. Out at the end of the pier was a more substantial structure, Moreau's Restaurant, where a very tasty sea food dinner could be had. A plank walk or promenade extended the length of the pier, along which were placed a few wooden park benches. There was no

shade along most of the pier, and the benches furnished pretty hot seats until late in the afternoon when the sun got low. The camps and cabins could be rented for almost any length of time, - by the day, week-end or longer. Social clubs and other groups would bring food, drink and music. As the evening drew on, there could be heard music coming from all directions, and when the music of two groups didn't clash, the strains from a hot cornet or trombone floating across the water had a very pleasing effect. The hottest jazz came from the dance halls at the edge of the lake. The one I remember was Quarella's Pavilion, where many of the New Orleans jazz pioneers played at one time or another. It had the reputation of being a pretty rough dance hall.

My trips to Milneburg were solitary ventures to while away an idle afternoon. To ride out to the end of the pier, passing the old lighthouse that stood about halfway out, for a meal at Moreau's; to saunter along the pier, or sit on a bench and read, while enjoying the music in the distance; these were enough to fill out the afternoon. As night came on I was satisfied to get on the little train and rattle back into town, where there were always plenty of interesting things to see, and always enough music for any taste. And I usually had some important loafing and listening to do.

**We have
moved**

SEND ALL MAIL TO OUR NEW ADDRESS:

*The Record Changer,
Fairfax, Virginia.*

FOR DISPOSITION

1 2 3 4 5 6

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME.
FOR ADDRESS, SEE PAGE 3.
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TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "SAL"
FOR SALE AT PRICE INDICATED;
"TRA" FOR TRADE; "AUC" AT
AUCTION; CLOSING DATE FOR BIDS,
APRIL 15, 1943; "T-A" FOR
TRADE OR AUCTION; "T-S" FOR
SALE OR TRADE; "STA" FOR SALE,
TRADE OR AUCTION.
- 3 CONDITION OF RECORD: "N-NEW";
"E-EXCELLENT"; "V-VERY GOOD";
"G-GOOD"; "F-FAIR"; "P-POOR."
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

1 2 3 4 5 6

ALABAMA WASHBOARD STOMPERS

I WANT A LITTLE GIRL/YOU'RE VO 1586 - SAL .65 GRIT

HENRY ALLEN

BIFFLY BLS/IT SHOULD BE YOU VI 38073 E TRA 1.00 GRIT

MAKE A COUNTRY BIRO FLY WILVOI 38107 N TRA 1.00 GRIT

ALL STAR TRIC

ACHOLIC BLUES/JERRY VI — E T-A 1.00 WHIT

ARCADIAN SERENADERS

THE COEO/JUST A BIT BAO OK 40503 N T-A 3.00 HORN

LOUIS ARMSTRONG

(10 LATE OK & BLUEBIRDS) OK & BB EX-N SAL .50 GRIT

I SURRENDER DEAR/WALKING MY OK 41497 V SAL .95 GRIT

INDIAN CRALE SONG/EXACTLY. OK 41423 V SAL .85 GRIT

SLEEPY TIME/GLAD WHEN YOU'RE OK 41504 V SAL .75 GRIT

TIGER RAG/DINAH OK 8800 V SAL .85 GRIT

MEMORIES OF YOU/YOU'RE LUCK.VO 3180 N SAL .85 GRIT

IN THE MARKET FOR YOU/LITTLE VO 3301 V SAL .75 GRIT

CONFESSION! (WARD ON TWO SIDES)

BLUE OK 41448 G+TRA 1.00 GRIT

SHINE(WARD ON TWO SIDES)RED OK 41486 W+TRA 1.00 GRIT

THEM THERE EYES/LITTLE JOE" OK 41501 N TRA 1.00 GRIT

GONNA GITCHA/DON'T FORGET. OK 8343 E SAL 5.00 HERZ

COME BACK SWEET/GEORGIA GR. OK 8318 E SAL 3.00 HERZ

GUT BUCKET BLUES/YES,I'M IN.OK 8261 P SAL 1.00 HERZ

EXACTLY LIKE YOU OK 41423 V T-S .75 JONE

AFTER YOU'VE GONE VO 3643 N T-S .75 JONE

MUGGLES VO 3194 V T-S .90 JONE

BLACK AND BLUE VO 3115 F+T-S .35 JONE

WAY DOWN YONDER IN N. O. BB 10703 N T-A — RAAB

POTATO HEAD BLUES CK 8503 N STA — RIDO

FIREWORS/WEST ENO BLUES OK 8597 E TRA — ROBB

BLUE TURNING GRAY OK 4678 E SAL 3.00 ZACH

GUS ARNHEIM(VOCAL REFRAIN BY BING CROSBY)

I'M GONNA GET YOU/HD HUM VI 22691 N AUC 1.50 WILS

BUSTER BAILEY

AM I BLUE VA 8333 V T-A — RAAB

MILDRED BAILEY

HONEYSUCKLE ROSE DE 18108 N T-S — HILL

DEAR OLD MOTHER DIXIE

/(FORB)ODEN LOVE;W.KING) VI 24137 N AUC .50 WILS

WALTER BARNES & ROYAL CREOLIANS

BUFFALO RHYTHM/TIRO RAIL BR 7072 E TRA 1.00 GRIT

BIX BEIOERBECKE

DEEP ODWN SOUTH VI 25370 E TRA — GROV

I'LL BE A FRIEND VI 23008 E SAL 2.00 ZACH

BUNNY BERIGAN

I CAN'T GET STARTED VI 36208 N T-S — GRIF

IN A MIST VI 26123 E+TRA — ROBB

BERTRANDS WASHBOARD WIZARDS

IOLE HOUR SPECIAL VO 1060 G SAL 1.50 ZACH

BLUE RHYTHM BOYS

BLUE RHYTHM/BLUE FLAME BR 6143 E SAL .80 GRIT

MOANIN' BR 6156 N SAL 1.50 QUAI

JIMMY BLYTHE (ACC. P. STEWART)

I HEVER CALL MY MAN'S NME PARA 12240 G AUC — STEI

MR. FREDDIE BL/MECCA FLAT PARA 12224 F AUC — STEI

BUCKTOWN FIVE

HOT MITTENS CLAX 40353 N T-A 4.00 HORN

REALLY A PAIN/STEADY ROLL GE 5419 N T-A 5.00 HORN

JOE BUSHKIN (SOLOS)

SERENADE IN THIRDS/I CAN'T COM 532 N T-A — HERR

BLANCHE CALLOWAY

GROWLING DAN/I GOT WHAT IT VI 22866 N AUC .50 WILS

LAST OOLLAR/CONCENTRATIN' VI 22862 N AUC .50 WILS

WITHOUT THAT GAL/I LOOKS VI 22733 N AUC .50 WILS

CAB CALLOWAY

GHOST OF A CHANCE/COME ON OK 5687 N AUC — OESP

MINNIE THE MOOCHER/ST.LOUIS VO 4753 N AUC — OESP

CASA LOMA ORCHESTRA

BUJI/WILO GOOSE CHASE BR 6588 E TRA .25 ERVI

CELESTIN ORIGINAL TUXEDO ORCH

GIVE ME SOME MORE/I'M SATIS.CO 14200 N T-A 3.00 HORN

CHOCOLATE DANLIES

SIX OR SEVEN TIMES/THAT'S. OK 8728 V SAL .95 GRIT

CONNIE'S INN ORCHESTRA

SUGAR FOOT STOMP/LOW ODWN CR 3194 V TRA .85 GRIT

COOKIE'S GINGERSNAPS

MESSIN' AROUND OK 8390 E+STA — RIDO

PUTNEY OANORIDGE

CHASING SHAOWS VO 2982 E SAL 1.00 QUAI

DIXIELAND JUG BLOWERS

HOUSE RENT RAG/DON'T GIVE ALVI 20420 N AUC 2.00 WILS

HEN PARTY BLUES/SKIP,SKAT VI 20649 N AUC — WILS

CARPET ALLEY/BOODLE-AM VI 20480 N AUC — WILS

DIXIE STOMPERS

(7 DIFFERENT ONES DN HARMONY) — V+ SAL .55 GRIT

SNAG IT HA 535 G T-S — HILL

DORSEY BROTHERS

CONGRATULATIONS(SPANIER) BA 0566 E SAL .95 GRIT

OPEN FIREPLACE (NUGGSY) CON 7476 V T-S .85 JONE

ROY FLORIDGE

HECKLER'S HOP/THAT THING VO 3577 V TRA — ROBB

OUKE ELLINGTON

MOOD INOTGO/BLACK MAN IS. VI 22587 V SAL .80 GRIT

THE MOOCHE VI 24486 V T-S — HILL

THERE'S A LULL IN MY LIFE MA 117 E T-S 1.00 JONE

SOLID OLD MAN BR 8390 N T-S 1.25 JONE

THE BLUES WITH A FEELIN' VO 3229 E T-S 1.25 JONE

SATURDAY NIGHT FUNCTION VO 3012 E T-S 1.25 JONE

BABY WHEN YOU AIN'T THERE BR 8241 N T-S 1.25 JONE

SHOE SHINE BOY BR 7710 E T-S 1.25 JONE

IT OON'T MEAN A THING BR 6265 G T-S 1.00 JONE

HARLEM SPEAKS BR 6646 V T-S 1.25 JONE

DIGA OD(MILLS BROS) RARE BR 6519 N T-S 1.50 JONE

FREEZE AND WELT CO 1813 E T-S 1.50 JONE

JIVE STOMP BR 6628 V T-S 1.25 JONE

SWEET,JAZZ D' MINE VI 38143 G T-S .50 JONE

BLUE AGAIN VI 22603 V T-S .75 JONE

THE MYSTERY SONG BB 6614 N T-S .75 JONE

EAST ST. LOUIS BB 6430 E T-S .75 JONE

KISSIN' MY BABY BR 7627 N T-S .75 JONE

OCIN' THE VOON-VOOM CO 35208 N T-S .75 JONE

I WAS MADE TO LOVE YOU VI 38130 E T-S 1.00 JONE

THE RIVER AND ME VI 22614 V T-S 1.00 JONE

I MET MY WATERLOO VI 24719 N T-S 1.00 JONE

ALABAMA HOME MA 137 V T-S 1.00 JONE

MY OLD FLAME VI 24651 E T-S 1.00 JONE

CHATTERBOX BR 8029 E T-S 1.00 JONE

THE MOOCHE VI 24486 E T-S 1.00 JONE

SUBTLE LAMENT BR 8344 V T-S 1.00 JONE

1 2 3 4 5 6

(DUKE ELLINGTON, CONTINUED)

ROCKIN' IN RHYTHM BR 6038 N T-S 1.50 JONE
 BUNDLE OF BLUES CO 35836 N T-A — RAAS
 LIGHTNIN' CO 35835 N T-A — RAAB
 MERRY GO ROUND CO 35837 N T-A — RAAB

ELLINGTONIA
 SAILBOAT IN MOONLIGHT VA 586 N T-S .75 JONE
 FOOLIN' MYSELF VA 576 N T-S .75 JONE
 JAZZ A LA CARTE VA 655 N T-S 1.00 JONE
 I CAN'T BELIEVE THAT VA 555 N T-S 1.00 JONE
 SOLACE VA 564 N T-S 1.00 JONE

BUO FREEMAN

THE EEL BB 10386 N T-S — RAAB

GENE GIFFORO (BERIGAN)

NOTHIN' BUT THE BLUES BB 10704 N T-S — HILL

JEAN GOLOKETTIE

LOOLIZING VI 20270 V T-S — HILL
 GONNA MEET MY SWEETIE NOW VI 20675 E T-S .60 ROBB
 IN THE EVENING/WHERE THE VI 19308 V T-A 1.00 WHIT
 SORRY AND BLUES VI 19962 G T-A 1.00 WHIT
 KENTUCKY LULLABY VI 20257 V T-A 1.00 WHIT
 HUSH-A-BYE/LOOLIZING VI 20270 V T-A 1.00 WHIT
 I'M LOOKING FOR A VI 20466 N T-A 1.00 WHIT
 LANE IN SPAIN VI 20491 G T-A 1.00 WHIT
 MY OHIO HOME/HERE COMES VI 21166 V T-A 1.00 WHIT
 PAINTING THE CLOUDS WITH VI 22027 V T-A 1.00 WHIT
 COVER ME UP/MY PRETTY GIRL VI 20588 N AUC .50 WILS

BENNY GOODMAN

STAR DUST/STAR O. (T. DORSEY) VI 25320 N TRA — ERVI

GOOFUS FIVE

CLAP HANDS/HERE COMES CHARL DK 40500 E T-A 1.00 WHIT
 HEEBIE JEEBIES/TUCK IN OK — E T-A 1.00 WHIT
 CRAZY QUILT/SADIE GREEN OK — E T-A 1.00 WHIT

BOBBY HACKETT

AT THE JAZZ BAND BALL VO 4047 E T-S — GRIF

HALFWAY HOUSE ORCHESTRA

WHEN I'M BLUE CO 1263 V T-S — HILL

MAL HALLETT

WHOSE WHO ARE YOU/LONESOME DK 40578 E T-A 1.00 WHIT

EARL HARLAN (REDMAN)

GOT THE SOUTH IN MY SOUL ME 12417 E AUC — STEI

HARLEM HOT SHOTS

BLACK & TAN FANTAZY/SUGAR PE 15481 E SAL .65 GRIT

MONK HAZEL

ICEAS/GIT WIT IT BR 4182 N T-A 3.00 HORN

FLETCHER HENDERSON

SWAMP BL/OFF TO BUFFALO PARA 12486 V SAL .85 GRIT

TALK OF TOWN/NACASAKI CO 2825 V SAL .95 GRIT

YOU CAN DEPEND ON ME/JIMTOW VI 25379 E SAL .90 GRIT

STOCKHOLM STOMP/HAVE IT REA VO 15522 G TRA .95 GRIT

NEW KING PORTER STOMP OK 41565 N TRA .95 GRIT

SUGAR FOOT STOMP VA 8052 V T-A — RAAB

WRAPPIN' IT UP DE 157 G T-A — RAAB

WILD PARTY DE 342 G T-A — RAAB

SWAMP BLUES PARA 12486 F SAL 1.50 ZACH

MANOA CO 228 N SAL 4.00 ZACH

VARIETY STOMP (ORIG. MASTER) VI 20944 N SAL 2.50 ZACH

HORACE HENDERSON

I'LL ALWAYS BE IN LOVE WITH OK 5953 N T-A — HERR

GINGER BELLE/DO RE MI DK 5978 N T-A — HERR

J. C. HIGGINBOTHAM

BUGLE CALL RAG CO 36008 N T-A — RAAB

HIGGINBOTHAM BLUES CO 36011 N T-A — RAAB

EARL HINES

ROSETTA CO 35878 N T-A — RAAB

ART HOODES

TIN ROOF/OIGA OIGA DOO JAZZ 101 N T-S — ROBB

CLAUDE HOPKINS

WASHINGTON SQUABBLE BR 6750 N STA — RIOD

1 2 3 4 5 6

BILLIE HOLIDAY

YOU'RE TOO LOVELY TO LAST VO 4834 N T-A — HERR
 I'M ALL FOR YOU/I HEAR MUSIC VO 5609 N T-A — HERR
 FALLING IN LOVE AGAIN/GHOST VO 5831 N T-A — HERR

FRISKY FOOT JACKSON & THUMPERS

GOODTIME MAMA/MAXWELL ST. CH 40043 N T-A 3.00 HORN

JAZZ PILOTS

THAT'S MY GIRL/ONIONS OK 40688 E T-A 1.00 WHIT
 HOW COULD RED RIDING HOOD OK 40719 E T-A 1.00 WHIT
 THANKS FOR THE BUGGY RIDE DK 40569 E T-A 1.00 WHIT

CHARLIE JOHNSON

WALK THAT THING BB 10248 N T-A — RAAB
 DON'T YOU LEAVE ME HERE VI 20653 E SAL 2.00 ZACH

JAMES P. JOHNSON

BLEEDING HEARTED BLUES VI 19123 E SAL 2.00 ZACH

JAMES (STUMP) JOHNSON (VOCAL & PIANO)

SWITCHER'S BLUES QRS 7049 V SAL 1.00 GRIT

LONNIE JOHNSON

TO DO THIS YOU GOTTA KNOW OK 40695 E T-A 1.00 WHIT

ISHAM JONES

THREE-THIRTY BLUES BR 3204 N T-S — GRIF

RICHARD M. JONES

TROUBLE IN (ACC. LAVIZZO) FARA 12206 F AUC .25 STEI
 29TH & DEARBORN/SPANISH SHA OK 8260 F AUC .25 STEI
 NEW ORLEANS SHAGS/WONDERFUL OK 8290 F AUC .25 STEI
 SCAGMORE GREEN/DUSTY BOTTOM OK 8431 F AUC .25 STEI
 AIN'T SHE (ACC. L.D. CHRISTIAN) DK 8475 G AUC .50 STEI

HAL KEMP

WHEN MY DREAMS/TO BE IN BR 4388 E T-S — ERVI

KENTUCKY SERENADERS

SHAKE IT AND BREAK IT/AUNT. RE 9134 E SAL .60 GRIT

JOHN KIRBY

IMPROMPTU/LITTLE BROWN JUG VO 5570 N T-A — HERR

SAM LANIN

MY NEW YORK/ALL MY LIFE DK 40937 F SAL .50 HERZ

TED LEWIS

BLUES/TIGER RAG CO 770 N TRA — ERVI

SHIM-ME-SHA-WOBBLE ME 13379 E T-S 1.00 JONE

AUNT HAGAR'S BLUES CO 3169 N T-S 1.00 JONE

TIRED OF ME/THAT RIGA-LIGA CO 3329 N T-S 1.00 SHER

NICK LUCAS

MY BEST GIRL/DREAMER OF DR. BR 2768 G T-S 1.00 SHER

JIMMIE LUNCEFORD

YOU SET ME ON FIRE/SHOEM. VO 4712 N T-A — HERR

WHAT IS THIS THING CALLED VO 4875 N T-A — HERR

WINGY MANNONE

COTTAGE BY THE MOON BB 6536 E T-S — GRIF

SHE'S CRYING FOR ME/JUST OK 41569 E SAL .90 GRIT

(10 DIFFERENT BB'S & VO'S) — V TO E SAL .50 GRIT

A GOOD MAN IS HARD TO FIND BB 6537 V T-S — HILL

JOE MARSALA

REUNION IN HARLEM (12 INCH) GNL 3001 N TRA — ROBB

MCKINNEY'S COTTON PICKERS

MILBERG JOYS VI 21611 V T-S .75 JONE

PEGGY BB 10706 N T-A — RAAB

GEE, AIN'T I GOOD TO YOU BB 10249 E T-A — RAAB

MEZZROW-LAONIER

ROYAL GARDEN/IF YOU SEE BB 10087 E+TRA — ROBB

RAY MILLER

WEARY BLUES BR 3677 N T-S — GRIF

MILLS BLUE RHYTHM BAND

LET'S HAVE A JUBILEE CO 2963 N T-A — RAAB

MILLS BROTHERS

LOVE LESS LOVE/CHINATOWN BR 6305 G T-A — WHIT

MILLS NERRY MAKERS

MOANIN' LOW BA 6472 E SAL .70 GRIT

← For Disposition

1 2 3 4 5 6

WARREN MILLS

GENS FROM "BLACKBIRDS OF 1928" (FEATURING DUKE
ELLINGTON)/ST. LOUIS BLUES VI 35962 N AUC 1.50 WILS

MIFF MOLE

* DARKTOWN STRUTTERS/HOT TIME OK 40784 V SAL .85 GRIT

JELLY-ROLL MORTON

BLACK BOTTOM STOMP VI 20221 V T-S .85 JONE
CANNON BALL BLUES BB 10254 N T-A — RAAB
BURNING THE ICEBERG VI 38075 F SAL 1.50 ZACH

BENNIE MOTEN

SOUTH VI 38021 V T-S — HILL
SOUTH STREET BLUES DK 8255 F+T-A — RAAB
BABY DEAR DK 8213 V T-A — RAAB
RUMBA NEGRO-STOMP VI 23037 N AUC .50 WILS

MOUND CITY BLUE BLOWERS

ONE HOUR/HELLO LOLA VI 38087 E SAL 1.00 GRIT
TAILSPIN BLUES/NEVER HAD A VI 38100 N SAL 1.00 GRIT
MUSKAT RAMBLE/HIGH SOCIETY DE 1274 E TRA — ROBB
SAN/RED HOT BR 2602 G T-A — WHIT
ARKANSAS BLUES/BLUE BLUES BR 2581 G T-A — WHIT

DAVE NELSON (OLIVER'S GAND)

WHEN DAY IS DONE/I AIN'T GOT VI 22639 N AUC 1.00 WILS

RED NICHOLS

CAN'T WE BE FRIENDS/WAIT FO, BR 4510 V SAL .80 GRIT
KEEP A SONG (VOCAL BY TEA) BR 6068 E SAL .95 GRIT
GET HAPPY/SOMEBODY TO LOVE BR 4591 E SAL .80 GRIT
BUDDY'S HABITS/BOONEYARD SH. BR 3477 V TRA 1.00 GRIT
ALABAMA STOMP/HURRICANE BR 3550 V TRA 1.00 GRIT
NEAN DOG BLUES/CORNFED BR 3597 V TRA 1.00 GRIT
RIVERBOAT SHUFFLE/ECCENTRIC BR 3627 E TRA 1.00 GRIT
FEELIN' NO PAIN BR 3626 G+T-S .60 JONE
WASHBOARD BLUES BR 3407 V T-S .75 JONE
IDA/FEELIN' NO PAIN BR 3626 E SAL 1.50 HERA
ON REVIVAL DAY BR 6026 N STA — RIDD
SUGAR/MAKE MY COT VI 21056 G T-A 1.00 WHIT
NEW YORKERS/I MAY BE WRONG BR 4500 V T-A 1.00 WHIT

JIMMIE NOONE

OH SISTER, AIN'T THAT HOT VO 1215 G T-A 3.00 HORN

KING OLIVER

FAREWELL BLUES BR 3741 G T-S — HILL
BUDDY'S HABIT/TEARS OK 40000 G T-A 8.00 HORN

RED ONION JAZZ BABIES

CAKE WALKIN' BABIES GE 5627 E T-A 10.00 HORN

ORIGINAL INDIANA FIVE

PENSACOLA/HARD TO GET DK 40599 E T-A 1.00 WHIT

ORIGINAL MEMPHIS FIVE

SAD NEWS BLUES BA 1254 G T-A — RAAB

ORY'S SUNSHINE ORCHESTRA (ACC. RUTH LEE)

THAT SWEET SOMETHING SUNS 3002 G T-A 2.50 HORN

TINY PARHAM

BLACK CAT MOAN/WASHBOARD WI BB 6570 V AUC — STEI
HEAD HUNTER'S DREAM/CUCKOO VI 21553 G AUC — STEI
BLUE MOON BLUES/DOIN' THE VI 23027 V AUC — STEI
STUTTERING BLUES/JOGO RHYTH VI 38009 V AUC — STEI
BLUE ISLAND/SUBWAY SOBS VI 38041 G AUC — STEI
BLUE MELODY/THAT KING OG VI 38047 G AUC — STEI
CATHEDRAL BLUES/DIXIELAND VI 38111 E+AUC — STEI

BEN POLLACK

SWEET AND HOT/I'VE GOT \$5 RE 10273 N SAL .70 GRIT
TRUE BLUE LOU VI 22099 V T-S .55 RCGB
MEMPHIS BLUES/WAITIN' FOR VI 21184 N AUC 1.25 WILS

LOUIS PRINA

SING SING SING BR 7628 N SAL 1.00 QUAI
LIVIN' IN A GREAT BIG WAY BR 7419 N SAL 1.00 QUAI

DICK ROBERTSON (PEE-WEE, BRUNIES)

A LITTLE WHITE LIGHTHOUSE DE 1585 E T-S — GRIF
ERD-TIDE DE 1407 E T-S — HILL

LAURA RUCKER (ACC. CASSIEN SIMPSON)

LITTLE JOE PARA 13075 G+T-A — HORN

1 2 3 4 5 6

SAVOY BEARCATS

STAMPEDE/HOT NOTES VI 20460 E SAL 1.00 GRIT

LOYD SCOTT

HAPPY HOUR/SYMPHONIC SCRON. VI 20495 N AUC .75 WILS

SEDRIC & HIS HONEY BEARS

THE JOINT IS JUMPIN' VO 4576 E T-S — GRIF

BOYD SENTER

RICH MAN POOR MAN/I'M IN VI 22010 N AUC — WILS
WABASH BLUES/GOIN' BACK TO VI 21864 N AUC — WILS
SMILES/GIVE IT TO ME RIGHT VI 23032 N AUC — WILS
WATERLOO/A GOOD MAN IS HARD VI 22812 N AUC — WILS

BOYD SENTER-ED LANG

NEW ST. LOUIS BLUES RED DK 40755 E SAL .85 GRIT

ARTIE SHAW

COMIN' ON BB 7772 E T-S — GRIF
ALL THE THINGS YDU ARE BB 10492 N T-S — GRIF
WHAT IS THERE TO SAY VI 27432 N T-S — GRIF
NOW WE KNOW VI 26642 N T-S — GRIF
AM I IN LOVE/PARDON US BR 7942 E AUC — STEI
SWEET LORRAINE/STREAMLINE VO 4598 E AUC — STEI
IT AIN'T RIGHT/S. SEA ISLAND VO 4637 N AUC — STEI
WHEN THE QUAIL/DR. LIVINGSTON VI 27289 G AUC .35 STEI
IT HAD TO BE YOU/IF I HAD VI 27536 E AUC .40 STEI
JUST KIDDIN' AROUND/MOTHERL. VI 27806 E AUC .40 STEI

WILLIE (THE LION) SMITH

GET ACQUAINTED WITH YOURSELF, DE 1380 V T-S — GRIF

SMITH-BECHET

TROPICAL MOOD VA 8360 N T-A — RAAB
MAGIC ISLE VA 8399 N T-A — RAAB

SNOOKS AND THE MEMPHIS RAMBLERS

DIP YOUR BRUSH/LET A LITTLE VI 22720 N AUC .35 WILS

MUGGSY SPANIER

SOMEDAY SWEETHEART BB 10384 N T-A — RAAB
BLACK AND BLUE/DINAH BB 10682 N T-A — ROBB

LEW STONE

NAGASAKI/DON'T CHANGE DE 496 N T-A — HERR

FRANKIE TRUMBÄUER

SINGIN' THE BLUES OK 40772 V T-S 1.35 JONE

UNIVERSITY SIX (CHIPS NOT IN CROOVES)

CAMEL WALKIN' (CHOLS) HA 36 N T-A — RAAB

VARSITY SEVEN

HOW LONG BLUES (TURNER) VAR 8173 V T-A — RAAB

JOE VENUTI

I'M ONLY HUMAN/OUT OF DK 41451 N T-S 1.00 WHIT

FATS WALLER ACC. S. MARTIN

SUGAR BLUES/ACHIN' HEARTED DK 8041 F AUC .25 STEI
LAST GO ROUND/MAMA'S GOT OK 8045 F AUC .25 STEI

THOMAS WALLER

SLOPPY WATER BLUES VI 20492 V T-S 1.00 JONE
SMASHING THIRDS VI 25338 N T-S 1.00 JONE
YOU FIT INTO THE PICTURE VI 24863 N SAL 1.00 QUAI
WHAT'S THE REASON VI 25027 N SAL 1.00 QUAI
SWEET AND SLOW VI 25063 N SAL 1.00 QUAI
YOU'RE THE PICTURE VI 25075 N SAL 1.00 QUAI
TRUCKIN' VI 25116 N SAL 1.00 QUAI
YOU'RE SO DARN CHARMING VI 25120 N SAL 1.00 QUAI
YOU STAYED AWAY TOO LONG VI 25222 N SAL 1.00 QUAI
BARBO GREEN VI 25281 N SAL 1.00 QUAI
BIG CHIEF DE SOTA VI 25342 N SAL 1.00 QUAI
CRYING MOOD VI 25551 N SAL 1.00 QUAI
LATCH ON VI 25471 E SAL 1.00 QUAI
LOUNGIN' AT THE WALDORF VI 25430 E SAL 1.00 QUAI
GOT A NEW LEASE OF LOVE VI 25571 V SAL 1.00 QUAI

PAUL WHITEMAN

OL' MAN RIVER/WAKE BELIEVE VI 21218 E T-S 1.00 ERVI
LOUISE CO 1771 G T-S — GRIF
MY MELANCHOLY BABY CO 5000E V T-S — HILL
WAY DOWN YONDER IN N.C. VI 19030 N T-S 1.00 SHER
SMILE/AWAY DOWN SOUTH IN VI 21228 N AUC .75 WILS

1 2 3 4 5 6

(PAUL WHITEMAN, CONTINUED)
 WHEN(N. SHILKRET, REV.) VI 21338 N AUC .35 WILS
 OL' MAN RIVER/MAKE BELIEVE VI 21218 N AUC .50 WILS
 CIXIE DAWN/LOUISIANA VI 21438 N AUC 1.00 WILS

PAUL WHITEMAN'S RHYTHM BODYS

WHAT PRICE LYRICS/FROM MON. VI 21302 N AUC 1.00 WILS

WHOOPEE MAKERS (ELLINGTON)

FLAMING YOUTH/VOOM VOOM DO 4428 V AUC — QUAI

CLARENCE WILLIAMS

EVERYBODY LOVES MY BABY/DF. DK 8181 F SAL 1.50 HERZ

CHICKEN WILSON & SKEETER HINTON

D. C. RAG/MYRTLE AVE. STOMP QRS 7051 V SAL — GRIT

GARLAND WILSON (SOLOS)

THE WAY I FEEL TODAY BRE 01784 N SAL 1.75 ZACH

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THE PRESIDENTIAL ELECTION, PARTS 1 & 2 VI 21608

GENE AULTRY

GANGSTER'S WARNING/I WONDER IF HE'S SINGING VI 23725

HIGH STEPPIN' MAMA BLUES/SHE WOULDN'T OO IT VI 23589

SHE'S A LOW DOWN MAMMA/DON'T OO ME THAT WAY VI 23617

EDDIE CANTOR

MAKIN' WHOOPEE/HUNGRY WOMEN VI 21831

MAURICE CHEVALIER

IT'S A HABIT OF MINE/DN TOP OF THE WORLDO VI 22007

(ENGLAND)

NIGHTINGALES/DAWN IN AN OLO WORLDO GARDEN
 (ACTUALLY RECORDED IN BEATRICE HARRISON'S
 GARDEN, DXTWO, ENGLAND) VI 20968

BOB FOWLER (STEFAN CIRCUS ORGAN)

DANUBE WAVES/OVER THE WAVES(WALTZES) VI 23524

BLIND LEMON JEFFERSON'S BIRTHDAY RECORD

LOW DOWN MOJO BLUES/PINEY WOODS MONEY MAMA PARA 12650
 (LEMON COLORED LABEL, COMPLETE WITH
 PICTURE OF BLIND LEMON JEFFERSON)

CHARLES A. LINDBERGH

ACTUAL MOMENTS IN THE RECEPTION TO COLONEL
 CHARLES A. LINDBERGH AT WASHINGTON, D.C. VI 20747

RINGLING BROTHERS AND BARNUM & BAILEY'S BAND

ENTRY OF THE GLADIATORS/CIRCUS ECHOES VI 22438

COLOSSUS OF COLUMBIA/PAGEANTRY VI 22474

PAUL ROBESON

ROCKIN' CHAIR/RIVER STAY'WAY FROM MY OOOOR VI 22889

CHARLES (CHIC) SALE

THE SUBSTITUTE PARSON, PARTS 1 & 2 VI 22103

CARL SANDBURG

NEGRO SPIRITUALS/THE BOLL SEEVIL VI 20135

ERNEST THOMPSON SEDIN

THE HUNTING WOLVES/THE DEATH OF THE OLO LION

(WILDO ANIMAL CALLS) CO 3131

SDUSA'S BAND

HANDS ACROSS THE SEATHE ROYAL WELSH FUSILIERS VI 22940

DEL STAIGERS

NAPOLI/CARNIVAL OF VENICE VI 22191

UNIVERSITY OF TEXAS LONG HORN BAND

EYES OF TEXAS/TEXAS TAPB VI 21455

PAUL WHITEMAN

MY HEART STOOD STILL/TOGETHER (12 INCH) VI 35883

"Wants are not always satisfied, nor dispositions disposed of, through advertising in one issue; collectors should refer back to preceding issues and write to advertisers in those issues. I suggest that readers not be backward about writing letters regarding wants and dispositions of last month or the month before." James L. Walters.

Reply to Eugene Williams by William C. Love

Mr. Eugene Williams of Jazz Information has written a piece about me that demands an immediate and positive answer. This will be, I hope, a satisfactory reply to his piece in the Feb. 15 Record Changer.

I will get the most unpleasant part of this piece out of the way first. I am in the uncomfortable position of having to admit being guilty of poor judgement in reporting the identity of the trumpet player on Preston Jackson's Paramount 12411. In the 7th issue of JAZZ, which is due out any day now as I write this, I admitted the possibility of that trumpet player being Shirley Clay but did not concede the point. After further consideration based on careful study of all the available records featuring Clay and Keppard, I now think the trumpet player on the Paramount 12411 is Clay, assuming that it is Clay on the Okeh records by Richard M. Jones. I have no reason to doubt that Clay played on the Jones' Okehs.

I regret that my enthusiasm for what appeared to be a discovery of immense importance caused me to print a hasty and insufficiently considered opinion about the record in question. At this point I think it well to point out that contrary to Mr. Williams supposition I had no intention of contradicting previously published information. At the time George Beall's article discussing the Preston Jackson records was published, I did not have either of his Paramount records in my possession. When I subsequently acquired Paramount 12411 I had forgotten about Beall's article. When I found the challenge version of "Trombone Man", played it and discovered the master to be adjacent to Keppard's "Stock Yards Strut" I thought I had found a third side from the famous Keppard recording session. I had by this time forgotten that I already had a version of "Trombone Man" on another label. Subsequent comparisons of "Trombone Man" with "Stock Yards Strut" served to convince me that although personals were slightly different and the trumpet styles were not absolutely identical, "Trombone Man" was an authentic Keppard item, the adjacency of the master numbers

being the deciding factor in my judgment. Alderson Fry and Clifton Cuthbert will testify to my complete astonishment at finding in my own collection the Paramount version of the side. It is to be regretted that this revelation did not prompt me to make a further investigation including correspondence with other collectors, but it was already too late to get the column in before the deadline.

I have made the above admissions and statements in recognition of my responsibility as a critic and writer to the collectors who read my column. I concur with Mr. Williams as regards the responsibility of columnists and admit to having committed a flagrant violation of my own rule about being careful in supplying personnel data. In the future I will endeavor to exercise more care in my reports.

By exercising more care in my reports, I do not mean to infer that I will not voice my own opinions as to personels. I intend to state my own opinions with or without qualifying reservations when I have decided after careful consideration and investigation that I am right. I say this in confidence that my ear for jazz is sound and reliable. This should not be construed as a reply to Mr. Williams' comparison of his ear with mine. I am not familiar with the merits of Mr. Williams' ear but after reading his article, I will suggest that his tongue might be sharper than his ear.

It seems that Mr. Williams is in arms over my pronouncement that the Keppard Paramount indisputably has Dodds on clarinet. This is understandable as this time it is he who is out on a limb, having printed on the label of the Keppard reissue O'Bryant's name as clarinet player. I submit that my carefully considered opinion is that it is not O'Bryant but Dodds on the Keppard disc and that my opinion is far from unsupported. Several prominent collectors, critics and writers side with me in this matter and moreover, Mr. Williams was aware of all this before he reissued the Keppard disc. Mr. Williams' theory that O'Bryant played on the Keppard disc does not stand up very well against a comparison of O'Bryant's work with Dodds' of a similar period and on the same Paramount label. It is no secret that O'Bryant imitated Dodds, probably to the best of his ability. That is obvious upon playing of several Paramount records under O'

Bryant's name. But if after playing several O'Bryant Paramount records, one plays any one of five or six Paramount records featuring Dodds, he will note an unmistakable difference and the comparison is not very flattering to O'Bryant. I feel safe in saying that if there is such a thing as second-class Dodds (and I am not at all convinced there is) it is still better than the very best O'Bryant. As to Mr. Williams statement that Jaspas Taylor furnished the only authentic source of information as to personell on the item in question, I must point out that the record shows musicians' memories to be a variable factor, having been in many cases completely in error. Looking over the label of the J.I. Keppard reissue, I do not see any mention of a tentative personell, subject to correction. I submit that Mr. Williams has been guilty of an error of the same kind for which he has so severely indicted me, and that his error is of more consequence than mine.

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The Record Changer
(NOTE NEW ADDRESS)

FAIRFAX, VA.

Ellington in 1943

-by Tom Williston

To say anything in evaluation of Duke Ellington at this time may seem redundant in the extreme, in view of the fact that more praise and tribute have been heaped on him this year in magazine and press than in any previous year. For the first time he has won several magazine polls and has given a concert in Carnegie Hall.

However, to record collectors and others with a real and lasting interest in jazz, public acclaim is not the sole measure of merit. On the contrary, far too often the winning of the Down Beat or Metronome poll has signalled the decline of a musician or group. Public acclaim has been commercial acclaim and our popular music magazines have followed rather than given guidance to the public. In the instance of Ellington, I believe a pleasant exception to the rule is being made, --belated to be sure, but still highly deserved.

I have had many arguments on the place of Ellington in jazz, and I do not intend to argue that issue here; I am merely contending that if he ever "had it" he still "has it". There is a tendency among jazz enthusiasts to fall away from publically acclaimed bands, and I am asking you, who have liked Ellington thru the years, not to take it for granted that the crowd is wrong as usual and that Ellington must be slipping. Give the band another hearing.

I recently listened to Ellington three times under widely different circumstances, --Carnegie Hall, a college formal, and a big public dance. Bearing in mind the stock phrases of his detractors, I attempted to evaluate Ellington's music with as much objectivity as a 17-year follower could muster. The phrases "orchestral sophistication, ease and finesse", "too formal", "instrumental experimentation", "folk music grown up", "canned improvisation" are uttered in somber tone by critics like doctors consulting over a very sick patient. I found much truth in what they have said, but the patient still seems to be in good health.

I found "orchestral sophistication, ease and finesse" just as one would expect to find it in a group of good musicians who had collaborated constantly over a period of fifteen years. I didn't find that distracting, --rather the contrary.

"Too formal?" At Carnegie Hall the pall that falls over jazz musicians in those austere surroundings and stiffens up their work was evident that night.

Black, Brown and Beige, the 45-minute concert piece was formal in style, but in spite of setting out on the well nigh impossible task of telling the history of the Negro in 45 minutes of jazz in 3 symphonic movements, good Ellington jazz kept popping up through out the thing. I do hope they take eight or ten of those tunes out and play them individually. I believe that Carnegie Hall concerts and symphonic jazz happen because we haven't yet made jazz musicians feel that their music is an art form that need not borrow or copy.

As for "instrumental experimentation", it had an important role in the birth of jazz; why decry it now unless we feel that all has been said and done.

I have never been able to understand the "folk music grown up" controversy. The crux of that question seems to me to be: what folks are you talking about? After all Duke Ellington and Lead Belly aren't giving expression to the same folks.

"Canned improvisation?" That the Ellington men improvise one solo on a tune and from then on it is more or less fixed and always sounds the same, is a fairly frequent criticism. By and large, this is true, but if it is a good solo and you like it the first time, what makes it less admirable when repeated? Isn't your favorite Louie solo on wax good through hundreds of playings? Isn't the Picou chorus of High Society still good after twenty years of repetition by a half dozen different clarinets? If Hodges improvises a few or even one good solo on 200 compositions is he less inspired than some dead giant of jazz who left four choruses of Shim-me-Sha-Wabble on the Champion label?

After hearing the Duke under the adverse circumstances of Carnegie Hall, the subdued atmosphere of a formal dance where the more commercial tunes were requested, and a jamboree where he cut loose, I think I can say that Ellington in '43 is still producing the best jazz of any big band in the land. You may miss Cootie, but Rex and Tricky Sam have done an amazing job of filling that gap. I am sure that Bigard's loss is far more noticeable. The faithful imitations of his solos by Haughton with his entirely different tone only serves to remind you that Barney is not there. Ben Webster, now fully integrated into the band, gives me a new kick and helps to make up for the losses. Rockin' in Rhythm, It's Glory, and St. Louis Blues as played at the public dance were as big a kick as they were 10 years ago.

Let me commend to you Duke Ellington of 1943. Listen again and closely. See if you can't string along with the crowd. As Lincoln said "You can't fool all the people all the time". Who knows, --this may mark the awakening of the people in general to good jazz.

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Music

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The Record Changer

The only record exchange in the world

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REAL AND FAKE



In the days which now seem so remote, before Pearl Harbor and before gas-rationing, my brother, Ahmet, and I drove one summer all over the United States, with the main purpose of learning more about this country, but also with the strong desire to hear

good jazz wherever that was possible. It was a wonderful trip, and we heard quite a lot of jazz, both good and bad. For instance, in San Francisco, we heard the Lu Watters-band at the Dawn Club, which was an experience I shall never forget. The veteran New Orleans trombonist Santo Pecora was playing in Will Osborne's band in a swanky hotel across the street and dropped in for a few minutes between sets; his comments were quite as enthusiastic as ours. Only those who were lucky enough to hear the Yerba Buena Band in person can fully realize the greatness of that orchestra. For four hours we heard music of such high quality that at the end we were in a state of ecstasy. Only the real jazz tunes were played, with however one mysterious exception: the band attempted a rendition of a popular Ellington composition (I think it was Flamingo), and performed with such lack of interest and conviction that everyone present pretended not to hear what was being played or went to the bar for a drink. This was the only concession to commercialism throughout the whole evening. All the rest of the music was exciting and inspiring, and such an austere critic as Bill Colburn assured us we were not hearing the band in exceptional form: they played like that every week. Tunes that I had never hoped to hear from living musicians, and which unfortunately are unknown to the great majority of present day musicians, were beautifully performed. After the dance was over several of us proceeded to Lu's house, where Lu played us Oliver and Morton records until the early hours of the morning. Which, when you think of it, was obviously the only way to climax a memorable evening.

In Hollywood we were fortunate to hear Meade Lux Lewis again. It was a great surprise to find Lux in Hollywood,—he had played for us in Washington just a few weeks before. Lux immediately liked the West Coast, and his

good mood, his wild sport-shirts and his passion for fishing all clearly indicated he was going to be there for a long time. One afternoon in Elliott Paul's house he played better than I have ever heard him. Paul had a Hammond organ, and an old upright with mandolin attachment which had the most beautiful tone you can imagine. Lux was just having a good time fooling around with both instruments. He had never played on a Hammond before, but you would have thought from the way he sounded that he had invented that curious instrument. Within a few minutes he knew all there was to know about it, and was using all its weird devices with great subtlety. It was, however on the upright that he played us some real music. The percussive tonality of the mandolin attachment gave unusual emphasis to his fast pieces; his "Honky Tonk Train" that afternoon was tremendous. Dave Stuart asked him whether he could remember the first tune he learned in Chicago when he started playing piano. Lux thought for a while, then said he did remember the tune, but could not recall its title. And then he played it, and it was "The Pearls", almost note by note! Since, Lux has included "The Pearls" in his repertoire.

From the jazz viewpoint, our next important stop was in Houston, Texas. At long last we were going to hear the fabulous Peck Kelley. We arrived in Houston in the evening and immediately inquired about the whereabouts of the legendary piano man. While my brother and I were discussing the means of finding out where Mr. Kelley was playing, the owner of the tourist cabins where we had stopped, overheard us. So he asked: "Did you say Peck Kelley?" "Yes, do you know where he's playing?" "Sure. Everyone knows Peck Kelley around here. He's at the Rice Hotel." He gave us the proper directions for the Rice Hotel, and in our naivete we thought it was a dive of the worst order. After all, who hadn't heard the famous boogie-woogie classic which begins with:

"Down in a little honky-tonk in Texas
There's a guy who plays the best piano by far."

So we proceeded to the Rice Hotel. Imagine our surprise when we were received by a laquis, looking very grave in an eighteenth-century costume. I have never seen a more extravagantly luxurious hotel than the Rice in Houston, Texas, which was the last place where I expected to find such stunning grandeur. We found ourselves surrounded by a few black ties and lots of

white ties and tails and lots of Texas beauties with revealing evening dresses. We had travelled over 400 miles that day and I'm afraid we were showing every mile of it. We felt extremely conspicuous, in our modest travelling suits. But we bravely made our way into the dancing room and timidly sat at a little table by the door. And then we heard Peck Kelley and his band. First, the band. Although we were too disgusted, after a few minutes, to examine the band carefully, I think it had three reeds, one trumpet, one accordion, one violin, plus the rhythm section with Mr. Kelley at the piano and the usual horrible vocalist. Being especially tolerant that night we were ready to forgive Mr. Kelley for his band. After all, we thought, he had to play commercial nausea in order to keep his job in such a hotel. Anyway, we had not come to hear the band. We just wanted to dig the man about whom Pee Wee and Teagarden had been raving for years. And we heard him. The more we heard him, the more our astonishment grew. How can I describe his style? To say that he plays like Teddy Wilson would be to flatter him. The closest I could come to was Eddie Duchin. There was at no time, during the whole evening, the minutest indication that Peck Kelley had any feeling for jazz. His solos were totally uninspired, empty, crassly commercial. Of course, the surroundings were not favorable to the creation of good jazz. But a great jazz musician, no matter where he plays, can show, if only at brief intervals, that he has a certain undeniable talent. It is my sincere opinion that Peck Kelley not only does not play jazz any more, but that he never did play it. Anyone who has heard him will realize with painful certainty that he never could have played any jazz. For instance, a few years ago in New York I used to hear a trumpet player called Dick Donahue who was well-known in Chicago in the late twenties and early thirties. Donahue's breath was gone, his lips were bad, his tone was so weak you could hardly hear him, and yet you knew he had played jazz once. Peck Kelley, although in the best of health, was playing undescribably awful music. During an intermission we introduced ourselves to Kelley and explained to him that we had come a long way to hear him, that he had a great reputation all over the country, that several musicians had spoken to us about him, would he please

play a little jazz for us? Kelley is an extremely nice man, simple and polite, and as modest as he is untalented. He said he could not play much jazz in such a place, but: "I'll play a real boogie for you, boys." We

asked him why he never came to New York, as he was so well-known there. He said he was married, had a family to look after, was very happy in Texas, and felt no urge to go anywhere. I am sure he meant all that. But I also believe that he realizes a mysterious hoax has made him an unknown great of jazz, and he has no interest to deflate that myth. Which would inevitably happen if he ever went to New York. We had decided to leave at the intermission but stayed on after his promise to play something for us. Just before beginning to play, he looked at us with an expression meaning: "This is going to be it, boys". And then it came. A smoothly arranged version of "Beat Me, Daddy". Kelley sounded like someone who was trying to imitate Freddie Slack and was succeeding only partially. It was that bad. Before the number was over, we left, finding our way through the sumptuous corridors of the Rice Hotel, compared to which the Ritz in Paris or the Savoy in London are like cheap rooming houses.

Enough talk has been wasted on Peck Kelley all these years. From now on let's hear more about piano players who are rarely if ever mentioned and who have something to say,--like Floyd Bean or Art Hodes or George Zack.

And then, New Orleans! For a whole day, we walked up and down the historic streets. To us, it was like an open-air museum. For information about who was playing where, we had been advised to contact Monk Hazel. After some unforgettable food we went to Pete Herman's Club where Monk was playing. We found him to be one of the most intelligent, kind and friendly musicians we had ever met. The band at Pete Herman's was under the nominal leadership of Lloyd Dantlin (guitar), but Monk seemed to be taking charge of things. Roy Zimmerman on piano was pretty good

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in an un-New-Orleans sort of way; Bill Bourgeois played nice clarinet, and there was a strange rhythm-section in which both the drummer and the bass player doubled on cornet. George Hartman played average bass and a pretty but anemic, driveless and dull cornet. But Monk Hazel is a wonderful musician. Not only is he a perfectly relaxed and steady drummer, but he is also one of the very best white cornetists I have ever heard. He plays pure white Dixieland with a beautiful swing (in the literal sense). (Of course when he is playing cornet there are no drums behind him.) He obtains a very unusual and marvellous sonority by using an old piece of hat over the bell of his horn; on tunes like "Panama" and "That's a Plenty" his drive and intensity are admirable. He can also play real blues, which is the sign of a great musician. It is a shame the cornet playing of Monk Hazel has never been recorded. Harry Lim recorded all these musicians, but for various reasons Monk decided not to play on the records so that George Hartman played cornet. Lim has not yet issued these records, but they cannot be very interesting without Monk.

He told us he felt he could make really good sides, using men like Harry Shields on clarinet and Julien Laine on trombone (who according to Monk is the greatest white trombonist). Let us hope Monk will soon be given the opportunity to show how good he is. We had long conversations with him all through the night; he has an exceptionally good memory and told many stories about the old days and about Emmett Hardy. Hardy on his deathbed gave his cornet to Monk and that made Monk decide to learn how to play it. "Before," he says, "I was just a drummer." We asked Monk whether there was any other band worth hearing, as we were spending just that night in New Orleans. He told us Kid Rena was playing a few blocks away; then he said; "In a night club down the street there is a clarinet player you might like. His name is Raymond Burke. Speak to him, and tell him you like Johnny Dodds. Then he will play really well."

Kid Rena was lost in a big, Luncedfordish jump band, but the few solos he took showed he had been a great musician once. He was, however, visibly unhappy in that band; the music became quickly unbearable, and we left to hear Raymond Burke. We found him in an odd-looking place with a long bar and a few women sitting around it, and an adjoining room where the band stand was. Here there were four or five customers. We told Burke that Monk Hazel had sent us and we liked Johnny Dodds. That seemed to make him happy; at once we were friends. He tried to get the band together. A few of its members had disappeared, but still they started to play. Burke at first played very softly, facing the wall. After a few Dixieland tunes the band attacked a slow blues. Burke gradually turned towards us and really

got going. That blues must have lasted at least a half-hour. The other musicians left the bandstand one by one and soon only Burke was left, accompanied by drums and piano. All I can say is that Raymond Burke took chorus after chorus of the most extraordinarily poignant blues. Here was a musician, virtually unknown, who is surely one of the important white clarinetists in the history of jazz.

Before the band had been assembled we somehow began a discussion on trumpet players with a scholarly-looking person sitting at the next table. The issue was simple: he was maintaining Bix was greater than Louis and I was disputing that opinion. Suddenly he said "This is what I mean", grabbed someone's horn and started illustrating his points with some very commendable trumpet-playing! He really had me beat. Afterwards I asked Burke who that character was. "Oh, just an amateur," he replied.

In the afternoon, while we were walking by the waterfront, we engaged in conversation with an old Negro, who turned out to be a great jazz lover. He had never heard Bolden, but he remembered Bunk, Oliver, "Kid Punch" and others. "What about Louis?" we asked. "Louis? Why Louis is still playing. You can probably hear him tonight, if you want to." We told him that as far as we knew Louis Armstrong was not in New Orleans at that time. "What do you mean, Louis Armstrong? When you talk about Louis in New Orleans, everyone thinks you mean Big Eye Louis Nelson!"

We were amazed to find out how popular "Kid Punch", as they call him, was with every musician we spoke to in New Orleans. His name was always pronounced in the same breath with Oliver and Armstrong (few had actually heard Bunk); to several, he was greater than Armstrong; to some, the greatest of them all. I recently heard in Art Hodes house an acetate Punch Miller made in 1938. His playing has lost little if anything in the last decade.

I should like to end these reminiscences with a tribute to a great musician I had the privilege of hearing a few months ago in Hollywood. Kid Ory is still the best trombone player in the world. He worked with Barney Bigard's short-lived band at the Capri. They would play lots of commercials, and lots of fancy stuff for Barney, but every now and then the tune would be "High Society" or "Savoy Blues" or "Uskat Ramble" and you would hear the most glorious, the most perfect trombone imaginable. Barney also sounded very good on the old tunes. The rest of the band was horrible, with a loud drummer and a jivy trumpeter. But we went to hear that band again and again, because in it was playing one of the few remaining great artists jazz music has produced.

Nesuhi Ertegün

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BUTTERBEANS AND SUSIE

HE LIKES IT SLOW DK 8355 — DEND

HOAGY CARMICHAEL

BESSIE COULDN'T HELP IT Vi ——— ——— MAHE

RDY CARROLL/LLOYD KEATING

(ANY HAR., DI., VE., OR CL.) ——— ——— FRY

BENNY CARTER *

SYNTHETIC LOVE Vo 2870 2.00 DALT

SHOOT THE WORKS Vo 2898 2.00 DALT

SAVOY STAMPEDE/SCANDAL OK 5112 .75 STRO

HIGHT HOP/DK FOR BABY DE 3294 .75 STRO

CHARLESTON CHASERS

BASIN STREET BLUES CD 2415 2.00 DALT

CHICAGO FOOTWARMERS

BALLIN' THE JACK/ORANDMA'S BALL OK 8533 — VAMB

ORIENTAL MAN/My BABY OK 8548 — VAMB

BROWN BOTTOM BEGS/LADY LOVE OK 8613 — VAMB

MY OIRL/SWEEP 'EM UP OK 8792 — VAMB

BALLIN' THE JACK OK 8533 4.00 DEND

MY BABY OK 8548 4.00 DEND

LADY LOVE (EX) OK 8613 4.00 DEND

(ANY EXC. "BRUSH STOMP") OK ——— 2.50 STUR

EDDIE CONDDN

MAKIN' FRIENDS ANY ——— ——— WHKR

THE COTTON PICKERS

HOT HEELS/SOME OF THESE DAYS CA 9207 — KEND

IDA COX

SOUTHERN WOMAN'S BLUES PARA 12298 — DEND

LONESOME BLUES PARA 12307 — DEND

DON'T BLAME ME PARA 12381 — DEND

	1	2	3	4
<u>WILTON CRAWLEY</u>				
BIG TIME	VI	23292	2.00	DALT
WHAT I NEED	VI	38116	2.00	DALT
FUTURISTIC	VI	38136	2.00	DALT
IRON DADDY BLUES	OK	---	---	MAHE
<u>PUTNEY DANDRIDGE</u>				
SHINE	Vo	3024	2.00	DALT
<u>BING CROSSBY</u>				
WHEN THE BLUE' OF THE NIGHT	BR	6226	---	RIDL
STREET OF DREAMS	BR	6464	---	RIDL
I'M PLAYING WITH FIRE	BR	6480	---	RIDL
WHAT DO I CARE	BR	6515	---	RIDL
LITTLE DUTCH MILL	ANY	---	---	RIDL
PARADISE	BR	6285	---	RIDL
LOVE YOU FUNNY THING	BR	6268	---	RIDL
<u>COW COW DAVENPRT</u>				
(ANY SOLO)	---	---	---	HURN
NEW COW COW BLUES	PARA	12452	2.50	STEA
<u>CHARLES DELAINEY</u>				
HOT DISCOGRAPHY (1938)	---	---	5.00	HURN
<u>DIXIE JAZZ BAND</u>				
DIXIE DRAG	JE	5446	---	KEND
<u>DIXIELAND THUMPERS</u>				
WEARY WAY BLUES	PARA	12525	10.00	DEND
SOCK THAT THING/ ORIENTAL MAN	PARA	12594	10.00	DEND
SOCK THAT THING/ORIENTAL MAN	PARA	12594	3.00	STUR
<u>JOHNNY DODDS</u>				
SWEET LORRAINE	VI	38038	2.00	DALT
WILDMAN	BR	3567	5.00	DEND
AFTER YOU'VE GONE	(ANY)	---	3.50	DEND
OH LIZZIE (NEW)	BR	3585	3.00	DEND
JOE TURNER BLUES (NEW)	BR	3997	4.50	DEND
WEARY BLUES	Vo	15632	30.00	DEND
DH DADDY	PARA	12471	7.50	DEND
LOVELESS LOVE	PARA	12483	7.50	DEND
MY LITTLE ISABEL	88	10241	---	HURN
INDIGO STOMP/BLUE PIANO	88	10238	---	HURN
BUCKTOWN STOMP/BLUE	88	8549	---	HORN
WEARY CITY/BULL FIDDLE BLUES	BB	10239	---	HURN
(ANY EARLY RECORD WITH DODDS)	---	---	---	HURN
WEARY BLUES	Vo	15632	---	CAMP
TOO TIGHT/GOOBER DANCE	ANY	---	---	STUR
GOOBER DANCE/TOO TIGHT	VI	23396	2.50	STEA
WEARY BLUES	Vo	15632	8.00	ALEX
(ANY SOLO ON PARAMOUNT)	PARA	---	6.00	ALEX
(ANY)	---	---	---	GRIF
<u>D'ORSAY DRCH-PHIL HUGHES</u>				
(ANY HAR., D., VE., CL.)	---	---	---	FRY
<u>EDDIE DUCHIN</u>				
MEDLEY	Co	18001	---	CHAM
I'VE TOLD EV'RY LITTLE STAR	BR	6425	---	CHAM
OUT OF THE DARKNESS	BR	6431	---	CHAM
<u>DUKE ELLINGTON</u>				
CREOLE LOVE CALL (MSTR.#2)*	VI	---	2.00	MITC
E.ST.LOUIS TODDLE-00(MSTR.#1)	VI	---	2.00	MITC
I CAN'T GIVE YOU (MSTR.#1)	VI	---	2.00	MITC
FLAMING YOUTH (MSTR.#1)	VI	---	2.00	MITC
HIGH LIFE (MSTR.#2)	VI	---	2.00	MITC
SWEET JAZZ O'MINE(MSTR.#2)	VI	---	2.00	MITC
RING DEM BELLS(MSTR.#3)	VI	---	2.00	MITC
OLD MAN BLUES (MSTR.#2)	VI	---	2.00	MITE
JIG WALK/ALABAMA BOUND	GE	---	100.00	MITC
THREE LITTLE WORDS	PAE	R883	15.00	MITC
SLIPPERY HORN/DROP ME OFF AT HAR	BR	6527	1.75	YOUN
LIGHTNIN'/JAZZ COCKTAIL	BR	6404	1.75	YOUN
EAST ST.LOUIS/BIRMINGHAM BREAK	Vo	1064	4.00	YOUN
TAKE THE "A" TRAIN	VI	27380	1.00	YOUN
JUST A SETTIN' AND A ROCKIN'	VI	27587	1.00	YOUN
REMINISCING IN TEMPO, Pts.III & IV	Co	36115	1.00	STUR
IMPROVISATIONS IN ELLINGTONIA, I-4 HRS	---	---	1.75	STUR
<u>WILL EZELL</u>				
(ANY WITH NO VOCAL)	PARA	---	5.00	DEND
(ANY SOLOS OR ACCOMPANIMENTS)	---	---	---	WALT
<u>TRDY FLOYD</u>				
SHADOWLAND BLUES, Pts. I & II	OK	8571	2.50	YOUN
DREAMLAND BLUES, Pts. I & II	OK	8719	2.50	YOUN

	1	2	3	4
<u>REGINALD FORSYTHE</u>				
DODGING A DIVORCE/LULLABY	Co	3012	---	KEND
<u>FRANKIE FRANKO'S LOUISIANIANS</u>				
SOMEBODY STOLE MY GAL	ME	12009	3.50	STEA
<u>BLIND LEROY GARNET</u>				
CHAIN 'EM DOWN	PARA	12876	6.50	DEND
<u>BENNY GOODMAN</u>				
JAZZ HOLIDAY	Vo	---	---	MAHE
I'M HERE	Co	---	---	MAHE
GOOD ENOUGH TO KEEP	Co	---	---	MAHE
TAPPIN' THE BARRELL	Co	2856	1.50	DURO
RIFFIN' THE SCOTCH	Co	2867	1.50	DURO
LOVE ME OR LEAVE ME	Co	2871	1.50	DURO
EMALINE	Co	2907	1.50	DURO
JUNK MAN	Co	2892	1.50	DURO
RIFFIN' THE SCOTCH/KEEP ON DOIN'	Co	2867	---	KEND
LOVE ME OR LEAVE ME/WHY COULDN'T	Co	2871	---	KEND
JUNK MAN/OL' PAPPY	Co	2892	---	KEND
JUNK MAN/OL' PAPPY	CoE	C8730	---	KEND
LIKE A BOLT/I'M 100% FOR YOU	Co	2988	---	KEND
HOUSE HOP/SING ME A SWING SONG	VI	25340	---	KEND
POP CORN MAN/DOOH BOOM	VI	25808	8.00	KEND
I WANNA BE AROUND/WHAT HAVE YOU	ME	12138	---	KEND
LITTLE JOE/I LOOKS LIKE LOVE	ME	12149	---	KEND
ROOM 1411/JUNGLE BLUES(B.G.'S BOYS)	BRF	500201	---	KEND
JAZZ HOLIDAY/WOLVERINE BL. (")	Vo	15656	20.00	KEND
THAT'S A PLENTY/CLARINETTIS(NEW)	ME	12073	---	KEND
JERSEY BOUNCE	Co	36588	1.00	CHAM
CLARINET ALA KING(1ST MASTER)	OK	6544	2.00	CHAM
SWEET GEORGIA BROWN/OPUS 1/2(QUARTET)	VI	26091	1.00	STRO
BREAKFAST FEUD/FOUND A NEW(SEVEN)	Co	36039	.75	STRO
WHEN YOUR LIPS/NOT WORTH TEARS	ME	12023	---	FRY
FALLING IN LOVE/IF YOU HAVEN'T	ME	12079	---	FRY
CAN WE LIVE/WHEN LOVER HAS GONE	ME	12120	---	FRY
HOUSE HOP/SING ME A SWING SONG	VI	25340	---	FRY
POP CORN MAN/DOOH BOOM	VI	25808	---	FRY
NOT THAT I CARE	Co	2542	---	RIDL
TAPPIN' THE BARREL	Co	2856	---	RIDL
RIFFIN' THE SCOTCH	Co	2867	---	RIDL
LOVE ME OR LEAVE ME	Co	2871	---	RIDL
EMALINE	Co	2907	---	RIDL
JUNK MAN	Co	2892	---	RIDL
I AIN'T LAZY	Co	2923	---	RIDL
BREAKFAST BALL	Co	2927	---	RIDL
TAKE MY WORD	Co	2947	---	RIDL
NITWIT SERENADE	Co	2958	---	RIDL
BLUE MOON	Co	3003	---	RIDL
COKEY	Co	3011	---	RIDL
CLOUDS	Co	3015	---	RIDL
I WAS LUCKY	Co	3018	---	RIDL
MOORAH FOR LOVE	VI	25011	---	RIDL
YOU'RE HEAVENLY	VI	25021	---	RIDL
TEXAS TEA PARTY (NEW)	Co	3167	1.50	JACO
<u>GODDY AND HIS GOODTIMERS</u>				
STARBUST	PE	15084	OR	PAT 36903
NOW I'M IN LOVE	PE	15105	OR	PAT 36924
<u>COOT GRANT-KID WILSON</u>				
COME ON COOT,DO THAT THING	ANY	---	---	VANB
<u>SLEEPY HALL ORCHESTRA</u>				
SLEEPY TIME GAL	Vo	---	1.00	DALT
<u>LIONEL HAMPTON</u>				
SWEETHEARTS ON PARADE	VI	---	---	MAHE
<u>ALEX HILL</u>				
(ANY)	Vo	---	2.00	DALT
STOMPIN' 'EM DOWN	Vo	1270	---	HURN
<u>EARL HINES</u>				
HONEYSUCKLE ROSE(TRIO)	Vo	---	1.50	DALT
<u>JOHNNY HODGES</u>				
JITTERBUG'S LULLABY(NEW)	Vo	4309	1.00	JACO
RENT PARTY BLUES (NEW)	Vo	5100	1.00	JACO
<u>BILLIE HOLIDAY</u>				
GLOOMY SUNDAY	OK	6461	---	WHKR
<u>HOTSY TOTSY GANG</u>				
STAR DUST	BR	4587	---	FRY

← **Wanted**

	1	2	3	4
<u>PETE JOHNSON</u>				
PETE'S BLUES/LET 'EM JUMP	SA	12005	—	STRO
<u>JONES-SMITH INC.</u>				
SHOE SHINE SWING	VO	3441	2.00	DALT
LADY BE GOOD	VO	3459	2.00	DALT
<u>DICK JURGENS</u>				
NIGHT AND DAY	—	—	—	WHIT
<u>KANSAS CITY FRANK MELROSE</u>				
PASS THE JUG	BR	7062	—	COLE
JELLY ROLL STOMP	GE	5585	—	COLE
JELLY ROLL STOMP	BR	7062	5.00	DENO
PASS THE JUG	BR OR GE	—	—	CAMP
PASS THE JUG/JELLY ROLL STOMP	BR	7062	—	WALT
PASS THE JUG/JELLY ROLL STOMP	GE	5585	10.00	ALEX
<u>KENTUCKY GRASSHOPPERS</u>				
SWEET LIZA	BA	6358	—	KENO
IT'S TIGHT LIKE THAT/4 OR 5 TIMES	BA	6295	—	KENO
<u>JOHN KIRBY</u>				
ROYAL GARDEN BLUES	DK OR VO	—	—	MAHE
<u>KNICKERBOCKERS</u>				
(ANY COLUMBIA 2300 AND UP)	CO	—	—	FRY
<u>GENE KRUPA</u>				
(ANY GENE KRUPA RECORDS EITHER VI OR BB)	OR BB	—	—	HASS
<u>TOMMY LADNIER</u>				
WEARY BLUES/JA-OA	BB	10086	1.00	STRO
<u>GEORGE E. LEE DRCESTRA</u>				
PASEO STRUT	BR	7132	2.00	DALT
<u>LEVEE SERENADERS</u>				
JELLY JELLY LORO	BR	1154	—	CAMP
<u>LIL'S HOT SHOTS</u>				
GEORGIA 80 80	(ANY)	—	—	COLE
GEORGIA 80 80	VO	1037	—	CAMP
<u>LITTLE BROTHER MONTGOMERY</u>				
NO SPECIAL RIDER BLUES	PARA	13006	7.50	DENO
FRISCO HIASBALL BLUES	ME	—	—	DENO
<u>CRIPPLE CLARENCE LDFYON</u>				
BROWN SKIN GALS	ME	61166	—	HURN
(ANY)	—	—	—	WALT
<u>LOUISIANA RHYTHM KINGS</u>				
BALLIN' THE JACK	OR HRS	1528	—	KENO
BALLIN' THE JACK	VO	1528	—	FRY
(ANY ON VOCALION)	VO	—	—	FRY
(ANY WITH PEE WEE RUSSELL)	—	—	—	5.00 ALEX
<u>LOUISVILLE RHYTHM KINGS</u>				
SHOUT HALLELUJAH/'CAUSE I'M HOME	PAF	22305	—	KEND
<u>JIMMY LYTELL</u>				
OLD FOLKS SHUFFLE	PE	14749	1.00	DALT
CONEY ISLAND	PE	14765	1.00	DALT
STOCKHOLM STOMP	PAT	36741	1.00	DALT
<u>JOE MARSALA</u>				
WOLVERINE BLUES	VAR	565	2.00	DALT
<u>REV. MCGEE & CONGREGATION</u>				
(ANY PREACHING RECORDS)	BB	—	—	WALT
<u>RED MCKENZIE</u>				
DREAM SWEETHEART	CO	—	—	MAHE
<u>MCKINNEY'S COTTON PICKERS</u>				
ROCKY ROAD	VI	—	—	MAHE
<u>MEMPHIS FIVE</u>				
FIREWORKS	VO	—	—	MAHE
<u>MEMPHIS NIGHT HAWKS</u>				
(ANY ON VOCALION)	VO	—	—	3.00 ALEX
<u>GLENN MILLER</u>				
HUMORESQUE/SOLO AMERICAN	VO	4449	—	GERO
I GOT RHYTHM/SLEEPY TIME GAL	VO	5051	—	GERO
SOLO HOP/IN A LITTLE SPANISH TOWN TO YOU	CO	35881	—	GERO
RIDE RED RIDE	BB	10276	—	GERO
BY THE WATERS OF MINNETONKA	DK	6119	—	GERD
GLEN ISLAND SPECIAL	BB	7870	—	GERO
ROMANCE RUNS IN THE FAMILY	BB	10388	—	GERO
COMMUNITY SWING	BB	10145	—	GERO
(CONTINUED NEXT COLUMN)	BR	—	—	GERO

	1	2	3	4
(GLENN MILLER, CONTINUED)				
PEG O' MY HEART	DE	1342	—	GERO
ANYTIME, ANYDAY, ANYWHERE	DE	1284	—	GERO
MOONLIGHT BAY	DE	1239	—	GERO
THE CHESTNUT TREE	BB	10201	—	GERO
THE LAMP IS LOW	BB	10290	—	GERO
DUT OF SPATO	BB	10438	—	GERO
SWEET POTATO PIPER	BB	10505	—	GERO
GIVE A LITTLE WHISTLE	BB	10580	—	GERO
I BEG YOUR PARDON	BB	10561	—	GERO
THIS CHANGING WORLD	BB	10526	—	GERO
WHO'S SORRY NOW	BB	10486	—	GERO
STARLIGHT HOUR	BB	10553	—	GERO
STAIRWAY TO THE STARS	BB	10276	—	GERO
(ALL GLENN MILLER RECORDS ON BRUNSWICK)	—	—	—	GERO
<u>IRVING MILLS HDSY TDSY GAMD</u>				
RAILROAD MAN/CRAZY ABOUT MY GAL	BR	4838	—	KENO
HARVEY/MARCH OF THE HOODLUMS	BR	4559	—	KENO
DEEP HARLEM/STRUT MISS LIZZIE	BR	4983	—	KENO
WHAT A NIGHT/I WONDER WHAT MY GAL	BR	4998	—	KENO
SINCE YOU WENT AWAY	BR	4122	—	KENO
I COULDN'T IF I WANTED TO	BR	4112	—	KENO
<u>MILLS MERRY MAKERS</u>				
FAREWELL BLUES (149955)	VE	7121	—	KENO
FAREWELL BLUES—HAR., D.L., CL., &	VE	7121	—	FRY
<u>MILLS MUSICAL CLDWS</u>				
WIPIN' THE PAN I USEO PE 15155 DR PAT 36974	—	—	—	KENO
<u>BILL MONROE</u>				
(VARIOUS RECORDS BY BILL MONROE)	—	—	—	GERO
<u>LEE MORSE</u>				
SHY LITTLE VIOLETS GROW	CO	—	—	MAHE
<u>JELLY ROLL MORTON</u>				
BEALE STREET BLUES	(ANY LABEL)	—	—	COLE
DEEP CREEK	BB	—	—	COLE
JERSEY JOE	BB	—	—	COLE
TURTLE TWIST	BB	—	—	COLE
MISSISSIPPI MILORED	BB	—	—	COLE
BIG FAT HAM	PARA	12050	—	COLE
LONON BLUES	DK	8105	—	COLE
(ANY SOLOS ON GE., SILVERTON, OR PARA)	—	—	—	COLE
BILLY GOAT STOMP	VI	20772	—	COLE
LOOKING FOR A BLUEBIRD	VI	23004	3.00	DENO
FICKLE FAY CREEP	VI	23019	3.50	DENO
MINT JULEP	VI	23334	10.00	DENO
DEEP CREEK (NEW)	VI	38055	2.25	DENO
TANK TOWN BUMP (NEW)	VI	38075	2.25	DENO
PRETTY LIL (NEW)	VI	38078	2.00	DENO
COURTHOUSE BUMP	VI	38093	2.00	DENO
TRY ME OUT	VI	38113	2.50	DENO
FUSSY MABEL (NEW)	VI	38125	2.25	DENO
LITTLE LAWRENCE (NEW)	VI	38135	2.25	DENO
LITTLE OXIE HOME	VI	38601	2.50	DENO
BILLYGOAT STOMP	VI	20772	—	HURN
(ANY SOLOS)	—	—	—	HURN
(ANY EXCEPT RECENT BB)	—	—	—	HURN
THE PEARLS/KING PORTER	VO	1020	—	CAMP
DEEP CREEK/RED HOT PEPPER	VI	39055	—	CAMP
GRANOPA'S SPELLS/CANNON BALL	VI OR BB	—	—	CAMP
THE PEARLS/BEALE STREET (NEW ONLY)	VI	20948	—	CAMP
WILD MAN BLUES	BB	10256	2.00	STEA
SOMEDAY SWEETHEART	VI	20405	2.50	STEA
(ANY SOLOS, EXCEPT REISSUES)	—	—	—	WALT
(ANY SOLOS ON GENNETT, AUTOGRAPH)	—	—	—	6.00 ALEX
(ANY)	—	—	—	GRIF
<u>BENNY MOTEN</u>				
MOTEN SWING/TOBY	VI	23384	2.00	YOUN
<u>NEW ORLEANS BODTBLOCKS</u>				
(ANY)	CO	—	—	3.50 DENO
FLAT FOOT/MAD OGG	CO	14337	—	HURN
I CAN'T SAY/MIXED SALAD	CO	14465	—	HURN
FLAT FOOT/MAD OGG	CO	14337	—	CAMP
MIXED SALAD/CAN'T SAY	CO	14465	—	CAMP
(ANY)	CO	—	—	2.50 STUR
MIXED SALAD/I CAN'T SAY	CO	14465	—	WALT

1 2 3 4

NEW ORLEANS RAMBLERS
 I'M ONE OF GOO'S CHILDREN ME 12133 — KENO
 THAT'S THE KIND OF MAN FOR ME ME 12130 — KEND
 I'M ONE OF GOO'S CHILDREN ME 12133 — FRY
 THAT'S THE KIND OF MAN FOR ME ME 12130 — FRY

NEW ORLEANS RHYTHM KINGS
 CLARINET MARMALADE/MR. JELLY LORO GE 5220 2.50 COLE
 (ANY WITH RAPPOLO) — — — HURN
 (ANY) — — — GRIF

NEW ORLEANS WANDERERS
 (ANY) CO — 3.50 DENO
 PAPA OIP/TOO TIGHT CO 735 — HURN
 PAPA DIP/TOO TIGHT CO 735 — WALT

REO NICHOLS
 SWEET SUE BR 6266 2.00 DALT

JIMMY NOONE
 APEX BLUES/SWEET LORRAINE VO 1207 — STRO

REO NORVO
 REMEMBER BR 7896 1.00 DALT

KING OLIVER

MABEL'S DREAM OK 6235 — COLE

HIGH SOCIETY HRS 12 — COLE

RIVERSIDE BLUES OK 40034 — COLE

CHIMES BLUES GE 5135 — COLE

JAZZIN' BABIES BLUES OK 4975 — COLE

KROOKED BLUES GE 5274 — COLE

JUST GONE GE 5133 5.00 DENO

I'M GOIN' AWAY JUST TO GE 5134 5.00 DENO

KROOKED BLUES GE 5274 8.00 DEND

SNAKE RAG/HIGH SOCIETY OK 4933 6.00 ROGE

SHIMES BLUES/FROGGIE MORN GE 5135 3.50 ROGE

SNAKE RAG GE 5184 3.50 ROGE

KROOKED BLUES/ALLIGATOR HOP GE 5274 4.00 ROGE

BUDDY'S HABITS/TEARS OK 40000 4.00 ROGE

WORKING MAN BL/RIVERSIDE BLUES OK 40034 4.50 ROGE

SNAKE RAG/HIGH SOCIETY OK 4933 — CAMP

ROOM RENT BLUES OK 8148 — CAMP

BUDDY'S HABIT/TEARS OK 40000 — CAMP

SWEET BABY OOLL OK 8235 — CAMP

(EITHER PARAMOUNT) PARA — — — CAMP

(ANY OK, GE, PARA, COL) — — — WALT

(ANY) — — — GRIF

KID DRY

DRY'S CREOLE TROMBONE NORO 3009 — COLE

WALTER PAGE

DEVIL BLUES/SQUABBLIN' VO 1463 3.00 YOUN

TINY PARHAM'S 40 FIVE

JIM JACKSON'S KANSAS CITY BLUES PARA 12586 3.50 STEA

JACK PETTIS

BROADWAY STOMP VO 15761 — KENO

BAG O' BLUES OK 41410 — KEND

A BAG O' BLUES OK 41410 — FRY

STEW PLETCHER

WILL I NEVER KNOW BB 6344 .75 WENZ

BEN POLLACK

ROLLIN' DOWN THE RIVER RE 10057 — KENO

SWEET & HOT/GOT FIVE OOLLARS ANY — — — FRY

SONNY PORTER

HOW LONG BLUES OK — — — MAHE

THE RADIOLITES

I DON'T KNOW WHY/LOVE LETTERS CO 2540 — KEND

I DON'T KNOW WHY/LOVE LETTERS CO 2540 — FRY

(ANY COLUMBIA 2300 AND UP) CO — — — FRY

REO & MIFF'S STOMPERS

HURRICANE ED — — — MAHE

DON REDMAN

CHANT OF THE WEED (ANY) — .75 WHTG

RED ONION JAZZ BABIES

CAKE WALKING BABIES GE 5627 — COLE

ADRIAN ROLLINI

HONEYSUCKLE ROSE VI 25208 2.00 DALT

(CONTINUED NEXT COLUMN)

1 2 3 4

(ADRIAN ROLLINI, CONTINUED)

HAPPY AS THE DAY IS LONG CO — — — MAHE

GOT THE JITTERS PU — — — MAHE

SITTIN' ON A LOG/I RAISEO MY HAT ANY — — — KEND

HARRY ROSENTHAL

SAY WHEN/WHEN LOVE COMES CO 2962 — FRY

HUNKADOLA/ACCORDING TO MOON CO 3016 — FRY

LET ME SING/HEART IS OPEN BOOK CO 3019 — FRY

RUSS & QUINN

TOO MANY TEARS HA — — — MAHE

PEEWEE RUSSELL TRIO

I'VE FOUND A NEW BABY/EVERY HRS 1002 — STRO

BEN SELVIN

(ANY COLUMBIA 2300 AND UP) CO — — — FRY

ARTIE SHAW

JAPANESE SANOMAN BR 7688 1.00 WENZ

SLIM & HOT SHOTS

THAT'S A PLENTY VI 38044 3.00 DALT

BESSIE SMITH

(ALMOST ANY FROM 14075 UP)(EX) CO — — — DENO

ST. LOUIS BLUES/RECKLEBS BLUES CO 14064 — WINT

JABBO SMITH

SLEEPY TIME BLUES BR 7058 3.00 STEA

SAU SHA STOMP BR 7065 3.00 STEA

DECATUR ST. TUTTI BR 7078 3.00 STEA

TANGUAY BLUES BR 7101 3.00 STEA

KATE SMITH

MOON SONG — — — WHIT

MUGGSY SPANIER

ECCENTRIC BB 10384 — HURN

RIVERBOAT SHUFFLE BB 10532 — HURN

VICTORIA SPIVEY

FUNNY FEATHER'S BLUES OK 8713 — DEND

STATE STREET RAMBLERS

WEARY WAY BLUES GE 6232 7.50 DENO

GE 6454 7.50 DENO

PRISCILLA STEWART

DELTA BOTTOM BLUES (EX) PARA 12240 2.00 DENO

JOE SULLIVAN

LADY BE GOOD/I CAN'T GIVE OK 5496 1.00 STRO

LOW DOWN DIRTY SHAPE/SOLITUDE OK 5531 1.00 STRO

ERSKINE TATE

STOMP OFF, LET'S GO (ANY) — 8.00 STEA

JASPER TAYLOR

STOMP TIME BLUES PARA 12409 10.00 DEND

STOMP TIME BLUES PARA 12409 3.00 STUR

JACK TEAGARDEN

YOU'RE SIMPLY DELISH PE 15361 — KENO

MEMPHIS BLUES ANY — — — WHKR

ST. JAMES INFIRMARY ANY — — — WHKR

JUNK MAN BR 7652 — RIDL

STARS FELL ON ALABAMA BR 6993 — RIDL

TEN FRESHMEN

FRESHMAN HOP PE — — — MAHE

FRESHMAN HOP PAT 37054 OR PE 15235 — KENO

HOCIEL THOMAS

WASHERWOMAN BLUES OK 8289 — CAMP

SUNSHINE BABY OK 8326 — CAMP

LONESOME HOURS (EX.) OK 8297 — CAMP

FRANK TRUMBauer

I'M AN OLD COW HANO BR 7687 1.00 WENZ

JAPANESE SANDMAN PARL R2176 1.50 DURO

LOVE NEST PARL ? 1.50 DURO

NO ONE ELSE CAN TAKE YOUR PLACE PARL R 420 1.50 DURO

SIPPIE WALLACE

(ANY) — — — WALT

WESLEY WALLACE

#29 (EX) PARA 12958 7.50 DENO

FATS WALLER

RIOIN' BUT WALKIN' VI 38119 .75 WHTG

← **Wanted**

1 2 3 4

JACK WHITNEY/JERRY FENWYCK (ANY HAR., DI., VE., CL.)		---	---	---	---	FRY
<u>WHOOPEE MAKERS</u>						
MDANIN' LOW	(ANY PSEUDONYM)	CA	9235	---	---	KEND
MILWAUKEE WALK	"	CA	9203	---	---	KEND
BLUE LITTLE YOU	"	CA	9041	---	---	KEND
ICKY BLUES(8478)	"	ANY	---	---	---	KEND
THE SORORITY STOMP/DIRTY DOG(3766)	ANY	---	---	---	---	KEND
FOUR OR 5 TIMES(2061)	(ANY PSEUDONYM)	ANY	---	---	---	KEND
IT'S TIGHT LIKE THAT(2062)"	ANY	---	---	---	---	KEND
BUGLE CALL RAG (EX.)	PE	15126	---	---	---	STUR
<u>CLARENCE WILLIAMS</u>						
OF ALL THE WRONGS (EX)		OK	8181	5.00	---	DEND
OLD FASHIONED LOVE (EX)		OK	8993	2.50	---	DEND
CAKE WALKIN' BABIES (VG)		OK	40321	6.50	---	DEND
(ANY WITH ARMSTRONG)		---	---	---	---	HURN
(ANY WITH ARMSTRONG)		---	---	---	---	WALT
<u>COOTIE WILLIAMS</u>						
DIGA DIGA DOO		VAR	---	---	---	MAHE
WEST END BLUES		OK	---	---	---	MAHE
BLUES IN MY CONDITION		OK	---	---	---	MAHE
BLUE REVERIE (NEW)		VO	3814	1.00	---	JACO
<u>JABBO WILLIAMS</u>						
PRATT CITY BLUES (EX)		PARA	13141	7.50	---	OEND
<u>JOHNNY WILLIAMS</u>						
LITTLE OLD LADY		VAR	594	1.00	---	WENZ
<u>TEODY WILSON</u>						
I NEVER KNEW		CO	---	---	---	WHKR
<u>WOLVERINES</u>						
(ANY)		---	---	---	---	GRIF
<u>ALBERT WYNN</u>						
PARKWAY STOMP		VO	1220	---	---	CAMP
<u>JACK WYNN</u>						
LOVED ONE		ME	---	---	---	MAHE
<u>(ANY ARTIST OR RECORDING GROUP)</u>						
AND SO GOODBYE		---	---	---	---	WHIT
WHY CAN THIS NIGHT GO ON		---	---	---	---	WHIT
WHEN TOMORROW COMES		---	---	---	---	WHIT
I GOTTA PASS YOUR HOUSE		---	---	---	---	WHIT

99 out of 100 Collectors are OK

BUT THERE'S ONE IN EVERY HUNDRED WHO IS CARELESS AND/OR DISHONEST.

NEXT MONTH'S RECORD CHANGER WILL DESCRIBE FIVE JAZZ JERKS WHO HAVE VICTIMIZED THE ADVERTISERS AND READERS OF THIS PUBLICATION.

DURING THE PAST FOUR YEARS I HAVE FOUND RECORD TRADING TO BE A GENTLEMEN'S GAME, TO BE DISTINGUISHED FROM SAY, HORSE TRADING.

MYSELF, I HAVE NEVER ENCOUNTERED THE LEAST BIT OF DUPLICITY IN SELLING, BUYING, OR TRADING RECORDS BY MAIL OR EXPRESS.

HOWEVER, IN RECENT MONTHS SEVERAL OF THE RECORD CHANGER'S ADVERTISERS HAVE COMPLAINED OF A VARIETY OF ABUSES (PERPETRATED ON THEM BY OTHER READERS) RANGING FROM PATHOLOGICAL CORRESPONDENCE TO OUTRIGHT FRAUDING OF THE MAIL.

THE JUNE RECORD CHANGER WILL SHED A LITTLE LIGHT ON THESE ODD CHARACTERS.

REMEMBER, OF COURSE, THAT 99 OUT OF 100 RECORD COLLECTORS ARE OK.

REMEMBER, ALSO, WHEN TRADING WITH AN UNKNOWN COLLECTOR, TO INSIST THAT YOUR RECORDS BE SENT BY EXPRESS, AND THAT THE SENDER SPECIFY ON THE EXPRESS INVOICE:

EXAMINATION ALLOWED

THIS WILL ENABLE YOU TO EXAMINE YOUR SHIPMENT BEFORE YOU GIVE WITH THE GOLD.

IT IS SIMPLER TO SHIP BY EXPRESS THAN BY PARCEL POST. ALL YOU HAVE TO DO IS CALL THE "PICK-UP" DEPARTMENT OF THE EXPRESS OFFICE. THE MAN WILL DO THE REST.

Gullikson

New Orleans Recollections

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by *R. J. Carew*



I started work on my first job in New Orleans on Labor day, 1904, having arrived in town from the Gulf Coast the night before. On that Monday morning in September I made my way to the office of the New Orleans Acid & Fertilizer Company in

the Hibernia Bank Building, where I was told to take it easy until Mr. Pickens, the plant superintendent, arrived to show me the way over to the factory in Gretna, where I was to be bookkeeper. I do not remember at what time Mr. Pickens arrived, but before we left for the factory, the sounds of lively music came floating up from Carondelet Street, and the office force flocked to the open windows. Looking down from the tenth floor of the Hibernia Bank Building, I heard and saw my first New Orleans band,--in fact, several bands. It was the Negro Labor Day Parade that was passing, and the bands kept the union members stepping along in proper fashion. Parades were a New Orleans specialty, and the bands were always equal to the occasion. Although the rank and file of the members were marching, we could see that the colored labor leaders were riding in carriages whose drivers were white, which brought forth a rather caustic comment from the stenographer. I was told that the routes of march for the negro and white parades were carefully mapped out so they would not meet, thus avoiding the possibility of unpleasant incidents.

When Mr. Pickens had finished his city office business, we started for Gretna. Taking the Jackson Avenue street car, we were soon at the ferry, which ran between the foot of Jackson Avenue and Gretna, located directly across on the opposite shore. The river was fairly low at that season, and after passing through the ferry house, we walked down the long ramp to the pontoon against which the boat docked. In the spring the flood waters from the north came down in such volume that the river was full to the tops of the levees. At such times the rising water carried the pontoon up higher and higher, until it was necessary to walk up the ramp to the pontoon instead of down. When the river was at flood stage the boats were riding several feet above the street level, and until one got used to it, it seemed strange to stand in the street and look at the boats so much higher up. I think it was in 1907 that the water rose above the levee top, and several feet of sand bags had to be piled on the levee to hold back the water. At that time water was flowing across the ferry house floor, and passengers had to walk

on planks placed on crates and boxes to get back and forth. The folks didn't seem to worry much about the high water, but of course the levees were watched closely; on the opposite bank men used to patrol the levees to guard against natural breaks, and to see that no breaks were made purposely to relieve the strain on the New Orleans side.

The fertilizer plant office was about three blocks from the ferry landing in Gretna, which was a pretty good industrial town of about 5000 inhabitants at that time. There were large mills along the water front as well as elsewhere in the town. It was the parish seat of Jefferson Parish, often referred to as "The Free State of Jefferson", the political power that ran the parish being firmly entrenched. Such things as drinking and gambling were viewed with a tolerant eye, and I believe life in that locality proceeded with a minimum of restraints. It was not, however, a "wide open town", and I always found it a pleasant and friendly place.

It was in Gretna that I heard my first "blues",--fragmentary bits that the office boy, Hylas, would sing about the place. Very few were anything like complete,--I never asked him where he heard them, or tried to trace to see if there was anything more than he sang; I just took it for granted that they were unfinished bits bandied about in Gretna. Here are a few of the choicer bits:

Take this pork chop to your pa,
Take this sausage to your ma,
Mama's got a baby named "Tee Nah Nah.

* * *
Why don't you be like me,
Why don't you be like me,
Drink good whisky boy, let the
* * * cocaine be.

I was born in the country, raised in
town
I'm a backbone breaker from awaydown.
* * *

She's a good doin' baby.
But she's got low down ways.

(Jelly Roll Morton recorded Mama's Got a Baby for General Records on their Tavern Tunes label No. 1710A, singing some verses I never heard before. Why Don't You Be Like Me also found ITS way into a Folksong (?).

Diagonally across the corner from the fertilizer plant office was the office of the Chicawaw Cooperage Company. Their office man was R. Emmet Kennedy, one of the most talented men I ever met, being a poet and author, as well as a gifted musician. Always interested in negro music, Mr. Kennedy began collecting their songs when about thirteen years old. He was author of several books, among which two, Mellows and More Mellows contain many negro folk songs and spirituals. Emmet arranged the first complete blues song I ever heard, Honey Baby. About 1906 he gave a concert in Algiers (West New Orleans), which I had the pleasure of attending. During the concert Mr.

Kennedy played several of his compositions and arrangements; he played Honey Baby and his niece sang it. I presume most of the Record Changer's readers will remember the wordy battle between Jelly Roll and W.C. Handy in Down Beat a few years ago as to the origin of the blues. It seems that Handy permitted himself to be introduced over the air by "Believe It or Not", as the originator of the blues, jazz and stomps, which naturally peeved Jelly Roll. As Handy's first blues, The Memphis Blues or Mister Crump was not published until 1912, I was prompted to write to Mr. Kennedy and ask him when he arranged Honey Baby. He replied to my letter from New York, where he had lived for many years, and he had the following to say about the song I heard about 1906: "Regarding Honey Baby, included in my book Mellows, I feel certain that it goes back farther than 1905. I had known it a long time before I arranged it for the piano..." So, from my personal knowledge, blues were known and played around New Orleans at least six years before the first blues number was published by Handy.

What will probably interest the Changer's readers most is the fact that R. Emmet Kennedy was the uncle of Emmet Hardy, the fine young New Orleans trumpet player who died over twenty years ago, and whose genius is beginning to be almost legendary, and promises to become more so. There is no doubt that Hardy, who played on river boats over twenty years ago, would have an opportunity to spread his reputation over a great deal of territory, and would make many contacts. With such musical background and surroundings as Hardy had, along with an evident natural ability, it would be strange if he didn't become great in his line. I don't remember that I ever saw Emmet Hardy; he must have been a small boy when I was going to Gretna.

R. Emmet Kennedy died on November 21, 1941. I felt a genuine personal loss when I read of his death. After writing him in 1938, I had renewed my acquaintance with him, and we had been talking over the possibilities of putting out some of his compositions along with pertinent and authentic historical matter. It's too bad it couldn't have been done, as Mr. Kennedy was a sincere and straightforward gentleman whose work was done for the pleasure it gave him, and who insisted that all of his facts be straight.

HOW TO FIGURE THE COST OF A "SPECIAL" AD

The cost of special ads, such as those appearing on page 17, are based not on the number of records advertised but on the number of lines required for the ad.

The cost per line is 10¢.

For example, the following records require five lines:

JELLY ROLL MORTON
The Pearls
Grandpa's spells
ROUND CITY BLUE BLOWERS
One hour

The cost of including these three records in a special ad would be 50¢.
The rate of 10¢ per line applies to any advertising outside the classified WANT and FOR DISPOSITION sections.

Special Project

No.1623

WHAT RECORD COLLECTING NEEDS IS A GOOD BOOK ON RARE RECORD VALUES.

ESTABLISHING VALUES FOR RARE HOT RECORDS WOULD BE A DIFFICULT, BUT NOT IMPOSSIBLE TASK.

IT IS NOT A ONE-MAN JOB. A RELIABLE CATALOG ON HOT RECORD VALUES CAN BE COMPILED ONLY THROUGH THE COLLABORATION OF THREE OR MORE RESPONSIBLE EXPERTS ON RECORD COLLECTING.

IN AN EFFORT TO FIND SEVERAL MEN WHO MIGHT BE EQUAL TO SUCH AN ASSIGNMENT, WE SENT TO FIFTY COLLECTORS OF OUR ACQUAINTANCE THE FOLLOWING CIRCULAR LETTER:

APRIL 1, 1943.
TO: MGRS.
FROM: THE RECORD CHANGER
SUBJECT: AN IMAGINARY AUCTION

WE ARE LISTING BELOW 61 FAMILIAR DKEM RECORDS.

ASSUME THAT THEY ARE AT AUCTION, AND THAT YOU WANT EACH RECORD, AND THAT YOU ARE BIDDING AGAINST THE ABOVE COLLECTORS. SET DOWN OPPOSITE EACH RECORD AN IMAGINARY BID ON THAT RECORD, WHICH YOU BELIEVE WILL JUST BARELY TOP THE NEXT HIGHEST BID, EVEN THOUGH YOU HAVE NEVER HEARD THE RECORD...

FIFTEEN COLLECTORS RESPONDED TO OUR REQUEST. THE DIFFERENCES BETWEEN HIGH BIDS AND LOW BIDS ON EVERY RECORD VARIED FROM \$5.00 TO \$50.00.

HOWEVER, THREE COLLECTORS SUBMITTED BIDS WHICH TOOK NEARLY ALL THE RECORDS ON THIS IMAGINARY AUCTION LIST. MOREOVER, THE BIDDING BETWEEN THESE THREE COLLECTORS WAS REMARKABLY CLOSE. THEIR BIDS ARE SHOWN IN THE TABULATION AT THE RIGHT.

ALL THREE OF THESE COLLECTORS ARE OLD-TIMERS AND ARE KNOWN TO RECORD TRADERS ALL OVER THE WORLD. IF EVER A BOOK IS WRITTEN ON RARE RECORD VALUES, THESE THREE GENTLEMEN SHOULD DO IT.

			"A"	"B"	"C"
3055	BECHE	FAREWELL BL./GULF COAST BLUES	1.00	2.00	1.00
4495	J.P. JOHNSON	CAROLINA SHOUT/KEEP OFF THE GRASS	4.00	2.40	4.00
4738	DR. DIX. JAZZ BAND	TOOLIN' BL./SOME OF THESE DAYS	2.50	1.80	3.50
4757	WALLER	MUSCLE SHOAL BL./BIRMINGHAM BL.	4.00	2.10	1.00
4841	DR. G. OX. JAZZ BAND	TIGER RAG/BARN YARD BLUES	2.50	1.90	6.00
4906	KING OLIVER	SOBBIN' BL./SWEET LOVING MAN	5.00	5.50	3.00
4918	KING OLIVER	OIPPER MOUTH/WHERE OIO YOU STAY	5.00	10.50	10.00
4925	BECHE	KANSAS CITY MAN/WILO CAT BLUES	4.00	2.60	3.00
4933	KING OLIVER	SNAKE RAG/HIGH SOCIETY RAG	15.00	20.50	15.00
4937	J.P. JOHNSON	TODOLIN'/SCOUTIN' AROUND	4.00	2.10	4.00
4966	BECHE	ACHIN' HEARTED/TAIN'T NOBODY'S BIZ	2.50	2.10	1.00
4975	KING OLIVER	JAZZIN' BABIES BLUES	5.00	10.50	10.00
4993	BECHE	DI DADY BL./BLO FASHIONED LOVE	2.50	6.00	7.00
8043	WALLER	TAIN'T NOBODY'S BIZ/YOU OOT EV.	1.00	1.60	1.00
8045	WALLER	MAMA'S OOT THE BL./LAST GO ROUND	1.00	1.60	1.00
8096	BECHE TRID	DOWN ON THE LEEVEE/LONESOME WOMAN	3.00	2.10	2.00
8100	MOTEN	ELEPHANT'S WOBBLE/BRAWOAO BLUES	1.00	1.40	1.00
8105	J.R. MORTON	LONDON BLUES	4.00	9.00	12.00
8148	KING OLIVER	ROOM RENT BL./I AIN'T GONNA TELL	25.00	26.00	20.00
8163	OLIVER, B.BEANS & S.	CONSTRUCTION GANG	1.50	2.10	1.00
8171	BECHE/C. WILLIAMS	NEW ORLEANS HOP SCOP BLUES	5.00	15.50	10.00
8173	V. LISTON, ARMSTRONG	YOU'VE GOT THE RIGHT KEY BUT.	8.00	7.50	2.00
8181	C.WMS, ARMSTRONG	EVERYBODY LOVES/ALL THE WRONS	4.00	5.50	1.00
8182	OLIVER, B.BEANS & S.	KISS ME SWEET	1.00	2.10	1.50
8184	MOTEN	TULSA BLUES/GOOFY OUST	1.00	1.40	1.00
8185	MARG. JOHNSON, C.WMS.	PAPA, MAMA'S ALL ALONE/CHANCEABLE	10.00	15.50	7.00
8187	V. LISTON, ARMSTRONG	EARLY IN THE MORNING	8.00	7.50	8.00
8193	MARG. JOHNS, ARMSTRONG	DOONE MADE A FOOL/WHO'LL CHOP	2.00	2.60	1.00
8194	MOTEN	SOUTH/VINE ST. BLUES	1.00	1.40	1.00
8198	DRIG. TUXEGO DRCH.	BLACK RAG/CARELESS LOVE	2.50	5.00	7.00
8205	S.WALLACE, OLIVER	MORNING OOVE BL/EVERY OOG HAS	1.50	2.10	2.00
8212	C.WMS, ARMSTRONG	BABY I CAN'T USE/TROUBLE EVERYW.	3.00	4.10	3.00
8213	MOTEN	BABY DEAR/AS I LIKE IT	1.00	1.40	1.00
8215	C.WMS, ARMSTRONG	PAPA DE OA BA/(DRIG. TUX., REV.)	8.00	10.50	6.00
8227	HERSAL THOMAS	SUIT CASE BLUES/HERSAL BLUES	4.00	4.50	10.00
8235	KING OLIVER	SWEET BABY DOLL/MABEL'S DREAM	20.00	25.50	50.00
8242	MOTEN	18TH ST. BL./THINGS GEM SO BL.	1.00	1.40	1.00
8245	C.WMS, ARMSTRONG	SANTA CLAUS BLUES	8.00	7.50	10.00
8254	C.WMS, ARMSTRONG	SQUEEZE ME/SANTA CLAUS BLUES	8.00	8.50	6.00
8255	MOTEN	SHE'S SWEETER THAN SUDAR/ SO. ST.	1.00	1.40	1.00
8257	CHARLES CREATH	GRANDPA'S BPELL	2.00	3.00	3.50
8258	H. THOMAS, ARMSTRONG	ADAM & EVE/PUT IT WHERE I CAN	6.00	10.50	10.00
8261	ARMSTRONG	YES, I'M IN THE BARREL/GUT BUCKET	6.00	5.50	3.00
8267	C.WMS, ARMSTRONG	SET IT FIXED/SHAKE THAT THING	2.50	1.40	5.00
8272	C.WMS, ARMSTRONG	JUST WAIT TILL YOU SEE/LIVING HI	12.00	10.50	5.00
8273	C.HILL, ARMSTRONG	KIOMAN BLUES/LOW LAND BLUES	12.00	10.50	10.00
8277	MOTEN	OATER ST. RAG/ SISTER HONKY TONK	1.00	1.40	1.00
8279	B. CALLOWAY, ARMSTRONG	LAZY WOMAN'S BL./LONESOME LOVESICK	50.00	10.50	25.00
8289	H. THOMAS, ARMSTRONG	WASHWOMAN BLUES/GAMBLER'S DREAM	10.00	10.50	10.00
8297	H. THOMAS, ARMSTRONG	LONESOME HOURS/DEEP WATER BLUES	10.00	8.50	10.00
8299	ARMSTRONG	ORIENTAL STRUT/YOU'RE NEXT	10.00	7.50	10.00
8300	ARMSTRONG	HEEBIE JEEBIES/MUSKRAT RAMBLE	4.00	3.50	1.00
8301	S.WALLACE, ARMSTRONG	A JEALOUS WOMAN LIKE ME/A MAN	10.00	8.50	3.00
8312	C.HILL, ARMSTRONG	GEORGIA MAN/TROUBLE IN MIND	4.00	5.50	1.00
8313	BABY MACK, ARMSTRONG	YOU'VE OOT TO/WHAT KING O'MAN	60.00	58.00	50.00
8318	ARMSTRONG	COME BACK SWEET PAPA	6.00	7.50	5.00
8320	ARMSTRONG	MY HEART	10.00	7.50	5.00
8326	ARMSTRONG	SUNSHINE BABY/I'VE STOPPED MY	20.00	12.50	7.00
8328	S.WALLACE, ARMSTRONG	SPECIAL DELIVERY BL./LACK OF OIA.	8.00	9.50	5.00
8330	C.HILL, ARMSTRONG	LONESOME ALL ALONE AND BLUE	20.00	15.50	5.00

Use blank to advertise records in the Changer

Cut on dotted line

For rates turn page



G.R. Osgood, Jr.

7 WEST 52ND STREET,
NEW YORK CITY, N.Y.

For Trade or Auction (WRITE FOR MY WANTS)

LOUIS ARMSTRONG: SOUTHERN SERENADERS HA 4 E, HENOR-SON CO 22B V, Co 3566B E, Co 292 G, Co 383 V, OK 4149B G(01g), Vo 3337 N, Vo 3643 E, BB 5280 E, BB 5086 E, BB 5363 E, BB 5408 E, BB 6501 E, BB 7787 E, BB 10236 E, BB 6771 E, BB 10255 E, BB 10703 E, BB 10237 E, BB 6910 E, OE 3825 E, DE 3825 E, DE 3283 E/V, DE 1822 E, DE 1653 E, DE 3105 E, DE 2615 E, DE 1216 E, DE 1842 G/V, DE 2230 E, DE 2729 E, DE 866 E, DE 4140 E, DE 2405 E, DE 1560 E, DE 824 E, DE 2538 E, DE 698 G/F, DE 1347 E, OE 4327 E, DE 622 E, DE 1049 V, DE 3700 V, DE 1661 E, DE 3204 E, OE 3756 E, DE 1245 E, DE 3180 E,

HENRY ALLEN: VO 3097 G, ME 13322 E, BA 33129 V, ME 13304 E, PE 15802 E, BB 10702 E, BB 10235 E.

BIX BEIDERBECKE: HRS I N, HRS 23 E, HRS 25 E, VO 3149 E, UHCA 29-30 E, BR 8242 V.

BLUE JAY BOYS: DE 7224 G, DE 7225 V, DE 7240 V.
SHARKEY BONANNO: VO 3353 E, VO 3400 E, VO 3410 E, VO 3380 E.

DUKE ELLINGTON: H OF W 1045 E, H OF W 1046 V, CA 9064 G, CA 8188 V, CA 9025 E, HA 577 E, BR 4952 V, BR 824 E, BR 4238 G, BR 7989 E, Co 35837 E, BR 3487 V, BR 6467 G, BR 6432 G, BR 6987 F, OK 8720 G, OK 9602 G, VI 38143 F, VI 27221 E, VI 22586 G, VI 38065 V, VI 38058 V, VI 38089 V, VI 39115 V, VI 23022 V, VI 23041 V, Co 35682 E, VI 22597 V, VI 22614 V.

GEORGIA WASHBOARD STOMPERS: OE 7002 N, OE 7014 E, DE 7095 G, DE 7006 V.

FLETCHER HENDERSON: ME 12216 G/F, Co 654 V, Co 2513 V, Co 2565 V, VO 3322 E, VO 3360 V, VAR 8042 E/N, VAR 6016 E/N, HA 88 G, HA 451 V, HA 636 V, DE 18254 N, DE 18253 N, VE 1197 V, HA 70 V, REGAL 9680 V, PATHE 036027 E, VO 14892 G, VO 3323 E, BB 10247 E.

EARL HINES: BB 7040 E, BB 6744 E, VI 38043 E, VI 38048 E, Co 35877 N, BB 10555 E, Co 35876 N, HRS 11 N, HRS 20 N, HRS 19 N.

C.C. LOFTON: ME 61166 N, SA 12003 N, VO 02951 E.

WINGY MANNONE: BB 10331 E, VO 3158 E, BB 6411 V, BB 6816 V, HRS 13 E, HRS 3 E, Co 35685 E.

JIMMY MCPARTLAND: OE 18441 E, DE 18043 E, DE 3522 E, HRS 1004 E.

N.O. RHYTHM KINGS: DE 401 G, DE 162 E, DE 464 E, DE 229 E, DE 161 E.

JIMMIE NOONE: DE 1584 V, OE 1621 E, DE 18440 N, VO 2907 V, VO 2888 V.

TINY PARHAM: VI 38047 G, VI 38111 V, VI 38076 V, BB 6570 E, VI 23027 E, VI 38000 N(1/2" CRACK), VI 38082 V.

BEN POLLACK: VI 21437 V, BROADWAY 1409 V (1/2" CRACK), DE 1546 V, VI 22158 V.

LOUIS PRIMA: BR 7628 V, BR 7335 E, BR 7596 V.

FATS WALLER: VI 25618 E+, VO 3016 V, VI 22108 V, BB 10264 E+, BB 10098 E, VI 38613 N, VI 23331 N, VI 38110 E, BB 10262 E, VI 25565 E, BB 10185 E, VI 21358 V, VI 21202 V, VI 20776 E, BB 10369 E, VI 25536 E, VI 25563 E, VI 25315 V, VI 25296 V, VI 24826 E, VI 25196 V, VI 25388 V.

CLARENCE WILLIAMS: VO 2778 E, VO 2689 V, BR 3664 V, VO 2735 E, VO 2654 V, VO 2676 V, OK 8440 G, VO 03350 E, VO 2991 V, VO 2616 E, VO 2909 V.

Race Auction

ANDY BOY: BB 6858 E, BB 6940 E, BB 7075 E, BB 6893 E.
LEROY CARR & SCRAPPER BLACKWELL: BB 7970 V, VO 1549 E, RO 70756 E(1/8" CR.), VARS 6028 E, VARS 6049 E, VO 02969 V/E, VO 02741 E, VO 02791 E, VO 03296 E, ME 70265 E.

ROSETTA CRAWFORD: DE 7584 E(J.P. JOHNSON), DE 7567 E.
BESSIE JACKSON: ME 12774 V, ME 13116 E(01g), ME 60463 E.

LITTLE BROTHER: BB 6072 V/G, BB 7277 E, BB 6766 E, BB 6825 V (1/2" CR.), BB 6658 V, BB 6140 E, BB 6916 V/E, BB 7178 E.

MISSISSIPPI JOOK BAND: ME 61165 E, ME 61271 E.
JAY MCSHANN: DE 8595 N, DE 8607 N, OE 8635 N, DE 8623 N, DE 8583(SOLO) N.

TOMMY McLENNON: BB 8704 E, BB 8725 E, BB 8499 V/E, BB 8545 E, BB 8373 V.

JOE PULLEM (ORCH, ROB COOPER, ANDY BOY): BB 6314 E, BB 5844 V/E, BB 6185 V(CRACK), BB 6093 V.

WALTER ROLAND: ME 13310 E/V, ME 13428 V, ME 51166 E, ME 350912 V/E, PE 0321 V/E, PE 0265 V/E.

SPECKLEO RED: BB 8012 V, BB 8113 E.

VICTORIA SPIVEY (LEE COLLINGS?): VO 03366 E VO 03405 E.
WALTER WASHINGTON (ANDY BOY): BB 6917 E.

Special Issues

SIONEY BECHET: BB 10022 E.

MEADE LUX LEWIS: BB 10175 E.

PAUL MARES: Co 35686 E.

MEZ MEZROW: VI 25636 V, BB 10251 E, BB 10250 E, BB 10085 E, BB 10087 E, BB 10086 E, BB 10089 E.

JELLY ROLL MORTON: BB 10429 E, BB 10434 E, BB 10442 E.

MEL POWELL: COMMOORE 543 E.

PEE WEE RUSSELL: HRS 1002 N.

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VENUTI-LANG: BB 10280 V.

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CAN'T GET STARTED/RHYTHM	BR 7949 N
WILLIE BRYANT	
VIPER'S MOAN/IT'S OVER	VI 24858 N
THE SHEIK/RIGAMAROLE	VI 25038 N
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MOANIN'/BLUE RHYTHM	Co 2504 N
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TEDDY HILL	
PASSIONETTE/UPTOWN RHAPSOY	Vo 3294 N

Wanted

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SAVOY BLUES	Vo 3217
I'M A OING OONG OAOOY	OK 41422
BLUE RHYTHM BDYS	
HEAT WAVES	ANY LABEL
BENNY CARTER	
LONESOME NIGHTS/BLUE LOU	ANY LABEL
DUKE ELLINGTON	
RING OEM BELLS(MASTER #3)	VI 22528
MERRY-GO-ROUND	COE OR COF
BENNY GOODMAN'S BOYS	
JUNGLE BLUES	BRF 500201
FLETCHER HENDERSON	
SOMEBODY LOVES ME	Co 2329
REO NICHOLS FIVE PENNIES	
SHIMME-SHA-WABBLE/THE SHEIK	EITHER BR
ON REVIVAL OAY	EITHER BR
DON REDMAN	
SONG OF THE WEOOS	BR OR BRF
LUIS RUSSELL	
EASE ON DOWN/SARATOGA ORAG	ANY LABEL
FRANKIE TRUMBAUER	
MISSISSIPPI MUO	ANY LABEL
VENUTI'S BLUE FIVE	
JIG SAW PUZZLE BLUES	ANY LABEL
CHICK WEBB	
SOFT AND SWEET/HEEBIE JEEBIES	Vo 1607

J.I. In Exile

by eugene williams



Last month in this column (and a punch in the lunch to Mr. Gullickson for the title he dreamed up!), a record of Jockey Blues by "Sammy Brown" (Gennett 6337) was described as an almost certain Cripple Clarence Lofton find, and credited to Al-

fred Lion and Frank Wolfe of Blue Note.

Now -- as if to prove my point that collectors' columns shouldn't be written without reference books at hand -- I find that George Blaine, the Hollywood race-disc specialist, reported the same record in Vol. II, No. 1 of Jazz Information. Blaine added that the same side also appears on Champion 15436. He did not identify "Brown" as Cripple Clarence, but mentioned the similarity in style.

In the last issue of the Record Changer, William C. Love replied to my "Conscientious Objection" with some remarks which, unfortunately, require an answer. Prolonged controversy would be ridiculous, and a personal quarrel is just what I hoped to avoid; but Mr. Love's counter-accusation must be met.

My article -- which criticized Mr. Love's methods in announcing a spurious Keppard discovery -- "demands an immediate and positive answer", he begins; and proceeds to apologize fully for the Keppard boner. With this first part of his reply, which is not a rebuttal but a confession, I have no quarrel. But Mr. Love goes on, in a face-saving maneuver, to accuse me of an "error of the same kind" as the one he now admits, but "of more consequence".

The issue is the identity of the clarinetist on Keppard's Stock Yards Strut and Salty Dog. First, let's compare Mr. Love's two statements on the subject:

- 1) "The Keppard disc indisputably has Dodds."
- 2) "I submit that my carefully considered opinion is that it is not O'Bryant but Dodds on the Keppard disc, and that my opinion is far from unsupported."

The first quotation is from Mr. Love's column in Jazz magazine, the second from his "Reply". He will not, I hope, represent that they are equivalent expressions of the same thought. For the first is evidently absurd in the light of the second, which makes it plain that a dispute does exist. The second statement is a reasonable and properly qualified opinion, which may be disagreed with but hardly condemned. It's too bad that Mr. Love doesn't always express himself with

such commendable restraint and clarity.

I am guilty of a worse error than Mr. Love's, it seems, in identifying the clarinetist, on the labels of the J.I. Keppard reissue, as Jimmy O'Bryant. Mr. Love even suggests that this time it is I who is out on a limb. But isn't it obvious that there is no room, on a record label, for extended discussions of its personnel? When the Keppard reissue was released, a full discussion of the line-up appeared in the proper place -- the collectors' column of Jazz Information.

This discussion, which seems to have escaped Mr. Love's wandering attention, appeared on pp. 84-85 of J.I. for November, 1941. It did not say that the clarinet was "indisputably" O'Bryant. It mentioned both Dodds and O'Bryant, with the concluding statement:

Since O'Bryant was an effective Dodds imitator, and also because Jasper Taylor (drummer on the date, who said after hearing the record that the clarinet was most probably O'Bryant) "was fairly wure of his memory, we used O'Bryant's name on the label. This personnel will stand until further evidence is obtained."

In other words, J. I. stated in print that the label personnel of the Keppard was tentative and subject to correction. Is that Mr. Love's idea of how to go out on a limb? I don't consider it a point of honor for myself or for J.I. to maintain that the clarinetist must be O'Bryant, since I have never been convinced of it (or said I was). I do think as I wrote in my

"Objection", that it's "probably, or at least possibly," O'Bryant. And I'm quite sure that Mr. Love can't convict me of an error "of the same kind" as his ridiculous Keppard find, since J.I.'s identification was and is tentative.

This argument I now consider closed. If Mr. Love chooses to remain confident in the "soundness and reliability" of his ear for jazz, even after mistaking the Preston Jackson Trombone Man for a third Keppard side, that is his privilege. Of course no one has an infallible ear. The point of my objection, and one which the incident has surely proved, is that cautious and rational methods are essential in studying record personels. Having demonstrated his own fallibility, Mr. Love ought to be more careful in the future.

Josephine Mayer

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BODY AND SOUL/RING OEM BELLS		OK 41468 V
SKIP THE GUTTER/KNEE DROPS		OK 41157 V
PUT 'EM DOWN BLUES/POTATO HEAD BLUES		OK 8503 E
<u>BIX BEIDERBECKE</u>		
SOMEBODY STOLE MY GAL/RHYTHM KING		BR 8242 N
<u>DUKE ELLINGTON</u>		
DOWN OUR ALLEY BLUES/DELERUM		CO 1076 E
JUBILEE STOMP/TAKE IT EASY		OK 41013 V
<u>BENNY GOODMAN</u>		
TIGER RAG/WHISPERING (QUARTET)		VI 25481 E
CHINA BOY/OH LADY BE GOOD (TRIO)		VI 25333 E
<u>FLETCHER HENDERSON</u>		
T N T/CAROLINA STOMP		CO 509 V
<u>JUNGLE BAND</u>		
ADMIRATION/MAORI		BR 4776 V
<u>JAS. JOHNSON</u>		
SNITCHERS BLUES/THE OUCK YAS YAS		QRS 314 G
<u>LOUISIANA RHYTHM KINGS</u>		
LADY BE GOOD/I HAVE TO HAVE YOU		BR 6829 N
<u>NEW ORLEANS JAZZ BAND</u>		
JA DA MEDEV/HE'S HAD NO LOVIN'		GE 4508 V
<u>NEW ORLEANS RHYTHM KINGS</u>		
CLARINET MARMALADE/MR. JELLY LORO		GE 5222 V
TIN ROOF BLUES/THAT'S A PLENTY		GE 5105 V
MARGUERITE/MILNBERG JOYS		GE 5217 G
WOLVERINE BLUES/WEARY BLUES		GE 5102 V
<u>RED NICHOLS</u>		
CHINATOWN MY CHINATOWN/DN THE ALAMO		BR 6825 N
JUST A CRAZY SONG/YOU RASCAL YOU		BR 6133 E
<u>KING OLIVER</u>		
DIPPERMOUTH BLUES/WEATHER BIRD RAG		GE 5153 V
<u>CHARLEY PATTON</u>		
RUNNING WILD/RATTLESLAKE BLUES		PARA 12924 E+
<u>FRANKIE TRUMBauer</u>		
RIVERBOAT SHUFFLE/OSTRICH WALK		OK 40822 N
<u>FATS WALLER (PIANO SOLOS)</u>		
LOVE ME OR LEAVE ME/I'VE GOT A FEELING		VI 22092 E
<u>PAUL WHITEMAN (BIX)</u>		
CHINA BOY		CO 1945 V

NOTICE: I HAVE HUNDREDS OF RECORDS LIKE THOSE ABOVE. I WILL EXCHANGE FOR HERBERT L. CLARKE CORNET SOLOS, ARTHUR PRYOR TROMBONE SOLOS, AND OTHER BRASSES, SUCH AS WALTER B. ROGERS, BOHUMIR KRYL, JULES LEVY, LEO ZIMMERMAN, YAROSLAV CIMERA, SIMONE NANTIA. SEND FOR MY CLEAR SIMPLE WANT LIST. J.M.

Edw. Mullener

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TROUBLE IN PARADISE/THE RIVER'S TAKIN' CARE	BR 6602
THE MOMENT I LOOKED/MUSIC FROM ACROSS THE SEA	BR 6628
SWEET MAONESS/ME FOR YOU FOREVER	BR 6660
GOOD BYE LOVE/AND SO GOOD-BYE	BR 6666
SHADOWS OF LOVE/YOU HAVE TAKEN MY HEART	
(I INCH HAIR CRACK)	BR 6738
THAT'S LOVE/LULLABY IN BLUE	BR 6764
CAROLINA/HUNDRED YEARS FROM TODAY	BR 6775
SPELLBOUND/DON'T LET IT HAPPEN AGAIN	BR 6910
NOCTURNE/NARCISSUS	BR 7321
PANAMA/LINGER AWHILE	BR 7325
<u>RUSS COLUMBO</u>	
JUST FRIENDS/YOU'RE MY EVERYTHING	VI 22909
<u>JESS STACY & HIS ALL STARS</u>	
MELANCHOLY MOOD/WHAT'S NEW	VAR5 B064

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THE DRAG CA 8130 E T-A --- DEND

HENRY ALLEN

YOU WOULD YOU VO 3244 E TRA 1.00 HURN
BIFFLY BLUES VI 38073 G T-S 1.00 DEND
MAKE A COUNTRY BIRD FLY WILD VI 38107 G T-S 1.00 DEND
IT SHOULD BE YOU BB 10235 N T-S 1.25 DEND
FEELING ORDWSY/SWING BB 10702 N T-S 1.25 DEND
I ADDR YOU/LET'S PUT OUR VD 3422 E AUC 1.25 KEND
YOU'RE NOT THE KIND/CHLOE VO 3262 E AUC 1.50 KEND
K.K.BODDIE (3 COPIES) DK 6281 N SAL --- JACO
SUGAR HILL FUNCTION VI 38140 N TRA 1.00 RIDL
ROSETTA/CHLOE CO 35954 G AUC --- MIER
WHY DON'T YOU PRACTICE WHAT PE 15933 G SAL --- GAYL
FUNNY FEATHERS BLUES VI 38088 G SAL --- GAYL
RED SAILS IN THE SUNSET VO 3097 N SAL --- GAYL
DN TREASURE ISLAND VO 3098 N SAL --- GAYL

ALLEN-HAWKINS

MY GALVESTON GAL ME 12842 G T-S 1.00 RIDL

ALL STAR BAND (METRONOME)

THE BLUES/BLUE LOU VI 26144 G T-S 1.50 DEND

LOUIS ARMSTRONG

I'LL BE GLAD WHEN YOU'RE OED DK 41504 V T-A --- DURO
MONDAY OATE DK 8609 G T-A --- DURO
SHINE/I AIN'T GOT NOBODY VO 3102 N T-S 1.50 COLE
HOTTER THAN THAT/NOT RUDGH VO 3237 N T-S 2.00 COLE
GEORGIA GRIND DK 8318 G+TRA --- WOLF
WEARY BLUES/THAT'S WHEN DK 8519 G+TRA --- WOLF
ST. LOUIS BLUES/BASIN ST. CONQ 9124 G T-S --- WOLF
CHICAGO BREAKDOWN CO 36376 N T-A --- RAAB
WEATHER BIRD/MONDAY DATE CD 36155 N T-A --- RAAB
ORIENTAL STRUT/YOU'RE NEXT CO 36155 N T-A --- RAAB
CORNET CHOP SUEY/MY HEART, CO 36154 N T-A --- RAAB
COPENHAGEN/WORDS VO 14926 V TRA --- DEND
HOW COME YOU DO ME LIKE YOU RE --- V T-A --- DEND
WHY COULDN'T IT BE ME RE 9770 V T-A --- DEND
ARARY/SEE YOU IN MY DREAMS RE 9775 V T-A --- DEND
KING OF THE ZULUS DK 8396 P T-S .85 DEND
I'M NOT ROUGH DK 8551 G T-S --- DEND
STRUTTIN' WITH SOME BARBAQ DK 8566 V T-A --- DEND
BEAU KOD JACK/MAHDGANY DK 8680 E T-A --- DEND
TIGER RAG/DINAH VO 3009 N T-A --- DEND
SONG OF THE ISLANDS VO 3026 E T-S --- DEND
NO ONE ELSE BUT YOU VO 3085 E T-S .95 DEND
S.D.L. BLUES/SQUEEZE ME CD 35661 N T-A --- DEND
SAVE IT PRETTY MAMA CD 35662 N T-A --- DEND
KNOCKIN' A JUG/12TH ST. RAG CO 35663 N T-A --- DEND
MONDAY OATE/WEATHERBIRD CO 36375 N T-A --- DEND
CHICAGO BREAKDOWN/DON'T JIVE CO 36376 N T-A --- DEND
MUGGLES/WEST END BLUES CO 36377 N T-A --- DEND
TITE LIKE THIS/HEAH ME CO 36378 N T-A --- DEND
MISSISSIPPI BASIN/HOBD BB 6901 N T-S 1.00 DEND
CABIN IN THE PINES BB 6910 H T-S 1.00 DEND
SITTIN' IN THE DARK BB 7506 N T-S .85 DEND

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BEAU KOD JACK(4 COPIES) CD 35879 N SAL 1.50 JACO
WILLIE THE WEEPER/ALLIGATOR DK 8482 G+TRA --- WALT
SAVY BLUES/HOTTER THAN OK 8535 F+TRA --- WALT
WILLIE THE WEEPER/ALLIGATOR DK 8492 V TRA --- STEA
BLACK & TAN/WILOMAN PAE 3492 V TRA --- STEA
TIGHT LIKE THIS/HEAH ME DK 8649 G TRA --- STEA
ST. JAMES INFIRMARY DK 8657 G TRA --- STEA
I GOT RHYTHM! CO N TRA --- STUR
NEW TIGER RAG/LOVE, YOU FUN. CO 2631 N AUC --- MIER
BLUE TURNING GREY DK 4678 F+SAL --- GAYL
I GOT RHYTHM! CO 2590 G SAL --- GAYL
ST. LOUIS BLUES VO 3008 G SAL --- GAYL
SQUEEZE ME/TWO DEUCES DK 8641 F SAL --- GAYL
FIREWORKS/WEST END BLUES DK 41078 F+SAL --- GAYL
I'M A DING DONG DADDY DK 41442 G SAL --- GAYL
KEYHOLE BLUES/MELANCHOLY BL DK 8496 G+TRA --- ALEX

ARMSTRONG ACCOMPANIMENTS

V. LISTON-EARLY IN THE MORNING DK 8187 V T-A 2.00 CAMP
M. JONES-ANYBODY HERE WANT TO CO 14063 V T-A 2.00 CAMP
CHIPPIE HILL-GA. MAN/TROUBLE ME 61270 E SAL 1.00 CAMP
BESSIE SMITH-CARELESS LOVE BL CD 14083 E T-A 1.50 CAMP

GERDIE AULD

SWEET SUE VARS 8212 N T-S .85 DEND

J.C. ASTORIA HOT EIGHT

ASTORIA STRUT/DUET STOMP BB 8168 N T-S 1.50 DEND
TIP EASY BLUES/DAMP WEATHER BB 10952 N T-S 1.50 DEND

LOUIE AUSTIN

TOD SWEET FOR WORDS (DODDYS) PARA 12313 F T-A --- DEND
FROG TONGUE STOMP (DODDYS) PARA 12361 F T-A --- DEND

BUSTER BAILEY

APRIL IN PARIS/SHOUL VARS 8337 N T-S 1.00 DEND
BLUE ROOM/AM I BLUE ELITE X-7-H N T-S .75 DEND

MILDRED BAILEY

TOO LATE/HOME VI 22874 E T-S .75 DEND
MORE THAN YOU KNOW VO 3378 E T-S .95 DEND
ROCKIN' CHAIR/LIL' JOE VO 3558 N T-A --- DEND
SOMEODAY SWEETHEART DK 3057 N SAL --- JACO

BILLY BANKS

BUGLE CALL/SPIDER CRAWL PE 15615 E T-A 2.00 CAMP

COUNT BASIE

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TAXI WAR DANCE VO 4748 N T-S 1.00 DEND
MISS THING, PARTS I & II VO 4860 N T-S 1.50 DEND
12TH ST. RAG/JUMP FOR ME VO 4886 N T-S 1.00 DEND
HOW LONG BL/SUB DEB BLUES VO 5010 N T-S 1.50 DEND
CLAP HANDS/HERE COMES CHARLIE VO 5085 N T-S 1.00 DEND
SONG OF THE ISLANDS VO 5169 N T-S 1.00 DEND

BEALE STREET WASHBOARD BAND

40 AND TIGHT/PIGOLY WIGGLY VO 1403 G T-A --- DEND

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EVERYBODY LOVES MY BABY/TEXAS GE 5594 E T-A 5.00 CAMP

SIDNEY BECHET

SHAG/I FOUND A NEW BABY BB 10022 N T-S 1.50 DEND
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WILLO MAN BLUES/SHAKE IT VI 26640 N T-S 1.50 DEND

BIX BEIDERBECKE

IN A MIST VO 3150 E T-S 1.00 WENZ
SORRY/SINCE MY BEST GIRL VO 3149 N T-S 1.00 COLE
RHYTHM KING/SOMEODAY STOLE MY BR 8242 N T-S 1.50 COLE
I'LL BE A FRIEND/DON'T MIND VI 23008 G+T-S 1.50 DEND
DAVENPORT BLUES/FIDGETY FEET HRS 22 N T-A --- DEND
TOODLIN' BLUES/SENSATION HRS 23 N T-A --- DEND
ROYAL GAROEN/GOOSE PIMPLES DK 8544 G T-A --- DEND
ROYAL GAROEN/GOOSE PIMPLES CO 35664 N T-S 1.50 DEND
LOUISIANA/THOU SWELL CO 35665 N T-S .95 DEND
DL' MAN RIVER/WA OA DA CD 35666 N T-S 1.50 DEND
SWEET SUE/NO REASON IN C CD 35667 N T-S .95 DEND
IN A MIST VO 3150 N T-A 1.00 RIDL
SORRY/SINCE MY BEST GIRL VO 3149 N T-A 1.00 RIDL

(CONTINUED NEXT PAGE)

(81X BEIOERBECKE, CONTINUED)

DAVENPORT/TOOOLIN' BLUES GE 5654 G+T-A 2.50 CAMP
DEEP DOWN SOUTH VI 23018 E T-A 1.00 CAMP
THREE BLIND MICE(CHICAGO LOOPERS)
MASTERS #1 & #2 HRS N T-A 1.50 CAMP
THOU SWELL/GOT A FEELING PARL R2355 N TRA — FRY

BUNNY BERIGAN

FIRST TIME I SAW YOU VI 25593 N T-S .95 DEND
FRANKIE & JOHNNY/MA GOOSE VI 25616 E T-S .95 DEND
CARAVAN/STUDY IN BROWN VI 25653 N T-S 1.75 DEND
I CAN'T GET STARTED (10") VI 25728 N T-S 1.75 DEND
I CAN'T GET STARTED (12") VI 36208 N T-A — DEND
SOPHISTICATED SWING VI 25811 N T-S 1.50 DEND
WACK DUST/WEARING VI 25872 N T-S 1.50 DEND
SOBBIN' BLUES VI 26116 N T-S 1.75 DEND
BLACK BOTTOM/TREES VI 26138 N T-S 1.65 DEND
JAZZ ME BLUES/CHANGES VI 26244 N T-S 1.75 DEND
AIN'T SHE SWEET/AY AY AY VI 26753 N T-S .95 DEND
NAVY BLUES(FEAT.WITH HAL KEMP)88 4676 N T-A — DEND
I GOT IT BAD ELITE 5006 N T-S .50 DEND
BUTTON, BUTTON VI 26077 N T-S 1.00 RIOD
CAN'T HELP LOVIN' DAT MAN VI 26152 N TRA 1.00 RIDL
SWING,MR.CHARLIE/IT'S BEEN VO 3179 V AUC — MIER
WHY TALK ABOUT LOVE/SWEET VI 25667-E AUC — MIER
SHADOW WALTZ/REMEMBER MY VO 15891 E T-S — GRIF
SWEETHEART DARLIN'/PETTIN' IN VO 15887 E T-S — GRIF

BARNEY BIGARD

STOMPY JONES/CARAVAN VO 3809 N T-S 1.50 DEND
FROLIC SAM/CLOUDS IN MY HEARTVO 3813 N T-S 1.50 DEND
MINUET IN BLUES/GOIN' EASY VO 5378 N T-S 1.35 DEND
EARLY MORNING/LOST IN 2 FLATS VO 5422 N T-S 1.35 DEND
HONEY HUSH/ANOTHER OREAM VO 5663 N T-S 1.35 DEND
HONEY HUSH/ANOTHER OREAM VO 5663 N SAL — JACO

JACK BLAND RHYTHMAKERS

SHINE ON YOUR SHOES/ PE 15689 E T-A 1.50 CAMP
WHO STOLE THE LOCK ME 12514 N T-A 1.50 CAMP

RUBE BLODM

SOLILQUY/SPRING FEVER HA 164 N TRA — VANB
ON REVELAY DAY/WAH WAH GAL CO 2218 N TRA — FRY

BLUE GRASS FDDTWARMERS

SENRORITA MINE (C.WILLIAMS) HA 206 G T-A — RAAB

BLUE JAY BDYS (BLYTHE WITH DODDS)

TACK IT DOWN/END. STOMP DE 7224 E T-S .95 DEND
PLEASURE MAD/SOME DO DE 7225 V T-S .95 DEND
MY BABY/BROWN SKIN MAMA DE 7240 V T-S .95 DEND

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TRUE BLUES PARA 12205 G T-S .85 DEND

CONNIE BOSWELL

SAY IT ISN'T SO/WHERE BR 6393 G AUC — MIER
SEEIN' IS BELIEVIN'/CHASINO BR 7445 N AUC — MIER

BROADWAY BELLHDPS

RAINBOW OF LOVE(WALTZ) DI 2508 V+T-A 1.00 STUR
CRADLE IN CAR./AIN'T NO LANO HA 504 N TRA — FRY

BROADWAY BROADCASTERS

DO SOMETHING CA 9158 V T-A — DEND

WILLIE BRYANT

CHIMES AT MEETING/THROWIN' VI 24947 G TRA — STEI

BUCKTOWN FIVE

BUDDY'S HABITS/DHICAGO BLUES GE 5418 V AUC 2.50 COLE
STEADY ROLL BLUES/REALLY A GE 5419 V T-S 3.00 COLE
STEADY ROLL/REALLY A PAIN DE 5419 E T-A 2.00 CAMP
HOTT MITTENS GE 5518 E T-A 2.00 CAMP

HDAGY CARMICHAEL

ROCKIN CHAIR VI 38139 V T-A — DURO
ROCKIN' CHAIR/GEORGIA VI 25495 N T-A — DEND

BENNY CARTER

SYNTHETIC LOVE/EV'BODY SHUFFLEVO 2870 G T-S 1.00 DEND
SWINGIN' THE BLUES VO 3279 E T-S 1.35 DEND
MELANCHOLY LULLABY VO 4984 N T-S .95 DEND
SAVOY STAMPEDE VO 5112 N T-S .85 DEND
RIFF ROP/FAVOR OF A FOOL VO 5294 N T-S .85 DEND
(CONTINUED NEXT COLUMN)

(BENNY CARTER, CONTINUED)

SLEEP/SLOW FREIGHT VO 5399 N T-S .65 DEND
NOW HIGH THE MOON VO 5420 N T-S .85 DEND
AMONG MY SOUVENIRS VO 5458 N T-S .95 DEND
TILL WE MEET AGAIN VO 5507 N T-S .85 DEND
JOE TURNER BLUES/BEALE ST. VO 6001 N T-S .95 DEND

CELLER BDYS

WAILING BLUES/TRVIN' HRS 3 N TRA — STRO

CHARLES/DIN CHASERS

WASN'T IT NICE CO 2219 N TRA 1.00 RIDL
MELANCHOLY BABY/MISSISSIPPI CO 1335 G AUC — MIER
WABASH BLUES/DAVENPORT BLUES CO 909 V+T-S — GRIF
CROSBY, BOSWELL, MILLS BRDS./T.DORSEY, ETC.(12")
GEMS OF G.WHITE SCANDALS 1&2 BR 20102 N T-S — GRIF

CHICAGO FDDTWARMERS

BALLIN' THE JACK(DODDS) DK 8533 V AUC 1.75 COLE
BALLIN' JACK/GRANOMA'S BALL DK 8533 V TRA — FRY
CHDCDLATE DANDIES

4 OR 5 TIMES/PADUCAH DK 8627 G T-S — GRIF

LILLIE DELK CHRISTIAN

LAST NIGHT/REAL SWEET(LOUIS) DK 8607 E TRA — FRY

BUDDY CLARK

FROM ANOTHER WORLD(P.WEE,ETC)VAR 8230 N T-A — RAAB

SAM CDLLINS

YELLOW DOG BLUES/LOVIN'LADY BLGE 6146 E TRA — WINT

EDDIE CDNDNN

THE EEL/HOME COOKING BR 6743 N T-A — DURO
THE EEL/HOME COOKING BR 6743 N T-A 2.00 COLE
THE EEL/HOME COOKING BR 6743 N TRA — WOLF

DDC COOK & 14 DDCDTRS

HUM ANO STRUM CO 1430 E TRA 4.00 RIDL

CDKKIE'S GINGERSNAPS

LOVE FOUND YOU(REV.SIMS,CR.) DK 40675 N TRA — ALEX

ALIX CDMBELLE

IF I HAD YOU/WHEN YOU'RE SM SW 17 N TRA — STUR

COOK'S DREAMLAND ORCHESTRA

MOANFUL MAN/LOVELY LITTLE GE 5373 V TRA — WOLF

DDC COOK & 14 DDCDTRS

ALLIGATOR CRAWL/BRAINSTORM CO 1298 N T-S — GRIF

CDOTTON PICKERS

SISTER KATE BR 2338 G T-A — RAAB
BACK O' TOWN BLUES BR 2486 G T-A — RAAB
STATE ST. BLUES BR 2292 G T-A — RAAB
RAMPART ST. BLUES/K.C.KITTY BR 4325 V T-S 1.75 DEND
SWEET IOA JOY BR 4404 V T-S 1.35 DEND

CDW CDW DAVENPDRT

COW COW BLUES/STATE, ST.JIVE VO 1198 N TRA — OLF

IDA CDX (WITH HIGGINBOTHAM)

FORE OAY CREEP/HARO TIMES VO 5298 N T-S 1.35 DEND

BING CROSBY

HERE LIES LOVE BR 6406 V+TRA — HURN
WHERE THE BLUE OF THE NIGHT BR 6226 V TRA — HURN
HERE LIES LOVE BR 6406 V TRA 1.00 RIDL
DUT OF NOWHERE BR 6090 E TRA 1.00 RIDL
I'M THRU WITH LOVE BR 6140 E TRA 1.00 RIDL
WERE YOU SINCERE BR 6120 V TRA 1.00 RIDL
IF YOU SHOULD EVER/DUT OF NO BR 6090 G T-S — GRIF

CARDOLL DICKERSON

BLACK MARIA/MISSOURI SQ G BR 81258 N TRA — WOLF
BLACK MARIA/MISSOURI SQ BR 3990 V T-A — DEND

DIXIE DAISIES

BUGLE CALL RAG/TEA,MCPARTLAND RO 839 E T-A 1.50 CAMP

DIXIE STOMPERS

HI-DIDDLE-DIDDLE HA — D T-A — RAAB

DIXIE WASHBOARD BAND

MY OWN BLUES CO 14141 V TRA 1.50 HURN
CUSHION FOOT STOMP CO 14239 E T-A — DEND

JOHNNY DDDDS

AFTER YOU'VE GONE BR 3568 G T-A — DURO

BULL FIDDLE BLUES VI 21552 N TRA — WOLF

(CONTINUED NEXT PAGE)

For Disposition

1 2 3 4 5 6

(JOHNNY DODDS, CONTINUED)

BLUE PIANO STOMP VI 21554 N TRA — WOLF
 JOE TURNER BLUES BR 3997 V T-A — DEND
 PENCIL PAPA/SWEET LORRAINE VI 38038 N TRA — DEND
 COME ON AND STOMP/AFTER VO 1148 G TRA — WALT
 AFTER YOU'VE GONE/STOMP BR 3568 V TRA — FRY

DDRSEY BROTHERS

JUDY BR 6938 E T-A — DEND

TOMMY DDRSEY (ACC. BY EDDIE LANG)

TIGER RAG/RIGHT HERE FOR YOU DK 41178 G+T-A — DEND

TOMMY DDRSEY 'CLAMBAKE 7 (FEAT. YANK LAWSON)

RANCHO GRANDE VI 26370 N T-S 1.00 DEND

EDDIE DUCHIN

(MANY VICTORS) VI — N-E T-S — CHAM

JOHNNY DUNN

HALLELUJAH BLUES CO 3839 G T-A — RAAB

ROY ELDRIDGE

THAT THINK/HECKLER'S HOP DK 3577 N T-A — DEND

HIGH SOCIETY ELITE 5039 N T-S .75 DEND

AFTER YOU'VE GONE OK 3458 N SAL 1.00 JACO

CASA LDMA

OLD GREY BONNET/ALEXANDER'S DK 41476 E T-S 1.50 DEND

BLACK JAZZ/MANIAC'S BALL BR 6242 V AUC — MIER

KISS BY KISS/ONE OF US WAS BR 6256 N AUC — MIER

HAPPY-GO-LUCKY YOU/ALL OF A BR 6318 N AUC — MIER

MIGHTY RIVER/WHY CAN'T I BR 6402 N AUC — MIER

BLUE PRELUDE/DANCE OF THE LAM BR 6513 G AUC — MIER

I NEVER HAD A CHANCE/LONG BR 6927 E AUC — MIER

MOON GLOW/YOU AIN'T BEEN LIV BR 6937 V AUC — MIER

HOW CAN YOU FACE ME BR 6983 V AUC — MIER

LINGER AWHILE/PANAMA BR 7325 N AUC — MIER

SAN SUE STRUT/CORRIINE BR 7427 N AUC — MIER

CHINA GIRL/AVALON BR 7532 V AUC — MIER

ROYAL GARDEN BLUES/SAN SUE CO 2884 V AUC — MIER

IT'S THE TALK OF THE TOWN VO 4713 N AUC — MIER

LOVE IS THE THING/THAT'S VO '4822 N AUC — MIER

NAGASAKI/P.S.I LOVE YOU DE 200 E AUC — MIER

ZIGGY ELMAN

(ANY BLUEBIRD) BB — N T-S .95 DEND

JIM EURDPE

CLARINET MARMALADE PATHE 02028 N T-A — RAAB

LEMUEL FOWLER (PIANO SOLO)

SATISFIED BLUES/BLUES MIXTURE CO 3959 N TRA — COLE

BUD FREEMAN

THE BUZZARD/TILLIE'S DOWN TOWN PA R2210 N T-A 1.75 COLE

AS LONG AS I LIVE/SUNDAY DE 2849 N T-A — RAAB

FRIARS SOCIETY ORCHESTRA

FAREWELL BLUES/ORIENTAL GE 4966 G SAL — GAYL

BLIND LERDY GARNETT

CHAIN 'EM DOWN/LOUIS, GL. PARA 12879 N TRA — WOLF

JEAN GOLDKETTE

IN MY MERRY OLDSMOBILE SPEC. VI — E+ — WOLF

DINAH/AFTER ISAY VI 19947 E TRA — HURN

IDOLIZING/HUSHABY VI 20270 V T-S 1.00 HURN

IDOLIZING/HUSHABY VI 20270 V T-S — GRIF

DUKE ELLINGTON

ROCKIN IN RHYTHM (LA. RHYTHM) ME 12445 V T-A — DURO

RING DEM BELLS/THREE LITTLE VI 25076 E TRA — STEI

RENT PARTY BL (10 B. BERRIES) JE 5849 G TRA — WOLF

THE SERGEANT WAS SHY CO 35214 N T-A — RAAB

SOLILQUY/BLACK AND TAN BR 3526 E T-A — DEND

AWFUL SAD/LOUISIANA BR 4110 F T-S .55 DEND

SOPHISTICATED LADY/ST. W. BR 6600 N T-S 1.50 DEND

SWING LOW/BUCKY WUCKY BR 6432 G T-S 1.35 DEND

BUNDLE OF BL./GET NEW BR. BR 6607 E T-S 1.50 DEND

HAVE STOMP/I'M SATISFIED BR 6638 E T-S 1.50 DEND

HARLEM SPEAKS/SHADE OF OLD BR 6646 V T-S 1.50 DEND

MOOD INDOGO/BLACK & TAN BR 6682 G T-S 1.00 DEND

COTTON CLUB/WALL ST. WAIL BR 6813 D T-S .95 DEND

MOONGLOW/SOLITUDE BR 6987 E T-S 1.50 DEND

SHOWBOAT SHUFFLE/SENTIMENTAL BR 7461 N T-S 1.50 DEND

ACCENT ON YOUTH/TRUCKIN BR 7514 N T-S 1.35 DEND

(CONTINUED, NEXT COLUMN)

1 2 3 4 5 6

(DUKE ELLINGTON, CONTINUED)

NO GREATER LOVE/LOVE IS BR 7625 E T-S 1.65 DEND

KISSIN' MY BABY/LOVE IS LIKE BR 7627 E T-S 1.50 DEND

ECHOES OF HARLEM/CLARINET LAM BR 7650 E T-S 1.65 DEND

SAD NIGHT IN HARLEM/SHOE SHIN BR 7710 N T-S 1.50 DEND

UPTOWN DOWNBEAT/IN A JAM BR 7734 N T-S 1.50 DEND

CHATTERBOX/DUSK IN DESERT BR 8029 N T-S 1.50 DEND

BLACK BUTTERFLY/HARMONY IN BR 8044 N T-S 1.50 DEND

STEPPING INTO SWING SOCIETY BR 8063 V T-S .95 DEND

LOST IN MEDITATION/BLUE NOTE BR 8083 N T-S 1.50 DEND

SCROUNTCH/YOU WERE IN MY BR 8093 E T-S 1.50 DEND

BRAGGIN' IN BRASS BR 8099 N T-S 1.50 DEND

PYRAMID/SUGAR WALKS BR 8168 N T-S 1.50 DEND

DLNAH'S IN A JAM BR 8169 N T-S 1.50 DEND

ROSE OF THE RIO GRANDE BR 8186 N T-S 1.50 DEND

WATERMELON MAN BR 8200 N T-S 1.50 DEND

LAMBETH WALK/PRELUDE BR 8204 N T-S 1.50 DEND

EXPOSITION SWING BR 8213 V T-S .95 DEND

HIP CHIC/BLUES SERENADE BR 8221 E T-S 1.50 DEND

PLEASE FORGIVE/PROLOGUE B&T BR 8256 N T-S 1.50 DEND

BATTLE OF SWING/JAZZ BR 8293 N T-S 1.50 DEND

SLAP HAPPY/BLUE LIGHT BR 8297 N T-S 1.50 DEND

BOY MEETS HORN/DOOJI BR 8306 E T-S 1.50 DEND

SOLID OLD MAN BR 8380 N T-S 1.50 DEND

COTTON CLUB STOMP BR 8405 N T-S 1.50 DEND

WAY LOW/YOU CAN COUNT BR 8411 N T-S 1.50 DEND

BEGGAR'S BLUES/SAT. NITE CO 2833 G T-S 1.50 DEND

STORMY WEATHER/SOPHISTICATED CO 35322 N T-S .95 DEND

BLUEE STOMP/COUNTRY GAL CO 35776 N T-S 1.50 DEND

RHYTHM MAN/MISS. MOAN CO 36157 N T-S .95 DEND

STACK O'LEE BLUES DI 2601 G T-S 1.35 DEND

NEW LOW DOWN/DIGA DO DK 8602 V T-S 2.25 DEND

MISTY MORNIN' OK 8662 G T-S .95 DEND

COCKTAILS FOR TWO VI 24617 V T-S 1.50 DEND

I MET MY WATERLOO VI 24622 E T-S 2.50 DEND

SATURDAY NIGHT FUNCTION VI 24674 N T-S 1.50 DEND

CREOLE LOVE CALL/B & T VI 24681 N T-S 1.50 DEND

E.S.L. TODDLE-OO/RUD CUTTER MA 101 N T-S 1.50 DEND

LULL IN MY LIFE/SWELL OF MA 117 N T-S 1.50 DEND

LADY WHO COULDN'T BE KISSED MA 124 N T-S 1.50 DEND

CARAVAN/AZURE MA 131 N T-S 1.85 DEND

ALABAMA HOME/ALL GOD'S MA 137 N T-S 1.50 DEND

ANYTHING BUT LOVE BB 6280 N T-S 1.50 DEND

OLD MAN BLUES BB 6450 N T-S 1.50 DEND

HYDE PARK/AIN'T MISBEHAVIN DE 323 N T-S .95 DEND

HARLEM SPEAKS/CHICAGO OE 800 N T-S .95 DEND

FLAMING YOUTH/DOIN' VOOM VI 38035 E AUC 3.00 KEND

TAKE THE "A" TRAIN VI 27380 N SAL 1.00 JACO

THE FLAMING SWORD VI 26796 N SAL 1.25 JACO

FIVE O'CLOCK WHISTLE VI 26748 N SAL 1.00 JACO

BLUE GOOSE (3 COPIES) VI 26677 N SAL 1.00 JACO

PORTRAIT OF BERT WILLIAMS VI 26644 N SAL 1.25 JACO

CONCERTO FOR COOTIE VI 26598 N SAL 1.25 JACO

YOU, YOU DARLIN' VI 26537 N SAL .85 JACO

CREOLE LOVE CALL VI 24861 N SAL 1.00 JACO

SOLITUDE (2 COPIES) VI 24755 N SAL 1.00 JACO

EBONY RHAPSODY VI 24674 N SAL 1.00 JACO

COCKTAILS FOR TWO VI 24617 N SAL 1.00 JACO

STOMPY JONES VI 24521 N SAL 1.00 JACO

BOY MEETS HORN CO 36123 N SAL 1.00 JACO

GRIEVIN' (2 COPIES) CO 35310 N SAL 1.00 JACO

MISTY MORNIN' CO 35955 N SAL 1.00 JACO

MYSTERY SONG VI 22800 E TRA 1.00 RIDI

SHOUT 'EM AUNT TILLIE VI 23041 V TRA 1.00 RIDL

MY GAL IS GOOD FOR NOTHING VI 38130 E TRA 1.00 RIDL

RING DEM BELLS VI 22528 E TRA 1.00 RIDL

HARLEM RIVER QUIVER VI 21284 G TRA — STUA

M. INDIGO/SOLITUDE, ETC. (SOLOS) CO 36312 N TRA — STEA

BOY MEETS HORN CO 36123 N TRA — STUR

COTTON CLUB STOMP/WALL ST. BR 4887 N T-A 1.50 CAMP

PORBY/CAN'T GIVE (E. WATERS VOC) BR 6758 N T-A 1.50 CAMP

HOT AND BOTHERED/MOODIE DK 8623 E T-A 1.50 CAMP

BLACK & TAN FANTASY/ROCKIN' CHAIR (PSEU. EARL JACKSON) ME 12092 N T-A 1.50 CAMP

(CONTINUED NEXT PAGE)

(DUKE ELLINGTON, CONTINUED)
 COCKTAILS FOR TWO/LIVE & LOVE VI 24617 N AUC — MIER
 MY OLD FLAME/TROUBLEO WATERS VI 24651 N AUC — MIER
 SOLITUDE/DELTA SERENADE VI 24755 N AUC — MIER
 HARLEM SPEAKS/IN THE SHAOE OF CO 36195 N AUC — MIER
 WHAT GOOD AM I WITHOUT YOU VI 22586 N SAL — GAYL
 THE RIVER AND ME VI 22614 E SAL — GAYL
 MEMORIES OF YOU VI 23017 N SAL — GAYL
 CARAVAN/AZURE MA 131 V T-S — GRIF

BENNY GOODMAN

WANT TO BE HAPPY BB 10760 N T-A — RAAB
 STRING OF PEARLS (McGARRITY) DK 6590 N T-S .95 DENO
 BREAKFAST BALL CO 2927 E T-A — DEND
 NIGHT WIND/CLOUDS CO 3015 V T-A — DEND
 DOWN HOME RAG CO 3033 E T-A — DEND
 KING PORTER/SOMETIMES VI 25090 N T-S 1.75 DENO
 GOOBOY/SANOMAN VI 25125 N T-S 1.50 DENO
 STOMPIN' / AT THE SAVOY VI 25247 N T-S 1.50 DEND
 BASIN ST. BLUES VI 25258 N T-S 1.50 DEND
 CHRISTOPHER COLUMBUS VI 25279 V T-S .95 DENO
 I KNOW THAT YOU KNOW/I HOUR VI 25290 N T-S 1.50 DENO
 WALK, JENNY, WALK/REMEMBER VI 25329 E T-S 1.50 DENO
 HOUSE HOP/ANYTHING FOR YOU VI 25330 N T-S 1.50 DEND
 SENTIMENTAL MOOD VI 25351 N T-S .95 DEND
 DOWN SOUTH CAMP MEETIN' VI 25387 E T-S 1.50 DENO
 BUGLE CALL RAG VI 25467 G T-S .95 DEND
 SWING LOW, SWEET CHARIOT VI 25492 N T-S 1.50 DENO
 ROSETTA/I WANT TO BE HAPPY VI 25510 G T-S .95 DEND
 CAMEL HOP/LOCH LOMOND VI 25717 E T-S 1.50 DEND
 ROLL 'EM VI 25627 N T-S 1.50 DEND
 MELANCHOLLY BABY/WRAPPIN' VI 25880 N T-S 1.50 DEND
 MARGIE VI 26060 E T-S 1.50 DENO
 BUMBLEBEE STOMP/CIRIBIRIBIN VI 26087 N T-S 1.50 DENO
 I MUST HAVE THAT MAN(QUART.) VI 26090 N T-S .95 DEND
 SWEET GA. BROWN (QUARTET) VI 26091 N T-S 1.50 DEND
 FAREWELL BLUES VI 26095 E T-S 1.50 DEND
 TOPSY/SMOKE HOUSE VI 26107 E T-S 1.50 DEND
 LOUISE/HAO TO BE YOU VI 26125 V T-S .95 DEND
 WHISPERING VI 26130 N T-S 1.50 DENO
 UNOCIOEO VI 26134 N T-S 1.50 DENO
 THAT'S A PLENTY ME 12073 V+T-A — DEND
 SUGARFOOT STOMP VI 25678 N SAL 1.50 RIOL
 ROLL EM VI 25627 N SAL 1.50 RIOL
 GODD BYE VI 25125 N SAL 1.50 RIDL
 YOU TURNED THE TABLES VI 25391 E TRA 1.00 RIDL
 RIFFIN' AT THE RITZ VI 25445 N SAL 1.50 RIDL
 BLUE/SHIRTTAIL STOMP BR 3975 E T-A 1.50 STUR
 FOUND A NEW BABY/S'TIME IN VI 25355 N T-A 1.00 STUR
 RIFFIN' AT RITZ/ALEXANDER'S VI 25445 V AUC — MIER
 YOU CAN TELL/NEVER SHOULD VI 25500 E AUC — MIER
 SMILES/LIZA (QUARTET) VI 25660 N AUC — MIER
 BEI MIR BIST DU SCHON(QUART.) VI 25751 N AUC — MIER
 YOU'RE LOVELY/WHAT HAVE YOU VI 26053 V AUC — MIER
 MAKE BELIEVE/BLUE ROOM VI 26088 N AUC — MIER
 I GOTTA RIGHT(B.G. ALL STARS)CO 3168 E TRA — FRY

GLEN GRAY

HEAT WAVE BR 6679 E+TRA 1.00 RIDL
 LOVE ME/INFATUATION BR 6791 E TRA 1.00 RIDL
BOBBY HACKETT
 BUGLE CALL RAG VO 5375 E T-S 1.00 WENZ
 SINGIN' THE BLUES VD 5493 N TRA 1.00 RIOL
HARLEM HAMFATS
 LAKE PROVIDENCE BLUES OE 7182 F T-S 1.00 HURN
LINDEN HAMPTON
 SINGIN' THE BLUES/OINAH VI 26557 E AUC — MIER
HARLEM HOT SHOTS
 MY GALVESTON GAL/GAN THIS BE BB 5253 E AUC 2.00 KEND
HARLEM TRID
 BUDDY WATER BLUES DK 40220 G T-S 1.00 HURN
COLEMAN HAWKINS
 BOOY AND SOUL BB 10523 N SAL 1.50 JACO
 I WANNA GO BACK TO HARLEM DEE 6502 N T-A 1.50 CAMP
 A STRANGE FACT/SMILES DEC 6445 N T-A 1.50 CAMP
 LAMENTATION/DEVOTION DEC 6597 N T-A 1.50 CAMP
 HANDS ACROSS THE TABLE OEE 42050 N T-A 1.50 CAMP

CLIFFORD HAYES

BAREFOOT STOMP/BYE BYE BLUES VI 21489 N TRA — VANB
 BLUE TROMBONE ST/CLIFF CLUB VI 38011 G T-S 1.00 WHTG

FLETCHER HEMMERSON

STOCKHOLM STOMP BR 3460 E T-A — DURO
 DH, IT LOOKS LIKE RAIN VI 22786 V T-A — DURO
 RADIO RHYTHM(SAVANNAH SYNCOP)BR 6176 G T-A — DURO
 BYE AND BEE/PLAY ME SLOW CO 292 G TRA — STUR
 GO 'LONG MULE/MANDA CO 228 E T-S 1.75 COLE
 CLARINET MARMALADE/HOT MUST. VO 1065 G T-S .75 COLE
 SUGAR FOOT STOMP (LOUIE) CO 395 F T-S — HURN
 GULF COAST BLUES/MIDNIGHT CO 3951 E T-S — HURN
 MANDA/GO 'LONG MULE CO 228 V T-S 3.00 STUR
 JIMTOWN BLUES/YOU CAN DEPENO VI 25379 E+T-S — STUR
 SWANEE BUTTERFLY DO 3475 N T-A 1.50 CAMP
 SHANGHAI SHUFFLE/NAUGHTY MAN VO 14935 E T-A 1.50 CAMP
 MANOA/GO LONG MULE CO 228 E T-A 1.50 CAMP
 SUD BUSTIN' BLUES BR 2592 E SAL — GAYL
 MALINDA'S WEDDING QAY VI 22775 G SAL — GAYL
 DH, IT LOOKS LIKE RAIN VI 22786 N SAL — GAYL
 NAGASAKI VO 3322 G SAL — GAYL
 DICTY BLUES/OO OODLE OOM CO 3995 E T-S — GRIF
 CHRIS & HIS GANG/ALL G'S VO 3641 E T-S — GRIF

EARL HINES

LIGHTLY & POLITELY/DEEP FORES BB 10727 E T-S — GRIF

HDT AIR MEN

HARLEM MADNESS CO 2012 N SAL 1.00 MAHE
 REO HOT CHICAGO/HANNIN' & CHAT CO 2175 V+T-S — GRIF

HDTSY TDTSY GANG

SOME FUN BR 4498 V SAL .50 MAHE
 HIGH AND DRY BR — V SAL .75 MAHE
 I CULDN'T IF I WANTEE TD BR 4112 N T-S — GRIF

HUGSON-DELANE

BUGLE CALL RAG MA 132 E TRA 1.00 RIDL

SPIKE HUGHES

MUSIC AT MIDNIGHT/MUSIC AT. DEE 3836 N T-A 1.50 CAMP

EARL JACKSON

ROCKIN' CHAIR/BLACK & TAN ME 12093 V TRA 1.00 RIOL
 ROCKIN' CHAIR/BLACK & TAN ME 12093 N TRA — FRY

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/THE BLUES VI 25559 N T-A — DURO

EDITH JOHNSON (IKE RODGERS)

NICKLES W. OF LIVER BL. PARA 12823 N TRA — WOLF

JAMES P. JOHNSON

BLEEDING HEARTED/YOU CAN'T VI 19123 V TRA — STRO
 BLEEDING HEARTED BLUES VI 19123 E T-A 1.00 CAMP
 CRYING FOR CAROLINES/WHAT IS BR 4918 N T-A 1.00 CAMP
 WEEPING BL./WARR. AND LONES. CO 3950 N TRA — ALEX

JAMES (STUMP) JOHNSON

THE SMITCHERS/THE DUCK YAS QRS R7049 G AUC 4.00 CDLE

LONNIE JOHNSON'S FOOTWARMERS

HARLEM TWIST DK 8638 G T-A — DURO
 LONESOME JAIL BL/WHEN I WAS DK 8390 G T-S — GRIF

RICHARD M. JONES

JAZZIN' BABIES BLUES GE 5174 V TRA — WOLF

ART KAHN

SOBBIN' BLUES CO 16 G T-S 1.00 HURN

KENTUCKY GRASSHOPPERS

MAKIN' FRIENDS BA 6360 V T-A 1.00 RIDL

ANDY KIRK

FROGGY BOTTOM/DORKY STOMP BR 4893 N TRA — FRY

LAO'S BLACK ACES

AUNT HAGERS CHILDREN/SHAKE IT GE 4762 G T-S 2.50 COLE
 EEL LANG (ACC. NORMAN CLARK)

SLEEPY TIME GAL VO 15142 E T-S — HURN

LANNIN'S RED HEADS

FIVE FOOT TWO/1/M GONNA CO 483 E TRA 1.00 HURN

TED LEWIS

SOBBIN'/YELLOW DOG BLUES VO 1059 E T-A — DURO
 I'LL SEE YOU IN CUBA/THE MOONCO 2927 F SAL .35 WHTG
 DEE'S KNEES/LOVIN' SAM CO 3730 F SAL .35 WHTG
 NEW ST. LOUIS BLUES CO 697 V T-S — HURN

(CONTINUE ON NEXT PAGE)

← For Disposition

	1	2	3	4	5	6
(TEO LEWIS, CONTINUED)						
WABASH BLUES/FAREWELL BLUES	Co	2029	V	T-A	1.25	STUR
WABASH BLUES/FAREWELL BLUES	Co	2029	N	T-A	1.00	CAMP
<u>CLARENCE LOFTON</u>						
I DON'T KNOW/PINETOP'S	SA	12009	N	TRA	---	STRO
<u>LOUISIANA RHYTHM KINGS</u>						
KARAVAN	BR	4908	E	T-A	---	OURO
SWANEE	BR	4845	V	T-A	---	OURO
<u>LUMBERJACKS</u>						
WHOOPEE STOMP	CA	9030	V	TRA	1.00	RIDL
WHOOPEE STOMP	CA	9030	E	TRA	---	FRY
<u>JIMMIE LUNCEFORD</u>						
JAZZNOCRACY/CHILLEN GET UP	VI	24522	N	AUC	---	MIER
<u>LUNCEFORD'S GHICKASAWS</u>						
IN DAT MORNIN'	VI	38141	N	T-A	1.00	RIDL
<u>WINGY MANONE (BRUNIES, ETC.)</u>						
STOP THE WAR	BB	11107	N	T-A	---	RAAB
SEND ME WALKIN' THE STREETS	BR	6940	N	TRA	---	WINT
<u>MCKENZIE-CONOON</u>						
NOBODY'S SWEETHEART/LIZA	Co	35952	N	TRA	---	HURN
<u>RAY MCKINLEY</u>						
NEW ORLEANS PARADE	OE	1019	N	T-S	---	STUR
<u>MCKINNEY'S COTTON PICKERS</u>						
FOUR OR FIVE TIMES	VI	21583	E	TRA	.65	MAHE
<u>MEZZ MEZZROW</u>						
EVERYBODY LOVES MY BABY	BB	10090	N	T-S	1.00	HORN
<u>GLENN MILLER</u>						
SOLO HOP/SPANISH TOWN	Co	35881	N	T-A	1.00	STUR
<u>RAY MILLER (SPANIER)</u>						
THAT'S A PLENTY/ANGRY	G	81257	N	TRA	---	WOLF
THAT'S A PLENTY/ANGRY	BR	4224	N	T-S	---	GRIF
<u>MILLS BLUE RHYTHM BAND</u>						
BIG JOHN'S SPECIAL	Co	3162	E	SAL	.75	MAHE
TALAHASSEE	BR	7534	V	TRA	.65	MAHE
LET'S HAVE A JUBILEE	Co	6923	V	TRA	.65	MAHE
YES YES!/BROKEN DREAMS OF YOU	Co	3111	N	T-S	---	GRIF
<u>MILLS TEN BLACKBERRIES</u>						
DOUBLE CHECK STOMP	VE	7088	V	TRA	---	STEA
<u>MIFF MOLE</u>						
NEW TWISTER	OK	40984	G	T-A	---	OURO
THAT'S A PLENTY	OK	41232	E	T-A	---	OURO
<u>TOOTS MONOELLO (ELMAN)</u>						
SWEET LORRAINE	VA	8110	N	T-A	---	RAAB
<u>SAM MORGANS JAZZ BAND</u>						
OVER IN THE GLORY LAND/SING	Co	14539	V	TRA	---	WINT
<u>JELLY ROLL MORTON</u>						
SHE SHINERS DRAG/BOOGABOO	BB	7725	E	TRA	---	STE1
WOLVERINE BLUES/MR. JELLY LOR	VI	21064	G	TRA	---	STE1
KING PORTER STOMP/OON'T LEAV	GE	4005	N	T-S	1.25	COLE
DOCTOR JAZZ/MEMPHIS SHAKE	VI	20415	V	T-S	.75	COLE
WOLVERINE BLUES/MR. JELLY LOR	VI	21064	N	TRA	---	WOLF
SHREVEPORT/SHOE SHINER'S	VI	21658	N	TRA	---	WOLF
JUNGLE BLUES	VI	21345	N	TRA	---	WOLF
WOLVERINE BLUES/MR. JELLY LOR	VI	21064	V	TRA	---	HURN
MOURNFUL SERENADE	BB	8515	N	TRA	1.00	HURN
OIL WELL	VI	23351	N	TRA	---	OENO
STEAMBOAT STOMP/S.H. BLUES	BB	8372	N	TRA	---	STUR
<u>DR. JAZZ/(MEMPHIS STOMP BY OXIELANO</u>						
JUG BLOWERS & OODOB, REV.)	VI	20415	G	TRA	---	FRY
33TH ST. BLUES/MAMAMITA	PARA	12216	E	TRA	---	ALEX
<u>CURTIS MOSSY & OXIELANO BLUE BLOWERS</u>						
BLUE BLOWERS BLUES/HARDEE ST	Co	1442	N	T-S	---	GRIF
<u>BENNY MOTEN</u>						
MARY LEE/SWEETHEART OF YEST	VI	38114	G	T-S	.75	WHTG
THAT TO OO BLUES	VI	22793	E	TRA	1.00	HURN
MOTEN STOMP	VI	20955	G	TRA	1.00	HURN
HOT WATER BLUES	BB	7938	N	TRA	.75	HURN
K.C. SHUFFLE/YAZOO	VI	20485	E	TRA	1.00	HURN
<u>NEW ORLEANS BLUE FIVE</u>						
KIND OF THE ZULUS(T.MORRIS RE)VI	VI	20316	E	AUC	---	MIER
<u>NEW ORLEANS BOOTBLACKS</u>						
FLAT FOOT/MAD DUO	Co	14337	G	TRA	---	ALEX

	1	2	3	4	5	6
<u>NEW ORLEANS LUCKY SEVEN</u>						
GOOSE PIMPLES	OK	8544	G	T-A	---	OURO
GOOSE PIMPLES/ROYAL GARDEN	OK	8544	V	T-A	1.00	CAMP
<u>NEW ORLEANS OWLS</u>						
ECCENTRIC	Co	943	G	T-A	---	RAAB
<u>NEW ORLEANS RHYTHM KINGS</u>						
TIN ROOF BLUES	OE	3523	N	T-6	1.00	HURN
TIN ROOF BLUES/A PLENTY	GE	5105	G	TRA	---	FRY
<u>NEW ORLEANS WANDERERS</u>						
GATE MOUTH/PERDIDO STREET	Co	698	G	TRA	---	WALT
<u>REO NICHOLS</u>						
CORRIE CORRINA	BR	6058	V	T-A	---	OURO
SUOAR/MAKE MY COT WHEN THE	VI	21056	G	T-S	.75	WHTG
FAN IT	BR	6160	V	SAL	.60	MAHE
SUGAR	VI	21056	E	SAL	.60	MAHE
RIVERBOAT SHUFFLE	BR	3627	N	TRA	---	STEA
FEELIN' NO PAIN	BR	3626	V	TRA	---	STEA
CHINA BOY	BR	6935	E	T-A	1.00	CAMP
HOUR OF PARTING/KING KONG	BB	10190	N	AUC	---	MIER
WAIL OF THE WINDS/OAVENPORT	BB	10408	N	AUC	---	MIER
IDA/FEELIN' NO PAIN	BR	3626	G	T-S	---	GRIF
<u>JIMMY NOONE</u>						
I'M DOIN' WHAT/HE'S A GOOD	VO	1436	N	TRA	---	VANB
INKA OINKA OOO/LIKE ME A LIT VO	VO	2619	V	T-S	---	GRIF
<u>REO NORVO</u>						
HOLE IN THE WALL	BR	6562	N	T-A	1.50	CAMP
<u>O'BRYANT'S WASHBOARD BAND</u>						
SKOODLUM BLUES/MIONITE STRUT PA	12260	G	T-S	1.75	COLE	
CHARLESTON FEVER/EVERYBODY PARA	12312	G	T-S	1.75	COLE	
<u>KING OLIVER</u>						
DEAN MAN BLUES	VO	1059	E	T-A	---	OURO
SUGAR FOOT STOMP	VO	1033	N	T-A	6.00	RIDL
STRUGGLE BUGGY	VI	23001	N	TRA	1.00	RIDL
DIPPERMOUTH (REV. HENDERSON)	BR	8223	N	T-A	1.50	CAMP
SLOW AND STEADY/WATCHING THE BR	4469	N	T-A	1.50	CAMP	
FOUR OR FIVE/GOT EVERYTHING BR	4028	G	TRA	---	FRY	
JAZZIN' BABY AL(CHIP TO 3RD) OK	4975	V	TRA	---	ALEX	
<u>ORIGINAL OXIELANO JAZZ BAND</u>						
OIXIE JASS BAND ONE STEP	VI	19255	G	T-A	---	RAAB
LIVERY STABLE/ORIGINAL DIX.	VI	18255	V	T-A	---	OENO
JAZZ BAND BALL	VI	18457	V	T-S	.85	OENO
CLARINET MARMALADE	VI	18513	E	T-S	.95	OENO
SENSATION/BLUIN' THE BLUES	VI	18493	V	T-S	.95	OENO
BOW WOW BLUES	VI	18850	V	T-S	.95	OENO
TODDLIN' BLUES/SOME OF OAYS	OK	4738	E	T-A	1.50	CAMP
TIGER RAG/BARNYARO BLUES	OK	4841	V	T-A	1.50	CAMP
<u>ORIGINAL MEMPHIS FIVE</u>						
RED HOT MAMA/IT AIN'T	Co	155	V	T-S	---	GRIF
<u>JACK PETTIS</u>						
SPANISH DREAM/NEW LOW DOWN	VI	21559	V	T-A	1.00	STUR
<u>PINEWOOD TOM & CLARENCE WILLIAMS</u>						
MILK COW BLUES/BLACK GAL	ME	13328	V	T-S	.50	WHTG
<u>LOUIS PRIMA</u>						
PENNIES FROM HEAVEN/WHAT WILL VO	3376	E	T-S	---	GRIF	
<u>BEN POLLACK</u>						
WAH-WAH GIRL(TEA, GOODMAN)	RE	10055	E	T-A	1.50	STUR
<u>QUINTET OF THE HOT CLUB OF FRANCE</u>						
THE SHIEK(ALIX COMBELLE) ROYALE	1807	N	T-A	---	RAAB	
<u>MA RAINEY</u>						
DREAM BLUES/LOST & WANDERING PARA	12098	V	T-S	---	COLE	
SEE SEE/JEALOUS HEART.(LOUIS) PARA	12252	E	TRA	---	FRY	
NIGHT TIME BLUES/FOUR DAY	PARA	12303	N	TRA	---	FRY
DEAD DRUNK BLUES/MISERY BL	PARA	12508	N	TRA	---	FRY
<u>REO AND MIFF'S STOMPERS</u>						
OAVENPORT BLUES	VI	20778	E	TRA	---	HURN
<u>DON ROMAN</u>						
SHUFFLE YOUR FEET/DOIN' THE	BR	6520	N	T-S	---	GRIF
<u>THE RHYTHMMAKERS</u>						
SPIDER CRAWL/SUOLE CALL	UHCA	109	N	TRA	---	STRO
MEAN OLD BEBOGG BL/I'D DO	ME	12457	E	T-A	1.50	CAMP
YES SUH/YELLOW DOG BLUES	ME	12481	E	T-A	1.50	CAMP
OHIPETER/WHO STOLE THE LOCK	Co	35841	N	AUC	---	MIER
<u>ADRAIN ROLLINI</u>						
SITTIN' ON A LOG	PE	15855	E	TRA	1.00	RIDL

1 2 3 4 5 6

LUIS RUSSELL

CALL OF THE FREAKS/IT'S TITE OK 8656 N T-S 2.00 COLE
 SWEET MUMTAZ/29TH & DEARBORN VO 1010 G T-S 2.00 COLE
 YOU RASCAL YOU VE 22793 E T-S 1.00 HURN
 PRIMITIVE/BLUE HEAVEN ME 13366 N T-S — HURN

SAVANNAH SYNCOPATORS

MELANCHOLY BABY/AFTER YOU'VE BR 7124 E T-A 1.00 CAMP

ELMER SCHOEDEL

PRINCE OF WAILS/COPENHAGEN BR 81000 N T-A 1.50 CAMP

BOYO SENTER

COPENHAGEN/BEALE ST. BLUES VI 22303 N TRA — VANB

ARTIE SHAW

IT AIN'T RIGHT/SOUTH SEA ISL.VO 4637 N AUC — MIER

SIOUX CITY SIX

FLOCK OF BLUES/I'M GLAD GE 5569 E T-A 5.00 CAMP

NOBLE SISSLE

WHAT YA OO TO ME BR 6111 N SAL 1.00 MAHE

SIX MEN AND A GIRL

ZONKY (MARY LOU WMS) VA 8190 N T-A — RAAB

BESSIE SMITH

DO YOUR OUTY/I'M DOWN IN THE OK 8945 E TRA — WOLF

DOONHEARTED BLUES CO 3844 F TRA — HURN

OH OAOOY BLUES CO 3888 F TRA — HURN

JAZZBO BROWN/SQUEEZE ME CO 14133 G TRA — WALT

DO YOUR OUTY/DOWN IN THE DUMPS OK 8945 N T-A 2.00 CAMP

ST. LOUIS BLUES (LOUIS) CO 14064 N TRA — FRY

CLARA SMITH

NOBODY KNOWS THE WAY CO 14058 G T-A — RAAB

STRUGGLIN' WOMAN'S BLUES CO 14240 V TRA — HURN

JABBO SMITH

JAZZ BATTLE BR 4244 V T-S 1.50 STUR

PINE TOP SMITH

BIG BOY THEY CAN'T OO THAT VO 1256 N T-A 3.00 CAMP

STUFF SMITH

'TAIN'T NO USE/I DON'T WANT VO 3200 N T-S — GRIF

TRIXIE SMITH (WITH LOUIS)

RAILROAD BL. (#1)/JAZZ CRAZ (#2) PARA 12262 E TRA — FRY

HARRY SNOOGRASS (PIANO SOLOS)

BLUE EVENING BLUES BR 2852 V T-S 2.00 HURN

SOUTHERN SERENADERS

I MISS MY SWISS (LOUIS) HA 4 E TRA — FRY

CHARLIE SPANO

HASTINGS STREET PARA 12863 N TRA — WOLF

MUGGSY SPANIER

BLUIN' THE BLUES BR 10719 N SAL 1.25 JACO

LONESOME ROAD/MANOV BR 10766 V+TRA — STUR

BLACK AND BLUE/OINAH BR 10682 N TRA — STUR

SPECKLED RED (RUFUS PERRYMAN)

THE DIRTY OOZEN (PIANO SOLO) BR 7116 F AUC .40 COLE

THE DIRTY OOZEN (PIANO SOLO) BR 7116 V TRA — WOLF

SPECKLED RED BLUES/LONESOME BR 7164 E T-A 1.50 CAMP

SPIKES SEVEN POOS OF PEPPER

DRY'S CREOLE TROMBONE NORD 3009 G TRA — STEA

JESS STACY

IN THE DARK/WORLD IS WAITING PAE 2233 N T-A 1.50 CAMP

LEW STONE'S STONECRACKERS

MISSOURI SCRAMBLER DEE F7824 N T-S 1.50 WENZ

JOE SULLIVAN (PIANO SOLO)

GIN WILL BLUES/HONEYSUCKLE UHCA 32 E T-S — COLE

ONYX BRINGDOWN CO 2925 N TRA — WOLF

ONYX BRINGDOWN (BUCK, REV.) CO 2925 E T-A 1.00 CAMP

TENNESSEE TOOTERS

EVERYBODY LOVES MY/JACKSONV. VO 14985 V TRA — WINT

FRANKIE TRUMBAUER

TRUMBOLGY/NO REASON IN C OK 40871 G T-A — OURO

FUTURISTIC RHYTHM OK 41209 G T-A — OURO

MISSISSIPPI MUO OK 40979 V T-A — OURO

I'M COMING VIRGINIA OK 40843 V T-A — OURO

CRYING ALL DAY OK 40966 G T-A — OURO

LOUISE OK 41231 G T-A — OURO

CLARINET MARMALAOE/SINGIN' OK 40772 G T-S .75 COLE

RIVERBOAT SHUFFLE/OSTRICH UHCA 30 E TRA 2.00 HURN

(CONTINUED NEXT COLUMN)

1 2 3 4 5 6

(FRANKIE TRUMBAUER, CONTINUED)

LILA/OUR BUNGALOW OK 41919 F+TRA — HURN

SINGIN' THE BLUES (RED) OK 40772 G TRA — HURN

THREE BLIND MICE/DRAZY KAT OK 40903 G+T-A 1.50 CAMP

GOOD MAN IS/CRYING ALL DAY OK 40966 E T-A 2.00 CAMP

THE LOVE NEST PAE 2645 N T-A 1.50 CAMP

HOW AM I TO KNOW/LOVE AIN'T OK 41301 N AUC — MIER

GET HAPPY/DEEP HARLEM OK 41431 N AUC — MIER

BASS DRUM OUN/CINDERELLA'S CO 2897 N AUC — MIER

EMALINE/LONG ABOUT MIGHTNIGHT OK 40966 N AUC — MIER

IN A MIST BR 6997 N AUC — MIER

ANNOUNCER'S BLUES/FLIGHT OF BR 7629 N AUC — MIER

SINGIN' BL/CLAR. MAR. (BIX) REB OK 40772 E TRA — FRY

MISSISSIPPI MUO/THERE'S LL COME OK 40979 V TRA — ALEX

SOPHIE TUCKER

AIN'T GOT NOBODY (MOLE'S MOLES) OK 40837 G T-A — RAAB

SUGAR UNDERWOOD

DAVIS ST. BLUES/OEW OROP ALLEY VI 21538 N TRA — WOLF

JOE VENUTI

SENSATION/BLUE ROOM OK 41144 V T-S 2.00 HURN

FATS WALLER ACCOMPANIMENT

MAMA'S LOSING/AIN'T GOT NO. GE 3307 E TRA — ALEX

FATS WALLER

SUGAR/HOGWAW STOMP VI 21525 N TRA — VANB

STOMPIN' THE BLUES/MESSIN' VI 20655 N TRA — VANB

WASHINGTONIANS

DOWN IN YOUR ALLEY BLUES CO 1076 N TRA — STEA

WEBB JUNGLE BANO

OGG BOTTOM/JUNGLE MAMA BR 4450 N TRA — FRY

PAUL WHITEMAN

MONDAY ON/MISSISSIPPI (BING) VI 21274 G TRA 1.00 HURN

CLARENCE WILLIAMS

EVERYBODY LOVES MY BABY OK 8181 F+TRA — HURN

TOO LATE/NOW (ACC. SARA MARTIN) OK 8154 V T-S 1.00 HURN

PAPA OE-DA-OA OK 8215 V TRA — WALT

PAPA-DE-DA-OA (REV. ORIG. TUX.) OK 8215 E TRA — ALEX

SANTA CLAU BL/SQUEEZE ME OK 8254 E TRA — ALEX

COOTIE WILLIAMS

GIVE IT UP OK 5690 N SAL 1.00 JACO

WEST END BLUES (2 COPIES) OK 6370 N SAL — JACO

FESS WILLIAMS

SWEET SAVANNAH SUE/AIN'T MIS. VI 38085 E AUC — MIER

TEDDY WILSON

OLD FASHIONE LOVE/STAROUST CO 35771 N T-S 1.00 HURN

(COLUMBIA ALBUM, C-93) CO — E SAL 1.75 CHAM

COQUETTE/HOUR OF PARTING BN 7943 N AUC 3.00 KENO

YOU CAN'T STOP ME FROM/BIG #8 BR 7954 N AUC — MIER

IF I HAD YOU/YOU BROUGHT A BR 7960 N AUC — MIER

MOMENTS LIKE THIS/I CAN'T BR 8112 N AUC — MIER

SUGAR/MO WILSON YOU KNOW BR 8319 N AUC — MIER

DUKE WILSON & 10 BLACK BERRIES (HENSONER)

OH MORN'NAH/HOW'M I OONIN' BA 32440 E T-S 1.00 COLE

WINN'S DALLAS OANOIES

AFTER YOU'VE GONE/WILO MAN ME 12027 N TRA — FRY

WOLVERINES

CRAZY QUILT/YOU'RE BR 3332 N T-A 2.00 RIOL

PRINCE OF WAILS/WHEN MY SUGAR GE 5620 V TRA — WINT

JIMMY YANCEY

YANCEY'S BUGLE CALL (SOLO) VI 27238 N TRA 1.50 HURN

"I have found from experience that discs are not safe unless packed in a BOX at least 2 inches thick. Sending them between a few cardboard fillers tied or held together with gummed paper just won't do, regardless of the fact that they might be marked FRAGILE and insured—evidently parcels marked FRAGILE still get rough handling. It's a shame to have collectors' items broken in shipping regardless of whether the value can be recovered or not—the discs are still broken and replacement sometimes isn't so easy these days." James Gaylard, St. Petersburg,

WANTS AND ITEMS FOR DISPOSITION

Francis John Walcott

2402 DANA STREET, BERKELEY, CALIFORNIA

For sale or trade

<u>ALABAMA RED PEPPERS</u>		<u>BENNIE MOTEN</u>	
THE ORAG	Ro 553 G	KANSAS CITY SHUFFLE	VI 20485 G-VG
RED HEAD BLUES	Ro 552 VG	MOTEN STOMP	VI 20955 G
<u>RED ALLEN</u>		ELEPHANT WOODLE	OK 8100 F
WHO'S HONEY ARE YOU	ME 13323 E	<u>ROUND CITY BLUE BLOWERS</u>	
HOUSE IN HARLEM FOR SALE	ME 13145 N	GEORGIA ON MY MIND	OK 41515 VG
<u>LOUIS ARMSTRONG</u>		<u>FRANKIE NEWTON</u>	
SKIP THE CUTTER	OK 8631 E	PLEASE DON'T TALK ABOUT ME WHEN I'M GONEVA	518 E
<u>BUSTER BAILEY</u>		<u>JIMMY MOORE</u>	
AFTERNOON IN AFRICA	VA 668 N	SHINE	VO 2888 VG
<u>SHARKEY BONANO</u>		<u>KING OLIVER</u>	
MUOHOLE BLUES	VO 3353 E	CANAL STREET BLUES	GE 5133 G
<u>CHARLESTON CHASERS</u>		ALLIGATOR HOP	GE 5274 F-G
SUGAR FOOT STRUT	CO 1260 E	DIPPERMOUTH	HRS 4 N
<u>CHOCOLATE OANDIES</u>		<u>TINY PARHAM</u>	
KRAZY KAPERS	HRS 16 N	STOMPIN' ON DOWN	VI 38060 N
<u>LILLIE OELK CHRISTIAN (LOUIS)</u>		<u>ODD REDMAN</u>	
SWEETHEARTS ON PARADE	DK 8650 F	NAGASAKI	BR 6429 E
<u>COON-SANDERS</u>		AIN'T I THE LUCKY ONE	BR 6401 VG
SLUEFOOT	VI 21305 VG	<u>ARTHUR SCHUTT</u>	
<u>BING CROSBY</u>		IF I'M DREAMING	OK 41346 E
THE LAST ROUND-UP (1/2 INCH CRACK)	ME 13170 E	<u>BOYD SENTER (EDDIE LANG)</u>	
<u>PUTNEY DANDRIDGE</u>		BLUIN' THE BLUES	OK 40777 G
MARY HAD A LITTLE LAMB	VO 3287 G	PRICKLY HEAT	OK 41163 G
HERE COMES YOUR PAPPY	VO 3291 G	SIGH AND CRY BLUES	VO 3031 N
THAT FOOLISH FEELING	VO 3409 E	<u>BESSIE SMITH</u>	
CHEEK TO CHEEK	VO 3006 N	BACKWATER BLUES	CO 14195 F
<u>DIXIE STOMPERS</u>		<u>FRANKIE TRUMBauer</u>	
BLACK HORSE STOMP	HA 153 VG-E	I HOPE GABRIEL LIKES MY MUSIC(WARP)	BR 7613 VG
<u>DUKE ELLINGTON</u>		MAYOR OF ALABAMA	BR 7663 E
IF YOU CAN'T HOLD THAT MAN	GE 3291 G	<u>FATS WALLER</u>	
TIGER RAG	BR 4238 E	LET'S BREAK THE GOOD NEWS	VI 25830 VG
RENT PARTY BLUES	BR 4345 E	SPREADIN' RHYTHM AROUND	VI 25211 VG
<u>JEAN GOLDKETTE</u>		LET'S SING AGAIN	VI 25348 VG
SUNDAY	VI 20273 E	DINAH	VI 25471 VG
<u>BENNY GODDMAN</u>		CHRISTOPHER COLUMBUS	VI 25295 E
THE GLORY OF LOVE	VI 25316 VG-E	<u>PAUL WHITEMAN</u>	
<u>HARLEM HOT SHOTS (WINGY)</u>		I'M IN SEVENTH HEAVEN	CO 1877 E
LOVE IS JUST AROUND THE CORNER	PE 16085 N	YOU TOOK ADVANTAGE OF ME	VI 21398 N
THE BLUES HAVE GOT ME	ME 13323 N	<u>DLO MAN RIVER</u>	VI 21218 N
<u>BERTHA "CHIPPIE" HILL (LOUIS)</u>			
TROUBLE IN MIND	OK 8312 G		
<u>TEODY HILL</u>			
MY MARIE	BB 6899 N		
<u>ART HODES</u>			
TIN ROOF BLUES	SIG 102 N		
<u>PAUL HOWARD</u>			
THE RAMBLE	VI 38068 N		
QUALITY SHOUT	VI 38122 N		
OVERNIGHT BLUES	VI 38070 VG		
<u>CHARLIE JOHNSON</u>			
HOT BONES AND RICE	VI 38059 N		
<u>JAMES P. JOHNSON</u>			
BLEEING HEARTED BLUES	VI 19123 VG		
WORRIED AND LONESOME BLUES	CO 43950 G		
<u>LODINIE JOHNSON</u>			
ST. LOUIS CYCLONE BLUES	OK 8512 N		
VERY LONESOME BLUES	OK 8282 E		
<u>LOUISIANA RHYTHM KINGS</u>			
THAT'S A PLENTY	VO 15728 VG		
<u>OICK McDDNOUGH</u>			
DEAR OLO SOUTHLAND	PE 60008 N		
ON THE BEACH AT BALI-BALI	ME 60808 E		
<u>MCKINNEY COTTON PICKERS</u>			
SHINME-SHA-WABBLE	VI 21611 VG-E		
<u>MEZZ MEZZARD</u>			
A MELODY FROM THE SKY	BB 6320 E		
<u>MILLS BLUE RHYTHM BAND</u>			
RIOE RED RIOE	CO 3087 N		
<u>MIFF MOLE</u>			
SHINME-SHA-WABBLE	OK 41445 N		

Wanted

LOUIS ARMSTRONG
OK 8357, OK 8436, OK 8447, OK 8496.

JIMMY BERTRAND
(ANY)
CHICAGO FOOTWARRERS
(ANY)
JOHNNY ODDS
(ANY ON PARAMOUNT)
WEARY BLUES VI 15632
BLUE CLARINET STOMP VI 21554
ALEX HILL
STOMPIN' EM DOWN VO 1270
KANSAS CITY FRANK
JELLY ROLL STOMP BR OR GE
CRIPPLE CLARENCE LOFTON
(ANY)
JELLY ROLL MORTON
(PIANO SOLOS EXCEPT VICTOR, BLUE IRON, GENERAL)
(ANY BANO RECORDS ON OK AND PARAMOUNT)
NEW ORLEANS BOTTBLACKS
(ANY)
KING OLIVER
(ANY ON GENNETT IN EXCELLENT OR NEW CONOITION)
SOUTHERN STOMPS PARA 12088
RIVERSIDE BLUES PARA OR CLAX
DK 4933, OK 4975, OK 8148, OK 8235
RED OWEN JAZZ BABIES
(ANY)
CLARENCE WILLIAMS BLUE FIVE
DK 8171, OK 8245, OK 8212, OK 8272, OK 40321

MUSIC

JUN 27 1943

THE RECORD

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Changer



JUNE

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The Record Changer

The only record exchange in the world

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New Orleans Recollections

by R. J. Caraw



The last place I heard Tony Jackson play in New Orleans was in a cafe at the uptown river corner of Bienville and Franklin Streets. I can't recall the name of the place or who ran it, although Jelly Roll Morton mentioned the name during our talks about the old times, when he was in Washington a

few years ago. The cafe was not an elaborate place, being just a good sized barroom with a back room adjoining on the Franklin Street side. The entrance was at the corner, and the bar was across the room from and facing Franklin Street; the little platform where the dilapidated upright piano stood was against the partition which separated the back room from the barroom. Between the platform and the door leading into the back room stood a small table and a couple of chairs, and it was there that I used to sit and listen to Tony. One night when he was playing and singing along in that inimitable style of his, Tony rambled into a real hot rag number; he made the old piano rock, and when he had finished I asked him the name of the piece. "That's one that I composed myself," he replied. "Why don't you have it published?" I asked. Tony gave a disgusted snort, and said "Shucks, if I take a piece of music to one of the music stores here, they offer me \$5.00 for it; I'd tear it up before I let them have it for that." Looking back at that moment, I can see that opportunity was knocking at my door, but I didn't hear it; I can also see that the music stores in New Orleans didn't make the most of their opportunities either. All of which prompts me to think that a few reminiscences about the places that sold sheet music in New Orleans nearly forty years ago might be a little interesting. . . .

The music department in the D. H. Holmes Company's department store was presided over by Bob Hoffman, a very pleasant and sociable man who could play the piano in first class style. He was a very good demonstrator, and thoroughly familiar with popular music of all kinds, vocal and instrumental. He used to sit at the piano in a chair rather than on a stool or bench, and he played along in a smooth and relaxed style. There was a peculiarity in his manner of playing a good deal of the time, in that he used to hit the keys with the flat under part of his fingers rather than with the tips. He was well known as a local composer and his *Dixie Queen* was a very popular number. . . .

At the Hakenjos Piano Manufacturing Company the sheet music counter was in charge of Miss Annie Brown, a very fine young lady whose attractive appearance and pleasant personality brought many customers to the store. At that time the window of the store contained a display that would interest most of the jazz historians. It was a picture in

a gilded frame about eighteen by twenty-four inches,-- an enlarged photograph of STALEBREAD CHARLEY AND HIS SPAZM BANO. Since that pioneer outfit was supposed to have started out about 1895, that picture would be a real relic today. I don't believe I ever heard them, but there used to be similar groups that showed up frequently to entertain on the streets. The floor man at Hakenjos' was Al Verges, a good piano player and composer. Al had three brothers, also musical: Leon who played violin; Louie who played drums at the Orpheum Theatre (succeeded by Paul Detroit, I believe, now in Hollywood); and Joe, a little younger, playing fine jazz piano a little later. Joe composed a number that would have made the hit parade in New Orleans had there been one in 1916,--*Don't Leave Me Daddy*. There was also at Hakenjos' a fine piano player by the name of Levy. Miss Brown asked him to play over a brand new rag for me one day, one just received, *The Watermelon Trust*. Levy carried it over to a display piano on the floor and played one of the best rags I ever bought, and believe me he slapped it off. "You must have practiced that plenty," I said to him. "Not at all," he replied, "It's the first time I ever saw it." . . .

At the Cable Company, the man I remember was Fred C. Schmitt, also a good piano player and salesman. If my memory serves me, Fred had a slight limp and wore a left shoe that was built up somewhat on the heel. Like the others, he was a composer, and put out a number called *Happy Sammy*, a rag march that was very popular about the old town. A few years later he worked for the Hart Piano Company, and sold me an upright Kimball piano that is still in the family. One day at the Cable Company a few years later, as I was entering the store, I passed R. Emmet Kennedy, whom I mentioned in last month's *Changer*, who was just leaving the store. "There's a fine man and a fine musician," I said to the young lady at the music counter. "Yes," she replied, "and a fine customer, too. He just bought \$40.00 worth of sheet music." . . .

Henry Kranage was in charge of the sheet music department at Grunewald's. Henry had an assistant who demonstrated the music, and I don't know if he was a player or not, but he had a wide knowledge of music of all kinds, vocal, instrumental, popular or classical. One day about 1908, my friend, Jack Yuille came to me and asked me if I knew of a piece of music the name of which he had written on a slip of paper. "Yes," I told him, "we used to sing that at home when I was a kid." Then I asked him why he wanted to know about it. He told me that his sister in France had written him saying that the bands in Paris were playing it and that it was the rage over there, but nobody was able to get copies of the sheet music, and she had written him to see if he could buy a copy for her. He and I went all over town trying to find the number. Most of the clerks didn't know the song at all, but Kranage remembered it, and said he would try to get a copy, although he thought it probably would be out of print. A few weeks later he notified me that he had received a copy of the old song, and Jack and I went over to Grunewald's to get it. Oh, yes, the name: *The Band Played on*, or Casey would waltz with the strawberry

NEBUI ERTQUIN, GRADUATE STUDENT AT AMERICAN UNIVERSITY, WASHINGTON, D. C., IS SUFFERING AN ACUTE ATTACK OF FINAL-EXAM BLUES AND CANNOT WRITE ANYTHING FOR US THIS MONTH. HOWEVER, WE ARE EXPECTING ANOTHER OF HIS SPLENDID ARTICLES FOR THE JULY RECORD CHANGER.

blond. Today you can't buy a song book or folio of gay 90's songs that doesn't contain that song.

The Music Shop was operated by John J. Puderer, a good friend of mine, who I'm certain opened the place because he loved music. He was a good singer of popular songs, and wrote the lyrics of some numbers in the early 1900's, the one attaining the most popularity being *My Red Carnation*, for which Laurence Pico wrote the music, he being a very good piano player. Late in 1909 or early in 1910 Puderer invited me to a little gathering to meet Pico, who had been away for some time. During the course of the evening, Pico was invited to play the piano, but he begged off, saying "I haven't played the piano lately; I have been taking up that new instrument, the saxophone." And he took his saxophone out of its case and gave us a number. Puderer's wife was a good musician, having been in charge of the music counter at the Cable Company before I became acquainted with them. John died some years ago, but I

noticed in a directory in the Library of Congress that his son was listed as a musician. He should have talent as he comes from a very musical family.

Howard Winburn was in charge of sheet music at Philip Werlein's. I never became very well acquainted with him. He played the piano, and was also a composer, one of his numbers being *The Minute Man*, a very good 6/8 march, which was published by a Northern publisher. I don't believe he was a New Orleans native. One of the incidents that I remember about Werlein's happened in a later year. As I was walking on Canal Street one day in 1917, I chanced to run into my pal, Claiborne Trainor, who grabbed me and said "Come with me, there's a new phonograph record just received at Werlein's and I want you to hear it." So we dashed into Werlein's and they played the record for us.--*The Livery Stable Blues* by the Original Dixieland Jazz Band. Here was New Orleans' own offspring come back to it on a record, and the Musical March of Time swept on.

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On the day the printer delivers the Record Changer it is mailed to West Coast collectors; two days later it is sent to the Midwest, Southern, and New England States; and on the following day it goes to the remainder of its subscribers.

In spite of the fact that the publication is always mailed on or before the first of the month, collectors in all parts of the country receive it on the 2nd or 3rd one month and as late as the 15th the next month.

For such irregularity we pass the buck to your local post office, which frequently gets behind in its work these days.

Please do not send us stamps for mailing your copy of the Record Changer by air mail or special delivery. When we do this many of our advertisers receive inquiries to their ads a week or so before they themselves receive the circular.

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- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD.

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(THOSE WITH RHYTHM BOYS, CROSBY, ETC.)
ARCADIAN SERENADERS

SAM SUE STRUT OK 40378 — DART

LDUIS ARMSTRONG

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815 FAT MA AND SKIDNY PA OK 8379 — DART

BIG FAT MA/SWEET LITTLE PA PA OK 8379 — WINT

SUNSET CAFE STOMP OK 8423 — DART

IRISH BLACK BOTTOM UK 8447 — DART

IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU OK 8447 — WINT

WILD MAN BLUES OK 8474 — MELT

WILLIE THE WEEPER OK 8482 — MELT

WEARY BLUES/THAT'S WHEN I'LL COME BACK OK 8519 — WINT

STRUTTIN' WITH SOME BARBECUE OK 8566 — DART

I CAN'T GIVE YOU ANYTHING BUT LOVE OK 8569 — WINT

HOTTER THAN THAT VO OR OK — DART

KEYHOLE BLUES/MELANCHOLY VO OR OK — DART

I SURRENDER DEAR — — — — PRIC

KING OF THE ZULUS/LONESOME BLUES ANY — — — — WINT

GUS ARNHEIM

SUZATINE VI 24235 — SIME

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I'LL BE A PIFIED (MASTER #2; NEW ONLY) VI 23009 5.00 SCHR

JIMMY BERTRAND

(ANY) VO — — — — DART

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RHAPSODY IN BLUE 3R 20058 — SIME

BLUE RHYTHM BAND

TALLAHASSEE BR 7534 — WATE

JIMMY BLYTHE

(ANY BAND OR SOLO) VO OR PARA — — — — DART

(ANY GROUP UNDER DIRECTION OF BLYTHE/VE, PARA) — — — — WOLF

CONNIE BOSWELL

I'LL NEVER SAY "NEVER AGAIN" BR ? — — — — SIME

BOSWELL SISTERS

LULLABY OF BROADWAY BR ? — — — — SIME

(ANY RECORDS) — — — — PRIC

V. BRADLEY & RHYTHMMAKERS

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BROADWAY BELL HOPS

CRADLE III CAROLINE (VELVETONE LABEL ONLY) 1304 2.00 SCHR

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WHOOPEE STOMP PARA — — — — DART

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? VI 5538 — JOGE

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STAR DUST VI 24484 — SIME

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(ANY VOLATION) VO — — — — WOLF

CASA LOMA

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GEORGIA ON MY MIND — — — — PRIC

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CHICAGO FOOTWARMERS

MY BABY/ORIENTAL MAN OK 8548 — WOLF

BROWN BOTTOM BESS/LADY LOVE OK 8613 — WOLF

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DEMS FROM WHITE'S SCANDALS BR 20102 — LIQU

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LAWD YOU MADE THE NITE TOO LONG BR 20109 — LIQU

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(ALMOST ANY RECORDING) — — — — PRIC

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COTTON PICKERS

COPEHAGEN/SWEET SIXTEEN BR ? 3.00 SCHR

COW COW DAVENPORT

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DETROITERS

STAR DUST ANY — — — — SIME

DE VALERA

TERENCE MACSWEENEY NF — — — — JOGE

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WILDMAN BLUES BR 3567 — DART

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DORSEY BROTHERS

LET'S DO IT OK 41181 — LIQU

TOMMY DORSEY

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THERE'S A SMALL HOTEL VI 25369 1.50 WATE

(CONTINUED NEXT PAGE)

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 EAST-LOUIS/OT EVERYTHING BUT YOU VI 21703 --- ROGE
 RIDE INTERLUDE/DALLAS DOINGS VI 24431 --- ROGE
 CREOLE RHAPSODY, PTS I & II VI 36049 --- ROGE
 TAKE THE A TRAIN --- PRIC
SEGER ELLIS
 MY LOVE FOR YOU/LONESOME OLD TOWN BRE 1084 --- CLAR
FREO FEIBEL
 STAR DUST CO 364 --- SIME
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 BOY MEETS HORN BR 8306 --- WATE
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TAILSPIN BLUES/NEVER HAD A REASON TO	BB 10209	CLAR		
OAKTOWN STRUTTERS CALL	OK 41526	BROO		
NEW ORLEANS BOOTLACKS				
(ANY)	—	—	—	DART
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WEARY BLUES	GC 5102	MELT		
THAT OA-DA STRAIN	CC 5106	MELT		
SOBBIN' BLUES	CC 5219	MELT		
COLEEN LEAF STRUT	OK 40327	WOLF		
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(ANY)	—	—	—	DART
RED NICHOLS				
(ANY RECORDS)	—	—	—	PRIC
O'BRYANT'S WASHBOARD BAND				
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KING OLIVER				
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STAR OUST (NEW ONLY)	—	—	—	SIME
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MA RAINEY				
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SLEEP TALKING BLUES	PARA 12760	WOLF		
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OLANGD REINHARDT				
ST. LOUIS BLUES	SW 35 2.50	MACK		
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OLINAH	HRS 1000	BROO		
(ANY)	HRS	1.50	LEVI	
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(NEW COPY ONLY)	VI 45347	JOBE		
ADRIAN SCHUBERT				
STAR OUST	BR 3191	SIME		
SIOUX CITY SIX				
FLOCK O' BLUES/I'M OLAD	BE 5569	CLAR		
BESSIE SMITH				
ON REVIVAL OA/NOAN MOURNERS	CO 14538	WOLF		
SHIPWRECK BLUES	CO 14662	WOLF		
CLARA SMITH				
SHIPWRECK BLUES	CO 14007	WOLF		
PINE TOP SMITH				
BIG BOY THEY CAN'T GO THAT	VA 1256	MELT		
STUFF SMITH				
I'RE A MUGGIN'	VO 3169	JOBE		
I DON'T WANT TO MAKE HISTORY	VO 3270	JOBE		
OLD JOE'S HITTING THE JUG	VO 3270	JOBE		
BYE, BYE BABY	VO 3300	JOBE		
HERE COMES THE MAN	VO 3314	JOBE		
MY BLUE HEAVEN	VA 8081	JOBE		
SONG FELLOWS				
(ANY ON PERFECT)	PE	—	—	SIME
(ALL RECORDS BY THIS GROUP)	PE	—	—	LIDU
SOUTH & GRAPPELLO				
CONCERTO IN D MINOR	SW 18 3.00	MACK		

	1	2	3	4
STAR OUST				
(ANY RARE OR UNUSUAL LABELS)	—	—	—	SIME
REX STEWART				
(ANY)	VO OR OK	—	—	JACO
JOE SULLIVAN				
GIMMILL BLUES/HONEYBUCKLE ROSE	UHCA 31-32	CLAR		
WILLIAM HOWARD TAFT				
2	VI 5554	JOBE		
2	VI 5556	JOBE		
2	VI 5558	JOBE		
ERSKINE TATE				
STATIC STRUT	VO 15372	MELT		
STOMP OFF, LET'S GO	VO 15372	DART		
STOMP OFF/STATIC STRUT	ANY	—	—	WINT
JACK TEAGARDEN				
JUNK MAN	BR 7652	ARMO		
9R 6973	—	—	—	ARMO
STARS FELL ON ALABAMA				
TEN BLACKBERRIES				
ST. JAMES INFIRMARY	PC 15272	BROO		
HOCIEL THOMAS				
WASHMAN BLUES	OK 8280	WOLF		
LISTEN TO MA	OK 8346	WOLF		
FRANKIE TRUMBAUER				
RIVERBOAT SHUFFLE	UHCA 29-30	BROO		
SINGIN' THE BLUES (BLACK LABEL ONLY)	OK 40772 5.00	SCHR		
OSTRICH WALK (BLACK LABEL ONLY)	OK 40822 5.00	SCHR		
TRUMBOLDOY (RED LABEL ONLY)	OK 40871 5.00	SCHR		
BALTIMORE/HUMPTY DUMPTY	OK 40926	CLAR		
MISSISSIPPI WOO/THERE'LL COME A TIME	OK 40979	CLAR		
BORNEO/MY PET	OK 41039	CLAR		
(ANY OTHER OKEH'S WITH BIX; NEW)	OK	—	—	CLAR
JOE VENUTI & ORGANS				
RAGGIN' THE SCALE	CO 2765	ARMO		
JIG SAW PUZZLE OLUES	CO 2782	ARMO		
RUNNIN' RAGGEO	OK 41361 3.00	SCHR		
APPLE OLOSSOMS	OK 41361	ARMO		
FATS WALLER				
CLAOYSE	VI 38554	SIME		
WESLEY WALLACE				
NO. 29	PARA 12958	WOLF		
WEST BROTHERS TRIO				
STAR OUST	BB 5836	SIME		
WARLOP & REINHARDT				
TEA FOR TWO	SW 13 3.00	MACK		
PAUL WHITEMAN				
CHINA BOY/DR MISS HANNAH	CO 1945	CLAR		
LOVABLE	HMV 85509 8.00	SIME		
AFTER YOU'VE GONE (NEW ONLY)	CO 2098 4.00	SIME		
LIVIN' IN THE SUNLIGHT (NEW)	CO 2171 3.50	SIME		
CONCERTO IN F	CO 7171 5.00	SCHR		
WILLOW WEEP FOR ME(33 1/3 RPM)	VI L6017 3.00	SIME		
CONCERTO IN F (6 SIDES)	CO 50139-41	SIME		
CONCERTO IN F	CO 50140 5.00	SCHR		
WHEN OAY IS DONE	—	—	—	PRIC
I'M COMING VIRGINIA	—	—	—	PRIC
CLARENCE WILLIAMS				
SANTA CLAUD BLUES	OK ?	WOLF		
CODTIE WILLIAMS				
(ANY)	VO OR OK	—	—	JACO
WDLVERINES				
HE, SHE, OR ME	VO 15784 5.00	SCHR		
HOW COME YOU OO ME	VO 15623 5.00	SCHR		
ANY ARTIST DR RECORDING GROUP				
(ANY TITLES, UHCA & HRS)	UHCA OR HRS	—	—	ROBB
BESSIE COULDN'T HELP IT	—	—	—	PRIC
CHU BERRY	—	—	—	PRIC
(IMITATING THEM SONGS)	—	—	—	PRIC
TRANSCRIPT IONS				
(ANY BING CROSBY; STAR OUST; NAME BANDS; MOVIE TRAIL'S SIME				
SOUND FILMS				
BING CROSBY; NAME BANDS)	—	—	—	SIME

I RECORD ENTIRE PROGRAMS OFF THE AIR AT REASONABLE RATES.
 ONLY REGULATION STUDIO BROADCAST CLASS BASE RECORDS USED.
 BORIS ROSE, 211 EAST 14TH STREET, NEW YORK CITY.

J.I. In Exile

by eugene williams



A complete discography of Louis Armstrong is being prepared by this writer, with the help of William Russell, George Avakian and several other collectors. We hope to make this, as nearly as possible, a complete and definitive list of all the Armstrong records from 1923 to 1943, so that at most a few minor corrections will be required. All known dates of recording, personnels, second masters and re-issues are to be included in the discography, which will probably be published in booklet form.

A number of points not previously known to most collectors have already been included in our first draft of the discography. This advance announcement is made so that any one in the possession of information which might be overlooked or unknown to us, may help us make our first edition as nearly complete as possible. Please address the writer at 126 MacDougal Street, New York City.

Bunk Johnson, living embodiment of the New Orleans tradition, is now in San Francisco, where he has appeared at jazz concerts in the Museum of Modern Art under the supervision of Bill Colburn and Rudi Blesh. He hopes to be able to form a small New Orleans band and make a living in music again. Let's hope that happens, for Bunk assuredly deserves the break and his band would be a fine earful for all of us. I've always refrained from throwing the word "great" around in connection with music or musicians; which will perhaps give my opinion more emphasis when I say that Bunk Johnson is a very great musician.

The proof of that, as well as of the lasting vitality of the New Orleans formula, is in the records of Bunk's band, made in N. O. a year ago, which Dave Stuart issued on his Jazz Man label. Again I have no hesitation in saying that such records as *Moose March* are at least equal to the greatest jazz records of the twenties.

At the same time that Bunk recorded the six band sides now available on Jazz Man records, he made three talking sides on which we can hear this historic figure tell, in his own words, a little of his story. These sides were also issued by Jazz Man, but in a limited edition which is going to be very rare. I intend to publish in this space, during the next few months, a transcript of these records. Absolute accuracy can not be guaranteed, but the transcript has been made as close as possible to Bunk's actual words. The writer, who is responsible for any faults the transcript may have, was present in Grunewald's recording booth when the records were made.

BUNK JOHNSON'S TALKING RECORDS

Side A (*Jazz Man Limited Edition No. 1*):

'Bunk, tell us: where did you learn to play cornet?'

'Where did I learn to play cornet? I learned to play cornet when I was tendin New Orleans University. I learned to play cornet under Professor Coochie Wallace's instruction. He was our teacher at New Orleans University, and also our organist in chapel. And he's the man that taught me cornet, and learned me music. And I taken lessons with him from the age of six years old until I finished New Orleans University. I come out of New Orleans University in 1894, and I was fit for orchestra.'

'I went with Adam Olivier's band, my first band-- played with them just a short while, and I had the opportunity of hearin King Polden's band, at Lincoln Park. And I got crazy to play with Polden, and Bolden played my style of music, that I liked. I liked to read, but I rather played that head music better -- more jazz to it. I liked to read, and I could read good -- good reader -- but Bolden played mighty much by ear. And made up his own tunes; but everything that he played, I could whistle, I could play. And I jumped Olivier's band and went with Rolden. That was in 1895.'

'I was crazy to play blues. Polden were playing blues of all kin's, so when I got with Polden, we helped to make more blues. Blues that we made a record of too -- *Pallet on the Floor, Make Me a Pallet on the Floor* -- that was played in 1894 by King Polden.'

'And quadrilles, I was crazy to play quadrilles. This quadrille, the first eight bars of what the bands are usin today, *Tiger Rag*, that's King Polden's first eight bars, we would play to get your partner ready for quadrille. And in later years, twas taken and turned into *Tiger Rag* by musicians that could read. Had Rolden knew music, probly Rolden would have made *Tiger Rag*; so we played the beginnin of *Tiger Rag* before we had any *Dixieland Jazz Pand*. The *Dixieland Jazz Pand* is the one that taken *Tiger Rag*, the first eight bars, and turned it into the dance number what we dancin today we call *Tiger Rag*.

'And in later years, Polden lost his mind. Frank Dusen taken Polden's band and he turned it into the *Eagle Pand*. And he played with Bolden just a few engagements before he lost his mind -- he had Willy Cornish was his first trombone player. Him and Cornish fell out, and he got with Dusen, and taken Dusen, and he lost his mind shortly after that -- and Dusen taken the band in charge. And I also played with Dusen -- *Frankie Dusen's Eagle Band* -- and we played in a good many sections; cross *Canal Street*, but most of the playin were uptown, playin for the *High Art Club*, we played for the *San Jacinto Club*, we played for the *Red Cross Club*, we played at *Josephine and Willow, Cole's Lawn*, we played at *Lincoln Park, old Johnson Park*, also the *Love and Charity Hall, Number 12 Hall*, and good many halls that we played when I were workin in bands cross *Canal Street* -- in the *Superior Pand*, and I played with Dusen and I also played with the *Algiers Pacific Brass Band*.'

*The reference is to a still unissued recording of *Pallet on the Floor* made at the *Jazz Man-J.I.* date in June 1942.

BORIS ROSE

211 E. 15TH STREET, NEW YORK CITY

THE FOLLOWING RECORDS ARE STUDIO "DOUBBINGS" AND NOT ORIGINALS. THEY ARE ALL IN NEW CONDITION AND ARE FOR SALE FOR \$1.25 EACH

For sale

<u>LOUIS ARMSTRONG</u>	
WILDMAN / GULLY LOW	OK 8474
KING OF THE ZULUS / LOWESOME	OK 8396
<u>JOHNNY OODS</u>	
WILD MAN / MELANCHOLY	POLK 9035
CLAPNET WOBBLE / SAN	BR 3574
<u>CHICAGO FLOTWARRNERS</u>	
BROWN BOTTOM BESS / LAOY LOVE	OK 8613
<u>JELLY ROLL MORTON</u>	
FAT MEAT / SWEETHEART OF MINE	VO 1019
<u>NEW ORLEANS BOOTBLACKS</u>	
FLAT FOOT / MAD DOG	CO 14337
I CAN'T SAY / MIXED SALAO	CO 14465
<u>KING OLIVER</u>	
CAMP MEETING / LONDON CAFE BLUES	CO 14003
<u>WOLVERINES</u>	
SENSATION / LAY OADY	OE 5547

WALLACE J. FRY

1117 ROSS AVENUE, WILKINSBURG, PENNSYLVANIA

FOR TRADE

<u>EARL HINES (OEM)</u>	
SOUTHLAND/SOMETIMES	GE 20021 V
<u>LOUIS ARMSTRONG</u>	
ORIENTAL STRUT/YOU'RE NEXT	OK 8299 E
REAL SWEETHEART (CHRISTIAN)	OK 8607 E
I MISS MY SWISS (SOUTHERN SERENADERS)	HA 4 N
ST. LOUIS BLUES (BESSIE SMITH)	CO 14064 N
SEE SEE BLUES (RAINEY)	PARA 12252 E
<u>MA RAINEY GEORGIA BAND</u>	
MISERY BLUES/DEAD DRUNK BLUES	PARA 12508 N
NIGHT TIME BLUES/FORE DAY	PARA 12303 N
<u>WINN'S DALLAS DAI-OIES</u>	
WILD MAN (26) AFTER YOU'VE (24)	ME 12027 N
<u>JELLY ROLL NORTON/JUG BLOWERS (OODOS)</u>	
DR. JAZZ/MEMPHIS SHAKE	VI 20415 G
<u>JOHNNY DODOS STOMPERS</u>	
STOMP/AFTER YOU'VE GONE (24)	BR 3568 V
<u>KING OLIVER</u>	
FOUR OR FIVE/GOT EVERYTHING	BR 4028 G
DEAD MAN (45)/SWEETHEART (43)	VO 1059 E
CONSTRUCTION GANG (BB & BUSIE)	OK 8163 V
<u>JELLY ROLL NORTON</u>	
THE PEARLS/BEALE STREET BLUES	VI 20948 V
<u>PINE TOP SLITH</u>	
BIG BOY/NOBODY KNOWS	VO 1256 E
<u>COW COW DAVENPORT</u>	
THAT'LL GET IT/GONNA TELL	VO 1408 N
<u>BENNIE GOODMAN</u>	
TAPPIN'/SON-IN-LAW	CO 2856 N
GOTTA RIGHT/GLAD	CO 3168 E
<u>NEW ORLEANS RHYTHM KINGS</u>	
TIN ROOF BLUES/PLENTY	GE 5105 G
<u>REO NICHOLS FIVE PENNIES</u>	
CHINATOWN/ALAMO	BR 4363 N
<u>FRANKIE TRIMBAUER</u>	
CLARINET MARMALACE/SINGIN' BLUES	OK 40772 E
<u>BROADWAY BELLHOPS</u>	
CRADLE IN CAROLINE/DIXIELAND	HA 504 N
<u>BEIOERBECKE/MOLE</u>	
THOU SWELL/I'VE GOT	PARL R2355 N
<u>WILL EZELL</u>	
HEJFER DUST/BARRELHOUSE	PARA 12753 E

WANTED

<u>LOUISIANA RHYTHM KINGS</u>	
BALLIN' THE JACK	VO 15828
<u>HARRY ROSENTHAL</u>	
SAY WHEN/WHEN LOVE	CO 2982
HUNKADOLA/ACCORDING TO	CO 3016
LET ME SING/MY HEART IS	CO 3019
<u>BENNIE GOODMAN</u>	
LOVE ME OR LEAVE ME/POOR	CO 2871
WHEN YOUR LIPS/HE'S NOT	ME 12023
FALLING IN LO E/IF YOU	ME 12079
CAN WE LIVE/WHEN YOUR LOVER	ME 12120
JERSEY BOUNCE	CO 36588
??	VO 15705
JUNK MAN/OL' PAPPY	COE 08730
<u>WILLS HERRY MAKERS</u>	
FAREWELL BLUES	VE 7121
<u>JACK PETTIS</u>	
BAG O' BLUES	OK 41410
<u>HAL KEMP</u>	
(ANY ON BRUNSWICK 3000-4000)	BR —
<u>GLENN MILLER</u>	
SOLO HOP/SPANISH TOWN	CO 35881
BLUES SERENADE/GANGGE	CO 3051
<u>BEN SELVIN</u>	ANY COLUMBIA 2000 & UP
<u>THE KNICKERBOCKERS</u>	ANY COLUMBIA 2000 & UP
<u>RADIOLITES</u>	ANY COLUMBIA 2000 & UP
<u>ROY CARROLL</u>	ANY HARMONY, ETC.
<u>FRANK AUBURN</u>	ANY HARMONY, ETC.
<u>JACK WHITNEY</u>	ANY HARMONY, ETC.
<u>JERRY FENYCK</u>	ANY HARMONY, ETC.
<u>OTCRSAY ORCHESTRA</u>	ANY HARMONY, ETC.
<u>COLUMBIA PHOTO PLAYERS</u>	ANY HARMONY, ETC.

SAM MELTZER

737 FOX STREET, BRONX, NEW YORK

WANTED

<u>CHICAGO FOOTWARMERS</u>	
BROWN BOTTOM BESS	OK 8513
<u>JOHNNY OODOS</u>	
COME ON AND STOMP STOMP	BR 3691
<u>BLYTHE'S OWLS</u>	
WEARY WAY BLUES	VO 1135
<u>KANSAS CITY FRANK</u>	
PASS THE JUG	BR 7062
<u>WYNN'S CREOLE BAND</u>	
PARKWAY STOMP	VO 1220
<u>DIXIELAND THUMPERS</u>	
WEARY WAY BLUES	PARA 12525
<u>WILL EZELL</u>	
HEJFER DUST	PARA 12203
BUCKET OF BLOOD	PARA 12773
<u>BENNY CARTER</u>	
(ANY ENGLISH VOC. OR HBN)	—
<u>COW COW DAVENPORT</u>	
TEXAS SHOUT	VO 1251
BEALE ST. DRAG	VO 02792
<u>HARRY OIAL'S BLUSICIANS</u>	
FUNNY FUMBLE	VO 1515
<u>JIMMY BLYTHE</u>	
CHICAGO STOMP	PARA 12207
JIMMIE'S BLUES	PARA 12300
I'M GOIN' HUNTING	VO ?
MECCA PLAT BLUES	VO 12370

FOR TRADE

<u>GARLAND WILSON</u>	
THE WAY I FEEL (BLUES); PIANO SOLO)	BR E C1784 N
<u>DUKE ELLINGTON</u>	
HARLEM SPEAKS	OEC M438 N
<u>JOE SULLIVAN</u>	
LITTLE ROCK GETAWAY	PARL 2006 A
<u>R. A. F. GATCE ORCHESTRA</u>	
BLUE LOU (CHISHOLM)	DEE 8262 N
<u>DON REDMAN</u>	
HOP CAN I	BR E 01989 N
<u>VICTOR D'VOROE</u>	
PAGAN FANTASY	BR E 02545 N
<u>HARLAN LATTIMORE</u>	
CHANT OF THE WEEOS	PARL 2134 N
<u>BENNY GOODMAN QUARTET</u>	
AVOLON	VI 25644 N
<u>LITTLE BROTHER</u>	
CRESCENT CITY BLUES	BB 10953 N
<u>DICKY WELLS</u>	
HANGIN' AROUND A BOGOUN	VI 26617 G
<u>GOODY & HIS GOODTIMERS</u>	
OIGA-DIGA DOD (TEA, GOODMAN, MCPARTLAND)	PE 15083 E
<u>CECIL SCOTT</u>	
SPRINGFIELD STOMP	VI 38117 E
<u>FIVE BIRMINGHAM BABIES</u>	
INOIGO BLUES	PE 14530 E
<u>CELLAR BOYS</u>	
BARREL HOUSE STOMP/WAILING BLUES	VO 1503 E
($\frac{1}{2}$ " MOON SHIP; $\frac{1}{4}$ " SLIGHT CRACK. BUT BOTH DEFECTS DONOT AFFECT PLAYING)	
(I ALSO WANT OLD RECORD CATALOGUES AND "RHYTHM ON RECORD")	

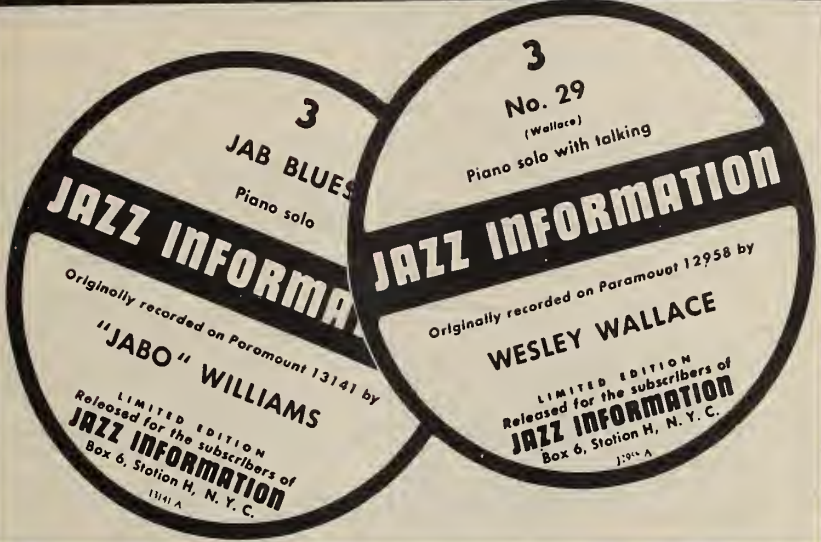
Auction

DON GUNNISON,

FRANKLINVILLE, NEW YORK

<u>REG & MIFF'S STOMPERS</u>	
MURRICADE / BOTTOM STOMP	ED 51878 E
ALABAMA STOMP / STAMPEDE	ED 51854 E
<u>THE CHICAGO LOOPERS</u>	
THREE BLIND MICE / CLORINDA	PE 14910 V
<u>THE RED HEADS</u>	
A GOOD MAN IS HARD TO FIND	PE 14882 G

Now Available



In response to public demand, Jazz Information's Limited Edition No. 3 has been repressed and made available to those who were unable to obtain copies of the first edition. The new pressings are distributed exclusively by the Commodore Music Shop, 136 East 42nd Street, New York City. Price \$1.05; packing and shipping extra.

(WHAT OTHERS THINK OF THE RECORD CHANGER)

Sold Sam -
 Please let
 me dig your
 five for a year
 Ben Woodland
 321 North Ave
 Cranford, N.J.

'The Record Changer is a wonderful publication, not only for the record lists which give it its name, but also,--even more,--for the critical articles in each issue... In order to secure a copy of each of Don Anderson's cover drawings which I admire and desire tremendously, I am willing to duplicate my subscription, so that I might not have to destroy the terrific articles by Nesuhi Ertegun on the reverse sides.' Jim Burns, Air Force Band, Gunter Field, Ala.

的注 The Record Changer.
 Changer 育學是預 The Record Changer 備完成
 活是 The Record Changer 我等之生 The Record
 Changer 故教育職務 The Record Changer.
 寫本

An Apology

It is regrettable that when a group of individuals are brought together for the purpose of exchanging their respective goods, some simple fellow will emerge from time to time who, handicapped from birth by a deficiency of intellect and frustrated throughout his life in honest dealings, finally grasps deviously for an undeserved portion of his associates' goods.

In record trading, as in any other endeavor, you are bound to run across, sooner or later, someone who will attempt to do you in. I say, however, that there are less shady characters in record collecting than in any other field of proportionate dimension.

Among the five hundred readers of the Record Changer, I believe that there are no more than four or five reprehensible characters. Theoretically, you could complete, successfully, four hundred and ninety five transactions before coming upon any irregularity whatever.

Ken Schram, of Ripon, Wisconsin, has probably made more than 495 swaps, but some time ago was obliged to send us the following letter.

'On December 5, 1942, I received a letter from a certain John Mega, who gave his address as 202 W. 40th St., New York City. He offered to trade me six or seven discs for six of mine. I accepted the trade and wrote him to that effect, also shipped the records via prepaid express. I heard nothing from him for several weeks, but even then, I was not suspicious as I have never had anything but fair dealings with record collectors all over the country. However, on December 25th, I wrote him a card asking him to advise me when I could expect shipment for his end of the deal. About a week later this card came back endorsed NO SUCH PARTY AT ADDRESS GIVEN. He had evidently accepted my records at this address and then refused all other correspondence. I lost some beautiful records.'

We have found that there is no such person as John Mega at the above address. We do know the person who signed for the records, and we think we know the person who engineered this deal. Eventually we hope to administer to this craven character a severe correction. The moral to which this sad story points is: **WHEN TRADING WITH SOMEONE YOU DON'T KNOW, SEND YOUR RECORDS C.O.D.**

An unwholesome, but less vicious, type of subnormal behavior may be drawn from a portion of the following letter received by William C. Love of Nashville, Tennessee

address, and then apparently just laughs and laughs. A letter identical with the one above was received by C. N. Mitchell and probably by others. Check your files and see if you can find a similar example of handwriting.

A mental club-foot, taking the name of "Bill Moselli" and giving as his address "366 E 61st St., New York City," writes to one of our advertisers:

2/23/43

Dear Mr. Clark,

Saw your ad in Record Changer. Can offer you the four HRS records you want, that is HRS 4, 17, 1000, 1001...all in new condition for Brunswick 4224. If this is acceptable, would appreciate a prompt response or ~~xxxxx~~ the receipt of the record~~s~~, and then I'll send you 4 records

Sincerely,
Bill Moselli

Mr. Clark sent a letter of acceptance and shipped the Brunswick 4224 mentioned above. Both letter and package were returned two weeks later marked "refused". This same "Bill Moselli" wrote to both Mr. Love and Mr. Mitchell.

It is possible that "Jack Schwartz", "John Mega", and "Bill Moselli" are different names taken by the same person. There is considerable similarity in the handwriting over each of the three names. In the following illustration of each hand, observe that the capital letters "M" are identical.

(WRITTEN BY "JACK SCHWARTZ") → *Meade Luv*

Bill Moselli

Sincerely,
John Mega

John Mega
202 West 40th St.
New York, N.Y.

Records I can offer in trade:
SMITH PARA 1266 G, KEPPARD
PARA. 12399 EXE-NEW, HILL
VO 1465 VG, ELLINGTON VO.
1077+1086, (BOTH VG), JUNGLE
KINGS PARA 12654 VG —
Again, would much rather buy
but if only a trade will
bring the records I want
I'll trade. Answer soon
J. Schwartz 179 TOMPKINS AVE
12 124, N.Y.

although in other cases they are written differently:

(WRITTEN BY "JACK SCHWARTZ") *Mail*

(WRITTEN BY "BILL MOSELLI") *Wwell*

However, it does not take a handwriting expert to detect a remarkable similarity of penmanship in the following exhibits:

(WRITTEN BY "BILL MOSELLI"):
let me know

(WRITTEN BY "JACK SCHWARTZ"):
let me know

(WRITTEN BY "BILL MOSELLI"):
Trade

(WRITTEN BY "JACK SCHWARTZ"):
Trade

This joker who calls himself "Jack Schwartz" offers to Mr. Love some records of exceptional rarity (which probably he has never even heard), gives a false

The only example we have of "John Mega"'s handwriting is that shown above, in his signature. But it is my opinion that "Mega", "Moselli", and "Schwartz" are different names for the same thing. Some superficial characteristics of this handwriting are:

1. The lower-case letters "k" and "w" are always written as they appear above in the word "know".
2. The lower-case letter "e" is frequently written as it appears in the word "Trade" but more often as it appears in the word "let".
3. The capital-letter "T" is usually written as it appears in the various exhibits.

Do not look for any of these characteristics in any letters you receive subsequently. However, if those of you who keep correspondence files will scan through your old letters for an example of handwriting similar to that on the preceding page, it is likely that the true identity of this carpet-bagger may be more firmly established.

The letters written by this clinker to Messrs. Love, Mitchell, and Clark may be excused as practical, but wierd, jokes, since no one lost any records. BUT,--Mr. Kenneth Schram has been duped of six valuable records, partly because he advertised in this publication.

THE RECORD CHANGER OFFERS A REWARD OF \$10.00 FOR INFORMATION LEADING TO A SUCCESSFUL PROSECUTION OF 'JOHN MEGA' FOR USING THE MAILS TO DEFRAUD. Those of you who may wish to raise this reward have only to send us your pledge for any amount.

Kenneth Schram has suggested that when making a trade with an unknown collector, an equal value be set on both shipments and that the records be sent C.O.D. This would obviate the possibility of the shipper's being completely trimmed by an unprincipled consignee.

I would go as far as to say that, when trading with acquaintance or stranger, all records bought, sold or traded should be sent C.O.D., by express,--the "brief of information" carrying the instruction: EXAMINATION ALLOWED.

Accordingly, if the record is broken in transit, or if the consignee is not satisfied with its condition, he may refuse the shipment and the collection may not be made.

However, if the consignee pays the C.O.D. on an EXAMINATION ALLOWED shipment and then discovers subsequently that the record has been broken or misrepresented the shipper is under no obligation to make any refund to the consignee.

If the sender ships the record by express and does not specify EXAMINATION ALLOWED on the brief of information, or if he sends the record by parcel post (insured or not) he accepts the entire responsibility of delivering the goods in its stated condition.

If a C.O.D. insured parcel post shipment is damaged in transit it is the responsibility of the shipper to make an immediate refund to the consignee and to collect the damages as best he can from the Post Office Department. Likewise with an express shipment which the consignee has not been instructed to examine before paying C.D.D.

A SATISFACTORY METHOD OF PACKING RECORDS

Obtain a corrugated paper box three to four inches deep at any record store. Crumple several newspaper sheets into the bottom of the box. On top of this, pack the record or records between two corrugated squares. Fill the remainder of the box with crumpled newspaper to make everything snug. Seal the box with plenty of tape or tie with a strong cord.

Gordon Sullivan

SPECIAL

J. O'BYRNE DeWITT

AUCTION

FIFTY-ONE WARREN STREET
ROXBURY MASS.

AUCTION CLOSURE JUNE 15TH, 1943.

SIoux CITY SIX	I'M GLAD / FLOCK O' BLUES	GE 5569 NEW
NEW ORLEANS RHYTHM KINGS	WOLVERINE BLUES/WEARY BLUES	GE 5102 FAIR
JELLY ROLL MORTON	JELLY ROLL BLUES/BIG FOOT HAM	GE 5552 VG (1/2" HAIRLINE CRACK)
RED ONION JAZZ BABIES	EARLY EVERY MORN/NOBODY KNOWS	GE 5626 Exc
PINE TOP SMITH	PINE TOP BLUES/PINE TOP'S BOSSIE WOOGIE	VG 1245 NEW
HOUND HEAD HENRY	ROOSTER CROWIN' BLUES/HOUND HEAD BLUES	VG 1209 NEW
DUKE ELLINGTON	GOIN' THE FROG / RED HOT BANO	VG 1153 VG
CLARENCE WILLIAMS'BLUE 5	EVERYBODY LOVES MY BABY/ OF ALL THE WRONGS YOU DONE TO ME	OK 8181 VG
CLARENCE WILLIAMS'BLUE 5	I'M A LITTLE BLACKBIRD MANDY, MAKE UP YOUR MIND	OK 40260 VG
FRANKIE TRUMBauer	YRAZY KAT / THREE BLIND MICE	OK 40903 Exc

CLINTON D. MIERAS

113 ABBOTT AVENUE, OCEAN GROVE, NEW JERSEY

Wanted

CASA LOMA ORCHESTRA		(BING CROSSBY, CONTINUED)	
CHINA GIRL/SAN SUE (NEW ONLY)	OK 41403	WHAT DO I CARE	BR 6515
EXACTLY LIKE YOU	OK ?	SHOKE RINGS	BR 6525
ON THE SUNNY SIDE OF THE STREET	OK ?	SOMEONE STOLE GABRIEL'S HORN	BR 6533
PUT ON YOUR OLD GRAY BONNET	PNY 34161	LEARN TO CROON	BR 6594
LOVE IS A DREAMER	PNY 41329	SHADOW WALTZ	BR 6599
SWEEPING THE CLOUDS AWAY	ODE 36046	BLUE PRELUDE	BR 6601
ROMANCE	ODE 36047	JUST AN ECHO IN THE VALLEY	BR 6454
?	ODE 36079	<u>BENNY GOODMAN</u>	
EXACTLY LIKE YOU/ON THE SUNNY SIDE	PAE 8715	AND WHEN YOUR LIPS	ME 12023
WHEN THE LITTLE RED RDSSES	PAE 8716	OVERNIGHT/LINDA	ME 12024
ALEXANDER'S RAGTIME BAND	CDNQ 9539	THAT'S A PLENTY	ME 12073
CASA LOMA STOMP	CO 2615	FALLING IN LOVE	ME 12079
HIGH SOCIETY / SING	ME 12491	99 OUT OF 100	ME 12100
CLARINET MARMALADE / IN THE SHADE	ME 12494	WHEN YOU'RE LOVER HAS GONE	ME 12120
CASA LOMA STOMP	ME 12632	I WANNA BE AROUND YOU	ME 12130
WHEN IT'S SLEEPY TIME (NEW ONLY)	BR 6190	LITTLE JOE/IT LOOKS	ME 12149
WHITE JAZZ (NEW ONLY)	BR 6611	PARDON ME, PRETTY	ME 12208
DALLAS BLUES (NEW ONLY)	BR 6886	I DON'T KNOW WHY	CO 2540
CASA LOMA STOMP	BR 7652	NOT THAT I CARE	CO 2542
CASA LOMA STOMP	HA ?	A HUNDRED YEARS FROM TODAY	CO 2853
ANY CASA LOMAS ON HARMONY, ORIOLE, PERFECT, ETC., ALSO		TAPPIN' THE BARREL	CO 2856
FOREIGN LABELS.		KEEP ON DOIN' WHAT	CO 2867
<u>MOAGY CARMICHAEL</u>		LOVE ME OR LEAVE ME	CO 2871
STAR DUST	VI 24484	JUNK MAN/OL' PAPPY	CO 2892
<u>DORSEY BROTHERS</u>		EMALINE/GEORGIA	CO 2907
LET'S DO IT / SPELL OF THE BLUES	OK 41181	?	CO 2914
<u>BLUE RIBBON BOYS</u>		I AIN'T LAZY / AS LONG	CO 2923
STAR DUST	ANY	MOON GLOW / BREAKFAST	CO 2927
<u>BING CROSSBY (NEW CONDITION ONLY)</u>		TAKE MY WORD	CO 2947
CAN'T WE BE FRIENDS	CO 2001	I'M 100% FOR YOU	CO 2988
I KISS YOUR HAND	CO 1851	BLUE MOON	CO 3003
AT YOUR COMMAND	BR 6145	MUSIC HALL RAG	CO 3011
WHERE THE BLUE OF THE NIGHT	BR 6226	CLOUDS/NIGHT WIND	CO 3015
DINAH	BR 6240	DOWN HOME RAG	CO 3033
SHINE	BR 6276	AIN'T CHA GLAD	CO 3168
LOVE ME TONIGHT	BR 6351	Basin St. Blues	CO 2415
BROTHER, CAN YOU	BR 6414	<u>IPANA TROUBADOURS</u>	
YOU'RE GETTING TO	BR 6472	ROSE OF MANDALAY/I'LL GET BY	CO 1694
YOU'RE BEAUTIFUL	BR 6477	<u>SAM LANIN</u>	
I'M PLAYING WITH FIRE	BR 6480	SUSIANNA	OK 41228
LINGER A LITTLE	BR 6491	<u>MODERNISTS</u>	
(BING CROSSBY CONTINUED NEXT COLUMN)		SOLITUDE/I'M GETTIN'	ANY

WILLIAM G. LOVE
930 BROADWAY
NASHVILLE, TENNESSEE

FOR TRADE: ELLINGTON GE 3291 N
HINES QRS 7039 N
OLIVER PARA 12088 E
WILLIAMS OK 40321 G
WADE VD 1236 N
DIXIE RHYTHM KINGS BR 7115 N
WYNN OK 8350 N
SCHOEBEL BR 4652 N
ODDS BR 3567 E
AUSTIN PARA 12283 N

WANTED: BLYTHE PARA 12346, 12428
ALTIER VO 15740
ARMSTRONG RRF 500490, 500492
FRANCO ME 12009
HINES QRS 7037
JUNGLE KINDS PARA 12654
KEPPARD PARA 12399
LEWIS PARA 12896, 13064
JELLY ROLL VI 23402, 23429
OLIVER PARA 20292
PIERCE PARA 12616, 12619
RUCKER PARA 13075
TRIXIE SMITH PARA 12262
WYNN VO 1220, 1252
ODDS PARA 12494

I WILL TRADE FOR OR BUY ANY OF MY WANTS.
STATE CONDITION.

Advertising Rates

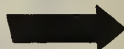
RECORDS WANTED..... 5¢ EACH, OR 25 FOR \$1.00.
RECORDS FOR SALE, TRADE OR AUCTION.....10¢ EACH, OR 25 FOR \$2.00.
RECORDS FOR SALE OR TRADE, VALUED
AT \$1.00 OR LESS..... 5¢ EACH.

FULL PAGE ADS (72 LINES HIGH,
100 SPACES WIDE).....\$9.00.
HALF PAGE ADS.....5.00.
SPECIAL AUCTIONS, SALES, WANT LISTS,
AND COMBINATION WANT AND DISPOSITION
LISTS.....10¢ PER LINE.

Subscription Rate \$1.00 per year

The Record Changer
FAIRFAX, VA

Use blank to advertise records in the Changer
Cut on dotted line



FOR DISPOSITION

1 2 3 4 5 6

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 3.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "BALL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION; CLOSING DATE FOR BIDS, JUNE 15, 1943; "T-A" FOR TRADE OR AUCTION; "T-CH" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "NEW" E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

ALABAMA REO PEPPERS
RIVERBOAT SHUFFLE CA 8204 N T-A --- MACK

FLETCHER ALLEN
SWINGING IN PARIS SW 29 N GAL --- MELT

HENRY ALLEN
SWING OUT VI 38080 N T-A --- MACK

ALLEK-HAWKINS
SHADOW ON THE SWANEE/SWINGIN' OR 2739 F+T-A .60 LEVI

ALL STAR ORCHESTRA
ADD A LITTLE WIGGLE/ON BABY VI 21423 N T-A --- MACK

LOUIS ARISTONG
SWEET HEARTS ON PARADE CO 2698 V T-A --- VAHB
ROCKIN' CHAIR/SWEETHEARTS ON PAR CO 2568 Y+T-A --- LEVI
AFTER YOU'VE COME/SMILING CD 2727 E+AUC 1.00 B,CL

LONESOME ROAD/SONG OF THE ISLANDS VO 3026 F T-A --- LEVI
LAWD, YOU MADE THE NIGHT TOO LONG VO 3181 N T-TRA --- MELT
TWO DEUCE/SQUEEZE ME OK 8641 N T-A --- STAI

AIN'T MISGAVIN'/BLACK AND BLUE OK 8714 G T-A --- LEVI
EXACTLY LIKE YOU/INDIAN CRADLE SO OK 41423 E T-A --- VANE
I'M A BING DONG DADDY/IN THE MARK OK 41442 V T-A --- WINT
IF I COULD BE WITH YOU/CONFESSIN OK 41445 E T-A --- VAHB
SLEEPY TIME/LELL BE GLAD OK 41504 G+T-S --- WINT

LIL ARMSTRONG
GTH ST./MY SECRET OE --- T-TRA --- RAAB

GUS ARNHEIM
LITTLE THINGS/WHEN THERE EYES VI 22580 V AUC .75 B,CL
LITTLE THINGS (BING CROSBY) VI 22580 E T-TRA --- HURN
THANKS TO YOU/ONE MORE TIME VI 22700 G+AUC .50 B,CL

MILORED BAILEY
ROCKIN' CHAIR/GEORGIA BB 6445 N T-TRA --- RAAB

CONHT BASIE
H & J/DIGGIN' FOR DEX OK 6365 E T-TRA --- RAAB
BROADWAY/JITTERS OK 6095 E T-TRA --- RAAB

BUNNY BERIGAN
OIXIELAND SHUFFLE/LET'S DO IT BR 7858 V AUC .50 B,CL
JAZZ ME BLUES/THERE'LL BE SOME VI 26244 N T-S --- BURD
JAZZ ME BLUES/THERE'LL BE SOME VI 26244 V T-A --- VAHB
THE PRISONER'S SONG/I CAN'T GET VI 36208 N T-S 1.75 CLAR

BIG TOWN JAZZERS
BLUER THAN YOU VAN DYKE 71701 V T-TRA --- SCHR

SIDNEY BECHET
(FEATURING REO ALLEN, HIGDY) VI 27386 N T-A --- ROBB

BECHET-WILLIE SMITH
(MANY ON VARSITY) VARS N T-A --- SIME

BIX OIEORBECKE
JAZZ ME BLUES/AT THE JAZZ BAND BA OK 3042 N T-S 1.75 CLAR
RHYTHM KING BR 3242 N T-TRA --- MELT
LONELY MELODY/MISSISSIPPI MUD VI 21214 V T-S 1.25 CLAR
COQUETTE/DOLLY DIMPLES VI 21301 N T-S 1.50 CLAR
LOUISIANA VI 21430 E T-S 1.50 CLAR
SWEET SUE/FOR NO REASON AT ALL CO 35667 N T-S 1.50 CLAR
MELANCHOLY BABY (12") CD 50068 E T-S 4.00 CLAR
OL' MAN RIVER OK 41C88 V T-TRA --- SCHR

BUNNY BERIGAN
I CAN'T GET STARTED (12") VI 36208 N T-A --- JACO
BOBBY BRAG

3, G, AND 9/E CAN BELL THAT PARA 13004 N T-TRA --- WOLF
BIX TRAM & LANC
WRINGIN' & TWISTIN' PAR R2532 N T-TRA --- SCHR

RUBE BLOOM
SOLLICQUV/SPRING FEVER HA 164 V AUC .50 B,CL
BLUE RHYTHM BANO

DANCING DOGS/BROWN SUGAR CO 3044 N T-A --- MACK
MOALIN' (REV. CHICK WEBB) BR 6156 G AUC .50 B,CL
TALLAHASSEE/ONCE TO EVERY BR 7534 N T-A --- MACK

3LYTHE'S BLUE BOYS
JIMMIE BLUES/FAT MEAT PARA 12304 G+TRA --- WOLF
BROWN SKIN MAMA/ORIENTAL MAN CH 40023 G+AUC 1.50 B,CL
PLEASURE MAD/ENDURANCE STOMP CH 40025 E T-S --- BURD

CAB CALLOWAY
A BEE GEZINOT VO --- E T-TRA --- RAAB
CASA LOMA

MIGHTY RIVER/SOMEBOODY ETC BR 6402 G AUC .50 B,CL
INFATUATION/LOVE ME BR 6791 F+AUC .30 B,CL
MANYAC'S BALL/BLACK JAZZ BR E AUC 1.00 B,CL

CELESTIN'S ORIGINAL TUXEDO JAZZ
TA TA DADDY/SWEETHEART T.K.O. CO 14396 G AUC .50 B,CL

CHARLESTON CHASERS
FAREWELL BLUES/MY GAL SAL CO 1539 V T-S --- HURN
AIN'T MISGAVIN'/MOALIN' LOW CO 1891 E T-S 1.25 CLAR
RED HAIR & FRECKLES/LOVABLE & SW CO 1925 E T-A --- VAHB
CHICASAW SYNCOPATORS

CHICKASAW STOMP/A. RAG CO 14301 E AUC --- STAI

CHISHOLM JAZZ FIVE
ARCHER ST. DRAG OEE 6867 N T-TRA --- MELT

CHOCOLATE OANOLIES
SIX OR SEVEN TIMES OK 8728 E AUC --- STAI
BLUE INTERLUDE DE 18255 V T-TRA --- RAAB
GOT ANOTHER SWEETIE CO 36009 N T-TRA --- RAAB

LILLIE OELY CHRISTIAN
LAST NIGHT/YOU'RE A OK 8607 N AUC --- STAI

COBB and his CORN EATERS
TRANSATLANTIC STOMP/BARRELL HOUSE VI 38023 G AUC 1.00 B,CL
JUNIE C. COBB

ONCE OR TWICE VO 1449 N T-A --- MACK

RUSS COLUMBO
(MANY ON VICTOR) VI N T-A --- SIME

EODIE CONOON
HOME COOKIN' BR 6743 N T-TRA --- MELT
TENNESSEE TWILIGHT (#2 MASTER) CO 36000 N T-TRA --- RAAB
COOKIE'S GINGERSNAPS
MIDDIN' AROUND OK 8390 E+TRA --- RIDD

COTTON PICKERS
PRINCE OF WALLS/JIM TOWN BLUES BR 2766 E T-A --- MACK
ST. LOUIS BLUES/RAILROAD BLUES CA 9048 F T-A --- VANB

BING CROSBY
WHERE THE DLUVE OF THE NIGHT MEETS BR 6226 V T-A --- LEVI
GODD HITE SWEETHEART/TOO LATE BR 6203 V T-A --- LEVI
SHADOW WALTZ/TEMPTATION ME 13136 E T-TRA --- HURN
(LARRY ON BRUNTS, VI, CD, CONQ) --- T-TRA --- SIME

PUTNEY DANORIOE
IT'S THE GYPSY IN ME/WHEN A LADY VO 3315 N T-S --- WINT

DIXIE DAISIES
BUGLE CALL RAG RO 3562 E T-TRA --- OART
BUGLE CALL RAG CA DR RO G T-TRA --- SIME

COW COW OAVENPORT
CHIMIN' THE BLUES/STATE VO 1253 N T-TRA --- WOLF

OIXIE FOUR
KENTUCKY STOMP PARA 12661 N T-TRA --- MELT

OIXIELAND JUG OLOWERS
FLORIDA BLUES/LOUISVILLE STOMP VI 20403 E AUC 1.00 B,CL
OIXIE STOMPERS

HI-BIDDLE-DIDDLE HA 179 V T-TRA --- JOBE
SHAG IT/AIN'T SHE SWEET HA 353 V T-A --- HURN

JOHNNY DODOS
BUCKTOWN STOMP BB 8549 N T-TRA --- MELT
WEARY CITY BB 10239 N T-TRA --- MELT
BUCKTOWN STOMP VI 38004 N T-TRA --- RIDD

DORSEY BROTHERS
FIGGETY/BLUE ROOM BR 6722 N T-TRA --- RAAB

JOHNNY OUNN
OUNN'S CORNET BLUES CO 124 V T-TRA --- OART
OUKE ELLINGTON

RAISIN' THE RENT BRE 02076 N T-TRA --- MELT
STACK O' LEE BLUES HA 6014 V T-TRA --- MELT

(CONTINUED NEXT PAGE)

FOR DISPOSITION

1 2 3 4 5 6

(CONTINUED FROM PRECEDING COLUMN)

LOVE IN SWINGTIME	BR	9200	E TRA	—	JOBE
RING DEM BELLS	VI	22528	V T-S	—	HURN
GOIN' IN THE VOOM VOOM/FLAMING YOUTH	VI	38035	E T-A	—	LEVI
SATURDAY NITE FUNCTION/HIGH LIFE	VI	38036	V T-A	—	LEVI
BRUNSWICK ALBUM	—	—	N T-S	3.68	DENO
WILL EZELL					
HOT SPOT STUFF/FREAKISH	PARA	12914	E TRA	—	WOLF
FIVE BIRMINGHAM BABIES					
HARD HEARTED HANNAH	PE	14311	N T-S	—	HURN
FIVE HOT CHOCOLATES					
ALABAMA SHUFFLE	VAN DYKE	71775	V TRA	—	SCHR
BUD FREEMAN					
I GOT RHYTHM/BEAT TO THE BEATS	COMB	502	N T-S	—	BURD
LEM FOWLER					
PIG FOOT SHUFFLE	CO	14095	V TRA	—	JOBE
SALTY ONE	CO	14111	F TRA	—	JOBE
JEAN GOLDKETTE					
DYNAM/AFTER I SAY I'M SORRY	VI	19947	E T-S	.50	HURN
ICOLIZING/HUSH A BYE	VI	20270	E T-S	.50	HURN
I'M LOOKING OVER A FOUR LEAF CLOVER	VI	20466	N T-S	.75	HURN
MERRY OLDSMOBILE (VERY RARE)	VI	SPEC.	N TRA	—	SCHR
KAI GONELLA					
CONFESSION/BUGLE CALL RAG	PA	F509	N T-A	—	MACK
BENNY GOODMAN					
E. WATERS ACC: 100 YEARS FROM TODAY	CO	2853	G AUC	—	STEE
TAPPIN' THE BARREL/MOTHER'S SON-NO	CO	2856	N AUC	—	STEE
TAPPIN' THE BARREL/YOUR MOTHER'S G	CO	2856	N T-A	—	MACK
BREAKFAST BALL/MOONGLOW	CO	2927	E AUC	—	STEE
HIT WIT SERENADE/BUGLE CALL RAG	CO	2958	E AUC	—	STEE
TEXAS TEA PARTY					
TEXAS TEA PARTY	CO	3167	E TRA	—	MELT
TEXAS TEA PARTY	CO	3167	N TFA	—	SIME
CLARINET A LA KING	DK	3544	V-SAL	.65	CHAM
BUGLE CALL RAG/DIXIELAND OAH	BR	7644	E AUC	—	STEE
99 OUT OF 100/MINE YESTERDAY	ME	12100	V AUC	—	STEE
LITTLE JOE/LOOKS LIKE LOVE	ME	12149	G AUC	—	STEE
SOLITUDE/SENTIMENTAL (MODERNISTS)	ME	13159	G AUC	—	STEE
RESTLESS/HEAVENLY THING	VI	25021	E T-S	—	HURN
GOODY GOODY/IT'S BEEN SO LONG	VI	25245	G AUC	—	STEE
GOODY GOODY/IT'S BEEN SO LONG	VI	25245	V T-S	—	HURN
STOMPIN' AT THE SAVOY/BREAKIN' IN	VI	25247	G AUC	—	STEE
STAR DUST	VI	25320	G AUC	—	STEE
REMEMBER/WALK JENNIE WALK	VI	25329	G AUC	—	STEE
FOOLISH THINGS/SENTIMENTAL MOOD	VI	25351	N AUC	—	STEE
PICK YOURSELF UP/DOWN SOUTH CAMP	VI	25387	G AUC	—	STEE
RIFFIN'/ALEXANDER'S RAGTIME BAND	VI	25445	E AUC	—	STEE
BOB WHITE/WHINIE MOOCHER W.D.	VI	25683	G AUC	—	STEE
VIENI, VIENI/HANDFUL OF KEYS	VI	25705	N AUC	—	STEE
MAMA THAT MOON/YOU TOOK THE WORDS	VI	25720	V AUC	—	STEE
O' CLOCK JUMP/DON'T BE THAT WAY	VI	25792	G AUC	—	STEE
ONE O'CLOCK JUMP	VI	25792	N T-S	1.00	CHAM
OOH BOOM/ALWAYS & ALWAYS	VI	25808	G AUC	—	STEE
PLEASE BE KING/TI-PI-TIN	VI	25814	V AUC	—	STEE
THAT FEELING/LULLABY IN RHYTHM	VI	25827	E AUC	—	STEE
BIG JOHN/FLAT FOOT FLOODIE	VI	25871	E AUC	—	STEE
WRAPPIN' IT UP/MELANCHOLY BABY	VI	25880	G AUC	—	STEE
DATE WITH DREAM/COULD YOU PASS	VI	26000	E AUC	—	STEE
BLUE ROOM/MAKE BELIEVE	VI	26088	G AUC	—	STEE
I NEVER KNEW/SWEET SUE	VI	26089	G AUC	—	STEE
'S WONDERFUL/MUST HAVE THAT MAN	VI	26090	V AUC	—	STEE
BLUES/BLUE LUE (ALL STARS)	VI	26144	G AUC	—	STEE
BASIN ST./BEALE ST.(CHARL. CHAS.)	OK	4117	F-AUC	—	STEE
SONNY GREER					
BEGGARS' BLUES/SATURDAY NIGHT	VO	3012	G AUC	.50	B. CL
BOBBY HACKETT					
AFTER I SAY I'M SORRY	OK	5620	N T-S	.75	DEND
LIONEL HAMPTON					
MOOD THAT I'M IN/AFFAIR	VI	25527	E T-S	1.45	DEND
BUZZIN' AROUND WITH THE BEE	VI	25575	N T-S	1.00	DEND
EVERYBODY LOVES MY BABY	VI	25682	E T-S	.95	DEND
SWEETHEARTS OIL PARADE	VI	26209	E T-A	1.50	DEND
SINGIN' THE BLUES/DYNAM	VI	26557	N T-S	.75	DEND
FLYING HOME/SAVE IT	VI	26595	N T-S	1.50	DEND
TILL TON SPECIAL/SHADES	VI	26604	N T-S	.95	DEND
HOUSE OF MORGAN/WITHOUT YOU	VI	26751	N T-S	1.00	DEND
HANDY ORCHESTRA					
FAREWELL BLUES/GULF COAST BLUES	DK	4800	N T-A	—	MACK

1 2 3 4 5 6

CLENN HARDMAN

JAZZ ME BLUES/GRAND BLUES	CO	35263	N T-S	.95	DEND
CHINA BOY/SUNNY SIDE OF THE STREET	CO	35341	N T-S	.95	DEND
CLIFFORD HAYES					
BLUE GUITAR STOP	VI	20355	G TRA	—	JOBE
COLEMAN HAWKINS					
NETCHA'S DREAM/CHICAGO	DE	661	N TRA	—	RAAB
MEDITATION/HARLEM TO ME	DE	742	N T-S	.95	DEND
IT SENDS ME					
SUNNY SIDE OF THE STREET (2 COP.)	PARL	1825	N TRA	—	MELT
STAR DUST (2 COPIES) HWV 0420 & HWV	PARL	4496	V TRA	—	MELT
I WANT TO GO BACK TO HARLEM	DEE	6502	N TRA	—	MELT
BODY AND SOUL	BB	10523	N TRA	—	MELT
DAY IS DONE/BOUNCING WITH BEAN	BB	10693	N T-S	1.50	DEND
ERSKINE HAWKINS					
SWANEE RIVER/DEAR OLD SOUTH-LAND	VO	3567	N T-S	1.50	DEND
FLETCHER HENDERSON					
HOUSE OF DAVID/I NEVER KNEW	UHGA	57	N TRA	—	MELT
HOTTEST MAN (HITW)	CO	209	N T-S	—	DART
TIDAL WAVE/DOWN SOUTH CAMP UPPTING	DE	213	N T-S	.65	DEND
BIG JOHN'S SPECIAL/HAPPY AS THE DE	DE	214	N T-S	.75	DEND
MILBBERG JOYS/12TH ST. RAG	M.W.	1003	N T-S	1.00	DEND
TIGER RAG/YOU RASCAL YOU	M.W.	1003	N T-S	1.00	DEND
GYPSY BLUES/SWEET LADY	BL. SW.	2025	G T-S	—	WINT
SENSATION/FIDGETY FEET					
SENSATION/FIDGETY FEET	VO	2710	G AUC	—	HASS
SENSATION/FIDGETY FEET	VO	2710	H AUC	—	STAI
STEALIN' APPLES/GRAND TERRACE	VO	3213	E T-S	1.25	CLAR
WHAT'S-GA-CALL-EM BLUES/BLAZIN'	VO	3223	N T-S	1.00	DEND
CLARINET MARSHALADE/MUSTARD	BR	3406	E T-A	1.50	DEND
BACK IN YOUR OWN BACK YARD	VO	3511	N T-S	1.00	DEND
FIDGETY FEET/SENSATION	BR	3521	V TRA	—	ROBB
SENSATION	BR	3521	N TRA	—	SIME
TREES/WHAT'S YOUR STORY(CHU BERRY)	VO	3760	N T-S	1.00	DEND
SING YOU SINNERS	VO	4125	V T-S	.65	DEND
KOTEN STOMP/DON'T LET RHYTHM	VO	4180	N T-S	1.00	DEND
SUGARFOOT STOMP	VARS	8052	N T-S	1.00	DEND
SOMEBODY STOLE MY GAL	VARS	8053	N T-S	1.00	DEND
VARIETY SHUFFLE/ST. LOUIS STOMP	BB	10246	N T-S	1.00	DEND
POTOMAC RIVER BLUES/OLD BLACK JOE	VO	14740	N T-S	—	BURD
ST. LOUIS SHUFFLE/VARIETY STOMP	VI	20944	G AUC	—	HASS
SWEET MUSIC/MALINDA'S WEDDIN' DAY	VI	22775	N T-S	1.00	DEND
BILLY HICKS					
FADE OUT/JOE THE BOMBER	VARI	601	E T-S	.65	DEND
J.C. HIGGINBOTHAM					
BASIN ST./BLUES FOR TOMMY	BN	7	N T-S	3.00	CLAR
ALEX HILL					
AIN'T IT NICE/FUNCTIONIZIN'	VO	2826	N T-S	1.65	DEND
FUNCTIONIZIN'/AIN'T IT NA	VO	2826	V AUC	—	HASS
TEDDY HILL					
MY MARIE/WHERE IS THE SUN	BB	6898	E T-S	.95	DEND
HARLEM TWISTER/BIG BOY BLUE	BB	6908	N T-S	1.50	DEND
CHINA BOY/THAT USED TO BE	BB	6941	N T-S	1.00	DEND
WHEN LOUE KNOCKS/ROBIN SINGS	—	—	—	—	—
EARL HINES					
RHYTHM LULLABY	DE	389	V T-S	.50	DEND
SWINGIN' DOWN/ONE OF MY DREAMS	VO	3392	V T-S	.75	DEND
ROSETTA/CAVERNISM	BR	6541	E T-S	1.35	DEND
WE FOUND ROMANCE/JUST TO BE	BR	6960	V T-A	—	VANB
BEAU-KOO JACK/GOOD YOU	BB	7768	N T-S	1.00	DEND
GLAD RAG DOLL/ROSETTA (PS)	BB	10555	N T-S	1.00	DEND
CHICAGO RHYTHM	VI	38042	G TRA	—	RAAB
CHICAGO THYRM/BOBBY LOVES	VI	38042	E T-S	1.50	DEND
LES HITE					
WAITIN' FOR YOU/THE LICK	VARS	8396	N T-S	.95	DEND
ART HODES					
GEORGIA CAKEWALK/LIBERTY 12TH DRAG	DE	18437	N T-S	2.00	CLAR
GET HAPPY/INDIANA	DE	18430	N T-S	2.00	CLAR
JOHNNY NODGES					
FOOLIN' MYSELF/YOULL NEVER	VARI	576	V T-S	1.35	DEND
MY DAY/SILVER MOON	VO	3048	N T-S	.95	DEND
I LET A SONG GO OUT OF MY HEART	VO	4046	N T-S	1.40	DEND
JEEP'S BLUES/RENEZOUS	VO	4115	N T-S	.95	DEND
PYRAMD/LOST IN MEDITATION	VO	4242	N T-S	1.50	DEND
BLUES SERENADE/JITTERBUG LULLABY	VO	4309	N T-S	1.40	DEND
KRUM ELDOV/OLD LOVE	VO	4351	N T-S	1.35	DEND
JEEP IS JUMPIN'/PRELUDE TO KISS	VO	4386	N T-S	1.25	DEND

(CONTINUED NEXT PAGE)

1 2 3 4 5 6

1 2 3 4 5 6

(CONTINUED FROM PRECEDING PAGE)

I'M IN ANOTHER WORLD/DANCING VO 4622 N T-6 .90 DEND
 MISS DREAMBOAT/DOOJ! WOOLJ VO 4849 N T-6 1.45 DEND
 KITCHEN NEIGHBORS-OAY VO 4917 N T-6 1.40 DEND
 HOME TOWN BLUES/DANCE OF GOON VO 4941 N T-6 1.50 DEND
 RENT PARTY BLUES/RABBIT'S JUMP VO 5100 E T-6 1.35 DEND
 DOOD GAL BLUES VO 5170 E TRA — RAAB
 TRULY WONDERFUL/HEART JUMPED VO 5330 N T-6 1.25 DEND
 SIKHRI HOLLOW BLUES/TIRED SOCKS VO 5533 N T-6 1.50 DEND
 MOON ROMANCE/YOUR LOVE HAS FADED VO 5940 N T-6 1.35 DEND

BILLY HOLIOAY
 YESTERDAYS/RIGHT TO SING THE BLUES CMS 527 N T-6 1.50 DEND
 BACK IN YOUR OWN BACK YARD VO 4029 N T-6 .95 DEND
 SAME OLD STORY/PRACTICE DK 5806 N T-6 .75 DEND
 JIM/LOVE ME OR LEAVE ME DK 6369 N T-6 .75 DEND
 HOTSY TOSY GANG

STAR DUST BR 4587 N TRA — SIME
 SPIKE HUGHES
 PASTORAL DE 3606 N TRA — MELT

BWO JACOBSON & JUNGLE KINGS
 DPUS No. 1/CLARINET MARMALADE JAZZ 102 N TRA — ROBB
 JIMMY JOHNSON

FEELIN' BLUE/RIFTS DK 8770 N TRA — WOLF
 LIL JOHNSON
 NEVER LEFT HAND ETC./YOU'LL VO 1299 V AUC — B.DL

LONNIE JOHNSON
 SWING OUT RHYTHM (GUITAR SOLO) DE 7427 N T-6 1.45 DEND
 HARLEM TWIST/MOVE OVER DK 8638 G TRA — DART
 BLUES IN G/DOWN IN A LLEY(SOLOS) DK 8575 F T-6 .65 DEND

PETE JOHNSON
 G.C. ON MY MIND/BLUES DE 3384 N T-6 — ROBB
 BLUES ON D.B./K.C. ON MY MIND DE 3384 N T-6 .75 DEND

BASEMENT BOOGIE/DEATH RAY DE 3830 N T-6 .90 DEND
 CHERRY RED/BABY, LOOK AT YOU VO 4997 N T-6 1.75 DEND
 LOVIN' MAMA BLUES/CAFE RAG DK 5186 N T-6 1.75 DEND

PETE'S MIXTURE/JUST FOR YOU DE 5882 N T-6 1.00 DEND
 MAGGIE JONES

UNDERTAKER'S BLUES/NORTHBOUND BL VO 14092 N T-6 — BURD
 JONES & COLLINS

DAMP WEATHER/TIPEASY BLUES BB 10952 N T-6 1.50 CLAR
 JONES-SMITH, Inc.
 BOOGIE WOOLIE/LADY BE GOOD VO 3459 E T-6 2.00 DEND

TAFT JOROAN
 NIGHT WIND ME 13352 N TRA — DART
 DEVIL IN THE MOON ME 13365 N TRA — DART

HAL KEMP
 PEG LEG STOMP/BLUE RHYTHM CO 671 V AUC .75 B.Cd
 THERE'S A SMALL HOTEL BR 2634 E TRA — RAAB

KENTUCKY GRASSHOPPERS
 MAKIN' FRIENDS/(FRID RICH, REV.) BA 6360 E T-6 — BURD
 EDDIE LANG

CHURCH ST. SOBAIN' BLUES PARL 1495 E T-6 — MELT
 LANIN'S RED HEADS
 FLAG THAT TRAIN CO 376 V TRA — DART

MEADE LUX LEWIS
 YANCEY SPECIAL/CELESTE BLUES DE 810 E T-6 1.00 DEND
 HONKY TONK TRAIN/WHISTLIN' BLUES DE 881075 E T-6 1.50 DEND

HONKY TONK TRAIN BLUES DE 881101 N T-6 1.35 DEND
 HONKY TONK TRAIN BLUES S10 65101 N T-6 1.75 DEND

TEO LEWIS
 MEMPHIS BLUES CO 1050 D TRA — JOBE
 DARKTOWN STRUTTER'S BALL CO 1084 V TRA — JOBE

LEWISADA BLUES CO 1916 V TRA — DART
 DALLAS BLUES CO 2527 E T-6 — DART

LITTLE BROTHER
 FARISS ST. JIVE BB 10177 N TRA — RAAB
 LOUISIANA FIVE

APOLLOIC BLUES CO 2768 V TRA — DART
 LOUISIANA RHYTHM KINGS
 LADY BE GOOD BR 4706 C TRA — SIME

LAZY DADDY BR 4923 E T-6 — DART
 LOUISIANA SUGAR BABES

THOU SWELL/PERSIAN RUE VI 21436 E T-6 1.50 CLAR
 'SIPPI/WILLOW TRE VI 21348 N T-6 — BURD
 JIMMY LUNCEFORO

BB 5713 N T-6 1.25 CLAR
 JAZZNOCRACY/WHITE HEAT — N T-6 .50-1 DEND
 (ANY VOCALION OR DECCA)

WINGY MANNONE

LOVE & KISSES/LITTLE LOCK VO 2989 N T-6 .50 DEND
 I GOT A NOTE (TEAGARDEN) VO 3071 N T-6 1.50 DEND
 UP THE COUNTRY/SHAKE THAT THING DE 7366 N T-6 1.50 DEND
 SHE'S CRYIN' FOR ME/JUST ONE GIRL CO 35685 N T-6 1.00 DEND

PAUL MARES

MAPLE LEAF RAG/REINCARNATION CO 35866 N T-6 1.00 DEND
 LAND OF DREAMS/NAGASAKI CO 35880 N T-6 1.00 DEND

JOE MARSALA

WOO WOO/JIM JAM STOMP VO 4116 N T-6 1.45 DEND
 JAMES MELTON
 MARCHETA/ROSES OF PICARDY CO 1760 N T-6 — DEND

MEZZ MEZZROW

COMIN' ON WITH THE COME ON BB 10085 N T-6 .75 DEND
 NOBODY NONE OF MY JELLY-ROLL BB 10090 V T-6 .75 DEND
 APOLOGIES/SENDIN' THE VIPERS BB 10250 N T-6 .95 DEND

MCKENZIE-COONON

(BOTH COLUMBIAS) CO — N T-6 1.25 DEND
 MCKINNEY'S COTTON PICKERS
 ONE HOUR (BUFF LABEL) BB 5905 N TRA — JOBE

TALK TO ME VI 22640 V T-6 .95 DEND
 WHEREVER THERE'S A WILL VI 22736 N T-6 1.75 DEND
 COME A LITTLE CLOSER/TO WHOM VI 23035 N T-6 1.35 DEND

NOBODY'S SWEETHEART/CRYIN' VI 38000 C T-6 1.00 DEND
 TIGHT LIKE THAT VI 38013 F TRA — JOBE
 I FOUND A NEW BABY/SAVE IT VI 38061 V T-6 1.50 DEND

I'LL MAKE FUN FOR YOU VI 38142 V T-6 1.35 DEND
 MISS HANNAH VI 38102 E TRA — DART

MCMICHEN MELODY MEN

WABASH BLUES CO 15340 V TRA — JOBE
 GLENN MILLER
 SOLO HOP CO 3058 N TRA — DART

MILLS BLUE RHYTHM GANO

(SEVEN COLUMBIAS) CO — T-6 .65 DEND
 MILLS BROTHERS
 OLD FASHIONED LOVE DE 166 N T-6 — HURN
 SOLITUDE/LONDON RHYTHM DE 1082 V T-6 — HURN

MIFF MOLE

AFTER YOU'VE GONE/SHIMME-SHA-WABUNCA 23 N T-6 2.00 DEVO
 SHIMME-SHA-WAGGLE CO 35993 N TRA — RAAB
 ORIGINAL DIXIELAND CO 36010 N T-6 1.00 DEND

TOOTS MONOELLO

HERE'S YOUR CHANCE/BURNIN' STICKS ROY 1817 N T-6 1.50 CLAR
 MODERNISTS
 SOLITUDE/GETTING SENTIMENTAL ME 13159 N T-6 — MACK

JELLY ROLL MORTON

BIG LIP BLUES/GOOD OLD N.Y. GENERAL 1704 N T-6 1.00 DEND
 DET THE BUCKET/WHY GENERAL 1706 N T-6 1.00 DEND
 SHAKE IT/IF YOU KNEW GENERAL 1710 N T-6 1.00 DEND

MAMA'S GOT A BABY/SOUTHERN GENERAL 1707 N T-6 1.00 DEND
 SWINGIN' THE ELKS/DIRTY GENERAL 1711 N T-6 1.00 DEND
 ORIGINAL RAGS/MAMIE'S BLUES GENERAL 4001 N T-6 1.50 DEND

NAKED DANCE/MICHIGAN WATER GENERAL 4002 N T-6 1.50 DEND
 BUDDY BOLDEN'S BLUES/THE CRAVE GEN'L 4003 N T-6 1.50 DEND
 WININ' BOY BLUES/MR. JOE GENERAL 4004 N T-6 1.50 DEND

KING PORTER STOMP/DON'T LEAVE ME DENL 4005 N T-6 1.50 DEND
 THE PEARLS GE 5323 E TRA — SCHR
 THE PEARLS GE 5323 G TRA — RIDD

JELLY ROLL BL/BIG FOOT (CR. 10 GROOVES) DE 5552 F AUC — B.CL
 GEORGIA SWING/MOURNFUL SERENADE BB 8515 N TRA — ROBB
 GEORGIA SWING/MOURNFUL SERENADE BB 8515 N T-6 1.75 CLAR

TURTLE TWIST/SMILIN' THE BLUES BB 10194 N T-6 .95 DEND
 THE CHANT/BLACK BOTTOM STOMP BB 10253 N T-6 1.75 CLAR
 FAT FRANCES/PEP BB 10257 N T-6 1.00 DEND

DIDN'T HE RAMBLE/WININ' BOY BB 10429 N T-6 1.00 DEND
 CLIMAX RAG/WET END BLUES BB 10442 N T-6 1.65 DEND
 FREAKISH/SEATTLE HUNCH VI 27565 N TRA — ROBB

CURTIS MOSSBY & OIXIELANO

BLUE BLOWERS
 LOUISIANA BO BO CO 40001 D TRA — DART
 BENNIE MOTEN
 MOTER STOMP BB 6204 N TRA — RAAB

SUGAR/DEAR HEART VI 20855 V TRA — HORE
 MOUND CITY BLUE BLOWERS
 SAR/RED HOT BR 2602 G TRA — JOBE

(BOTH BLUEBIRDS) BB — N T-6 1.35 DEND
 PHIL NAPOLEON
 CLARINET MARMALADE VI 20647 G TRA — JOBE

← FOR DISPOSITION

1 2 3 4 5 6

NEW ORLEANS LUCKY SEVEN
 ROYAL GARDEN BLUES DK 6544 V TRA — SCHR
 ROYAL GARDEN BLUES DK 6544 E-TRA — RIDO
NEW ORLEANS OWLS
 ECCENTRIC CO 943 V TRA — JOBE
NEW ORLEANS RHYTHM KINGS
 ECCENTRIC (B MASTER) GE 5009 V TRA — MELT
 WOLVERINE BLUES GE 5102 V-TRA — RIDO
 SHE'S CRYIN' FOR ME BB 10956 E TRA — RAAB
FRANKIE NEWTON
 EASY LIVING/WHERE OR WHEN VARI 616 E T-S 1.35 DEND
 PARALLEL FIFTHS/VAMP VO 5410 N T-S 1.25 DEND
 WHO/BLUES BB 10956 E TRA — RAAB
RED NICHOLS
 FIVE PEUNIES/JAPANESE BR 3855 E TRA — HURN
 MARGIE/PANAMA BR 3961 E TRA — HURN
 I NEVER KNEW WHO'S SORRY NOW BR 4243 E TRA — HURN
 SMILES/NOBODY KNOWS BR 4790 V TRA — HURN
 CHINA BOY/PEG O' MY HEART BR 4877 E TRA — HURN
 YOU RASCAL YOU/CRAZY SONG BR 6133 TRA — HURN
 HARLEM TWIST VI 21560 G TRA — JOBE
JIMMY NOONE
 MONDAY GATE UHCA 41-42 V TRA — BROO
 IT'S TIGHT LIKE THAT VO 1298 E TRA — BROO
 DN REVIVAL OAY VO 1506 E TRA — BROO
REO NORVO
 UNDECIDED BR 8288 N T-S 1.00 DEND
 DLO FASHIONED LOVE/I SURRENDER DEAR CO 35688 N T-S .75 DEND
 BLUES IN E FLAT/BUGHOUSE CO 36153 N T-A — VAND
 BLUES IN E FLAT/BUGHOUSE CO 36158 N T-S 1.00 DEND
KING OLIVER
 JACKASS BLUES VO 1015 G TRA — JOBE
 PA-PA-DE-DA BR 6053 N TRA — SIME
 NEW ORLEANS STOMP(3L CHIP) CG 13003 V TRA — JOBE
 FREAKISH LIGHT BLUES/I'VE GOT THAT! VI 38521 F T-A — BURD
ORIGINAL MEMPHIS FIVE
 MY HONEY'S LOVIN' ARMS CO 2577 E TRA — DART
 JAZZ ME BLUES CO 2588 N T-A — DART
 IVY/AUNT HAGAR'S BLUES PATEH 020900 V TRA — SCHR
 WEARY BLUES CO 1264 E TRA — DART
CHARLIE PIERCE
 BULL FROG BLUES/CHINA BOY UHCA 112 N T-S 1.50 DEND
 JAZZ ME BLUES/SISTER KATE UHCA 71&72 N T-S .95 DEND
BEN PCLLACK
 IF I COULD BE WITH YOU DR 1998 V TRA — SIME
 HERE ODES CO 2905 E-T-S 1.00 CHAN
 ROLLIN' DOWN THE RIVER PE 15328 V TRA — SIME
 HE'S THE LAST WORD(B.G.) VI 20425 E T-S — HURN
MEL POWELL
 BLUE SKIES/WHEN DID YOU LEAVE CMS 543 N T-S 1.00 DEND
 WORLD IS WAITING FOR SUNRISE COMM 544 N TRA — MELT
 BOTH ON CONNORRE COMM N TRA — SIME
LOUIS PRIMA
 BREAKIN' THE ICE/I STILL WANT U BR 7320 G T-S .50 DEND
 PUT ON AN OLD PAIR OF SHOES BR 7419 N TRA — DART
 SWING ME WITH RHYTHM BR 7431 N TRA — DART
 CROSSPATCH/SWING ME A LULLAY BR 7580 E T-S .85 DEND
QUINTET, HOT CLUB OF FRANCE
 CHASING SHADOWS/I'VE HAD MY MON. ROY 1798 N T-S 1.50 CLAR
MA RAINEY
 SEE SEE RICOER BLUES JI 9 N TRA — BROO
 JEALOUS HEARTED/SEE SEE RICOER PARA 12252 W-T-A — LEVI
CLARK RANDALL
 HERE COME YOUR PAPPY/DRIFTING TIDE BR 7436 E AUC .50 B-CL
 HERE COMES YOUR PAPPY BR 7436 N TRA — DART
 JITTERBUG BR 7466 N TRA — DART
JESS STACY
 WHAT'S NEW/MELANCHOLY MOOD VARS 8064 N T-S .75 DEND
 BREEZE VARS 8121 N T-S 1.50 DEND
SLATZ RANDALL
 I'D DO ANYTHING ETC./BLAME IT ON BR 4562 E AUC .75 B-CL
ODON ROEMAN
 CHANT OF THE WOOD BB 10765 N TRA — RAAB
WILLARD ROBISON
 DEEP RIVER BLUES VI 21651 V TRA — JOBE
LUIS RUSSELL
 LOUISIANA SWING DK 8913 E AUC — STAI

1 2 3 4 5 6

PEE WEE RUSSELL
 DINAH/BABY WON'T YOU PLEASE COME HRS 1000 N T-S 6.50 CLAR
 HORN OF PLENTY BLUES HRS 1001 N TRA — BROO
COON SANDERS
 THAT'S MY BABY VI 19745 G TRA — RAAB
SAVY BEARCATS
 BEARCAT STOMP/HOW COULD I BE BL. VI 20307 E AUC .75 B-CL
 STAMPEDE/HOT NOTES VI 20460 N T-A — MACK
SHARKEY BONAHO
 WASH IT CLEAN VO 341C N TRA — DART
 SWING LIKE A RUSTY GATE VO 3470 N TRA — DART
SIDIX CITY SIX
 I'M CLAD/FLOCK 'BLUES BRE 02207 N TRA — MELT
BESSIE SMITH
 MOONSHINE BLUES/BOWEAVIL BLUES CO 14018 N T-S — BURD
 DIRTY DO GOODER'S BLUES CO 14476 G TRA — JOBE
 BESSIE SMITH RECORDS(COLUMBIA) AT AUCTION BY JOHN STEINER
 MINIMUM BID \$25
 A4001 G 14018 F 14042 F 14079 F 14137 F
 13000 G 14020 G 14051 F 14098 P 14105 V
 13001 F 14031 F 14055 F 14109 F 14157 F
 14005 F 14032 F 14060 G 14129 F 14324 F
 14010 G 14037 F 14075 F 14133 P 14577 E
MAMIE SMITH
 MY SWEET MAN AJPX 17068 E TRA — SCHR
PINE TOP SMITH
 BOOGIE WOOGIE UHCA 113 N TRA — BROO
 JUMP STEADY BLUES/I'M SORRY NOW RR 8000 N T-S .79 DEND
 BOOGIE WOOGIE/PINETOP'S BLUES BR 80008 N T-S .79 DEND
STUFF SMITH
 MY BLUE HEAVEN/MY THOUGHTS VA 8081 N T-S 1.25 CLAR
TRIXIE SMITH
 CHOO-CHOO BLUES PARA 12245 E TRA — SCHR
MUGGY SPANIER
 THE SNAKE CHARMER/I'M IN MY BLODY DE 1498 N T-S 1.50 CLAR
 YES INDEED/TEA FOR TWO DE 3659 N T-S 1.50 CLAR
 THE MARK HOP/BURNIN' THE CANDLE DE 3699 N T-S 1.50 CLAR
 BESIDE AN OPEN FIRE PLACE JE 5846 V T-S 3.00 CLAR
 SONEWAY SWEETHEART/THAT DA GA BB 10334 N T-S 1.50 CLAR
 RIVERBOAT SHUFFLE BB 10332 N T-S .85 CHAI
 DINAH/BLACK AND BLUE BB 10682 N T-S 2.00 CLAR
 DINAH BB 10682 E TRA — SCHR
 BLACK & BLUE/DINAH BB 10682 N TRA — RAAB
 (ALL BLUEBIRDS) BB — E-N T-S 1-2 DEND
REX STEWART
 TEA AND TRUMPETS VAR 618 G TRA — MELT
 SUGAR HILL SHIM-SHAM VAR 654 E TRA — MELT
 STINGAREE/BABY, AIN'T U STAFFIED VO 2800 V T-S 2.00 DEND
 REXATIDUS/LAZY MAN'S SHUFFLE VO 3810 E T-S 1.50 DEND
 SUGAR HILL/LOVE IN MY HEART VO 3044 N T-S 1.50 DEND
 FAT STUFF GERENADE/I'LL BACK VO 5448 N T-S 1.50 DEND
 WITHOUT A SONG/SUNDAY GAL BB 10946 N TRA — RAAB
 SOME SATURDAY/SUBLE SLOUGH BB 11258 N T-S .75 DEND
JOE SULLIVAN
 LITTLE ROCK GETAWAY/JUST ST. DC 600 E TRA — ROBB
ART TATUM
 MOONLOON/EMALINE DE 155 N T-S 1.00 DEND
 LOVE ME/COCKTAILS FOR TWO DE 156 N T-S 1.00 DEND
 STAROUST/BEAUTIFUL LOVE DE 306 N T-S 1.00 DEND
 WOMAN: LOVES A MAN/NOBODY DE 741 N T-S 1.00 DEND
 LIZA/ANYTHING FOR YOU DE 1373 N T-S 1.00 DEND
 CHLO-E/SHEIK OF ARABY DE 2052 N T-S 1.00 DEND
JACK TEAGARDEN
 (MANY ON VARSITY) VARS N T-A — SIME
THE TRAVELLERS
 AM I BLUE DK 41259 G TRA — JOBE
FRANKIE TRUMBauer
 I LIKE THAT PAR 8714 N TRA — SCHR
 CRAZY QUILT BR 6146 N TRA — SIME
 CLARINET MARMALADE DK 40772 V TRA — SCHR
 RIVERBOAT SHUFFLE DK 40822 G TRA — SCHR
 TRUMBOLLOGY DK 40871 V TRA — SCHR
 SENTIMENTAL SADB DK 41128 E TRA — SCHR
 SILVERY STOMP DK 41269 V TRA — SCHR
 BABY WON'T YOU PLEASE DEON 41286 N TRA — SCHR
 (FIVE DIFFERENT RECORDS) VARS — N T-S 1.50 CLAR
 (MANY ON VARSITY) VARS N T-A — SIME

1 2 3 4 5 6

JOE VENUTI & groups
STRAINING THE BLUES Co 914 G TRA — JOBE
DOIN' THINGS/WILD CAT BB 10280 V AUC .50 B,CL

DON VOORHEES
SOLILQUY/BLUE HEAVEN Co 1129 V+AUC .75 B,CL
FATS WALLEK

ALLIGATOR CRAWL (SOLO) BB 1009B N TRA — RAAB
CRAZY 'BOUT MY DASY Co 14553 G TRA — JOBE
WARING'S PENNSYLVANIANS

STACK O'LEE BLUES/FARWELL BLUES Vi 2150B N T-A — MACK
WASHBOARD RHYTHM KINGS

HAPPY RETURNS OF THE DAY BB 8228 N TRA — RAAB
WASHINGTONIANS

MOVE OVER CA 9025 E TRA — SCHR
HOTTEHIT CA 9036 N TRA — SCHR

ETHEL WATERS
DOWN HOME BLUES (L.A.M.C.R.) Co 14093 V TRA — OART
BOME OF THESE DAYS Co 14264 V TRA — OART

CHICK WEBB
HEEDIE JEEBIE/I'M LEFT ETC BR 6998 E+AUC .50 B,CL
PAUL WHITMAN

THAT'S MY WEAKNESS NOW Co 1444 V TRA — SCHR
FELIX THE CAT Co 1478 N T-S 3,50 CLAR
OUT OF TOWN GAL Co 1505 N TRA — SCHR
HOW ABOUT ME Co 1723 N TRA — SCHR
SIOE BY SIOE Vi 20527 E TRA — JOBE
MAGNOLIA/LOVE AND KISSES Vi 20679 N T-A — MACK
I'M COMING VIRGINIA (SING-DIX) Vi 20751 V T-S — HURN
MARY/CHANGES(BIX-DING) Vi 21103 E T-S — HURN
FROM MONDAY ON (SING-DIX) Vi 21274 E T-S — HURN
THERE AIN'T (BIX-DING) Vi 21464 N T-S — HURN
FROM MONDAY ON/SUGAR Vi 25367 N TRA — RAAB
ANNOUNCER'S BLUES Vi 25304 G AUC .50 B,CL
WASHBOARD BLUES Vi 35677 V TRA — SCHR

PAUL WHITEMAN'S RHYTHM BOYS
WA DA DA/THAT'S GRANDIA Co 1455 E T-A — LEVI
MISSISSIPPI MUD/AIN'T SHE SWEET Vi 20783 V AUC .50 B,CL

WHOPEE MAKERS
DOWN SOUTH FEELIN' (B. JAMES) DR 344 G AUC .25 STEI
ST. LOUIS BLUES/TIGER RAG BA 0839 F AUC .35 STEI
MY BLUE HEAVEN (TED WHITE) DR 1034 F AUC .25 STEI
OUT OF THE DAWN (TED WHITE) DR 1307 F AUC .25 STEI
WALKIN' WITH SUSIE (TED WHITE) DR 1601 G AUC .25 STEI
ST. LOUIS BLUES(DIXIE JAZZ BAND) JE 5707 G AUC .35 STEI
JAZZ HOLIDAY(DIXIE JAZZ BAND) JE 5335 E AUC .25 STEI
MAKIN' FRIENDS (KINGGRASS) BA 6360 F SAL .25 STEI
MOANIN' LOW(WILLS M.M.) CH BA 6472 G AUC .25 STEI
CRAZY RHYTHM (DIXIE DAISIES) CA 8297 F AUC .25 STEI
WHOPEE STOMP(LUMBERJACKS) CA 9030 V AUC .35 STEI
WHOPEE STOMP CA 9030 Ft-T-A .65 STEI
BLUE LITTLE YOU (LUMBERJACKS) CA 9041 E AUC .35 STEI
IF I HAD YOU " " CA 9057 G AUC .25 STEI
HONEY (BROADWAY BROADCASTERS) CA 9130 G AUC .25 STEI
SOME SWEET DAY (CAROLINERS) CA 9131 F AUC .25 STEI
WOULD YOU BE HAPPY(LUMBERJACKS) CA 9147 G AUC .25 STEI
12TH ST./IT'S SO GOOD (WHOPEE) PE 15217 F AUC .35 STEI
NOBODY'S SWEETHEART (MISS J.B.) PE 15273 G AUC .25 STEI
EAST ST. LOUIS TOODLE-OO PE 14962 E TRA — SCHR

CLARENCE WILLIAMS
TERRIBLE BLUES HRS 31 V TRA — 3ROD
WAY DOWN HOME VO 2778 E TRA — JOBE
LOG CABIN BLUES OK 6572 G TRA — JOBE
WALK THAT BROAD/THE KEYBOARD EXPRESSO 14348 N T-S — BURD

ODDIE WILLIAMS
BOYS FROM HARLEM VO 4574 N TRA — MELT

MARY LOU WILLIAMS
M.L.WILLIAMS'BLUES TEA FOR TWO VA 8193 N T-S 1,50 CLAR
ZONKY/SCRATCHIN' THE GRAVEL VA 8190 N T-S 1,50 CLAR

HESS WILLIAMS
VARIETY STOMP/PHANTOM BLUES BR 3532 N T-A — MACK
MIDGE WILLIAMS

IN ANY LANGUAGE VO 4177 E+TRA — RAAB
TEDDY WILSON

WHERE THE LAZY/RIGHT OR WRONG BR 7797 N T-A — VANB
IF I HAD YOU BR 7960 E T-S — HURI

Reply No. 2 to Eugene Williams

by William C. Love

One point of Eugene Williams' *Conscientious Objection* (February Record Changer) has now been clarified. When I read that he was more than willing to match either of his ears against both of mine, I was puzzled as to just what type of match he made reference. I am happy now to report the the solution. Mr. Williams doubtless made reference either to the size of his ear or to its advantageous location. I will refer here to the illustration in the May Record Changer. This illustration effectively shows that he has an excellent listening appurtenance. For proof of this statement I will suggest reference to any good textbook on sound mechanics. As my own ear is not imposing and does not project outward at a very favorable angle, it appears that, judging purely on the basis of capacity to receive sound waves, Mr. Williams might have a more effective ear than either or both of my ears.

Having made the above concession I feel it only fair to point out that by resorting to the device of cupping my hands behind my ears or by turning my head sidewise to the speaker I can probably trap and utilize about as much sound as Mr. Williams can.

I had hoped that the D'Bryant-Dodds matter was closed for the present. But since Mr. Williams, in his characteristic friendly and restrained manner, has intimated that my discussion in the April Record Changer constituted a face-saving counter-attack, I am forced to deny the charge and state that my remarks about the Keppard disc were made solely for the purpose of setting the records straight as to the clarinet player on that disc. In view of the Keppard disc being one of my favorite Dodds items, I felt a certain amount of obligation to clear up a misunderstanding.

Mr. Williams and I have clearly reached an impasse and I see little material in his latest article to warrant further controversy. However, I do wish, in the light of his statements re. the D'Bryant-Dodds matter, to make a few pertinent observations as follows:

In the December 22, 1939, issue of *Jazz Information*, Mr. Williams in his *Collector's Items* column quoted Steve Smith, pioneer hot record collector and Hot Record Society impresario, as saying the Keppard disc features Dodds and that this fact was verified by Muggsy Spanier.

Subsequently I wrote Mr. Williams that I firmly believed the clarinet to be Dodds and that other experts including Charlie Mitchell heartily shared my opinion.

Mr. Williams, unable to recognize Dodds himself, ignored a solid bloc of expert opinion and relied instead on the memory of a drummer who himself was not sure of either the clarinet or the trombone, perhaps not even of himself. Thus on the flimsiest sort of pretext he caused to be printed on the label of an important reissue information which was obviously in doubt and which was more than likely wrong considering available expert opinion. Moreover, although he did, as he says, leave a loophole in his collector's column, he failed to mention that Steve Smith, Muggsy Spanier, myself, Charlie Mitchell and others believed the clarinet to be Dodds. This in spite of making an implied request for further evidence. I state that the evidence was there but he failed to use it.

(Ed. note: This is the last installment in a series of articles concerning a certain academic question. Next month Rev. J. O. Willowbeigh will begin a discussion on how many angels can stand on the point of a needle.)

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THE RECORD

Music

Changer



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20¢

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New Orleans Recollections

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Of a Few Things
That Went With
1905 New Orleans Jazz

by R. J. Caraw

When I arrived in New Orleans in 1904, conditions in many ways linked the town to the past. Improvements were under way, but the city was still getting along with sanitary arrangements that seem strange to think of nowadays. On the possibility that some of these things might interest the Record Changer's readers, I will recall a few of them.

As most people know, New Orleans is very flat. Hills are unknown there, and my landlady, who had lived in New Orleans all her life, used to remark that the only hill she had ever seen was the mound, a few feet high, on which Lee's monument stood at Lee Circle, about a block above the boarding house. Because of the flatness of the town, the natural drainage was almost nonexistent, and while there was a sort of a drainage system (canals, etc.), it was entirely inadequate when a hard rain fell,—and hard rains do fall in New Orleans. After any heavy shower the water would stand in many of the streets for a considerable length of time. Many times I have seen the water extending from sidewalk to sidewalk in Royal Street, less than a block from Canal Street. Pedestrians would be unable to cross the street dry-shod, and at such times the street gamins, newsboys and bootblack, would get crates and boxes from grocery stores, and, with the aid of boards, make little bridges across the street; folks using these makeshift conveniences were supposed to pay a few cents for the privilege. Incidentally, because of the levee and the fact that the Mississippi River was often higher than the town, the drainage was away from the river, and it seemed strange to see the water in the gutters moving from the river rather than toward it.

With such conditions existing in the business section, it can be imagined that they were like in some of the residential sections. In many of the outlying areas, possibly in most, the gutters were heavy wooden trough-like affairs made of planks; the flow of water in most of these gutters was practically nil; after a heavy rain the water would merely stand and combine with the dust and silt washed into the gutter from the street, and form a thick ooze; any water standing there would gradually become covered with a

slimy greenish scum. At the street corners in these sections pedestrians crossed the gutters by means of little wooden crosswalks two or three feet wide placed across them. It must have been a large part of a motorman's training to learn how to stop his car so that the rear step of the car would be exactly at the little crosswalk. They seldom missed, but on rare occasions I have seen them obliged to back the car a couple of feet in order that some lady could alight without getting her shoes muddied. Shortly after I went to New Orleans, several of us at the boarding house were invited to a party a considerable distance downtown. It was a dark night and a heavy shower had just fallen, and when we came to our stop the motorman missed the small bridge by a few feet. All of the others knew the conditions, but I was perfectly "green"; I stepped off the car and straight ahead in the dark, and immediately found myself with one foot in the wooden gutter, up to my ankle in choice black mud. I don't know if the wooden gutters and crosswalks are still in New Orleans, but I know that they were in use in 1915. During September of 1915, New Orleans had one of the heaviest tropical hurricanes in the city's history, with a wind velocity at time reaching 110 miles an hour. On that September day I was excused from work, but loitered around downtown to see the excitement, of which there was plenty. Late in the afternoon I decided to go home, and offered to escort to her home a young lady who lived out my way, whom I found marooned in a downtown store. We started out, trying to pick the streets with the highest ground, of which there were practically none. So before long we were wading, with the water getting deeper all the time, since we lived back of town, and the water was blowing in from Lake Pontchartrain. We were doing all right, however, until we started to cross a street a few blocks back. I stepped out a little ahead where the small plank bridge should have been, but it had floated off; I caught my heel on the edge of the gutter, tripped and fell forward, oak-

ing myself nicely to above the waist. I have a pretty good recollection of the wooden gutters.

In 1904 the modern water purification plant had not yet been completed, and until that important improvement was finished (in 1907 I believe) most of the dwellings depended on cisterns for their water supply. Each dwelling had its own cistern, the single story cottages having single story cisterns, and the two story houses having two story cisterns. These cisterns were large cylindrical wooden affairs, like high casks, with a squat conical cover; they were always above ground, and the two story ones stood one above the other, the upper one being even with the second floor of the house. The water was piped to the bath room and to the kitchen directly from the cistern. I don't recall any source of water in those early days other than the river and the cisterns, and I presume that the cistern water would have been pretty good, except that the cisterns were not protected against dirt from the roofs and were not mosquito-proof (until later). Mosquitoes bred in the cisterns, as well as in the stagnant gutter water, by the billions. In the spring of 1905 we were moving into the uptown half of the double cottage at the uptown woods corner of Laurel and Bellcaette Streets*, 5243 Laurel Street as I recall. (Laurel Street has two 5200 blocks). A friend of mine was helping to get the furniture unpacked and in order, and with the exertion and the warm weather we got pretty hot and thirsty, and when we opened a barrel of crockery and glassware we grabbed a couple of glasses and stepped out to the cistern to get a drink. We drew a couple of glasses of water, and my friend was about to drink when I said "Maybe you'd better step inside where it's light to see if it's all right". So we went into the kitchen and upon holding our tumblers up to the light found them literally swarming with wigglers. We drew several glasses, but the wigglers persisted, and I lost my shirt; I have a hazy recollection that my friend finally took a drink after straining the water through a handkerchief. While we lived there we had to filter the water and boil it.

The mosquitoes were ever present during the summer evenings in those years, no matter where one might go. Out in the parks and the public squares they were always waiting for their prey; those were the Anopheles, the mosquitoes that cause malaria. In the houses the little dark ones, almost invisible, were lurking behind and under the furniture, waiting for the tired or unwary to take a seat; those were the Stogomyia

Fasciatae, which spread yellow fever. These latter were particularly irritating little pests; they could scarcely be seen and didn't seem to buzz around much until they were about to bite or had bitten; when one heard their soprano b-z-z-z, it was usually too late. Like many inconveniences they had to endure in those days, the good folks of New Orleans did very little about the mosquitoes. They accepted them as one does the weather,—something to talk about but that's about all. Some burned a little emudge or used a little citronella, but little more; however, at night everyone had to sleep under a mosquito bar,—a bobinet bar hung from a tester over the bed. These bars over the beds were an absolute necessity in the warm weather; sleep would have been an impossibility without them. However, great care had to be used to be sure that no mosquitoes were inside the bar when one turned out the light and retired. The best way I found was to have the bed placed near the light, so that I could get under the bar with the light lit, inspect the inside thoroughly, killing any mosquitoes that I found there, and then lie still a few minutes; as soon as I felt sure that no mosquitoes were inside the bar, I would reach out carefully and turn out the light. The natives did not screen the windows or doors in

their dwellings, and when I asked why they didn't, the reply was "Screens? Oh, no. Screens would keep out the air."

When the last yellow fever broke out in New Orleans in 1905, it helped the town to get rid of some old evils and to make some improvements that would have been difficult otherwise. Since it was established that the mosquitoes spread yellow fever, war was declared on the mosquito. Gutters were cleaned and drained, along with other places holding stagnant water; where draining was impossible, the breeding places were treated with oil so the wigglers couldn't survive. Cisterns were screened so that mosquitoes couldn't get in to deposit their eggs. It wasn't long before a difference could be noted. A friend remarked one day, in a "believe it or not" manner that he had sat for a while at Lee Circle the night before, without being bit by a single mosquito.

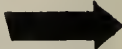
It was about 1907, I believe that the water purification system was completed, and the death sentence was given the cisterns. The citizens, or rather the property owners, were ordered to connect up with the city water system, and the order was a positive one. I remember the heated arguments and debates that arose as to the merits of city water and cistern water,—every-

one had his or her very decided opinion on the matter. Many "Letters to the Editor" were written to the local newspapers, and published with considerable regularity, on both sides of the question. As the change was made, however, the opposition gradually diminished, perhaps because when the cisterns were torn down a few dead rats were found in them. The supporters of the old style of collecting rain water had still less to say when dead cats and dogs were discovered in some of the old cisterns. But the final quietus was put upon the cistern defenders when a dead negro was discovered in one: It is pretty hard to argue with a water-logged defunct Ethiopian. Still I remember one unreconstructed rebel on the subject, who had a small shop on the woods side of Elk Place; as long as I can remember, he kept a little display in his shop window consisting of a couple of half gallon jars, one containing cistern water, pure and sparkling, and the other holding city purified water,—cloudy, murky, and foreboding.

* Due to the fact that the streets of New Orleans follow the curve of the river, the terms east, west, north, and south are seldom used. Instead, directions are given in terms of 'River', 'woods', 'uptown', and 'downtown'

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by eugene williams

J.I. In Exile

'Louis, he's worryin' me
to carry my horn and to
learn him how to play,'
says Bunk.

Last month this column included a transcript of Bunk Johnson's own words on the first side of the talking records issued (in a limited edition) by Dave Stuart's JAZZ MAN record company. The contents of the other two sides are included below. The writer, who is responsible for the copying, can not vouch for the spelling of any proper names not familiar to him. I hope they are as accurate as possible. Incidentally, the coupling of the third talking side is a recording of the hymn Yes Lord, I'm Crippled, made by the band at the same time as *Raise March, Panama, etc.*

BUNK JOHNSON'S TALKING RECORDS

SIDE B
JAZZ MAN LIMITED EDITION

'Say, Bunk -- give us a list of the trumpet players who learned from you, or got ideas from you.'

'A list of trumpet players? All our good trumpet players. Well, beginning with trumpet players, when I were playin in the uptown section, Frank Dusen's Band, is where Louis used to follow me. Louis was about the age of... Louis WAS eleven years old, and when he seed a parade, Louis tramp the street all day long right with me. When the band stopped playin, he's worryin me to carry my horn, and wanted me to learn him how to play. And Louis done that, done that for a long while. Then I seen that he were really interested in learnin, I told him that I would, I'd learn him, but he'd have to do like I would tell him. So he told me, Bunk I sure will do like you tell me. He say, all I want to do is to learn, and I told him, I say, well all right now, you want to learn how to read music?'

'He said, No I want to learn how to play Pallet on the Floor, Salty Dog, Didn't he Ramble, and -- Ball the Jack, and a good many more numbers; and I used to set down round Dago Tony's, I was workin at a little honky tonk, Franklin and -- at Franklin and Perdido; piano, drum and cornet; when I'd knock off playin at Masonic Hall well I'd go over to Dago Tony's and play. Louis was in short pants, he couldn't go in, but he would steal in there in the early part of the night, sleep behind the

piano till I would come on. Then after he'd git in there well then I would show him and show him till he begin understandin me real good; it was a short while before Louis could play the blues.

'After he learn to play the blues I learn him how to play Ball the Jack. I learn him how to play Ball the Jack, I learn him to play Didn't He Ramble. Then I learn him to play Didn't He Ramble and then music become easy to him -- by head, by ear. And Louis could play anything that he could whistle. And then a short while after that, well Louis would get arrested for goin in the Basin swimmin, so when he went to Jones Home Louis could play. He didn't learn at Jones Home, he learned with Bunk; and he'll tell you.

'And the next trumpet player was Buddy Petit. Buddy was workin at the glass factory, I were livin on Marigny between Robertson and Villere where Buddy used to take lessons with me. Couldn't hold a horn, I showed him how to hold it, and he really went good, and to execute on it. And Chris Kelly's another one. Me and Chris were workin at Empire Rice Mill. We'd knock off at the rice mill, we'd go down Toulouse and Burgundy to my mother's. He'd take lessons there with me. I learned Chris.

'Then 1914 I were teachin a band at Mandeville Louisiana -- Tommy Ladrrier, I taught Tommy. First piece I learned Tommy Ladrrier to play was Big Chief Rattle Axe, and then Tommy turned out to be real good. And Louis Dumaine, he was in the uptown section, I taught Louis. Also Joe Nichols, called him Wooden Joe. I taught...

BUNK JOHNSON'S TALKING RECORDS

SIDE C
JAZZ MAN LIMITED EDITION

'Say, by the way, Bunk, you didn't tell us about King Oliver yet.'

'That's right, about King Oliver, you sure is right, I

didn't mention that. Well Joe I didn't teach Joe, I didn't start Joe. Joe started with old man Kinchin. Old man Kinchin started a band, and after old man Kinchin died George McCullen taken the band. And Joe could play very little. Joe could play very little on cornet. And then we begin goin, me and Brundy, Walter Brundy, begin goin to Second and Magazine where Joe was workin, and I used to teach Joe there -- I used to help Joe. Joe used to follow me in the street also -- all parades -- big a man as Joe was, Joe was second line like the rest, like Louis, and follow me and follow me. And we used to go to Second and Magazine and I was teachin him. Joe would buy music that he was unable to play; I'd make Brundy talk to Joe Oliver while I steal the music, and I'd bring it to the Superior Band and play.

'And Joe asked me that in his last letter I received from Joe, well that's about thirteen years ago. I have that letter yet -- that letter's in Cleveland, Miss Mary has that, she clared that she would take a copy of it and send it to me. And I'm a few years older than Joe. But Joe didn't really git well on cornet until he crossed Canal street. Joe begin playin in the district in Manuel's place, he played in the Superior Band in my place on engagements -- played dance halls in my place. When I quit Mr. Pete Lala's caberet, well Joe taken that job with Sidney Bechet. And Joe begin gettin really good then. And he was workin in the district every night and playin with Manuel Perez in the Onward Brass Band. And Joe always did like my style of playin, and mentioned in his letter how I played blues, and how low and how wicked. And he was crazy to learn the blues. Joe really could play the blues in a short while. And Joe became good till he went North.

'And also Kid Punch, Kid Punch was another one, Punch used to follow me too. All of them was crazy behind old man Bunk's playin. I had a outstanding style of playin from every man in town. Played my style, just my thoughts, used my ideas about it. Course I would listen at other cornet players play -- I take their ideas and put it with mine, made me have greater ideas, and I found out that I was bout toppin all of them. Everybody liked my style of playin and still can play now, and I'm mighty proud that I'm able to say that the men that I taught made good; Joe went North and made good -- Louis went North and made good -- Tommy Ladrrier went North and made good -- he played with Louis. And the old man is still hittin that horn. I really can play yet myself. And I think that the records I made's gon' come out real fine.'

WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.
FOR ADDRESS, SEE PAGE 2.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD.

ALBERT AMMONS-PEPE JO 1 2 3 4
CUTTING THE BOODIE/BARREL HOUSE BOODIE VI 27504 CLAR
BOODIE WOOKIE MAN/WALKIN' THE BOODIE VI 27505 CLAR
SIXTH AVENUE EXPRESS/PINE CREEK VI 27506 CLAR
(ANY SOLD-ART) SA --- SHER

ARCADIAN SERENADERS
(ANY) --- WALL

LOUIS ARMSTRONG
SUNSET CAFE (EX ONLY) OK 8423 DEAN
JAZZ LIPS OK 8436 DEAN
JAZZ LIPS OK 8436 KAPL
JAZZ LIPS OK 8436 4.00 PINC
IRISH BLACK BOTTOM (EX ONLY) OK 8447 DEAN
IRISH BLACK BOTTOM OK 8447 8.00 PINC
IRISH BLACK BOTTOM OK 8447 5.00 KAPL
#10 MAN BLUES/GULLY LOW OK 8474 5.00 HURN
ALLIGATOR CRAWL (EX ONLY) OK 8482 DEAN
#11 LIE THE WEEPER OK 8482 5.00 HURN
MELANCHOLY BLUES OK 8496 5.00 HURN
PUT 'EM DOWN (EX ONLY) OK 8503 DEAN
SAVOY BLUES (NEW ONLY) OK 8535 HEIN
HOTTER THAN THAT OK 8535 4.00 HURN
WEARY BLUES (EX ONLY) OK 8519 DEAN
STRUTTIN' WITH SOME BARBECUE OK 8566 4.00 PINC
(ACCOMPANIMENTS, EXCEPT BESSIE SMITH) --- \$2.+ HURN
(ANY HOT 5 OR 7 DISC) --- OAVI
(MANY EARLY HOT 5'S AND 7'S; G+) --- 2.50 STUR

BILLIE BANKS
OH PETER/MARJORIE UHCA 110 --- HENR

CHARLES BARNET
REMINISCING BB 10846 --- BILL

BARRELHOUSE FIVE
(ANY) --- WALL

JOHNNY BAYERSOORFER
I WANDER/WAFFLE MAN OK --- WALL

SIDNEY BECHET
(ALMOST ANY; STATE DISPOSITIONS) --- SHER

BIX BEIDERBECKE
MARJORIE PARL 82833 --- GAIN

DAVENPORT BLUES GE 5654 --- GAIN

JAZZ ME BLUES OK 40923 --- GAIN

OLD MAN RIVER OK 41088 --- GAIN

LOUISIANA OK 41173 --- GAIN

DUNNY BERIGAN
DAVENPORT BLUES VI 26121 --- GAIN

IN THE OAK VI 26122 --- GAIN

IN A MIST VI 26123 --- GAIN

STUDY IN BROWN VI 25653 --- BILL

JIMMY ORTRANO
I'M GOIN' NUNTINO VO 1099 4.00 PINC

SUGAR PAPA VO 1100 4.00 PINC

(ANY ON VOCALION) --- KAPL

JIMMY BLYTHE
WEARY WAY BLUES VO 1135 --- GROV

WEARY WAY BLUES VO 1135 4.00 HURN

HOT STUFF VO 1136 4.00 HURN

MY BABY VO 1180 4.00 HURN

ENOURANCE STOMP CH 40025 --- GROV

SHARKEY BONANO
BIG BOY BLUE/OLD FASHIONED SWING VO 3450 --- CLAR

WILL BRADLEY
BEAT ME GAOOY EIGHT TO THE BAR CO 35530 --- BILL

DOWN THE ROAD A PIECE CO 35707 --- BILL

SOUTHPAW SERENADE --- BILL

HENRY BROWN
(ANY) --- WALL

LES BROWN
BOODIE WOOKIE/STAROUBT BB 7858 1.25 CNAM

BUMBLE OEE SLIM
IF THE BLEB WAS WHISKEY VO 02995 --- HENR

POLICY ORDER BLUES VO 03090 --- HENR

BUTTERBEANS & SUE
KIBB ME SWEET OK 8182 --- HORN

BENNY CARTER
MELANCHOLY LULLABY OK 4984 --- BILL

1 2 3 4

CELLAR BOYS
BARRELHOUSE STOMP (NEW ONLY) UHCA 61-2 1.75 STUR

CHICAGO FOOTWARMERS
BALLIN' THE JACK OK 8533 4.00 STUR

BROWN BOTTOM BESS OK 8613 3.00 PINC

SWEET 'EM CLEAN OK 8792 3.00 PINC

BRUSH STOMP (NEW ONLY) CO 35681 1.25 STUR

(ANY, EXCEPT OK 8599) OK --- 4.50 HURN

CHICAGO LOOPERS
THREE BLIND MICE/CLORINDA PE 14910 --- CULT

THREE BLIND MICE/CLORINDA PE 14910 --- GAIN

JUNIE COBO
DON'T CRY HONEY VO 1263 --- HORN

SMOKESHOP ORAG VO 1269 5.00 HORN

EAST COAST TROT PARA 12387 --- HORN

EDDIE CONOON
I'M GONNA STOMP MR. HENRY LEE VI 39046 --- HENR

COOKIE'S GINGERSNAPS
MESSING AROUND OK 8392 --- DEAN

IOA COX
DEEP SEA BLUES/DEATH LETTER BLUES OK 05336 --- CLAR

BING CROSBY
STARLIGHT BR 6259 --- MELL

HERE LIES LOVE BR 6406 --- MELL

STREET OF DREAMS BR 6464 --- MELL

YOU'RE BEAUTIFUL TONIGHT BR 6477 --- MELL

LINDER A LITTLE LONGER BR 6491 --- MELL

WHAT DO I CARE, IT'S HOME BR 6515 --- MELL

SNAOOW WALTZ BR 6599 --- MELL

THERE'S A CABIN IN THE PINES BR 6610 --- MELL

THE OAY YOU CAME ALONG BR 6644 --- MELL

BEAUTIFUL GIRL BR 6694 --- MELL

LITTLE OUTH HILL BR 6794 --- MELL

LOVE THY NEIGHBOR BR 6852 --- MELL

I'M HUMMIN' I'M SINGIN' BR 6935 --- MELL

DEMS FROM GEORGE WHITE'S SCANDALS BR 20102 --- MELL

FACE THE MUSIC WELLEY BR 20106 --- MELL

LARD, YOU MADE THE NITE TOO LONG BR 20109 --- MELL

YOU'VE GOT ME CRYING AGAIN BR --- MELL

I APOLOGIZE ANY --- MELL

MOONSONG BR --- MELL

CON CON DAVENPORT
RISINO SUN BLUES PARA 12452 5.00 HORN

CHARLES O'LAUNY
HOT DISCOGRAPHY 1938 (NEW) --- 6.00 CULT

OIXEPLAND JIG BLOWERS
(ANY EXCEPT VI 20415) --- WALL

OIXEPLANO THUMPERS
WEARY WAY BLUES PARA 12525 10.00 HORN

ORIENTAL BLUES PARA 12594 10.00 HORN

DIXIE RHYTHM KINGS
THE CHANT/CONGO LOVE SONG BR 7115 --- HENR

STORY BOOK BALL/EASY RIDER BR 7127 --- HENR

JOHNNY DODDS
OH LIZZIE BR 3585 4.50 HURN

JOE TURNER BLUES BR 3997 3.50 HURN

BUCKTOWN STOMP BB 8549 2.00 HURN

BLUE PIANO STOMP BB 10238 2.00 HURN

BULL FIDDLE BLUES BB 10239 2.00 HURN

HEAR ME TALKIN' BB 10241 2.00 HURN

OH GAOOY PARA 12471 4.00 HURN

LOVELESS LOVE PARA 12483 6.00 HURN

WEARY BLUES VO 15632 --- DEAN

WEARY BLUES VO 15632 6.00 HURN

PENCIL PAPA VI 30038 3.00 HURN

RAILROAD BOOMER OK 45417 2.50 HURN

COME ON AND STOMP ANY --- 3.00 HURN

(ANY ON PARA, BR, OR VO) OK --- \$3-10 KAPL

(ANY ON PARA, OK, BR, VO, VI, BB, CN) --- WALL

TIMMY DORSKY
LOOSE LIO SPECIAL VI 27526 --- BILL

INOIAN SUMMER VI --- MELL

POLKA OOTS AND MOONBEAMS VI --- MELL

JOHNNY DUNN'S JAZZ HOUNDS
HAM AND EGGS CO 14358 4.00 HORN

DUNE FILLINGTON
SADDEST TALE BR 7310 --- BILL

KOKO/CONDA BRAVA VI 26577 1.50 BIEO

IN A MELLOTONE/RUMPUS IN RICHMOND VI 26788 1.50 BIEO

MOON MIST/C JAM BLUES VI 27856 1.50 BIEO

BLUES WITH A FEELIN'/MISTY MORN'(NEW) CO 35955 1.50 STUR

OAL FROM JOE'S/1 LET A SONO OO OUT CO 36108 1.50 BIEO

PRELUOE TO KISS/ROSE OF RIO ORANGE CO 36279 1.50 BIEO

	1	2	3	4
IMPROVISATIONS IN ELLINGTON				
-----	HRS 1003	-----	BILL	-----
-----	HRS 1004	-----	BILL	-----
CHAMPION JACK DUPREE				
CABBAGE GREENS NO. 1	DK 05713	-----	HENR	-----
DIBING BLUES	DK 06104	-----	HENR	-----
(ANY)	-----	-----	WALL	-----
WILL EZELL				
OLD MILL BLUES/MIXED UP RAG	PARA 12688	-----	HENR	-----
BARRELHOUSE WOMAN/HEIFER OUST	PARA 12753	-----	HENR	-----
JEAN GOLDKETTE				
IN MY MERRY OLOSMOBILE	VI SPEC.	-----	GAIN	-----
BENNY GOODMAN				
MUSKRAT SCRAMBLE	BR 4968	-----	DAIN	-----
THE EARL (1ST MASTER ONLY)	DK 6474	2,00	CHAM	-----
LET'S DO IT (1ST MASTER ONLY)	DK 6474	2,00	CHAM	-----
CLARINET A LA KING (1ST MASTER ONLY)	OK 6544	2,50	CHAM	-----
THAT'S A PLENTY	ME 12073	-----	GAIN	-----
AFTER YOU'VE GONE/BOOY AND SOUL	VI 25115	2,00	BIED	-----
GOOD BYE/SAND MAN	VI 25215	1,50	BIED	-----
STOMPIN' AT SAVOY/BREAKIN IN NEW SHOES	VI 25247	1,50	BIED	-----
MAHOUSE (MASTER #1 ONLY)	VI 25268	1,50	CHAM	-----
CHINA BOY/LADY BE GOOD	VI 25333	1,50	BIED	-----
I FOUND A NEW BABY/SWINTIME ROCKIES	VI 25355	1,50	BIED	-----
MOONGLOW (QUARTET)	VI 25398	-----	BILL	-----
STOMPIN' AT SAVOY/VIBRAPHONE BLUES	VI 25521	1,50	BIED	-----
SUGARPOFF STOMP/I CAN'T GIVE YOU ANY.	VI 25678	1,50	BIED	-----
LOCH LOMOND/CAMEL HOP	BI 25717	1,50	BIED	-----
THANKS FOR THE MEMORY (MASTER #2)	VI 25727	1,00	CHAM	-----
BEI MIR BIS DU SHON	VI 25751	1,50	BIED	-----
WRAPPIN IT UP/MELANCHOLY BABY	VI 25880	1,50	BIED	-----
PICK-A-RIB (QUINTET)	VI 26166	-----	BILL	-----
PICK-A-RIB (QUINTET)	VI 26166	1,50	BIED	-----
SUGAR/OPUS 3/4	VI 26240	1,50	BIED	-----
BOY MEETS GOY/I SURRENDER DEAR	CO 35482	1,50	BIED	-----
DONE WITH THAT DRAFT/DN THE ALAMD	CO 35938	1,50	BIED	-----
AS LONG AS I LIVE/BENN'S BUOLE	CO 35901	2,00	BIED	-----
MEMORIAL OF YOU/SOFT WINOS	CO 35320	1,50	BIED	-----
SEVEN COE ELEVEN/SHIVERS	CO 35349	2,00	BIED	-----
POOR BUTTERFLY/THE SHIEK	CO 35466	1,50	BIED	-----
STRING OF PEARLS	CO 36588	2,00	CHAM	-----
"KINDOM OF SWING" (BOOK)	-----	2,50	CHAM	-----
BOBBY HACKETT				
ODIN' THE NEW LOW DOWN	VO OR DK 4565	1,00	STUR	-----
JAZZ BAND BALL	VO OR OK	-----	1,25	STUR
ERSKINE HAWKINS				
TUXEDO JUNCTION	BB 10409	-----	BILL	-----
DN THE SUNNY SIDE OF THE STREET	VI 25592	-----	HENR	-----
WOODY HERMAN				
BISHOP'S BLUES	OE	-----	GARR	-----
ALEX HILL				
TACK HEAD BLUES	VO 1270	-----	HENR	-----
STOMPIN' EM DOWN	VO 1270	5,00	HURN	-----
CHIPPIE HILL				
LOVESICK BLUES (VG ONLY)	DK 8453	-----	HEIN	-----
(ANY, EXCEPT DK 8312)	-----	-----	DEAN	-----
EARL HINES				
RIFF WEDLEY / XYZ	BB 10531	-----	HENR	-----
BOOGIE WOOGIE ON ST. LOUIS BLUES	BB 10674	-----	HENR	-----
JOHNNY HOOGES				
GOOD GAL BLUES	OK 5170	-----	BILL	-----
DAY DREAM	BB 11021	-----	BILL	-----
HOMETOWN SKIFFLE				
PARTS 1 AND 2	PARA 12866	4,00	HORN	-----
JAM SESSION AT VICTOR				
HONEYBUCKLE ROSE	VI 25559	-----	BILL	-----
BLIND LEMON JEFFERSON				
(ANY IN GOOD CONDITION)	-----	-----	HORN	-----
JAMES P. JOHNSON				
FEELIN' BLUE/RIFFS	OK 8770	-----	HENR	-----
JAMES (STIMP) JOHNSON				
BOUND TO BE A MONKEY	QRS 7050	-----	HENR	-----
BETE JOHNSON				
BABY LOOK AT YOU/CHERRY RED	DK 4997	-----	CLAR	-----
CAFÉ SOCIETY RAG/LOVIN' MAMA BLUES	DK 5186	-----	CLAR	-----
(ANY SOLO-ART)	SA	-----	SHER	-----
DOOD TIME FLAT BLUES (NEW ONLY)	HRS	-----	2,00	STUR
JONES-COLLINS ASTORIA EIGHT				
ASTORIA STRUT/LOET STOMP (NEW ONLY)	BB 8168	1,50	STUR	-----
MAGGIE JONES				
POOR HOUSE [EX]	CO 14050	-----	HEIN	-----
RICHARD W. JONES				
29TH AND DEARBORN	DK 8260	4,00	HORN	-----
STREETWALKERS' BLUES	OK 8437	5,00	HORN	-----
HOT AND READY	PARA 20929	-----	HORN	-----

	1	2	3	4
JUNGLE KINGS				
FRIAR'S POINT SHUFFLE	UHCA	3	-----	HENR
JOHN KIRBY				
DPUS 5	VO	-----	-----	BILL
HIDDIE LEADBELLY				
EASY RIDER	BB 8570	-----	HORN	-----
I'M ON MY LAST GO ROUND	BB 8981	-----	HORN	-----
NEW BLACK SNAKE MOAN	ME OR RO	-----	HORN	-----
MEADE LUX LEWIS				
BLUES DE LUX/DEEP FIVES	SA 12003	-----	HENR	-----
FAR AGD BLUES	SA 12004	-----	HENR	-----
CRIPPLE CLARENCE LOFTON				
STRUT THAT THING	VO 02951	-----	HENR	-----
I HAD A GREAM	SA 12003	3,00	HORN	-----
BROWN SKIN GAL	ME 61166	-----	HENR	-----
BROWN SKIN GAL	ME 61166	3,00	HURN	-----
(EITHER SOLO-ART)	SA	-----	DEAN	-----
WINGY MANNONE				
JUST ONE GIRL/SHE'S CRYING FOR ME	CO 35685	-----	CLAR	-----
(ANY BINGING OR PREACHING)	BB OR VI	-----	WALL	-----
OZZIE MCPHERSON				
DOWN TO THE BOTTOM	PARA 12362	-----	STUR	-----
MLOWAY GARDEN OANCE ORCHESTRA				
(COL. 33, 51, AND PARA. 20273)	-----	-----	DAVI	-----
GLENN MILLER				
MOONLIGHT ON THE GANGES	CO 3051	-----	SHER	-----
I HATE A MAN	VI 38571	-----	HORN	-----
MISSISSIPPI JOOK BANO				
SKIPPY WHIPPY	ME 61165	-----	HORN	-----
JELLY ROLL MORTON				
FAT MEAT AND GREENS	VO 1019	-----	DEAN	-----
FAT MEAT AND GREENS	VO 1019	8,50	HORN	-----
WOLVERINE BLUES	GE 5289	-----	DEAN	-----
PERFECT RAG	GE 5486	-----	DEAN	-----
B13 FAT HAM	GE 5552	-----	DEAN	-----
JUNGLE BLUES (NEW ONLY)	BB 10256	-----	STUR	-----
MAMAMITA	PARA 12216	-----	DEAN	-----
BILLY GOLF STOMP	VI 20772	3,00	HURN	-----
DIL WELL (SOLO)	VI	-----	DEAN	-----
(ANY ON GE, PARA, SILVERTONE)	-----	-----	KAPL	-----
ROD NELSON				
STREAMLINE TRAIN/DRYIN' BOTHER BLUES	DE 7171	-----	HENR	-----
ROMEO NELSON				
DYING RIDER/1129	VO	-----	WALL	-----
NEW ORLEANS BOOTBLACKS				
MIXED SALAD	CO 14465	3,50	PINC	-----
(BOTH)	CO	-----	4,00	KAPL
NEW ORLEANS RITHM KINGS				
BABY/I NEVER (VDONLY)	DK 40422	-----	DEAN	-----
(ANY, EXCEPT GE 4966, 5009, & 5219)	-----	-----	DAVI	-----
NEW ORLEANS WANDERERS				
PAPA OIP	CO 735	3,50	PINC	-----
RAY NORLE				
-----	BB 8630	-----	CLAR	-----
JIMMY NOONE				
TURKISH DELIGHT (WANT TWO COPIES)	-----	-----	DARR	-----
KING OLIVER				
TACK ANNIE	VO 1049	-----	HORN	-----
BLACK SNAKE BLUES	VO 1112	-----	HORN	-----
WEST END BLUES	VO 1189	-----	HORN	-----
LAZY MAMMA	VO 1190	-----	HORN	-----
HIGH SOCIETY (VG-EX ONLY)	DK 4933	-----	DEAN	-----
KROOKED BLUES	DE 5274	-----	DEAN	-----
ROOM RENT BLUES	DK 8148	20,00	HORN	-----
ROOM RENT BLUES	OK 8148	10,00	KAPL	-----
NABEL'S DREAM	OK 8235	30,00	DEAN	-----
NABEL'S DREAM	DK 8235	20,00	HORN	-----
SOUTHERN STOMPS	PARA 12088	-----	DEAN	-----
SOUTHERN STOMPS	PARA 12088	20,00	HORN	-----
BOJOY'S HABIT	OK 40000	-----	DEAN	-----
RIVERSIDE BLUES (VG-EX ONLY)	DK 40034	-----	DEAN	-----
(ANY GENNETT, COL. OR OKEH)	-----	-----	DAVI	-----
(ANY ON GE, DK, PARA)	-----	-----	3-15	KAPL
(DKEH, COL., PARA., DENNETT)	-----	-----	3,50	STUR
ORY'S SUNSHINE BANO				
DRY'N CREOLE TROMBONE	SUNB 3009	-----	DEAN	-----
TINY PARHAM'S FORTY FIVE				
-----	PARA 12586	-----	HORN	-----
TURNER PARISH				
TRENCHES/FIVES	CH 50046	-----	HENR	-----
MA RAINEY				
(ANY IN GOOD CONDITION)	PARA	-----	HORN	-----
(ANY)	PARA	-----	SHER	-----

	1	2	3	4
KEY ROBINSON				
READY HOKUM	BR	7057		CLAR
IKK RODGERS				
IT HURTS SO GOOD (TROMBONE SOLO)	PARA	12816		HENR
ARTIE SHAW				
LONG WAY TO TIPPERARY/NIGHTMARE	OK	4306	1.50	BIRD
STREAMLINE/SWEET LORRAINE	OK	4598	1.50	BIRD
OMER SIMON				
SMOKE HOUSE BLUES	BR	7109	6.00	HORN
ARTHUR SIMS CREOLE ROOF ORCH.				
SOAPSTICK BLUES/HOW DO YOU LIKE IT	OK	8373		HENR
STOUC CITY SIX				
FLOCK O' BLUES/I'M GLAD	GE	5569		CULT
CLARA SMITH				
SHIPRECK BLUES (EX ONLY)	CO	14077		HEIN
BESSIE SMITH				
EMPTY BEG BLUES (NEW ONLY)	CO	35675	1.00	STUR
(ANY)				SHER
MUGGNY SPANIER				
RELAXIN AT THE TOURS	BB	10532		BILL
STATE STREET RAMBLERS				
JOE SULLIVAN	GE	6232	10.00	HORN
OH, LADY BE GOOD/I CAN'T GIVE YOU	OK	5496		CLAR
SOLITUDE/LADY BE GOOD	OK	5531		CLAR
COQUETTE/I'VE GOT A CRUSH ON YOU	OK	5647		CLAR
PRISKIE TATE				
STOMP OFF LET'S GO	VO	1027	8.00	PINC
STATIC STRUT	ANY		10.00	KAPL
SIPPIE THOMAS				
I'M A MIGHTY TIGHT WOMAN	VI	38502		HORN
HEX STEWART				
SOLID ROCK	HRS	2005		BILL
MOBILE BAY BLUES	BB	11057		BILL
PINKY TOMLIN				
WHAT'S THE REASON	BR			MELL
DOON'T BE AFRAID TO TELL YOUR	BR			MELL
THAT'S WHAT YOU THINK	BR			MELL
FRANKIE TRUMBRAUER				
ON ONE CAN TAKE YOUR PLACE	PAE	R420		DEAN
NO ONE CAN TAKE YOUR PLACE	PAE	R420		DAIN
JAPANESE SANOMAN	PAE	R2176		DEAN
JAPANESE SANOMAN	PAE	R2176		DAIN
LOVE NEST	PAE	R2645		GAIN
RIVERBOAT/OSTRICH WALK	OK	40822		CULT
RIVERBOAT/OSTRICH WALK	OK	40822		GAIN
COMING VIRGINIA/YONDER	OK	40843		CULT
CRYING ALL DAY	OK	40966		DAIN
MISSISSIPPI MUD	OK	40979		DEAN
MY PET	OK	41039	2.00	GROV
JUBILEE	OK	41044		GAIN
OUSKY STEVEDORE	OK	41100		DAIN
SENTIMENTAL BABY	OK	41128	2.00	GROV
LOUISE	OK	41231		GAIN
LOUISE	OK	41231	2.00	GROV
I LIKE THAT	OK	41286		DAIN
JIMMY WADE				
DATES BLUES	VO	1236	\$5.+	HORN
FATS WALLER				
UB ON A BUS	ANY			MELL
SIPPIE WALLACE				
DEVIL DANCE BLUES	OK			WALL
IG WATTERS				
MAPLE LEAF RAG	JM	1	2.00	GROV
GEORGIA CAMP MEETING	JM	4	2.50	GROV
RIVERBOE BLUES	JM	5	2.00	GROV
TIGER RAG	JM	6	2.00	GROV
FIDGETY FEET	JM	7	2.00	GROV
PAUL WHITEMAN				
CHINA BOY	CO	1945		DAIN
AUNT HANAR'S BLUES/I'M COMIN' VA.	DE	2145		CLAR
FELIX THE CAT	CO	14780		DAIN
MY PET	VI	21389		GAIN
GYPHY	CO	50095		DAIN
CLARENCE WILLIAMS				
PAPA OE DA DA	OK	8215		DEAN
COAL CART BLUES	OK	8245		DEAN
WILLIAMS				
FIDGETY FEET	GE	5408		DEAN
STONEY WYNN				
THAT CREOLE BAND	OK	8350	5.00	NORN
PHIL SHELTON				
PARKWAY STOMP	VO	1220		KAPL

	1	2	3	4
JIMMY TACFY				
BEAR TRAP BLUES/OLD QUAKER BLUES	OK	05490		CLAR
THE FIVES/JIMMY'S STUFF	SA	12008	2.00	STUR
N.R.S. RECORDS				
(MOST ANY)	HRS			CULT
U.H.C.A. RECORDS				
(MOST ANY)	UHCA			CULT

JOHN MACK
3047 So. Drake Ave., Chicago, Ill.

WANTED -- New Only

GARNET CLARK HOT FOUR				
ROGETTA	GR	FK761B	4.00	
BILL COLEMAN				
COQUETTE	GR	FK7705	4.00	
ROSE ROOM	SW		9 3.00	
COLEMAN HAWKINS				
AVALON	MMV	B839823.00		
TIGER RAG	PA	S2553	6.00	
JONES-SMITH, INC.				
SHOE SHINE BOY	VO	3441	2.00	
DIANJO REINHARDT				
IMPROVIGATION	MMV	B8537	3.00	
St. LOUIS BLUES	SW		35 3.00	
SOUTH-BRAPPELLE				
CONCERTO IN D MINOR	SW		18 3.00	
WARLOP-REINHARDT				
TEA FOR TWO	SW		13 2.00	

FOR TRADE OR AUCTION

ALABAMA REG PEPPERS				
RIVERBOAT SHUFFLE	CA	8204	N	
HENRY ALLEN				
SWING OUT	VI	38080	N	
ALL STAR ORCHESTRA				
OH BABY	VI	21423	N	
BLUE RHYTHM BAND				
DANCING DOGS/BROWN QUADR	CO	3044	N	
TALLAHASSEE	BR	7534	N	
SIX JOLLY JESTERS				
AKLAHOMA GTOUP	VO	1449	N	
COTTON PICKERS (MIFFF-TRAU)				
PRINCE OF WAILLO	BR	2766	E	
BENNY GOODMAN				
TAPPIN' THE BARREL	CO	2856	N	
NAT BONNELLA & GEORGIANS				
CONFESSIN'/BUBLE CALL RAG	PA	EF569	N	
TIGER RAG/HABASAKI	PA	EF161	N	
W.C.HANDY ORCHESTRA				
FAREWELL BLUES	OK	4880	N	
MCKENZIE'S CELESTIAL BEINGS				
I CAN'T BELIEVE YOU'RE IN LOVE	PA	ER1003	N	
GLENN MILLER				
SLEEPY TIME GAL	VO	5051	N	
MILLS BROTHERS				
TIGER RAG/NOBODY'S SWEETHEART	BR	6179	N	
THE MODERNISTS (GOODMAN)				
SOLITUDE	ME	13159	N	
SAVOY BEARCATS				
STAMPEDE/HOT NOTEG	VI	20460	N	
ART SHAW				
STREAMLINE	BR	7852	N	
FRANK TRUMBRAUER				
CRYIN' ALL DAY	PA	ER2176	N	
WARING'S PENNSYLVANIANS				
FAREWELL BLUES	VI	21508	N	
PAUL WHITEMAN				
MY BABY DON'T MEAN MAYBE	CO	1441	N	
CHICK WEBB				
HEEBIE JEBIE	BR	6898	N	
FESS WILLIAMS				
VARIETY STOMP	BR	3532	N	
TEDDY WILSON				
SAILIN' STOMP	BR	7781	N	
BENNY CARTER (HAWKING)				
SLEEP/SLOW FREIGHT	VO	5399	N	
RUD FREEMAN				
SWINGIN' WITHOUT MEZZ	CMS	514	N	

FOR SALE: NEW COPIES OF JAZZ INFORMATION, VOL. 1, NOS. 6, 9, 10, 16, 18, 20, 21, 23, 31, 32, 34, 35.

FOR DISPOSITION

1 2 3 4 5 6

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 2.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE, INCATEGORIZED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, JULY 20, 1943; "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "N-NEW"; "E-EXCELLENT"; "V-VERY GOOD"; "G-GOOD"; "F-FAIR"; "P-POOR."

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

	1	2	3	4	5	6
ADRIAN & TAP ROOM GANG						
NAOASAKI		V	2585	F	TRA	HENR
HENRY ALLAN						
I OWE YOU/HAVE YOU EVER	VO	3704	E	SAL	1.50	BURN
" " " " " " " "	"	"	"	E	SAL	1.25
" " " " " " " "	"	"	"	D	SAL	1.00
PLEASIN' PAUL	BB	10235	E	AUC		DSGO
SWINO OUT/FEELIN' DROWSY	BB	10702	E	AUC		DSGO
ALLEN-HAWKINS						
GALVESTON GAL	PE	15851	V	AUC		VOOE
ALBERT AMMONS						
BOOGIE WOOLIE BLUES	311	2-3	E	AUC		DSBO
LOUIS ARMSTRONG						
MAHOGANY HALL STOMP	VO	3055	F	AUC	1.00	BURN
" " " " " " " "	"	"	F	(REV,D)		DSO4
MY SWEET/I CAN'T BELIEVE	VO	3308	N	AUC	3.00	BURN
THEY TERN THEIR EYES/SWEETHEARTS ON MUKBRAT RAMBLE	VO	3337	E	AUC	2.50	BURN
KIND OF THE ZULUS	DK	8330	G	T-A		RAAB
KEYHOLE BLUES	OK	8396	F	T-A		PINC
SHIP THE OUTER/KNEE DROPS	DK	8631	V	T-A		KAPL
CORNET CHOP SUET	CO	36154	N	T-A		RAAB
ORIENTAL STRUT	CO	36155	N	T-A		RAAB
WEATHER BIRD/MONOXY OATE	CO	36375	N	T-A		RAAB
FIREWORKS/WEST END	DK	41078	E	TRA		WALL
SKIP THE GUTTER (SKIP)	DK	41157	V	TRA		DEAN
THE PEANUT VENDOR	OK	41478	G	SAL	.75	STEI
GI'S ARNHEIM						
LITTLE THINGS IN LIFE	VI	22580	V	T-A	1.00	STUR
LOVIE ALSTIN						
LONESOME ROAD	VI	21098	V	SAL	.50	STE1
WITHOUT YOU/BONQUET OF MEMORIES	VI	21374	V	SAL	.50	STE1
ST. LOUIS BLUES (EO LANO)	VI	21714	G	SAL	.50	STE1
I CAN'T GIVE YOU ANYTHING BUT	VI	21798	G	SAL	.50	STE1
AIN'T MISBEHAVIN'	VI	22068	D	SAL	.50	STE1
AFTER YOU'VE GONE/ST. JAMES INF.	VI	22299	E	SAL	.75	STE1
BARREL HOUSE PETE						
ROLLIN' STONE/PUGST	CO	14308	G	TRA		HENR
COINT BASIE						
FECOLIN' THE BEAN	DK	6180	N	SAL	1.50	BURN
DIX RIDER/NECKE						
TODOLIN BLUES	HRS	23	E	AUC		DSGO
JAZZ ME BLUES	HRS	25	E	AUC		DSGO
RIVERBOAT SHUFFLE	UHCA	29-30	E	AUC		DSGO
JAZZ ME BLUES	VO	3014	V	TRA		PINC
IN A MIST/RINDIN' & TWISTIN'	DK	3150	N	T-A	1.00	STUP
DEEP DOWN SOUTH	VI	25370	V	TRA		GROV
OL MAN RIVER/NA-DA-DA	CO	35666	V	T-A		CULT
SIDNEY BOWMET						
DEAR OLO SOUTHLAND/LONESOME BL	BN	13	N	T-A	2.00	SHER
BUNNY BERIGAN						
FIRST TIME I SAW YOU	VI	25593	N	T-A		RAAB
EBB TIDE/GREAT TO MEET A FRIEND	VI	25664	N	SAL		DAVI
RINKA TINKA MAN/I DANCE ALONE	VI	25820	N	SAL		DAVI
AZURE/(T,ORSEY, I HAON'T ANYONE)	VI	25848	V	T-A	1.25	STUR
DEED I DO/ORIO,JELLY ROLL BLUES	VI	26113	G	T-S	1.50	CLAR
SOBBIN' BLUES/I CRIED	VI	26116	N	TRA		STUR
HARNEY HIGARD						
"C" BLUES/BROWN SUEDC	BB	11581	N	T-A		RAAB
BLIF RHYTHM BAND						
RIDE RED RIDE/JONGO CARAVAN	DK	6119	N	SAL	1.00	BIED
BLIND BLAKE						
WEST COAST BLUES/MORNINO BLUE	PARA	12387	D	T-A		CULT
SLIPPERY RAG/HOOKWORM BLUES	PARA	12794	E	SAL	.75	WEST

JIMMY BLYTHE						
MR. FREDDIE BLUES	PARA	12370	F	T-A		HENR
ORIENTAL MAN	CH	40023	G	TRA		DEAN
SHARKEY BONANO						
BIG BOY BLUE	VO	3450	E	AUC	1.25	BURN
" " " " " " " "	"	"	"	G	AUC	1.00
FERRY BRADFORD						
LUCY LONG/SECONDO FIOLE	VI	15165	N	TRA		KAPL
LUCY LONG/SECONDO FIOLE	VO	15165	V	T-A		HEIN
WILL BRADLEY						
BEAT ME OADY EIGHT TO BAR	CO	35530	N	T-A		CULT
FIVE O'CLOCK WHISTLE/DEAREST	CO	35793	E	T-A		CULT
HENRY BROWN						
HENRY BROWN BLUES	PARA	12825	F	TRA		HENR
REV. J.C. BURNETT						
DOWNFALL OF NEBUCADNEZZAR	CO	14166	G	T-A		RAAB
BUTTERBEANS & SISIE						
CONSTRUCTION GANO	DK	8163	F	T-A		DEAN
CAB CALLOWAY						
CRESCENDO IN DRUMS/VITT-PAY-AY	VO	5062	E	T-A		CULT
PARADOLE/PICKIN THE CABBAGE	VO	5467	N	T-A		CULT
FIFTEEN MINUTE INTERMISSION	DK	5644	E	T-A		CULT
BLUES IN NIGHT/SAYS WHO	OK	6422	G	T-A		CULT
FAREWELL BLUES/MOOD 1N0100	PE	15457	G	T-A		CULT
CHICAGO FOOTWARMERS						
BRUSH STOMP/GET EM AGAIN	CO	35631	N	STA		DAVI
BUDDY CHRISTIAN						
SOUTH RAMP, BL/THE SKUNK (CHIP)	PE	118	V	TRA		STUR
JIM CLARKE						
FAT FANNY STOMP	VO	1536	N	SAL	1.50	WEST
BOB COLEMAN						
TEAR IT DOWN	PARA	12731	E	T-A		RAAB
EDDIE CONDON						
THE EEL/HOME COOKIN'	BR	6743	E	T-A		HEIN
THE EEL/HOME COOKIN'	CO	35680	N	STA		DAVI
I'M OONNA STOMP MR. HENRY BR.	VI	38046	N	SAL	2.00	WEST
COOKS' DREAMLAND ORCH.						
THE ONE I LOVE	DE	5360	G	T-A		RAAB
COTTON PICKERS						
HOT LIPS/STATE ST. BLUES	BR	2292	V	T-A		CULT
MILNBERG JOYS/IF YOU HAO	BR	2937	G	T-S	.75	CLAR
NO PARKING/ST. LOUIS GAL	BR	4440	D	T-S		DAVI
NO PARKING/ST. LOUIS GAL	BR	4440	V	T-S	.50	CLAR
IDA COX						
SO SOON THIS MORNING BLUES	PARA	12086	N	SAL	1.50	WEST
WORRIED ANYHOW BLUES	PARA	12202	N	SAL	1.00	WEST
BLUES AIN'T NOTHIN' ELSE BUT	PARA	12212	N	SAL	1.00	WEST
I AIN'T GOT NOBODY	PARA	12334	N	SAL	1.50	WEST
BOB CROSBY						
THE LOVE NEST/TILL WE MEET	DE	2825	N	T-S	2.00	CLAR
JAZZ ME BLUES/DO YOU EVER THINK	DE	3040	N	T-S	2.00	CLAR
PITNEY DANDRIDGE						
DOUBLE TROUBLE	VO	3082	G	AUC	.75	BURN
SINO, BABY SINO	VO	3304	F	AUC	.50	BURN
DIXIE JAZZ BAND						
MAKIN' FRIENDS	CHALL	999	G	TRA		DEAN
DIXIE SYNCOPATORS						
BAD FOR YOUR SOUL/FOR JUST	BR	4536	N	T-A		HEIN
JOHNNY DODDS						
WILD MAN/MELANCHOLY	BR	3567	V	T-A		KAPL
JOE TURNER BLUES	BR	3997	E	T-A		HEIN
DORSEY BROTHERS						
ST. LOUIS BL/MILNBERG JOYS	DE	119	N	T-A		DAVI
HECKLE & JIBE/ANNIE'S COUSIN FAN	DE	117	N	T-A		DAVI
HAVE A LITTLE FAITH	PE	15265	G	T-A	1.00	STUR
CONGRATULATIONS/OPEN FIREPLACE	PE	15269	V	T-A		CULT
JIMMY DORSEY						
HAVEN'T CHANCED THING/KILL-LEE	DE	1961	V	T-A		CULT
KING LONESOME/ROOM WITH VIEW	DE	2213	E	T-A		CULT
TOMMY DORSEY						
MARIE/SONO OF INDIA	VI	25520	N	T-A		RAAB
MARCHITA/NEVER SMILE AGAIN	VI	26628	V	T-A		CULT
BLUE SKIES/AT THE BALLET	VI	27566	E	T-A		CULT
Duke Ellington						
LOUISIANA (1/3' EDGE CHIP)	BR	410	V	T-A		DEAN
HARMONY IN HARLEM	BR	8044	F	(REV,E)		BURN
I LET A SONG GO OUT OF	BR	8108	E	AUC	1.50	BURN
" " " " " " " "	"	"	"	D	AUC	1.25
A BLUES BERNADE	BR	8221	N	AUC	2.00	BURN
SOLITUDE	VI	24755	N	T-A		RAAB
ROCKIN' IN RHYTHM	VI	26310	E	T-A		RAAB
EDDIE DUCHIN						
DREAM WALKING/ALL I'M AFTER	VI	24477	V	T-A		CULT

	1	2	3	4	5	6
CLARA SMITH						
DOWN SOUTH BLUES/KIND LOVIN	Co	3961	G	AUC	—	VOGE
ALL NIGHT BLUES	Co	3966	G	T-A	—	RAAB
NOBODY KNOWS THE WAY I FEEL	Co	14058	E	SAL	1.50	WEST
ALLEY RAT BLUES	Co	14104	G	T-A	—	RAAB
ONERY BLUES	Co	14117	G	AUC	—	VOGE
ONERY BLUES	Co	14117	G	T-A	—	RAAB
LOOK WHERE THE SUN DONE GONE	Co	14138	G	AUC	—	VOGE
MAMIE SMITH						
DARKTOWN STROTTERS BALL/SIGHIN	OK	4767	F	T-6	.50	CLAR
TRIXIE SMITH						
RAILROAD BLUES/HOLO'S JAZZ	UMCA	81-82	N	T-A	1.50	SHER
EDDIE SOUTH						
VOICE OF THE SOUTHLAND	Vi	21155	N	TRA	—	HENR
SOUTHERN SERENADERS						
I MISS MY SWISS	HA	4	O	TRA	—	DEAN
ALONE AT LAST	HA	5	G	TRA	—	DEAN
MUGGY SPANIER						
HESITATING BLUES/LITTLE	OE	4271	N	T-6	2.00	CLAR
OPPERMOUTH BLUES/SISTER KATE	BB	10506	E	AUC	—	COLE
REX STEWART						
SUGAR HILL/SHIM SHAM	VARI	664	E	(REV.G)	—	BURN
MAXINE SULLIVAN						
LDCH LOMOND/I'M COMING VA.	Vd	3654	N	AUC	1.25	BURN
" " " " " " " "	"	"	E	AUC	1.00	BURN
ANNIE LAURIE/BLUE SKIES	Vd	3679	N	AUC	1.25	BURN
" " " " " " " "	"	"	E	AUC	1.00	BURN
EASY TO LOVE/NICE WORK IF YOU	Vd	3648	E	AUC	1.00	BURN
JOE SULLIVAN						
GIN MILLS BLUES	ORCA	31-32	N	AUC	—	OSGD
ROOSEVELT SYKES						
BOOT THAT THING/44 BLUES	OK	8702	N	SAL	1.00	WEST
TEN & FOUR BL./ROOSEVELT'S BL.	OK	8776	N	SAL	1.00	WEST
ART TATUM						
WEE BABY BLUES	OE	8376	E	AUC	—	OSGD
JACK TEAGARDEN						
JUNK MAN	BR	7652	N	STA	—	OAVI
THE BLUES	VARB	8218	N	T-A	1.50	STUR
CLAUDE THORNHILL						
O SOLE MID/TRUMEREI	OK	6124	N	SAL	1.00	BURN
FRANKIE TRUMHAUER						
'WAY DOWN YONDER/CLARINET MARM.	Vd	4412	N	AUC	5.00	BURN
'WAY DOWN YONDER/CLARINET MARM.	Vd	4412	N	T-A	—	OAVI
WONDERFUL/MAVDR ALABAM	BR	7663	E	T-A	1.50	STUR
I'M COMING VA. SINDIN' THE BL	BR	7703	N	AUC	5.00	BURN
SINDIN' THE BLUES/CLARINET MARM	OK	40772	G	T-6	—	OAVI
SINDIN' THE BLUES (RED)	OK	40772	F	T-6	1.00	HURN
RIVERBDDT SHUFFLE	OK	40829	V	TRA	—	KAPL
BLUE RIVER/CRADLE IN CAROLINE	OK	40872	E	TRA	—	KAPL
LILA/OUR BUNGALOW OF DREAMS	OK	41019	F	T-6	1.00	HURN
LILA/OUR BUNGALOW OF DREAMS	OK	41019	N	SAL	1.50	WEST
VENITI-LANG, etc.						
STRINGING THE BLUES/BLACK & BL	Co	914	N	STA	—	OAVI
IN DE RUFF (B.G.)(BL.G)	OE	13168	N	T-6	1.25	HURN
ODIN THINGS	Vi	21561	N	TRA	—	HENR
BEATIN' THE DDD/KICKIN' THE CAT	OK	40853	E	T-6	—	OAVI
MUG OF ALC/CEASE & CRACKERS	OK	40897	G	T-6	—	OAVI
SENSATION/BLUE ROOM (BL.4)	OK	41144	V	T-6	1.00	HURN
SIPPIE WALLACE						
EVERY DOG HAS HIS DAY(DLIVER)	OK	8205	F	T-A	—	DEAN
DEVIL DANCE/WALKIN' TALKIN'	OK	8206	N	SAL	3.00	WEST
FATS WALLER						
LOND AVE. BLUES (SOLD)	Vi	20357	V	TRA	—	GROV
SWEET SAVANNAH BUE	Vi	22108	E	TRA	—	HENR
LOOKIN' GOOD BUT FEELIN' BAD	Vi	39086	N	SAL	1.50	WEST
(MOST 24000, 25000 VICTORS)	Vi	—	E	SAL	75P	CHAM
WASHINGTONIANS						
HDP HEAD/ST. LOUIS DOOLE-O	Co	953	G	AUC	—	CULT
ETHEL WATERS						
OINAH/SWEET MAN	Co	487	G	T-A	—	CULT
AM I BLUE/BIRMINGHAM BERTHA	Co	1837	V	T-A	—	CULT
NO MAN'S MAMMA	Co	14116	G	SAL	—	OAVI
HEEBIE/JEBBIE/EVERYBODY MESS	Co	14153	G	T-A	—	CULT
ORGAN DRINDER/WEST END BLUES	Co	14365	N	SAL	1.00	WEST
CHICK WEBB						
HEEBIE JEBBIE/BLUES IN MY HEART	BR	6898	N	T-A	—	OAVI
PAUL WHITEMAN						
OUT OF TOWN GAL (2 COPIES)	Co	1505	G	T-A	—	DEAN
TWILIGHT/COUNTING STARS ALONE	Co	1993	O	T-A	—	CULT
AFTER YOU'VE DONE	Co	2098	E	TRA	—	DEAN
MARY/CHANGES	Vi	21103	O	T-6	1.25	CLAR
MARY/CHANGES	Vi	21103	O	AUC	—	CULT

(Continued next column)

(Continued from preceding column)

	1	2	3	4	5	6
OL MAN RIVER/MAKE BELIEVE	Vi	21218	V	T-A	—	CULT
LONELY MELODY/RANDNA	Vi	21214	G	T-6	1.25	CLAR
ODDLY DIMPLED/COQUETTE	Vi	21301	G	AUC	—	CULT
MY PET/I'M AFRAID OF YOU	Vi	21389	G	T-6	1.50	CLAR
YOU TOOK ADVANTAGE OF ME/DD I	Vi	21398	G	T-6	1.00	CLAR
LOUISIANA/OXIE DAWN	Vi	21438	V	T-6	1.75	CLAR
SWEET GUE/FOR NO REASON AT	Co	35667	N	T-6	2.50	CLAR
(MANY VICTORS)	Vi	—	E	SAL	75-1	CHAM
ALEC WILDER OCTET						
CONCERNING ETCHINGS	BR	8307	N	SAL	1.00	BURN
SHE'LL BE SEVEN IN MAY	BR	8461	N	SAL	1.50	BURN
" " " " " " " "	"	"	"	"	"	NI (CHIP)-BURN
CLARENCE WILLIAMS						
SWALLER-TAIL COAT	Vd	2616	E	AUC	1.50	BURN
MIXING THE BLUES	OK	4993	N	TRA	—	HENR
SHAKE THAT THING/GET IT	OK	8267	G	TRA	—	WALL
LIVIN' HIGH/JUST WAIT	OK	8272	V	TRA	—	WALL
CAB AWAY/PICKIN' DN	OK	40330	V	TRA	—	WALL
SPANISH SHAWL/DINAH	OK	40541	N	SAL	.75	WEST
COOTIE WILLIAMS						
ECHOES OF HARLEM	Vd	3960	E	AUC	1.00	BURN
TE ROY WILLIAMS						
LINDBERGE HOPE	HA	439	E	AUC	—	OSGD
LENA WILSON						
MICHIGAN WATER BLUES	Vd	14651	E	AUC	—	OAVI
TEDDY WILSON						
IF I HAD YOU/YOU BROUGHT A	BR	7960	E	AUC	1.00	BURN
JACK WINN						
LOVED ONE/ST. LOUIS BLUES	ME	12051	V	T-A	—	HEIN
WOLVERINES						
LIMEHOUSE BLUES/ROYAL GARDEN BL.	Co	101	N	SAL	1.00	WEST
CRAZY QUILT	BR	3332	N	SAL	1.00	WEST
SUSIE	GE	5454	V	TRA	—	PINC
WYNN'S GUTBUCKET FIVE						
CRYING MY BLUES AWAY	Vd	1218	G	AUC	—	COLE
REISSUES WANTED						
I WILL PAY 60¢ EACH FOR THE FOLLOWING IN EXCELLENT OR VERY GOOD CONDITION:						
JELLY ROLL MORTON						
SHREVEPORT	BB	7710				
NEW ORLEANS BUMP	BB	7757				
BEALE ST. BLUES	BB	10252				
CANNON BALL BLUES	BB	10254				
FAT FRANCIS	BB	10257				
A. W. COLEMAN, 25 LIBERTY STREET, MONTPELIER, VERMONT.						
FOR SALE: \$4.50						
COLUMBIA HOT TRUMPETS ALBUM						
8 SIDES AND ALBUM						
NEW CONDITION						
LOUIE-BIX-MURDOY-COOTIE-E-NICHOLS-CLAYTON-ALLEN-SMITH.						
JOHN HURN, 1000 SUTTER STREET, SAN FRANCISCO, CALIFORNIA.						
FOR TRADE						
1. LILL'S HOT SHOTS: Vo. 1037, V8-EX;						
2. SAMMY BROWN (LOFTON): GE 6337 O;						
3. LEEVEE SERENADERS: Vo. 1154 EX.						
WANTED -- Will trade or buy:						
WELBROE DENNETT ODDSB ON PARAMOUND AND VOCALION; OLIVER ON OK; MORTON DENNETT 5590, 5515; MANY ARMSTRONG ACCOMP. ON OK; AND A FEW OTHERS.						
MARTIN ALEXANDER, 655 WEST 177TH STREET, NEW YORK, N.Y.						
WANTED						
QUALITY AMPLIFIER. PREFER 10 W THORADARSON TAU-FIDELITY. OTHERS CONSIDERED. STATE PRICE FIRST LETTER.						
JACK CHAMBERLAIN, HINDSALE, NEW YORK.						
Until I hear from the Agriculture Department regarding my idea for a money-bearing tree, the subscription to this publication will be \$1.00 per year. Editor						



OLD HUTCH

And the Blues

And the Original Rib Joint

by Tom Williston

The blues have been familiar music to me for as long as I can remember. Of the many characters I have run across, associated with the blues the most unforgettable was Harvey Hutchinson. "Hutch" was the first serious patron of the blues art that I ever encountered. As a kid in Alabama I heard the blues as soon as I heard any music,—blues sung by field bands in town on Saturdays, blues sung by chain gang road workers, blues sung by itinerant guitar-playing troubadours who followed county fairs and carnivals and (around 1920) the recorded blues of Mamie Smith floating out of windows and doors of hawdy joints. Enjoyable as the music was, both of itself and for the fact that one had to dig it clandestinely, I never thought of it seriously or that there was any merit in it. Parental taboo and the places in which I heard it had led me to no other conclusion; but then I met Hutch.

Harvey Hutchinson was a short fat black man in his fifties,—sober, quiet and extremely good natured, the latter trait which he tried to hide with poorly feigned irascibility. He had been a dining car chef for many years and whether his bulk got too much for the cubby hole kitchens of diners or whether he had just never been able to develop the tyrannical personality that seems to be part of being a good chef or whether he just wanted more time to listen to the blues I never knew. However, he built a small one-story frame building, opened a barbecue emporium, and settled down to a career of turning out the world's best barbecue.

Hutch prepared barbecue not to be confused with roast pork cooked over charcoal grates on electrically-rotated spits. He had a large open hearth with a wire grill over it and his place was always busy with redolent hickory smoke from slow smoldering logs and pungent spicy smells which assailed your nose and set your salivary glands agog as Hutch lovingly hastened great joints of meat with a dish mop dipped in a savory sauce.

In these charming surround-

ings we listened for hours to the blues. Hutch catered mostly to the evening trade and during the day he prepared his delicacies and played his blues.

He bought all blues records. He had standing orders with Paramount, Gennett, Columbia, Black Swan; they would arrive direct by mail. A piano-playing caddy of mine, John Lovett (who incidentally first interested Teddy Wilson in jazz) worked after school in the Post Office and informed me when a consignment arrived, whereupon off we went to help Hutch audition the new master works. The boxes, having been opened, Hutch would look around for silence, and when it was complete he would start his machine. From then on he brooked no extraneous sounds save the slow popping of the fire or the soft clank of his big spoon stirring his Brunswick Stew pot.

Between numbers Hutch would make a few ocher, and as I think back, well chosen commentaries on the tunes, accompaniments and singers; one I remember particularly was on the occasion of our first playing of two records by an unknown singer by the name of Hessie Smith. Hutch played one record and said nothing. He played the second and still no comment. He merely went to the machine and played both records over again. I could wait no longer for the oracle, so I besitatingly queried "She's pretty good huh?" Hutch turned and in his slow deep voice said "Pretty good? Son, that woman's a songstress!"

After all the records had been played Hutch would then spend about a half an hour in serious discussion of some phase of blues. One day he would tell us how they started. Another day he would explain their significance. And always he insisted on their importance. Finally he would stop suddenly as though he had overrun his time and brusquely tell us to go home before our mothers came out looking for us. On days

when some of his idols such as Hessie, Clara, or Trixie, would be playing theatres in cities within range, Hutch would close up shop and go off to hear them in person, and the next day we could always depend upon a complete report of the performance. At his insistence, I heard my first blues singer in the flesh, Ma Rainey, in the nearby city of Montgomery, Alabama.

My last visit to Hutch's was in the fall of 1924. I was leaving to go off to school and I told Hutch about my plans, including the fact that I was taking a small phonograph with me. He pondered over the matter for a few minutes and then went to his record piles and got a package together of choice items (Hessie's *Gulf Coast*, Ma Rainey's *Moonshine Blues*, Ida Cox's *Grave Yard Dream Blues* and *Rampart Street Blues* among them) and gave them to me. He told me that if I were going to Massachusetts I'd better take these with me and that those folks up there didn't know anything about good music. I took them along and later was to have fellows from all over the school drop by my room to hear "those records" they had heard about.

Hutch died before I got back to Alabama again, and I never had the chance to tell him of the success I had, spreading his gospel in Massachusetts.

I went back to Alabama planning to get Hutch's record collection; I knew his was as complete as a blues collection could possibly be; moreover he took the best of care of his records and had many duplicates; his was the answer to a collector's prayer. I could see Gordon Gullickson's eyes green and glittering as he looked over my haul and made rapid mathematical calculations and Nesuhi Ertegun practically drooling over the original Rainey's. I had decided to have an auction of the duplicates and buy a place in the country and retire.

But on my return to Hutch's old stand I found a county health center desecrating the spot; after questioning residents, I found that his widow was living some twenty miles away and I set out to see her.

She let me in hesitantly, and I had to chat for some time with her before the atmosphere seemed right to broach the important matter. When finally I did inquire of the records, she replied "That junk,—I threw that stuff all away when I cleaned out the store; I never see so many records, and not a church song among them." I staggered to my feet, hid her good day, and came back home.

I am sure I have never been the same since, and I am sure that every time she threw an arm full of "that junk" into the alley old Hutch turned over in his grave.

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Changer



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by R. J. Carew

New Orleans Recollections

OBSERVATIONS ON
OLD-TIME
NEW ORLEANS NITE-LIFE

One night in 1907, I was Gretna, just across the river crossed on the late Jackson Ave. ferry about midnight, which brought me to the New Orleans side in time to catch an owl car running: uptown on the Tchoupitoulas Street line. At that time riding on the Tchoupitoulas line was an adventure in rough riding, that line having about the oldest and most dilapidated cars in town; similar cars were used on the Dryades and Peters Ave. lines, and maybe one or two others, but I believe that when they had outlived their usefulness elsewhere, they put them on the Tchoupitoulas line. The motorman on that run was a big husky Irishman, strong as an ox; he told me that he preferred that style of car which had the old fashioned hand brakes, to those with that new improvement, the air brakes, and I was told that he broke brake chains with regularity. The conductor was a talkative man, sometimes very careless,—at times when he collected a fare he would mistake the bell cord for the register cord, and just signal the motorman to go ahead, instead of ringing up the fare; present day improvements have been a great aid to such careless conductors. On that late trip there were generally very few passengers besides myself, and long before we reached my neighborhood, near Audubon Park, I was often the lone passenger. The night I mention, we were bouncing along, and I was half asleep, when we came to a stop in the middle of a block. I roused myself, looked around, and asked "What's up? What are we stopping for?" "We're going to the party," said the conductor, "Come on along." Well, we had stopped right in front of a house where a party was in full swing; there was music in the air, and the folks were singing and laughing and having a fine time. As I was pretty tired and didn't know the celebrities, I declined the invitation, but told the conductor and motorman to go ahead and enjoy themselves and forget me; so while I dozed in the car, they partook of the pleasures of the party, returning with a generous helping of refreshment for me. Jelly Roll Morton was always enthusiastic about the parades in New Orleans, but I believe that

on my way home from a visit in from New Orleans. As usual I

parties and social gatherings were just about as typical. Certainly there were many of them.

The elite social calendar of formal affairs, balls and parties, started, I believe, with Twelfth Night about the beginning of the year, and continued until the Carnival season, culminating with Mardi Gras, but the informal parties were held any time all the year round. While the elaborate affairs, especially during the Carnival, doubtless would interest tourists more, the parties of the plain folk have quite a place in my memory, and many a pleasant hour passed at those hospitable get-togethers.

Now that the war is on, with gas rationing and other restrictions, the opportunities for getting away from home to spend the evenings out are fewer, and I am wondering if folks won't get together more and have pleasant times at home, such as we used to have in New Orleans. Of course, modern young folks will always have more chances for diversion than we had; they have talking motion pictures in natural colors, phonographs playing every variety of hot, popular and classical music, radios that bring in every kind of listening entertainment, and television only waiting for the war to end to come into general use. In the early 1900's we had none of these. Motion pictures were just a novelty,—short scenic films (very flickery), usually shown at variety or vaudeville shows; phonographs were a high class toy, found mostly in amusement arcades and operated with coins; there wasn't even a hint of the radio, with wireless telegraphy in the experimental stage. With such a limited outlook for passing time, it is easy to understand that pleasure loving people, who also loved music, would get together with great frequency and enjoy themselves, singing a great deal, dancing some, and indulging in considerable light and airy conversation.

As I recall those past days, or rather evenings, when to a

large extent we had to make our own amusements, it occurs to me that many of them should be called just gatherings rather than parties, because of their almost complete informality. Probably parties were plentiful all over the country, but I doubt if most of them had that "city-that-care-forgot" spirit about them that they had in New Orleans. Folks felt free to take a friend or two with them if they cared to. "Come along and bring the crowd" might have been the invitation, and at times it seemed as if the crowd took it into their heads and went without any invitation; as far as I recall everyone always got a hearty welcome, although it must have given some of the good housewives a jolt when we trooped in. Although the spirit of informality was strong, certain customs were rigorously observed. For instance, the young men never could be prevailed upon to remove their coats, even in the warmest weather. When it is remembered that in the early days there were no light suits such as are almost universally worn today, it can be imagined what discomfort the men endured at times. It seems hard to believe that in the early days in New Orleans there were no palm beaches, cool cloths, Dixie weaves, tropical worsteds, cheap seersuckers or similar suits, except linens. There were some linen suits, usually worn by the more mature men, quite often the older Frenchmen. The usual summer suit was slightly lighter in weight, and was half lined, so you can guess they weren't any too cool. But the young blades positively refused to remove their coats in the presence of the ladies. Men's shirts in those days had detached collars a couple of inches high and well starched; if dancing was expected some of the boys would carry extra collars and replace them as they wilted down.

At every gathering there was sure to be music: everyone expected it, and persons who could sing or play the piano would be exhorted to bring their music. With several persons, carrying music, and usually a supply at the host's house, there would always be plenty of singing and playing. A great deal of the time someone would be at the piano, and if songs were being played the crowd would stand behind the player, and music (or a reasonable facsimile thereof) would fill the air. I believe that this home singing popularized many a song in New Orleans; the music stores would "plug" them to their customers, and the customers would spread them around town. The songs that became popular were melodious with a popular appeal, and could be sung by the many rather than by

the few, as seems to be the case today. There were all kinds,—ballads,coon songs, waltz songs, comic and novelty songs, semi-classical and classical songs, and we sang them all with gusto. If anyone is curious as to what they were or what they were like, just let him pick up any good folio of *SONGS OF THE GAY NINETIES*, and he will find many of them. They were new then,—we didn't go forty years into the past for most of the songs for the crowd to sing; of course there were some exceptions; like songs of Stephen Foster, but for the most part the songs we sang at our gatherings were up to date. They were written by such writers as Harry Von Tilzer, Albert Von Tilzer, Cobb and Edwards, Jerome and Schwartz, George M. Cohan, Kerry Mills, Madden and Morse, and many others, including some good local writers. When a crowd gets together today and indulges in community singing, a great number of those same old songs are sure to be sung. Today's popular songs do not lend themselves so well to group or home singing; perhaps it is because I don't "get around much any more", but I almost never hear a modern popular song sung all the way through, except by professional singers. It seems that, for the rank and file of the public, today's songs are popular for listening rather

than for singing.

I have heard a little discussion lately as to whether war conditions may not be instrumental in bringing back a revival of home singing, and also inspire some of the modern song writers to compose songs that can be sung by the general public. Of course the future is unpredictable, but as I think it over, I have my doubts. It could happen, I suppose, if people were absolutely forced to remain at home for their entertainment and amusement, but I can't see how that will happen, particularly in any good sized city. Also the composers and writers of today are writing their songs on a more or less classical plane, and they would have to write their songs down to the public's singing tastes and abilities, which would probably offend their art and dignity. As long as the present purveyors of popular music can sell their output of "listening" music to the public, that is the kind they will continue to publish. Of course there will be exceptions, but like the old time jazz music, the old time song styles have been largely supplanted by the modern forms. I presume that every professional composer, along with a few hundred thousand amateurs, is straining to compose the song of the People's Revolution, one

that will set the country singing. I am firmly convinced that if such a song is written, it will be a simple, direct appeal song, that can be sung by the masses.

Among the piano players at almost any party were those whose natural ability made sheet music unnecessary. They could play nearly any number if they could hear only about half of the melody, playing the other half by faking, guessing, improvisation and composing. This group had a great deal to do with the development of piano jazz. They could play any kind of music, high class or low, and obliged the crowd with whatever it wanted. In the early days, however, the rags were very popular, and blues were kept in the background; blues were considered trash and disreputable, but as the years went by the blues strains were interpolated here and there. In a later year, I remember hearing someone ask, "Did you hear about ———? He got pinched the other night for playing *If you Don't Like the Way I Walk**** at a party." This number was published later under the name of *Mama's Baby Boy* by Clarence Williams and Armand Piron, if my memory serves me. I remember one of this group of natural players who was always happy to oblige with his playing

(CONTINUED PAGE 16)

SPECIAL

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LOUIS ARMSTRONG	LITTLE JOE/I'M IN THE MARKET FOR YOU	VO 3301 VG
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 WILD MAN BLUES (E) OK 8474 6.00 OEND
 THAT'S WHEN I'LL COME BACK (VG) OK 8519 5.00 OEND
 ONCE IN A WHILE OK 8566 5.00 OEND
 WEST END BLUES OK 8697 — COX
 MEMORIES OF YOU — — — PRIC
 I SURRENDER DEAR — — — PRIC
 IRISH BLACK BOTTOM OK 8447 10.00 STEA
 GOT NO BLUES VO OR OK 3204 — KUTZ
 BIG BUTTER & EGG MAN/SUNSET CAFE OK 8423 3.00 THE
 MELANCHOLY BLUES/KEYHOLE OK 8496 3.00 THE
 SKIP THE BUTTER/KNEE DROPS OK 8631 3.00 THE
 ALLIGATOR CRAWL (NEW) OK 8242 — CAMP
 IRISH BLACK BOTTOM DK 8447 — WINT
 SWEET LITTLE PAPA OK 8379 — WINT
 KING OF THE ZULUS/LONESOME BLUES ANY — — WINT
 WEARY BLUES OK 8519 — WINT
 TWO DEUCES OK 8641 — WINT
 ST. JAMES INFIRMARY ANY — — WINT
 BESSIE COULDN'T HELP IT OK 8774 — WINT
 YOU'RE DRIVING ME CRAZY OK 41478 — WINT
 LAZY RIVER DK 41541 — WINT
 I CAN'T GIVE YOU ANYTHING BUT LOVE OK 8569 — WINT

LOVIE AUSTIN
 (ANY PARAMOUNT) PARA — — \$2-8 OEND

VIOLA BARTLETTE
 TENNESSEE BLUES (VG) PARA 12322 1.00 OEND
 SUNDAY MORNING BLUES (VG) PARA 12369 1.50 OEND

BEALE STREET WASHBOARD BAND
 FORTY AND TIGHT (VG) VO 1403 5.00 OEND

SLONEY BÉCHET
 LIMESHORE BLUES VI 27600 — COX
 (ALMOST ANY; STATE DISPOSITIONS) ANY — — SHER
BIX BEIDERBECKE
 (ANY TITLES; ANY LABELS) — — — PRIC
 DEEP DOWN SOUTH VI 23018 — WATE

BUNNY BERIGAN
 LITTLE BIT LATER ON (NEW) VO 3224 2.00 OEND
 I CAN'T GET STARTED VI 25728 — COX
 I CRIED FOR YOU — — — PRIC
 (ALMOST ANY TITLED) — — — PRIC
 CHANGES VI 26244 — WATE
 IN A MIST VI 26123 — HASS
 MAHOAGNY HALL STOMP VI 25622 — HASS

JIMMY BERTRAND
 LITTLE BITS (VG) VO 1035 2.50 OEND
 47TH ST. STOMP (VG) VO 1060 2.00 OEND
 I'M GOIN' HUNTING' VO 1099 6.00 OEND
 BLUES STAMPEDE VO 1100 4.00 OEND
 ISABELLA VO 1280 1.00 OEND

CHU BERRY
 (ANY RECORDS FEATURING CHU BERRY) — — — PRIC
 EBB TIDE/SECRET LOVE CHR 657 3.25 BUCH
 SITTING IN/46 WEST 52 VAS 516 — BUCH
 INDIANA VA 587 — WATE

BARNEY BICARO
 STOMPY JONES/CARAVAN OK 3809 — BELL
 CHARLIE THE CHULO/LULL AT DAWN BB 10981 — BELL

JIMMY BEYTHE
 (ANY VOCALION OR PARAMOUNT) — — \$4-10 OEND
 WEARY WAY BLUES (OWLS) VO 1135 5.00 STEA
 HOT STUFF (OWLS) VO 1136 5.00 STEA
 ORIENTAL MAN (WASHBOARD WIZARDS) VO 1180 5.00 STEA
 (BOTH) VO — — 7.50 KAPL
 ALLEY RAT/SWEET PAPA (NEW) VO 1181 10.00 VAHS

SHARKEY BONANO
 MUDHOLE BLUES VO 3353 1.50 OEND
 HIGH SOCIETY CO 35678 — KUTZ

PERRY BRADFORD
 LUCY LONG/I AIN'T GONNA PLAY ANY — — WINT

HENRY BROWN
 (ANY WITH IKE RODGERS) — — — 2.50 OEND

PETE BROWL
 OCEAN MOTION/TEMPO DI JUMP DE 18118 — BELL

BUTTERBEANS & SUSIE
 HE LIKES IT SLOW (EX) OK 8355 7.50 OEND
 HE LIKES IT SLOW OK 8355 — WATE

CAB CALLOWAY
 I DON'T HAVE A GHOST OF A CHANCE OK 5687 — COX

BLANCHE CALLOWAY
 LOVESICK BLUES OK 8279 7.50 OEND

HOAGY CARMICHAEL
 WASHBOARD BLUES VI 35877 — COX
 BESSIE COULDN'T HELP IT (NEW) VI 22664 — AVER
 ROCKIN' CHAIR (NEW) VI 38139 — AVER

BENNY CARTER
 AMONG MY SOUVENIRS OK 5458 — BURL
 ALL OF ME BB 10962 — BURL

CASA LOMA ORCHESTRA
 MEMORIES OF YOU — — — PRIC

CHICAGO FOOTWARMERS
 BROWN BOTTOM BESS (VG) OK 8613 5.00 OEND
 MY BABY/ORIENTAL MAN (VG) OK 8548 — KAPL
 MY GIRL/SWEEP 'EM UP (VG) OK 8792 — KAPL
 BROWN BOTTOM BESS (VG) OK 8613 — KAPL

CHICAGO LOOPERS
 CLORINOVA PE 14910 — AVER

CHICAGO RHYTHM KINGS
 CHANGES/FOUND A NEW BABY (NEW) UHCA 7-8 1.50 BURN
 'VE FOUND/THERE'LL BE SOME CHANGES BR 4001 3.00 THE

CHOCOLATE DANDIES
 OE BLUES/BUGLE CALL RAG CO 36008 — BELL

BUDDY CHRISTIAN
 SO. RAMPART STREET (EX) PE OR PAT — — 2.50 OEND

LILLIE OELK CHRISTIAN
 SWEETHEARTS ON PARADE (EX) OK 8650 3.50 OEND
 BABY (EX) OK 8660 3.50 OEND

LARRY CLINTON
 LIMESHORE BLUES CO 26523 — COX

EDDIE CONDON
 THAT'S A SERIOUS THING (EX OR NEW) BB 10168 1.00 EDEL

ANN COOK
 MAMA COOKIE'S BLUES VI — — OEND

COOKIE'S GINGERSNAPS
 HIGH FEVER OK 8369 5.00 OEND
 MESSIN' AROUND OK 8390 5.00 OEND

COON-SANDERS
 AFTER YOU'VE GONE CO 22342 — COX

IDA COX
 (ANY WITH LADNIER OR JOHNNY DOODS) — — — \$1-2 OEND

CHARLES CREATH
 (ANY OKEH; G) — — — OEND

BIND CROSBY
 WHEN THE BLUE OF THE NIGHT BR 6226 — RIDL
 TRY A LITTLE TENDERNESS BR 6480 — RIDL
 YOU'VE GOT ME CRYING AGAIN BR 6515 — RIDL

JULIA OAVIS
 PARA 12245 1.00 OEND

DIXIELAND THUMPERS
 WEARY WAY BLUES PARA 12525 12.50 OEND
 SOCK THAT THING PARA 12594 8.50 OEND
 WEARY WAY BLUES PARA 12525 5.00 STEA
 SOCK THAT THING PARA 12594 5.00 STEA

OIXIE JUG BLOWERS
 MEMPHIS SHAKE (NEW) VI 20415 2.00 OEND
 HEN PARTY VI 20649 2.00 OEND

← **Wanted**

1 2 3 4

DUKE ELLINGTON RECORDS WANTED BY DRANVILLE W. HURLEY
CONTINUED

THE CHANT BR 7115 5.00 DENO

DIXIE WASHBOARD BAND

BOODLE AM (EX) BA 1791 1.00 DENO

JOHNNY DODDS

DH DADDY PARA 12471 10.00 DENO

LOVELESS LOVE PARA 12483 10.00 DENO

PARA 12494 ——— DENO

WEARY BLUES VO 15632 40.00 DENO

WILDMAN (26) MELANCHOLY (28) BR 3567 5.00 DENO

AFTER YOU'VE GONE (241 & 24) BR 3568 5.00 DENO

ST. LOUIS BLUES (NEW) BR 3585 3.00 DENO

WEARY BLUES VO 15632 15.00 STEA

DH DADDY PARA 12471 4.00 STEA

19TH STREET PARA 12483 5.00 STEA

PARA 12494 5.00 STEA

NEW ST. LOUIS BLUES BR 3585 5.00 STEA

WILD MAN BLUES BR 3567 ——— KUTZ

INDIGO STOMP (TRIO) BB 10238 ——— HASS

GOODER DANCE BB 10240 ——— HASS

MY LITTLE ISABEL BB 10241 ——— HASS

MELANCHOLY BLUES BR 3567 ——— STRO

DH LIZZIE BR 3585 ——— KAPL

WEARY BLUES VO 15632 40.00 KAPL

TOMMY DORSEY

YOU MUST HAVE BEEN A BEAUTIFUL BABY VI 26066 ——— COX

EVERYBODY'S GOING IT VI 25821 ——— COX

YEARNING, JUST FOR YOU VI 25815 ——— COX

I'VE GOT A NOTE VI 25236 ——— COX

STOMPIN' AT THE STADIUM ANY ——— COX

(ANY RECORDINGS) ——— PRIC

CAN'T CHEAT A CHEATER DK 41422 ——— WATE

THAT'S A PLENTY VI 25363 ——— VANB

IF THE MAN IN THE MOON WERE (CLAM.7) VI 25676 ——— COX

MILKMAN'S MATINEE (CLAM.7) VI 25568 ——— COX

MIDNIGHT CHOO-CHOO LEAVES (CLAM.7) VI 25821 ——— COX

YOU MUST HAVE BEEN BEAUTIFUL (CLAM.7) VI 26066 ——— COX

RHYTHM IN NURSERY RHYMES (CLAM.7) VI 25201 ——— COX

NO PLACE LIKE YOUR ARMS ——— COX

MUSIC, MAESTRO, PLEASE VI 25866 ——— COX

LOUIS DUMAINE

RED ONION DRAG (NEW) VI 20580 1.50 DENO

PRETTY AUDREY (NEW) VI 20723 1.50 DENO

ARIZONA DRANES

(ANY RECORD) ——— 1.00 DENO

ROY ELDRIDGE

FLORIDA STOMP VO 3479 ——— HASS

DUKE ELLINGTON

LIMEHOUSE BLUES VI 22743 ——— COX

BOY MEETS HORN BR 8306 ——— WATE

RING DEM BELLS/DLO MAN BLUES DK 41468 3.00 THIE

CONCERTO FOR COOTIE VI 26598 ——— BOEC

IN A MELLOWTONE VI 26788 ——— BOEC

A PORTRAIT OF BERT WILLIAMS VI 26644 ——— BOEC

JACK THE BEAR VI 26536 ——— BOEC

KO-KO VI 26577 ——— BOEC

ALL TOO SOON VI 27247 ——— BOEC

BOY MEETS HORN Co 36123 ——— BOEC

TOOTIN' THRU THE ROOF Co 35310 ——— BOEC

CAVAVAN Co 36120 ——— BOEC

SOPHISTICATED LADY Co 35556 ——— BOEC

DUKE ELLINGTON RECORDS WANTED BY DRANVILLE W. HURLEY,
1945 VERMONT AVENUE, N.W., WASHINGTON, D. C.

JID WALK/ALABAMA BOUND

IF YOU CAN'T HOLD THAT MAN/YOU'VE GOT THOSE Ge 3291

ANIMAL CRACKERS/ LIL' FARINA DE 3342

RAINY DAY BU 11437

PARLOR SOCIAL STOMP/GEORGIA DRINO PE 104

TROUBLE BLUES/I'M GONNA HANG AROUND MY SUGAR PE 14514

BUOLE CALL RAG/SWEET MAMA HA 577

STACK O' LEE BLUES HA 601

EAST ST. LOUIS TOODLE-O/JUBILEE STOMP CA 8162

TAKE IT EASY CA 8183

EASY ST. LOUIS TOODLE-O/HOP HEAD Co 953

DOWN IN YOUR ALLEY BLUES Co 1076

THE CREEPER/IMAGINATION VO 1077

SONG OF THE COTTON FIELD/NEW ORLEANS LOW DOWN VO 1086

DOIN' THE FROO/RED HOT BRANO VO 1153

BLACK AND TAN FANTASY/SOLILOQUY BR 3526

ROCKIN' CHAIR/THEN THERE EYES RO 1555

(CONTINUED NEXT COLUMN)

(DUKE ELLINGTON RECORDS WANTED BY DRANVILLE W. HURLEY)
CONTINUED

I'M SO IN LOVE WITH YOU OR 2528

BLACK BEAUTY CA 8352

WHAT CAN A POOR FELLOW DO/BLACK AND TAN DK 40955

CHICAGO STOMP DOWN DK 8675

TAKE IT EASY/JUBILEE STOMP DK 41013

YELLOW DOG BLUES/TISHOMINGO BR 6902

TAKE IT EASY/BLACK BEAUTY BR 6903

THE WOODCHE BR 6812

HOT AND BOTHERED/THE WOODCHE DK 8623

JUNOLE JAMBOREE/SNAKE HIP DANCE DK 8720

LAZY DUKE DK 8760

BLUES OF THE VADABOND/SYNDOPATED SHUFFLE DK 8746

BLACK BEAUTY/SWAMPY RIVER DK 8436

TIGER RAG (1 & 2) BR 6510

PAUCAH/HARLEM FLAT BLUES BR 6906

DOIN' THE VOOM VOOM/RENT PARTY BLUES BR 6907

JUNGLE JAMBOREE/BLACK AND BLUE BR 6909

JOLLY WOG/JAZZ CONVULSIONS BR 6810

WHEN YOU'RE SMILING/SWEET MAMA BR 4760

MAORI/ADMIRATION BR 6812

ACCORDION JOE/DOUBLE CHECK STOMP BR 6846

WALL STREET WAIL/COTTON CLUB STOMP BR 6913

DREAMY BLUES BR 6682

RUNNIN' WIL0 BR 4952

HOME AGAIN BLUES/WANG WANG BLUES BR 6003

GOIN' TO TOWN DK 8675

OKLAHOMA STOMP VO 1449

I CAN'T GIVE YOU ANYTHING BUT LOVE VI 39008

HIGH LIFE/SATURDAY NIGHT FUNCTION VI 39036

JAPANESE DREAM/HARLEMANIA VI 39045

FREEZE AND MELT/MISSISSIPPI MOAN Co 1813

BEGGAR'S BLUES/SATURDAY NIGHT FUNCTION Co 2833

MISSISSIPPI/SWANEE SHUFFLES VI 39099

THE DUKE STEPS OUT/HAUNTED NIGHTS VI 39092

MARCH OF THE HOODLUMS/BREAKFAST DANCE VI 39115

SWEET DREAMS OF LOVE/SWEET JAZZ O' MINE VI 39143

HITTIN' THE BOTTLE/THAT LINDY HOP VI 23016

YOU'RE LUCKY TO ME/MEMORIES OF YOU VI 23017

SWEET CHARIOT/MOOD INDIGO DK 8840

BLUE AGAIN VI 22603

CREOLE RHAPSODY (1 & 2) VI 36049

BLUE TUNE BR 6288

SWAMPY RIVER/FAST AND FURIOUS BR 6355

JAZZ COCKTAIL BR 6404

ERIE MOAN/ANY TIME, ANY DAY, ANYWHERE BR 6467

BLACKBIRDS MEEDLEY (1 & 2) BR 6516

I CAN'T GIVE YOU ANYTHING BUT LOVE/PORGY BR 6517

I MUST HAVE THAT MAN/BABY BR 6518

DIGA DIGA DO BR 6519

RAISIN' THE RENT/HAPPY AS THE OAY IS LONG BR 6571

RUE INTERLUDE/DALLAS OGIN'S VI 24431

I MET MY WATERLOO VI 24622

TROUBLE WATERS/MY OLD FLAME VI 24651

SUMPIN' ABOUT RHYTHM/SADDEST TALE BR 7310

ISN'T LOVE THE STRANGEST THING/NO GREATER BR 7625

CLARINET LAMENT/ECHOES OF HARLEM BR 7650

IT WAS A SAD NIGHT IN HARLEM/SHOE SHINE BOY BR 7710

TRUMPET IN SPADES/YEARNING FOR LOVE BR 7752

EXPOSITION SWING BR 8213

'STEPPING INTO SWING SOCIETY/NEW BLACK AND TAN BR 8063

NIGHTY LIKE THE BLUES/BUFFET FLAT BR 8231

PLEASE FORDIVE ME/PROLOGUE TO BLACK & TAN BR 8256

PORTRAIT OF THE LION/SOMETHING TO LIVE FOR BR 8365

DOIN' THE VOOM VOOM/I'M CHECKIN' OUT GO'WOM BYE Co 35208

BOUNCIN' BUOYANCY/A LONELY COEO Co 35240

LITTLE POSEY/LADY IN BLUE Co 35291

I NEVER FELT THIS WAY BEFORE/WEELEY Co 35353

MOOD INDIGO/SOLILOQUE Co 35427

YOU, YOU DARLIN'/SO FAR, SO GOOD VI 26537

IMPROVISATIONS IN ELLINDONTIA

LOW COTTON/MONTMARTRE HRS 1003

FINNESSE/I KNOW THAT YOU KNOW HRS 1004

DUKE ELLINGTON UNITS:

BARNEY BIDARD

CARAVAN/STOMP JONES VO 3809

FROLIC BAM/CLOUDS IN MY HEART VO 3813

FOUR AND ONE HALF ST./LAMENT FOR A LOST LOVE VO 3820

JAZZ A LA CARTE/DEMI-TASSE VO 3842

(CONTINUED NEXT PAGE)

(DUKE ELLINGTON RECORDS WANTED BY GRAMMIE W. HURLEY
DUKE ELLINGTON UNITS, BARNEY BIGARD, CONTINUED):

GET IT SOUTHERN STYLE/IF YOU'RE EVER IN VO 3828
MOONLIGHT FIESA/SPONGE CAKE AND SPINACH VO 3834

JOHNNY HOOGES

A SAILBOAT IN THE MOONLIGHT VO 3773
MY OAY/SILVERY MOON AND GOLDEN SANOS VO 3948
LOVE IN SWINGTIME/SWINGIN' IN THE OELL VO 4335
TIRES SOCKS/SKUNK HOLLOW BLUES VO 5533

REX STEWART

REXATIOUS/LAZY MAN'S SHUFFLE VO 3910
SAN JUAN HILL VO 5610

COOTIE WILLIAMS

DOWNTOWN UPROAR/BLUE REVERIE VO 3814
DIGA OIGA OO/I CAN'T BELIEVE YOU'RE IN LOVE VO 3818
I CAN'T GIVE YOU ANYTHING BUT LOVE/WATCHING VO 3890
JUBILESTA/PIGEONS AND PEPPERS VO 3922
SWINGTIME IN HONOLULU/CARNIVAL IN CAROLINE VO 4061
OL'MAN RIVER/A LESSON IN "C" VO 4086
AIN'T THE GRAVY GOOD/BOODOO BENNY VO 4726
BLUES A POPPIN'/BLACK BUTTERFLY VO 5618

(BENNY GOODMAN, CONTINUED)

WHERE OR WHEN (QUARTET) VI 25725 1,25 WEB
ALL MY LIFE (QUARTET) VI 25324 1,25 WEB
STAR OUST VI 25720 1,25 WEB
THERE'S A SMALL HOTEL VI 25363 1,25 WEB
HOORAY FOR LOVE VI 25011 1,25 WEB
RESTLESS VI 25021 1,25 WEB
YOU AND YOUR LOVE VI 25500 1,25 WEB
LULLABY IN RHYTHM VI 25827 1,25 WEB
BALLAO IN BLUE VI 25081 1,25 WEB
NO OTHERONE VI 25193 1,25 WEB
HUNKAOOLA VI 25009 1,25 WEB
RUSSIAN LULLABY VI 26060 1,25 WEB
I HAD TO OO IT VI 26082 1,25 WEB
LOUISE VI 26125 1,25 WEB
EENY MEENY MINEY MO VI 25195 1,25 WEB
REMEMBER BB 10680 1,10 WEB
THE GLOW OF LOVE VI 25316 1,25 WEB
OEAR OLO SOUTHLAND BB 10458 1,10 WEB
JAPANESE SANOMAN BB 10459 1,10 WEB
MAJ HOUSE BB 10461 1,10 WEB
CAN'T WE BE FRIENDS BB 10462 1,10 WEB
IT HAD TO BE YOU BB 11056 1,10 WEB
THAT'S A PLENTY ME 12073 --- AVER
TAPPIN' THE BARREL CO 2856 --- AVER
GEORGIA JUBILEE CO 2907 --- AVER
AS LONG AS I LIVE CO 2923 --- AVER
RIFFIN' THE SCOTCH CO 2867 --- HASS
JUNK MAN CO 2892 --- HASS
EMALINE CO 2907 --- HASS
TEXAS TEA PARTY CO 3167 --- HASS
CHINA BOY (QUARTET) VI 25333 --- HASS
THE BLUES IN MY FLAT (QUARTET) VI 26044 --- HASS
AVALON (QUARTET) VI 25644 --- HASS
OINAH (QUARTET) VI 25398 --- HASS
STOMPIN AT THE SAVOY (QUARTET) VI 25521 --- HASS
LIZA (QUARTET) VI 25660 --- HASS
BREAKFAST FEUD (SEXTET) CO 36039 --- BOEC
A SMOOTH ONE (SEXTET) CO 36099 --- BOEC
STEALING APPLES CO 35362 --- BOEC
DOWN SOUTH CAMP MEETIN' VI 25387 --- BOEC
I'VE FOUND A NEW BABY VI 25355 --- BOEC
THESE FOOLISH THINGS REMIND ME VI 25351 --- COX
GOODY-GOODY VI 25245 --- COX

GOTHAM STOMPERS

MY HONEY'S LOVIN' ARMS/ALABAMA VA 629 1,00 THIE
GRANT AND WILSON

HAVE YOUR CHILL PARA 12317 6,00 DENO
MEAN MISTREATER PARA 12324 6,00 DENO
AT THE GREASY SPOON PARA 12337 6,00 DENO

LIONEL HAMPTON

SUNNY BIDE OF THE STREET VI 25592 --- COX
THE SUN WILL SHINE TONIGHT VI 25771 --- HASS
GIN FOR CHRISTMAS VI 26423 --- HASS
I'M IN THE MOOD FOR SWING VI 26011 --- HASS
AIN'T CHA/12TH STREET RAG VI 26362 --- BELL

GOLEMAN HAWKINS

BOOY AND SOUL BB 10523 --- COX
BOOY AND SOUL --- --- PRIC

OMONIA HENDERSON

JELLY-ROLL (VG) PARA 12239 1,50 DENO

FLETCHER HENDERSON

HOW COME YOU DO ME (NEW) RE 9739 3,00 DENO
LIMHOUSE BLUES ANY --- --- COX
SENSATION/FIRORETY FEET (NEW) UHCA 21-22 1,25 BURN
NEW KING PORTER STOMP CO 35671 --- HASS

HICKS TAPROOM BOYS

LIMHOUSE BLUES BB 10715 --- COX

J.C.HIGGINSBOTHAM

GIVE ME YOUR TELEPHONE NUMBER OK 8772 3,00 DENO
HIGGINSBOTHAM BLUES OK 8772 --- WATE

WILLIE HIGHTOWER

BOAR HOB BLUES BLACK PATTI 8045 --- DENO

BERTHA CHIPPIE HILL

(ANY WITH LOUIS, ANY LABEL) --- UP TO 6,00 DENO

ART HODES

ROSS TAVERN BOOGIE/SOUTH BIDE (NEW) SA 12007 1,25 BURN
ROSS TAVERN BOOGIE/SOUTH BIDE (NEW) SA 12007 2,00 KUTZ

JOHNNY HOOGES

PYRAMIO VO 4242 --- WATE

ZIGGY ELMAN

BUBLITCHKI BB 10103 --- BURL

WILL FEZEL

PITCHIN' BOOGIE PARA 12855 --- KUTZ
HOMETOWN SKIFFLE PARA 12886 --- KUTZ
JIM JACKSON'S JAMBOREE VO --- --- KUTZ

LEM FOWLER

SATISFIED BLUES/BLUES MIXTURE CO A3959 --- KUTZ

BUO FREEMAN

SUNOAY/AS LONG AS I LIVE OE 2849 --- BELL
THE SAILFISH/SATANIC PICKERS OE 2781 --- BELL

GEORGIA COTTON BUCKERS

12TH STREET RAG HA 1090 2,00 DENO
SNAG IT HA 1127 2,00 DENO

BENNY GOODMAN

LIMHOUSE BLUES ANY --- --- COX
BASIN STREET BLUES ANY --- --- COX
OIXIELANO BAND ANY --- --- COX
IT'S BEEN SO LONG ANY --- --- COX
ONE O'CLOCK JUMP --- --- PRIC
KEEP ON OOHIN' CO 2867 --- RIOL
OL'PAPPY/JUNK MAN CO 2892 --- RIOL
I AIN'T LAZY CO 2923 --- RIOL
BLUE MOON CO 3003 --- RIOL
COKEY CO 3011 --- RIOL
CLOUDS CO 3015 --- RIOL
I WAS LUCKY CO 3018 --- RIOL
ALL STAR STRUT CO 35389 1,25 WEB
SPRING SONG CO 35319 1,25 WEB
OPUS LOCAL BOE CO 35362 1,25 WEB
SOMEBODY STOLE MY GAL CO 39916 1,25 WEB
THE BLUES VI 26144 1,25 WEB
ALEXANDER'S RAGTIME BAND VI 25445 1,25 WEB
ANYTHING FOR YOU VI 25350 1,25 WEB
BACH GOES TO TOWN VI 26130 1,25 WEB
BASIN STREET BLUES VI 25258 1,25 WEB
BREAKIN' IN A PAIR OF SHOES VI 25247 1,25 WEB
BUGLE CALL RAG VI 25467 1,25 WEB
DOWN SOUTH CAMP MEETIN' VI 25397 1,25 WEB
ESTRELLITA VI 26187 1,25 WEB
FEELIN' HIGH AND HAPPY VI 25840 1,25 WEB
GODO BYE VI 25215 1,25 WEB
GODO NIGHT VI 25461 1,25 WEB
I'LL ALWAYS BE IN LOVE WITH YOU VI 25187 1,25 WEB
IN A SENTIMENTAL MOOD VI 25351 1,25 WEB
JAM SESSION VI 25497 1,25 WEB
LIFE GOES TO A PARTY VI 25726 1,25 WEB
PLEASE BE KIND VI 25814 1,25 WEB
ST. LOUIS BLUES VI 25411 1,25 WEB
SWING LOW, SWEET OHARIOT VI 25492 1,25 WEB
UNOCCIOED VI 26134 1,25 WEB
DINAH (QUARTET) VI 25378 1,25 WEB
RUNNIN' WILD (QUARTET) VI 25529 1,25 WEB
MELANCHOLY BABY (QUARTET) VI 25473 1,25 WEB
I CRIED FOR YOU QUINLET VI 26139 1,25 WEB
AFTER YOU'VE GONE TRIO VI 25115 1,25 WEB
ALL MY LIFE (TRIO) VI 25324 1,25 WEB
CHINA BOY (TRIO) VI 25333 1,25 WEB

(CONTINUED NEXT COLUMN)

(CONTINUED NEXT COLUMN)

← **Wanted**

(JOHNNY HODGES, CONTINUED)

	1	2	3	4	CLARENCE LOFTON	1	2	3	4
MY DAY	VO	3948	—	WATE	STREAMLINE TRAIN/HAD A DREAM (E)	SA	12003	2.00	KUTZ
DOOJI WOJJI	VO	4849	—	WATE.	PINETOP'S B.W./I DON'T KNOW (E)	SA	12009	2.00	KUTZ
HODGE PUDGE/WANDERLUST	OK	4573	—	BELL	BROWN SKIN GAL	Me	61166	—	KUTZ
RABBIT'S JUMP/RENT PARTY BLUES	OK	5100	—	BELL	VINCENT LOPEZ				
SAVOY STRUT/GOOD GAL BLUES	DK	5170	—	BELL	NOLA				PRIC
MOON ROMANCE/YOUR LOVE	OK	5940	—	BELL	LOUISIANA RHYTHM KINGS				
THAT'S THE BLUES/GOOD QUEEN BESS	BB	11117	—	BELL	I'M WALKIN' IN CLOVER	VO	15810	—	AVER
DAY DREAM	BB	11021	—	BOEC	MARIANNE	VO	15833	—	AVER
GOOD QUEEN BESS	BB	11117	—	BOEC	THAT'S A PLENTY	VO	15784	—	WATE
<u>BILLY HOLLIDAY</u>					LITTLE BY LITTLE	VO	15841	—	WATE
BILLIE'S BLUES	VO	3289,	OK	3288	CAN'T GIVE YOU ANYTHING BUT LOVE	VO	15710	—	WATE
<u>CLAUDE HOPKINS</u>					JIMMY LUNCFORD				
MARGIE	BR	6916	—	WATE	BLUE HEAVEN				PRIC
<u>HUDSON-DELANE ORCH</u>					RIVER ST. MARIE				PRIC
SOPHISTICATED	MA	103	—	WATE	ORGAN GRINDER SWING	DE	908	—	BURL
<u>DEWEY JACKSON</u>					BABY MACK				
CAPITOL BLUES	VO	1040	—	DEND	WHAT KIND OF MAN IS THAT (VO)	DK	8313	10.00	DEND
<u>PRESTON JACKSON</u>					WINGY MANDIE				
HARMONY BLUES	PARA	12400	—	DEND	ROYAL GARDEN BLUES (NEW)	OK	41570	2.00	DEND
TROMBONE MAN	PARA	12411	—	DEND	WHEN THE SAINTS GO MARCHING IN	BB	10560	—	HASS
<u>BUD JACOBSON</u>					DOWNRIGHT DISGUSTO/FARE THEE.	VO	15729	3.00	THIE
CAN'T BELIEVE/OPUS 1 SANS MELODY	SI	103	—	BELL	ST. JAMES/WALLING BLUES	PARA	12898	3.00	THIE
LAUGHING/CLARINET MARMALADE	SI	106	—	BELL	JAZZ ME BLUES	BB	7198	1.00	STRO
<u>HARRY JAMES</u>					JOE MARSALA				
COT NO TIME	BR	8355	—	COX	THREE O'CLOCK JUMP/REUNION	CENR	3001	—	BUCH
BOO-WOO	BR	8318	—	COX	WOLVERINE BLUES	VA	565	1.25	STRO
I FOUND A NEW BABY	BR	8406	—	COX	MEZY MEZZROW				
MELANCHOLY MOOD	BR	8443	—	COX	BLUES IN DISGUISE	VI	25636	—	BURL
INDIANA	BR	8366	—	COX	ROYAL GARDEN BLUES	BB	10087	—	BURL
ONE O'CLOCK JUMP	BR	8055	—	COX	RED MCKENZIE				
TEXAS CHATTER	BR	8067	—	COX	DARKTOWN STRUTTER'S BALL	CO	36281	—	HASS
TWO O'CLOCK JUMP	BR	8337	—	COX	DOZZIE MCPHERSON				
THE MOLE	CO	36599	—	COX	(ANY PARAMOUNT)	PARA	—	1.50	DEND
BACK BEAT BOOGIE	CO	35456	—	COX	PUNCH MILLER				
MELANCHOLY BABY	CO	36434	—	COX	(ANY)	ANY	—	5.00	THIE
JEFFRIES BLUES	CO	36190	—	COX	RAY MILLER				
DUKES MISTURE	CO	36339	—	COX	THAT'S A PLENTY (EX)	BR	4224	2.00	DEND
CROSS COUNTRY JUMP	CO	35531	—	COX	WIFE MOLE				
YES INDEED	CO	36246	—	COX	AFTER YOU'VE GONE (NEW)	OK	41445	—	AVER
FEET DRAGGING BLUES	CO	35227	—	SHER	MOONLIGHT REVELERS				
<u>JAM SESSION AT VICTOR</u>					ALABAMA SHUFFLE (VG)	CG	1775	3.00	DEND
HONEYBUCKLE ROSE/BLUES	VI	25559	—	BELL	JELLY ROLL MORTON				
<u>MARGARET JOHNSON</u>					SOMEDAY SWEETHEART (NEW)	VI	20405	2.50	DEND
CHANGEABLE DAOPY	OK	8185	4.00	DEND	THE PEARLS (EX+)	VO	20948	3.00	DEND
CHOP YOUR SUEY	OK	8193	2.00	DEND	FICKLE FAY CREEP	VI	23019	5.00	DEND
<u>MARY JOHNSON</u>					(ANY VICTOR 23400 SERIES)	—	—	25.00	DEND
BLACK MAN BLUES	BR	7031	2.50	DEND	K.C. STOMPS (EX)	VI	38010	2.50	DEND
<u>JAMES P. JOHNSON</u>					RED HOT PEPPERS (NEW)	VI	38055	2.00	DEND
SNOWY MORNIN'/ALL THAT I HAD IS GONE	CO	14204	2.00	THIE	TRY ME OUT	VI	38113	3.00	DEND
<u>PETE JOHNSON</u>					PONCHATRIN (NEW)	VI	38125	2.00	DEND
PETE'S BLUES	SA	12010	—	BUCH	HARMONY BLUES (NEW)	VI	38135	3.00	DEND
HOLLER STOMP	BN	12	—	BUCH	LITTLE DIXIE HOME	VI	38601	2.50	DEND
CLIMBIN' AND SCREAMIN'/HOW LONG (E)	SA	12004	2.00	KUTZ	LONDON BLUES	OK	8105	4.50	DEND
LET EM JUMP/PETE'S BLUES (E)	SA	12005	2.00	KUTZ	(ANY ON VOCALION, AUTOGRAPH)	—	—	\$10-25	DEND
BUSS ROBINSON/B & O BLUES (E)	SA	12006	2.00	KUTZ	PING PORTER/PEARLS	VO	1020	—	CAMP
SHUFFLE BOOGIE/PETE'S BLUES (E)	SA	12010	2.00	KUTZ	DEEP CREEK/RED HOT PEPPER	VI	38055	—	CAMP
(ANY ON SOLO ART)	—	—	1.50+	STRO	GRANDPA'S SPELLS/CANNONBALL (NEW)	VI	OR 88	—	CAMP
<u>MACCIE JONES</u>					THE PEARLY/BEALE ST. (NEW)	VI	OR 88	—	CAMP
SCAGMORE GREEN (VG)	OK	8341	3.50	DEND	SHREVEPORT STOMP	CE	5590	—	KAPL
MUSHMOUTH SHUFFLE	OK	8349	4.00	DEND	(ANY SILVERTONE, AUTOGRAPH)	—	—	—	KAPL
BABY O' MINE	OK	8350	5.00	DEND	MOIND CITY BLUE BLOWERS				
<u>OLIVE KLINE-ELSIE BAKER</u>					ONE HOUR/HELLO LOLA	BB	10037	—	BURL
WHISPERING HOPE (EX)	VI	19873	.60	BURN	NEW ORLEANS BOOTBLACKS				
<u>CENE KRUPA'S CHICAGOANS</u>					FLAT FOOT	CO	14337	5.00	DEND
BLUES OF ISRAEL/THREE LITTLE WORDS	DE	18114	—	BELL	MIXED SALAD (NEW)	CO	14465	5.00	DEND
LAST ROUNDUP/JAZZ ME BLUES	DE	18115	—	BELL	FLAT FOOT/MAD DOG	CO	14337	2.00	THIE
<u>EDDIE LANG</u>					I CAN'T SAY/MIXED SALAD	CO	14465	2.00	THIE
PRELUDE (NEW)	OK	40989	—	AVER	NEW ORLEANS FEETWARMERS				
BLUE GUITAR	OK	8711	—	AVER	I FOUND A NEW BABY	VI	24150	—	WATE
BLUE ROOM	OK	8918	—	AVER	NEW ORLEANS RHYTHM KINGS				
PICKIN'	BR	6254	—	WATE	I NEVER KNEW	OK	40422	—	WATE
<u>MEADE LUX LEWIS</u>					GOLDEN LEAF/SHE'S CRYING FOR ME	OK	40327	3.00	THIE
(E)	SA	12003	2.50	KUTZ	NEW ORLEANS WANDERERS				
(E)	SA	12004	2.50	KUTZ	PERDIDO ST. BLUES (NEW)	CO	698	2.50	DEND
<u>VIRGINIA LISTON</u>					PAPA DIP	CO	735	4.00	DEND
RIGHT KEY, WRONG KEYHOLE	OK	8173	5.00	DEND	FRANKIE NEWTON				
EARLY IN THE MORNING	OK	8187	4.00	DEND	MINOR JIVE	BB	10186	—	HASS
					WHO'S SORRY NOW/YOU'RE THE ONE	VA	647	1.00	THIE

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RED NICHOLS
 BY THE SHALIMAR (NEW) BR 4944 — AVER
JIMMY NODDIE
 (MANY ON VOCALION) VO — 1.00+ STRO
RED NORVD
 BLUES IN E FLAT/BUGHOUSE CO 3079 — BELL
KING OLIVER
 CHATTANOOGA STOMP (VG) CO 13003 8.00 DENO
 LONGON BLUES (NEW) CO 14003 7.00 DENO
 I'M GOIN' AWAY (VG) GE 5134 6.00 DENO
 ALLIGATOR HOP (VG) GR 5274 8.00 DENO
 JACKASS BLUES (NEW) VO 1014 2.00 DENO
 DLGA (EX) VI 22681 2.00 DENO
 NELSON STOMP VI 23389 5.00 DENO
 WEST END BLUES (NEW) VI 38034 1.50 DENO
 (ANY 4900 SERIES DKEH) DK — 10.00 DENO
 (ANY 8000 SERIES DKEH) DK — 25.00 DENO
 (ANY 40000 SERIES DKEH) DK — 17.50 DENO
 SNAKE RAG/HIGH SOCIETY DK 4933 15.00 STEA
 JAZZIN' BABIES BLUES DK 4975 15.00 STEA
 ROOM RENT OK 8148 15.00 STEA
 BUDDY'S HABITS/TEARS DK 4000 15.00 STEA
 HIGH SOCIETY/TEARS HRS 12 4.00 STEA
 RIVERSIDE BLUES OK 40034 15.00 STEA
 MABEL'S DREAM DK 8235 15.00 STEA
 CANAL STREET/JUST GONE GE 5133 5.00 THIE
 MANDY LEE/I'M GONNA WEAR YOU GE 5134 5.00 THIE
 HIGH SOCIETY DK 4933 10.00 CAMP
 ROOM RENT BLUES DK 8148 — CAMP
 MABEL'S DREAM DK 8235 — CAMP
 BUDDY'S HABIT DK 4000 10.00 CAMP
 ROOM RENT BLUES DK 8148 — KAPL
 MABEL'S DREAM DK 8235 — KAPL
 RIVERSIDE BLUES PARA 20292 — KAPL
TINY PARHAM
 DIXIELAND DOINGS VI 38111 1.00 DENO
 STEEL STRING BLUES VI 23410 2.50 DENO
 (ANY PARAMOUNT) PARA — 5.00+ DENO
SANTA PECORA
 I NEVER KNEW/MAGNOLIA BLUES CO 36159 — KUTZ
 I NEVER KNEW/MAGNOLIA BLUES CO 36159 — BELL
PARAMOUNT PICKERS
 SALTY DOG PARA 12779 3.50 DENO
 SALTY DOG PARA 12779 5.00 STEA
WALTER PICHON
 YO YO/DOGGIN' THAT THING VI 38544 2.50 DENO
BEN POLLACK
 DEEP ELM ANY — — COX
QUINTET OF HOT CLUB OF FRANCE
 LIMHOUSE BLUES VI 25511 — COX
MA RATNEY
 (ANY WITH TOMMY LAONIER) PARA — 81-2 DENO
 HELLISH RAG PARA 12612 2.00 DENO
RED HEADS
 GET A LOAD OF THIS ANY — — AVER
 HOW COME YOU DO ME ANY — — AVER
 BLACK MOTTON STOMP ANY — — AVER
 HI-OJOOLE-OJOOLE ANY — — AVER
RED ONION JAZZ BABIES
 TEXAS MOANER GE 5594 7.50 DENO
 TERRIBLE BLUES (NEW) GE 5607 10.00 DENO
 EARLY EVERY MORN GE 5626 7.50 DENO
 CAKE WALKIN' BABIES GE 5627 10.00 DENO
REISMAN'S ORCH
 LIMHOUSE BLUES VI 27435 — COX
IKE RODGERS
 SCREENIN' THE BLUES (VG) PARA 12813 2.50 DENO
 MALT CAN BLUES (VG) BR 7086 2.50 DENO
 (ANY OTHER RECORD) — — 2.50 DENO
ADRIAN ROLLINI
 DAVENPORT BLUES/SOMEBODY LOVES ME DE 359 — BELL
LUIS RUSSELL
 (1ST, 2ND, AND LAST 3 OKESH) DK — 3.00 DENO
 SWEET MUNTAZ VO 1010 4.00 DENO
 CASE ON DOWN VO 1579 10.00 DENO
 YOU RASCAL YOU VI 22793 — WATE
PEE WEE RUSSELL
 DINAH/BABY, WON'T YOU PLEASE HRS 1000 — BUCH
 HORN OF PLENTY/THERE'LL BE SOME HRS 1001 — BUCH
 I'VE FOUND NEW BABY/EVERYBODY HRS 1002 — BUCH
 (ALMOST ANY; STATE DISPOSITIONS) ANY — — SMER

ARTIE SHAW
 LOVER COME BACK — — — — PRIC
 ROSE ROOM — — — — PRIC
 NIGHT MARE — — — — PRIC
 SPECIAL DELIVERY STOMP VI 26762 — BOEC
 DR. LIVINGSTONE, I PRESUME? VI 27289 — BOEC
 ROOM WITH A VIEW — — — — COX
DIER SIVEDN
 BEAU KOD JACK/SMOKE HOUSE BLUES BR 7109 3.00 THIE
 SHOKEHOUSE BLUES BR 7109 1.25 STRO
ART SIMS
 SOAPSTICK BLUES DK 8373 2.50 DENO
BESSIE SMITH
 (ALMOST ANY NEW RECORD) CO — — DENO
CLARA SMITH
 (ANY WITH LOUIS; EX) CO — — 2.00 DENO
 ALLEY RAT BLUES (NEW OR EX ONLY) CO 14104 — SMER
JABBO SMITH
 DECATUR ST. TUTTI BR 7078 5.00 STEA
 SAU SHA STOMP BR 7065 5.00 STEA
 SWEET AND LOW BLUES/TAKE YOUR BR 7061 3.00 THIE
 LITTLE WILLIE BLUES/SLEEPY BR 7053 3.00 THIE
 BOSTON SHUFFLE/TANGUY BLUES BR 7101 3.00 THIE
MAMIE SMITH
 K. C. MAN DK 4926 2.00 DENO
JABBO SMITH
 SLEEPY TIME BLUES BR 7058 — WATE
MUGGSY SPANIER
 JAZZ BAND BALL/LIVERY STABLE BB 10519 — KUTZ
 BIG BUTTER AND EGG MAN/ECCENTRIC BB 10417 — KUTZ
 SOMEDAY SWEETHEART/DA DA STRAIN BB 10384 — BELL
 DIPPERMOUTH/WISH I COULD SHIMMY BB 10506 — BELL
 AT THE JAZZ BAND BALL BB 10519 — BOEC
 RELAXIN' AT THE TOURS BB 10532 — BOEC
 (ANY ON BLUEBIRD) BB — — BURL
VICTORIA SPIVEY
 (ALL VICTORS) VI 38000 2.50 DENO
 (MANY VOCALIONS) VO — — DENO
STATE STREET RAILBRES
 WEARY WAY BLUES GE 6232 10.00 DENO
REX STEWART
 LINGER AWHILE/MOBILE BAY BB 11057 — BELL
 SUGAR HILL/LOVE IN MY HEART DK 3944 — BELL
 MOBILE BAY BB 11057 — BOEC
 SOME SATURDAY BB 11258 — BOEC
 SAN JUAN HILL VO — — BOEC
 BACK ROOM ROMP/TEA (NEW) VO 3831 2.50 JACO
 BACK ROOM ROMP/TEA (EX) VO 3831 2.00 JACO
 BACK ROOM ROMP/TEA (VG) VO 3831 1.50 JACO
 STINGAREE/BABY, AIN'T (N TO VG) VO 2980 2.00 JACO
JDE SULLIVAN
 LITTLE ROCK GETAWAY/DINX (NEW) UHCA 33-34 1.25 BURN
 LITTLE ROCK GETAWAY/DINX DE 600 — KUTZ
 CAN'T GIVE/DH, LADY BE GOOD DK 5496 — BELL
 (ANY CO OR UHCA SOLO) — — STRO
ERSKINE TATE
 STATIC STRUT VO 1027, VO 15372 15.00 DENO
JASPER TAYLOR
 STOMP TIME BLUES PARA 12409 12.50 DENO
JACK TEAGARDEN
 STARS FELL ON ALABAMA CO 6993 — RIOL
 ROCKIN' CHAIR GR 3051 — AVER
 BLUE RIVER BR 6741 — AVER
HOCIEL THOMAS
 (ANY WITH LOUIS ARMSTRONG) DK — — 5.00 DENO
SIPPIE THOMAS
 I'M A MIGHTY TIGHT WOMAN VI 38502 3.50 DENO
 I'M A MIGHTY TIGHT WOMAN VI 38502 4.00 STEA
TROBONE RED
 GREASY PLATE BLUES CO 14612 2.00 DENO
JDE VENUZI
 DINAH/WILD OOG DK 41025 — AVER
 WASTING MY LOVE ON YOU VI 23018 — AVER
 PARDON ME, PRETTY BABY DK 41506 — AVER
 GOBLIN MARKET DK 41586 — AVER
JAMES WADE
 MOBILE BLUES PARA 20295 5.00 DENO
 BLACK BOTTOM BLACK PATTI 8019 — DENO
SIPPIE WALLACE
 (ANY WITH ARMSTRONG) DK — — 5.00 DENO

← Wanted

1 2 3 4

FATS WALLER
(PIANO SOLOS, OK, VI, BB) — — — — .75+ STRD
TEDDY WEATHERFORD
(ANY) ANY — — — WINT

CHICK WEBB
I AIN'T GOT NOBODY (NEW) DE 1513 1.00 BURN
STOMPIN' AT THE SAVOY (NEW) OK 3246 1.00 BURN

MDLAN WELSH
BRIDEWELL BLUES (VG) DK 8372 6.00 DEND

CLARENCE WILLIAMS
DH DADDY OK 4927 1.50 DEND
ACHIN' HEARTED DK 4966 1.50 DEND
OLD FASHIONED LOVE OK 4993 2.50 DEND
ATLANTA BLUES DK 8090 1.50 DEND
GRAVEYARD DREAM OK 8099 1.50 DEND
C FLAT BLUES OK 8107 2.50 DEND
JAZZIN' BABIES BLUES OK 8129 2.50 DEND
TOO LATE NOW OK 8154 1.50 DEND
TEXAS MOANER (VG) OK 8171 8.00 DEND
EVERYBODY LOVES (EX) OK 8181 5.00 DEND
OFF AND ON OK 8197 2.00 DEND
PAPA DE DA DK 8215 8.50 DEND
COAL CART BLUES OK 8245 8.00 DEND
SQUEEZE ME OK 8254 8.00 DEND
GET IT FIXED OK 8267 4.00 DEND
LIVIN' HIGH DK 8272 8.00 DEND
MEAN BLUES OK 40006 2.00 DEND
MANDY (EX) OK 40260 4.00 DEND
CAKE WALKIN' BABIES OK 40321 15.00 DEND
CAST AWAY OK 40330 3.00 DEND
PAPA DE DA DA OK 8215 10.00 STEA
TEXAS MOANER OK 8171 6.00 STEA
CAKE WALKIN BABIES OK 40321 — WATE
LIVIN HIGH OK 8272 — KAPL

COTTIE WILLIAMS
G-MEN OK — — — BOEC

MARY LOU WILLIAMS
CLEAN PICKIN' (NEW) DE 1155 1.00 BURN
NIGHT LIFE/DAG EX (NEW) UHCA 37-38 1.50 BURN

DUKE WILSON & TEN BLACKBERRIES
BEALE STREET BLUES ANY — — — RIDL
TEDDY WILSON
EMBRACEABLE YOU ANY — — — CDX
FOOLIN' MYSELF Co 36207 — HASS
CAN'T HELP LOVIN THAT MAN Co 36113 — HASS

AL WYNN
CRYIN' MY BLUES AWAY VD 121R 5.00 DEND
PARKWAY STOMP VD 1220 5.00 DEND
SHE'S CRYIN' FOR ME VD 1252 5.00 DEND

JIMMY YANCEY
THE FIVES/JIMMY'S STUFF (C) SA 1200B 2.50 KUTZ
ANY LABEL, ANY RECORDING GROUP

STARBUST — — — — PRIC
I CRIED FOR YOU — — — — PRIC
(ANY RECORD FEATURING TRUMPETS & TENOR SAXES) — — — — PRIC
(MANY U.H.C.A. RECORDS) UHCA — — — — SHER

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#1004 - CAB CALLOWAY 3.75
#1005 - BOOGIE WOOGIE PIANO 3.75
#1006 - JILLIE MORRIS APEX ORCHESTRA 3.75

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9 - BUNK JOHNSON 1.10
#11 - JELLY ROLL MORTON (SOLOS) 1.10
#12 - JELLY ROLL MORTON (SOLOS) 1.10
BLACK & WHITE RECORD
1 - ART HODES' SNOWY MORNING/4-5 TIMES 1.33

The following records for trade only.
My wants will be found in the WANTED section.

LOUIS ARISTRO G (WITH HENDERSON)
DOPE/HAGER/WORDS VD 14926 V
BIX BEIDERBECKE & LUCKY SEVEN
GOOSE PIMPLES/ROYAL GARDEN BLUES OK 8544 V
CHICAGO FOOTWARRIERS
BRUSH STOMP/GET 'EM AGAIN OK 8599 N
COOK'S DREAMLAND DRCH. (WITH G. MITCHELL)
SIDEWALK BLUES Co 862 N
HUM AND STRUM/I GOT WORRY Co 1430 N
STUMP EVANS - JIMMY BLYTHE (ACC. P. STEWART)
BELTA DOTTON BLUES/NEVER CALL MY MAN PARA 12240 N
JONES SMITH
LADY BE GOOD/BOOGIE WOOGIE VD 3459 E
WILL EZZELL (SOLOS)
WEST COAST RAG/B.H. MAN PARA 12549 G
BUCKET OF BLOOD/PLAYING THE OOZEN PARA 12773 G
MIFF MOLE
SHIN-LE-SHA WABBLE/AFTER YOU'VE GONE UHCA 24 N
NEW ORLEANS RHYTHM KINGS
PANAMA/TIGER RAG GE 4968 E
WEARY BLUES/WOLVERINE BLUES GE 5102 G
MILENBURG JOYS/MARGUERITE GE 5217 E
RED NICHOLS
DINAH/INDIANA BR 4373 E
KING OLIVER
JACKASS BLUES/DEEP HENDERSON VD 1014 V
JABBO SMITH
LITTLE WILLIE BLUES/SLEEPY TIME BR 7058 E
CLARENCE WILLIAMS (PIANO SOLOS)
ORDAN GRINDER BLUES/WILOFLOWER RAG OK 8604 N
YOUNG'S CREOLE JAZZ BAND
TIN ROOF BLUES CLAY 49272 N

JOEL DUROE
5153 Rockland Avenue, Eagle Rock, California.

AUCTION

LOUIS ARISTRO G
PEANUT VENDOR OK 41478 G
CONFESSION' OK 41448 V
SOME OF THESE DAYS OK 41298 G
BUCKTOWN FIVE
STEADY ROLL BLUES GE 5419 G
JOHNNY DODDS
AFTER YOU'VE GONE BR 3568 G
OH LIZZIE BR 3585 V
MONK HAZEL
SIZZLING THE BLUES BR 4181 E
PAUL HARES
REINCARNATION OK 41575 V

WINGY WAINWOME
YOU ARE MY LUCKY STAR VD 3070 E
MIFF MOLE
ALEXANDER'S RAG TIME BAND OK 40758 G
STRUTTERS' BALL DK 40734 G
JELLY ROLL MORTON
MR. JELLY LORD VI 21064 V
FRANCES VI 38027 G
KANSAS CITY STOMPS GE 5218 V
BILLY GOAT STOMP 'I 20772 V
KING OLIVER
SNAKE RAG GE 5184 G
CANAL STREET BLUES GE 5133 V

NEW ORLEANS RHYTHM KINGS
MARGUERITE GE 5217 G
ANGRY GE 5219 V
DA DA STRAIN GE 5106 G
CECIL SCOTT
LAWD, LAW IN A CORNER VI 38098 G
JACK TEAGARDEN
I'VE GOT IT Co 2913 V
JUNK MAN BR 7652 V
STARS FELL ON ALABAMA BR 6993 F
WOLVERINES
JAZZ ME BLUES GE 5408 V

CLOSING DATE: AUGUST 26TH.

NEW ORLEANS NEWS LETTER

FROM WILLIAM RUSSELL

Leaving San Francisco, where Bunk, Kid Ory, and Mutt Carey had played unforgettable music, I approached New Orleans this year with some degree of apprehension knowing that Bunk, like Louie is worth a whole city—full of musicians, and this year Bunk was to be over a thousand miles away from my favorite city. But a few hours after arriving at the South Rampart St. depot, all doubts were removed and I realized that New Orleans music is far from dead. I had been told that many musicians were gone, or working in factories and shipyards, but it seems they just can't kill jazz and the *joie de vivre* down here.

For one thing George Lewis got a great band together at the Gypsy Tea Room #1 the first Sunday I was here. A six piece affair, without piano, using Jim Robinson on trombone and Kid Howard on trumpet, this bunch could really stomp. Last year I got rather excited about George Lewis, perhaps prematurely, for then I'd never really heard him take off as he does this summer. Hearing this ork, composed mostly of unknowns, play such pieces as *Wilneburg Joys*, *Don't Go Way Nobody Let's Stay* and *Have a Good Time* (Bolden's old midnight tune), *Climax Rag*, and *Just a Little While to Stay Here* (a terrific funeral march) should convince anyone that New Orleans jazz is in no more danger of extinction than the musty odor of the French Quarter. Lewis' brilliant clarinet work even in the trio with which he regularly plays should establish him as the world's hottest.

Many old timers are also still playing fine jazz. Wooden Joe Nicholas has a four piece ork at Graffagnini's Beer Parlor at Tulane and S. Claiborne where as a part of their regular musical fare they play such New Orleans classics as *Panama*, *All the Whores Like the Way I Ride*, *High Society*, and *Careless Love*. Wooden Joe received his name because of his powerful cornet tone and endurance on parades. Judging from his playing today, even at the age of 60, it is no misnomer. *Careless Love*, one of the oldest New Orleans blues, dating from Bolden days, remains the most popular of all, and New Orleans bands all seem to have a very special and wonderful way of playing it. They usually start out in a low down original blues. Then after about five minutes of the freest rhapsodizing you hear the subdued strains of the *Careless Love* theme worked in, much in



GEORGE LEWIS

the manner of the soft trio section of a march. Bunk says that when he was playing with the King, Frank Lewis and Brock told him they'd first heard *Careless Love* sung by a girl from Carleton "who had gone wrong". But down here some say that Edward Clem (cornetist and contemporary of Bolden) was the creator of the tune. Speaking of Bolden, after talking with his widow, I'd like to write something of the known facts of his life someday and correct some of the misconceptions for which I'm partly responsible.

Big Eye Louis, in better health than last year, is still at Luthgens, down on the Gentilly car line, with something of an all-star lineup containing Louis Dumaine on trumpet, Walter Decou, piano, and Ernest Rogers on drums. Most of these small neighborhood places employ an orchestra only on weekends, two to four nites a week. Big Eye's ork is almost the only one I've heard in New Orleans using a piano. Few halls or beer joints even own one. However there are a few solo pianists such as Walter Pichon and Joe Robecheaux playing at the tourist,—sailor joints along Bourbon Street.

Charles Love, old time cornetist, has a band at Magnolia Room, another French Quarter tourist place, but one of the girl entertainers shot his pianist two weeks ago. Shots Madison plays his cornet principally for funerals and parades nowadays. Picou, busy at his tinsmith trade, still plays clarinet, but usually only in special parades,—a great rarity at present. Louis Keppard, brother of the great cornetist, is playing his guitar with a band at Frenchman and Villere and, as is the case with many musicians, has a daytime job too. Herb Morand, cornet pupil of Keppard, is still around town playing spot jobs. The week I arrived in New Orleans I heard Kid Rena play, rather listlessly, with his orchestra at the Cadillac Cafe. Then last week I heard that due to paralysis of the lip he is all through. Let's hope that Rena (whose lip once rivaled Armstrong's, according to those who knew both) has a speedy recovery.

Fortunately one of the three week ends I've spent in New Orleans this trip was that of Decoration Day when there was more music than usual. On Saturday afternoon Ed Moseley invited me to ride around with his band in real tailgate style as they stopped at corners to advertise their dance that nite. We didn't run into King Oliver nor Ol' Whalemouth, nor the Eagle Band, but had a lot of fun nevertheless. The next day I went down in the country to a little one lane village in St. Bernard Parish where Lawrence Marrero's band was playing at an all-day celebration. I never did learn how to spell or pronounce the French name of this levee town,—all colored except for a white sheriff,—but it was right close to Chalmette, where Buddy Bolden is buried. This appeared to be a special homecoming and they had two orchestras playing against one another within 50 yards. With Lawrence was a fine trumpeter called Sambo. No one

(CONTINUED PAGE 16)



LEFT TO RIGHT: GEORGE LEWIS, CLARINET; LAWRENCE MARRERO, BANJO; KID HOWARD, TRUMPET; CHESTER ZAROIS, BASS; ED MOSELEY, DRUMS; JIM ROBINSON, TROMBONE. *THIS BUNCH DOESN'T LOOK SO HOT ON PAPER,* BILL RUSSELL SAYS, *BUT LET ME TELL YOU THEY ARE EQUAL TO ANY BANDO I EVER HEARD IN PERSON OR ON RECORDS.*

EVERYBODY TALKS ABOUT HOT RECORD VALUES

LET'S DO SOMETHING ABOUT IT

On April 1st of this year we sent to fifty collectors of our acquaintance an imaginary auction list of 60 rare Okeh records. On this imaginary auction three collectors submitted bids which took nearly every record. Their bids were shown in the May issue of the Record Changer.

The values in Column "A" were submitted by William Love of Nashville, those in Column "B" were submitted by William Russell of Pittsburgh, and those in Column "C" were submitted by George Hoefler of Chicago.

All three of these collectors are old timers, known to record traders the world over. Three collectors better qualified to set values on hot records probably could not be found.

* * *

We are happy to announce that William Love, William Russell and George Hoefler have agreed to lend their knowledge of hot music and their experience in record trading to this hot record value project. We believe that the publication of their findings will take its place beside Delauneys *Hot Discography* on the bookshelf of every collector in the country.

This publication will contain between five and ten thousand listings complete with serial numbers, titles, master numbers, and values. Also included will be hundreds of items of hot interest not generally known to the collecting world, certainly never set down in one compact publication.

The preliminary endeavor in this enterprise will be that of setting values on the four or five thousand records already known to hot collectors.

The toughest job, and the most important, however, will be that of rating obscure but worth while hot records for which little information is available.

AND THAT'S WHERE YOU
THE READER
COME IN

We are urging everyone who reads this to send to the Record Changer a list of every record you have which is not listed in *Hot Discography*, and which you believe might interest the hot collector.

I will pass your list on to Messrs. Love, Russell, and Hoefler. If your list contains any record with which they are not familiar, you will be notified of the fact, and you will be invited to loan this record to the experts for observation. Such records will also be listed in the Record Changer as Problem cases, and information on them will be requested.

In the event you bring to our attention a record, hitherto unknown and of any jazz significance whatever, your name will appear in the final publication in connection with it.

Look through your records now and jot down your data in this fashion:

Label	Serial No.	Recording group	Tune & master No.
Co	252	The Georgians	Everybody loves my baby(140148)/My best girl(/40/46)
OK	8683	Sloppy Henry	The beat choop car (402282)/Nobo blues (402281)
VI	22779	Snooks & Memphis Ramblers	Sweet Georgie Brown(/)/Some other time (/)

(If you wish you may give the instrumentation and your opinions as to the personnel.)

Information Wanted

ALABAMA SHEIKS: VI 23265.
 AUSTIN ALLEN: Co 14266.
 PINK ANDERSON: Co 14336, 14400.
 HATTIE BROWN: BR 7042, 7054.
 WALTER BURLEN: VI 23314.
 BLUE RIBBON SYNCOPATORS: Co 14215, 14235.
 JOSEPHINE BYRD: Co 14349.
 BENNETT'S SWAMPLANDERS: Co 14662.
 PERRY BRADFORD: Co 14142.
 KING BRADY'S CLARINET BAND: GENN 6343.
 KING BECHET TRIO: OK 8096.
 BURTON-MAPP: PARA 13114.
 CALIFORNIA RAMBLERS: VARI 577, 603.
 DAVID CROSS: BR 7079.
 OLIVER COBB & RHYTHM KINGS: BR 7107.
 COBB'S CORN EATERS: VI 38023.
 #CLIFTON: VI 38600, 23278.
 #CALEY: VI 23293.
 CAROLINA PEANUT BOYS: VI 23267, 23319.
 CHICKASAW SYNCOPATORS: Co 14301
 LONNIE COLEMAN: Co 14440.
 JIM CLARK: Vo 1536.
 HOAGY CARMICHAEL: VI L-16019.
 CHUBB STEINBURG ORCH: GEN 3058, OK 4106
 40107.
 J.C. COBB: Vo 1204, 1263, 1269; PARA 12382.
 DAISY DOUGLAS: Co 14175.
 #DARBY: VI 23311.
 TOM DELANEY: Co 14082, 14122.
 PEARL DICKSON: Co 14286.
 DAVENPORT & GARR: OK 8284.
 CHARLIE DAVIS: Vo 15701.
 CARRIE EDWARDS: Co 14652.
 JACK ERBY: Co 14570.
 PEGGY ENGLISH: Vo 15504.
 #FRANKLIN: VI 23310.
 FOWLER'S WASHBOARD WONDERS: Co 14084, 1409
 14101, 14155.
 TROY FERGUSON: Co 14644.
 #C. GIBSON: VI 23255.
 #GIBSON: VI 38572, 38577, 38590, 38612.
 GILMORE SISTERS: VI 23316.
 CORA GARDNER: Co 14659.
 GEORGIA JUMPERS: Co 14620.
 GEORGIA BROWNS: Vo 1740.
 #HILL: VI 38588.
 #HART: VI 23273.
 #HARRIS: VI 23284.
 #HAVEN: VI 23288.
 ROSA HENDERSON: Co 14130, 14152; Vo 1038.
 HARMONY HOUNDS: Co 14119, 14131.
 MATTIE HITE: Co 14503.
 HARLEM STOMPERS: DE 7616.
 SLOPPY HENRY: OK 8305, 8368.
 ALMA HENDERSON: OK 8489.
 WILMOUTH HOUDINI: PE 728.
 FLETCHER HENDERSON "ALA. BOUND" (MATR. 21045)
 LUCILE HEGOMINI: Co 14164.
 CLARENCE JONES: OK 8404.
 JAKE JONES: BR 7130.
 EDITH JOHNSON: PARA 13032.
 TOMMY JOHNSON: VI 38535; PARA 13000.
 #JORDON: VI 23304.
 JOHNSON'S CRACKERJACKS: VI 23259.
 MAGGIE JONES: Co 14127, 14102, 14081, 14070,
 14047.
 JOE JORDAN: Co 14144.
 JACKSON BLUE BOYS: Co 14397.
 J.C. JOHNSON: Co 14361.
 BILL JOHNSON'S LOUISIANA JUG BAND: BR 7067.
 HALF PINT JAXON: Vo 1539.
 MARY JOHNSON: DE 7014, 7012, 7305; PARA 12931, 12996.

Bill Love, in looking through his old record catalogs, has listed on this page records with which he is not familiar and which might bear investigation.

Information is requested as to the master number, instrumentation, and personnel of these records.

If you have any of these records, drop Bill a letter putting down your information as follows:

RECORDING GROUP
 LABEL & SERIAL NOS.
 NAMES OF TUNES
 MASTER NUMBERS
 INSTRUMENTATION
 Your opinions, if any, as to personnel.

Bill's address is 930 Broadway, Nashville, Tennessee.

Information is also invited on other obscure records, particularly on late Gennett Electrobeam series.

R.M. JONES: DE 7064.
 MARGARET JOHNSON: OK 8506.
 ELIZABETH JOHNSON: OK 8593.
 RUTH JOHNSON: PARA 13003, 13060.
 KANSAS CITY STOMPERS: BR 7091.
 K.C. TIN ROOF STOMPERS: BR 7066.
 WILLY KELLY: VI 23299, 23416, 23320, 23286,
 23270, 23263, 38619.
 #KYLE: VI 38625.
 KENTUCKY JUG BAND: Vo 1564.
 NOAH LEWIS: VI 27266.
 LOVIN' SAM: BR 7208.
 GEORGE E. LEE: MERRITT 2206.
 #MILES: VI 38607, 23306.
 #MCCOY: VI 23313.
 CHARLIE McFADDEN: VI 23430.
 JULIA WOODY: Co 14087, 14103, 14121.
 ALICE MOORE: PARA 13107.
 MONETTE MOORE: Co 14105.
 SAM MANNING: Co 14110.
 LIZZIE MILES: Co 14335, OK 8456.
 RAY MILLER: BR 3132, 3676, 3677, 3828, 3829.
 SARA MARTIN: OK 8412, 8442, 8513.
 SAM MORGAN: Co 14213, 14258, 14351, 14539.
 BENNY MEROFF: BR 4709.
 BEN NORSINGLE: BR 7041, 7043.
 JIMMIE NOONE: Vo 15819.
 DAVE NELSON: ANY QRS.
 OSCAR'S CHICAGO SWINGERS: DE 7235, 7248,
 7265, 7201.
 FRANK PLUITT: VI 23428.
 PAPA FREDDIE: OK 8422.
 OLLIE ROSS: BR 7045.
 ROBISON'S JACK RABBITS: VI 38074.
 RED CAPS ORCH: VI 23382.
 STERLING RUSSELL: VI 23378.
 RED DEVILS: Co 14586.
 ADRIAN ROLLINI: Vo 2672, 2673, 2675.
 SALLY ROBERTS: OK 8485, 8500.
 RUBEN REEVES: Vo 15926.
 HARUM SCAROWS: PARA 13054, 13104.
 TOMMY SETTLERS: PARA 13120.
 VICTORIA SPIVEY: OK 8464, 8481; Vo 1606,
 1640; DE 7203, 7222, 7237.
 CLARA SMITH: Co 14138, 14126, 14117, 14104,
 14069, 14039, 14034, 14021, 14019, 14016,
 14009, 14006, 14183, 14497, 14553.
 SOUTH MEMPHIS JUG BAND: Vo 02585.
 TEXAS TOMMY: BR 7044.
 THOMAS' DEVILS: BR 7064.
 TAYLOR'S DIXIE SERENADERS: VI 23277.
 #B. TUCKER: VI 38526.
 CHARLES TAYLOR: PARA 13121.
 TAYLOR'S WEATHERBIRDS: VI 23309.
 #J. TOWNSEND: VI 23322.
 EVA TAYLOR: OK 8414, 8444, 8463.
 THREE BLUES CHASERS: OK 8595.
 WILSON'S T.O.B.A. BAND: PARA 12408.
 WASHBOARD SERENADERS: VI 38127.
 EDITH WILSON: VI 38624.
 GEORGE WILLIAMS: Co 14148.
 MONROE WALKER: Co 14549.
 TILLIE WALKER: Co 14578.
 SOCKS WILSON: Co 14669, 14675.
 LEOLA WILSON: Co 14669, 14675.
 LENA WILSON: Co 14618.
 SIPPIE WALLACE: OK 8381, 8439.
 NOLAN WELSH: OK 8425.
 SID WILLIAMS: Vo 15697.

INFORMATION IS REQUESTED AS TO THE FIRST NAME OF RECORDING ARTIST.

J.I. In Exile

by eugene williams

A recent issue of *JAZZ* featured a notable article by John Steiner on "Kansas City Frank". John, formerly Chicago correspondent for *J.I.*, did an excellent job of assembling the essential biographical data on Frank Melrose, the fine Chicago pianist who died in 1941.

Proof of the increasing interest in Melrose's stumpy piano playing is the startling jump in offers for copies of his best known record, *Jelly Roll Stomp* and *Pass the Jug* (Brunswick 7062). Other Melrose discs, including several unissued sides, are listed in a discography appended to Steiner's biography. The following additions are of interest.

Jelly Roll Stomp and *Pass the Jug* also appeared on Gennett 5585 under Melrose's own name. According to Steiner's list, these were made several years before the Brunswick versions of the same titles. Bill Colburn of San Francisco has a copy of the Gennett, which sounds (to this writer) quite as interesting as the Brunswick, but much less steady.

Melrose also played piano on the Rampart Street/Beale Street Washboard Band's *Forty and Tight* and *Piggly Wiggly*, with Johnny and Baby Dodds and Herb Morand, trumpet; issued on Vocalion 1403, Perfect 196, Romeo 5120, Conqueror 7980. George Hoefer obtained this personnel from Morand (see *Hot Box*, Down Beat



3/1/41), and it was partly confirmed by Melrose's recollection of a date with Johnny and Baby (Down Beat 8/15/40).

Still another band record featuring Melrose is *Shanghai Honeymoon* and *Good Fellow blues* by the Kansas City Stompers, on

Brunswick 7091, with Darnell Howard, clarinet; Jimmy Bertrand, drums and xylophone. (Information from Hoefer, Down Beat 8/15/40, 9/1/40, 11/1/40.) Another Brunswick, 7066 by the Kansas City *Tin Roof Stompers*, *Aunt Jemima Stomp* and *St. Louis Bound*, seemed to this writer (on one hearing, some time ago) to be a likely Melrose item. John Steiner, however, writes that he played it for Mrs. Melrose, who thought it was not her husband's work; so the identification is doubtful. These, and other Melrose items which may still turn up, should be of considerable interest to the many admirers of Kansas City Frank.



Because of their rarity, and perhaps because of a thoughtless lack of interest,—the numerous quartet and washboard band records featuring Johnny Dodds have never been fully investigated. Hidden or a variety of labels under many unusual pseudonyms, they remain the most important group of discs on which full information has not yet been gathered. One of the more common ones, the *Piggly Wiggly* mentioned

above, has only recently become well known to collectors. Many others, as good or better, remain obscure.

One very interesting set of Dodds rarities, which ought to be clarified, appears on Gennett, Champion and Paramount. Paramount 12525, by the Dixieland Thumpers, *Weary Way Blues* (855) and *There'll Come A Day* (856), has been established as a Dodds and Natty Dominique record, with a pianist who doesn't sound much like Jimmy Blythe, and a washboard drummer. (This disc is not to be confused with Paramount 12594 by the Dixieland Jug Thumpers, *Oriental Man* (20240) and *Sock That Thing* (20241) which Bill Love reported (J.l. 1/26/40) as a Dodds-Dominique-Blythe item.)

The same two titles, *Weary Way Blues* and *There'll Come A Day* (without master numbers) appear on Champion 15344 under the name of Blythe's Blue Boys. Comparison of the Champion and Paramount indicates that they are different; but the personnel appears to be the same, and the differences in performances are such as often occur between two masters made at the same recording session.

Love also reported *Weary Way Blues* and *Cootie Stomp* (no master numbers), on Gennett 6232 by the State Street Ramblers, in J.l. 1/26/40. And Robert Waller of San Francisco has just written this column about a Champion 15399 of *Cootie Stomp* by Blythe's Blue Boys, which he says has Dodds and Dominique.

Doing a little gesswork, it seems likely that *Weary Way Blues* and *Cootie Stomp*, originally issued as by the State Street Ramblers on Gennett, was reissued (from the same or different masters) on Champion under the name of Blythe's Blue Boys. No Gennett issue of *There'll Come A Day* has been re-

ported so far; which suggests that this may be another Paramount-Gennett-Champion tie-up such as occurred with some Cow Cow Davenport piano solos (see J.l. 6/7/40).

If this guess is a good one, the discography of these records would read something like this (disregarding master variations):
Weary Way Blues

Para 12525, Gen 6232, Ch 15344
There'll Come A Day

Para 12525, ———, Ch 15344
Cootie Stomp

—————, Gen 6232, Ch 15399

with different names for the band on each label. Whether or not this reconstruction is accurate cannot be known until the seven sides involved and any others which may turn up, have been compared.

These undoubted Dodds records, by the way, must not be confused with the common Champions by the State Street Ramblers and Blythe's Blue Boys, none of which appear to have Dodds. The latter, reissued on Decca under the name of the Blue Jay Boys, are *Pleasure Mad*, *Endurance Stomp*, etc. The State Street Ramblers feature the remarkable New Orleans trombone playing of Roy Palmer (Sugar Johnny Smith's sidekick), although the rest of the band is inferior. *Sic 'Em Tige* (17627), on Champion 40070, is an especially good example. The 40,000 series on Champion are largely or entirely reissues of earlier Champions or Gennetts; but the records mentioned in this paragraph are entirely different from the Dodds items which appeared under the same names.



The collectors who were so deeply impressed by Bunk Johnson's first records can now look forward to more new discs by that grand musician. Four new records by Bunk and his band

(EUGENE WILLIAMS, CONTINUED)
will be released soon on the JAZZ INFORMATION label.

Bunk made his first records a year ago when a group of collectors (Dave Stuart, Rill Russell, Bill Colburn, Hal MacIntyre and this writer) went to New Orleans for that purpose. These were the records, issued on Stuart's JAZZ MAN label under the co-sponsorship of J.I., which I spoke of last month as comparable to the greatest jazz discs of the twenties.

A second recording date was made shortly after the first, when I passed through New Orleans again on my way home from California. Announcement of the second date was held up for a year, to avoid interfering with the sales of those first discs.

The seven-piece band included four holdovers from the first date: Bunk on trumpet, Walter Decou on piano, Lawrence Marrero on banjo, and the sensational

George Lewis on clarinet. Three new men on the second date are Albert Warner, trombone; Chester Zardis, bass; and Edgar Mosely, drums. The records were made at a New Orleans radio station.

The eight sides, to be released as soon as they can be produced under wartime conditions, are: *The Thriller Rag*, *When I Leave The World Behind*, *Franklin St. Blues*, *Weary Blues*, *Big Chief Battle Axe*, *Blue Bells Goodbye*, *Sobbin' Blues*, and *Dusty Rag*. They will be the first originals released on the J.I. label, which was formerly used for reissues. Exclusive distributors for the new Bunk records will be the Commodore Record Company of 415 Lexington Ave., New York City.

(Correction: The last trumpet player mentioned in Side B of the Bunk Johnson talking records (see July issue) is Joe Nicholas, not Nichols)

(R.J. CAREW, CONTINUED)

at a party of his friends, but when he thought that too much time was passing without any refreshments, he would start playing *The Chimes*, which informed those who knew him that he wouldn't mind eating something. Another very good natural player was my old friend Harry Farrar, who used to drop around to my house occasionally with Claiborne Trainor, another good friend of mine. I had a standing order with Stark Music Company of St. Louis to send me their good rags as soon as they were published, and I usually had a couple of numbers that I was laboriously trying to learn.

(WILLIAM RUSSELL, CONTINUED)

I've asked since knows his real name, and he'll probably go down in history without any other name as did Happy, Black Benny and others. The clarinetist was a real surprise for I'd never met nor heard of Albert Burbank but he's almost as wonderful as George Lewis, and when he gets warmed up is really in a class with Odds and the best of the great New Orleans clarinetists of the past. The band played some marvelous blues and climaxed the evening with the best performance of Dippermouth I ever heard,—one that beat any of the three King Oliver put on records. Possibly the Oliver band got warmed up that hot at some of their dances too, but I doubt if they ever had a crowd jumping in front of them at Royal Garden and driving them on and on like that gang from Ann Cook's old home town.

Most of the white musicians I've known here have taken war jobs but a few double at music at night. Raymond Burke is back playing outstanding clarinet in a small band at the Stork Club.

When Harry dropped in for a visit, I would get out my new rags and run over them for him; he would immediately sit down at the piano and play the number after me,—but usually in six flats, no matter what key the piece might be written in! Harry played in the other keys, but said that six flats was his favorite key. About 1916 Harry recorded a good rag of his on a wax cylinder, I don't know by what method, possibly via the dictaphone and sent it to the Victor company, hoping to interest them in recording some hot rags, but as far as I ever heard he never got any results. The time was not yet ripe.

Monk Hazel is home from the army and driving a truck again. The Shields brothers are no longer in music, but Tom Brown still plays regularly. Sharkey is in the Coast Guard. Others, such as Sidney Arodin are apparently out of music for good.

Physically, New Orleans has changed little the past year, although over half the bright lights of Canal Street are now blacked out. Uptown there remain a few of the old Bolden landmarks,—Longshoremen's Hall on Jackson, and Kenna's Hall and Masonic Hall on Perdido St. Many downtown halls still stand, Hope's Hall, Economy, Perseverance, New Hall, Providence and half a dozen others. Two corners of Storyville, along with one side of Iberville Street have been preserved, and the visitor can see such historic places as Pete Lala's Cabaret, the Big 25, and 101 ranch. On Basin Street, Lulu's Mahogany Hall still stands, although it has become quite dilapidated since the halcyon days when her customers were entertained by Bunk and Tony Jackson.

BLOW HOT BLOW COLD

BY CHARLES EDW. SMITH

I was certainly surprised and, I may say, a trifle pleased, when I read in your interesting little magazine that I was scheduled to do an article for your forthcoming issue. Realizing that the name "Rev. J. O. Willowbeigh" was a typographical error and you really meant that I should dust off the old typewriter and breathe life into it, I immediately got to work on the thesis *BOW MANY ANGELS CAN STAND ON THE POINT OF A NEEDLE?*

Since my colleagues of the critical fraternity are bound to disagree with me, and a virulent editorial or so appear in *Metro*, I suggest that you toss it to the wolves, giving a worn copy of the Okeh Laughing record for the first five unprintable letters on the subject.

With my article *Bow to be a Collector* (which the Hot Society Rag was good enough to publish after three zombies) I was fairly on the way to becoming an authority. I had always wanted to be an authority on something and, with Delaunay a few thousand miles away, this seemed my opening. Ignoring John Hammond's 5000 records and Bill Russell's almost-but-not-quite perfect Armstrong archives (I learned the other day of special transcriptions made for radio and other disconcerting mementos) I embarked on my article confident that I could explain how to spot "collector's items". That was the first time, incidentally, that my fool-proof mechanism for determining master numbers was ever described in print. Unfortunately, upon completing what I thought had been a rather scholarly work, I began to receive anonymous letters, the handwriting of which I now recognize to have been that of Ebenezer MacSnoyd, a notorious imposter recently exposed in the Record Changer. Well, this Ebenezer MacSnoyd, if such he was, showered me with anonymous letters praising highly my standing in the jazz field and proposing that I write a sequel to my collecting article, titled *Some of My Best Friends Think I Am Not a Collector*.

This turned me sour on the idea of being an authority on anything, although some of our most interesting collectors are those who specialize in old sheet music, always referring casually to it as a side-line. I was afraid Roy Carew was going to give this game away when he got on that Tony Jackson kick, but he didn't even mention the items that did get into print. Thanks, R.J., you're what we re-

(CONTINUED PAGE 19)

FOR DISPOSITION

1 2 3 4 5 6

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 2.
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, AUG. 25, 1943; "T"=, FOR TRADE OR AUCTION; "T"="S" FOR SALE OR AUCTION; "S"="T" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORDS—NEW; E—EXCELLENT; V—VERY GOOD; G—GOOD; F—FAIR; P—POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

HENRY ALLEN
(BOTH RECENT OKEH RECORDS)
ALL STAR ORCHESTRA OK N T-S JACO

CHLOE VI 21149 V+auc CLAR

ARKANSAS TRAVELERS

WASHBORO BLUES/BONEYARD HA 332 G T-A RAAB
JA-DA/SENSATION D1 2421 N T-A R1OL
BIRMINGHAM BREAK/GOT NOBODY VE 1505 O STA 1.00 BURL

LOUIS ARMSTRONG

EXACTLY LIKE YOU/INIAN CRAO. OK 41423 G AUC BERR
BESSIE COULON/T DALLAS BLUES OK 8774 V AUC BERR
WEARY BLUES/THAT'S WHEN OK 8519 F T-A KUTZ
SOME OF THESE DAYS OK 41298 V T-A AVER
TIGHT LIKE THIS OK 8649 V T-A AVER
MUGGLES/PEANUT VENDOR VO 3194 V T-A AVER
I'M GONNA-RITCHA OK 8343 F T-A RAAB
COME BACK SWEET PAPA/GA. O OK 8318 G TRA WALT
SUNSET CAFE/BIG BUTTER & ALLIATOR CRAWL PAE R2185 N T-A KAPL
SQUEEZE ME PAE R2242 N T-A KAPL
MELANCHOLY/KEYHOLE VO 3137 V T-A KAPL
SLEEPY TIME DOWN SOUTH BB 10703 V+auc CLAR

WALTER BARNES & ROYAL CREOLIAN

MY KINOA LOVE/HOW LONG BLUES BR 4187 G AUC CLAR
IF YOU'RE THINKING BIRMINGHAM BR 4430 V AUC CLAR

COUNT BASIE

THE BLUES I LIKE TO HEAR DE 2284 V T-S 1.00 JACO
AND THE ANGELS SING/IF I MOON NOCTURNE/SOMETHING OK 6449 N T-S JACO

SIDNEY BEMTCH

LAY YOUR RACKET VI 10472 N TRA BELL
SHAO BB 10022 E TRA STRO
OKEY-DOKE/CHARACTERISTIC VA 648 N T-A AVER
THE SHIK OF ARABY VI 27485 N T-A 1.00 SHER

BIX BEIDERBECKE

JAZZ BAND BALL/JAZZ ME BLUES OK 40923 G AUC EDEL
DEEP DOWN SOUTH VI 23018 E TRA BELL

BUNNY BERIGAN

OUTSIDE OF PARADISE VI 25781 E T-A RAAB
JAZZ ME BLUES/THERE'LL BE VI 26244 N T-A BUCH

RUBE BLOOM BAYOU BOYS

ST. JAMES INF/MAN FROM SOUTH CO 2103 F STA 1.00 BURL
BLUE GRASS FOOT WARMERS

OLD FOLKS SHUFFLE/CHARLESTON HA 248 V AUC BERR

MERRITT BRUNIES

SUGAR FOOT STOMP/WHAT A LITTLE OK 40526 V AUC STEI
BLUE ORASS OF KEN./AUTUMN OK 40576 E AUC STEI
MASCULINE WOMEN/SOMEONE'S OK 40593 E AUC STEI

CHICK BULLOCK

BLOBSOMS ON BROAD/CAN'T STOP PE 71103 E STA BURL
BUTTERBEANS & SUSIE

YOU CAN'T BRING/PUT YOU UNDER OK 82224 F STA 1.00 BURL

CASA LOMA ORCHESTRA

LUCKY ME, LOVABLE YOU PAE 34012 N T-A AVER
CHARLESTON CHASERS

FEELIN' NO PAIN/FIVE PENNIE CO 1229 E AUC BERR
LOVABLE & SWEET/REO HAIR CO 1925 E TRA BELL

CHICAGO FOOT WARMERS

BALLIN' THE JACK/BRANDON'S OK 8533 E TRA WINT

CHICAGO JAZZ ALBUM

(BIX RECORDS) DE ALB. 121 N T-S 5.00 CAMP

LILLIE DELK CHRISTIAN

LONESOME AND SORRY OK 8356 O T-A RAAB

COTTON PICKERS

GREAT WHITE WAY BLUES BR 2380 E TRA BELL

IDA COX

I CAN'T QUIT THAT MAN/LAST MILEK 6405 N T-A KUTZ

BING CROSSBY

ISM THRU WITH LOVE BR 6140 E T-A 3.00 R1OL
JUST ONE MORE CHANCE BR 6120 V T-A 2.00 R1OL
A GHOST OF A CHANCE BR 6454 E T-A 3.00 R1OL

PITNEY DANDRIDGE

STAR FELL OUT OF HEAVEN/MARY VO 3287 V AUC CLAR

DIXIE JUG BLOWERS

ONLY MOTHER/NEVER O10 VI 20854 V AUC BERR

DIXIE STOMPERS

BROTHERLY LOVE/OFF TO BUFFALO HA 299 E AUC BERR
HI-OIOOLE-OIOOLE HA 179 V AUC BERR
CLAP HANDS/SPANISH SHAWL HA 70 G T-A KUTZ
HI-OIOOLE-OIOOLE HA 179 V T-A KUTZ
BALTIMORE/BLACK MARIA HA 526 V T-A AVER
SNAG IT AIN'T SHE HA 353 N T-2 AVER
HAVE IT READY/ST. LOUIS VT 1467 N T-A AVER
SNAG IT HA 353 V T-S 1.00 HURN

DIXIE WASHBOARD BAND

CUSHION FOOT STOMP/ANYWHERE CO 14239 F+auc CLAR

JOHNNY ODDDS

TOO TIGHT/BOOBER DANCE BB 10240 N TRA BELL
HEAH ME TALKIN'/LITTLE ISABEL BB 10241 N TRA BELL
INOIGO STOMP/BLUE PIANO BB 10238 N TRA BELL
TOO TIGHT BB 10240 N T-S 1.50 HURN

TOMMY DORSEY

OYPBY POUGHKEEPSIE/ALBIE BABY VI 25577 V AUC BERR
EAST OF THE SUN BB 10726 N T-A RAAB
DANCING MOOD/TEA ON TERRACE VI 25476 T T-A RAAB
SOME OF INOIA/MARIE VI 25523 N T-A RAAB
DIPSY OOOOLE/WHO VI 25693 V T-A RAAB
YEARNING/'DEEO I OO VI 25815 E T-A RAAB
GETTIN' SENTIMENTAL/ROYAL CAROVI 27518 N T-A RAAB

JOHNNY DUNN

PUT & TAKE/HWANFUL CO 43579 F SAL .25 STEI
4 O'CLOCK/HAWAIIAN BLUES CO 43729 V SAL .50 STEI
VAMPING SAL/LOVIN' MAMA CO 43893 G SAL .50 STEI
SPANISH DREAM/HALLELUJAH CO 43839 G SAL .50 STEI
PROMISED NOT TO HOLLER/JAZZIN' CO 13004 F SAL .25 STEI

JOHNNY DUNN (ACC. EDITH WILSON)

VAMPIN' LIZA JANE/NERVOUS BL. CO 43479 N SAL .50 STEI
NOBODY BLUES/WEST TEXAS CO 43537 N SAL .50 STEI
WICKED BLUES/BIRMINGHAM CO 43558 E SAL .50 STEI
IT'S ALL YOURS/THINKING OF CO 43634 N SAL .50 STEI
LONESOME MAMA/WHAT DO YOU CO 43674 V SAL .40 STEI
DIXIE BLUES/HE USED TO BE CO 43787 V SAL .40 STEI
BIRMINGHAM BLUES/WICKED BLUES CO 3558 G AUC BERR

DUKE ELLINGTON

DAYBREAK EXPRESS VI 24501 N T-A STRO
ST. JAMES INFIRMARY H OF W 1046 F T-A KUTZ
NEW EAST ST. LOUIS TOODLE OO MA 101 G T-A KUTZ
DOUBLE CHECK STOMP/JAZZ LIPS VI 38129 V T-A KUTZ
OLD PLANTATION/ALL VA 591 E T-A AVER
GAL FROM JOE'S/I LET A SONO BR 8108 N T-A AVER
BLUE GERGE/JUMPIN' PUMPKINS VI 27356 V T-A BUCH
BUGLE CALL RAG/DINAH VI 22938 N T-S BUCH
THREE LITTLE WORDS/RIND OEM VI 22528 N T-A R1OL
TAKE IT EASY (WASHINGTONIANS) GA 8188 V T-A 3.00 R1OL
BUGLE CALL RAG/SWEET DE 2577 V T-A 3.00 R1OL
DIGA OIGA OO/I CAN'T OIVE YOU VI 38008 G AUC CLAR
THE MOOCHE/BABY, WHEN YOU BR 8241 F+T-S JACO
THE GAL FROM JOE'S/I LET A BR 8108 G T-S BUCH
ACROSS THE TRACK BLUES VI 27235 N T-S 1.50 JACO

TROY FLOYD

SHADOWLAND BLUES (Pts. 1 & 11) OK 8571 N T-A AVER

BUD FREEMAN

CHINA BOY/THE EEL BB 10386 N T-S JACO

FRIAR'S SOCIETY ORCHESTRA

BUGLE CALL/DISCONTENTEO GE 4967 V T-A AVER
ECCENTRIC GE 5009 V T-A AVER

GALLAGHER & SHEAN

MR. GALLAGHER AND MR. SHEAN VI 18941 E T-A RAAB

JEAN GOLDKETTE

IN MY MERRY OLOSMOBILE VI SPEC. N T-A KAPL
LOOLIZING VI 20270 V+auc CLAR
I'M GONNA MEET SWEETIE VI 20675 G+auc CLAR

BENNY GOODMAN

ROLL 'EM VI 25627 N T-A R1DL
SUGAR FOOT STOMP VI 25678 E T-A R1OL
SLEEPY TIME DOWN SOUTH VI 25634 E T-A R1OL
JUNK MAN/OL' PAPPY COE 790 N TRA CAMP
NOT THAT I CARE CO 2542 N SAL 1.50 CAMP

(CONTINUED NEXT PAGE)

For Disposition

	1	2	3	4	5	6		1	2	3	4	5	6		
(BENNY GOODMAN, CONTINUED)							MILLS BLUE RHYTHM BAND								
COKEY/MUSIC HALL RAG	Co	3011	N	TRA	—	CAMP	LET'S HAVE A JUBILEE	Co	2963	E	T-A	—	RAAB		
THROWIN' STONES/BLUE MOON	Co	3003	N	TRA	—	CAMP	JELLY ROLL MORTON								
GRANT & WILSON							K.C. STOMP/GRANDPA'S SP(SOLO)								
UNCLE JOE/BLUE MONDAY (BECHET)	De	7500	N	T-A	—	KUTZ	DOCTOR JAZZ STOMP	Vi	20415	V	AUC	—	BERR		
BULF COAST SEVEN (DUNN)							BIG LIP BLUES/GOOD OLD N.Y.								
MEMPHIS TENN./PAPA BETTER WATCHO	A3878	E	SAL	—	.50	STEI	THE CHANT/BLACK BOTTOM STOMP	Vi	20221	E	AUC	—	BERR		
SANTA CLAUS/KEEP YOUR TEMPER	Co	14107	F	SAL	—	.50	STEI	SHREVEPORT/SHOE SHINER'S BALL	Vi	21659	V	TRA	—	BELL	
BOBBY HACKETT							WOLVERINE BLUES/JELLY LORD								
SINGIN' THE BLUES/CLARINET MARM	Wo	5493	N	T-S	—	1.50	JACO	BLACK BOTTOM STOMP	Bb	10258	N	TRA	—	BELL	
HALFWAY HOUSE ORCHESTRA							MR. JELLY LORD								
SINCE YOU'RE GONE/I'M IN LOVE	Co	681	V	T-S	—	WINT	WININ' BOY/HONKY TONK MUSIC	Jm	11	N	T-A	—	RAAB		
SLEEPY HALL & COLLEGIANS							FINGERBUSTER/CREEPLY FEELIN								
JUST GIGOLO/IT MUST BE TRUE	Me	12066	G	AUC	—	CLAR	MOURNFUL SERENADE	Bb	8515	N	T-A	—	1.00	HURN	
LULLABY OF LEAVES/THAT'S WHAT ME	12378	G	AUC	—	CLAR	CLAR	WOLVERINE BLUES/MR. JELLY	Bb	10258	N	T-S	—	JACD		
LIONEL HAMPTON							DIDN'T HE RAMBLE/WHININ'								
JACK THE BELL BOY	Vi	26652	N	TRA	—	BELL	CLIMAX RAO (HAIR CRACK)	Bb	10429	N	T-S	—	1.50	JACO	
COLEMAN HAWKINS							DIRTY, DIRTY/SWINGIN' THE ELKS								
STARDUST/WELL ALL RIGHT THEN	VoE	5123	N	T-A	—	KUTZ	MY HOME/MAMA'S GOT A BABY	GENR	1710	N	SAL	—	1.50	JACO	
SHEIK OF ARABY/BLUE HEAVEN	Bb	10770	G	T-A	—	RAAB	SHAKE IT/IF YOU KNOW	GENR	1707	N	SAL	—	1.50	JACO	
CHICAGO/NETCHA'S DREAM	De	661	N	T-S	—	JACO	WHY/GET THE BUCKET	GENR	1706	N	SAL	—	1.50	JACO	
CLIFFORD HAYES							BIG LIP BLUES/NEW YORK								
BLUE TROMBONE/CLUB CLUB STOMP	Bb	6428	V+	AUC	—	CLAR	BENNIE MOTEN	GENR	1704	N	SAL	—	1.50	JACO	
FLETCHER HENDERSON							THINGS SEEN SO BLUE/18TH ST.								
SUGAR FOOT STOMP/WHAT'CHA-CALDO	Co	395	E	AUC	—	BERR	MOUND CITY BLUE BLOWERS								
SHEIK OF ARABY/WHOLLA	Bs	2043	V	T-A	—	RIDL	RED HOT/SAN	BR	2602	V	AUC	—	BERR		
ROSA (AND F.) HENDERSON							BLUE BLUES/ARKANSAS BLUES								
WHERE/DOWN SOUTH BLUES	Vo	14635	V	SAL	—	.35	STEI	HELLO LULA/ONE HOUR	Bb	10037	N	T-S	—	1.35	JACO
IF YOU DON'T/SO LONG IT YOU	Vo	14652	V	SAL	—	.35	STEI	ROMEO NELSON/MONTANA TAYLOR							
IT WON'T BE LONG(C.HAWKINS)	Vo	14682	V	SAL	—	.95	STEI	HEAD RAG/DETROIT ROCKS							
DO RIGHT BLUES/HEY, HEY	Vo	14770	G	SAL	—	.35	STEI	NEW ORLEANS RHYTHM KINGS							
AFTERNOON BLUES/I NEED YOU	Co	39598	N	SAL	—	.75	STEI	ORIENTAL/FAREWELL BLUES	GE	4966	G	AUC	—	STEI	
BERTHA 'CHIPPIE' HILL							BUGLE CALL/DISCONTENTED BLUES								
TROUBLE IN MIND/GEORGIA MAN	OK	8312	V	T-A	—	RAAB	PANAMA/TIGER RAG	GE	4968	V	AUC	—	STEI		
EARL HINES							WEARY BLUES/WOLVERINE BLUES								
AMONG SHELTERING PALMS(SOLO)	Co	35877	G	T-A	—	1.00	SHER	TIN ROOF/THAT'S A PLENTY	GE	5105	V	AUC	—	STEI	
JOHNNY HODGES							ECCENTRIC/SAN (O'HARE?)								
THAT'S THE BLUES/QUEEN BESS	Bb	11117	N	T-A	—	KUTZ	DA DA STRAIN/SHIM-ME-SHA	GE	5106	E	AUC	—	STEI		
GODD QUEEN BESS/THAT'S	Bb	11117	E	T-S	—	.85	JACO	MARGUERITE/MILBERG	GE	5217	G	AUC	—	STEI	
I'M IN ANOTHER WORLD	Vo	4622	V	T-S	—	JACO	SOBBIN' BLUES/ANGRY	GE	5219	F	AUC	—	STEI		
BILLIE HOLLIDAY							GOLDEN LEAF STRUT/SHE'S CRYING								
BORN TO LOVE/SAILBOAT	Vo	3605	N	T-A	—	AVER	PANAMA	STARR	9313	N	AUC	—	STEI		
FRANKIE HALF PINT JAXON							MR. JELLY LORD/CLAR.MARM.								
FAN IT/HOW CAN I GET IT	Vo	1257	G	T-A	—	RAAB	MAPLE LEAF RAG	BRE	02209	N	T-A	—	KAPL		
BLIND WILLIE JOHNSON							SWEET LOVIN' MAN								
DARK WAS THE NIGHT/NOBODY'S	Co	14303	N	TRA	—	WALT	BABY/NEW WHAT A GAL	OK	40422	G	T-A	—	KAPL		
JAMES P. JOHNSON							ECCENTRIC								
DEAR OLD SOUTHLAND(HARMONY B)	OK	4504	V	T-A	—	AVER	RED NICHOLS								
RICHARD M. JONES							FEELIN NO PAIN/IDA								
DUSTY BOTTOM BLUES	OK	8431	F	T-A	—	RAAB	STRIKE UP THE BANO/SOON	BR	3625	E	AUC	—	BERR		
JONES & COLLINS' HOT 8							I KEEP A SONG IN YOUR SOUL								
DAMP WEATHER/TIP EASY BLUES	Bb	10952	N	T-S	—	1.50	JACO	I MAY BE WRONG	BR	4500	V	T-A	—	RIDL	
KENTUCKY GRASSHOPPERS							FEELIN' NO PAIN/IDA								
FOUR OR FIVE TIMES/TIGHT LIKE	BA	6295	G	AUC	—	BERR	HUSK O'HARE								
ANDY KIRK							CLOVER BLOSSOM BLUES/NIGHT STARR								
MARY'S IDEA/ONCE OR TWICE	BR	4863	V+	AUC	—	CLAR	SWANEE SMILES	STAFF	9312	N	AUC	—	STEI		
EDDIE LANG							KING OLIVER								
MARCH OF THE HOODLUMS	PAE	1157	N	T-A	—	AVER	SOMEDAY SWEETHEART/MEAN MAN	Vo	1059	V	AUC	—	BERR		
EDDIE LANG & LONNIE JOHNSON							TIN ROOF BLUES (H CRACK)								
TWO TONE STOMP	PAE	1195	N	T-A	—	AVER	I'M GOIN' AWAY/MANDY LEE	GE	5134	E	TRA	—	CAMP		
GEORGE E. LEE							JAZZIN' BABIES BLUES								
ST. JAMES INFIRMARY/RUFF SCUFFR	4684	V	AUC	—	CLAR	CLAR	ORIGINAL DIXIELAND JAZZ BAND								
CLARENCE LOFTON							BLUIN' THE BLUES/SENSATION								
I DON'T KNOW	SA	12009	N	TRA	—	STRO	ANTHONY PARENTI								
LOUISIANA RHYTHM KINGS							CREOLE BLUES/12TH ST. BLUES								
Basin St./LAST CENT	Vo	15915	V	T-A	—	AVER	JOOO RHYTHM/STUTTERING BLUES	Bb	8130	N	T-A	—	KUTZ		
LOUISIANA SUGAR BABES							JUNGLE CRAWL/BLACK CAT MOAN								
THOU SWELL/PERSIAN RUG	Vi	21346	E	STA	—	BURL	PIRON'S NEW ORLEANS ORCHESTRA	Co	5146	E	AUC	—	CLAR		
TED LEWIS							OO JUST AS I SAY/RED MAN BLUES								
LEWISADA BLUES	Co	1916	V	T-S	—	WINT	BEN POLLACK								
WENZIE-CONDON							GOT JITTERS/FULL OF DEVIL								
CHINA BOY/SUOAR	OK	41011	N	TRA	—	CAMP	HE'S THE LAST WDRO	Vi	20425	E	T-S	—	1.00	HURN	
NOBODY'S SWEETHEART	OK	40971	E	TRA	—	CAMP	MA RAINY								
MCKINNEY'S COTTON PICKERS							SEE SEE RIVER/JCALOUSHEARTEDUJCHA								
MISS HANNAH/WAY I FEEL TODAY	Vi	38102	V	AUC	—	BERR	DON REDMAN								
MILLEN BERG JOYS/SHIM-ME-SHA	Vi	21611	V	AUC	—	BERR	LITTLE BIT LATER ON								
IF I COULD BE WITH YOU/ZONKY	Vi	38118	G+	AUC	—	CLAR	CHANT OF THE WEEO/TWO TIME								
MIDWAY OANCE ORCHESTRA							RED ONION JAZZ BABIES								
BLACK SHEEP BLUES/LOTS	Co	33	N	T-A	—	VANB	TERRIBLE BLUES	GE	5607	V	TRA	—	CAMP		
RUBBER MILEY							RUBEN REEVES RIVER BOYS								
WITHOUT YOU/I LOST MY GAL	Vi	38138	V	T-A	—	KUTZ	YELLOW FIVE/SCREWS	Vo	2638	E	T-A	—	AVER		
LOVINU YOU/PENALTY OF	Vi	23010	E+	T-A	—	AVER									

	1	2	3	4	5	6
<u>LEO REISMAN</u>						
WHAT IS THIS THING CALLED	Vi	2228	N	TRA	—	VANB
<u>RHYTHMAKERS</u>						
OH PETER/WHO STOLE THE LOCK	Co	3584	N	T-A	—	KUTZ
<u>SEARCY TRIO</u>						
EAST ST. LOUIS STOMP	OK	8360	G	T-A	—	RAAB
<u>SEATTLE HARMONY KINGS</u>						
HOW MANY TIMES	Vi	20133	V	SAL	.75	STE1
QARKTOWN SHUFFLE/IF I	Vi	19772	G	SAL	.75	STE1
<u>BOYO SENTER</u>						
SISTER KATE/JUST SO SO (LANG)	OK	41018	E	T-A	—	KUTZ
<u>MILT SHAW & DETROITERS</u>						
ON THE ALAMO	OK	41172	E	AUC	—	CLAR
<u>BESSIE SMITH</u>						
DOWNHEARTED BLUES	Co	A3844	G	T-A	—	RAAB
SORROWFUL BLUES	Co	14020	G	T-A	—	RAAB
<u>CLARA SMITH</u>						
SOBBIN' SISTER	Co	14344	V	T-S	1.00	HURN
<u>PINE TOP SMITH</u>						
P.T. BOOGIE WOOLIE/P.T. BLUES	Vo	1245	G	AUC	—	BERR
<u>HUGGY SPANIER</u>						
ONAH/BLACK AND BLUE	BB	10682	N	T-S	—	JACO
LONESOME ROAD/MANDY	BB	10766	N	T-S	—	JACO
<u>SPIKES POOS OF PEPPERS</u>						
ORY'S CREOLE TROMBONE	NORO	3009	E	TRA	—	CAMP
<u>VICTORIA SPIVEY</u>						
ANY KIND A MAN/I CAN'T LET YOU GO	O3366	G	AUC	—	CLAR	
<u>JESS STACEY</u>						
BARRELHOUSE/IN THE DARK	DE	18119	N	T-S	—	JACO
<u>STATE STREET RAMBLERS</u>						
THERE'LL COME A DAY	GE	6249	E	TRA	—	CAMP
<u>PRISCILLA STEWART (ACC. J. BLYTHE)</u>						
I NEVER CALL MAN'S NAME/OBJA PARA	12240	G	AUC	—	CLAR	
<u>MAXINE SULLIVAN</u>						
LOCH LOMOND/JUST LIKE A GYPSY	DE	3954	N	T-A	—	KUTZ
DARLING NELLIE GREY	Vo	3885	E	T-S	1.00	JACO
<u>WILBUT SWEATMAN'S JAZZ BAND</u>						
BLUIN' THE BLUES/RINGTAIL BL.	Co	2628	F	T-A	—	BUCH
<u>EVA TAYLOR & WILLIAMS' BLUE FIVE</u>						
DO IT A LONG TIME/BAREFOOT	OK	8073	V	AUC	—	CLAR
<u>PAUL TREVAINE</u>						
ARISTOCRATIC STOMP/4-4 RHYTHM	Vi	40176	E	AUC	—	CLAR
<u>FRANKIE TRUMBauer</u>						
SWEETER THAN SWEET/UNUSUAL	OK	41326	G	TRA	—	BELL
JUBILEE (BIX)	OK	41044	N	T-A	—	AVER
<u>SOPHIE TUCKER & MIFF MOLE</u>						
FIFTY MILLION/ONE SWEET LETTER	OK	40813	V	AUC	—	BERR
<u>JOE TURNER</u>						
GOIN' TO CHICAGO/ROCKS IN MY	DE	4093	E	T-A	—	KUTZ
<u>VARSITY EIGHT</u>						
SISTER KATE	Ro	2717	E	T-S	1.00	HURN
<u>VENUTI-LANG</u>						
BEALE ST./AFTER YOU'VE	Vo	15864	N	T-A	—	AVER
<u>VENUTI'S NEW YORKERS</u>						
PROMISES/DANCING WITH	OK	41427	N	T-A	—	AVER
<u>ON VOORHEES</u>						
SOLILOQUY/MY BLUE HEAVEN	Co	1129	E	AUC	—	CLAR
<u>SIPPIE WALLACE</u>						
BABY I CAN'T USE YOU	OK	8212	G	TRA	—	CAMP
<u>THOMAS WALLER</u>						
SUGAR/HOG-MAW STOMP	Vi	21525	N	TRA	—	VANB
STOMPIN' THE BLUES/MESSIN	Vi	20655	N	TRA	—	VANB
MINOR ORAG(CHIP 10 GROOVES)	BB	10185	N	T-S	—	JACO
<u>WASHINGTONIANS</u>						
SOLILOQUY/BLACK AND TAN	BR	3526	F	AUC	—	CLAR
<u>ETHEL WATERS</u>						
LONESOME SWALLOW(ACC. J.P. JOHNS)	OK	14411	N	TRA	—	STRO
<u>TED WEEVES</u>						
THE ONE MAN BAND	Vi	22564	E	AUC	—	CLAR
<u>OLICKY WELLS</u>						
BUGLE CALL RAG/BETWEEN OEVL	Vi	26220	N	T-A	—	BUCH
<u>PAUL WHITEMAN</u>						
FIVE STEP/IT WON'T BE LONG NOW	Vi	20883	E	T-A	—	KUTZ
THAT'S MY WEAKNESS/TAIN'T SO	Co	1444	G	T-A	—	KUTZ
SWEET SUE/I CAN'T OIVE YOU	Co	50103	E	T-A	—	AVER
WASHBOARD BLUES	Vi	35877	E	T-A	—	AVER
WASHBOARD BLUES	Vi	35877	E	T-A	—	RAAB
LOUISIANA/DIXIE OAWN	Vi	21438	E	T-S	—	WINT
FELIX THE CAT	Co	1478	E	T-S	—	WINT
SIDE BY SIDE	Vi	20627	V	AUC	—	CLAR
BACK IN YOUR OWN BACK YARD	Vi	21240	V	AUC	—	CLAR

	1	2	3	4	5	6
<u>CLARENCE WILLIAMS</u>						
DINAH/SPANISH SHAWL	OK	40541	G	AUC	—	BERR
CHOCOLATE AVE./DISPOSSESSIN'	Vo	2584	N	T-A	—	KUTZ
SWEET EMALING/ANY TIME	Co	14314	F	T-A	—	KUTZ
CANDY LIPS/MY BABY'S GETTIN'	OK	8440	F	T-A	—	KUTZ
PAPA DE-DA-DA/BABY,WON'T	Co	14666	N	T-A	—	AVER
TERRIBLE BLUES/OF ALL WRONGS	HRS	31	N	T-A	—	RAAB
PAPA DE-DA-DA	OK	8215	G	T-A	—	KAPL
SHOOTIN' THE PISTOL/WHEN	Co	14241	V	T-S	.75	JACO
<u>FESS WILLIAMS</u>						
DIXIE STOMP/DRIFTING	Vo	15690	G	AUC	—	STE1
VARIETY STOMP/PHANTOM BLUES	BR	3532	V	AUC	—	STE1
RAZOR EDGE/ #10	BR	3596	V	AUC	—	STE1
EVERYTHING IS OK/JUST TO BE	Vi	23003	V	AUC	—	STE1
SHE'S STILL OIZZY/GRAVEY	Vi	23025	E	AUC	—	STE1
HERE'TIS/FRICTION	Vi	38056	G	AUC	—	STE1
SELL IT/BETSY BROWN	Vi	38062	G	AUC	—	STE1
FEW RIFFS/DO SHUFFLE	Vi	38064	E	AUC	—	STE1
BUTTONS/MUSIC CAMP MEETING	Vi	38095	V	AUC	—	STE1
<u>WOODROW WILSON</u>						
ON LABOR / ON TARIFF (1/2 CHIP)	Vi	35253	STA	—	—	BURL
<u>TEDDY WILSON</u>						
BIG APPLE	BR	7954	E	T-A	—	STRO
<u>WOLVERINE ORCHESTRA</u>						
FIOGETY/ROYAL GARDEN	BR	02204	N	T-A	2.00	CAMP
JAZZ ME/BIG BOY	BR	02203	N	T-A	2.00	CAMP
BIG BOY (V)/TIA TUANA (F)	GE	5665	TRA	—	—	CAMP
CRAZY QUILT/YOU'RE BURNIN' ME	BR	3332	V	AUC	—	CLAR
<u>WYNN GUTBUCKET FIVE</u>						
THAT CREOLE BAND/WHEN	OK	8350	G	T-A	—	KAPL
<u>JIMMY YANCEY</u>						
YANCEY'S BUGLE CALL	Vi	27238	N	T-S	1.00	HURN
I RECEIVED A LETTER	Vo	05464	N	T-S	—	JACO

(C. E. SMITH, CONTINUED)

fer to here in the East as a pal. You will notice how carefully he skirted this aspect of the situation with an enticing description of the interior of a music shop! I'll venture that R.J. collects sheet music. By the way, I have a few trivial Joplin items along these lines that I'd be willing to trade for the first jazz record ever recorded. But let's not get on that subject.

I was getting pretty damned sick of gremlins when up came the Record Changer with "How many angels can stand on the point of a needle". This idea reminded me of the friendly little people I had written about in the HRS Rag. The younger generation of hot collectors would be hard put to understand these gypsy-like people, loling on a cloud in front of the loudspeaker while King Louis played *Potato Head Blues*. I couldn't be an "authority" and have gypsies in the house, my friends often said, but I have always thought this to be an unconscious snobbery on their part. When gremlins came, and they fell for gremlins, I knew I had been right.

Now angels, they're a little more like it. An extraordinary breed, they have an amazing stick-to-it-iveness and self-sufficiency. They follow taxicabs on the way to jam sessions, somewhat as gulls follow ships at sea. And seven of them can stand on the point of a needle, four rhythm and three melody.

(Ed. note: Drink good whiskey, boy, let the cocaine be.)

EDW. R. BELL

2437 Lincoln Way, San Francisco (22) California.

SPECIAL AUCTION

Closing date this group: August 22nd.

<u>LOUIS ARMSTRONG</u>		<u>JELLY ROLL MORTON</u>	
WEST END BLUES/FIRWORKS (N.DROP)	QK 41078 V	THE PEARLS	QE 5323 V
SOME OF THESE DAYS/WHEN YOU'RE SMILIN'	OK 41298 V	SHREVEPORT STOMP/STRATFORD HUNCH	QE 5590 V
YOU RASCAL YOU/SLEEPY TIME	OK 41504 Q	BLACK BOTTOM STOMP/THE CHANT	VI 20221 V
BODY AND SOUL	OK 41468 G	<u>LOUISIANA RHYTHM KINGS/ELLINGTON</u>	
<u>BIX/TRAM, BIX & LAMB</u>		CAN'T OIVE YOU ANYTHING BUT/JUGILEE STOMP	
IN A MIST/'RINGIN' AND TWISTIN'	OK 40916 E	NEW ORLEANS RHYTHM KINGS	
<u>SONNY CLAY'S PLANTATION ORCHESTRA</u>		ALL GENNETT --- AND CONDITION "G000"	
BOGALOOBA BLUES/JAMBLÉ BLUES	Vo 15078 N	4966, 4967, 4968, 5009, 5102, 5104, 5105, 5106, 5217, 5219, 5220, AND 5221.	
<u>JOHNNY OODS BLACK BOTTOM STOMPERS</u>		<u>EVA TAYLOR & CLARENCE WILLIAMS' BLUE FIVE</u>	
AFTER YOU'VE GONE/COME ON AND STOMP	BR 3568 V	BARFOOT/DO IT A LONG TIME	OK 8073 G
PINE TOP SMITH		THRILLER QLUES	BB 11368 N
PINE TOP 'B QLUES/BOOGIE WOOGIE	Vo 1245 V		

Closing date this group: September 5th.

<u>KING OLIVER'S CREOLE JAZZ BAND</u>		<u>BING CROSBY</u>		<u>JONES & ASTORIA B</u>	
CANAL STREET QLUES/JUST GONE	QE 5133 E	WILLION ROLL BABY BR 6140 G	TIP EASY/	BB 10952 N	
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I'M CRAZY ABOUT/SUGAR BLUES	BR 6065 E	I GOT A WOMAN/ OK 41158 G		THOU SWELL/	BB 10200 N
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<u>HENRY ALLEN</u>		<u>MILDRED BAILEY</u>		ONE HOUR/	BB 10037 N
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<u>AMBROSE</u>	<u>BECHET</u>	<u>ROY EVANS & J.P. JOHNSON</u>		DOT A DATE/	VI 22953 E
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<u>FRANK BLACK-LEVANT</u>		DANCING ON CIEL VI 22912 E		JACKAGE/	BR 3245 G
RHAPSODY IN BLUE BR 20058 E		I LIFT MY FING. VI 22067 V			
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<u>JOHNNY OODS' BLACK BOTTOM STOMPERS</u>		TURTLE TWIST/SMILIN' THE QLUES		VI 27565 N	
WILD MAN/MELANCHOLY(RIM CHIP, 2 NIX)	BR 3567 V	SEATTLE HUNCH/FREAKISH			
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<u>FLETCHER HENDERSON</u>		KID DRY (SPIKE SEVEN PODS)			
WHA CHA CALL EM/SUGAR FOOT	Co 395 V	DRY'S CREOLE TROMBONE, SEVEN BLUES		NORO 3009 V	
VARIETY STOMP/ST.LOUIS SHUFFLE	BB 10246 N	<u>BOYO SENTER</u>			
<u>McKENZIE-CONDON'S CHICAGOANS</u>		WILENBERG JOYS/		Pe 36320 F	
LIZA/HOBODY'S SWEETHEART	OK 40971 E	<u>BESSIE SMITH</u>			
<u>JOSIE WILES (HENDERSON, J.SMITH)</u>		YOU GOTTA GIVE ME SOME/I'M WILD ABOUT		Co 14427 B	
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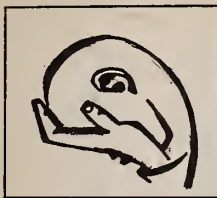
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GRANPA'S SPELLS



MR. GULLICKSON

Some time ago we received a letter asking us to print a picture of the editor and also inquiring as to the editor's views on music and life in general.

Well, I think this reader kindly, and confess to admit that what at first appeared to me to be a flattering, but ridiculous, idea has become more attractive as I think it over.

Our staff artist, Mr. Don Anderson, has given me a sitting and a shrug of his shoulder. A portrait of myself and my views on life in general appears above.

Things are looking up a little though. I have just received from London the fifth and sixth issues of the BULLETIN OF THE JAZZ MUSIC SOCIOLOGICAL SOCIETY edited by Albert McCarthy & Max Jones at 140 Neasden Lane, Neasden, London, N.W., 20. It is a 5" x 8", 16 page, letter-press job on newsprint, issued monthly for 1/6d, whatever that is in real money.

It carries no advertising. It is a solid pamphlet of a dozen or so most scholarly treatises on jazz music and related subjects. Issue No. 7, for instance, carries a consideration of the SOCIAL ASPECTS OF ANDALUSIAN MUSIC, dealing with a distinctive type of folk music native to the Spanish province of Andalusia, and similar in some respects to American jazz music. Another article SURREALISM AND JAZZ (subtitled 'That Dada Strain'; although English comedians) points out some relationships between those two endeavors. Other features are as follows:

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OR HOW TO FILL UP
A BLANK PAGE IN
A HURRY

McCarthy & Jones are printing this summer a book of 50,000 words by Langston Hughes, internationally known writer for the Chicago Defender, entitled THE HISTORY OF COLOUR PREJUDICE IN THE U.S.A. This book is going to be good.

Since it is not possible to send money back and forth to England these days, I am working on a deal with McCarthy & Jones for a trade of Record Changers for their paper. If you would like to subscribe to THE JAZZ MUSIC SOCIOLOGICAL SOCIETY'S BULLETIN let me know.

Nesuhi Ertegun, the astute Turkish gentleman who used to write for this publication, having invented a variety of physical afflictions that he claims visit him upon a Washington's summer (included among which were asthma, sinus trouble, gout, rheumatism, hay fever, and certain rare Asiatic diseases) has removed himself to the more beneficial climate of Southern California and Marili Stuart's JAZZ MAN record shop. Upon his departure he gave his assurances that he would flood us with his remarks with such luminaries as Kid Ory, Papa Mutt, Bunk Johnson and others, and establish himself as a veritable Ernie Pyle of jazz music. I regret to say that Mr. Ertegun has been delinquent in this matter. What he thinks we are paying him for, I can not say. Well, maybe next month.

Here's something from a couple of boys who are in jail:

"I wrote a letter to Preston Flower of Chicago, trying to find a place where I could buy second hand records,—not jazz,—just records, and much to my surprise he sent me 18 records, and what records, such as One Hour, by the N.C.B.B. When he told me about jazz and what records of that type cost, we lost all hope. Well, at that time, I could write only one letter a week here so I went to the warden, told him what I wanted to do, and asked for permission to write extra letters each week. Needless to say, he did give me that privilege. We started writing to other collectors, telling them our position, and

asking for their help. Did we get it? And how. In all my life I have never met a better bunch of fellows... We have, at present managed to borrow our first book on the subject. It is Panassie's HOT JAZZ. Some of the fellows we wrote to called this book a phony, but as it is the only one we could get, we naturally think it is very good... We sit here for hours looking over the list of records in the Record Changer, wishing that we could get some of them, and just waiting for somebody to want one of the records that we have so that we could get tangled up in a swap. Most of all we enjoy the duel of ears between Bill Love and Eugene Williams, and the piece that Nesuhi Ertegun puts in each month... We wanted to get some of the rest of the fellows here interested in jazz, and we are trying to get a portable record player,—one of those you wind up, so that we could take our records out in the yard on week ends and have a jam session; we can't use our electric ones, as they do not have speakers. We have to use ear phones..." Kenneth Pensoneault, Number 14502, Box 145, Wethersfield, Connecticut.

Frank Holland writes:

"I have noticed that there have been a few Whiteman records advertised lately as having 8ix that don't. The early ones with a Bixian horn are by Red Nichols and the later Columbias have Andy Secrest, who sounded almost exactly like Beiderbecke. The only Whiteman's featuring 8ix are:

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"Co 1444, 1496, 1491, 1478, 1441, 1505, 1877, 1822, 1945, 50068, 50095, 50103, 50140, 35667, 7171."

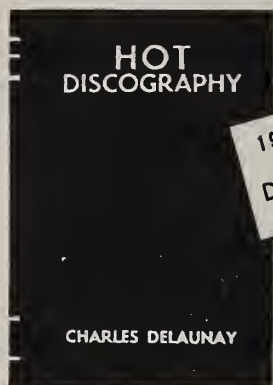
If a real hep cat were running this publication, each new subscriber would receive with his first issue a personal letter from the editor thanking him for his subscription. However this has not been accomplished. The best I can do is thank you all here and now for your subscriptions.

THANK YOU

NOTICE: This publication will donate up to one page of space each month to the action of records gathered in the current American Legion scrap drive. Such advertising matter, of course, must carry no more than the following address:
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New Orleans Recollections



by R. J. Caraw

I am inclined to think that any presentation of music was to add to the "gentle" atmosphere of the place. Certainly I have no recollecting of any playing there that had any claim to merit. Anderson had other saloons, outside of Storyville, at one of which (a cabaret on North Rampart Street near Canal) they used to dish out the real, raucous rhythm in large quantities, especially during festive seasons, like Mardi Gras, when many tourists were in New Orleans. I always felt that a large part of the business of the Rampart Street place came from the visiting firemen, etc. I understand that Louis Armstrong played at this place for a time.

I don't believe I ever heard how the *Arlington Annex* got its name, but I did hear that when the *Arlington*, which was down the Basin Street block from the *Annex*, was temporarily put out of business by a fire, Tom Anderson graciously loaned Josie Arlington the *Annex* upstairs while her place was being repaired. There were several pretentious establishments in that block of Basin Street, the *Arlington*, *Hahogany Hall*, *Hilma Burt's* and others. It was at the Burt house that Jelly Roll Morton spent considerable of his early "professoring". I was not acquainted with Jelly in New Orleans, I regret to say; he was there all right, at least part of my time, but I never met him, although I feel sure that I heard him play. Perhaps the circumstantial evidence will be interesting.

Although I made many pilgrimages around and about Storyville in the hope that I might catch Tony Jackson playing where I could stand on the banquette and listen, many times I was unsuccessful. So, as I strolled about I was always ready to pause and listen to someone else who might be playing good music. On one of these occasions I was passing Hilma Burt's when the piano could be heard plainly from the sidewalk; usually the sound of the Burt piano didn't reach that far, possibly because the little ballroom may have been two or three rooms back from the street. But on the night I recall, the doors or windows must have been open, and I could hear very well. The music was clear cut and very smooth, and of a characteristic Spanish type, and like the well known brook, it just kept running on. I listened for quite a while, and when the playing stopped I strolled on, without trying to find out who the player might be. But the beat of the music made an impression on me and kept going through my head.

I suppose that most of the visitors to Storyville entered by the way of Basin and Iberville (Customhouse) Streets. The corner of these streets was the nearest point to downtown New Orleans, and habitues, gamblers, occasional callers, idlers and sight-seers usually meandered into the district by that entrance. At this corner stood Tom Anderson's cafe, the *Arlington Annex*, a rather pretentious saloon with mirrors set ornately back of the rich looking bar. Along the Iberville Street side of the barroom were several private booths, separated from the rest of the room by a high partition. Musically speaking, I can't say that I ever heard much to interest me in the *Annex*; there was no room for dancing, and practically none for an audience, and

Well time passed, which can't be helped,—it's a kind of a way time has. World War I came along; Storyville was abolished; New Orleans changed in many ways; I came to Washington, pursued a college course, got married, almost acquired the air of a settled married man; the old days seemed a long way off, and I lost all contact with New Orleans music. One day in March 1938 while at the dinner table I was glancing idly at a daily paper, when my eye struck the heading *JELLY ROLL CHARTS JAZZ*, with a sub-heading to the effect that the "Dean of Gates" was running a night club on U Street here in Washington, where, despite his years, he was playing with all of his old time vigor. Toward the end of the article, Morton, in commenting on some of the early players he had known, mentioned Tony Jackson as the "world's greatest single handed entertainer". That was enough for me. I immediately resolved to look up Jelly Roll and find out whatever had happened to Tony. I made two attempts to find the place before I located it, because the article called the place the "Blue Moon Night Club", whereas the sign hung up in front called it the "Music Box", and to make it more difficult, it was located on the second floor and there was no sign at all at the entrance. After finding the Music Box, which Morton had previously called "Jungle Inn", I called twice before I got to see him. On my second trip, Mrs. Lyle, who I believe was his partner, told me that Jelly Roll would come in shortly, and invited me to wait.

The Music Box was located at 1211 U Street, N.W., upstairs over a hamburger and soft drink stand. The entrance was by a rather long stairway with a few feet of hallway at the street and upstairs; a door opened onto the street and another opened into the club. The club room was large, and as my visit was in the afternoon, the room had a deserted look. There were seats all around, against the walls, and several tables and chairs were scattered about. To the right as one entered, on the opposite side of the room, was the spinet and bench where Jelly Roll played. The day I first got to see Morton was a cold, raw day in late March, and for heat in that large club room all they had was a good sized oil stove; it certainly seemed totally inadequate. Ferd never told me the whole story of how he happened to land in Washington, but among the papers which he turned over to me, I found the following, apparently an idea for a song, which is rather interesting:

"Got a letter from a friend named Young from his letter I got terribly stung he said come to Washington, D.C. to manage club for a woman do-ra-me & said take the next train & leave it was cold as hell & thot I freeze he met me at the train in the snow & ice & rain he said to me I know she will be please we went in the place, & the oil stove hit me in the face."

I don't doubt that, financially speaking, the Washington night club venture was unfortunate, both for Jelly Roll and the woman who went into the business with him. I always found her agreeable, and apparently well educated and informed. On that March day I mention she and I sat by the oil stove and talked about current events until Jelly Roll arrived. As he entered the room and walked slowly over to where we were sitting, he gave me the impression of a tired man; he evidently felt the raw cold, for his overcoat collar was turned up and he seemed to have pulled his shoulders up to bring the collar closer about his throat. He really was a sick man then, but no one knew it. As he came over, I got up and introduced myself as an old friend of Tony's from New Orleans; I told him I had read the article about him in the paper, and wanted to talk over the old times in New Orleans. So we sat down by the oil stove that "hit me in the face", and warmed ourselves, more, I believe, by the conversation about the old days than by the heat of the stove. And to me Jelly's conversation was indeed warming; we discussed old places, old players and old tunes. Tony, he told me, had died in Chicago "about 1921 or 1922, probably from drinking too much" over his many years of entertaining. As we talked, he gradually became animated and lost the tired look he had when he came in and I saw that, as far as New Orleans was concerned we were congenial spirits. Once in a while Mrs. Lyle would comment briefly or ask a question. "Was Tony Jackson a light colored man?" she asked. "Black", said Jelly Roll, "Black as that stove/" On my first two visits to the Music Box, I never got to ask Jelly Roll to really play more than a few measures of music to illustrate something we might be talking about. This seems very strange, but we had a lot of talking to do to bring the old New Orleans matters up to date. As I was leaving after my second visit I said to him "Now when I come up here the next time, IJm going to ask you just to sit at the piano and play me some of the old New Orleans tunes". So on my next visit we went over to the spinet, Jelly seated himself on

the bench, I drew of a chair, and I suppose that for well over an hour he played over the old stuff. I called to his mind all that I could think of, and then he let himself ramble on, playing whatever came to his mind out of the past. And at one point in that hour or so of stirring up my old musical memories, Jelly Roll played a long stretch of music that was clear cut and very smooth, of a characteristic Spanish type, that sounded almost the same, if I can trust my memory, as what I stood and listened to that time in front of Hilma Burt's. I am aware that memory is a treacherous thing, but I will always be pleased to believe that it was Jelly Roll who was playing that time, long ago.

In November 1939 Jelly wrote me from New York that he was going to record the album for General Records, and that Mr. Charles Smith would write the book to go with it. I wrote him and told him that I hoped he would be able to record some of the smooth running Spanish type of music he had played for me. I believe *The Crave* was the result, but am sure that Messrs. Smith and Mercer had chosen *The Crave* before I wrote. Jelly Roll had already recorded *The Crave* and *Creepy Feeling* for Allen Lomax of the Library of Congress. *Creepy Feeling* has since been issued by Jazz Man Records. While these numbers have strong Spanish characteristics, it is my humble opinion that there is considerable Jelly Roll Morton in them. Compare their musical structure with that of the last part of the Jelly Roll Blues which was published in 1915. I don't believe that the *Jelly Roll Blues* part would be classed as Spanish, and *The Crave* and *Creepy Feeling* are very similar in structure. I asked Jelly Roll what kind of music he considered the final part of *Jelly Roll Blues*, and he replied that it was something on the order of the Charleston, but "it came out before the Charleston did."

▲ ▲ ▲ ▲ ▲

The August issue of the Record Changer is before me, and I see that in a recent recollection, I unconsciously came near achieving the highest pinnacle in writing,--that of sustained suspense. The Rev. J. O. Willowbeigh, writing under his *nom de plume* of Charles Edw. Smith, gratified me no end by intimating that Tony Jackson's published compositions might be of interest to someone beside myself. So, if G. Gullikson can afford to keep me on the payroll a little longer, I promise to recollect a few items about Tony's music, along with a couple of other numbers.

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MAHOGANY HALL STOMP CO 35879 — MILL

(ANY HOT FIVES OR SEVENS) — — OAVI

(ANY HOT FIVES; G+) OK — 2.+ STUR

ALLIGATOR CRAWL (C+) OK 8482 3.5+ STUR

GUS ARNHEIM

SUZANNE VI 24235 1.50 ABER

LOVIE AUSTIN

IN THE ALLEY BLUES PARA 12391 — WOLF

JACKASS BLUES PARA 12361 — WOLF

(ANY PARAMOUNT) PARA — 81-4 STUR

GENE AULRY

(ANY QRS; STATE PRICES) QRS — — JOBE

(ANY BUDDY; STATE PRICES) BD — — JOBE

(ANY OIVA; STATE PRICES) OI — — JOBE

(ANY HARMONY; STATE PRICES) HA — — JOBE

(ANY VELVETONE; STATE PRICES) VE — — JCDE

(ANY CLARION; STATE PRICES) CL — — JOBE

(ANY ROMEO; STATE PRICES) RO — — JOBE

(ANY PERFECT; STATE PRICES) PE — — JOBE

(MANY MELOTONES; STATE PRICES) ME — — JOBE

(MANY VOCALIONS; STATE PRICES) VO — — JOBE

(MANY VICTORS; STATE PRICES) VI — — JOBE

(MANY COLUMBIAS; STATE PRICES) CO — — JOBE

UNDES FISTA STARS OK 6694 — JOBE

COUNT BASIE

JUMPING AT WOODSIDE OE 2212 — WHIT

HOLLYWOOD JUMP CO 35338 — GALB

RIFF INTERLUDE CO 35321 — GALB

BASIE BOOGIE OK — — GALB

SWINGING AT THE DAISY CHAIN OE 1121 — GALB

THE GLORY OF LOVE OE 1228 — GALB

STONEY BECHET

MAPLE LEAF RAG BB — — QUAI

BIX BEIDERBECKE

DAVENPORT BLUES CE 5654 — C1LO

MARGIE PARL R2633 — C1LD

BUNNY BERIGAN

BLUE LOU BR 7832 — HASS

IN A MIST VI 26123 — HASS

IN THE DARK VI 26122 — MILL

SWANEY RIVER VI 25588 — SMIT

ALL CARK PEOPLE ARE LIGHT ON FEET VI 25557 — SMIT

LADY FROM 5TH AVENUE VI 25609 — SMIT

(BEIDERBECKE COMPOSITIONS) VI — — B1EO

I CRIED FOR YOU — — GARR

CAN'T GET STARTEO — — GARR

SHARP AS A TACK — — GARR

IN A MIST VI 26123 — GARR

CHU BERRY

GHOST OF A CHANCE OK 5687 — HASS

EGG TIOE VO 3793 — SMIT

EBB TIOE VAR 659 — HASS

(CHU BERRY CONTINUED NEXT COLUMN)

(CHU BERRY, CONTINUED)

LIMCHOUSE BLUES VAR 597 — HASS

LIMCHOUSE BLUES (NEW) VAR 587 2.25 TREU

LIMCHOUSE BLUES (NEW) OK OR VOC 3824 2.25 TREU

BOON BESTOR

TONIGHT MAY NEVER COME AGAIN VI 24422 — CHOY

SHADOW WALTZ VI 24346 — CHOY

BIG BILL

(ANY WITH STRONG PIANO) — — WALL

FRANK BLACK

RHAPSODY IN BLUE BR 20058 — SIME

JIMMIE BLYTHE

POUTIN' PAPA VO 1135 — WOLF

CONNIE BOSWELL

I'LL NEVER SAY "NEVER AGAIN" BR — — SIME

BOSWELL SISTERS

LULLABY OF BROADWAY BR — — SIME

VI BRADLEY & RHYTHMETTES

STAR DUST CH 40038 — SIME

WILL BRADLEY

QUICKSILVER CO — — BANO

BEAT ME OAOOY CO 35530 — BANO

RUMBOOGIE CO — — BANO

THREE RING RAGOUT CO — — BANO

BASIN STREET BOOGIE CO 36340 — BANO

BOOGALIE WOOGALIE PIGGY CO — — BANO

SCRUB ME MAMA CO 35743 — BANO

JACK AND JILL CO — — BANO

ROCK-A-BYE THE BOOGIE CO 35732 — BANO

DOWN THE ROAD PIECE CO 35707 — BANO

CHICKEN GUMBOOGIE CO 35959 — BANO

BROADWAY BROADCASTERS

SHE'S FUNNY THAT WAY CA 9023 — KENO

LES BROWN

EVENING STAR OK 6633 — CHOY

WILLIAM JENNINGS BRYAN

-7- VI 5538 — JOBE

AN IDEAL REPUBLIC VI 5533 — JOBE

BUCKTOWN FIVE

(ALL GEMNETTS) GE — — OAVI

HOAGY CARMICHAEL

STAR DUST GE 6311 — SIME

STAR DUST VI 24484 — SIME

STAR DUST GE 6311 — G1LO

BESSIE COULDN'T HELP IT VI 22864 — G1LO

LE ROY CARR

(ANY) — — WALL

BENNY CARTER

MELANCHOLY LULLABY — — GARR

MY FAVORITE BLUES — — GARR

COCKTAILS FOR TWO — — GARR

(ANY ENGLISH OR FRENCH DECCA) — — HASS

CASA LOMA ORCHESTRA

WHITE JAZZ BR 6092 — SIME

HOUSE IS HAUNTED (NEW) BR 6858 — KENW

CELLAR BOYS

BARREL HOUSE STOMP UHCA 61-62 — MILL

CHARLESTON CHASERS

DAVENPORT/WABASH CO 909 — CULT

IMAGINATION/STRUT CO 1260 — CULT

FAREWELL/MY GAL SAL CO 1539 — CULT

MISBEHAVIN/MOANIN CO 1891 — CULT

BASIN STREET/BEALE STREET CO 2415 — CULT

CHICAGO FOOTWARMERS

MY BABY/ORIENTAL MAN OK 8548 — WOLF

BROWN BOTTOM BESS/LAJOY LOVE OK 8613 — WOLF

CHICAGO HOT FIVE

STAR DUST VI 23385 — SIME

CHICAGO LOOPERS

I'M MORE THAN SATISFIED (ANY) — — G1LO

CLORINDA (ANY) — — G1LO

CHICAGO RHYTHM KINGS

I FOUND A NEW BABY/CHANGES UHCA 1-2 — QUAI

CHICKASAW SYNCOPATORS

MEMPHIS RAG CO 14310 — KENW

CHOCOLATE OANONES

STAR DUST OK 8668 — SIME

LARRY CLINTON

BOOGIE WOOGIE — — BANO

KING COLE TRIO

SWEET LORRAINE VI — — CALB

Wanted

COLLECTOR'S ITEM CATS	1	2	3	4
I SURRENDER DEAR <u>JERRY COLONNA</u>	CI	102	---	MILL
PLEASE <u>RUSS COLUMBO</u>		(ANY)	---	CHOY
LOST IN A CROWD YOU CALL IT MADNESS <u>COOK'S ORCHESTRAS</u>	VI	24194	---	SIME
(ANY ON GENNETT) <u>CDITON PICKERS</u>	BB	6503	---	CHOY
HOT HEELS <u>IDA COX</u>	GE	---	3.00	MITC
PINK SLIP BLUES (NEW) HARD TIMES BLUES (NEW) <u>BING CROSBY</u>	CA	9207	---	KENO
BLUE OF THE NIGHT (NEW ONLY) CAN'T WE TALK IT OVER (NEW ONLY) SHADOWS ON THE WINDOW ("A" MASTER) LET'S TRY AGAIN ("B" MASTER) PLEASE (NEW ONLY) STREET OF DREAMS (NEW ONLY) YOU'RE BEAUTIFUL TONIGHT (NEW ONLY) TEMPTATION (NEW ONLY) ST. LOUIS BLUES ("B" MASTER) GAY LOVE (HARMONY, VELVETONE, CLARION, ETC.)	DK	05258	1.75	TREU
(ANY RARE OR UNUSUAL LABELS) DOWN THE OLD OX ROAD ONCE IN A BLUE MOON FACE THE MUSIC MEOLEY GAY PAREE DECCA CUSSING RECORD GAY LOVE THE GAY YOU CAME ALONG CABIN IN THE PINE <u>BOB CROSBY</u>	DK	05298	1.75	TREU
SUGARFOOT/KING PORTER STOMP <u>PUTNEY DANDRIDGE</u>	BR	6226	---	SIME
(ANY VOCALION) <u>CDW COW DAVENPORT</u>	BR	6240	---	SIME
(ANY VOCALION OR CHAMPION) <u>DIXIE JAZZ BAND</u>	BR	6276	---	SIME
DIXIE ORAG <u>JOHNNY DODDS</u>	BR	6320	---	SIME
(ANY VOCALION OR VICTOR) <u>DORSEY BROTHERS ORCHESTRA</u>	BR	6394	---	SIME
I COULDN'T BE MEAN TO YOU SPELL OF THE BLUES <u>JIMMY DORSEY</u>	BR	6464	---	SIME
DOLAMITE CHEROKEE <u>TOHMY DORSEY</u>	BR	6477	---	SIME
MR. GHOST GOES TO TOWN <u>EDDIE DUCHIN</u>	BR	6695	---	SIME
THE CLOUDS WILL SOON ROLL BY THE NIGHT WHEN LOVE WAS BORN SOFT LIGHTS AND SWEET MUSIC MEOLEY I'VE TOLD EV'RY LITTLE STAR OUT OF THE DARKNESS WE BELONG TOGETHER NIGHT AND DAY/AFTER YOU TILL TOMORROW ISN'T IT A PITY TRY A LITTLE TENDERNESS YOU ARE THE SONO LOVE PASSES BY <u>RDY FLORIDGE</u>	BR	20105	---	SIME
WABASH BTOMP AFTER YOU'VE OONE FLORIDA BTOMP <u>DUKE ELLINGTON</u>	ME	13135	---	STEN
ERIE MOAN (NEW) KISSING MY BABY (NEW) IN A JAM (NEW) CREOLE RHAPBOODY (NEW) HARLEM FLAT (NEW) MAORI BLUE AGAIN BOY MEETS HORN PYRAMIO ANIMAL CRACKERS BLACK & TAN FANTASY	PE	13036	---	STEN
(DUKE ELLINGTON CONTINUED NEXT COLUMN)	BR	20106	---	STEN
	VE	2536	---	ABER
	DE	---	---	ABER
	CLARION	5476	8.00	ABER
	BR	6644	1.50	ABER
	BR	6610	2.00	ABER
	DE	---	---	BIED
	---	---	---	HASS
	---	---	---	GRIT
	JE	5446	---	KENO
	---	---	---	GRIT
	DE	195	---	STEN
	DK	41181	5.00	ABER
	DE	3312	---	WHIT
	---	---	---	GARR
	VI	25509	---	HASS
	CO	2680	---	MIER
	CO	2677	---	MIER
	CO	2626	---	MIER
	CO	18001	---	MIER
	BR	6425	---	MIER
	BR	6431	---	MIER
	BR	6439	---	MIER
	BR	6445	---	MIER
	BR	6458	---	MIER
	BR	6476	---	MIER
	BR	6481	---	MIER
	BR	6488	---	MIER
	VI	24870	---	CHOY
	VO	3479	---	HASS
	VO	3458	---	SMIT
	VO	3479	---	SMIT
	BR	6467	---	KENW
	BR	7627	---	KENW
	BR	7734	---	KENW
	VI	35049	---	KENW
	BR	(BOTH)	---	KENW
	BR	(BOTH)	---	KENW
	VI	22603	---	KENW
	CO	36123	---	HASS
	CO	36105	---	HASS
	DE	3342	6.50	MITC
	OK	8521	7.50	MITC

(DUKE ELLINGTON, CONTINUED)	1	2	3	4
CHICAGO STOMP OORN DLO MAN BLUES THREE LITTLE WORDS EAST ST. LOUIS TOODLE-OO (33 RPM) (MOST ANY COLUMBIAS) COUNTRY GAL/JUBILEE STOMP CRESCENDO BLUE/GIMMENEENO BLUE SENTIMENTAL MOOD/SHOWBOUT REMINISCING IN TEMPO, PART 3 & 4 SERENADE TO SWEDEN/SERGEANT WAS SHY WEELY/I NEVER FELT THIS WAY PYRAMIO/SUGAR WALKS DOWN ST. COTTON CLUB STOMP/IN A MIZZ PORTRAIT LION/SOMETHING JAZZ POT POURRI/BATTLE OF SWINO TRUMPET SPODES/EXPOSITION COTTON/MARGIE MIGHTY LIKE BLUES/BUFFET FLAT I DON'T KNOW WHAT BLUES/STICKING 5 O'CLOCK WHISTLE HARMONY IN HARLEM FLAMING YOUTH ROSE ROOM SLIPPERY HORN (NEW) RAISIN' THE RENT (NEW) MOOD INOIGO (NEW) HITIN' THE BOTTLE (NEW) MEMORIES OF YOU (NEW) MUST HAVE THAT MAN (NEW) WANO WANG BLUES (NEW) JAZZ COCKTAIL (NEW) MARDIE (NEW) TAPPIN' 7TH AVE. AWFUL BAD (NEW) (ANY DK, CA, RA, PD, GE, ETC.) <u>ELLINGTON UNITS</u> (ANY BB, VAR, DK, VOC) <u>IMPRDVISATIONS IN ELLINGTONIA</u>	DK	8675	5.00	MITC
	DK	8869	3.50	MITC
	PAE	8883	10.00	MITC
	VI	L-16007	---	SIME
	CO	---	---	SUMBIT
	CO	35776	---	BIED
	CO	36125	---	BIED
	CO	36112	---	BIED
	CO	36115	---	BIED
	CO	35214	---	BIED
	CO	35353	---	BIED
	CO	36105	---	BIED
	BR	8405	---	BIED
	BR	8365	---	BIED
	BR	8293	---	BIED
	BR	7752	---	BIED
	BR	7526	---	BIED
	BR	8331	---	BIED
	VI	27804	---	BIED
	VI	26748	---	BIED
	BR	8044	---	CNES
	BB	10243	---	CNES
	BR	6265	---	KENW
	BR	6527	---	KENW
	BR	6571	---	KENW
	VI	22587	---	KENW
	VI	23016	---	KENW
	VI	23013	---	KENW
	VI	38007	---	KENW
	BR	6003	---	KENW
	BR	6404	---	KENW
	BR	7526	---	KENW
	BR	8131	---	KENW
	BR	(BOTH)	---	KENW
	---	---	---	KENW
	HRS	1003	---	SMIT
	HRS	1004	---	SMIT
	CO	364	---	SIME
	BR	---	---	CHOY
	BR	---	---	CHOY
	CO	2867	\$3-6	KEND
	CO	2871	\$3-5	KEND
	CO	2892	\$3-6	KEND
	DOE	08730	\$5-10	KEND
	VI	25340	---	KEND
	VI	25808	10.00	KEND
	ME	12079	\$2-4	KEND
	ME	12138	\$2-4	KEND
	BRF	500201	\$5-10	KEND
	ME	12073	\$4-8	KEND
	VI	25398	---	HASS
	VI	25644	---	HASS
	VI	26044	---	HASS
	VI	25751	---	HASS
	VI	26240	---	HASS
	VI	25333	---	HASS
	VI	25660	---	HASS
	VI	25406	---	HASS
	CO	3167	---	HASS
	CO	2907	---	HASS
	CO	2892	---	HASS
	CO	3168	---	HASS
	VO	15656	---	MIER
	BR	4968	---	MIER
	BR	7645	---	MIER
	CO	2986	---	MIER
	CO	2856	---	MILL
	OK	6474	---	MILL
	VI	25090	---	MILL
	CO	35482	---	BAND
	VI	25422	---	SMIT
	VI	25505	---	SMIT
	VI	25355	---	SMIT
	VI	25497	---	BIED
	VI	26044	---	BIED

(BENNY GOODMAN CONTINUED NEXT PAGE)

(BENNY GOODMAN, CONTINUED)

1 2 3 4

I KNOW YOU KNOW/I CRIEO VI 26139 — BIEO
 MOONLOW/DINAH VI 25398 — BIEO
 SWEET BUE/MELANCHOLY BABY VI 25473 — BIEO
 MAN I LOVE/AVALON VI 25644 — BIEO
 (MANY VICTORS, COLUMBIAS, OKEHB)
 CLARINETTIS/THAT'S A PLENTY ME 12073 — SWIG
 HE'S NOT WORTH YOUR TEARS ME 12023 — SWIG
 LINDA/OVERNIGHT ME 12024 — SWIG
 FALLING IN LOVE AGAIN ME 12079 — SWIG
 WHEN YOUR LOVER HAS OONE ME 12120 — SWIG
 I WANNA BE AROUND MY BABY ME 12132 — SWIG
 YOU CAN'T STOP ME FROM LOVING YOU ME 12205 — SWIO
 BLUE MOON/THROWING STONES CO 3003 — SWIO
 CLOUDS/NIGHT WIND CO 3015 — SWIO
 DOWN HOME RAG/DIXIELAND BAND CO 3033 — SWIG
 (ANY B. GOODMAN BLUE BIRO REISSUES)
 AFTER YOU'VE OONE (TRIO) VI 2515 — GALB
 NOBODY'S SWEETHEART (TRIO) VI 25345 — GALS
 EXACTLY LIKE YOU (TRIO) VI 25406 — GALB
 SWEET SUE (QUARTET) VI 25473 — GALB
 STOPPIN' AT SAVOY VI 25521 — GALB
 BLUES IN MY FLAT (QUARTET) VI — GALB
 WHERE OR WHEN (TRIO) 8B 11456 — GALB
 CLARINET A LA KING — — — — —
 MY MAN — — — — — GARR
 SMOKE GETS IN YOUR EYES — — — — — DARR
 A SMOOTH ONE — — — — — DARR
 JUNK MAN CO 2892 5.50 HASS
 EMALINE CO 2907 5.50 HASS
 MUSIC HALL RAO CO 3011 — HASS
 CLOUDS CO 3015 — HASS
 I OOTTA RIGHT TO SING THE BLUEB CO 2835 — HASS
 PECKIN VI 25621 — HASS
 YOU'RE DRIVING ME CRAZY VI 25434 — HASS
 CHINA BOY (QUARTET) VI 25333 — HASS
 BEI MIR BIST DU SCHON (QUARTET) VI 25751 — HASS
GOODY & HIS OOODTIMERS
 STAROUST PE 15084 OR PAT 36903 — KENO
 NOW I'M IN LOVE PE 15105 OR PAT 36924 — KENO
 STAROUST PE 15084 OR PAT 36903 — SIME
GOTHAM STOMPERS
 WHERE ARE YOU VAR 541 1.50 TREU
OLEN GRAY
 SMOKE RINGS (ANY) — — — — — CHOY
JIMMY ORIER
 ONE HOUR WITH YOU VI 22971 — CHOY
LIONEL HAMPTON
 SUN WILL SHINE TONITE VI 25771 — HASS
 MOOD FOR SWING VI 26011 — HASS
 GIN FOR XMAS VI 26423 — HASS
 OBJECT OF MY AFFECTION VI 25699 — HASS
 GIN FOR XMAS VI 26423 — GALB
 MUNSON STREET BREAKDOWN VI 26453 — DALB
 HOUSE OF MOROAN VI — — — — — DALB
 DON'T STAND A GHOST OF A CHANCE VI — — — — — GALB
 JACK THE BELLBOY VI 26652 — GALB
 THE SUN WILL SHINE TONIGHT VI 25771 — HASS
HARDMAN'S HAMMOND FIVE
 EXACTLY LIKE YOU OK 4971 1.75 TREU
COLEMAN HAWKINS
 HONEYSUCKLE ROSE DE 3358 — MILL
 (ANY FOREIGN LABELS) — — — — — GILO
 BODY AND SOUL — — — — — GARR
 STAR DUST — — — — — GARR
 I WANNA GO BACK TO HARLEM DEE 6502 — HASS
 SMILES/A STRANGE FACT DEE 6445 — HASS
 DEVOTION/LAMENTATION DEE 6597 — HASS
 SORROW PA 658 5.00 HASS
 LULLABY PA 2007 5.00 HASS
FLETCHER HENDERSON
 NEW KING PORTER STOMP CO 35671 — HASS
 STAR OUST BROADWAY 1441 — SIME
 STAR OUST (NEW ONLY) CR 3093 — SIME
 CHINATOWN (AND OTHERS) CO 2329 — STUR
 RIFFLIN' VI 25339 — HASS
WOODY HERMAN
 WHISTLE STOP OE — — — — — GARR
 DEEP NIGHT DE — — — — — GARR
ALEX HILL
 (ANY VOCALION) — — — — — GRIT

CHIPPY HILL

1 2 3 4

MESS KATIE MESS OK 8437 — WOLF
 LOVESICK BLUES OK 8453 — WOLF
EARL HINES
 (ANY ON QRS) QRS — 15.00 MITC
BILLIE HOLIDAY
 SOME OTHER SPRING OK 5021 — MILL
 ST. LOUIS BLUES OK 6064 — MILL
 (OLD VOCALIONS) VO — — — — — MILL
 NO REGRETS (2) VO 3276 — SMIT
 I CAN'T PRETEND VO 3333 — SMIT
 CALL A HEART A HEART VO 3334 — SMIT
HERBERT C. HOOVER
 SHALL WE SEND OUR YOUTH TO WAR VI — — — — — JOBE
JOE HORSE & MILKMEN
 RIVERBOAT SHUFFLE VAR 553 2.50 TREU
JACK HYLTON
 SHE SHALL HAVE MUSIC (ANY) — — — — — CHOY
HARRY JAMES
 CIRIBIRIBIN CO 36226 — CHOY
 DREAMER IN ME BR 8055 1.25 SMIT
 TEXAS CHATTER BR 8067 1.50 SMIT
 LITTLE WHITE LIEB BR 8178 1.25 SMIT
 FEET ORADIN' BLUES CO 35227 — GALB
JAM SESSION AT COMMODORE
 A OODD MAN IS HARD TO FIND — — — — — MILL
JAM SESSION AT VICTOR
 HONEYSUCKLE ROSE/THE BLUES VI 25569 — QUA
JOLLY JIVERS
 PIANO STOMP VO 25105 — BROO
 JOOKIT JOOKIT VO 02532 — BROO
BUNK JOHNSON
 BUNK'S BLUES JM 10 1.10 MONT
JAMES P. JOHNSON
 RIFFS OK 8770 — BROO
 BACK WATER BLUES OK 4903 2.50 TREU
PETE JOHNSON
 B & O BLUES SA 12006 — BROO
MARGARET JOHNSON
 CHANGEABLE OAOOY OK 8185 — WOLF
RICHARD M. JONES
 (ANY ON ALL LABELS NO ACC.) — — — — — ORIT
JONES/SIITH, INC.
 EVENIN' VO 3441 2.50 SMIT
KANSAS CITY SIX
 COUNTLESS EYES CMS 509 — KENO
 THEM THERE EYES CMS 511 — KEND
 PAOIN' THE DEVIL CMS 512 — KENO
KENTUCKY GRASSHOPPERS
 SWEET LIZA BA 6358 — KENO
 IT'S TIGHT LIKE THAT/4 OR 5 TIMES BA 6295 — KENO
FREDDIE KEPKARD
 STOCK YARD STRUT PARA 12399 15.00 MITC
RAY KINNEY
 HAWAII ACROSS THE SEA VI 27280 — CHOY
 FOR YOU A LEI DE 533 — CHOY
GENE KRUPA
 ROCKING CHAIR — — — — — GARR
 AFTER I'VE GONE — — — — — DARR
KAY KYSER
 FRIENDSHIP CO 35368 — BANO
EDDIE LANO
 CHURCH STREET (NEW) OK 8633 — KENW
 CHANGE KEYS (NEW) OK 8637 — KENW
 BULLFROG (NEW) OK 8695 — KENW
 BLUE ROOM (NEW) OK 8818 — KENW
 JEANNINE (NEW) OK 4134 — KENW
 DEEP MINOR (NEW) OK 8743 — KENW
SAM LANIN
 SUBIANNA OK 41228 — SIME
 SUSIANNA OK 41228 5.00 ABER
TED LEWIS
 PLAY, FIDDLE, PLAY (ANY) — — — — — CHOY
 ME AND MY SHADOW (ANY) — — — — — CHOY
LILL'S HOT SHOTS
 GEORGIA ORINO VO 1037 5.00 MITC
LOUISIANA RHYTHM KINGS
 BALLIN' THE JACK VO 15828 OR HRS 15 — KENO
 SHOUT HALLELJAH PAF 22305 5-10 KENO
 (ANY) — — — — — GILO
WINOIE MANONE
 BOOGIE BEAT'LL GETCHA BB 11298 — BAND

Wanted

	1	2	3	4	(KING OLIVER, CONTINUED)	1	2	3	4
<u>JIMMY LUNCEFORD</u>									
I'M ALONE WITH YOU	CO	35484	—	GALD	KROOKEE BLUES	GE	5274	—	WOLF
MONOTONY IN FOUR FLATS	CO	—	—	GARR	ROOM RENT BLUES	OK	8148	—	WOLF
MELANCHOLY BABY	—	—	—	GARR	SWEET BABY DOLL	DK	8235	—	WOLF
(ANY)	—	—	—	—	(ANY VOCALION)	—	—	—	GRIT
<u>REV. MCGEE</u>	—	—	—	WALL	DIPPER HOOTH BL/WEATHERBIRD RAG	GE	5132	—	BAKE
(ANY)	—	—	—	—	HIGH SOCIETY RAG	OK	4933	—	BAKE
<u>RED MCKENZIE</u>					<u>KID ORY</u>				
DARK TOWN STRUTTERS' BALL	CO	36201	—	HASS	ORY'S CREOLE TROMBONE	SUNS	3003	7.50	MITC
(ANY)	—	—	—	—	<u>JACK PETTIS</u>				
<u>OZIE MCPHERSON</u>					BROADWAY STOMP	VO	15761	\$5-8	KENO
(ANY PARAMOUNT)	PARA	—	\$1-2	STUR	BAG O' BLUES	DK	41410	—	KENO
<u>MEZZ MEZZROW</u>					<u>BEN POLLACK</u>				
HOT CLUB STOMP	VI	25612	—	QUAI	ROLLIN' DOWN THE RIVER	RE	10057	\$5-6	KENO
(ANY)	—	—	—	—	YOU DON'T HAVE TO TELL ME	OR	2208	—	MIER
<u>GLENN MILLER</u>					I'M A DING DONG OADY	OR	2214	—	MIER
STAR OUST	—	—	—	GARR	BOOGIE TOOGIE	—	—	—	BAND
(ANY)	—	—	—	—	<u>TEDDY POWELL</u>				
<u>RAY MILLER</u>					TEODY'S BOOGIE WOOGIE	OE	2806	—	BAND
THAT'S A PLENTY	BR	4224	—	MILL	TEODY BEAR BOOGIE	DE	—	—	BAND
(ANY)	—	—	—	—	SANS CULOTTES	BB	11201	—	BAND
<u>HILLS BROTHERS</u>					BLUEBIRD BOOGIE	BB	11032	—	BAND
JUNGLE FEVER	BR	6785	—	SIME	STRAIGHT B BOOGIE	BB	11092	—	BAND
DARLING NELLIE GRAY	DE	3705	—	JOBE	BOOGIN' ON THE OOWIBEAT	BB	11176	—	BAND
BUGLE CALL RAG	BR	6357	—	JOBE	JUNGLE BOOGIE	BB	11232	—	BAND
D K AMERICA	BR	20112	—	JOBE	BOOGIE WAR OANCE	—	—	1.75	BAND
(ANY)	—	—	—	—	<u>LOUIS PRIMA</u>				
<u>IRVING MILLS HOTSY TOTSY GANG</u>					STAR OUST (NEW ONLY)	BR	7335	—	SIME
DEEP HARLEM/STRUT MISS LIZZIE	BR	4983	—	KENO	<u>QUINETTE OF HOT CLUB OF FRANCE</u>				
SINCE YOU WANT AWAY	BR	4122	—	KENO	(ANY SWING & H.M.V. LABELS)	—	—	—	SIME
DEEP HARLEM/STRUT MISS LIZZIE	BR	4983	—	SIME	<u>THE RADIOLITES</u>				
RAILROAD MAN	BR	4838	—	SIME	LOVE LETTERS/I DON'T KNOW WHY	CO	2540	—	KENO
(ANY)	—	—	—	—	<u>MA RAINEY</u>				
<u>HILLS MERRY MAKERS</u>					SEEKING BLUES	PARA	12352	—	WOLF
FAREWELL (149955) HAR., DI., CL., & VE	7121	—	—	KENO	NEW BO-WEAVAL BLUES	PARA	12603	—	WOLF
<u>MILLS MUSICAL CLOWNS</u>					TRAVELING BLUES	PARA	12706	—	WOLF
WIPIN THE PAN/I USE	PE	15155	OR	PAT	36974	—	—	—	WOLF
(ANY)	—	—	—	—	SLEEP TADGIN BLUES	PARA	12760	—	WOLF
<u>WARREN MILLS</u>					LOO CAMP BLUES	PARA	12004	—	WOLF
GEMS FROM "BLACKBIRDS"	VI	35962	—	KENW	(MANY)	PARA	—	—	75+ STUR
(ANY)	—	—	—	—	<u>RED ONION JAZZ BABIES</u>				
<u>BORAH MINEVITCH</u>					CAKE WALKIN' BABIES	UHCA	77-78	—	MILL
RHAPSODY IN BLUE	BR	6705	—	SIME	<u>PHIL REGAN</u>				
(ANY)	—	—	—	—	GOODNIGHT LITTLE GIRL OF DREAMS	(ANY)	—	—	CHOY
<u>MISSISSIPPI JODK BAND</u>					<u>JOE REICHMAN</u>				
HITTIN' THE BOTTLE	ME	61165	—	BROO	PAGLIACCI	VI	27393	—	CHOY
DANGEROUS WOMAN	ME	61271	—	BROO	LITTLE THOUGHTS	VI	27975	—	CHOY
(ANY)	—	—	—	—	NIGHTY NIGHT	VI	27448	—	CHOY
<u>HIFF MOLE</u>					<u>DJANGO REINHAROT</u>				
RAGTIME/SWEET OAY	OK	40758	—	CULT	ST. LOUIS BLUES	SW	7	—	QUAI
HOT TIME/STRUTTERS	OK	40784	—	CULT	<u>ELZADIE ROBINSON</u>				
DIXIELAND/MY GAL SAL	DK	40932	—	CULT	(ANY)	—	—	—	WALL
WILO OAT/CREAM IN COFFEE	DK	41153	—	CULT	<u>GIL RODIN</u>				
BERTHA/MOANIN' LOW	OK	41273	—	CULT	99 OUT OF 100	CR	3045	—	MIER
WINDY CITY STOMP	HRS	15	—	MILL	<u>THEODORE ROOSEVELT</u>				
SKIM-ME-SHIA-WABBLE	UHCA	23-24	—	MILL	THE LIBERTY OF THE PEOPLE	VI	—	—	JOBE
(ANY)	—	—	—	—	<u>LANNY ROSS</u>				
<u>CHAUNCEY MODOREHOUSE</u>					MOONLIGHT AND ROSES	VI	26784	—	CHOY
BLUES IN B FLAT (NEW)	VAR	608	3.00	TREU	<u>LUIS RUSSELL</u>				
MY GAL SAL (NEW)	VAR	638	3.00	TREU	(MANY)	OK-VO	—	—	STUR
(ANY)	—	—	—	—	(ANY DKEH OR VOC. OR VICTOR)	—	—	—	GRIT
<u>JELLY ROLL MORTON</u>					<u>PEE WEE RUSSELL</u>				
BALLIN THE JACK	BB	10450	—	MILL	OINAH	HRS	1000	—	MILL
STOEWALK BLUES	VI	20252	—	MOHT	OINAH	HRS	1000	—	BROO
CANNON BALL BLUES	BB	10254	—	MOHT	(ANY OIN HRS)	HRS	—	—	BAKE
TURTLE TWIST	BB	10194	—	MOHT	<u>ARTIE SHAW</u>				
(ANY)	—	—	—	—	ONE FOOT IN THE GROOVE	—	—	—	GARR
<u>WOLVERINE BLUES</u>	GE	5289	—	WOLF	ONE NIGHT STANO	—	—	—	GARR
PERFECT RAG	GE	5486	—	WOLF	SPECIAL SELIVERY STOMP	—	—	—	GARR
MAMAMITA	GE	3043	—	WOLF	<u>SIX JOLLY JESTERS</u>				
STEAMBOAT STOMP	BB	8372	—	MOHT	OKLAHOMA STOMP	VO	1449	—	GRIT
(ANY BLUEBIRD, VICTOR, VOCALION, ETC)	—	—	—	—	<u>FREDDIE SLACK</u>				
<u>MIND CITY BLUE BLOWERS</u>					PIG FOOT PETE	OE	4130	—	BAND
YOU RASCAL YOU (V.G.)	OK	41526	—	STUR	<u>BESSIE SMITH</u>				
(ANY)	—	—	—	—	GULF COAST BLUES	CO	3844	—	MILL
<u>FRANKIE NEWTON</u>					ON REVIVAL OAY	CO	14538	—	WOLF
ROSETTA/WORLD IS WAITING FOR SUNRISE	BB	10196	—	SIME	SHIPWRECK BLUES	CO	14662	—	WOLF
(ANY)	—	—	—	—	LOST YOUR HEAD BL/GIN HOUSE BL	CO	14158	—	BAKE
<u>NEW ORLEANS BOOTBLACKS</u>					<u>FABER SMITH & YANCEY</u>				
(ANY)	—	—	—	—	E. ST. LOUIS BLUES (NEW)	OK	05464	2.00	TREU
<u>NEW ORLEANS RAMBLERS</u>					<u>STUFF SMITH</u>				
THAT'S THE KING OF MAN FOR ME	ME	12130	—	KENO	OLO JOE'S HITTIN' THE JUG	VO	3270	—	JOBE
I'M ONE OF OOD'S CHILDREN	ME	12133	—	KENO	BYE BYE BABY	VO	3300	—	JOBE
(ANY)	—	—	—	—	HERE COMES THE MAN	VO	3314	—	JOBE
<u>NEW ORLEANS RHYTHM KINGS</u>									
(ANY GENNETT OR OKEH)	—	—	—	OAVI					
<u>REIN NICHOLS</u>									
MISSISSIPPI MUO	VO	15657	2.00	ABER					
(ANY)	—	—	—	—					
<u>RAY NOBLE</u>									
TURKISH DELIGHT	—	—	1.40	GARR					
(ANY)	—	—	—	—					
<u>JIMMY NOONE</u>									
(ANY VOCALION)	—	—	—	GRIT					
<u>REG NORVO</u>									
NIGHT IS BLUE	CO	3026	—	SMIT					
HONEYSUCKLE ROSE	CO	3059	—	SMIT					
HONEYSUCKLE ROSE	CO	3059	—	BROO					
(ANY)	—	—	—	—					
<u>KING OLIVER</u>									
(ANY GENNETT, OKEH, COLUMBIA OR PARA)	—	—	—	OAVI					
(KING OLIVER CONTINUED NEXT COLUMN)									

	1	2	3	4
<u>JOE SOOJA</u>				
LIMEHOUSE BLUES	VAR	609	2.50	TREU
<u>JOE SULLIVAN</u>				
CIN MILL BLUES	(ANY)	---	---	CILD
<u>SONG FELLOWS</u>				
(ANY RECORDINGS)	---	---	5.00	SIME
<u>MUCOSY SPANIER</u>				
SHIMMY LIKE SISTER KATE	BB	1050F	---	GALB
RELAXIN' AT THE TOURO	BB	10532	---	GALD
JAZZ BANO BALL	BB	10518	---	GALB
ECCENTRIC	BB	10417	---	GALB
DA DA STRAIN	BB	10384	---	GALB
<u>SPANIER-DECHET</u>				
SWEET LORRAINE	HRS	2000	---	MILL
THAT'S A PLENTY	HRS	2002	---	MILL
CHINA BOY	HRS	2001	---	QUAI
THAT'S A PLENTY	HRS	2002	---	QUAI
<u>REX STEWART</u>				
SOLID ROCK/BUGLE CALL RAG	HRS	2005	---	KEND
LOW COTTON (NEW)	HRS	1003	---	KENW
FIN'ESSE (NEW)	HRS	1004	---	KENW
CHERRY (NEW)	HRS	2004	---	KENW
SOLID ROCK/BUGLE CALL RAG (NEW)	HRS	2005	---	KENW
CHERRY	HRS	2004	---	QUAI
BUGLE CALL RAG	HRS	2005	---	QUAI
TEA AND TRUMPETS	VA	618	---	QUAI
LAZY MAN'S SHUFFLE	VA	517	---	QUAI
CHERRY	HRS	2004	---	SMIT
SOLID ROCK	HRS	2005	---	SMIT
<u>WILLIAM H. TAFT</u>				
-?-	VI	5558	---	JOBE
<u>JACK TEAGARDEN</u>				
YOU'RE SIMPLY DELISH	PE	15361	---	KEND
LOVELESS LOVE/ROCKIN' CHAIR	CR	3051	---	MIER
YOU RASCAL YOU/THAT'S WHAT I	CO	2558	---	MIER
I JUST COULDN'T TAKE IT BABY	BR	6716	---	MIER
JUNK MAN (NEW ONLY)	BR	7652	---	MIER
ST. JAMES INFIRMARY	HRS	2006	---	QUAI
BIG EIGHT BLUES	HRS	2007	---	QUAI
PITCHIN' BOOGIE	PARA	12855	---	QUAI
SHINE	HRS	2006	---	SMIT
BIG EIGHT BLUES	HRS	2007	---	SMIT
(ANY ON H.R.S.)	HRS	---	---	BAKE
<u>TEN FRESHMEN</u>				
FRESHMAN HOP	PE	15235	OR	PAT 37054
<u>HOCIEL THOMAS</u>				
WASHWOMAN BLUES	OK	8280	---	WOLF
LISTEN TO ME	OK	8346	---	WOLF
<u>ARTHUR TRACY</u>				
MARTA	BR	6216	---	CHOY
MARTA	OE	2967	---	CHOY
<u>FRANKIE TRUMBAYER</u>				
ISHAM JONES MELODY	CO	10002	---	SIVE
RIVERBOAT SHUFFLE	UHCA	29-30	---	BROO
THREE BLIND MICE	OK	40903	---	GILD
BALTIMORE	OK	40926	---	CILD
JUST AN HOUR OF LOVE	OK	40912	---	CILD
MISSISSIPPI WUD	OK	40979	---	CILD
JUBILEE	OK	41044	---	CILD
MY PET	OK	41039	---	CILD
BLESS YOU SISTER	OK	41100	---	CILD
LOVE AFFAIRS	OK	41145	---	CILD
SENTIMENTAL BABY	OK	41128	---	CILD
LOUISE	OK	41231	---	GILD
(ANY ON PARLOPHONE LABEL)	---	---	---	CILD
CRAZY QUILT	BR	6146	2.00	ABER
<u>VARSITY SEVEN</u>				
A PRETTY GIRL IS LIKE A MELODY	VARs	B179	---	MILL
(ANY)	---	---	---	BAKE
<u>SIPPIE WALLACE</u>				
THE FLOOD BLUES/LAZY MAN'S BLUES	---	---	---	BAKE
<u>WESLEY WALLACE</u>				
No. 29	PARA	12950	---	WOLF
<u>FATS WALLER</u>				
CHANT OF THE GROOVE	BB	11262	---	KEND
GLAYOSE	VI	3854	---	SIME
<u>LUI WATERS</u>				
(ANY)	JM	---	---	MILL
<u>WEST BROTHERS TRIO</u>				
STAR DUST	BB	5836	---	SIME
<u>PAUL WHITEMAN</u>				
CHINA BOY/Oh Miss HANNAH	CO	1945	---	MIER
AFTER YOU'RE GONE	CO	2098	---	MIER
(PAUL WHITEMAN CONTINUED NEXT COLUMN)				

	1	2	3	4
(PAUL WHITEMAN, CONTINUED)				
LOVABLE	HMV	B5509	2.00	SIME
AFTER YOU'VE GONE (NEW ONLY)	CO	2098	---	SIME
LIVIN' IN THE SUNLIGHT (NEW ONLY)	CO	2171	---	SIME
CONCERTO IN F (6 SIDES)	CO	50139-41	---	SIME
THREE SHADES OF BLUE	VI	35952	---	STELI
METROPOLIS	VI	35933	---	STELI
SMILE	VI	21226	---	CILD
REACHING FOR SOMEONE	CO	1822	---	GILD
LOVABLE	HMV	B5509	2.50	ABER
AFTER YOU'VE GONE	CO	2098	2.50	ABER
LIVING IN THE SUNLIGHT	CO	2171	2.50	ABER
BECAUSE BY BABY	CO	1441	2.50	ABER
COQUETTE	CO	1755	2.50	ABER
ORANGE BLOSSOM TIME	CO	1845	2.50	ABER
FROM MONDAY ON	VI	24349	1.00	ABER
A NIGHT AT THE BILMORE	VI	35000	3.00	ABER
THREE LITTLE WORDS	VI	25076	2.00	ABER
WA-DA-DA	CO	1455	1.50	ABER
RHYTHM KING	CO	1629	1.50	ABER
LET'S DO IT	CO	1701	1.50	ABER
HAPPY FEET	CO	2164	1.50	ABER
BENCH IN THE PARK	CO	2223	1.50	ABER
<u>WHOOPEE MAKERS (ANY PSEUDONYM)</u>				
MOANIN' LOW	CA	9235	---	KEND
MILWAUKEE WALK	CA	9703	---	KEND
ICKY BLUES (B47B)	(ANY)	---	---	KEND
SORORITY STOMP	(ANY)	---	---	KEND
DIRTY OOG (3766)	(ANY)	---	---	KEND
4 OR 5 TIMES (2061)	(ANY)	---	---	KEND
IT'S TIGHT LIKE THAT (2062)	(ANY)	---	---	KEND
<u>WILLIAMS RUG CUTTERS</u>				
DOWNTOWN UPDROAR (NEW)	VAR	527	2.25	TREU
DOWNTOWN UPDROAR (NEW)	OK	OR	VO 3914	2.25
OIGA OIGA OO (NEW)	VAR	595	2.25	TREU
OIGA OIGA DO (NEW)	OK	OR	VO 3818	2.25
<u>TEDDY WILSON</u>				
RIGHT OR WRONG/WHERE THE	BR	7797	---	KEND
MOANIN' LOW	BR	7877	---	KEND
(ANY ON BRUNSWICK)	BR	---	---	HASS
MOANIN' LOW/FINE AND DANDY	BR	7877	---	SMIG
I'M COMING VIRGINIA/HOW	BR	7893	---	SMIG
SUN SHOWERS/YOURS AND MINE	BR	7917	---	SMIG
I'LL NEVER BE THE SAME	BR	7926	---	SMIG
AIN'T MISBEHAVIN'/HONEY-SUCKLE (QUART.)	BR	7964	---	SMIG
AIN'T MISBEHAVIN'/HONEY-SUCKLE (QUART.)	BR	7964	---	HASS
COQUETTE	BR	7943	---	HASS
SUN SHOWERS	BR	7917	---	HASS
REMEMBER ME/YOU'RE MY DESIRE	BR	7940	---	HASS
<u>WOODROW WILSON</u>				
DEMOCRATIC PRINCIPLES	VI	---	---	JOBE
<u>WOLVERINES</u>				
-?-	HRS	26	---	MILL
FIDGETY FEET	CE	5408	---	GILD
ROYAL GARDEN BLUES	CE	20062	---	CILD
BIG BOY	CE	5565	---	CILD
<u>WYNN'S CREOLE BAND</u>				
PARKWAY STOMP	VO	1220	---	BROO
<u>JIMMY YANCEY</u>				
BEAR TRAP BLUES	OK	05490	2.00	TREU
<u>VICTOR YOUNG</u>				
JUST A YEAR AGO TONIGHT	BR	6692	---	CHOY
<u>ANY RECORDING GROUP</u>				
(MOST ANY HRS RECORD)	HRS	---	---	CULT
STAR DUST	---	---	---	SIME
RIOIN BUT WALKIN	---	---	---	.75
(ANY SOLC ART RECORD)	SA	---	---	QUAI
<u>(TRANSCRIPTIONS)</u>				
BING CROSBY; STAR DUST; NAME BANDS; MOVIE TRAILERS	SIME	---	---	SIME
<u>(SOUND FILMS)</u>				
BING CROSBY; STAR DUST; NAME BANDS	---	---	---	SIME

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SPECIAL

J. O'BYRNE DeWITT

AUCTION

FIFTY-ONE WARREN STREET

ROXBURY MASS.

AUCTION EXPIRES SEPTEMBER 27th

BENNY GOODMAN

HOORAY FOR LOVE/I'M LIVIN' IN A GREAT BIG VI 25011 G
 ALWAYS/JAPANESE SANDMAN VI 25024 G
 GET RHYTHM IN YOUR FEET/BALLAD IN BLUE VI 25081 G
 KING PORTER/SOMETIMES I'M HAPPY VI 25090 V
 EENY,MEENY,MINY MO/SANTA CLAUS CAME IN THE VI 25195 G
 GOOD-BYE/SANDMAN VI 25215 V
 GOODY-GOODY/IT'S BEEN SO LONG VI 25245 G
 BROWNIN' IN A PAIR OF SHOES/STOMPIN' AT SAV VI 25247 G
 BREAKIN' IN A PAIR OF SHOES/STOMPIN' AT SAV VI 25247 E
 OEVIL AND THE DEEP BLUE SEA/MAHOUSE VI 25268 G
 IF I COULD BE WITH YOU/I KNOW THAT YOU KNOW VI 25290 V
 STAROUST/STAROUST(DORSEY) VI 25320 G
 TOO GOOD TO BE TRUE/ALL MY LIFE(TRIO) VI 25324 G
 REMEMBER/WALK, JENNIE, WALK VI 25329 G
 NOBODY'S SWEETHEART/MORE THAN YOU KNOW(TRIO) VI 25345 G
 THESE FOOLISH THINGS/IN A SENTIMENTAL MOOD VI 25351 G
 DOWN SOUTH CAMP MEETIN'/PICK YOURSELF UP VI 25387 V
 DOWN SOUTH CAMP MEETIN'/PICK YOURSELF UP VI 25387 N
 HERE'S LOVE IN YOUR EYES/YOU TURNED UP VI 25391 G
 ST. LOUIS BLUES/CLARINET MARMALADE(LARROCCA) VI 25411 G
 WHEN A LADY MEETS GENT/YOU'RE GIVING SOIG VI 25434 G
 PETER PIPER/ORGAN GRIORER'S SWING VI 25442 G
 RIFFIN' AT THE RITZ/ALEXANDER'S RAGTIME BANOV I 25445 V
 RIFFIN' AT THE RITZ/ALEXANDER'S RAGTIME BANOV I 25445 G
 BUGLE CALL RAG/AFTER YOU'VE GONE (DORSEY) VI 25467 G
 SWEET SUE, JUST YOU/MY MELANCHOLY (QUARTET) VI 25473 V
 WHISPERING/TIGER RAG (QUARTET) VI 25481 G
 YOU CAN TELL/NEVER SHOULD HAVE TOLD YOU VI 25500 G
 THIS YEAR'S KISSES/HE AIN'T GOT RHYTHM VI 25505 G
 CHLOE/OA, SWEET AS APPLE CIDER(QUARTET) VI 25531 G
 CAN'T WE BE FRIENDS/PECKIN' VI 25621 G
 ROLL 'EM/AFRAID TO DREAM VI 25627 V
 MINNIE THE WOODCHER'S WOODIN DAY/BOB WHITE VI 25683 G
 I'VE HITCHED MY WAGON/Let THAT BE A LESSON VI 25708 V
 CAN'T TEACH MY OLO HEART/SILHOUETTED (TRIO) VI 25711 G
 CAMEL HOP/LOCH LOMOND VI 25717 V
 MAMA, THAT MOON/YOU TOOK THE WORDS VI 25720 V
 LIFE GOES TO A PARTY/IF DREAMS COME TRUE VI 25726 V
 THANKS FOR MEMORY/IT'S WONDERFUL VI 25727 V
 ALWAYS AND ALWAYS/OODH BOOM VI 25808 V
 LULLABY IN RHYTHM/THAT FEELING IS GONE VI 25827 V
 I LET A SONG GO OUT OF MY HEART/FEELIN' HIGH VI 25840 V
 BIG JOHN SPECIAL/FLAT FOOT FLOODIE VI 25871 N
 I'VE GOT A DATE/COULD YOU PASS IN LOVE VI 26000 V
 YOU'RE LOVELY, MADAME/WHAT HAVE YOU GOT VI 26053 V
 MARGIE/RUSSIAN LULLABY VI 26060 V
 IS THAT THE WAY TO TREAT/IF I HAD TO DO IT VI 26092 G
 BUMBLE BEE STOMP/CIRIBIRIBIN VI 26097 N
 'S WONDERFUL(QUARTET)/I MUST HAVE MAN(VA) VI 26090 N
 SWEET GEORGIA BROWN/OPUS 1/2 (QUARTET) VI 26091 E
 SWEET GEORGIA BROWN/OPUS 1/2 (QUARTET) VI 26091 G
 TOSPY/SMOKE HOUSE VI 26107 V
 BACH GOES TO TOWN/WHISPERING VI 26130 E
 WE'LL NEVER KNOW/WHOECIEDO VI 26134 G
 I CRIED FOR YOU(QUINTET)/I KNOW THAT(TRIO) VI 26139 V
 SENT FOR YOU YESTERDAY/AND THE ANGELS SING VI 26170 N
 IF I HAD YOU/LIMEHOUSE BLUES(SEXTET) OK 6486 N
 SOMEBODY ELSE IS TAKING/THAT DID IT MARIE OK 6497 V
 EVERYTHING I LOVE/WINTER WEATHER OK 6516 N
 SOMEONE'S RICKING DREAMBOAT/YOU DON'T KNOW OK 6534 N
 SOMEBODY NOBODY LOVES/LET'S GIVE LOVE OK 6562 V
 LAMP OF MEMORY/WHEN THE ROSES OK 6580 N
 MY LITTLE COUSIN/A ZOOT SUI OK 6606 N
 I JUST COULDN'T/100 YEARS FROM(E. #ATERS) OK 2853 V
 ONE SWEET LETTER/SCATTERBRAIN CO 35241 E
 FLYING HOME/ROSE ROOM CO 35254 N
 KING PORTER/ALL STAR STRUT(ALL STAR BAND) CO 35389 N
 I SEE A MILLION PEOPLE/THAT COUNT CO 36379 V
 CAPRICE XXIV PAGANINI/I'M HERE CO 36411 E
 I BOODY'S SWEETHEART/MORE THAN YOU KNOW (TRIO) BB 10723 V
 MY HONEY'S LOVIN' ARMS/IT HAD TO BE YOU BB 11056 N
 CHANGES/RUSSIAN LULLABY BB 11226 N
 WHERE OR WHEN/I CRIED FOR(TRIO-QUINTET) BB 11456 V
 YOU CAN'T STOP ME/SLOW BUT SURE ME 12205 G
 OIXIELANO BAND/BUGLE CALL RAG BR 7644 G

LIONEL HAMPTON

STOMP/JIVIN THE VIBRAS VI 25535 G
 DRUM STOMP/CONFESSIN' VI 25658 G

(LIONEL HAMPTON, CONTINUED)

BIG WIG/STAND BY FOR FURTHER ANNOUNCEMENT VI 26296 V
 JACK THE BELLOV/CENTRAL AVE. BREAKDOWN VI 26652 V
 FIDDLE DEE DEE/BOUNCING AT THE BEACON VI 27364 V

DUKE ELLINGTON

BIRMINGHAM BREAKDOWN/E. ST. LOUIS TODDLE OO BR 3480 G
 TISHOMINGO BLUES/YELLOW DOG BLUES BR 3987 G
 TAKE IT EASY/BLACK BEAUTY BR 4109 G
 AWFUL SAO/LOUISIANA BR 4110 F
 THE MOOCHE/SINCE YOU WENT(HOTSY TOSY GANG) BR 4122 G
 IT DON'T MEAN A THING/ROSE ROOM BR 6265 G
 JAZZ COCKTAIL/LIGHTNIN' BR 6404 V
 HARLEM SPEAKS/OLO APPLE TREE BR 6646 V
 SOLITUDE/MOONGLOW BR 6987 E
 SHOWBOAT SHUFFLE/IN A SENTIMENTAL MOOD BR 7461 V
 ACCENT ON YOUTH/TRUCKIN BR 7514 V
 MARGIE/COTTON BR 7526 V

SOPHISTICATED LADY & SENTIMENTAL WOOD/
 MOOD INOIGO & SOLITUDE (PIANO SOLOS) BR 7990 E

SCATTIN' AT THE KIT KAT/NEW BIRM.BREAK DOWN BR 7994 E
 CRESCENDO IN BLUE/DIMINUENDO IN BLUE BR 8004 E
 NEW BLACK & TAN FANTASY/STEPPING SWING SOC. BR 8063 G
 SCROUNCH/IF YOU WERE IN MY PLACE BR 8093 E

I LET A SONG GO OUT OF MY HEART/GAL FROM BR 8108 E
 SWINGTIME IN HONOLULU/I'M SLAPPIN' 7TH AVE. BR 8131 V
 STEVEDORE'S SERENADE/LA DE OODOO OOO BR 8174 E

ROSE OF THE RIO GRANDE/GYPSY WITHOUT A SONG BR 8186 E
 EXPOSITION SWING/I HAVEN'T(WILL HUDSON) BR 8213 E
 HIP CHIC/BLUES SERENADE BR 8221 G

BOY MEETS HORN/OLO KING OOOOJ BR 8306 E
 BOY MEETS HORN/OLO KING OOOOJ BR 8306 V
 SUBTLE LAMENT/PUSSY WILLOW BR 8344 V

SOLITUDE/MOOD INOIGO CO 35427 E
 GRIEVIN'/TOOTIN THROUGH THE ROOF CO 35310 V
 MOON GLOW/TRUCKIN CO 36317 N

BLACK & TAN FANTASY/CREOLE LOVE CALL VI 2137 V
 BLACK BEAUTY/JUBILEE STOMP VI 21580 G
 THREE LITTLE WORDS/RING OEM BELLS VI 22528 V

NINE LITTLE MILES/WHAT GOOD AM I VI 22586 V
 MOOD INOIGO/WHEN A BLACK MAN'S BLUE VI 22614 V
 BLUE AGAIN/TO WHOM (BERT LOWN) VI 22603 V

THE RIVER AND WE/KEEP A SONG IN YOUR SOUL VI 22614 V
 LIMEHOUSE BLUES/ECHOES OF THE JUNGLE VI 22743 V
 HITTIN' THE BOTTLE/THAT LINDY HOP VI 23016 V

MEMORIES OF YOU/YOU'RE LUCKY TO ME VI 23017 V
 SAM AND OELILAH/SIOW MY TIME(BLUEJEANS) VI 23036 V
 SHOUT EM AUNT TILLIE/I'M SO IN LOVE VI 23041 V

TROUBLE WATERS/MY OLO FLAME VI 24651 V
 SOLITUDE/DELTA SERENADE VI 24755 E+

SO FAR SO GOOD/YOU YOU DARLIN VI 26537 V
 MY GREATEST MISTAKE/AT A OIXIE ROADSIDE VI 26719 V
 SEPIA PANORAMA/HARLEM AIRSHAFT VI 26731 V

I MUST HAVE THAT MAN/BANDANNA BABIES VI 38007 V
 OIGA OIGA OOO/CAN'T GIVE YOU ANYTHING VI 38008 V
 FLANING YOUTH/DOIN' THE VOOM VOOM VI 38035 G

JAPANESE DREAM/HARLEMANIA VI 38045 V
 STEVEDORE STOMP/DICTY GLIDE VI 30053 F
 MISTY MORNIN'/SARATOGA SWING VI 38058 V

ARABIAN LOVER/COTTON CLUB STOMP VI 38079 V
 OLD MAN BLUES/DOUBLE CHECK STOMP BB 6450 N
 OLD MAN BLUES/DOUBLE CHECK STOMP BB 6450 V

DUKE STEPS OUT/HAUNTED NIGHTS BB 6727 V
 I MUST HAVE THAT MAN/BANDANNA BABIES BB 7182 E
 I'VE GOT TO BE A RUG CUTTER/NEW TODDLE-OO MA 101 V

SCATTIN AT KIT KAT/NEW BIRMINGHAM BREAKDOWN MA 123 V
 ALL GOD'S CHILLUN/ALABAMA HOME MA 137 E

JUNGLE BAND

COTTON CLUB STOMP/BALL STREET WAIL BR 4867 V

THE WASHINGTONIANS

E. ST. LOUIS TODDLE-OO/JUBILEE STOMP CA 8182 G
 MOVE OVER DA 9025 V
 HOTTENTOT CA 9036 V

SOLILQUOY/BLACK & TAN FANTASY BR 3526 V
 LOUISIANA RHYTHMAKERS

DREAMY BLUES/RUNNIN' WILD PE 15658 V
 ROCKIN' IN RHYTHM/TWELFTH STREET RAG ME 12445 V

DUKE ELLINGTON

PROGRAM TRANSCRIPTION (33 1/3)
 MOOD INOIGO/HOT, HOTTER/OO/CREOLE LOVE CALL VI L-16006 V

J.I. In Exile

by eugene williams

An addition to the discussion of Dixie-land Thumpers, State Street Ramblers and Blythe's Blue Boys in last month's column: Orin Blackstone writes that he has a Gennett issue of *There'll Come A Day* (Gennett 6249), by the State Street Ramblers, coupled with *Jack Ass Blues* by Alex Jackson's Plantation Orchestra. The same record, by coincidence, was listed for disposition in last month's Record Changer by Charlie Campbell. The third Gennett side makes my suggestion of a Paramount-Gennett tie-up in this case somewhat less plausible; but not impossible. Can someone get the records together and compare them?



last issue of the Record Changer disturbs me because the four collaborators will spend a great deal of time pricing 5000 discs. But real hot record prices are determined by the operations of supply and demand. They change constantly, and will not

stop changing because they have been "set". Of course a guide to current record prices is desirable.* A simpler way to provide such a guide would be to announce from time to time, the prices at which auction and set-price items were sold through the Record Changer. Price variations during the next few years are likely to be considerable, as they become affected by war conditions, reissues, new collectors, etc.

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The possibility of an important King Oliver discovery was raised by George Hoefler (quoting the *Tasmanian Jazz Notes*) in the August 15 *Down Beat*. Listed as an interesting find, in Vol. 3, No. 4 of *Jazz Notes*, is a coupling by King Oliver's Creole Jazz Band: *Sobbin' Blues* (81306) and *Oh Sister Ain't That Hot* (81308). No label name or serial number was given, which may indicate that the record is a test pressing. Since the master numbers are close to the known Columbia Olivers (81300-4), it is not at all impossible that these two sides (and perhaps two more, 81305 and 81307) are genuine Olivers. Their discovery in Tasmania is not incredible; since the domestically unissued *Teschmacher Indiana* was first discovered in Australia. Collectors will hope that Mr. Hoefler, who followed up the *Indiana* discovery promptly and effectively, will be equally successful in obtaining confirmation or disproof of this new report from down under.

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The project to "determine" hot record values, announced in the

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The Louis Armstrong discography on which William Russell, George Avakian and I are collaborating with the assistance of some other collectors, is progressing slowly. It will be published some time this fall, in booklet form. Collectors who have rare discs which might have escaped our notice (for example, Hendersons under pseudonyms on the Regal-Banner-Domino series) are invited to send the information to this writer at 126 MacDougal St., New York (12) N.Y. Please don't write to reserve a copy of the discography. When it is ready, it will be announced in the Record Changer and elsewhere.

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*Thanks to Mr. Williams for a splendid suggestion. Acting on the above recommendation, the parties behind this record value project are considering the publication of a real hot record book along the lines of a "loose-leaf" volume which will facilitate the insertion of supplemental data and revisions of record values. This is the type of book which Charles Delauney had in mind as he compiled *HOT DISCOGRAPHY*. Other mechanical aspects of this projected American Hot Jazz Book will be announced from time to time.

FRANCIS J. WALCOTT
2402 Dana Street, Berkeley (4) California

FOR TRADE OR AUCTION

<u>HENRY ALLEN</u>			<u>FRANKIE NEWTON</u>		
HOUSE IN HARLEM FOR SALE	ME 13145 N		MINOR JIVE		BB 1C186 N
SMOOTH SAILING	ME 13323 V		<u>REO NICHOLS</u>		
<u>ARCAIDIAN SERENADERS</u>			SLOW BUT SURE		BR 6138 V
FIDGETY FEET	OK 40272 G		<u>JIMMY O'BRYANT/JIMMY BLYTHE</u>		
SAN SUE STRUT	OK 40378 G		DRUNK MAN'S STRUT		PARA 12246 V
<u>BUSTER BAILEY</u>			<u>PEE WEE RUSSELL</u>		
AFTERNOON IN AFRICA	VA 568 N		I'VE FOUND A NEW BABY		HRS 1002 N
SLOE JAM FIZZ	VO 4089 V		<u>ARTIE SHAW</u>		
<u>COUNT BASIE</u>			THE BLUES A & B		VO 4401 N
LESTER LEAPS IN	VO 5118 N		THE CHANT		BR 7952 G
<u>SHARKEY BONANO</u>			<u>NOBLE SISSLE-SIDNEY BECHET</u>		
MUOHOLE BLUES	VO 3353 E		CHARACTERISTIC BLUES		VA 648 N
<u>PERRY BRADFORD</u>			<u>JABBO SMITH</u>		
HOOLA BOOLA DANCE	PARA 20309 F		JAZZ BATTLE		BR 4244 E
<u>CHICAGO RHYTHM KINGS</u>			<u>JACK TEAGARDEN</u>		
SUGAR	SIG 102 N		LOVELESS LOVE		HRS 5 N
<u>CHOCOLATE CANDIES</u>			<u>FRANKIE TRUMBAUER</u>		
KRAZY KAPERS	HRS 16 N		IN A MIST		BR 6997 G
<u>LILLIE DELK CHRISTIAN (LOUIS)</u>			MAYOR OF ALABAMA		BR 7663 N
SWEETHEARTS ON PARADE	OK 8650 F		<u>ETHEL WATERS-JAMES P. JOHNSON</u>		
<u>EDDIE COHON</u>			MY HONEY MAN		CO 14353 V
HOME COOKING	CO 35680 H		<u>TEDDY WILSON</u>		
THAT'S A SERIOUS THING	BB 10168 N		SPREADIN' RHYTHM AROUND		BR 7581 E
<u>DUKE ELLINGTON</u>					
TIGER RAG	BR 4238 E				
RENT PARTY BLUES	BR 4345 E				
IF YOU CAN'T HOLO THE MAN YOU LOVE	GE 3291 G				
JUNGLE BLUES (MARGIN CHIPS)	RO 1215 G				
BUGLE CALL RAG	VI 22938 V				
<u>SEGER ELLIS (LOUIS)</u>					
SPOSIW	OK 41255 N				
AIN'T MISBEHAVIN'	OK 41291 E				
<u>BEHNY GOODMAN</u>					
99 OUT OF A 100	ME 12100 V				
<u>SONNY GREER</u>					
SATURDAY NIGHT FUNCTION	CO 2833 F				
<u>HARLEM HOT SHOTS (WINGY)</u>					
LOVE IS JUST AROUND THE CORNER	PE 16085 N				
THE BLUES HAVE GOT ME	ME 13323 N				
<u>MONK HAZEL</u>					
HIGH SOCIETY	BR 4181 E				
IOEAS	BR 4182 N				
<u>FLETCHER HENDERSON</u>					
HOP OFF	BR 4119 E				
<u>ART HODES</u>					
TIN ROOF BLUES	SIG 102 N				
<u>PAUL HOWARD</u>					
THE RAMBLE	VI 38068 N				
OVERNIGHT BLUES	VI 38070 V				
QUALITY SHOUT	VI 38122 N				
<u>CHARLIE JOHNSON</u>					
HARLEM ORAG	VI 38059 N				
<u>WINGY MANNONE</u>					
STRANGE BLUES	BR 6911 V				
WALKIN' THE STREETS	BR 6940 N				
<u>JOE MARSALA</u>					
HOT STRING BEANS	VO 4168 E				
<u>RAY MCKINLEY</u>					
NEW ORLEANS PARADE	OE 1019 E				
SHACK IN THE BACK	OE 1020 N				
<u>MEZZ MEZZROW</u>					
MELODY FROM THE SKY	BB 6320 E				
SENOIN' THE VIPERS	BB 10250 N				
<u>MILLS BLUE RHYTHM BAND</u>					
RIOE REO RIOE	CO 3087 N				
<u>JELLY ROLL MORTON</u>					
SHOE SHINERS ORAG	RB 7725 N				
<u>MO'INO CITY BLUE BLOWERS</u>					
TAILSPIN BLUES	BB 10209 N				
<u>JIM MURPHY</u>					
AIN'T MISBEHAVIN'	VA 598 N				
<u>NEW ORLEANS FEETWARMERS</u>					
SWEETIE DEAR	BR 7614 N				

WANTED

<u>LOUIS ARMSTRONG</u>					
DROPPIN' SHUCKS/WHO'S IT	OK 8357				
JAZZ LIPS/SKID OAT OE OAT	OK 8436				
IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU	OK 8447				
KEYHOLE BLUES/MELANCHOLY	OK 8496				
<u>JIMMY BERTRAND</u>					
(ANY)	---				
<u>JIMMY BLYTHE'S OWLS</u>					
(ANY)	---				
<u>CHICAGO FOOTWARMERS</u>					
MY BABY/ORIENTAL MAN	OK 8548				
BROWN BOTTOM BESS/LADY LOVE	OK 8613				
HY GIRL/SWEEP 'EM CLEAN	OK 8792				
<u>JOHNNY OODOS</u>					
(ANY ON PARAMOUNT)	PARA				
WEARY BLUES/NEW ORLEANS STOMP	VO 15632				
WILD MAN BLUES/MELANCHOLY (EX)	BR 3567				
<u>BERTHA "CHIPPIN" HILL</u>					
LOVESICK BLUES/LONESOME WEARY BLUES	OK 8453				
MESS KATIE MESS	OK 8437				
<u>LILL'S HOT SHOTS</u>					
DROP THAT SACK/GEORGIA BO BO	VO 1037				
<u>CRIPPLE CLARENCE LOFTON</u>					
STRUT THAT THING/MONKEY MAN BLUES	VO 02951				
<u>JELLY ROLL MORTON</u>					
(ANY GENNETT, SILVERTON, PARAMOUNT, VOC., PURITAN, OKEH)					
<u>NEW ORLEANS BOOTBLACKS</u>					
(ANY)	---				
<u>KING OLIVER</u>					
THE SOUTHERN STOMPS	PARA 12088				
MABEL'S DREAM/RIVERSIDE BLUES	PARA OR CLAX				
JAZZIN' BABIES BLUES	OK 4975				
MABEL'S DREAM/SWEET BABY DOLL	OK 8235				
<u>REO ONICH JAZZ BABIES</u>					
CAKE WALKING BABIES/OF ALL THE WRONGS	GE 5627				
<u>CLARA SMITH</u>					
SHIPWRECK BLUES/MY JOHN'S BLUES	CO 14077				
<u>HOCIEL THOMAS</u>					
(ANY WITH LOUIS)	---				
<u>SIPPIE WALLACE</u>					
(ANY WITH LOUIS)	---				
<u>CLARENCE WILLIAMS BLUE FIVE</u>					
CAKE WALKING BABIES FROM HOME	OK 40321				
PAPA OE DA OA	OK 8215				

FOR DISPOSITION

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 2.
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE, INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, SEPT. 27, 1943; "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORD: "N" - NEW; "E" - EXCELLENT; "V" - VERY GOOD; "G" - GOOD; "F" - FAIR; "P" - POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

1 2 3 4 5 6

ALL STAR BAND					
THE BLUES	VI	26144	E TRA	---	GALB
<u>HENRY ALLEN</u>					
PLEASEING PAUL	BS	10235	N T-A	---	SMIG
WOULD YOU (1/2 CHIP) (MANY VOCALIONS)	VO	3244	G SAL	.75	KAUF
KITCHEN IN HEAVEN	VO	3490	E TRA	---	GIL0
RUC CUTTER'S SWING	ME	13145	N SAL	1.50	QUAI
BEACH OF BALI BALI/TAKE MY ALLEN-HAWKINS	VO	3261	N AUC	---	CULT
MY GALVESTON GAL	PE	15051	G SAL	.75	KAUF
<u>ARCAIDIAN SERENADERS</u>					
COEO/JUST A LITTLE BIT BAD	DK	40503	V TRA	---	GIL0
<u>ARKANSAS TRAVELERS</u>					
COPENHAGEN/PANAMA MA	OK	40236	- AUC	---	STE1
HOW I LOVE/SEE YOU	OK	40277	- AUC	---	STE1
ROW ROW ROSIE	OK	40426	- AUC	---	STE1
<u>LOUIS ARMSTRONG</u>					
CORNET CHOP SUEY	HRS	---	N AUC	---	HEIN
ORIENTAL STRUT/YOU'RE NEXT	HR8	---	N AUC	---	HEIN
MUSKRAT RAMBLE/HEEBIE JEEBIE	OK	2300	F AUC	---	HEIN
TIGHT LIKE THIS/HEAH ME TALK	OK	8649	N AUC	---	HEIN
GOT NO BLUES/WEST END BLUES	VO	3204	N AUC	---	HEIN
MUGGLES/PEANUT VENDOR	VO	3194	G+AUC	---	HEIN
CORNET CHOP SUEY/MY HEART	OK	8320	F+AUC	---	HEIN
GUT BUCKET/YES I'M IN (CRACK)	OK	8261	G AUC	---	HEIN
DEAR OLD SOUTHLAND/WEATHER (MANY REISSUES)	HRS	18	N AUC	---	HEIN
GOT NO BLUES/WEST END	VO, OK,	CO	E+T-A	---	SMIG
GEORGIA GRIND	VO	3204	N TRA	---	GIL0
WEARY BLUES	OK	8318	G+TRA	---	WOLF
LITTLE JOE	OK	8519	G+TRA	---	WOLF
GEORGIA GRIND/SWEET PAPA	OK	41501	N TRA	---	WOLF
GEORGIA MAN/TROUBLE IN MIND	DK	8318	V T-A	---	CULT
DON'T PLAY ME CHEAP	OK	8312	V T-A	---	CULT
HEEBIE JEEBIES/MUSKAT RAMBLE	VI	24425	N SAL	1.00	QUAI
MAHOGANY HALL STOMP	OK	8300	G T-A	---	QUAI
ORIENTAL STRUT	BB	5086	N T-S	.75	BROO
KICKIN GONG/DEVIL DEEP SEA	CO	36155	N T-S	1.00	BROO
LUCKY TO ME/MEMORIES OF YOU	DK	41550	V AUC	---	CULT
MISSISSIPPI BASIN/SWEET SEE	OK	41463	G AUC	---	CULT
HATE TO LEARN YOU/WISH NEV.	VI	24321	V AUC	---	CULT
MAHOGANY HALL STOMP/DEPENO	VI	24204	E AUC	---	CULT
I GOT RHYTHM/CHINATOWN	VO	3055	V AUC	---	CULT
ALL OF ME/HOME	OK	41534	V AUC	---	CULT
LADIE NIGHT TOO LONG	CO	2606	V AUC	---	CULT
ROCKIN' CHAIR/SWEETHEARTS ON CAN DEPEND ON ME/I GOT RHY.	CO	2646	V AUC	---	CULT
THAT RHYTHM MAN/SWEET SAV.	CO	2688	V AUC	---	CULT
SHINE/JUST A GIGOLD	OK	2590	V AUC	---	CULT
GEORGIA ON MIND/LAZY RIVER	OK	8717	E AUC	---	CULT
CAN'T GIVE ANYTHING/10 ONE ST. LOUIS BLUES	DK	41480	E AUC	---	CULT
I HATE TO LEAVE YOU NOW	OK	41454	E AUC	---	CULT
INOJIAN CROALE SONG	DK	41204	E AUC	---	CULT
I SURRENDER DEAR	VI	24321	V+TRA	---	GRIT
TIGER RAG/DINAH	VI	24204	E TRA	---	GRIT
LITTLE JOE/THEN THERE EYES	OK	41423	E TRA	---	GRIT
MAHOGANY HALL STOMP	OK	41497	V+TRA	---	GRIT
<u>GUS ARNHEIM</u>					
(SEVERAL WITH BING CROSBY)	VI	---	N TRA	---	MIER

MILDRED SALLEY		1	2	3	4	5	6
ARKANSAS BLUES/ST. LOUIS BL	VO	4801	N T-S	1.25	STEN		
<u>COURT BASIE</u>							
SMARTY/LISTEN MY CHILDREN	OE	1379	V T-A	---	CULT		
TOM THUMB/1/2 OLD FLAME	OK	6527	N STA	.75	DAVI		
KING JOE (PARTS 1 & 2)	DK	6475	N SAL	.75	DAVI		
NOBODY KNOWS/SONG OF THE ISLA	OK	5169	N SAL	.75	DAVI		
IT'S THE SAME OLD SOUTH	OK	5963	N SAL	.75	DAVI		
HERE COMES CHARLIE/POUNCE CAKE	OK	5085	N SAL	.75	DAVI		
TIME OUT/LET ME OREAM	OK	1538	N SAL	.75	DAVI		
JUMPIN' AT THE WOODS/OE/DARK	OE	2212	N SAL	.75	DAVI		
CHEROKEE (PARTS 1 & 2)	DE	2406	N SAL	.75	DAVI		
TOPSY/DON'T YOU MISS ME BABY	DE	1770	N SAL	.75	DAVI		
BLUES I LIKE TO YEAR/BLAME IT DE	DE	2284	N SAL	.75	DAVI		
ROSELAND SHUFFLE/HONEYSUCKLE	OE	1141	N SAL	.75	DAVI		
OH LADY BE GOOD/YOU CAN DE.	DE	2631	- SAL	.75	DAVI		
ONE O'CLOCK JUMP/JOHN'S IOEA	DE	1363	N SAL	.75	DAVI		
I LEFT MY BABY/RIFF INTERLUDE	CO	35321	N SAL	.75	DAVI		
<u>RIX BEIDERBECKE</u>							
IN A MIST/BRINGIN' ' TWISTIN	OK	40916	V AUC	---	HEIN		
SORRY	VO	3149	E TRA	---	GALB		
I DON'T MIND/I'LL BE A FRIEND	VI	23008	G TRA	---	GIL0		
IN A MIST/BRINGIN' ' TWISTIN	VO	3150	N T-S	2.00	STEN		
JAZZ BAND BALL	OK	40923	N TRP	---	WOLF		
DAVENPORT BLUES	GE	5654	V T-A	12.50	MITC		
ROYAL GARDEN BLUES	CO	35664	N T-A	1.00	BROO		
DL MAN RIVER/WA-DA-DA	OK	41088	V AUC	---	CULT		
JAZZ BAND BALL/JAZZ ME BLUES	OK	40923	V AUC	---	CULT		
IN A MIST/BRINGIN' ' TWISTIN	OK	40916	V AUC	---	CULT		
LOUISIANAN RHYTHM KING	OK	41173	E AUC	---	CULT		
<u>STONEY BECHET</u>							
BLACKSTICK/WHEN THE SUN	DE	2129	N AUC	---	HEIN		
LAY YOUR RACKET/I WANT YOU	BB	10472	N AUC	---	HEIN		
SHAG/ I FOUND A NEW BABY	BB	10022	N AUC	---	HEIN		
GEORGIA CABIN	VI	27909	E T-S	1.00	BROO		
SHAG/ I FOUND A NEW BABY	BB	10022	E AUC	---	CULT		
<u>BUNNY BERIGAN</u>							
BLUE/I'M COMING VIRGINIA	OE	18116	N T-A	---	SMIG		
IN A LITTLE SPANISH TOWN	VI	26152	N TRA	---	MIER		
CAN'T GET STARTED/PRISONERS	VI	36208	N AUC	---	DAVI		
LIVERY STABLE BLUES/HIGH SOC.	VI	26068	N AUC	---	DAVI		
<u>VIC BERTON</u>							
BLUE/TARBO BLACK & GOLD VOCALION	2974	E+TRA	---	---	GRIT		
<u>STRATHO'S WASHBOARD WIZARDS</u>							
47TH ST. STOMP/10LE HOUR SPEC.	VO	1060	G AUC	---	HEIN		
<u>BIG BILL</u>							
NEW SHAKE EM' ON OWEN	CONQ	9073	N TRA	---	JOBE		
WOODIE WOODIE	CONQ	9309	N TRA	---	JOBE		
CONVERSATION WITH THE BLUES	CONQ	9932	N TRA	---	JOBE		
BEO TIME BLUES	CONQ	9759	N TRA	---	JOBE		
LONE WOLF BLUES	CONQ	9761	N TRA	---	JOBE		
ROCKIN' CHAIR BLUES	CONQ	9794	N TRA	---	JOBE		
GREEN GRASS BLUES	CONQ	9929	N TRA	---	JOBE		
DOUBLE TROUBLE	CONQ	9930	N TRA	---	JOBE		
<u>BLAND'S RHYTHMAKERS</u>							
SHINE YOUR SHOES	UHCA	111	N TRA	---	JOBE		
<u>RUBE BLODM</u>							
OLL DANCE (SOLO)	OK	40842	N T-S	1.00	BROO		
<u>BLUE CRASS FOOTWAPERS</u>							
OLD FOLKS SHUFFLE/HOUNO	HA	248	V T-A	---	CULT		
<u>BLUE RHYTHM BOYS</u>							
BLUE FLAME/BLUE RHYTHM	BR	6143	E T-A	---	CULT		
<u>JIMMY BLYTHE</u>							
ENOURANCE STOMP/PLEASURE MAD	CH	40025	V AUC	---	HEIN		
BROWN SKIN MAMA/ORIENTAL MAN	CH	40023	V AUC	---	HEIN		
JIMMIE BLUES	PARA	12304	G+TRA	---	WOLF		
<u>WILL BRADLEY</u>							
SPEAKING OF HEAVEN/THOUGHT	VO	5182	E T-A	---	CULT		
OWN THE ROAD A PIECE/CELERY	CO	35707	N STA	---	DAVI		
JIMTOWN BLUES/GHOST OF CHANCE	CO	35376	N SAL	.75	DAVI		
BASIN ST. BOOGIE/CALL IF ANY	CO	36340	N T-A	---	DAVI		
<u>ARELL BRAGO</u>							
PIG MEAN BLUES(WITH PARHAM)	PARA	12398	G TRA	---	JOBE		
<u>BROADWAY BELL HOPS</u>							
SUNDAY/BLACK BOTTOM AWAY	HA	288	V T-A	---	CULT		
BARBARA	HA	494	N T-A	---	ABER		
DON'T BE ANGRY WITH ME	VE	1253	G T-A	---	ABER		
<u>CLED BROWN</u>							
BOOCIE WOOGIE	OE	477	N TRA	---	GALB		

← For Disposition

	1	2	3	4	5	6
<u>HENRY BROWN</u>						
21ST ST./STOMP (IKE RODGERS)	PARA	12825	V	TRA	---	WOLF
<u>VILLY BRYANT</u>						
CHINES AT THE MEETING	VI	24847	N	SAL	1.00	QUAI
<u>CAP CALLOWAY</u>						
OIXIE OORWAY	PE	15791	G	SAL	.75	KAUF
<u>HOAGY CARMICHAEL</u>						
BARNACLE BILL THE SAILOR	VI	25371	E	TRA	---	JOBE
BESSIE COULDN'T HELP IT	VI	22864	F	TRA	---	ABER
<u>REMY CARTER</u>						
MINNIE THE MOOCHER/BLUES IN	CO	2439	V	TRA	.80	GRIT
SYNTHETIC LOVE/EVERYBODY SHUF.	VO	2870	V+TRA		.75	GRIT
<u>KING CARTER</u>						
MINNIE THE MOOCHER	CO	2439	E	TRA	---	MIER
<u>CASA LOHA ORCHESTRA</u>						
MOONBLOW/YOU AIN'T BEEN	BR	6937	V	T-S	1.25	STEN
(MANY ON BRUNSWICK)	BR	---	---	---	---	MIER
(MANY ON OCCA)	OE	---	---	---	---	MIER
SAN SUE STRUT/ROYAL GARDEN	CO	2884	E	T-A	---	GRIT
<u>CHARLESTON CHASERS</u>						
MOANIN' LOW/AIN'T MISBEHAVIN	CO	1891	N	TRA	---	GIL0
AFTER YOU'RE GONE/SOME DAY	CO	861	G	T-A	---	CULT
IMAGINATION/SUGAR FOOT STUT	CO	1260	E	SAL	1.50	QUAI
DAVENPORT BLUES	CO	909	G	T-S	.50	BR00
AIN'T MISBEHAVIN	CO	1891	N	T-S	1.25	BR00
LOUD SPEAKIN' PAPA/H. BROWN	CO	446	F+AUC	---	---	STEI
AFTER YOU'RE GONE/SOME DAY	CO	861	G	AUC	---	STEI
MISS, MUD/MELANCHOLY BABY	CO	1335	G	AUC	---	STEI
AIN'T MISBEHAVIN'/MOANIN' LOW	CO	1891	N	AUC	---	STEI
RED HAIR/LOVABLE	CO	1925	N	AUC	---	STEI
TURN ON THE HEAT/WHAT WOULDNT	CO	1989	N	AUC	---	STEI
SING YOU SINNERS/CINDERELLA	CO	2133	N	AUC	---	STEI
WASN'T IT NICE/EMILY BROWN	CO	2219	E	AUC	---	STEI
LOVING YOU/WASN'T IT NICE	CO	2309	V	AUC	---	STEI
IMAGINATION	CO	1260	E	T-A	---	ABER
<u>CHICAGO FOOTWARMERS</u>						
BRUSH STOMP/GET UP AGAIN	OK	8599	F	AUC	---	HEIN
<u>HERMAN CHITISON</u>						
FLAMINGO/THE MAN I LOVE	B3	11333	E	TRA	---	PENS
<u>CHOCOLATE DANDIES</u>						
BUGLE CALL RAG/OEE BLUES	CO	2543	V	AUC	---	CULT
SIX OR SEVEN TIMES	OK	8728	V+TRA	---	---	GRIT
<u>RUSS COLUMBO</u>						
YOU'RE MY EVERYTHING	VI	22909	E	T-A	---	ABER
AS YOU DESIREME	VI	24076	G	T-A	---	ABER
LET'S PRETEND THERE'S A MOON	BR	6972	N	T-A	---	ABER
YOU CALL IT MADNESS	VI	22802	N	T-A	---	ABER
GOODNIGHT SWEETHEART	VI	22826	N	T-A	---	ABER
<u>EDDIE CORDON</u>						
THAT'S A SERIOUS THING/GONNA	B3	10168	N	AUC	---	HEIN
THE EEL	BR	6743	N	TRA	---	WOLF
<u>CONNIES INN ORCHESTRA</u>						
SUGAR FOOT STOMP/JUST BLUES	ME	12239	V	AUC	---	CULT
SUGAR FOOT STOMP	CROWN	3194	V+TRA	---	---	GRIT
<u>DOC COOK</u>						
WILLIE THE WEEPER/SLUE FOOT	CO	1070	E	TRA	---	GIL0
SPANISH MAMA/HOT TAMALE MAN	CO	727	E	T-A	---	QUAI
<u>CONN SANDERS</u>						
SLUEFOOT/THE WAIL	VI	21305	G	T-A	---	CULT
<u>COTTON PICKERS</u>						
FALLIN' DOWN/WHAT DID TELL YA	BR	3001	V	T-A	---	CULT
WOE IS ME/JAZZ IN OEN OER	VO	3263	E	TRA	---	GRIT
PRINCE OF WAILS/JIMTOWN BL	BR	2766	V	TRA	---	PENS
<u>LOA COX</u>						
COX LAWOY BLUES/MOANIN' BL.	PARA	12064	V	T-A	---	CULT
WORRIED ANY HOW BLUES/CHI BL	PARA	12202	G	T-A	---	CULT
GRAVEYARD BOUND BLUES/LOUIS)	PARA	12251	V	T-A	---	QUAI
<u>BING CROSBY</u>						
TEMPTATION	BR	6695	G	SAL	1.00	KAUF
KISS HAND MOAN/BABY WHERE BE	CO	1851	V	T-A	---	CULT
(MANY ON BRUNSWICK)	BR	---	---	---	---	MIER
WALTZING IN A DREAM	BR	6394	G	TRA	---	JOBE
BABY/I KISS YOU HAND(CHIP)	CO	1851	E	T-A	---	CRIT
CABIN IN THE COTTON	BR	6329	G	T-A	---	ABER
YOUR AND HEALTHY	BR	6472	E	T-A	---	AOER
YOU GOT ME CRYING AGAIN	BR	6515	G	T-A	---	ABER
DOWN THE OLD OX ROAD	BR	6601	G	T-A	---	ABER
MY WOMAN(SLIGHT CHIP 1ST BAR)	BR	6268	E	T-A	---	ABER
LOVE IN BLOOM	BR	6936	N	T-A	---	ABER
MAY I	ME	13167	G	T-A	---	AOER
<u>BOB CROSBY</u>						
DIGA DIGA OO(PARTS 1 & 2)	DE	2275	V	T-A	---	CULT
SPAIN/ALL BY MYSELF(BOOCATS)	OE	3248	N	SAL	---	BAKE

	1	2	3	4	5	6
<u>PITILEY OAMPIDDE</u>						
EASY TO LOVE/YOU OO THE	VO	3351	N	TRA	---	GIL0
<u>BROWN & TERRY JAZZOLA BOYS</u>						
DARKTOWN/STRUTTERS BALL	OK	8006	V	TRA	.90	GRIT
<u>JED OAVEIPORT & BEALE ST. JUG BANO</u>						
JUG BLUER/POSCOLO BLUES	VO	1504	E	T-A	---	GRIT
<u>CARROLL GICKERSON</u>						
BLACK MARIA/MISSOURI SQUAB.	BR	3990	V	AUC	---	HEIN
<u>DIXIE STOMPERS</u>						
ST. LOUIE SHUFFLE/HAVE IT	DI	2467	G	AUC	---	HEIN
SHAG IT/AIN'T SHE SWEET	DI	2353	G	AUC	---	HEIN
HAVE IT READY/ST. LOUIS	HA	46	E	TRA	---	GIL0
CHINESE BLUES/PANAMA	HA	92	V+TRA	---	---	GRIT
JACKASS BLUES/TAMPEEKO	HA	166	V+TRA	---	---	GRIT
WANG WANG BLUES/VEGASH BLUES	HA	407	V	TRA	---	GRIT
STATIC STRUT/HARO TO GET GERT	HA	---	---	---	---	1.00 GRIT
<u>JIMMY OODS</u>						
MELANCHOLY/WILO MAN BLUES	BRF	50065	N	AUC	---	HEIN
BLUE WASHBOARD/BULL FIOOLE	VI	21552	N	AUC	---	HEIN
BULL FIDDLE BLUES	VI	21552	G	SAL	1.00	KAUF
COME AND STOMP STOMP	BR	3681	V	TRA	---	GIL0
BULL FIDDLE BLUES	VI	21552	N	TRA	---	WOLF
BLUE PIANO STOMP	VI	21554	N	TRA	---	WOLF
<u>ORSEY BROTHERS</u>						
NIGHT WIND	OE	376	V	TRA	---	JOBE
<u>JIMMY ORSEY</u>						
BACK TO BACK/ESPECIALLY YOU	OE	2554	V	T-A	---	CULT
BEEBEE	BR	6352	N	T-A	---	ABER
<u>TOMMY ORSEY</u>						
TEARS IN MY HEART	VI	25673	E	TRA	---	GALB
QUIET PLEASE	BB	10810	N	SAL	.90	KAUF
<u>ROY FLORIOLO</u>						
PLUCKIN' THE BASS	VA	2107	G	TRA	---	GALB
<u>MIKE ELLINGTON</u>						
ACROSS TRACK BLUES	VI	27235	E	T-A	---	BIE0
COTTON TAIL	VI	26610	N	T-A	---	BIE0
CLARINET LAURET	BR	7650	N	T-S	---	STEN
SOLITUDE/MOON GLOW	BR	6387	N	T-S	---	STEN
KN-TO/COHGA BRAVA	VI	26577	N	T-S	1.50	STEN
EXPOSITION SWING	BR	8213	N	TRA	---	MIER
DIGA DIGA OO/I CAN'T GIVE	VI	38008	V	SAL	1.00	QUAI
NEW BIRMINGHAM BREAKDOWN	MA	123	N	T-S	1.50	BR00
THE "C" JAM BLUES/BOON MIST	VI	27856	N	TRA	---	PENS
<u>SEGER ELLIS</u>						
AIN'T MISBEHAVIN'	OE0EN	0NY41291	E	TRA	---	GIL0
ST. LOUIS BLUES (PIANO)	OK	41447	N	T-A	---	ABER
<u>BUD FREEMAN</u>						
GRAZE-O-LODY	UHCA	13-14	N	TRA	---	BR00
<u>FRIARS SOCIETY ORCHESTRA</u>						
FAREWELL BLUES/ORIENTAL	OE	4966	G	T-A	---	QUAI
<u>BLIP LEROY GARNETT</u>						
CHAIN 'EM DOWN	PARA	12879	N	TRA	---	WOLF
<u>GEIE GIFFORO</u>						
NEW ORLEANS TWIST/NOTHIN' BUT	BB	10704	N	T-A	---	DAVI
<u>GOLDEN GALE (NICHOLS, ROLLINI)</u>						
SHAKE/WHAT A MAN	EO	51737	N	AUC	---	STEI
STATIC STRUT/COULO I	EO	51746	N	AUC	---	STEI
<u>JEAN GOLOKETTE</u>						
PROUD OF A BABY LIKE YOU	VI	20469	G	THA	---	GIL0
<u>GENNY GOODMAN</u>						
CLAPNET A LA KING	OK	---	---	---	---	E T-A BIE0
CLARINET & LA KING	OK	6544	N	SAL	1.25	CHES
AND THE ANGELS SING	VI	26170	N	SAL	1.50	CHES
NIT WIT SENCHAOE	CO	2958	V	TRA	---	MIER
(MANY ON VICTOR)	VI	---	---	---	---	MIER
CHRISTOPHER COLUMBUS/GET HAR.	VI	25279	E	SAL	1.00	QUAI
HERE'S LOVE	VI	25391	E	T-S	1.00	BR00
BUGLE CALL RAG	CO	2958	N	T-S	1.50	BR00
BEALE ST. BLUES/BASIN ST.	CO	2914	E	AUC	---	CULT
99 OUT OF 100/MINE VESTERDAY	ME	12100	E	T-A	---	GRIT
TAIN'T NO USE (BLU. VOCAL)	VI	25461	E+TRA	---	---	1.00 GRIT
<u>COOPUS FIVE</u>						
WANG WANG BLUES	OK	40817	E	T-S	.75	BR00
<u>BORRY HACKETT</u>						
BLUE & DISILLUSIONED/POOR	VO	4499	E	T-A	---	CULT
THAT OA DA STRAIN/ESPECIALLY	VO	4142	N	SAL	1.25	DAVI
AT THE JAZZ BAND BALL/OREANS	VO	4042	N	SAL	1.25	DAVI
<u>LIONEL HAMPTON</u>						
MOOD THAT I'M IN/MY LAST	VI	25529	N	T-A	---	QUAI
YOU'RE MY IDEAL/SUN WILL SH.	VI	25771	E	AUC	---	CULT
<u>HARLEM HOT SHOTS</u>						
BLACK & TAN/SUGAR BLUES	PE	15481	E	T-A	---	GRIT

	1	2	3	4	5	6
<u>HARRIS BROTHERS TEXANS</u>						
GUT BUCKET SHUFFLE/LOUISIANA	OR	4644	N	AUC	HEIN	
<u>FLETCHER HENDERSON</u>						
ALBUM C-30	CO		N	TRA	GALB	
SUGAR FOOT STOMP/WHAT-CHA	CO	395	V	T-A	CULT	
MALINDA'S WEDDING DAY	VI	22775	V	SAL	1.00	QUAI
MANDA/NO ALONG MULE	CB	282	N	T-A	QUAI	
MONEY BLUES/ 'LL TAKE YOU	CO	383	N	T-A	QUAI	
MY GAL SAL/ MY PRETTY GIRL	CO	2536	E	AUC	CULT	
JANGLED NERVES/ALWAYS BE IN	VI	25317	E	AUC	CULT	
RIFFIN/GRAND TERRACE RHYTHM	VI	25339	E	AUC	CULT	
GRAND TERRACE/STEALIN APPLES	VO	3213	V	AUC	CULT	
HENDERSON STOMP/CHANT	CO	817	V+TRA	.90	GRIT	
SUGAR/BLUES IN MY HEART	CO	25579	V	TRA	.80	GRIT
TALK OF THE TOWN	CO	2825	V+TRA	1.00	GRIT	
YOU CAN DEPEND ON ME/JIMTOWN	VI	25379	E+TRA		GRIT	
STEALIN' APPLES/GRAND TERRACE	VO	3213	E	TRA	.75	GRIT
<u>HOPACE HENDERSON</u>						
SULTANO SEPENAOE	OK	6026	N	SAL	1.00	KAUF
<u>MEL HEINKE</u>						
HEINKE STOMP	CI	100	N	TRA		BROO
<u>TEDDY HILL</u>						
AT RUC CUTTERS BALL/BLUE RHY.	VO	3247	N	AUC		CULT
<u>EARL HINES</u>						
ROSETTA/CAVERNISM	BR	6541	N	SAL	1.75	OAVI
ANGRY/CAVERNISM	OE	183	G	TRA		GALB
BOONIE ON ST. LOUIS BLUES	OK	10674	G	TRA		GALB
WE FOUND ROMANCE/JUST TO BE	BR	6960	E	TRA		GILO
JEZEBEL/ODMINICK SWING	VO	4032	E	TRA		GILO
<u>JOHNNY HOOBES</u>						
THINGS AIN'T WHAT UBED TO EE	BB		N	T-A		BIEO
SQUATY ROO	BB	11447	N	SAL	1.00	KAUF
<u>BILLIE HOLIDAY</u>						
THEN THERE EYES	VO	5021	N	SAL	1.00	QUAI
<u>CLAUDE HOPKINS</u>						
AIN'T MISBEHAVIN'	CO	2880	E	T-A	1.25	BROO
MINOR MANIA/MARIE	CO	2904	E	TRA	.70	GRIT
<u>IPANA TROUBAOCOURS</u>						
MARY LOU/IN LITTLE GARDEN	CO	738	G	T-A		CULT
SUNSHINE/AFTER MY LAUGHTER	CO	1308	V	T-A		CULT
<u>BUD JACKSON'S SWANEE SEREADORS</u>						
HEEBIE JEEBIE/MESSIN AROUND	BR	3351	V	T-A		QUAI
<u>EARL JACKSON</u>						
FUTURISTIC JUNGLEISM/LOW OWN	PE	15505	V+TRA	.75	GRIT	
<u>HARRY JAMES</u>						
THE MOLE/BUT NOT FOR ME	CO	36599	N	T-A		OAVI
DUKE'S MIXTURE/DON'T TAKE	CO	36334	N	T-A		OAVI
CRAZY RHYTHM/EASTER PARADE	CO	36545	N	SAL		OAVI
JESSE/HOME JAMES	BR	8350	N	SAL		BAKE
<u>BLIND LEMON JEFFERSON</u>						
WARTIME BL/BOODER ROOGER	PARA	12425	G	T-A		CULT
MARCH BOX BLUES/BL.SNAKE MOAN	OK	8455	V+TRA		GRIT	
<u>JAMES P. JOHNSON</u>						
RIFFS/FEELIN' BLUE	OK	8770	E+TRA		WOLF	
KEEP OFF THE GRASS	OK	4495	V	TRA		WOLF
WEEPING BLUES (CHIP 1/2)	CO	3950	E	TRA		GRIT
YOU CAN'T DO/BLEEDING HEARTED	VI	19123	F	SAL		BAKE
<u>LONNIE JOHNSON</u>						
FALLING RAIN/JOHNSON BLUES	OK	8253	V	T-A		CULT
KANSAS CITY BLUES (PARTS 1,2)	OK	8537	E+TRA		GRIT	
<u>MARGARET JOHNSON</u>						
CHANGEABLE OADY/PAPA,MAMA	OK	8185	E	TRA		GILO
<u>MAGGIE JONES</u>						
IF I LOSE (LOUIS)	CO	14059	V	AUC		OAVI
ANYBODY HERE WANT TO(LOUIS)	CO	14063	V	AUC		OAVI
<u>JUNGLE BAND</u>						
ROCKIN' IN RHYTHM/12TH STREET	BR	6038	V	AUC		CULT
<u>JUNGLE KINGS</u>						
FRIAR'S POINT SHUFFLE	UHCA	3-4	N	TRA		BROO
<u>HAL KEMP</u>						
(MANY ON BRUNSWICK)	BR			TRA		MIER
<u>ANDY KIRK</u>						
I'LL NEVER LEARN/SPOSN!	OE	2510	V	T-A		CULT
WHAT'S MINE YOURS/MUST BE TR	OE	1827	V	T-A		CULT
<u>GENE KRUPA</u>						
WALKING & SWINGIN/SINCE MY	BR	8253	N	TRA		GILO
TONIGHT/NEVER TOOK LESSON	OK	5751	E	T-A		CULT
I HOPE GABRIEL LIKES MY MUSIC	BD	10705	N	TRA		MIER
I HOPE GABRIEL LIKES MY MUSIC	CB	10705	-	STA		OAVI
<u>TOMMY LAONIER</u>						
REALLY THE BLUES/WHEN YOU	BB	10089	N	TRA		MIER
<u>EDDIE LANG</u>						
NECOLANZA OE EDUARDO/BESOS	OK	16240	N	TRA		GILO

	1	2	3	4	5	6
<u>LANIN'S RED HEADS (N</u>						
5 FEET 2/LONIA HANG	CO	483	E	AUC		STEI
FLAG THAT TRAI/BOULON'T BE	CO	376	G	AUC		STEI
<u>LANIN'S SOUTHERN SEREADORS</u>						
AUNT HAGER'S BLUES	PARA	20222	V	T-A		OAVI
<u>TED LEWIS</u>						
NEW ST. LOUIS BLUES/MIAMIAS	CO	697	V	T-A		CULT
NEW ST. LO-LS BLUES	CO	697	N	SAL	1.00	QUAI
<u>LITTLE BROT ER</u>						
FARISH STREET JIVE	BB		N	SAL	1.25	QUAI
<u>VIRGINIA LITSON</u>						
YOU'VE GOT THE RIGHT KEY	OK	8173	E	TRA		GILO
<u>LOUIS HARLEN STOMPERS</u>						
CASA LOMA STOMP	CO	2615	E	AUC		CULT
<u>LOUISIANA FIVE</u>						
YELPING HOUND BLUES	CO	2742	V	SAL	.50	KAUF
<u>LOUISIANA RHYTHM KINGS</u>						
OADA STRAIN	HRS	7	N	TRA		BROO
O'ER THE BILLOWY SEA/KARAVAN	BR	4906	G	AUC		STEI
MISS MUO/NOBODY'S SWEETHEART	VO	15657	F	AUC		STEI
PRETTY BABY/TELL ME	BR	4938	N	AUC		STEI
<u>JIMMY LUNCFORD</u>						
HELLS BELLS	OE	1506	G	TRA		GALB
PRETTY EYES/JUMP AND SHOUT	VO	5430	V	T-A		CULT
CHEATIN' ON ME/WHAT YOU DO	VO	4582	G	T-A		CULT
ANNIE LAURIE/FRISCO FOG	OE	1569	E	T-A		CULT
PRETTY EYES/TIME TO JUMP	VO	5430	V	T-A		CULT
POSIN'/MONEY KEEP MIND ON ME	OE	1355	G	T-A		CULT
WHAM/LUNCFORD SPECIAL	OK	5526	N	T-A		CULT
THUNDER/BABS	OE	676	G	T-A		CULT
BELGUIM STOMP/THINK OF ME	VO	5207	V	T-A		CULT
<u>WINGY VANHOIE</u>						
I'M SHOOTING HIGH	VI	3134	E	SAL	1.00	QUAI
JUST ONE GIRL/SHE'S CRYING REOK	41569	E	T-A		GRIT	
<u>D. MCCOY/UGH & C. KRESS</u>						
STAGE FRIGHT/DANZON	BR	6917	N	TRA		WOLF
<u>JIMMY MCHUGH'S BOSTONIANS</u>						
WHOOPEE STOMP/FUTURISTIC	HA	836	V	TRA		GILO
<u>MCKINNEY'S COTTON PICKERS</u>						
SHE'S MY SECRET PASSION	VI	22628	G	SAL	.75	KAUF
HELLO	VI	23031	E	SAL	1.50	KAUF
OKAY BABY/WANT LITTLE GIRL	VI	23000	V	T-A		CULT
ZOHKY/ONE HOUR TONIGHT	VI	38118	G	T-A		CULT
PLAIN OIRT	VI	31097	V	TRA		JOBE
NOBODY'S SWEETHEART/CRYING	VI	30000	V	AUC		CULT
<u>JIMMY MCPARTLAND</u>						
PANAMA	OE	3363	V	TRA		GALB
<u>OZIE MCPHERSON (ACC. L.AUSTIN)</u>						
OUTSIDE OF THAT/YOU GOTTA	PARA	12327	V	AUC		OAVI
<u>MEMPHIS MINNIE</u>						
LOW OWN MAN BLUES...	CONQ	9275	N	TRA		JOBE
CALL THE FIRE WAGON	CONQ	9283	N	TRA		JOBE
MA RAINY	CONQ	9762	N	TRA		JOBE
LONESOME SHARK BLUES	CONQ	9764	N	TRA		JOBE
<u>BENNY MEROFF</u>						
JUST AN HOUR OF LOVE	OK	40912	N	TRA		WALL
<u>MEZZ MEZZROW</u>						
35TH AND CALUMET	BB	10251	V	T-S	.60	BROO
SWINGING WITH MEZZ/LOVE NOT	BR	6778	E	AUC		CULT
<u>LIZZIE MILES & MELROSE STOMPERS</u>						
THAT'S ALLRIGHT OADY	CONQ	9357	N	TRA		JOBE
<u>GLENN MILLER</u>						
MOONLIGHT COCKTAIL/HAPPY	BR	11401	E	T-A		CULT
SWEET POTATO/TOO ROMANTIC	BB	10605	V	T-A		CULT
OVER THE RAINBOW/OING OONG	BR	10366	V	T-A		CULT
<u>MILLS BLUE RHYTHM BAND</u>						
DANCING DOGS	CO	3044	E	T-S	1.00	BROO
<u>MILLS BROTHERS</u>						
TIGER RAG/NOBODY SWEETHEART	BR	6179	N	TRA	1.00	GRIT
<u>MIFF MOLE</u>						
HOT TIME/DARKTOWN STRUTTERS	OK	40784	G	AUC		STEI
WILD OAT JOE/YOU'RE THE CREAM	OK	41153	G	AUC		STEI
BIRMINGHAM BERTHA/MDANIN'LOW	OK	41273	G	AUC		STEI
FEELIN' NO PAIN/NEW TWISTER	VO	3074	V	AUC		STEI
<u>LEE MORSE</u>						
SIOE BY SIOE/IOEA OFHEAVEN	CO	974	V	T-A		CULT
<u>JELLY ROLL MORTON</u>						
MR. JELLY LORO	PARA	20332	N	TRA		WOLF
MR. JELLY LORO	VI	21064	N	TRA		WOLF
SHREVEPORT	VI	21658	N	TRA		WOLF
HIGH SOCIETY/BUDDY BOLDEN SAY	BB	10434	E	T-A		WALL
MR. JELLY ROLL	TRIANGLE	11397	G	TRA		WALL

(JELLY ROLL MORTON CONTINUED NEXT PAGE)

← For Disposition

	1	2	3	4	5	6
(JELLY ROLL MORTON, CONTINUED)						
JUNGLE BLUES	VI	21345	V	SAL	1,50	QUAI
TURTLE TWIST/SMILIN' THE BL.	BR	—	N	SAL	1,25	QUAI
HONKY TONK MUSIC (SOLO)	JM	11	II	TRA	—	BROO
<u>BEHNIE MOTEN</u>						
LOOSE LIKE A DOOSE	VI	39123	N	SAL	2,00	QUAI
<u>MINO CITY BLUE BLOWERS</u>						
TAILSPIN BLUES	VI	38087	N	TRA	—	GRIT
<u>JIMMY MUNDY</u>						
SUNOAY SPECIAL/ALL ABOARD	VA	8148	N	SAL	1,00	QUAI
<u>NEW ORLEANS BLUE FIVE</u>						
THE KING OF THE ZULUS	VI	20316	E	TRA	—	MIER
<u>FRANKIE NEWTON</u>						
THE BLUES MY BABY GAVE	BB	10216	N	TRA	—	MIER
<u>RED NICHOLS</u>						
ALABAMA STOMP/HURRICANE	BR	3550	V	SAL	1,25	QUAI
FIVEPENNIES/HARLEM TWIST	VI	21560	V	SAL	1,25	QUAI
THREE LITTLE WOROS/HARLEM	BR	7460	N	SAL	1,25	QUAI
ORAOANELLA	BR	7358	N	SAL	1,25	QUAI
DAVENPORT BLUES/DELIRIUM	VI	20778	E	SAL	1,50	QUAI
FIVE PENNIES	VI	21560	E	TRA	—	BROO
KEEP A SONG IN YOUR SOUL	BR	6068	E	TRA	—	GRIT
HURRICANE/ALABAMA STOMP	BR	6817	N	T-A	—	STEI
AFTER YOU'VE GONE/WILO ABOUT	BR	4839	N	T-A	—	STEI
10A SWEET A APPLE CIDER	BR	3626	E	T-A	—	STEI
BONEYARO SHUFFLE/BUDDY'S HAB.	BR	3477	G	AUC	—	STEI
BACK BEATS/BUGLE CALL RAG	BR	3490	E	AUC	—	STEI
MEAN DOG/CORNFE	BR	3597	N	AUC	—	STEI
10A/FEELIN' NO PAIN	BR	3626	G	AUC	—	STEI
RIVERBOAT SHUFFLE/ECCENTRIC	TR	3627	N	AUC	—	STEI
AVALON/NOBODY'S SWEETHEART	BR	3854	G	AUC	—	STEI
MARGIE/PANAMA	BR	3961	N	AUC	—	STEI
IMAGINATION/DRIG, DIXIE I-STEP	BR	3989	G	AUC	—	STEI
ALLAH'S HOLIDAY/ROSES OF P.	BR	4286	G	AUC	—	STEI
USED TO LOVE HER/MARCHING HM.	BR	4308	N	AUC	—	STEI
BUILDING A NEST	BR	4321	V	AUC	—	STEI
INDIANA/DINAH	BR	4373	V	AUC	—	STEI
NEW YORKERS/MAY BE WRONG	BR	4500	E	AUC	—	STEI
GET HAPPY/SOMEBODY TO LOVE	BR	4591	II	AUC	—	STEI
DON'T BELIEVE ME/WITH MUSIC	BR	4951	N	AUC	—	STEI
NOBODY KNOWS/SMILES	BR	4790	V	AUC	—	STEI
CHINA BOY/PEG O' MY HEART	BR	4877	G	AUC	—	STEI
WHO/CAROLINA IN MORNING	BR	4925	E	AUC	—	STEI
EMBRACEABLE YOU/GOT RHYTHM	BR	4957	E	AUC	—	STEI
YOU RASCAL YOU/CRAZY SONG	BR	6133	E	AUC	—	STEI
LITTLE GIRL/SLOW	BB	6138	G	AUC	—	STEI
HOW THE TIME CAN FLY	BR	6164	N	AUC	—	STEI
HAUNTING BLUES/YAACA HULA	BR	6234	G	AUC	—	STEI
SUGAR/MAKE MY COT	VI	21056	N	AUC	—	STEI
SLIPPIN' AROUND	VI	21297	N	AUC	—	STEI
5 PENNIES/HARLEM TWIST	VI	21560	N	AUC	—	STEI
AT LAST IF YOU HAVEN'T	VI	23033	V	AUC	—	STEI
WHO/CAROLINA IN THE MORNING	BR	4925	N	SAL	—	BAKE
BUILDING A NEST	BR	4321	E	T-A	—	ABER
POOR BUTTERFLY	BR	20062	E	T-A	—	ABER
<u>JIMMIE HODDGE</u>						
(ALBUM)	BR	—	II	T-A	—	BLED
AM I BLUE/BIRMINGHAM BERTHA	VO	1296	G	T-A	—	CULT
<u>RED NORVICH QUARTET</u>						
IN A MIST/THE DANCE OF	BR	8236	N	TRA	—	MIER
I GOT RHYTHM/LADY BE GOOD	OE	779	N	STA	—	DAVI
<u>D'BRYANT'S ORIGINAL WASHBOARD BAND</u>						
THREE J BLUES/STEPPIN ON GAS	PARA	12294	G	AUC	—	HEIN
<u>KING OLIVER</u>						
DEAD MAN BLUES/SOMEDAY	VO	1059	G	TRA	—	GIL0
SHAKE RAG (#1 CHIP)	GE	5184	G	TRA	—	GIL0
JUST GONE/CANAL STREET	GE	5133	G	TRA	—	GIL0
ST. JAMES INFIRMARY	VI	22298	II	TRA	—	MIER
STINGAREE BLUES/SHAKE IT	BR	10707	N	TRA	—	MIER
STINGAREE BLUES/SHAKE IT	BB	10707	E	TRA	—	JOBE
NEW ORLEANS ST./CHATTANOOGA	STCO	13003	G	TRA	—	PENS
<u>ORIGINAL DIXIELAND JAZZ BAND</u>						
ST. LOUIS BLUES	VI	18772	E	SAL	1,00	KAUF
SWEET MAMA	VI	18722	E	TRA	1,00	BROO
SOME OF THESE DAYS/TOOLIN'	OK	4739	E	AUC	—	DAVI
<u>ORIGINAL INDIANA FIVE</u>						
CLEARING HOUSE BLUES (TEST	—	—	—	—	—	—
PRESSING, MATRIX #1052513	—	—	E	T-A	—	GRIT
<u>ORIGINAL MEMPHIS FIVE</u>						
(MANY, UNDER VARIOUS NAMES)	DK, VO, VI, CO	—	—	—	—	GIL0
<u>BEN POLLACK</u>						
ALICE BLUE DOWN	DE	3526	N	T-A	—	SMIG
CRYIN' FOR THE CAROLINES	H OF W	1027	N	T-A	—	GRIT

	1	2	3	4	5	6
<u>LOUIS PRIMA</u>						
DARKTOWN STRUTTERS BALL	BR	7657	N	TRA	—	MIER
TIN ROOF BLUES/CAN'T HAVE	VO	3657	N	AUC	—	CULT
<u>MA RAITHEY</u>						
BROKEN SOUL BLUES	PARA	12384	N	TRA	—	WOLF
LITTLE LOW MAMA BLUES	PARA	12419	N	TRA	—	WOLF
SEE SEE RIVER BLUES	J1	9	N	TRA	—	BROO
<u>RED ALO NIFF'S STOMPERS</u>						
SLIPPIN' AROUND	VI	21397	V	TRA	—	JOBE
<u>DDI REDHAI</u>						
I HEARD/TROUBLE	BR	6233	N	SAL	1,25	QUAI
HOW YA FEELIN	BR	6523	N	SAL	1,25	QUAI
I GOTCHA/LITTLE BIT LATER OI.	ME	60602	N	AUC	—	CULT
I WON'T TELL/IT'S ALL YOURS	BR	6585	E	AUC	—	CULT
<u>FRED RICH</u>						
POOR PAPA/BELL HOPPIN	HA	119	G	AUC	—	STEI
<u>RUSSELL'S RHYTHMAKERS</u>						
HORI OF PLANTY BLUES	HRS	1001	N	TRA	—	JOBE
<u>SAUL NAH SYNCOPATORS</u>						
DEEP HENDERSON/JACKASS BLUES	BR	3245	V	T-A	—	QUAI
<u>ELMER SCHEBEL</u>						
PRINCE OF WAITS/COPEHAGEN	BR	4652	N	AUC	—	DAVI
<u>BOYD SEITZ</u>						
BAD HABITS/NEW ST. (LANG ACC.)	OK	40755	G	T-A	—	CULT
SHINE/DOIN' YOU NO GOOD	VI	21912	N	TRA	—	GRIT
WABASH BLUES	OK	40949	E	T-A	—	ABER
<u>ARTIE SHAW</u>						
STARBUST	VI	27230	V	T-A	—	GALB
NIGHTMARE/NONSTOP FLIGHT	BB	7875	E	T-A	—	CULT
(MANY ON BRUNS. AND VOCALION)	—	—	N	TRA	—	MIER
<u>WILT SHAW (MOLE)</u>						
WHERE THE SHY LITTLE VIOLETS	OK	41158	E	AUC	—	STEI
<u>BESSIE SMITH</u>						
DO YOUR DUTY	OK	8945	E	TRA	—	WOLF
YOUNG WOMAN'S BLUES	UHCA	5-6	N	TRA	—	BROO
<u>CLARA SMITH</u>						
HOW'M I DOIN'	CO	14150	E	T-S	1,00	BROO
<u>PINETOP SMITH</u>						
PINE TOP'S BOOGIE WOOGIE	VO	1245	E	TRA	—	WOLF
<u>STUFF SMITH</u>						
SERENADE/HERE COMES THE MAN	VO	3316	N	TRA	—	GIL0
IT AIN'T RIGHT/OLO JOE'S	VO	3270	N	AUC	—	CULT
GOT A HEAVY OATE/ROBINS	VO	3234	N	AUC	—	CULT
<u>TRIXIE SMITH</u>						
DON'T SHAKE MORE/TRAIN BL	PARA	12211	V	T-A	—	CULT
FREIGHT TRAIN BL/DON'T SHAKE	PARA	12211	V	T-A	—	GRIT
<u>EDDIE SOUTH</u>						
THAT'S WHAT I CALL KEEEN	VI	21605	V	T-A	—	CULT
<u>SOUTHAMPTON SOCIETY ORCH (HENDERSON)</u>						
POPLAR ST. BLUES/12TH ST.	PE	14395	E	TRA	—	GIL0
<u>WUGGS SPANIER</u>						
LONESOME ROAD/MANDY MAKE	BB	10766	N	TRA	—	MIER
SOME OAY SWEET HEART/DA OA	BB	10384	N	TRA	—	PENS
<u>JOE SULLIVAN</u>						
LOW DOWN DIRTY SHAME	VO	5531	N	T-S	1,50	STEN
OHX BRINGDOWN	CO	2925	N	TRA	—	WOLF
<u>JACK TEAGARDEN</u>						
IF IT'S GOOD/CLOSS WILL TELL	BR	8373	N	TRA	—	GIL0
PLANTATION MOODS	CO	2913	N	T-A	—	GRIT
SHAKE YOUR HIPS	CO	2802	N	T-A	—	GRIT
<u>TELL BLACK BERRIES</u>						
TIGER RAG ST. LOUIS BLUES	OR	2089	E	TRA	—	GRIT
<u>TENNESSEE TROTTERS</u>						
I AIN'T GOT NO OOV/PRINCE OF	VO	14952	V	AUC	—	STEI
HOWCOME YOU OO ME	VO	14967	V	AUC	—	STEI
JACKSONVILLE GAL/EVERYBODY	VO	14985	G	AUC	—	STEI
KANSAS CITY KITTY	VO	15022	F	AUC	—	STEI
CHARLESTON/SWEET MAMA	VO	15086	G	AUC	—	STEI
DEEP ELI/SWEET MAN	VO	15109	N	AUC	—	STEI
EVERYBODY STOMP/1 AIN'T GOT	VO	15135	N	AUC	—	STEI
GROUND HOG/CHATTANOOGA	CO	144	V	AUC	—	STEI
<u>TEXAS BLUES DESTROYERS</u>						
LENOX AVE. SHUFFLE (B. NILEY)	PE	14341	E	TRA	—	GRIT
<u>FRANKIE TRUMBauer</u>						
THREE BLIND MICE/CRAZY KAT	OK	40903	V	TRA	—	WOLF
RIVERBOAT SHUFFLE/OSTRICH	OK	40826	N	TRA	—	WOLF
CLAR. MARWALADE/SINGIN	OK	40772	E	TRA	—	WALL
LITTLE ROCK GETAWAY	VA	8236	N	T-S	1,00	BROO
TRUMBLOGY/NO REASON AT ALL	OK	40871	G	AUC	—	CULT
CHINA BOY/BREAKIT DOWN	BR	6912	E	AUC	—	CULT
CRYING ALL DAY/GOOD MAN HARO	OK	4096-E	E	AUC	—	CULT
BALTIMORE/HUMPTY DUMPTY	DK	40926	V	AUC	—	CULT
(FRANKIE TRUMBauer CONTINUED NEXT PAGE)						

1 2 3 4 5 6

(FRANKIE TRUMBAUER, CONTINUED)

SINGIN' THE BLUES/CLARINET	OK 40772 G AUC	CULT
WAY DOWN YONDER NEW ORLEANS	OK 40843 V AUC	CULT
EMALINE/LONG ABOUT MIDNIGHT	BR 6780 V AUC	CULT
CHINA BOY/BREAK IT DOWN	BR 6912 V+TRA	.85 GRIT
<u>SUGAR UNDERWOOD</u>		
DAVIS STREET BLUES	VI 21538 N TRA	WOLF
<u>JOE VENUTI</u>		
THE WOLF WOBBLE	CO 2589 V AUC	CULT
I WANT TO RING BELLS/GATHER	ME 12807 V AUC	CULT
MODNGLW	PE 15842 G T-A	ABER
DOIN' THINGS	OK 41133 N T-A	ABER
<u>VENUTI-LANG</u>		
WILO CAT/DOIN' THINGS	VI 21561 N SAL	1.50 QUAI
<u>DON VORHEES (NICHOLS)</u>		
SOLILOQUY/BLUE HEAVEN	CO 1129 G AUC	STE1
OL' MAN RIVER/CAN'T HELP	CO 1284 V AUC	STE1
<u>FATS WALLER</u>		
COPPER COLORED GAL	VI 25409 E T-S	1.00 BROD
<u>ETHEL WATERS</u>		
MAYBE NOT AT ALL/LAST MAN	CO 14112 V T-A	CULT
DINAH	CO 487 N T-A	ABER
<u>CHICK WEBB</u>		
HAVE MERCY/I'M UP A TREE	DE 2468 V T-A	CULT
STOMPIN' AT THE SAVDY	CO 2926 E SAL	1.25 QUAI
<u>PEETIE WHEATSTRAW</u>		
ALL ALONE BLUES	CD:HQ 9767 N TRA	JOBE
<u>PAUL WHITEMAN</u>		
WHEN (BIX)	VI 21338 V T-A	CULT
BECAUSE MY BABY DON'T (BIX)	CO 1441 V T-A	CULT
ON CREST OF WAVE/WHAT SAY	CO 1465 V T-A	CULT
YOU TOOK ADVANTAGE ME (BIX)	VI 21398 E T-A	CULT
(MANY ON VICTOR WITH BING)	VI	N TRA MIER
EVENING STAR	CO 1401 N TRA	MIER
YOU TOOK ADVANTAGE OF (BIX)	VI 21398 N SAL	1.00 QUAI
MY MELANCHOLY BABY	CO 50068 G TRA	JOBE
TSCHAIKOWSKIANA (PTS 1 & 2)	CO 50113 E TRA	JOBE
FROM MONDAY ON/MISS. MUD	VI 21274 N SAL	BAKE
MY ANGEL	VI 21388 N T-A	ABER
OL MAN RIVER	VI 21218 E T-A	ABER
LOVELY MELODY (2 COPIES)	VI 21214 G T-A	ABER
<u>ALEC WILDER</u>		
(ALBUM)	CD	E T-A B1ED
<u>CLARENCE WILLIAMS</u>		
PAPA DE-DA-DA	OK 8215 V TRA	WOLF
TERRIBLE BLUES	HRS 31 V TRA	BROD
CLOSE FIT BLUES	OK 8510 E TRA	BROD
ST. LOUIS BL/MISTER, WILL YOU	VO 2676 N T-A	GRIT
<u>TEDDY WILSON</u>		
JUST A MOOD (QUARTET)	BR 7973 V TRA	GALB
<u>WOLVERINES</u>		
ROYAL GARDEN BLUES	GE 20062 V T-A	20.00 MIER
RIVERBOAT SHUFFLE/SUSIE	GE 5454 G T-A	QUAI
<u>YAS YAS GIRL</u>		
I WON'T SELL MY LOVE	GOHQ 9601 N TRA	JOBE
BLUES BEFORE DAYBREAK	CONQ 9949 N TRA	JOBE

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FOR TRADE OR AUCTION

<u>LOUIS ARMSTRONG</u>	
ST. LOUIS BLUES/SWEET SUE	BB 5260 N
SONG OF THE ISLANDS	VO 3026 N
KNOCKIN' A JUG	CO 35663 N
<u>MOUND CITY BLUE BLOWERS (HAWKINS)</u>	
ONE HOUR/HELLO LOLA	BB 10037 N
<u>JEAN GOLKOTTE (ALL STARS)</u>	
I'M GONNA MEET MY SWEETIE	VI 25354 N
<u>ROGER WOLFE KAHN (VENUTI-LANG)</u>	
SHE'S A GREAT GREAT GIRL	VI 21326 N
<u>TED LEWIS</u>	
YELLOW DOG BLUES	PE 16110 N
<u>MEZZ MEZZROW (BENNY CARTER)</u>	
35TH AND CALUMET	BB 10251 N
<u>RED NICHOLS FIVE PENNIES</u>	
ALICE BLUE GOWN	BR 6826 N
ALLAH'S HOLIOAY	BR 6824 E+
HOW LONG BLUES	BR 6160 N
<u>ADRIAN ROLLINI</u>	
WAITIN' AT THE GATE	VO 2673 N
<u>EDDIE SOUTH</u>	
BY THE WATERS OF MINNETONKA	VI 21151 N
<u>ARTIE SHAW</u>	
BLUE SKIES/I SURRENDER	BR 7907 N
<u>FRANKIE TRUMBAUER (BIX)</u>	
JAPANESE SAMANAN	PA R2176 N
<u>JOE VENUTI</u>	
FOUR STRING JOE (BLUE 4)	VO 3160 N/E
GETTING HOT (ORCH)	VI 23039 N
<u>PAUL WHITEMAN</u>	
COQUETTE	VI 21301 N
LOUISIANA	VI 21438 N
OL' MAN RIVER	VI 21218 N

WANTED -- NEW ONLY

<u>LOUIS ARMSTRONG</u>	
MAHOGANY HALL STOMP	CO 35878
<u>BIX BEIDERRECKE'S GANG</u>	
SORRY	VO 3149
<u>BARNEY BIGARD</u>	
CHARLEY THE CHULO	BB 10981
READY EDDY	BB 11098
BARNEY GO EASY	VO 5378
FROLIC SAM	VO 3813
FOUR AND ONE HALF STREET	VO 3820
LOST IN TWO FLATS	OK 5422
MINUET IN BLUES	OK 5378
<u>BENNY GOODMAN SEXTET</u>	
I FOUND A NEW BABY	CO 36039
<u>JONES-SMITH, INC.</u>	
SHOE SHINE BOY	VO 3441
<u>JIMMY MCPARTLAND</u>	
PANAMA	HRS 1003 DR DE 3522
<u>FRANKIE TRUMBAUER</u>	
HONKY TONK TRAIN BLUES	VAR 8236
<u>COOTIE WILLIAMS</u>	
OIGA OIGA OOD	VO 3818
WEST END BLUES	OK OR VO 6370
<u>BUNNY BERIGAN</u>	
DAVENPORT BLUES	VI 26121
<u>JOE MARSALA</u>	
TWELVE BAR STAMPEDE	DE 18111
<u>GLEN MILLER</u>	
MOONLIGHT ON THE GANGS	CO 3051
SONG OF THE VOLGA BOATMEN	BB 11029
MY BLUE HEAVEN	BB 10994

WANTED

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FOR TRADE OR AUCTION

<u>ALBERT AMMONS</u>			<u>EARL HINES</u>	
SHOUT FOR JOY	Co	35961 N	TAKE IT EASY/HARLEM LAMENT	BR 6771 N
<u>ALLEN-HAWKINS</u>			<u>ART HOODES</u>	
STRINGING ALONG ON A SHOE STRING	ME	12759 E	SELECTION FROM THE GUTTER	CMS 545 N
MY GALVESTON GAL	PE	15851 G	<u>COLEMAN HAWKINS</u>	
<u>RED ALLEN</u>			BODY & SOUL	BR 10523 N
...WRITTEN ALL OVER YOUR FACE	DR	3087 V	MEET DR. FOO	BB 10477 N
<u>LOUIS ARMSTRONG</u>			NETCHA'S DREAM	DE 661 G
GUTBUCKET BLUES	OK	8261 V	SUNNY SIDE OF THE STREET	PARL 1825 N
WEARY BLUES	VO	3216 V	I WANNA GO BACK TO HARLEM	DEE 6502 N
MISSISSIPPI BASIN	BB	6501 N	STARBUST	HMV 4466, HMV 8420 N
CORNET CHOP-SUEY	Co	36154 N	ROCKY COMFORT	OK 6294 N
ROCKIN' CHAIR	OK	8756 V	SERENADE TO A SLEEPING BEAUTY	DK 6347 N
CONFESSIN'	VO	3059 E	CRAZY RHYTHM	VI 26219 G
SOME OF THESE DAYS	DK	41208 G	<u>VARSITY SEVEN</u>	
SWEETHEARTS ON PARADE	VO	3337 G	HOW LONG, HOW LONG, BLUES	VAR 8173 N
MUGGLES/WHAT KIND OF MAN	PARL	R840 N	<u>FLETCHER HENDERSON</u>	
ONCE IN A WHILE	PARL	R2242 N	TALK OF THE TOWN	Co 2825 N
GEORGIA BO BO/WILD MAN	BRE	O2065 N	<u>SPIKE HUGHES</u>	
<u>BIX BEIDERBECKE</u>			SWEET SUE	DEE 3972 N
RHYTHM KING	BR	8242 N	PASTORAL	DEE 3606 N
MARGIE	PAE	2833 N	DONEGAL CRALE SONG/FIREBIRD	DEE 3717 N
FLOCK O' BLUES (SIOUX CITY SIX)	BRE	O2207 N	AIR IN O FLAT/SWEET SORROW BLUES	DEE 5101 N
<u>BUNNY BERIGAN</u>			SOMEONE STOLE GABRIEL'S HORN/NOCTURNE	DEE 3563 N
BIG BOY BLUES	BR	7847 N	<u>CLAUDE HDPKINS</u>	
DIXIELAND SHUFFLE	BR	7858 N	MUSH MOUTH	Co 2674 N
<u>COUNT BASIE</u>			<u>HARRY JAMES</u>	
LESTER LEAPS IN	VO	5118 N	LULLABY IN RHYTHM/OUT OF NOWHERE	BR 8136 N
(ALL DECCAS, VOCALIONS, COLUMBIAS)	---	---	<u>JAMES P. JOHNSON</u>	
<u>BROADWAY BANDITS</u>			BLEEDING HEARTED BLUES	VI 19123 G
YOU'RE THE TOP	RZ	MR8912 H	<u>KING EDWARD VIII</u>	
<u>LITTLE BROTHER</u>			FAREWELL SPEECH (PARTS 1 & 2)	BR 7810 N
CRESCENT CITY BLUES	BR	10953 N	<u>TEMPO KING</u>	
<u>CHU BERRY</u>			I'M GONNA PUT YOU IN YOUR PLACE	PE 70810 G
EBB TIDE	VAR	657 V	<u>EDDIE LANG</u>	
<u>CHICK BULLOCK</u>			CHURCH ST. SOBBIN' BLUES	PARL 1495 N
STILL NO LUCK WITH YOU (BERIGAN)	ME	60707 G	TWO TONE STOMP	PARL 1195 N
SAILBOAT IN MOONLIGHT/FOOLIN' MYSELF	PE	70709 G	<u>JELLY ROLL MORTON</u>	
<u>BENNY CARTER</u>			BALLIN' THE JACK	BB 10450 N
YOU UNDERSTAND	VOE	27 N	" MIF MOLE	
" "	"	" V	ON A LITTLE BAMBOO TREE/HOW COULD YOU	BR 7842 N
NIGHTFALL	VOE	4 V	<u>NEW ORLEANS RHYTHM KINGS</u>	
SKIP IT	VOE	126 N	LONDON BLUES/SWEET LOVIN' MAN	BRE 02210 N
<u>CHOCOLATE DANQUIS</u>			<u>TOOTS MONOELLO</u>	
KRAZY KAPERS	PARL	1743 N	LET ME DAY DREAM	BR 8094 N
<u>GEORGE CHISHOLM</u>			AT SUNDOWN	BR 8105 N
ARCHER ST. DRAG	DEE	6867 N	<u>KING OLIVER</u>	
<u>EDDIE CONDON</u>			I'M GONNA WEAR YOU OFF MY MIND	BRE 02201 N
THE EEL	BR	6743 N	CANAL ST. BLUES/DIPPER MOUTH BLUES	BRE 02200 N
<u>CONNIE'S INN ORCHESTRA</u>			<u>LOUIS PRIMA</u>	
SUGAR FOOT STOMP/JUST BLUES	BRE	1212 N	SWEET SUE JUST YOU	BR 7596 N
<u>BING CROSBY</u>			PUT ON AN OLD PAIR OF SHOES	BR 7419 N
GIVE ME A HEART TO SING TO/I'M HUMMIN'	BR	6953 N	BASIN' ST. BLUES	BR 7456 N
<u>DORSEY BROTHERS</u>			LET'S HAVE A JUBILEE/SING IT WAY DOWN	BR 7394 N
HAVE A LITTLE FAITH IN ME (MUGGYS)	PE	15265 G	I'M SHOOTIN' HIGH/FINGERS CROSSED	BR 7586 N
<u>JOHNNY ODDOS</u>			LAZY RIVER/DINAH	BR 7666 N
WEARY CITY	DB	10239 N	<u>TINY PARHAM</u>	
BLUE PIANO STOMP	BB	10238 N	SKAG-A-LAG	VI 38054 E
TOO TIGHT	BB	10240 N	<u>ARTY SHAW</u>	
<u>ROY FLDRIDGE</u>			SOBBIN' BLUES	BR 7806 N
(3 VOCALIONS AND OK)	---	---	ALL ALONE/BECAUSE I LOVE YOU	BR 7899 N
<u>DUKE ELLINGTON</u>			COPENHAGEN/MY BLUE HEAVEN	BR 7827 N
SHOWBOLT SHUFFLE	BR	7461 E	CHANT, FEE-FI-FO-FUM	BR 7952 N
CRESCENDO IN BLUE	Co	36125 N	HOW DRY I AM/SWEET ADELINE	BR 7936 N
THE SHIEK	BRE	1337 N	STREAMLINE/SWEET LORRAINE	BR 7852 N
RAISIN' THE RENT	BRE	02076 N	SUGAR FOOT STOMP/THOU SWELL	BR 7735 N
EERIE MOAN	BR	6417 D	SOME DAY SWEETHEART/NIGHT AND DAY	BR 7914 N
LAZY DUKE	PARL	1549 N	MONSOON/FREE FOR ALL	BR 8019 N
BLUES OF THE VAGABOND	PARL	1535 N	JUST YOU, JUST ME/I'M YOURS	BR 8010 N
WATERMELON MAN	BR	8200 N	I SURRENDER DEAR/BLUE SKIES	BR 7907 N
(MANY BB, COL., DE.)	---	---	(ALL BLUE BIRDS)	--- N TO E
ROCKIN' CHAIR/SWAMPY RIVER	BRE	O1727 H	<u>JOE SULLIVAN</u>	
I'VE GOT THE WORLD ON A STRING/DOWN CAROL	COE	625 N	LITTLE ROCK GETAWAY	PARL 2006 N
<u>FRANK FROEBA</u>			<u>PINE TOP SMITH</u>	
THERE'LL BE A GREAT DAY IN THE MORNING	Co	3110 H	BIG BOY	VO 1256 N
IT AIN'T NOBODY'S BUSINESS WHAT I DO	Co	3131 N	<u>FRANK TRUMBauer</u>	
<u>NEW ORLEANS RHYTHM KINGS</u>			CLARINET MARMALADE	DK 4412 N
ECCENTRIC	GE	5009 V	I'M AN OLD COW HAN	BR 7687 N
<u>BENNY GOODMAN</u>			THE MAYOR OF ALABAM	BR 7663 H
BEALE ST. BLUES	Co	2914 V	HOPE GABRIEL LIVES MY MUSIC	BR 7613 N
TEXAS TEA PARTY	Co	3167 G		

NOTE: THIS LIST IS CONTINUED ON THE NEXT PAGE.

JOHN PINCUS

1583 Yale Station, New Haven, Conn.

All bids close Sept. 31. Highest bidders will be sent records C.O.D., via Railway Express, after notification. Part II of this auction will be found in the October Record Changer. Minimum bid is \$.75 on all records unless indicated otherwise in parentheses at the records.

A. RECORDS FEATURING BIX BEIDERBECKE:

<u>WOLVERINES</u>	
SUSIE/RIVERBOAT SHUFFLE	GE 5454 V (2.00)
LAZY DADDY/RIVERBOAT SHUFFLE	HRS 9 E
SENSATION/TODDLING BLUES	HRS 23 N
<u>BIX BEIDERBECKE AND GANG</u>	
MARGIE/LOUISIANA	PAE 2833 H
LOUISIANA/RHYTHM KING	OK 4173 V
SORRY/SINCE MY BEST GAL	OK 3149 E
JAZZ ME BLUES/JAZZ BANO BALL	VO 3042 V
<u>FRANKIE TRUMBOWER</u>	
SINGING THE BLUES/CLARINET MARMALADE	OK 4072 V (1.25)
RIVERBOAT SHUFFLE/OSTRICH WALK	UHCA 29 E
<u>SIOUX CITY SIX</u>	
FLOCK OF BLUES/I'M GLAD	BRE --- N

B. RECORDS FEATURING LOUIS ARMSTRONG

<u>HOT FIVE AND HOT SEVEN</u>	
WILLIE THE WEEPER/ALLIGATOR CRAWL	OK 8482 E (2.00)
COME BACK SWEET PAPA/GEORGIA GRIND	OK 8318 V (1.75)
KEYHOLE BLUES/MELANCHOLY BLUES	OK 8496 H (2.00)
LONESOME BLUES/KING OF THE ZULUS	OK 8396 F+
MONDAY DATE/SUGAR FOOT STRUT	OK 8609 F
<u>LILLIE DELK CHRISTIAN</u>	
TOO BUSY/WAS IT A DREAM	OK 8596 N
<u>CLARENCE WILLIAMS BLUE FIVE</u>	
EVERYBODY LOVES MY BABY	OK 8181 F+
TERRIBLE BLUES/OF ALL THE WRONGS	HRS 31
<u>LOUIS ARMSTRONG'S ORCHESTRA</u>	
PEANUT VENDOR/MUGGLES	OK 3184 N
Basin St. Blue /St.Louis Blues	OK 3008 -
<u>J. JOHNNY DODDS</u>	
MELANCHOLY	VO 1128 V (1.50)

C. WHITE JAZZ

<u>CHICAGO RHYTHM KINGS</u>	
I'VE FOUND A NEW BABY	BR 9001 V (1.50)
<u>WINGY MANHOLE (TESCH)</u>	
ISN'T THERE A LITTLE LOVE	HRS 13 E+
<u>TEO LEWIS (TESCH, MUGGSY)</u>	
FAREWELL BLUES/WABASH BLUES	Co 2029 E
<u>MUGGSY SPANIER</u>	
LONESOME ROAD/TANDY	BB 10766 E
DINAH/BLACK AND BLUE	BB 10682 N
AT SUNDOWN/BLUING THE BLUES	BB 10719 N

D. WANT LIST

<u>LOUIS ARMSTRONG</u>	
(ACCOMPANIMENTS TO H.THOMAS, B.HILL, N.WELSH, BABY MACK, BUTTERBEANS AND SUSIE, EVA TAYLOR, T.SMITH, CLARA SMITH, MANY RECORDS WITH WILLIAMS BLUE FIVE, ANY OLIVER PARAMOUNT; OK 8178, 8235, 40000, HOT 7; OK 8447, AND ANY RED OJON JAZZ BABIES.)	
<u>JOHNNY DODDS</u>	
(ANY WITH BLYTHE ON PARA, VOC.; ANY WITH BERTRAND ON VOCALION. ANY BRUNSWICK OR VOCALION. ANY ON PARAMOUNT. SMALL BANO GROUPS AND SOLOS/MOST VICTORS, OK 8613, 8548, 8792; Co 735, 14337 14465.)	
<u>JABBO SMITH</u>	
(MOST RHYTHM ACES ON BRUNSWICK)	
<u>PUNCH MILLER</u>	
[ALBERT WYNN VO 1218, 1252; OK 8350. FRANK FRANKO: VO 12004. JIMMY WADE VO 1236; PUNCH'S DELEGATES OF PLEASURE]	
<u>JELLY ROLL MORTON</u>	
[ALL GENN., VOC., PARA., PURITAN, NATIONAL & SILVERTONES]	

COLEMAN HAWKINS

OUT OF NOWHERE	HMV 8812 N
IT SENDS ME	PARL 1837 N
<u>JACK TEAGARDEN</u>	
UNDERTOW	BR 8401 N
OCTOON	BR 8368 N
<u>WESLEY WALLACE</u>	
No. 29	J1 3 N
<u>GARLAND WILSON</u>	
THE WAY I FEEL (PIANO SOLOS)	BR E 01784 N
BLUES IN C FLAT (PIANO SOLOS)	BR E 1476 N

THIS IS JAZZ

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RUDI BLESCH



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LAST MONTH WE RECOMMENDED THE BULLETIN OF THE JAZZ MUSIC SOCIOLOGICAL SOCIETY (PUBLISHED IN LONDON) TO ALL STUDENTS OF JAZZ. DUE TO THE ACUTE PAPER SHORTAGE IN BRITAIN, ONLY 25 COPIES PER ISSUE OF THIS PUBLICATION ARE AVAILABLE FOR DISTRIBUTION IN THE U.S. WE HAVE ARRANGED WITH ALBERT MCCARTHY, THE EDITOR OF THE BULLETIN FOR A TRADE OF RECORD CHANGERS FOR HIS PAPER. OUR FIRST SHIPMENT OF THE BULLETIN WILL REACH US SOMETIME IN OCTOBER OR NOVEMBER. IF YOU WISH 12 ISSUES OF THE BULLETIN OF THE JAZZ MUSIC SOCIOLOGICAL SOCIETY, SEND THE RECORD CHANGER \$1.50.

TEDDY WILSON

THE MOOD THAT I'M IN	BR 7844 N
<u>FRANK NEWTON QUINTET</u>	
AFTER HOURS BLUES	-- 14 N
<u>JAM SESSION AT CONNORDORE</u>	
CARNEGIE DRAG & JUMP	CMS 1500 E
<u>REX STEWART</u>	
CHERRY	HRS --- N

"WE THE PEOPLE"

PROGRAM TRANSCRIPTION FEATURING JELLY ROLL MORTON "I DISCOVERED JAZZ". ON 10" AUDIO-DISC GLASS CASE RECORD. JELLY TALKING AND PLAYING TIGER RAG.

EDWARD MULLENER
10-15 Totten Street, Beechhurst, Long Island, New York.

WANTED--NEW ONLY
will buy, or trade, from list of trades

(MANY)	<u>ARMSTRONG ACCOMPANIMENTS</u>	---	2.50-5.00
(MANY)	<u>LOVIE AUSTIN & HER BLUE SERENADERS</u>	PARA	1.75
	<u>BROADWAY RASTUS</u>	PARA	12764 15.00
	<u>WHOOPEE STOMP/ROCK MY SOUL</u>	PARA	12764 15.00
	<u>EDDIE GONKOH'S HOT SHOTS</u>		
	<u>I'M GONNA STOMP MR. HENRY LEE/SERIOUS</u>	VI	38046 2.25
	" " " " " " " "	B3	10160 1.25
	<u>CDW COW OAVENPORT</u>		
(ANY ON VOCALION OR PARAMOUNT)		---	3.00-5.00
(MANY)	<u>JOHNNY DOODS</u>	---	3.00-6.00
(ANY BUT DK 06152 & OK 06642)	<u>CHAMPION JACK DUPREE</u>	---	1.75
(ANY SOLO)	<u>WILL EZELL</u>	PARA	4.00
	<u>BOBBY HACKETT</u>		
	<u>EMBRACEABLE YOU/AIN'T MISBEHAVIN' VO OR DK</u>	DK	4877 1.75
	<u>LIDHEL HAUGHTON</u>		
	<u>STONPOLOGY</u>	VI	25601 1.25
(ANY QRS SOLO BUT R-7039)	<u>EARL HINES</u>	QRS	20.00
(SOLOS ON SIGNATURE OR SOLO ART)	<u>ART HOODES</u>	---	3.00
	<u>BUD JACOBSON'S JUNGLE KINGS</u>		
(EITHER ON SIGNATURE)		SIG	2.50
OPUS NO. 1, SANS MELODY/GLARIKET MARM. JAZZ	<u>JAMES P. JOHNSON</u>	102	1.25
HARLEM STRUT	<u>YOU'RE GOT TO BE MODERNISTIC/JINGLES</u>	BS	2026 6.00
HOW COULD I BE BLUE/I'VE FOUND A N.BABY	<u>CO</u>	4762	3.50
	<u>OK</u>	14502	3.50
	<u>KANSAS CITY FRANK</u>		
JELLY ROLL STOMP/PASS THE JUG	<u>BR</u>	7062	10.00
WEARY BLUES/JA-DA	<u>BB</u>	10086	1.50
(ANY ON MELOTONE, PERFECT OR ROMEO)	<u>HUDDIE "LEADBELL" LEBETTER</u>	---	2.25
(ANY)	<u>GRIPPLE GLAIREICE LOFTON</u>	---	3.50
	<u>JELLY ROLL MORTON</u>		
KANSAS CITY STOMP/NEW ORLEANS BUMP	<u>BB</u>	7757	1.75
SHREVEPORT STOMP	<u>BB</u>	7710	1.50
(ANY RARE SOLOS OR BANDS)		---	3.00-6.00
(ANY)	<u>NEW ORLEANS RHYTHM KINGS</u>	CC	3.50
(EITHER ON COLUMBIA)	<u>NEW ORLEANS WANDERERS</u>	CO	5.00
FOUR OR FIVE TIMES/EVERY EVENING	<u>JIMMY NODDE</u>	VO	1185 3.00
(ANY OTHER WITH HINES)		VO	2.50
MY LITTLE PRIDE & JOY/JUST STROLL	<u>KING OLIVER</u>		
(ANY ON BENETT, PARAMOUNT, OK OR GLAX.)		---	8.00
(ANY)	<u>MA RAINY</u>	PARA	1.75
	<u>PINETOP SMITH</u>		
(VOCALION 1245 OR 1298)		VO	4.00
(EITHER)	<u>REX STEWART'S BIC SEVEN</u>	HRS	2.25
	<u>JOE SULLIVAN</u>		
GIN MILL BLUES/HONEY-SUCKLE ROSE	<u>GO</u>	2876	3.50
LITTLE ROCK GETAWAY/ONVX BRINGDOWN	<u>GO</u>	2925	3.50
DAVIS STREET BLUES/DEW DROP ALLEY ST.	<u>VI</u>	21538	2.75
NO. 2/FANNY LEE BLUES	<u>PARA</u>	12958	15.00
MUSCLE SHOAL BLUES/BIRMINGHAM BLUES	<u>OK</u>	4757	3.50
TAIN'T NOBODY'S BIZ/YOU GOT EVERYTHING	<u>OK</u>	8043	2.50
NIGHT LIFT/DRAQ 'EM	<u>BR</u>	7178	6.00
(EITHER ON VOCALION OR OKEH)	<u>JIMMY YANGEY</u>	VO OR OK	2.25

FOR TRADE OR SALE

	<u>LOUIS ARMSTRONG</u>		
WEST END/FIREWORKS		DK	41078 N 3.00
	<u>BIL BEIGERBECKE</u>		
IN A MIST/BRINGIN' AND TWISTIN'		OK	3150 H 1.50
	<u>CASA LOHA ORCHESTRA</u>		
AFTER TONIGHT/ONE LITTLE WORD LEO TO		BR	6397 H 1.50
TROUBLE IN PARADISE/RIVERS TAKIN'		BR	6402 N 1.50
MOMENT I LOOKED/MUSIC FROM ACROSS THE BR		6628 N 1.50	
GOOD-BYE LOVE/AND SO GOOD-BYE		BR	6666 N 1.50
LULLABY IN BLUE/THAT'S LOVE		BR	6764 N 1.50
GARLINA/IUNOREO YEARS FROM TODAY		BR	6755 H 1.50
SPELLBOUND/DON'T LET IT HAPPEN AGAIN		BR	6910 N 1.50
	<u>CHAMPION JACK DUPREE</u>		
MY CABIN INN/JUNKER BLUES		OK	06152 N 2.00
	<u>BEINNY COODIAN</u>		
NOT THAT I CARE/HELP YOURSELF TO HAF.		Co	2542 N 3.00
FAREWELL BLUES/MARINE		BB	10973 N 1.00
MY HONEY'S LOVIN' ARMS/IT HAD TO BE		BR	11056 N 1.00
ROSETTA 'I WANT TO BE HAPPY		BB	10760 N 1.00
	<u>HARLEM HOT CHOCOLATES(ELLINGTON)</u>		
SING YOUR SINNERS		H OF W	1045 N 1.50
	<u>COLEMAN HAWKINS</u>		
BODY AND SOUL/FINE DINNER		BB	10523 N 4.00
GEORGIA MAN/TROUBLE IN MIND		VO	04379 N 2.25
	<u>EARL HINES</u>		
JULIA/BLUE		BR	6872 V .65
SWINGIN' DOWN/YOU ARE THE ONE OF MY		VO	3392 V .65
	<u>LES HITE</u>		
WAITIN' FOR YOU/THE LICK		VARS	8396 N 1.00
	<u>JIMMY HODGES</u>		
I'M IN ANOTHER WORLD/DANCING ON THE		VO	4622 N 1.25
KITCHEN MECHANIC'S DAY/YOU CAN COUNT		VO	4017 N 1.25
YOUR LOVE HAS FADED/MOON ROMANCE		OK	5940 N 1.25
SQUATTY ROO/THINGS AIN'T WHAT THEY		BB	11447 N 1.50
	<u>JAMES P. JOHNSON (SOLOS) (AUTOGRAPHED)</u>		
WEEPING BLUES/WORRIED & LONESOME BL		Co	43950 V 2.25
	<u>CECIE KRUPA</u>		
I KNOW THAT YOU KNOW/GRADFATHER'S		BR	8124 E .65
	<u>HUDDIE "LEADBELL" LEBETTER</u>		
MUSICRAFT ALBUM OF SINFUL SONGS (5 RECORDS)		---	5.00
	<u>WINGY MANDRE</u>		
IN THE GROOVE (BUFF LABEL)			
	<u>FINNETT MILLER & GEORGIA CRAGGERS (NICHOLS, LANG)</u>		
THE LION TAKERS/YOU LOSE		OK	41205 N .75
LOVIN' SAM/BIG BAD BILL		DK	41305 N 1.00
	<u>JELLY ROLL MORTON</u>		
TURTLE TWIST/SMILIN' THE BLUES AWAY		BB	10194 N 1.75
WININ' BOY BLUES/ON DIDN'T HE RAMBLE		BB	10429 N 1.50
BALLIN' THE JACK/DON'T YOU LEAVE ME		BB	10450 C 1.25
	<u>KING OLIVER'S CREOLE JAZZ BAND</u>		
CHIEF'S BLUES/GANAL STREET BLUES		J1	1 N 2.00
WA WA WA/SONEDAY SWEET (SAV.SYNCPAT'S)BR		3373 C .75	
	<u>MA RAINY</u>		
COUNTIN' THE BLUES/JELLY BEAN BLUES UHCA		B3-84 N 1.10	
(ALL)	<u>MUGGSY SPANIER & HIS RAGTIME BAND</u>	BB	N 1.75
	<u>JESS STACY & HIS ALL STARS</u>		
MELANCHOLY MOOD/WHAT'S NEW		VARS	8664 N 1.00
BREEZE/A GOOD MAN IS HARD TO FIND		SG	901 E 1.00
	<u>CLARENCE WILLIAMS BLUE FIVE (BECHET)</u>		
WILD CAT BLUES/KANSAS CITY MAN BL		OK	4925 F 1.00
	<u>CODDIE WILLIAMS</u>		
WEST END BLUES/C-MEN		OK	6370 N 1.75
	<u>TEDDY WILSON (CHU BERRY, ELORIOGEE)</u>		
BLUES IN C SHARP MINOR/MARJIA'R		BR	7684 N 2.00
	<u>REGARDS OF HISTORICAL INTEREST</u>		
	<u>SERGEI RAGHMANINOFF (SOLOS)</u>		
PRELUDE, C SHARP MA. DP.3/POLKA DE M.R. EO		B2187 G 1.50	
	<u>KING GEORGE V (WITH PHOTOGRAPH)</u>		
SPEECH AT THE OPENING OF THE FIVE			
POWER NAVAL CONFERENCE IN ENGLAND,			
JANUARY 21ST, 1930		VI	22338 N 2.50

LEMME TAKE THIS CHORUS

Last month we outlined a plan by which William C. Love, William Russell, George Hoefler, and the Record Changer would proceed to work out something or other on rare hot record values.

We asked you to help us by sending to the Record Changer a list of jazz records you have which are not listed in *Hot Discography*.

The response to this request has been very gratifying and we thank

AMOS WOOD
TOM McBRIDE
JOHN HACK
LT. WALLACE FRY
KAY BUCKMASTER, and
FRANK GILLIS

for the listings of hundreds of records which they have submitted.

I have passed these lists on to Messrs. Love, Russell, and Hoefler, and in the October issue of the Record Changer we will list, and request information on, the ones with which they are not familiar.

This list in the October issue might not be very long, as these boys, Hoefler, Love, and Russell are very well informed when it comes to jazz records.

George Hoefler was in town a while back, and I attempted to baffle him by asking him about the most obscure records I could think of. Believe me, I wasn't nowhere. George had heard just about everything I could mention.

So come on,--see if you can

STUMP THE EXPERTS

Send us the dope on the jazz records you have which are not listed in *Hot Discography*.

Give us the following information:

RECORDING GROUP
LABEL & SERIAL NUMBER
NAMES OF TUNES
MASTER NUMBERS
INSTRUMENTATION
YOUR NOTES ON THE PERSONNEL

◇◇◇◇◇

Now about that postal situation,--it is absolutely incredible. Collectors here in Washington sometimes actually receive answers to their ads from California collectors, before they themselves receive the Record Changer. Then the next month they receive the publication on time.

We stagger the mailing as follows: On the day it is received from the printer, the Record Changer is sent to the West Coast. Two days later it is sent to Southern, Mid West and New England collectors, and on the following day to the remainder of the subscription list. Then I stagger myself into the nearest bar.

◇◇◇◇◇

"Allow me to express my appreciation for your combined efforts with Messrs. Love, Russell, and Hoefler in the projected publication which will list and evaluate some thousands of jazz recordings. There is most certainly a dire need for something of this nature, and it would assuredly be a God-send to the uninitiated and beginning collector. Perhaps this publication would curb the outrageous prices now being asked for many items..." Berney Burleson, Johnson City Tennessee.

◇◇◇◇◇

Well, it looks like this will be the last cover picture we'll get from Don Anderson. He says "Gullickson, I am going to retire. I have become so rich and so famous while in your employ that all my ambitions have been fulfilled. Art has been good to me," he says derisively. The fact is, however, that the War Department is sending Anderson to Aberdeen Proving Ground to study and sketch ordnance material. He is going to have a tough schedule, and will be required to give all his time to this work. Well, all good things must end. I advise all of you who have Record Changers with Anderson's drawings on the cover to hang on to them; one of these days you will really be able to cash in on them.

◇◇◇◇◇

OVERHEARD ON STATION WMAL, Washington, D. C.

"We are very sorry for this delay in bringing you the program by Sammy Kaye. In the meantime we will listen to some music."



VICTOR D. FERGUSON
13 Keene Street, Stoneham(80) Mass.

WANTED

<u>LOUIS ARMSTRONG</u>	
MY HEART	OK 8320 \$5.00
ORIENTAL STRUT	OK 8299 6.00
DROPPIN' SHUCKS	OK 8357 6.00
KING OF THE ZULUS	OK 8396 6.00
YOU MADE ME LOVE YOU	OK 8447 8.00
MELANCHOLY BLUES	OK 8496 6.00
POTATO HEAD BLUES	OK 8503 6.00
ONCE IN AWHILE	OK 8566 8.00
KNOCKIN' A JUG	OK 8703 8.00
NO	OK 8690 5.00
THAT RHYTHM MAN	OK 8717 6.00
I'M A OING OONG OAOOY	OK 41422 5.00
WEATHERBIRD	OK 41454 6.00
BETWEEN THE DEVIL & THE DEEP BLUE SEA	OK 41550 5.00
HOME	OK 41552 5.00
HIGH SOCIETY	VI 24232 4.00
I GOTTA RIGHT TO SING	VI 24233 4.00
I'VE GOT THE WORLD ON A STRING	VI 24245 4.00
DUSKY STEVEGORE	VI 24320 4.00
ST. LOUIS BLUES	BRF 500450 8.00
ON THE SUNNY SIDE OF THE STREET	BRF 500491 8.00
SONG OF THE VIPERS	BRF 500492 8.00
<u>HOCIEL THOMAS</u>	
ADAM AND EVE GOT THE BLUES	OK 8253 5.00
WASHWOMAN BLUES	OK 8289 5.00
SHINSHINE BABY	OK 8326 5.00
LONGSOME HOURS	OK 8297 5.00
C'WAN, I TOLD YOU	OK 8346 5.00
<u>NOLAN WELSH</u>	
THE BROWELL BLUES	OK 8372 5.00
<u>BOB WACK</u>	
YOU'VE GOT TO GO HOME	OK 8313 10.00
<u>LILLIE OELK CHRISTIAN</u>	
SWEETHEARTS ON PARADE	OK 8650 5.00
<u>BARTHA CHIPPIE HILL</u>	
KIOWAN BLUES	OK 8273 5.00
<u>LILL'S HOT SHOTS</u>	
GEORGIA BO BO	VO 1037 10.00
<u>ERSKINE TATE</u>	
STOMP OFF	VO 15372 10.00
<u>PERRY BRAOFOED</u>	
I AIN'T GONNA PLAY	VO 15165 10.00
<u>KING OLIVER</u>	
CHIMES BLUES	GE 5135 10.00
RIVERSIDE	PARA 20292 15.00
<u>ALLEN/HAWKINS</u>	
DARK CLOUDS	ME 12858 4.00
SHADOWS ON THE SWANEE	PE 15802 4.00
<u>CHU BERRY</u>	
EBB TIDE	VAR 657 4.00
<u>COLEMAN HAWKINS</u>	
SORROW	PA 658 6.00
TIGER RAG	PA 35513 6.00
LULLABY	PA 2007 6.00
CONSOLATION	DE 6407 6.00
<u>TEDDY WILSON</u>	
SUN SHOWERS	BR 7917 2.00
<u>BENNY CARTER</u>	
(ANY ENGLIST, FRENCH DECCA OR PARLOPHONE)	----- 6.00
<u>JIMMY BERTRAND</u>	
I'M GOIN' HUNTING	VO 1099 4.00
BLUES STAMPEDE	VO 1100 4.00
<u>JIMMY BLYTHE</u>	
MESSIN' AROUND	PARA 12376 4.00
WEARY WAY BLUES	VO 1135 4.00
HAVE MERCY	VO 1136 4.00
ORIENTAL MAN	VO 1180 4.00
BOHUNKUS BLUES	PARA 12368 4.00
APE MAN	PARA 12428 4.00
<u>JOHNNY OODOS</u>	
NEW ORLEANS STOMP	VO 15632 15.00
MELANCHOLY	VO 1108 10.00
AFTER YOU'VE GONE	VO 1148 6.00

(PRICES OFFERED FOR THESE RECORDS ARE SHOWN AT RIGHT OF LABEL & SERIAL NUMBER. THESE RECORDS ARE WANTED IN VERY GOOD CONDITION./PLUS. PRICES DECREASE AS CONDITION OF THE RECORD DECREASES, EXCEPT IN CERTAIN CASES.)

JIM BURNS
Box #1061, Montgomery, Alabama.

FOR AUCTION -- CLOSING DATE SEPT. 27th

<u>HENRY ALLEN</u>	
I OWE YOU/HAVE YOU EVER	VO 3704 E 1.50
" " " " " "	" " " E 1.25
" " " " " "	" " " G 1.00
<u>LOUIS ARMSTRONG</u>	
MAHOGANY HALL STOMP	VO 3055 F .85
" " " " " "	" " " F/G 1.00
MY SWEET/I CAN'T BELIEVE	VO 3308 N 3.00
THEM THERE EYES/SWEETHEARTS ON PARAGE	VO 3337 E 2.25
<u>COUNT BASIE</u>	
FEEDIN' THE BEAN	OK 6180 N 1.00
<u>PUTNEY DANORICE</u>	
DOUBLE TROUBLE	VO 3082 G .90
SING, BABY, SING	VO 3304 F .65
<u>DUKE ELLINGTON</u>	
I LET A SONG GO OUT OF MY HEART	BR 8108 N 2.50
" " " " " " " " " "	" " " E 2.00
BOY MEETS HORN/OLO KING OOOJI	CO 36123 N ---
<u>SONNY CREEER</u>	
BEGGARS BLUES/SATURDAY NIGHT	VO 3012 G 2.25
" " " " " "	" " " F 1.75
" " " " " "	" " " E 2.75
<u>FLETCHER HENDERSON</u>	
IT'S THE LITTLE THINGS THAT COUNT	VO 4145 E 1.00
SING SING SING/SHOE SHINE BOY	VI 25375 C .75
SLUMMING ON PARK AVENUE	VO 3485 N 1.25
ROSE ROOM/BACK IN YOUR BACK YARD	VO 3511 E 1.00
<u>ERSKINE HAWKINS</u>	
SWINGING IN HARLEM (REVERSE F)	VO 3336 E .80
UPROAR SHOUT	VO 3545 E 1.00
" " " " " "	" " " G .75
<u>EARL HINES</u>	
FLANY OOOOLE/PIANOLOGY	VO 3501 E 1.25
<u>HOT CLUB OF FRANCE</u>	
ST. LOUIS BLUES	DE 23032 N 1.50
<u>JIMMY LUNCFORD</u>	
ORGAN GRINDER'S SWING	DE 908 G .80
<u>SNUB MOSELY</u>	
SNUB'S BLUES/SWAMPLAND	DE 8636 N .85
" " " " " "	" " " E .60
<u>REO NORVO</u>	
LOVE IS HERE TO STAY	BR 9068 E 1.00
ALWAYS AND ALWAYS	BR 9069 N 1.25
<u>LOUIS PRIMA</u>	
FIFTY SECOND STREET	VO 3509 E 1.00
<u>BESSIE SMITH</u>	
BLEEDING HEARTED BLUES	CO 43936 F .50
WORK HOUSE BLUES	CO 14092 F .50
SOBBIN' HEARTED BLUES (LOUIS)	CO 14056 F .80
" " " " " "	" " " p .50
ST. LOUIS BLUES (LOUIS)	CO 14064 F .80
NASHVILLE WOMEN'S BLUES	CO 14090 F .50
<u>MAXINE SULLIVAN</u>	
LOCH LOMOND/I'M COMING VIRGINIA	VO 3654 N 2.00
" " " " " "	" " " E 1.50
ANNIE LAURIE/BLUE SKIES	VO 3679 N 2.00
" " " " " "	" " " E 1.50
EASY TO LOVE/NICE WORK IF YOU	VO 3848 E 1.50
<u>CLAUDE THORNHILL</u>	
O SOLE MIO/TRAUMEREI	OK 6124 N 1.00
<u>FRANKIE TRUMBauer</u>	
'WAY DOWN YONDER/CLARINET MARMALADE	VO 4412 N 4.50
I'M COMING VIRGINIA/SINGIN' THE BLUES	BR 7703 N 4.50
<u>ALEC WILDER OCTET</u>	
CONCERNING ETCHINGS	BR 8307 N 1.00
SHE'LL BE SEVEN IN MAY	BR 8461 N 1.50
" " " " " (1/2) CHIP	BR 8461 N 1.20
CONCERNING ETCHINGS	CO 36126 N 1.00
<u>CLARENCE WILLIAMS</u>	
SWALLER-TAIL COAT	VO 2616 N 1.00
<u>COOTIE WILLIAMS</u>	
ECHOES OF HARLEM	VO 3910 E 2.00

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THE *Record Changer*

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MUSIC

Oct • 43

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THE RECORD CHANGER

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New Orleans Recollections



by R. J. Caraw

It seems that, as far back as I can remember clearly, I was always interested in popular music. Before 1900 most of the popular selections consisted of ballads, topical songs, coon songs and instrumental marches, two-steps and waltzes. I don't remember many instrumental rags, although at home we had a copy of *The Mississippi Rag Two Step* by W. H. Krell, published by S. Brainard's Sons Co., Chicago, with the modest claim on the title page: "The first ragtime composition ever published". Since it was published early in 1897, the claim wasn't far wrong. The next rag I got was *Tickled to Death* by Charles Hunter, which bears an 1899 publication date. I didn't get a copy of *Maple Leaf Rag* until 1904, although it also was published in 1899. (According to the Stark Music Company, the sale of *Maple Leaf Rag* was very

slow for many months.) After arriving in New Orleans, I made the rounds of the music stores with regularity, and I presume that I bought most of my new sheet music from hearing it demonstrated or recommended at the music counters. However, my ears were always on the alert for new songs or tunes, and whenever I heard anything that struck my fancy, I would do my best to find out what it was. I recall a couple of instances that might be of a little interest.

* * *

One evening when strolling along that celebrated and now historical street in New Orleans that was once called Basin Street, I found myself passing the place run by Willie V. Piazza. The piazza establishment was not large, but rather well known by reputation; I understand that a Central American revolution was placed at the place. The particular time I recall was very early in the evening, for it was still twilight, and the bright lights had not yet been lit. The front door, which opened into a long hallway, was ajar, and from somewhere in the depths of the house came the sound of piano playing,—a little slowly, as if the player was not entirely familiar with the number. I paused and listened, and decided that, whatever it was, it was pretty good, so I stepped into the entrance, and walked along the hallway until I came to the room where the music was coming from. Seated at the piano was a rather slender negro, and grouped behind him were three or four octoroons who were learning the words of the new number as he familiarized himself with the tune. I stepped up to the piano, and got my first look at *Some of These Days* by Shelton Brooks, composer of *Darktown Strutters' Ball*, *There'll Come a Time*, *All Night Long* and other popular numbers. I stood there while the professor ran over the chorus a couple of times, and then left. Next day, failing to find the number in town, I ordered a copy by mail from the publisher, Will Rossiter in Chicago.

* * *

During 1913, 1914 and 1915 I was travelling around central Louisiana selling type-writers, with Alexandria, Louisiana, as head-

quarters. On one trip over the western part of the territory I worked the little town of Leesville, where I was obliged to spend the night. To pass the evening I went to the local picture show. I don't know how many of the *Changer's* readers are familiar with the small town picture shows of thirty years ago; silent films, none too good when they reached the provinces, usually presented in a remodelled store; for music an automatic roll piano, which played canned music at a uniform tempo, usually fast, with no possible synchronization of the music with the film. (A very sad scene might be accompanied by a very snappy tune, but the folks were usually intent on the picture and didn't mind the music,—possibly they didn't ever hear it.) I have no recollection of the pictures that may have been presented that night in Leesville, but at one point on that music roll there was a very hot rag number which the piano ground out in lively tempo, even if mechanically. It came around several times during the show and I left the place with the determination to find out the name of the tune. So in good time the next morning I made my way to the showhouse, where I was lucky enough to find the proprietor cleaning up the place, and getting things in order for the day's entertainment. I told him about the hot number on the music roll, and told him that I wanted to get the name. "Sure", said he, "the list of pieces is printed at the beginning of the roll. Come on we'll see what it is." So we went down to the piano, and he opened up the works, and looked at the beginning of the roll,—and the list of selections had been torn off! "Doggone" I said, "I certainly would like to know the name of that piece." "Well," he replied, "we can find out; the name of each piece is printed on the roll where it begins." So he removed the roll from the piano, carried it to the center aisle of the little theatre, and began to unwind it. Before he got to that selection he had music roll all up and down that aisle, but I got the name I wanted,—*Slippery Elm Rag* by Clarence Woods, published in Dallas, Texas. It took me quite a while to get the sheet music, but it certainly was worth the trouble, for it is a very good number. Inci-

dentially, Clarence Woods and John S. Caldwell wrote the *Graveyard Blues*, originally published in Austin, Texas. It might surprise many of Pinetop Smith's admirers if they read the words of *Graveyard Blues*, because they would find that *Pinetop's Blues* has practically the same words, except Pinetop's last two choruses. *Graveyard Blues* was published in 1916 when Pinetop was about twelve years old.

* * *

One of the liveliest dance halls in the Storyville of about 1911 was located, to the best of my recollection at the downtown woods corner of Customhouse and Liberty Streets. The barroom stood on the corner, with the dance hall extending back, along the Liberty Street side, apparently having been built for the purpose. Entrance was by way of the bar, or by an entrance on the side street. At the right, as one went in by the side entrance, was a rather small room with a window opening on the street; I don't remember ever passing that way at night when there wasn't a group of poker faced men sitting around a table, playing cards. Nothing disturbed them, or distracted their attention; idlers passing by could look in on them, and did so; just beyond was the dance hall with all its hubbub and raucous music; they continued silently with their playing, apparently unconscious of their surroundings. Customers at the bar, or passers-by, at times were treated to an exhibition of rhythm by the bartender, a lively, round faced man, who, unless he was drawing beer or mixing a drink when the band started in the back room, would grab a long handled spoon in each hand, turn his back on the customers at the bar, and accompany the orchestra by beating a tattoo, *a la* xylophone, on the rows of liquor bottles on the shelves back of the bar. The beat was good, but as the contents of the bottles varied constantly the harmony was far afield. However, he would finish with a swish across several bottles and turn around to resume his drink mixing. I remember coming along Customhouse Street one night in 1911, when the negro orchestra in this place was playing a particularly hot sounding number in "stop time",-- a couple of measures of music, then a couple of measures of dead rest, and so forth. The number was new to me, and really good, so as the orchestra was finishing the number, I passed through the barroom, and weaved my way among the dancers to the platform at the far end of the hall, where the orchestra played. The rather heavy set cornet player was still standing in the middle of the front of the platform, having just finished his last blast. "What's the name of the tune?" I asked him. "Chicken Reel," he replied. So I got a copy of the sheet music, and have always considered it a good number. A few years ago a modernized version was put out, and I believe Tommy Dorsey presented the tune in a broadcast, but all that I heard was a pretty lollypop compared to the husky vigor of that original presentation.

* * *

I bought many pieces of sheet music after hearing Tony Jackson play and sing the numbers. I never asked him how he got hold of them, but he must have been on the publishers' lists, because he was always out in front with the new tunes, and sang many that I never heard anyone else sing or play. He made two trips to Chicago to my knowledge, but I find it hard to recall exact dates. However, by sometime in 1915 he had left New Orleans for good as far as I know. I can't say how much he bettered himself by going to Chicago, but he had several of his compositions published, and received at least a little recognition for his talents. There is thus some tangible evidence to keep him from becoming a purely legendary character. I can remember what a kick I got sometime in 1916, when on looking in the window of Grunewald's Music Store I saw a copy of *Pretty Baby* by Tony Jackson, Gus Kahn and E. Van Alstyne, published by Remick. Other numbers followed, and here is a list of all Tony Jackson's published compositions that I have been able to discover:

Pretty Baby, Lyric by Gus Kahn, music by Tony Jackson and E. Van Alstyne;
I've Been Fiddle-ing, Lyric by Gus Kahn, music by Tony Jackson & E. Van Alstyne;
Some Sweet Day, Words and music by Tony Jackson, Ed Rose and Abe Olman;
I've Got 'Em, Words and music by Tony Jackson and Jack Frost;
Miss Samantha Johnson's Wedding Day, Words and music by Tony Jackson;
Waiting at the Old Church Door, words and music by Tony Jackson;
Why Keep Me Waiting so Long? Words and music by Tony Jackson
Ice and Snow, Words and music by Tony Jackson;
I'm Cert'ny Gonna See About That, words and music by Tony Jackson.

Pretty Baby was a nation wide hit, but Tony didn't reap the profits, since it is pretty well established that he sold the number for \$45.00. They are all good "popular" songs for their time, but in my judgment, *Some Sweet Day*, *Ice and Snow*, *Why Keep Me Waiting so Long*, and *I'm Cert'ny Gonna See About That* are the ones that remind me most of Tony. The whole list gives just a little of his variety of thought. The original version of *Some Sweet Day* was typically Tony; the publisher, Forster, also put out an edition with a different arrangement, possibly by Abe Olman, since his picture is on the title page, which, while ingenious, does not compare with Tony's arrangement. I have been unable to get a copy of *I'm Cert'ny Gonna See About That*, which was published by Clarence Williams, and recorded by him and Sara Martin. It is too bad that Tony never recorded when he was in his prime. I hope that some day he may receive the credit he deserves in the development of jazz piano. Jelly Roll doubtless learned a lot in his early days from Tony. Born sometime in the late 1870's, Tony Jackson was playing orchestra piano by about 1894, so he would have seen and taken part in the development from ballads to ragtime, and the blending of ragtime and blues into jazz.

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 LITTLE WHITE LIES BR 8178 — — — — — MAUR
 DREAMER IN ME BR 8055 — — — — — MAUR
 CROSS COUNTRY JUMP CO 35531 — — — — — MAUR
 NOBODY-KNOWS TROUBLE I'VE CO 36412 — — — — — MAUR
 BOO WOO CO 35958 — — — — — MALO
JAM SESSION AT CONNODORE
 A GOOD MAN IS HARD TO FIND, 1 TO 4 CMS — — — — — PENS
JAM SESSION AT VICTOR
 HONEYSUCKLE ROSE/BLUES VI 25569 — — — — — BURL
PETE JOHNSON
 KAYCEE ON MY MIND DE 3384 — — — — — UMPH
 KAYCEE ON MY MIND DE 3384 — — — — — WOLF
 ROLL 'EM PETE/GOIN' AWAY BLUES VO 4607 — — — — — SHER
TAFT JORDAN
 T-BONE BLUES DE 8525 — — — — — WOLF
OLICK JURGENS (EODY HOWARD)
 I ONLY WANT A BUDDY — — — — — 1.00 PASQ
 CARELESS — — — — — 1.00 PASQ
 ISLE OF MAY — — — — — 1.00 PASQ
 CECILIA — — — — — 1.00 PASQ
SAMMY KAYE
 SWING AND SWAY VO, OR DK 3669 1.50 ROTH

WANTED

KENRY KING
 BLUE SERENADE ——— 1.00 PASQ
JOHN KIRBY
 (ANY OKEH'S) OK ——— MALO
 (ANY VOCALIONS) VO ——— MALO
CENE KRUPA
 ROCKING CHAIR OK 6352 — MAUR
 APURKSOBY OK ——— MALO
 NO NAME JIVE CO 35508 2.00 MEAN
MEADE LUX LEWIS
 YANCEY SPECIAL DE 819 — UMPH
 BLUES OE "LUX" (N OR EX) SA 12003 3.00 THOM
 FAR AGO BLUES (N OR EX) SA 12004 3.00 THOM
 (ANY) ——— CALL
WINEY MANNONE
 CAT'S HEAD BLUES CO 14282 5.00 GROV
 EVERY NOW AND THEN VO 3071 — GROV
 TOP OF YOUR HEAD VO 3023 — GROV
JAY MCSHANN
 (ANY PIANO RECORDS) ——— CALL
TED LEWIS
 DINAH CO 2181 — UMPH
CRIPPLE CLARENCE LOFTON
 PINE TOP'S BOOGIE WOOGIE (N OR EX) SA 12009 3.00 THOM
CUY LOMBARDO
 SWEETHEARTS ON PARADE ——— 1.00 PASQ.
LOUISIANA RHYTHM KINGS
 BASIN ST./LAST CENT (N) VO 15815 5.00 EOEL
 OAOA STRAIN (N OR EX) HRS 7 2.00 THOM
JIMMY LUNCEFORD
 I LOVE YOU OE ——— BURL
 BAREFOOT BLUES CO ——— BURL
WINGY MANNONE
 BOOGIE WOOGIE BB 10296 — MALO
 TAR PAPER/TIN ROOF (E+N) CH 16153 — EOEL
PAUL MARES
 MAPLE LEAF RAG OK ——— CALL
JOE MARSALA
 WOLVERINE BLUES VA 565 — THOM
CLYDE MCCOY
 GOONA GOONA GOO ——— 1.00 PASQ
MEZZ MEZZROW
 DISSONANCE BR 7551 — UMPH
 SWINGING WITH MEZZ BR 6778 — UMPH
WILLS BLUE RIBBON BAND
 RIDE REC RIDE CO 3087 — SHIN
MIFF MOLE
 WINDY CITY STOMP (N OR EX) HRS 15 2.00 THOM
VAUGHN MONROE
 SAM YOU MADE THE PANTS TOO LONG ——— 1.00 PATT
JELLY ROLL MORTON
 CRANOPA'S SPELLS BB 10254 — KENO
 JUNGLE BLUES BB 10256 — UMPH
 THE PEARLS BB 10252 — UMPH
 STEAMBOAT STOMP BB 8372 — UMPH
 HYENA STOMP VI 20772 — UMPH
 WOLVERINE BLUES BR 10258 — UMPH
 DEAD MAN BLUES VI 20252 3.00 RUSS
 SHREVEPORT VI 21658 3.00 RUSS
 MOURNFUL SERENADE VI 38024 3.00 RUSS
 BILLY GOAT VI 20772 — GROV
 BLUE BLOOD BLUES BB 8201 — GROV
SNUB MOSELEY
 SNUB'S BLUES OE 8636 — WOLF
MOUND CITY BLUE BLOWERS
 DARKTOWN STRUTTERS' BALL OK 41526 — UMPH
NEW ORLEANS WANDERERS
 PAPA OIP CO 735 4.00 GROV
RED NIGHTS
 ROSE OF WASHINGTON SQUARE BR 4778 — WOLF
RAY NOBLE
 BEAUTIFUL LADY IN BLUE ——— 1.00 PASQ
 IN THE BUSHES VI 24149 1.25 PATT
 COMANCHE WAR DANCE CO 35335 1.00 PATT
 NOBLE MEOWLEY VI 36194 1.25 PATT
 TURKISH DELIGHT VI 25016 1.50 PATT
RED NORVO
 HONEYSUCKLE ROSE CO 3059 — WOLF
LIPS PACE
 SOUTH DE 18124 — WOLF
LOUIS PRIMA
 TIN ROOF BLUES VO 3657 — UMPH

QUINETTE OF HOT CLUB OF FRANCE
 ST. LOUIS BLUES OE 23032 — MEAN
LEO REISMAN
 ST. LOUIS BLUES VI 25745 — MALO
GIL RODIN
 RESTLESS ME 13377 OR BA 33410 — CHAM
 RIGHT ABOUT FACE ME 13376 OR PE 16106 — CHAL
PEE WEE RUSSELL
 (ANY ON HRS) HRS ——— SHER
CECIL SCOTT
 LAW, LAND (NEW) BB 8276 1.00 THOM
TERRY SHAND
 I CAN'T LOVE YOU ANY MORE ——— 1.00 PASQ
OMER SIMMON
 BEAU-KOD JACK (N OR EX) BR 7109 3.00 THOM
ZUTTY SINGLETON
 BUGLE CALL RAG OE 465 — UMPH
TRIXIE SMITH
 (ALL OCCAS) OE ——— SHER
JARBO SMITH
 JAZZ BATTLE BR 4244 — UMPH
MUGGSY SPANIER
 BIG BUTTER AND EGG MAN BB ——— PENS
 BLUEING THE BLUES BB ——— PENS
 LAZY RIVER/SWEET LORRAINE HRS 2000 — MEAN
 FOUR OR FIVE TIMES/CHINA BOY HRS 2001 — MEAN
 IF I COULD BE WITH YOU HRS 2002 — MEAN
 SWEET SUE JUST YOU/SQUEEZE ME HRS 2003 — MEAN
SPECKLED RED
 LOUISE BALTIMORE BLUES BB 8D12 — UMPH
CHARLIE SPIVAK
 STAROREAMS OK 6546 — MAUR
ARTIE SHAW
 OCTOROON ——— CARR
FRANK SINATRA
 NIGHT AND DAY BB 11463 — MASO
SPANIER-BECHET
 (ANY) HRS ——— BURL
 (ANY ON HRS) HRS ——— SHER
MUGGSY SPANIER
 HESITATING BLUES ——— SHIN
 SISTER KATE BB 10506 — BURL
 ECCENTRIC BB 10417 — BURL
REX STEWART
 BACK ROOM ROMP/TEA VO 3831 — THOM
 LOVE IN MY HEART/SUGAR HILL VO 3844 — THOM
 "FAT STUFF" SERENADE VO 5448 — THOM
 SAN JUAN HILL VO 5510 — THOM
 LAZY MAN'S SHUFFLE VO 3810 — THOM
JOE SULL IVAN
 LADY BE GOOD/I CAN'T GIVE YOU OK 5496 — BURL
ART TATUM
 SOPHISTICATED LADY BR 6553 .75+ MEAN
 STAROUST/BEAUTIFUL LOVE DE 306 .75+ MEAN
 COCKTAILS FOR TWO OE 156 .75+ MEAN
 MOONGLOW/EMALINE OE 155 .75+ MEAN
 ANYTHING FOR YOU/LIZA OE 1373 .75+ MEAN
 INDIANA/ST. LOUIS BLUES DE 8550 .75+ MEAN
JACK TEAGARDEN
 (ANY) ——— SHIN
 JUNK MAN BR 7652 — BURL
FRANK TESCHMAKER
 (COLUMBIA ALBUM C-43 (NEW OR EX) CO ——— SHER
CLAUDE THORNHILL
 SNOWFALL CO 36268 — MALO
FRANKIE TRUMBauer
 RIVERBOAT SHUFFLE/OSTRICH WALK UHCA 29-30 — PENS
 RIVERBOAT SHUFFLE/OSTRICH WALK UHCA 29-30 — PENS
SIPPIE WALLACE
 BROWNSKIN OK 8197 3.00 RUSS
FATS WALLER
 BABY BROWN (N OR EX) VI 24867 1.00 THOM
 (ANY) ——— CALL
 CONFESSIN' ——— .75 WHTG
 STAROUST BB 10099 .75 WHTG
 RIOIN' BUT WALKIN' VI 38119 — GROV
TED WEEMS
 ONE MAN BAND VI ——— .75 PATT
LAWRENCE WELK
 LITTLE OLO LADY ——— 1.00 PASQ
 BOO HOO ——— 1.00 PASQ

WANTED

REX STEWART AS I KNEW HIM

By. Charles Wilford

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Since Thurber showed the way with D. H. Lawrence, it is usual for anyone who gets near enough to an American musician to ask for his autograph to publish a full and careful account of the said musician's life and opinions; as a supplement there is always a detailed survey of his recorded work, often reaching such depths of critical understanding as to arrive at the conclusion: 'I think he's just too perfectly bloody marvellous for words.'

So I think it only fair to future generations of jazz-lovers that there should be inscribed on the tablets some of my personal recollections of Rex Stewart.

It was in 1939, or maybe 1938 or 1940—anyhow the year Ellington toured the Continent but couldn't get permits to play in England. It all happened in Holborn, just by Everard's pipe shop. It was a hot summer day, the sun was at the meridian, my lunch hour was ended, and I was regretfully wandering away from Henekey's and down towards Holborn Circus and my place of work. I suddenly saw walking towards me, out of the blue as one night say, two negroes.

The one that took my attention more particularly was rather short, perhaps 5ft., 4in., with extremely broad shoulders, skin very dark brown, but not quite black, gleaming teeth and a wide smile; he wore no hat or overcoat, was quietly and neatly dressed in a dark brown suit, and was talking animatedly to his companion. I thought to myself: 'That fellow certainly looks like Rex Stewart.' I stepped politely aside, with the traditional courtesy of the Englishman towards a stranger, in order that they might pass without interrupting their conversation.

By a strange coincidence, I was carrying under my arm at the time of the encounter a record by Miff Mole I had just bought. It was not until the following Friday that I learned from the 'Melody Maker' how the Ellington band, which I had thought to be in Holland, had passed unexpectedly through London on its hasty way back to the U.S.

I never met Rex Stewart again. But I often like to think of him, and how deep an impression he left with me, after such a brief acquaintance, of his character; his fluent powers of self-expression, his unostentatious tastes, his preference for a few chosen companions, his love of exercise and of the open air, his unconventional scorn of the usual hours for meals, his complete lack of fear of the elements, even in inclement England, and his powers of concentration in adverse circumstances.

Of Rex's trumpet playing I will confine myself to saying that I think *Do you believe in love at sight?* with McKinney's Cotton Pickers is perfectly bloody marvellous, and that I found *Trumpet in Spades* amusing, the coda anyway.

My reminiscences of Harry Carney, who was with Rex, will be published shortly.

<u>PAUL WHITEMAN</u>	
DIM OIM OAKNING	VI 24189 — SMIT
PARK IN PAREE	VI 24285 — SMIT
NIGHT OWL	VI 24400 — SMIT
CHINA BOY	Co 1945 3,00 GROV
<u>CODDIE WILLIAMS</u>	
ECHOES OF HARLEM	DK 3960 — UMPH
DELTA MOOD	VO 4574 — UMPH
BLUES IN MY CONDITION	OK — BURL
BLUE REVERIE	VO 3814 — BURL
ECHOES OF HARLEM	VO 3960 — MEAN
I CAN'T BELIEVE YOU'RE IN	VO — MEAN
<u>DUKE WILSON & 10 BLACK BERRIES'</u>	
BEALE STREET BLUES	ANY — 2,50 RIOL
<u>TEDDY WILSON</u>	
HONEYSUCKLE ROSE	BR 7964 — WOLF
AIN'T MISBEHAVIN'/HONEYSUCKLE	BR 7964 — BURL
<u>JIMMY YANCEY</u>	
(ANY PIANO RECORDS)	— — — — CALL
<u>BOB ZURKE</u>	
SOUTHERN EXPOSURE	VI 26331 — MALO
<u>ANY RECORDING GROUP</u>	
LAZY BONES	— — — — 1,00 PASQ
LYIN' IN THE HAY	— — — — 1,00 PASQ
LOVE PARADE	— — — — 1,00 PASQ
DOWAKA000	— — — — 1,00 PASQ
DOOOLEDE000	— — — — 1,00 PASQ
A FINE ROMANCE	— — — — 1,00 PASQ
BABY FACE	— — — — 1,00 PASQ
DELIRIOUS	— — — — 1,00 PASQ
DOWN AMONG THE SUGAR CAKE	— — — — 1,00 PASQ
MOANIN' LOW	— — — — 1,00 PASQ
WHY CAN'T THIS NIGHT GO ON FOREVER	— — — — WHIT
UNDER A BLANKET OF BLUE	— — — — WHTG
BLACK & TAN FANTASY	— — — — WHTG
BLACK PANTHER	— — — — WHTG

An apology to all the fellows whose letters and lists have gone unanswered for the past five months. Inducted April 6, 1943, I was given a medical release on September 1, and I hope to get around to the back mail as soon as possible. In the meantime I shall be glad to hear from all and trust that I shall be remembered when sending out lists, etc.

Wallace T. Herrrel], Jr.
R.F.D. #14, Box 105, Richmond, Va.

APOLOGIES

To the many collectors who wrote after September 1 for my list. There were just too many late requests to acknowledge more than the first few, but there'll be another list in a couple of months, so don't go away.

The following items are on the block: Excellent acetate dubs of new copies of: Wynn's *Parkway Stomp-Down by the Levee* Pierce's *Nobody's Sweetheart-Sister Kate* A perfect heavy-acetate dub (12-inch disc) of a new copy of King Oliver's *Sobbin' Blues-Sweet Lovin' Mon.*

A very good Romeo pressing of the rare Johnny Dodds item, *Pleggly Wiggly-Forty and Tight.*

A wide variety of early Bessie Smiths in good to poor condition (place your bids, according to condition, on each item).

Send bids until November 15 to S-Sgt. Geo. Avakian, Co A, SCU 1144, Leverett House, Harvard, Cambridge, Massachusetts.

For Trade

CLARENCE WILLIAMS' BLUE FIVE

CAKE WALKING BABIES

OK 40321'G'

Will exchange for:
N.O. Wanderers' Perdido Street
Oliver's Oppermouth (OK)
Dodds' Come on and stomp and others.

Bob Mielke,

60 Corona St., San Francisco (12), Cal.

Auction of Duplicates - Part 88

JOHN PINCUS

1538 Yale Station, New Haven, Conn.

All bids close October 31. Highest bidders will be sent records C.O.D., via Railway Express, after notification. Minimum bid is \$.75 on all records unless indicated otherwise in parentheses after records.

E. RECORDS FEATURING LOUIS ARMSTRONG

CARRY ME BACK TO OLD VIRGINNY DE 1245 E
AFTER YOU'VE GONE/I GOT RHYTHM VO 3643 N
WILDMAN BLUES/GULLY LOW BLUES VO 3193 V(1.50)
ACCOMPANYING BERTHA HILL
PRATTS CITY BLUES/PLEASIN' FOR THE BL. OK B420 V(1.50)
TROUBLE IN MIND OK B312 F+

F. RECORDS FEATURING JOHNNY DODOS

ODDOS BLACK BOTTOM STOMPERS
MELANCHOLY VO 1128 V(1.00)
JOE TURNER BLUES BR 3997 V(1.00)
BEALE STREET WASHBOARD BAND
PIGGY WIGGLE/40 AND TIGHT VO 1403 V(1.00)
CHICAGO FOOTWARRIERS
BALLIN' THE JACK/GRANDMA'S BALL OK B533 V(1.00)
ODDOS WASHBOARD BAND
BLUE WASHBOARD STOMP/BUCKTOWN STOMP BB 8540 N
BULL FIDDLE BLUES BB 10239 N
TOO TIGHT/DOOBER OANCE BB 10240 N

G. WHITE JAZZ

CHARLES PIERCE
CHINA BOY/BULL FROG BLUES UHCA 1-2
CELLAR BOYS
WAILING BLUES/BARREL HOUSE STOMP VO 1503 N(1.50)
NEW ORLEANS RHYTHM KINGS
FAREWELL BLUES/ECCENTRIC BRE 02211 N
ANGRY/SOBBING BLUES GC 5214 G
TIGER RAG/PANAMA BRE 02212 N
CLARINET MAFMALADE/MAPLE LEAF RAG BRE 02209 N
FRANK TRUMBauer (Bix)
JAPANESE SANDMAN/CRYING ALL DAY PAE R217 N
LOVE NEST PAE R2145 N

H. MISCELLANY

LUIS RUSSELL
SWEET MUMTAZ/DOLLY MINE (LAMINATION CR.)OK B454 N
JELLY ROLL MORTON
KANSAS CITY STOMPS/BOOGABOO VI 38010 V
JABBO SMITH
BAND BOX STOMP/INDIANFUL BLUES BR 7111 V(1.25)
BESSIE SMITH
OO YOUR DUTY/OWN IN THE OUMPS OK 8945 E
JIMMY BERTRAND
ISABELLA/I WON'T GIVE YOU NONE VO 1280 V(1.00)
PETE JOHNSON
PETE'S BLUES/LET 'EM JUMP SA 12005 N
MEADE "LUX" LEWIS
HONKY TONK TRAIN SIG 5101 N

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ACCESSORIES

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2. Astatic Model FP-18 Low pressure pick-up. Permanent sapphire needle. One ounce needle pressure (10" & 12" records; new;)(List \$16.50)...\$9.00
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John Steiner, #608., 9 South Clinton, Chicago, Illinois.

LT. WALLACE J. FRY, JR.
616 Second Ave.,
Eau Claire, Wisconsin.

For Trade

TEA - CLOVERDALE
CHANCES ARE OK 41551 N
LOUISIANA RHYTHM KINGS/WOLVERINES
PLENTY/AE, SHE, AND ME VO 15784 N
BENNY GOODMAN
NOT THAT I CARE Co 2542 E
AIN'TCHA GLAO Co 2835 E
TEXAS TEA Co 2845 E
TAPPIN' THE BARREL Co 2856 N
BREAKFAST BALL Co 2927 E
AIN'TCHA GLAO Co 3168 E
LOUIS ARMSTRONG
ST. LOUIS BLUES (BESSIE) Co 1404 F N
LAST NIGHT (CHRISTIAN) OK 8607 E
SEE SEE (RAINEY) PARL 12252 V
YOU'RE NEXT OK 8299 V
I MISS MY SWISS (SOUTHERN SERENADERS) HA 4 E
KING OLIVER
DEAD MAN BLUES VO 1059 V
CONSTRUCTION GANG (BUTTERBEANS & SUSIE) OK 8163 V
SUPERIOR JAZZ BAND
VIRGINIA BLUES/GEORGIE BE 144 N
FRIARS SOCIETY
COPELHAGEN BR 4652 N
NEW ORLEANS RHYTHM KINGS
TIN ROOF BLUES GE 5105 G
JELLY ROLL MORTON
KANSAS CITY STOMP GE 5218 F
HINES-DEPPE
SOUTHLAND/SOMETIMES GE 20021 N
BIX MOLE
THOU SWELL/I'M FALLING PARL R2355 N
FRANK TRUMBauer
CLARINET MAFMALADE (RED) OK 40772 E
BROADWAY BELLHOPS
CRADLE IN CAROLINE HA 504 N
BLYTHE'S BLUE BOYS
TACK IT DOWN/SOME DO CH 40062 V
NEW ORLEANS PEPPERS
CLOSE FIT BLUES VO ? -

Wanted: ex. to new

BENNY GOODMAN
LOVE ME OR LEAVE ME Co 2571
WHEN YOUR LIPS MET MINE ME 12023
FALLING IN LOVE ME 12079
WHEN YOUR LOVER HAS GONE ME 12120
JUNK MAN COE CB730
JERSEY BOUNCE Co 36588
STOMPIN' AT THE SAVOY - QT (NOT 2) VI 2521
WHAT GOES ON HERE (NOT 1) VI 25878
MADHOUSE (NOT 2) VI 25268
BRACKEN'S TOE TICKLERS
SHIRT TAIL STOMP Do 4274
MAKIN' FRIENDS OE 4322
FOUR OR FIVE TIMES RE 8723
KENTUCKY GRASSHOPPERS
SWEET LIZA BA 6358
MILLS MUSICAL CLOWNS
FUTURISTIC RHYTHM PE 15125
COTTON PICKERS
HOT HEELS RO 1009
ST. LOUIS BLUES LI 3077
WHOOPEE MAKERS
DIRTY DOG PE 15223
TEN BLACKBERRIES
DIRTY DOG RO 976
BESSIE SMITH
OO YOUR DUTY OK 8946
GIMME A PIG FOOT OK 8949
AT LAST I'M HAPPY ME 12069
JACK PETTIS
A BAG O' BLUES OK 41410
HOTSY TOTSY GANG
STAR OUST BR 4587
MILLS HERRY MAKERS
FAREWELL BLUES VE 7121
VENUTI-LANG
BEALE STREET BLUES VO 15864

POLICY AND GUARANTEE FOR RECORD SELLING AND EXCHANGING

1. MY ADVERTISEMENT IS A CATALOG, A SHOP-WINDOW. I FEEL THAT THE PROSPECTIVE PURCHASER IS ENTITLED TO EXAMINE AT FIRST HAND THE WARES OFFERED. THEREFORE, SUCH WARES ARE SENT ON APPROVAL. IF AFTER EXAMINING AN ARTICLE SECURED BY PURCHASE, BID, OR EXCHANGE THE RECIPIENT FINDS THAT HE WAS MISLEAD, THAT HE MISUNDERSTOOD, OR THAT FOR ANY OTHER REASON THE ITEM IN QUESTION IS UNSATISFACTORY, HE IS ENTITLED TO RETURN IT IMMEDIATELY FOR A FULL CASH REFUND. IN A CASE OF PATENTLY AMBIGUOUS ADVERTISING I AM AT FAULT AND WILL PAY SHIPPING.

2. FOR EXPEDIENCY AND OUT OF CONSIDERATION FOR OTHER BIDDERS I WILL ACCEPT THE FIRST REQUEST FOR AN ITEM OFFERED AT FIXED PRICE OF THE MAXIMUM BID RECEIVED ON RECORDS AT AUCTION, WITHOUT CONSIDERATION FOR QUALIFIED BIDS, CROS-BIDDING OFFERS OR OTHER FRILLS.

3. WHERE EXCHANGES ARE ARRANGED I WILL AGREE BEFORE SHIPPING ON CASH EVALUATIONS OF THE ITEMS CONCERNED (A) IN ORDER TO FACILITATE THE EXCHANGE, (B) WITH THE HOPE OF ARRIVING AT COMPLETE MUTUAL SATISFACTION, AND (C) TO PROVIDE A BASIS FOR INSURANCE CLAIMS IN CASE OF DAMAGE DURING SHIPPING.

John Steiner, Room 608, 9 South Clinton, Chicago, Illinois

FOR AUCTION

<u>CAB CALLOWAY</u>		<u>(DUKE ELLINGTON, CONTINUED)</u>	
HARLEM HOSPITALITY/EVENIN'	VI 24414 G	BREAKFAST DANCE/FOOLHUMS	VI 38115 N
LADY WITH FAN/FATHER'S	VI 24451 G	IT'S GLORY/BROWN BERRIES	VI 22791 N
ZAZ ZUH ZAZ	VI 24557 V	BLUE BUBBLES/BLUES I LOVE TO SING	VI 22585 V
MOONGLOW/HOTCHA	VI 24650 V	FARM VALLEY/FLAMING SWORD	VI 26790 E
SWING SWING SWING	VA 501 N	GIGGYEUC GALLOP/BAKIFF	VI 27502 N
WAKE UP AND LIVE	VA 535 N	<u>DOC COOY</u>	
CONGO/NY GAL MEZ	VA 593 N	HOANFUL MAN/WALLFLOWER	GE 5373 E
SAVAGE RHYTHM	VA 662 N	SISSECR GRINCEUR JOE	GE 5374 N
OLD MAN OF THE MOUNTAINS	ME 12487 E	HUM & STRUM/GOT WORRY	CO 1430 N
HOW COME YOU DO ME	ME 12488 V	<u>MAKIE SMITH</u>	
DIMAH/I'M NOW PREPARED	PE 15623 V	FARE THEE MONEY/ROAD ROCKY	OK 4194 G
BEALE ST. BLUES	PE 15704 V	CRAZY BLUES/RIGHT HERE	OK 4169 V
SWEET JENNIE LEE	PE 15366 N	EXCRIES/DON'T WANT ME	OK 4228 V
ROAD INDIGO/FAREWELL BLUES	PE 15457 G	LOVIN' SAM/DON'T CARE	OK 4253 G
LEVEE LOW DOWN/BLUES	PE 15490 G	SAX-G-PHONEY BLUES	OK 4416 G
TRICKERATION/AIHN'T GOT	BA 32673 F	ARKANSAS BLUES/DOWN HOLE	OK 4446 G
FRISCO FLO/HI OE HO	BR 7756 E	MEAN GAODY/KNOCK OUT BLUES	OK 4631 V
WHEN YOU'RE SMILING	BR 7685 N	K.C. MAN/LADY LUCK	OK 4926 V
RAHY WON'T YOU PLEASE COME HOME	BR 7530 V	GOIN' CRAZY WITH THE BLUES	VI 20212 G
AVALON/NOONLIGHT RHAPSODY	BR 7411 E	<u>MISSOURIANS</u>	
KEEP THAT HI OE HO	BR 7386 V	MISSOURI MOAN/MARKET STREET STOMP	VI 36067 N
CHINESE RHYTHM/WEAKNESS	BR 6992 E	OZARK MOUNTAIN BLUES/YOU'LL CRY	VI 38071 G
SWEET RHYTHM	BR 6473 G	SCOTTY BLUES/400 HOP	VI 38084 V
GOTTA RIDE TO SING THE BLUES	BR 6400 G	VINE ST. DRAG/SOMEONE	VI 38103 E
<u>DUKE ELLINGTON</u>		PROHIBITION/STOPPIN' TRAFFIC	VI 38120 F
BLUES WITH A FEELIN'/MISTY MORN	OK 8662 V	<u>COTTON CLUB ORCHESTRA</u>	
JIVE STOMP/I'M SATISFIED	BR 6638 V	SNAG 'EM BLUES/DOWN AND OUT	CO 287 G
SLAP HAPPY/BLUE LIGHT	BR 8297 E	RIVERBOAT SHUFFLE/DRIC. 2X MAN	CO 374 V
PORTRAIT OF THE LION	BR 8365 E		

Jim Burns, Box # 1061, Montgomery, Alabama

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<u>LOUIS ARMSTRONG</u>		<u>COLEMAN HATKINS</u>	
ST. LOUIS BLUES/SWEET SUE	BR 5280 —	MEET DOCTOR FOO	BB 10477 —
WHEN IT'S SLEEPY TIME DOWN SOUTH	BB 10703 —	<u>EARL HINES</u>	
<u>BUNNY BERIGAN</u>		G.T. STOMP/INDIANA	BB 10391 —
I WANT A NEW ROMANCE	VI 25688 —	<u>JOHNNY HOODES</u>	
PIANO TUNER MAN	VI 25776 —	SQUATY ROO/THINGS AIN'T WANT	BB 11447 —
DOWN STREAM	VI 25811 —	<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
THE WEARING OF THE GREEN	VI 25872 —	AFTER YOU'VE GONE/LIMBOUSE BLUES	VI 25511 —
I CRIED FOR YOU	VI 26116 —	SHINE/HAGASAKI	VI 25558 —
IN THE DARK/CANOE/LIGHT	VI 26122 3,00	<u>DON REIDMAN</u>	
<u>BARNEY BIGARD</u>		THE CHART OF THE WEED	BR 10765 —
LAMENT FOR JAVENETTE	BB 11098 —	<u>ARTIE SHAW</u>	
A LULL AT DAWN	BB 10981 —	CHANT/FEE FI FO FUM	VO 4539 —
<u>CAB CALLOWAY</u>		<u>BESSIE SMITH</u>	
GEECHY JOE/SPECIAL DELIVERY	OK 6147 —	CARELESS LOVE BL/KEEPING WILLOW BL.	CO 3172 3,00
<u>DUKE ELLINGTON</u>		MUDDY WATER/MONEY BLUES	CO 3174 3,00
CREDLE LOVE CALL/BLACK & TAN FANTASY	VI 24861 —	YELLOW DOG BLUES/TROMBONE CHOLLY	CO 3175 3,00
GOIN'TH' VOOO V/(MORTON'S SHREVEPORT)	BR 7710 —	BAGNATER BLUES/NOBODY KNOWS YOU	CO 3176 3,00
<u>BENNY GOODMAN COMBOS</u>		<u>REX STEWART</u>	
OIZZY SPELLS	BB 10903 —	WITHOUT A SONG/RY SUNDAY GAL	BB 10946 —
WHERE OR WHEN	BB 11450 —	SOME SATURDAY/SUBTLE SLOG	BB 11258 —
TIGER RAU/WHISPERING	VI 25481 —	<u>MAXIE SULLIVAN (w. THORNHILL)</u>	
RUNNIN' WILC/TEA FOR TWO	VI 25529 —	THE WONDERFUL/YOU WERE TO BE HERE	VO 3993 —
THE MAN I LOVE/AVALON	VI 25644 —	<u>JACK TEAGARDEN</u>	
HARIOFUL OF KEYS	VI 25705 —	WHITE SAILS/OCTOON	BR 8388 —
BEI MIR BIST DU SCHON	VI 25751 —	<u>FATS WALLER</u>	
I MUST HAVE THAT MAN	VI 26090 —	HARLEM FUSS/MINOR GAT	BB 10185 —
I KNOW THAT YOU KNOW	VI 26139 —	VIPER'S DRAG/I AIN'T GOT NOBODY	BB 10183 —
<u>LIONEL HAMPTON</u>			
STOMP/JIVIN' THE VIBRES	VI 25535 —		
ON THE SUNNY SIDE OF THE ST./I KNOW	VI 25592 —		
CONFESSION/DRUM STOMP	VI 25658 —		

(NOTE: ALL RECORDS ARE NEW. ON ORDERS OF \$1.50 OR MORE, I WILL PAY THE POSTAGE)

2

WEeping WILLOW.

A Rag Time Two Step.

SCOTT JOPLIN.

Not fast.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte dynamic marking 'f'. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece with similar rhythmic patterns. The right hand has more complex figures, including some triplets and slurs. The left hand maintains a consistent eighth-note accompaniment.

The third system shows further development of the melodic and harmonic ideas. The right hand includes some longer note values and rests, while the left hand continues its accompaniment.

The fourth system continues the piece, with the right hand playing a series of chords and moving lines. The left hand accompaniment remains consistent.

The fifth system concludes the piece. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the piece, while the second ending provides a final cadence. The piece ends with a fermata over the final notes.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic. The treble staff contains complex chords and melodic lines, while the bass staff provides a steady accompaniment of chords and eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows more intricate chordal textures and melodic movement, with some notes beamed together. The bass staff continues with a consistent rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The treble staff features a mix of sustained chords and moving lines, while the bass staff maintains the accompaniment.

Fourth system of musical notation, including first and second endings. The first ending (marked '1') leads to a repeat, and the second ending (marked '2') concludes the section. The treble staff has a more active melodic line, and the bass staff has some rests.

Fifth system of musical notation, starting with a forte (*f*) dynamic. The treble staff continues with complex harmonic structures, and the bass staff provides a solid accompaniment.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with some slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff shows a melodic phrase with a slur, and the bass staff has a more rhythmic accompaniment.

Fourth system of musical notation, marked with a dynamic of *mf* (mezzo-forte). The treble staff has a complex melodic line with many slurs and ties, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with some slurs, and the bass staff has a rhythmic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including a half-note chord in the second measure. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system begins with a first ending bracket over the first two measures, followed by a second ending bracket over the next two measures. A forte (*f*) dynamic marking is placed above the third measure. The notation continues with chords and melodic lines in both staves.

The third system continues the piece with intricate chordal textures in the upper staff and a more active bass line. The notation includes various chord voicings and melodic runs.

The fourth system shows sustained chords in the upper staff and a bass line with some rests. The music maintains a steady harmonic and melodic flow.

The fifth system concludes the page with first and second endings. An accent (*^*) is placed over a note in the second ending. The notation includes chords and melodic lines in both staves.

FOR DISPOSITION

1 2 3 4 5 6

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 2.
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR MEX. SEPT. 30, 1943; "T-A", FOR TRADE OR AUCTION; "T-C" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORDS: NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

1 2 3 4 5 6

ALABAMA RED PEPPERS

SAN				G AUC		EAGL
RED HEAD BLUES				G AUC		EAGL
<u>HENRY ALLEN</u>						
SWING OUT/FEELING DROWSY	BB	10702	H	TRA		THOM
PLEASEING PAUL/IT SHOULD BE	BB	10235	N	TRA		THOM
A SHERIDAN SQUARE/INDIANA	DK	6357	N	TRA		THOM
PAROON MY SOUTHERN/HOW'S AB.	ME	13096	G	AUC		EAGL
GET RHYTHM IN/I'LL NEVER SAY	VO	2956	G	AUC		EAGL
<u>ARKANSAS TRAVELERS</u>						
BONEYARD SHUFFLE	HA	332	G	AUC		EDEL
<u>LOUIS ARMSTRONG</u>						
COQUETTE	DE	4327	N	AUC		COX
OUT BUCKET BLUES	CO	36152	N	AUC		EOEL
HUSKAT RAMBLE	CO	36153	H	AUC		EOEL
CORNET CHOP SUEY	CO	36154	N	AUC		EOEL
ORIENTAL STRUT	CO	36155	N	AUC		EOEL
POTATO HEAD BLUES	CO	35660	N	AUC		EOEL
S.O.L. BLUES	CO	35661	N	AUC		EOEL
SAVE IT PRETTY MAMA	CO	35662	N	AUC		EOEL
KNOCKIN' A JUG	CO	35663	N	AUC		EOEL
MONDAY DATE	CO	36375	N	AUC		EOEL
CHICAGO BREAKDOWN	CO	36376	N	AUC		EOEL
MUGGLES/NEST EGG BLUES	CO	36377	N	AUC		EOEL
TIGHT LIKE THIS	CO	36378	N	AUC		EOEL
ORY'S CREOLE TPOMBONE	CO	35838	N	AUC		EOEL
MAHOGANY HALL STOMP	CO	35879	N	AUC		EOEL
PERIODIC STREET BLUES	DE	18090	N	AUC		EOEL
COAL CART BLUES	DE	18091	N	AUC		EOEL
(MANY COLUMBIAS)	CO			N TRA		THOM
TIGHT LIKE THIS/HEAR ME	VO	3303	N	TRA		THOM
OLE MAN MOSE/FALLIN IN	DE	628	E	T-A		KENO
I'M SHOOTIN HIGH/FINGERS	DE	623	V	T-A		KENO
YOU'RE DRIVING ME CRAZY	DK	41478	G	T-A		CULP
HOME	CO	2606	V	SAL	2.00	CALL
JEOPER CREEPERS	DE	2267	F	SAL	.75	CALL
COME BACK SWEET PAPA	OK	8318	G	TRA		HURN
DROPPING SHUCKS/WHO'S IT	OK	8357	G	SAL	2.00	WOLF
ROCKIN CHAIR/I AIN'T GOT NO.	OK	8756	E	SAL	2.00	WOLF
LET'S CALL IT LOVE	DE	1502	E	AUC		PATT
DLO MAN MOSE	DE	622	P	AUC		PATT
I'VE GOT RHYTHM/CAN DEPEND ON	CO	2590	V	AUC		CULT
PEROIOO ST.BLUES/2:19 BLUES	DE	18090	N	AUC		BAKE
POTATO HEAD BLUES/HEBIE J.	CO	35660	N	AUC		BAKE
SAVE IT PRETTY MAMA/NO OLO	CO	35662	N	AUC		BAKE
<u>FRED ASTAIRE-J.GREEN</u>						
BOJANGLES OF HARLEM	BR	7718	G	SAL	.70	MALO
<u>MILDRED BAILEY'S OXFORD GREYS</u>						
GULF COAST BLUES/DOWNHEARTED	VO	4800	V	AUC		SMIT
<u>BAILEY'S LUCKY SEVEN</u>						
DO IT AGAIN/SUNNY DAY	GE	4872	V	AUC		COX
<u>COUNT BASIE</u>						
OUT THE WINDOW/I KEEP REMEM.	DE	1581	N	SAL	.50	WOLF
DOWN FOR DOUBLE/MORE	OK	6584	N	SAL	1.00	CHES
<u>SIDNEY BECHET</u>						
SID'S BLUES/MAKE ME	BB	8509	E	T-A		DORF
LAY YOUR RACKET/I WANT	BB	10472	E	T-A		DORF
<u>BIX BEIDERBECKE</u>						
LOUISIANA/THOU SWELL	CO	35665	E	AUC		EAGL
WA DA DA/OL MAN RIVER	CO	35666	E	AUC		EAGL
GOOSE PINPLES/ROYAL GARDEN	CO	35664	N	SAL	.50	WOLF
SORRY/SINCE BEST GAL TURNED	VO	3149	V	T-A		CULT

<u>BEW'S BAD BOYS</u>						
YELLOW DOG BLUES	VI	21971	N	TRA		THOM
<u>BENSON ORCHESTRA OF CHICAGO</u>						
WABASH BLUES	VI	18620	V	AUC		COX
<u>BUNNY BERIGAN</u>						
CAN'T GET STARTED (12")	VI	36206	N	AUC		EOEL
SWEET VARSITY SUE/HY TALK	VI	25667	E	TRA		PENS
SINGLE AND SWEET	VI	26066	V	AUC		SMIT
<u>JIMMY BERTRAND</u>						
STRUGGLING/LITTLE BITS	VO	1035	G	T-A		BURL
BLUE STAMPED	VO	1100	G	TRA		GRCV
<u>BIRNICHAM BABIES</u>						
TESSIE STOP TEASING ME	PE	14310	E	AUC		PATT
<u>EUBIE BLAKE</u>						
BALTIMORE BUZZ/FANDANA	VI	18791	E	T-A		KEND
<u>JIMMY BLYTHE</u>						
HAVE MERCY/HOT STUFF(12") CHIP	VO	1136	-	T-A		BURL
SOME DO & SOME DON'T/TACK IT	CH	40062	E	T-A		BURL
<u>ACE BRIGGDE & 14 VIRGINIANS</u>						
YOU LOVE ME/REMEMBER	CA	785	V	AUC		COX
<u>BESSIE BROWN & GEO. WILLIAMS</u>						
WHEN YOU GO HUNTING	CO	14046	E	AUC		PATT
<u>CAB CALLOWAY</u>						
REFER MAN (HAIR CRACK)	BA	32944	G	AUC		COX
TAKE THE A TRAIN (CHU BERRY)	DK	6305	E	AUC		COX
OLD MAN OF THE MOUNTAIN	PE	15635	G	TRA		EOEL
CRESCENDO IN ORONS (C.COLE)	VO	5062	G	T-A		CULP
CREOLE LOVE CALL	OR	2274	V	T-A		DORF
<u>BENNY CARTER</u>						
EVERYBODY SHUFFLE	VO	2870	N	T-A		KENW
<u>CASA LOMA</u>						
BLACK JAZZ	BR	6242	V	TRA		UMPH
DON'T LET IT/SPELLBOUND	BR	6910	E	T-A		BURL
<u>CHARLESTON CHASERS</u>						
BEALE ST.BLUES/BASIN ST. BL.	CK	41577	G	AUC		COX
FAREWELL BLUES/MY GAL SAL	CO	15395	E	SAL	1.50	WOLF
FEELIN NO PAIN/FIVE PENNIES	CO	1229	G	AUC		CULT
LOVABLE & SWEET/RO HAIR	CO	1925	V	T-A		DORF
<u>BOB CHESTER</u>						
SOMEBODY STOLE MY GAL	BB	10987	V	AUC		COX
<u>HERMAN CHITTERSON</u>						
FLAMINGO/THE MAN I LOVE(SOLO)	BB	11333	E	TRA		PENS
<u>CHOCOLATE DANDIES</u>						
6 OR 7 TIMES/THAT'S HOW I	DK	8728	F	T-A		EDEL
PAUCAH/FOUR OR FIVE TIMES	OK	8627	V	T-A		BAKE
<u>COO-SANDERS</u>						
RED HOT MANNA	VI	19316	E	TRA		THOM
YES SIR THAT'S MY BABY	VI	16745	E	TRA		THOM
ROOLES/I AIN'T GOT NOBODY	VI	20785	F	TRA		THOM
BRAINSTORM/MY BABY KNOWS HOW	VI	20390	V	SAL	.75	WOOD
DEEP HONORARIO						EAGL
<u>COTTON PICKERS</u>						
SO.RAINPAT ST. BLUES	BR	2482	E	T-A		KEND
ST. LOUIS BL./R.R.MAN(BG,HCP)	CA	9048	G	T-A		DORF
<u>BING CROSBY</u>						
HERE LIES LOVE	BR	6406	V	TRA		RIOL
A GHOST OF A CHANCE	BR	6454	E	TRA		RIOL
DUR BIG LOVE SCENE	BR	6696	N	TRA		RIOL
I SURRENDER OEAR/IT MUST BE	DE	2535	V	T-A		CULT
WRAP TROUBLES/18TH & 19TH ST.	DE	2948	G	T-A		CULT
YOELIN JIVE/CIRIBIRIBIN	DE	2800	G	T-A		CULT
10A/EL RANCHO GRANDE	DE	2494	V	T-A		CULT
SOMEDAY SWEETHEART/LET ME CALL	DE	101	V	T-A		CULT
BASIN ST. BLUES/BOB WHITE	DE	1483	V	T-A		CULT
<u>BOB CROSBY</u>						
(DIXIELAND ALBUM)	DE					EAGL
PAGAN LOVE SONG	DE	890	P	AUC		PATT
<u>PUTNEY DANDRIDGE</u>						
CROSS PATCH	VO	3277	E	TRA		UMPH
MR. BLUES/IRD	VO	2935	E	TRA		UMPH
<u>DELTA FOUR</u>						
SWINGIN' ON THE F./DODD/FAREWELL	DE	737	E	AUC		BAKE
<u>DIXIE DAISIES</u>						
BUGLE CALL RAG	LI	3562	E	AUC		BAKE
<u>DIXIE STOMPERS</u>						
ST.LOUIS BLUES/VARIETY	HA	451	E	T-A		KENW
<u>JOHNNY ODDDS</u>						
REO ONION BLUES/GRAVIER ST.	DE	18094	N	TRA		THOM
BLUE WASHBOARD STOMP	VI	21552	E	TRA		HURN
WILDMAN #25/HELANCHOLY #27	BR	3567	G	TRA		HURN
WILDMAN #25/HELANCHOLY #28	BR	3567	V	TRA		HURN
HEAR ME TALKIN'/ISABEL	VI	38541	E	AUC		BAKE

FOR DISPOSITION

DORSEY BROTHERS
 IF IT'S LOVE DE 321 N AUC — COX
 TAILSPIN/GOT A FEELIN' DE 560 E T-A — KENO
 ECCENTRIC/YOU'RE OKAY OE 1304 V AUC — EAGL
 FOOTLOOSE & FANCY FREE DE 482 G AUC — PATT
 GETTING SENTIMENTAL OE 115 E AUC — SMIT

DORSEY-BDSWELL
 SENTIMENTAL GENT./DOWN ON BR 6395 E T-A — BURL

TOMMY DORSEY
 JOSEPHINE/IF MAN IN THE MOON VI 25676 E AUC — COX
 EVERYBODY'S DOING IT/CHOO VI 25281 N AUC — COX
 GETTIN' SENT/GOT A NOTE VI 25236 E AUC — COX
 WELL ALL RIGHT/ALL I VI 26281 E T-A — KENO
 TIGAR RAG/RIGHT HERE FOR YOU OK 41178 G AUC — CULT
 ROYAL GARDEN BL./SENTIMENTAL VI 27518 E T-A — CULT
 LOVER IS BLUE VI 26390 N AUC — SMIT
 POLKA DOTS AND MOONBEAMS VI 26539 N AUC — SMIT
 YES INDEED VI 27421 N AUC — SMIT

JOHNNY DUNN
 PUT & TAKE/NOANFUL BLUES CO 3579 G TRA — THOM
 SPANISH DREAMS/H. BLUES CO 3839 F TRA — THOM
 BUGLE BLUES/BIRMINGHAM CO 3541 G TRA — THOM
 HALLALUJAH BLUES CO 3839 G+T-A — EOEL
 DUNN'S CORNET BLUES CO 124 G AUC — BAKE

DUKE ELLINGTON
 SOPHISTICATED LADY/ST.W. CO 35556 E AUC — EOEL
 ROCKIN' CHAIR/BLACK & TAN ME 12093 V T-A 3,00 RIOL
 (MANY VICTORS) VI — N TRA — THOM
 KEEP A SONG/RIVER & ME VI 22614 V T-A — KENO
 HOONGLOW BR 6987 N TRA — UMPH
 SO FAR, SO GOOD VI 26537 N TRA — UMPH
 SWINGTIME IN HONOLULU BR 8131 N TRA — UMPH
 DELTA SERENADE/STOMP'Y JONES VI 20-1533 N AUC — EAGL
 GRIEVIN'/TODDIN' THRU THE RF. CO 35310 V AUC — EAGL
 HARLEM/ANITA/STEVEGORE STOMP BB 6306 N SAL .75 WOLF
 GAL FROM JOES/SONG GO OUT MY BR 8108 G T-A — CULT
 FLAMINGO/GIRL IN MY DREAMS VI 27326 G T-A — CULT
 BLACK & TAN/MOOD INOIGO BR 6682 F AUC — SMIT

BUD FREEMAN
 CHINA BOY BB 10386 H TRA — UMPH
 MEMORIES OF YOU COM 508 E AUC — COX

FRIARS SOCIETY ORCHESTRA
 PANAMA/TIGER RAG GE 4968 F AUC — ROBS
 DISCONTENTED BL./BUGLE CALL BL GE 4967 G SAL 2,00 WOLF
 DISCONTENTED BL./BUGLE CALL BL GE 4967 V TRA — PENIS

EARL FULLER
 COON BANO CONTEST VI 18394 G AUC — PATT

SLIM GAILLARD
 SWINGING IN KEY OF C VO 5388 E+AUC — EOEL

GENE'S KERRYMAKERS
 CLARINET WARM/HIGH SOCIETY RO 1927 E AUC — BAKE

JEAN DOLOKETE
 GIMME A LITTLE KISS VI 20031 V SAL 1,00 WOOD
 DINAH/AFTER I SAY I'M SORRY VI 19947 G T-A — KENO
 MY PRETTY GIRL VI 20588 G AUC — EAGL
 SUNDAY VI 20273 G AUC — EAGL
 GONNA MEET MY SWEETIE NOW VI 20675 G AUC — EAGL
 100LIZING VI 20270 G AUC — EAGL
 BLUE RIVER VI 20981 E T-A — KENW
 100LIZING VI 20270 E AUC — PATT
 BLUE RIVER VI 20981 V T-A — CULT
 SO TIRED/MISS VI 21150 V TRA — GROV
 CLEMENTINE/PRETTY GIRL VI 25283 N AUC 1,50 SMIT

BENNY GOODMAN
 HOUSE HOP/ANYTHING FOR YOU VI 25350 E AUC — COX
 BODY & SOUL/AFTER U GONE (TRIO) VI 25115 E AUC — COX
 SUGARFOOT STOMP VI 25678 N TRA — THOM
 ONE O'CLOCK JUMP VI 25792 E TRA — THOM
 KING PORTER STOMP VI 25090 N TRA — THOM
 10A SWEET AS APPLE CIDER VI 25531 N TRA — THOM
 WHERE OR WHEN/I CRIED BB 11456 G TRA — THOM
 WANG WANG BLUES CO 36594 G TRA — THOM
 DIZZY SPELLS/SWEET LORRAINE VI 25822 E SAL 1,00 WOOD
 DOWN SOUTH CAMP-MEETING VI 25387 N T-A — RIOL
 IN A SENTIMENTAL MOOD VI 25351 N T-A — RIOL
 I'VE FOUND A NEW BABY VI 25355 N T-A — RIOL
 KING PORTER STOMP VI 25090 N T-A — RIOL
 STOMPIN' IN THE SAVOY VI 25247 N T-A — RIOL
 RIFFIN' AT THE RITZ VI 25445 N T-A — RIOL
 WHISPERING VI 26130 N T-A — RIOL
 AND THE ANGELS SING VI 26170 N T-A — RIOL

(BENNY GOODMAN, CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)
 BIG JOHN SPECIAL VI 25871 N T-A — RIOL
 BLUE SKIES BB 10680 N T-A — RIOL
 LET THAT BE A LESSON VI 25708 V T-A — KENO
 DOWN HOME RAG CO 3033 N T-A — KENW
 NOT THAT CARE/HELP YOURSELF CO 2542 E AUC — CULT
 COKEY/LUSIC HALL RAG CO 3011 V AUC — CULT
 MINNIE MOUCHER/BOB WHITE VI 25663 V T-A — CULT
 LIFE GOES TO PARTY/IF DREAMS VI 25726 V T-A — CULT
 ORGAN GRINDERS SW/PETER PIPER VI 25442 V T-A — CULT
 LIMEHOUSE BLUES OK 6466 N SAL 1,50 CHES
 BI VER SIX DU SHOEN VI 25251 V AUC — CHES
 BENNY RIDES AGAIN CO 55001 V AUC — CHES
 BENNY'S BUGLE CO 35901 V AUC — CHES
 AIR MAIL SPECIAL CO 36254 N AUC — CHES

GLEN GRAY
 R.GARDEN BLUES/SHADES OF DE 986 E AUC — COX
 MEMORIES OF YOU DE 1672 N AUC — COX

GREAT WHITE WAY ORCHESTRA
 BABY BLUE EYES VI 19009 V AUC — COX

SONNY GREER & MEMPHIS MEN
 SATURDAY NIGHT FUNCTION CO 2833 G SAL 1,00 CALL

BOBBY HACKETT
 OLO GANG OF MINE OK 5620 N T-A 1,50 RIOL
 JA-DA/I SURRENDER VO 5198 N T-A 1,50 RIOL
 ODIN' NEW LOWDOWN VO 4565 N T-A 1,50 RIOL
 POOR BUTTERFLY OK 4499 N T-A 1,50 RIOL

LIONEL HAMPTON
 I'M IN THE MOOD FOR SWING VI 26011 N TRA — THOM
 HOUSE OF MORGAN VI 26751 N TRA — THOM
 12TH STREET RAG/AIN'T YOU VI 26362 E AUC — CULT
 I KNOW/SUNNY SIDE VI 25592 E AUC 1,25 SMIT

W.C.HARDY
 DARKTOWN REVELLIE (BUGLE BL.) DK 8110 N T-A — KENW
 HARLEM HAM FATS DE 7399 E T-A — KENO

HARLEY HOT SHOTS
 BLACK AND TAN/SUGAR BLUES BA 32199 V T-A — SHER

COLEMAN HAWKINS
 SMACK/DEDICATION COM 533 E AUC — COX

ERSKINE HAWKINS
 SWING OUT/RAID THE JOINT BB 10224 E AUC — COX
 DOLOMITE/TOO MANY DREAMS BB 10812 E T-A — KENO
 TUXEDO JUNCTION/GIN MILL SP. BB 10409 V T-A — CULT

FLETCHER HENDERSON
 KING PORTER STOMP CO 1543 F T-A — CULP
 STAMPEDE/JACKSON BLUES CO 654 V AUC — ROBS
 31ST ST. BLUES/BLACK JOE PE 14233 F T-A — EOEL
 WHERE/DOWN SOUTH BLUES (ROSA) VO 14635 F AUC — EAGL
 STOCKHOLM STOMP BR 3460 N T-A — KENW
 SENSATION VO 2710 N T-A — KENW
 SENSATION/FI GOTOY FEET BR 3521 E SAL 1,00 WOLF
 WHATCHACALLEM BL./SUGARFOOT CO 395 E SAL 1,00 WOLF
 JACKASS BLUES/THE STAMPEDE CO 654 E SAL 1,00 WOLF
 D NATURAL BLUES/KING PORTER CO 1543 N SAL 1,00 WOLF
 SHANGHAI SHUFFLE/MEMPHIS BL. OE 158 N SAL .50 WOLF
 SWEET THING/I NEED LOVIN CO 854 E AUC — BAKE
 MUSCLE SHOALS/HOUSTON BLUES CO 164 F+AUC — BAKE

ROSA HENDERSON
 POPLAR BLUFF BLUES VO 15044 V TRA — GROV
 WHERE/DOWN SOUTH BLUES VO 14635 F AUC — EAGL

WODDY HERMAN
 MR. GHOST GOES TO TOWN OE 1079 V SAL .75 MALO

ALEX HILL
 FUNCTIONIZIN' VO 2826 N T-A — KENW
 LET'S HAVE A JUBILEE VO 2848 N T-A — KENW

BERTHA "CHIPPY" HILL
 TROUBLE IN MIND/GEORGIA MAN OK 8312 G TRA — THOM

EARL HINES
 MONDAY DATE (SOLO) CO 2800 G SAL 1,00 CALL
 BLUE DRAG/ON YOU SWEET THING BR 6345 N SAL 1,00 WOLF
 BUBBLING OVER/WANT A LOT OF BR 6710 V AUC — CULT
 SISTER KATE VI 22683 V AUC — BAKE
 FOUND ROMANCE/CAROLINE BR 6560 V T-A — DORF
 PIANOLOGY/FLANNY OODOLE VO 3501 E T-A — DORF

LES HITE
 T-ONE BLUES VA 8391 E T-A — DORF

BILLIE HOLLIDAY
 YOU'RE JUST A NO ACCOUNT VO 5302 E T-A — RIOL
 ALL OF ME OK 6214 N T-A — DORF

JACK HYLTON
 LAUGHING MARIONETTE VI 22067 N TRA — THOM

FOR DISPOSITION

HARRY JAMES
FEET DRAGGIN' BLUES Co 35227 N AUC — BAKE
JOHNNY JOHNSON
WOP BLUES/STAY HOME CA 477 V AUC — COX
LIL JOHNSON
OET 'EM FROM ANYBODY WANT CH 50002 E T-A — BURL
PETE JOHNSON
627 STOMP DE 18121 N AUC — EOEL
RICHARD M. JONES
DARK ALLEY/HOLLYWOOD VI 20812 G+AUC — EOEL
JONES-COLLINS EIGHT
DAMP WEATHER/TIP EASY BLUES BB 10952 N SAL .50 WOLF
LOUIS JORDAN
HONEYBUCKLE ROSE DE 7675 N AUC — COX
HAL KEMP
(20 SIDES ON BRUNSWICK) BR — — AUC — EAGL
GENE KRUPA
GEORGIA ON MY MIND DK 6118 V AUC — COX
KNOCK ME A KISS CO 36951 G AUC — COX
WIRE BRUSH STOMP/HAMTRANCH DK 6106 V T-A — CULT
ROCKIN' CHAIR OK — — V AUC — CHEB
BILLY KYLE
BETWEEN SETS DE 2740 N TRA — UMPH
LADD'S BLACK ACES
SISTER KATE/YOU CAN HAVE HIM — — — F AUC — EAGL
AGGRAVATED PAPA(ACC.MANOY LEE) — — — G AUC — EAGL
EDDIE LANG
JEANNINE/RAINBOW DREAMS PAE 2646 E AUC — CULT
PICKIN' MY WAY/FEELIN MY WAY BR 6254 G AUC — CULT
EDDIE DE LANGE
LIVERY STABLE BLUES BB 10094 E T-A — KENO
SAL LANIN
LOUISVILLE LOU BA 1204 V AUC — PATT
WEODING BLUES(ROSELAND ORCH) OK 4217 P AUC — PATT
ROSE OF THE RIO GRANDE RE 9396 G AUC — PATT
DREARY WEATHER(ARCAJOANS) PE 14312 E AUC — PATT
JINTOWN/KING PORTER(RED HEADS) CO 327 E AUC — BAKE
HARLAN LATTIMORE
I HEARD/THAT REFERER MAN CO 2678 E TRA — THOM
TED LEWIS
SOBBIN' BLUES/YELLOW OOG CO 2217 V T-A — RIOL
OLO OLO MAN/IN A GARDEN CO 2777 E T-A — KENO
JUST AROUND THE CORNER CO 504 G SAL 1.00 CALL
YELLOW OOG BLUES/CLARINET M. ME 13380 E SAL .75 WOLF
LOUISIANA RHYTHM KINGS
OH LAOY BE GOOD/I HAVE TO HA BR 4706 F AUC — BAKE
LOUISIANA SUGAR BABES
THOU SWELL/PERSIAN RUG VI 21346 G AUC — EAGL
JIMMY LUNCEFORD
IT HAO TO BE YOU DE 18504 E AUC — COX
IN OAT MORNING(CHICKASAW SYN.) VI 38141 N T-A 2.00 CALL
ORGAN GRINDERS SWING DE 908 F T-A — CULP
ABE LYMAN
JOHNSON SPECIAL BB 11241 G AUC — COX
JIMMY LYTELL
ZULA WAIL/FAKIR'S RHYTHM PE 14846 F T-A — EOEL
WINGY NANNONE
FLAT FOOT FLOOGIE/MARTHA BB 7621 V AUC — EAGL
IT'S THE CYPSE IN ME BB 6549 V SAL .75 CALL
YOU'RE AN ANGEL/I'M IN LOVE VO 2933 V AUC — BAKE
PAUL MARE'S
REINCARNATION/MAPLE LEAF RAG CO 35686 N SAL .50 WOLF
JOE MARSALA
THREE O'CLOCK JUMP G 3001 N TRA — THOM
WANDERING MAN BLUES G 1717 N TRA — THOM
FREDDY MARTIN
WABASH BLUES BB 7378 V SAL 1.00 MALO
MCKENZIE-CONDON
LIZA/NOBODY'S SWEETHEART UHCA 11-12 E TRA — THOM
MCKINNEY'S COTTON PICKERS
MILNBURG JOYS/SHIN-ME-SHA VI 21611 E SAL 1.00 WOLF
OKAY BABY/I WANT A GIRL VI 23000 G AUC — PATT
WAY I FEEL TOODY/MISS HANNAH BB 10232 E AUC — BAKE
SHIN-ME-SHA-WABBLE/MILNBURG VI 21611 E AUC — BAKE
PRECIOUS THING CALLED LOVE VI 38051 E TRA — GROV
JIMMY MCPARTLAND
CHINA BOY/JAZZ ME BLUES DE 18042 E AUC — EAGL
FRANK MELROSE
PASS THE JUG (1st CHIP) BR 7062 V+TRA — HURN
METRONOME ALL STARS
BUGLE CALL RAG VI 27314 N TRA — HURN

MEMPHIS FIVE
SNAKE HIPS/WHO'S SORRY NOW VI 19052 V AUC — COX
IT AIN'T GONNA RAIN/REO HOT — — — G AUC — EAGL
WHO'S SORRY/SNAKE HIPS VI 19052 E T-A — DORF
METRONOME ALL STARS
BUGLE CALL RAG VI 27314 N TRA — HURN
MIDWAY DANCE ORCHESTRA
COTTON PICKERS BALL Co 51 N TRA — THOM
LOTS OF MAMMA Co 33 N TRA — THOM
BUBBER MILEY
BLACK MARTA/SHINNIN VI 38146 N T-A — RIOL
GLEN MILLER
SUNRISE SER./MOONLIGHT S. BB 10214 V AUC — COX
5:00 WHIST./SHADOWS ON S. BB 10900 V AUC — COX
I'O KNOW YOU/YOU'VE GOT BB 10906 V AUC — COX
TAKE THE A TRAIN BB 11187 G AUC — COX
ANVIL CHORUS BB 10982 V AUC — COX
I KNOW WHY BB 11230 G AUC — COX
SWEET STRANGER/EVERY DAY BR 8041 N TRA — THOM
IOA/IT'S ALWAYS YOU BR 11079 T-A — CULT
PENNA. 65000/RUG CUTTERS SW. BB 10754 V T-A — CULT
LITTLE BROWN JUG/PAVANNE BB 10286 V T-A — CULT
JOHNSON RAG/WRITTEN IN THE BB 10498 V T-A — CULT
TUXEOD JUNCTION/DANNY BOY BB 10612 V T-A — CULT
RAY MILLER
STOMP YOUR STUFF BR 3132 V T-A — CULT
MILLS BLUE RHYTHM BAND
MERRY-GO-ROUND/UNTIL Co 3147 N TRA — THOM
SHOWBOAT SHUFFLE/THE MOON Co 3157 N TRA — THOM
COTTON/TRUCKIN' Co 3078 N TRA — THOM
DANCING OGS/BROWN SUGAR Co 3044 E AUC — BAKE
MIFF MOLE
THAT'S A PLENTY/FEELING I'M OK 4132 G AUC — CULT
THOMAS MORRIS
CHARLESTON STAMPEDE/GEORGIA VI 20180 G AUC — BAKE
LEE MORSE
JERSEY WALK PE 11636 V AUC — PATT
JELLY ROLL MORTON
K.C. STOMPS/BOGABOO VI 38010 G AUC — EOEL
SEATTLE HUNCH/FREAKISH(SOLO) VI 27565 N AUC — EAGL
CHANT/BLACK BOTTOM STOMP VI 20221 G AUC — EAGL
BIG LIP BLUES/GOOD OL N.Y. GENR 1704 N AUC — EAGL
DIRTY DIRTY/SWINGING ELKS GENR 1711 N AUC — EAGL
MAMA'S GOT A BABY/HY HOME GENR N AUC — EAGL
BUGABOO VI 38010 P SAL .50 CALL
SOMEODY SWEETHEART VI 20405 E TRA — HURN
SEATTLE HUNCH/FREAKISH VI 27565 N TRA — HURN
KANSAS CITY STOMPS/BOGABOO VI 38010 F SAL .75 WOLF
OR. JAZZ/ORIGINAL JELLY ROLL BB 10255 N SAL .50 WOLF
MOURIFUL SERENADE/GA SWING VI 38024 V T-A — CULT
BALLIN THE JACK/DON'T LOVE ME BB 10450 E T-A — CULT
BLACK BOTTOM STOMP/THE CHANT VI 20221 G T-A — CULT
SHOE SHINERS' DRAG/SHREVEPORT VI 21658 G AUC — BAKE
GEORGIA SWING/MOURIFUL SERE. VI 38024 G AUC — BAKE
DEAD MAN BLUES VI 20252 V TRA — GROV
MOUND CITY BLUE BLOWERS
MUSKAT RAMBLE DE 1274 N TRA — UMPH
I'M GONNA CLAP/HIGH SOCIETY CH 40103 V AUC — BAKE
NEW ORLEANS RAMBLERS
KIND MAN FORME/MISSISS OFF ME 12230 G AUC — CULT
NEW ORLEANS RHYTHM KINGS
SHE'S CRYING FOR ME BB 10956 N TRA — THOM
DA OA STRAIN/SHIM ME SHAW GE 5106 V AUC — ROBS
BABY BROWN/NO LOVERS ALLOWED DE 401 V AUC — EAGL
LOROUN BLUES BRE 02210 E TRA — HURN
FAREWELL BLUES BRE 02211 E TRA — HURN
RED NICHOLS
HURRICAN/ALABAMA BR 3550 V TRA — RIOL
CORRIE/BUGABOO(RED HEADS) ME 12495 V T-A — RIOL
SUGAR/NAKE MY COT VI 21056 G AUC — CULT
SWEET SUE/CLARINET MARN. BR 6266 G AUC — CULT
21 YEARS/SWEETIE WENT AWAY BR 6241 G AUC — CULT
SUGAR/DINAH LOU BR 6534 G AUC — CULT
HEAT WAVES/LOVE-NUTS-NOOGLES BR 6451 G AUC — CULT
PANAMA/MARGIE BR 3961 V AUC — BAKE
DINAH/INDIANA VO 4599 G AUC — BAKE
JIMMIE NOONE
MOODY MELODY/THEY GOT MY BB 8609 N TRA — THOM
FOUR OR FIVE TIMES DE 1621 E TRA — UMPH
KEYSTONE BLUES/N.O. HOP SCOP DE 18095 N AUC — EAGL
FOR EVERNORE/READY FOR THE RIV VO 1188 E SAL 2.00 WOLF
EVERY EVENING/4 OR 5 TIMES VO 1188 F TRA — DORF

FOR DISPOSITION

RED HORVD
 REMEMBER/JIVING THE JEEP BR 7896 V AUC — CULT
 PLEASE BE KIND/WEEK END PRIV. BR 8088 V T-A — CULT
 LADY BE GOOD/I GOT RHYTHM DE 779 E T-A — DORF
KING DLIVER
 BUDDY'S HABIT/TEARS OK 40000 V AUC — ROSS
 DIPPERMOUTH BLUES/WEATHERB. GE 5132 E SAL 2.00 WOLF
ORIGINAL DIXIELAND JAZZ BAND
 ROYAL GARDEN BLUES VI 18798 N T-A — KENO
 SWEET MAMA/BROADWAY ROBE VI 18722 E T-A — KEND
 HOME AGAIN BLUES/CRAZY BLUES VI 18729 G AUC — EAGL
 IN MY LITTLE RED BOOK/GOOD BB 7444 V AUC — EAGL
 WHO LOVES YOU/DID YOU (CH) VI 25420 F AUC — EAGL
 LIVERY STABLE BLUES VI 18255 G AUC — PATT
 HOME AGAIN/CRAZY BLUES VI 18729 V T-A — DORF
ORIGINAL MEMPHIS FIVE
 SWEET PAPA JOE/YOU CA 478 G T-A — KEND
 BEES KNEES/STOP YOUR KIODIN RE 9395 V AUC — PATT
 I'M GOIN BACK PE 14315 E AUC — PATT
TONY PASTOR
 FLAGWAVER BB 11421 E AUC — COX
PIRON'S NEW ORLEANS ORCHESTRA
 WEST INDIES BLUES VI 19255 N TRA — THOM
BEN PODLACK
 SNAKE CHARMER OE 1488 E TRA — UMPH
 HE'S THE LAST WORD (EDGE CH) VI 20425 F AUC — EAGL
 LOUISE/WAIT TILL YOU SEE VI 21941 V T-A — CULT
HARRY RADERMAN'S JAZZ ORCHESTRA
 TIN ROY BLUES/WOLVERINE OK 4885 V AUC — COX
MA RAINEY
 CDUNTIN' THE BLUES/JELLY B. UHCA 83-84 N T-A — SHER
 JEALOUS HEARTED BLUES UHCA 85-86 N T-A — SHER
RED & MIFF'S STOMPERS
 SLIPPIN' AROUND VI 21397 V TRA — UMPH
 SLIPPIN' AROUND VI 21397 G AUC — EDEL
RED & HIS BIG TEN
 THAT'S WHERE THE SOUTH(2nd) CH VI 23026 N AUC 2.75 SMIT
THE RED HEADS
 HANGOVER/TAIN'T COLD PE 14600 E AUC — PATT
DON REDMAN
 BUGLE CALL RAG/TOO BAD OK 3354 N TRA — THOM
 UNDERNEATH HARLEM MOON BR 6401 G T-A — EDEL
 HOW'M I DOIN/TRY BLEEP BR 6273 G T-A — DORF
 SOPHISTICATED LADY BR 6560 G T-A — DORF
RED DNDON JASS BABIES
 CAKE WALKIN' BABIES GE 5627 V AUC — ROBB
JOSEPH ROBECHAUX
 RIFF/SHAKE IT VD 2592 G T-A — DORF
GIL RODIN
 RIGHT ABOUT FACE/LOVE SERE. ME 13376 V AUC — CULT
ADRIAN ROLLINI
 TRUE CONFESSION DE 1654 G SAL .60 MALO
 I RAISED MY HAT/SITTIN' ON PE 15855 V AUC — BAKE
RHYTHMAKERS
 YES BUN/YELLOW DOG BLUES ME 12481 G AUC — CULT
ARTIE SHAW
 SMOKE GETS IN YOUR EYES VI 27335 G AUC — COX
 STARDUST VI 27230 E AUC — COX
 COMIN' ON BB 7772 G AUC — COX
 ONE NIGHT STAND BB 10202 G AUC — COX
LEE SIMS
 TENDERLY BR 3202 E TRA — UMPH
ZUTTIE SINGLETON
 KING PORTER/SHIMME SHA WAB. OE 18093 N AUC — EAGL
SIDUX CITY SIX
 FLOCK O' BLUES GE 5569 V TRA — HURN
NOBLE SISSLE-EUBIE BLAKE
 SWEET HENRY/OLO FASHIONED VI 19253 E AUC — PATT
SIX BROWN BROTHERS
 ME AND MY GAL/FOX TROT GIRL VI 18310 V AUC — COX
BESSIE SMITH
 I'M WILD ABOUT THAT THING CD 14427 E SAL 5.00 CALL
 DOWNHEARTED BLUES/GULF C.B. CD 3844 F SAL .75 WOLF
 JAIL HOUSE BLUES CD 14001 G T-A — SHER
 HAUNTED HOUSE BLUES CD 14010 G T-A — SHER
 STANDING IN THE RAIN CD 14338 N TRA — GROV
 EMPTY BED CD 14312 G TRA — GROV
 BABY DOLL UHCA 5-6 N TRA — GROV
CLARA SMITH
 IF YOU ONLY KNEW CD 14058 E AUC — PATT
STUFF SMITH
 YOU'SE A VIPER/AFTER YOU'VE VO 3201 N T-A — SHER

TRIXIE SMITH
 RAILROAD BLUES/WORLD'S JAZZ UHCA 81-82 N T-A — SHER
MUGGSY SPANIER
 RIVERBOAT/RELAXIN' BB 10532 V TRA — HURN
SPANIER-RECHET
 A GOOD MAN IS HARD TO FIND CMS 1503 N AUC — EAGL
SPENCER TRIO
 BABY, WON'T YOU PLEASE COME H. DE 1941 N AUC — CDX
JESS STACY
 EC-STACY/THE SELL OUT CMS 1503 N AUC — EAGL
REX STEWART
 SOME SATURDAY BB 11258 N TRA — UMPH
SYNCD JAZZ BAND
 THE MOAN/BLACKSMITH RAG PA 20461 V AUC — COX
TAINPA REO
 SHE'S GOT THE BEST IN TOWN BB 8086 E T-A — KEND
JACK TEAGARDEH
 RIPPLING WATERS/PEG CD 35727 G TRA — THOM
 I'SE A MUGGIN' PTS 1 & 2 VI 25273 V SAL 1.50 MALO
 DL PAPPY/FARE THEE WELL HARL. BR 6780 AUC — CULT
 WILLOW TREE/YOU YOU DARLIN VAR 8196 V T-A — CULT
 BLACK & BLUE/ST. JAMES INF. DE 3844 G T-A — CULT
 THE BLUES/CAN'T WE TALK IT VAR 8216 G T-A — CULT
 JUNK MAN BR 7652 E AUC — BAKE
TENNESSEE TEN
 GULF COAST BLUES/DOWNHEARTED VI 19094 V TRA — THOM
 GULF COAST BLUES/DOWNHEARTED VI 19094 E T-A — KEND
THE TRAVELLERS (DORSEYS)
 BEGGIN' FOR LOVE ME 12227 V T-A — RICL
FRANKIE TRUMBAUER
 CLARINET MARMALADE/SINGIN' OK 40772 E SAL 1.00 WOLF
 I'M COMING VIRGINIA/SINGIN' BR 7703 N SAL 1.00 WOLF
 THE LOVE NEST PAE 2645 V AUC — CULT
 RIVERBOAT SHUFFLE/OSTRICH WA OK 40822 V AUC — CULT
 CRYING ALL DAY/JAPANESE SAND PAE 2176 E AUC — CULT
 TRUMBOLDGY/FOR NO REASON ALL CD 40871 V T-A — CULT
JOE VENUTI
 STOP LOOK & LISTEN/YANKEE CO 3104 N TRA — THOM
 WILD OOG/DINAH DK 41025 V AUC — CULT
 SEND ME/VIBROPHONIA #2 DE 669 V AUC — CULT
 MELLOW AS CELLO/NOTHING BUT DE 624 V AUC — CULT
 DOING UPTOWN LOWDOWN/YOU'RE ME 12816 G AUC — CULT
 NOW I NEED YOU/UNDERNE'S ND CO 2535 G AUC — CULT
 GOIN PLACES/DOIN THINGS OK 40825 G T-A — CULT
VENUTI-LANG
 FAREWELL BL/SOMEDAY SWEETH. ME 12277 G AUC — CULT
THE VIRGINIANS
 MEMPHIS BLUES/LONESOME MAMA VI 18895 V AUC — COX
SIRREE WALLACE
 EVERY OOG HAS HIS DAY/MORNING OOVE BLUES (1 B.DIG) OK 8205 G TRA — THOM
FATS WALLER
 BLUE EYES BB 10943 G AUC — CDX
 PAN-PAN BB 11383 G AUC — CDX
 WAITIN' AT THE END/S.SUE BB 10264 N TRA — THOM
 STAR DUST/KEEPING OUT OF BB 11262 N TRA — THOM
 US ON A BUS/CHRISTOPHER VI 25295 G TRA — THOM
 ARMFUL D' SWEETNESS BB 10149 E T-A — KEND
 BIRMINGHAM BLUES (PIANO) OK 4757 N T-A — KEND
 BUCK JUMPIN/BELLS OF SAN BB 11324 E AUC — PATT
 SWEET THING/INDEPEN VI 25196 G AUC — CHES
WARING'S PENNSYLVANIANS
 STACK O' LEE BLUES VI 19189 G AUC — PATT
ETHEL WATERS
 I JUST COULDN'T TAKE IT BABY CO 2853 V SAL 1.50 CALL
 MY HANDY MAN/WHO'S IN (JOHNSON) CO 14353 V SAL 1.50 MALO
CHIGK WEBB
 STOMPING AT THE SAVOY CO 2926 V SAL 1.00 CALL
 MACPHERSON IS REMEARSIN DE 2080 G T-A — CULT
TED WEEMS
 GAMBLERS BLUES DE 3687 V AUC — COX
GEORGE WETTLING
 I FOUND A NEW BABY OE 18045 G AUC — COX
 BUGLE CALL RAG DE 18044 G AUC — COX
 DARKTOWN STRUTTERS/I'VE FOUND DE 18045 N AUC — EAGL
 SISTER KATE/BUGLE CALL RAG DE 18044 N AUC — EAGL
PAUL WHITEMAN
 PARADE OF SOLDIERS/HR. GALL VI 19007 V AUC — COX
 NOTHIN' BUT VI 19073 V AUC — COX
 MAKE BELIEVE/OL' MAN RIVER VI 25249 E AUC — EAGL
 BACK IN YOUR OWN BACK YARD VI 21240 G AUC — EAGL
 (PAUL WHITEMAN CONTINUED NEXT PAGE)

FOR DISPOSITION

(PAUL WHITEMAN, CONTINUED)

DARONELLA VI 25238 N AUC — EAGL
 A LANE IN SPAIN VI 20491 G AUC — EAGL
 I LIKE TO DO THINGS FOR YOU Cd 2170 G AUC — EAGL
 A BENCH IN THE PARK Co 2164 G AUC — EAGL
 I'M ADMIN' VIRGINIA VI 20751 G AUC — EAGL
 MY PET/I'M AFRAID OF YOU VI 21389 G AUC — EAGL
 SIDE BY SIDE/PRETTY LIPS VI 20627 G AUC — EAGL
 MY MELANCHOLY BABY(12")(CH) — G AUC — EAGL
 S&P/PDOR BUTTERFLY VI 24078 E AUC — CULT
 LONELY MELODY VI 21214 V T-A — CULT

WHOOPEE MAKERS

12TH STREET RAG/IT'S SO GOOD PE 5217 V AUC — CULT
CLARETTE WILLIAMS

MANDY/I'M A LITTLE BLACKBIRD DK 40260 G TRA — THDM
 EVERYBODY LOVES MY BABY/ALL OK 8181 G T-A — CULT

JOHN WILLIAMS' MEMPHIS STOMPERS

SLOW ANOLDW/SAX APPEAL VO 1453 E T-A — DORF

MARY LOU WILLIAMS

NIGHT LIFE/DKAG 'EM UHCA 38 N AUC — EAGL

EDITH WILSON & JAZZ HOUNDS

ODUBLE CROSSIN PAPA Co 14054 V AUC — PATT
 RULES AND REGULATIONS Co 3653 G AUC — PATT
 WICKED BLUES/BIRMINGHAM Cd 3558 P AUC — PATT

TEDDY WILSON

MY LAST AFFAIR/YOU SHOWED BR 7840 N TRA — THOM
 APRIL IN MY HEART BR 8265 E TRA — UMPH
 HALLELUJAH/SOME OTHER SPRING Co 35298 N TRA — PENS
 71/COCOANUT GROVE Co 35737 N TRA — PENS
 JUST A MDD/PARTS 1 & 2 BR 7973 V AUC — CULT
 HONEYBUCKLE ROSE/AIN'T MIS. BR 7964 V AUC — BAKE
 DON'T BE THAT WAY/ALL MY LIFE BR 8116 F AUC — BAKE
 LAZY RIVER/RIGHT OR WRONG BR 7797 E T-A — DORF

JIMMY YANCEY

STATE ST.SPECIAL/YANCEY SP. VI 26589 N TRA — THOM
 FIVE D'CLCK BLUES/TELL EM VI 26590 N TRA — THOM

WOLVERINES

BIG BOY/JAZZ ME BR 2203 N TRA — GROV

BEALE E. RIDDLE

2132 Mt. Royal Terrace, Baltimore, Maryland

FOR TRADE

DUKE ELLINGTON

REO HOT BANG VO 1153 N

ELMER SCHOBEL FRIARS

COPENHAGEN BR 4652 N

MEZZ MEZZROW

DISSONNANCE BR 7551 N

RED NICHOLS

MEANEST KIND O BLUES BR 6834 N

BLIND WILLIE QUINN

CHURCH STREET SDBBIN' BLUES DK 8633 N

MILLS HOTSY TOSY GANG

DIGA OIGA DDD BR 4014 E+

SPIKE HUGHES

FAN FARE OCF F3639 N

REO NORVO

IN A MIST BR 6906 N

TOMBOY Co 2977 N

EDDIE SOUTH

ROGITA VI 21151 N

MY OHIO HOME VI 21155 N

JABBO SMITH RHYTHM ACES

BAND BOX STOMP BR 7111 N

WILL EZELL

CRAWLIN' SPIDER BLUES PARA 12729 N

JOHNNY DOOGS

BUCKTOWN STOMP VI 38004 N

CHU BERRY

SITTIN' IN CMS 516 N

KANSAS CITY FRANK

JELLY ROLL STOMP BR 7062 N

LEVEE SERENADERS

Mr. JELLY LORO VO 1154 G

SAM MELTZER

737 Fox Street, Bronx (55), New York

FOR TRADE OR AUCTION

LIGNEL HAINPTON

ROCK HILL SPECIAL VI 26114 V
 STOMPOLGY VI 25601 E
 SHOE SHINERS ORAG VI 26011 E
 MUSKAT RAMBLE VI 26017 E
 STOMP VI 25535 E
 OINAH VI 26557 E
 CHINA STOMP VI 25586 E
 MY BUDDY VI 26608 V
 HOT MALLETS VI 26371 E
 12TH STREET RAG VI 26362 N
 ON THE SUNNY SIDE OF THE STREET VI 25592 N
 BIG WIG IN THE WIGWAM VI 26296 V

EARL HINES

ROSETTA 88 10555 N

SPIKE HUGHES

SOMEONE STOLD GABRIEL'S HDRN OEE 3563 N

DOMEGAL CRAOLE SONG/FIREBIRD OEE 3717 N

SWEET SUE JUST YOU DEE 3972 N

PETE JOHNSON

CHERRY REO VO 4997 E

JAMES P. JOHNSON

BLEEDING HEARTED BLUES VI 19123 V

LANG & JOHNSON

TWO TDNE STOMP PARL 1195 N

EDDIE LANG

WHAT KIND O' MAN IS YOU PARL 840 N

MCKINNEY'S COTTON PICKERS

TALK TO ME VI 22640 V

REO NORVO

BLUES IN E FLAT BR 8208 N

JIMMY BERTRAND

I'M GOING HUNTING (DUBBING) VO 1099 N

REO NICHOLS

CORRINE CORRINA (DUBBING) BR 6058 N

BENNY GOODMAN

GEORGIA JUBILEE (DUBBING) Co 2907 N

SUGAR FOOT STOMP VI 25678 V

LIFE GDES TO A PARTY VI 25726 E

STAR OUST VI 25320 V

BUGLE CALL RAG VI 25467 V

BUNNY BERIGAN

DAVE/PORT BLUES VI 26121 E

KANSAS CITY SIX

COUNTLESS BLUES CMS 509 E

BARNEY BIGARD

"C" BLUES BB 11581 N

SLYTHE'S SINFUL FIVE

PUMP TILLIE PARA12346 V

GARNET CLARK HOT FOUR

STARBUST HMV 4593 N

CARTER (WILLIE LEWIS)

JUST A MOOD COE 5019 N

BENNY CARTER

YOU UNDERSTAND/IF ONLY I VOE 27 N

NEIN SWING STREET/I'LL NEVER(RAMBLERS) VOE 381 N

SKIP IT VOE 5126 N

NIGHT FALL/SWINGING AT VOE 4 N

CONNIE'S INN ORCHESTRA (HENDERSON)

SUGAR FOOT STOMP (MELDTONE) BRE 1212 N

GEORGE CHISHOLM

NO SMOKING/PENALTY 5+ DEE 6939 N

DUKE ELLINGTON

SERENADE TO SWEDEN Co 35214 V+

SATURDAY NIGHT FUNCTION VI 24674 G

SHOUT 'EM AUNT TILLIE VI 23041 G

SOPHISTICATED LADY Co 35556 N

I'VE GOT THE WORLD ON A SHEDSTRING COE 625 N

JOHNNY HODGES

THE JEEP IS JUMPIN' VO 4386 V

WINNERS WILL BE NOTIFIED AND RECORDS SENT C.O.D., UNLESS OTHERWISE STATED.

MY WANTS CONSIST OF NEW ORLEANS, KING OLIVER, DOOGS, LOUIE, LOUIE ACCOMPANIMENTS, JELLY-ROLL MORTON, J.BERTRAND, PUNCH MILLER, ETC.

THE RECORD VALUE PROJECT

In connection with the survey of hot record values being undertaken by George Hoefler, William C. Love, William Russell and the Record Changer, all collectors are urged to send us a list of the hot records they have which are not listed in *Hot Discography*.

The information we require on such records is:

LABEL AND SERIAL NUMBER
RECORDING GROUP
NAMES OF TUNES
MASTER NUMBERS

Send this information to the Record Changer. We will pass it on to Messrs. Russell, Love and Hoefler. In subsequent issues of the Record Changer, we will list, and request information on the records with which they are not familiar.

In the column at the right are shown the serial numbers of the records which have already been brought to our attention.

Information is requested on the following records from that group: (Submitted by J.O'Byrne De Witt):

HOKUM TRIO (Direction of Alex Hill)

I'm havin' my fun (150379) *Ve 7073*
He wouldn't stop (159381)

MEMPHIS JAZZERS

Close fit blues (3394) *Van Dyke 7801*

FRANKIE FRANKO & LOUISIANIANS

Somebody stole my gal (5179) *Me 12099*
Golden lily blues (6180)

(Submitted by Frank Gillis & John Mack):

RHYTHM WRECKERS

Alice blue gown (19919)
Wabash blues (19918) *Vo 3390*

JOE HAYMES ORCHESTRA

Nana *Me 351007*
Sister Kate (19620)
That's a plenty (19621) *Vo 3307*

(Submitted by Kay Buckmaster)

LITTLE RAMBLERS

Streamlined Greta Green *BB 6043*
Loveless Love

If you happen to have any of the above seven records send us a complete description of it,--type of recording group, instrumental combination, etc., and your opinions as to the personnel and merit of the recording.

There are thousands of records ranging from tepid to red hot which we would like to include in our compilation.

AJAX	(Co.)	GREY GULL	(Pe.)	(Vi.)
17014	3074	1710	15799	25192
17058	3131	HARMONY	15937	25608
ARTCO	3961	159	60802	39026
9068	14161	231	ORS	38027
BL SWAN	14181	335	7064	38041
2003	14189	501	REGAL	38054
2019	14191	600	9134	38063
14127	14200	MASTER	ROMOE	38099
BLUESIRO	14227	125	1877	38122
6043	14243	MELOTONE	ROYALE	38514
6130	14256	12069	1754	38529
6144	14259	12099	SWING	38546
6174	14281	12780	41	38557
6192	14314	61165	VARIETY	38570
8680	14323	70204	553	VOCALION
BRUNSWICK	14335	351007	669	1274
2463	14341	OKEH	VAN DYKE	1438
3664	14348	4194	7801	1621
3829	14353	4228	VELVETONE	1630
4184	14355	4253	2456	1697
4321	14365	4215	7073	1702
6314	14367	4296	VICTOR	1730
6520	14415	4416	20179	2539
7419	14419	4445	20180	2541
CAMEO	14422	4631	20497	2563
9004	14433	4752	20593	2584
CHALLENGE	14447	8009	20771	2676
919	14488	8129	20775	2927
CHAMPION	14618	8365	20857	2937
15067	14629	8367	21119	2944
40001	OCCA	8427	21149	2957
40034	507	8456	21212	3190
40114	521	8462	21269	3307
40095	671	8465	21326	3390
CLAXTONOLA	734	8537	21539	5281
40387	1539	8572	21559	7431
COLUMBIA	7002	8635	21651	14860
99	7182	40021	21692	15245
679	7312	40172	21708	15705
1045	EDISON	40308	21793	
1103	9077	ORIOLE	21809	
1158	9078	828	22662	
1261	9173	2130	22704	
1547	9174	2592	22717	
1735	EV'800IES	PERFECT	22719	
1981	1C63	14253	22720	
2243	GEMINETT	14350	22814	
2277	5016	14506	23038	
2491	20021	14609	23264	
2806		15736	23292	

Records which look hot on the label, but which turn out to be of little value (such as many of the "Whoopie Makers" records) should be listed in this record value book and priced accordingly.

So let's have those lists. Check against the tabulation of serial numbers above to avoid mentioning records already brought to our attention.

LEMME TAKE THIS CHORUS



This month's cover is a photograph of Huddie (Lead-belly) Ledbetter taken by Bill Gottlieb at one of the Washington Bookshop's annual jazz concerts, promoted by Nesuhi Ertegun, Tom Williston and others. Bill Gottlieb, "Swing Sessions" columnist (Washington Post) for the past five years, professor of Economics at American University, and pool hall shark, is now a yardbird at Gulfport, Mississippi. It is hoped that we can reproduce more of Bill's fine photographs.

In this month's issue the complete edition of Scott Joplin's ragtime piano arrangement of *Weeping Willow* is reprinted. The composer of *Maple Leaf* and many other fine rags, Scott Joplin was one of the best and most prolific ragtime writers of that time. If you don't play the piano yourself, take this music to someone who can and have him stomp it off for you with a nice one-two beat. In case you'd like to have us reprint, from time to time, a few of the better rags that were popular from 1900 to 1910, drop us a line and tell us so.

No more subscriptions are available to the Bulletin of the Jazz Music Sociological Society. To those who didn't get one of the first twenty five subscriptions, we suggest that you write us for reservations in the event we can obtain more copies.

Albert McCarthy, the editor of the Bulletin writes: "We complete a section of "Hot Discography" each issue and a number of readers want Lunceford brought up to date. I want the matrix numbers on the following sides:

I want the waiter	Vo 5033
You let me down	-
White heat	Vo 5156
You can fool some	-
Well, all right then	Vo 4887
Pretty eyes	Vo 5430
It's time to jump	-
I got it	Co 35510
What's your story	-
Red wagon	Co 35782
You ain't nowhere	-
Sonata pathétique	Co 35453
I wanna hear swing songs	-
Whatcha know joe?	Co 35625
Please say the word	-
I used to love you	Co 35276
Monotony in four flats	Co 35587

It looks like Eugene Williams' column "J.I. in Exile" will no longer appear in the Record Changer. Seems we disagree as to how much attention should be given to *extra-jazz* personalities. I regard this as a great loss, and I thank Gene for the seven fine articles which he gave us.

Bill Love wishes to thank Lt. James Causey, Barry Kenwood, John Ludas, Ray Murphy, Bernard Doane, Thurman & Mary Grove, and Woodie Wood, for the information which they volunteered on the list of obscure records appearing in the August Record Changer. *



The deadline for advertising material is the 15th of every month. On September 16, we received from a dozen or so collectors five and three quarters pages of ads. It was impossible to include this material in this month's issue. It's a good idea to have your lists in the mail by the 10th of the month if they are to reach us before the 15th.

When your copy of the Record Changer reaches you around the 15th of the month, remember that third class mail is very slow these days. Also we give no collector preferential service such as first class or air mail delivery of his copy.

Advertising rates for records listed for disposition are:

1. 10¢ each (or 25 for \$2) for records for sale, trade, or auction;
2. 5¢ each for records for sale or trade, valued at \$1.00 or less.

The latter rate applies only to records for sale or trade, on which the advertiser specifies a value of \$1.00 or less. It does not apply to records listed at auction.

Notify us whenever your address is changed; the Record Changer is sent by third class mail which is not forwarded.

No back issues of the Record Changer are available.

The cost of display, or special, ads less than one half page is 10¢ per line. This amounts to about \$1.10 per column inch.

Wanted: Name and address of collector or who did not include this information on his trade-auction list which was written in green ink on typewriter tissue paper, and which was accompanied by two dollars.

Send special delivery letters or express shipments to the Record Changer at 1220 North Capitol Street, Washington, D. C., rather than to Fairfax, Virginia.

Do not send stamps for mailing your copy of the Record Changer first class or by air.

AUCTION

These records are unusual
 BOTH SIDES HAVE THE SAME SELECTION
 All are in very good condition

AUCTION

LOUIS ARMSTRONG & HIS HOT 5	SAVOY BLUES	OK 8535
LOUIS ARMSTRONG & SAVOY 5	MAHOGANY HALL STOMP	OK 8680
LOUIS ARMSTRONG & HIS ORCH.	YOU CAN OEPENO ON ME	OK 41538
LOUIS ARMSTRONG & HIS ORCH.	SHINE	OK 41486
LOUIS ARMSTRONG & HIS ORCH.	EXACTLY LIKE YOU	OK 41423
LOUIS ARMSTRONG & HIS ORCH.	ST. LOUIS BLUES	OK 41350
DUKE ELLINGTON	I'M SATISFIED	BR 6638
DUKE ELLINGTON	DROP ME OFF AT HARLEM	BR 6527
DUKE ELLINGTON	SHADE OF THE OLD APPLE	BR 6646
DUKE ELLINGTON	BUNDLE OF BLUES	BR 6607
JUNGLE BAND	ROCKIN' IN RHYTHM	BR 6038
ANDY KIRK	BLUE CLARINET STOMP	BR 4694
EARL HINES	ROSETTA	BR 6541
CLAUDE HOPKINS	ANYTHING FOR YOU	Co 2665

Auction closes October 30, 1943

J. O'BYRNE DE WITT

51 Warren Street, Roxbury (19), Mass.

AUCTION

Tom McBride
 365 28th Street, San Francisco, California
 Auction closes 30th of October

AUCTION

BING CROSBY (SAM LANIN ORCH.)	SUSIANNA/I'M CRAZY OVER YOU	OK 41228 N
BENNY GOODMAN	SHIRT-TAIL STOMP/BLUE	BR 3975 E
BENNY GOODMAN	NOT THAT I CARE/HELP YOURSELF TO HAPPINESS	Co 2542 N
KING OLIVER	SNAKE RAG	GE 5184 E
KING OLIVER	CHATTANOOGA STOMP/NEW ORLEANS STOMP	Co 13003 V
KING OLIVER	ST. JAMES INFIRMARY/WHEN YOU'RE SMILING	VI 22298 V/F
FLETCHER HENDERSON	HAY FOOT STRAW FOOT/PEACEFUL VALLEY	VO 15174 E
HOTSY TOTSÝ GANG	FUTURISTIC RHYTHM/OUT WHERE THE BLUE BEGINS	BR 4200 E
HOTSY TOTSÝ GANG	STAROUST	BR 4567 G
ORIGINAL OIXIELAND JAZZ BAND	BLUEING THE BLUES/SKELETON JANGLE	VI 18483 V
ORIGINAL OIXIELAND JAZZ BAND	JAZZ ME BLUES/ST. LOUIS BLUES	VI 18772 E
CHARLESTON CHASERS	SING YOU SINNERS/CINDERELLA BROWN	Co 2133 N
PAUL WHITEMAN	LONELY MELODY	VI 21214 E
PAUL WHITEMAN	MAKING WHOOPEE	Co 1683 G
DUKE ELLINGTON	NINE LITTLE MILES FROM TEN TEN TENNESSEE	VI 22586 E
JEAN GOLOKETTE	IOOLIZIN	VI 20270 N
JOE VENUTI	FIGOLESTICKS/GOBLIN MARKET	OK 41586 E
MARY LOU WILLIAMS	CORNY RHYTHM/ISABELLE	OE 1021 N
TINY PARHAM	SKAG-A-LAC/VOO000	VI 38054 E

THE *Record Changer*

Music

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Nov • 43

Rex Don Anderson

20c



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- VOGE: Leon O. Vogel, 1219 Steelton Avenue,
Baltimore (24), Maryland.
- WALT: A/C James L. Walters, Squadron 8, Section 3502,
Aviation Cadet Pre-Technical School, Seymour
Johnson Field, North Carolina. (Write for my
wants or see earlier issues.)
- WHIT: Jerry White, 1392 Eastview Avenue,
Columbus, Ohio.
- YOUN: Phil Young, Jr., 1 Cabot Street,
Milton, Massachusetts.

New Orleans Recollections



by R. J. Carver

listened a moment, and then called to his friend from Cincinnati, "Come here and listen. You won't hear music like that anywhere else in the United States." He might have just said "anywhere else", but the incident serves to show that the distinctiveness of New Orleans music was recognized in 1911 and earlier.

§ § §
In 1912 I went on the road for the Remington Company, starting out in Mississippi, with my headquarters at Hattiesburg, where my hotel, the Hotel Hattiesburg, was located a block or two from the principal business street. About half way to the center of town was a penny arcade, just about like most penny arcades, with a shooting gallery, coin-operated cylinder phonographs, and other cashpenny devices. Just inside the wide entrance stood an automatic roll piano, such as I described in last month's Record Changer. It played the regular program of selections at a lively tempo, which in those days included instrumental rags interspersed with popular song melodies. As I went back and forth, working the town and calling on the trade, I passed and repassed the arcade, and got the full benefit of the automatic piano, which was going steadily from the time the place opened, and I thus became familiar with the numbers on the roll. One afternoon, after having gone back and forth several times, I was making another trip toward the main street and could hear the piano going at the usual tempo and force, but I noticed, with a certain amount of interest, that the number then being played was a ragtime composition that I had not heard before. As I neared the entrance I noticed a little group of people standing on the sidewalk, listening, and concluded that a new roll had just been put on the machine. Imagine my surprise when I joined the crowd to find that the piano was being played by a negro boy about fourteen or fifteen years old. The playing was almost an exact reproduction of that played automatically by the piano, the boy duplicating all the fancy interpolations and figures that came with the mechanical presentations. I asked a bystander who the young negro was, and was told that he lived a little way out of town, and that he had been able to play that way since he was about ten years old. I never heard him play again, and have sometimes wondered what became of him.

§ § §
The white cabarets in New Orleans that I recall, which were not located in Storyville, and which flourished between 1911 and 1919, were nearly all contained in the small area bounded by Canal, Rampart, St. Louis and Dauphine Streets. The names do not come to my mind readily, but among many others there were Anderson's, The Haymarket, The Orchard and the Cadillac. I believe that The Haymarket was the oldest, as it seems to have been operating on Customhouse Street near Dauphine Street for many years. Some accounts have it that the word jazz originated in the billing at The Haymarket of a musical outfit that imitated Stalebread Charley's Spasm Band. When their popularity was at its height, cabarets seemed to spring up at a moment's notice. All a small barroom had to do was to clear out the back room, decorate it, put in a few more lights, some new tables and chairs, put a piano in one corner, and hang out a sign. They were right good entertainment at times, and most of them were very reasonable. I wish I could give a list of all the performers that drifted into that little world, played and sang their parts, and then drifted on. But it is with them as it is with many other things in my memory,--certain things stand out, but many other items I never burdened my mind with. One of the best pairs of entertainers, and probably the best known, were a couple of local boys, Leclerc and McCormack. Leclerc played fine New Orleans piano to McCormack's singing. Leclerc composed a good jazz piano number, which was published, *Triangle Jazz Blues*, dedicated to

From 1908 to 1912 I was cashier at the New Orleans branch of the Remington Typewriter Company. In September 1912 I went on the road for the company, traveling in Mississippi and Louisiana. During the first year or two as cashier, one of the star city salesmen was Ashton Carroll, who made such a fine sales record that the company promoted him to manager of the Cincinnati branch. Carroll did well in Cincinnati, but the saying is, that after a person has imbibed the Mississippi River water at New Orleans, the Crescent City germ gets into the system, and after that one is never content to stay away from town. Be that as it may, Mr. Carroll returned to New Orleans about 1911, after a year or so in Cincinnati. One Saturday afternoon I was working in the office, and Carroll and a friend from Cincinnati were there also. Suddenly from the street came the sound of a New Orleans band; a typical parade was marching up Baronne Street. When Carroll heard the music, he immediately hurried to the front door,

Ernest Boehringer, who at the time was manager of the Triangle Theatre. Another of Leclerc's compositions, of which there were several, was *Sweet Cookie*, a song which was recorded by Marion Harris on Columbia A3457 (79961). (Not recorded in very hot style, by the way) Another couple of entertainers were the Kingstons, Mrs. Kingston playing high class piano for her husband to sing to; later they were joined by their daughter, Margaret, a very pleasant girl with teeth and smile such as are often seen in dentifrice advertisements. The first time I ever heard *Trall of the Lonesome Pine* was one evening when a singer brought the number to Mrs. Kingston to try over. It was brand new, and the first time Mrs. Kingston had seen it. She started to play it as written, but it was not in the singer's key, so Mrs. Kingston transposed it and played it without a flaw the first time over.

§ § §
Although New Orleans was the fountain head of hot rag and jazz piano playing, the common folks there were just as susceptible to musical humok as they were elsewhere in the country. Merit always has a hard time to win out over sentimentalism, affected or genuine. I remember a ragtime playing contest that was held in the Dauphine Theatre, I believe about 1916. It was between white piano players, among whom were Irwin Leclerc, mentioned above, and Kid Ross, another well known New Orleans player. There were other good players, and a considerable amount of good ragtime and jazz was dashed off the piano,--Kid Ross gave out with some very characteristic *genuine* Basin Street honky tonk music, and Leclerc slapped off some of his stuff that would compare favorably with the best of today's output. But neither one was the winner, the award going by audience acclaim to a mediocre player who pounded out Yankee Doodle with one hand while thumping out Dixie with the other.

§ § §
Jelly Roll Morton could mention having taken part in many piano playing contests, generally admitting(?) with his usual modesty that he came out winner. His admiration for Tony Jackson was unbounded, but he told me with considerable pride that he had beaten Tony once in a contest. Jelly Roll said that, as the other contestants were seated on the stage while Tony was playing, he (Jelly) was seated near enough to the piano to keep telling Tony, *sotto voce*, "You can't sing now... You can't sing now." I don't know if that affected Tony's playing any, but Jelly Roll won the contest.

§ § §
It would have been strange if Tony Jackson could have been bothered by Jelly Roll's reverse coaching while he was playing the piano. I remember that at the last place I heard him in New Orleans, Frank Early's cafe, I believe, the piano was in poor repair; among other defects, there was a key in the bass that would stay down every time it was hit, but that never seemed to bother Tony. He would keep going just as smoothly as a well oiled machine, and when the key would go down, Tony would pull it up without the slightest interruption to his playing and singing. To me he was always remarkable. One night I sat there listening to the man who 'knew a thousand songs' putting out his usual high class presentation of good rags and late songs, when a stranger stepped over to the piano and requested Tony to sing *Everybody's Doin' It*, which in my estimation is about the poorest effort Berlin ever put forth, even if it did get very popular. "I don't know that one," replied Tony, and the stranger walked away and out of the cafe. I looked at Tony in surprise, and said "You certainly ought to know that song, popular as it is." Tony grinned at me and replied "Oh I know it all right,--but I hate the damn thing!"

WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 2.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD

1 2 3 4

ALL STAR BAND
 BLUE LOU/THE BLUES Vi 26144 — HENR
LIL ARMSTRONG
 OR LEAVE ME ALONE/BROWN GAL 0E 1092 — HERR
LOUIS ARMSTRONG
 ARMSTRONG HITS (33 R.P.M.) Vi L-36000 — SIME
 ORY'S CREOLE TROMBONE CO 35133 — MILL
 I SURRENDER DEAR OK 41497 — MILL
 I COVER THE WATERFRONT 0E — SCHU
 IRISH BLACK BOTTOM OK 8447 5.00 MITC
 AS LONG AS YOU LIVE 0E 2230 5.00 KRON
 SKIP THE GUTTER/KNEE DROPS OK 8631 — HENR
 FIREWORKS/SUGARFOOT STRUT VO — 5.00 VANB
 IRISH BLACK BOTTOM OK 8447 — KAPL
 STRUTTIN' WITH SOME BARBECUE OK 8566 — KAPL
 (MANY ACCOMPANIMENTS; SEND LISTS)
 GALLAS BLUES VO 3025 — BURL
 GULLY LOW VO 3193 — BURL
 PEANUT VENDOR OK 41478 — OROV
 SLEEPYTIME DOWN SOUTH 0E — 2.75 YOUN
 BLUE A'AIN OK — GRIT
 I'M A DING DONG DADDY OK — GRIT
 STRUTTIN' WITH SOME BARBECUE OK — GRIT
 I GOTTA RIGHT TO SING BLUES BB OR VI — UMPH
 SITTING IN THE DARK BB OR VI — UMPH
 BABIN STREET BLUES BB OR VI — UMPH
 HONEY OO BB OR VI — UMPH
 (MANY ON OK) OK — \$2-5 UMPH

LOUIS ARMSTRONG & HIS WASHBOARD BEATERS
 BLACK AND TAN FANTASY PAE R3492 — YOUN
DUSS ARNHEIM
 SUZANNE Vi 24235 — SIME

LOVIE AUSTIN
 (ANY WITH DOODS) — — — — KAPL
 GALION STOMP PARA 12380 5.00 HORN
 IN THE ALLEY BLUES PARA 12391 5.00 HORN
 PARA 12381 5.00 HORN

MILOREQ BAILEY
 BEGIN THE BEGIN OK 4619 2.00 KRON
 I CAN'T FACE THE MUSIC VO 4016 — BURL

CHARLIE BARNET
 REMINISCING BB — SCHU
 LAMENT FOR WAY BB 10743 — BURL

COUNT BASIE
 SONO OF THE ISLANDS OK 5169 1.00 SMIT
 ONE O'CLOCK JUMP OK 6634 — SCHE
 WIGGLE WOOGIE OK 6157 — OIOR
 ONE O'CLOCK JUMP/SWINGIN AT DAISY 0E 3708 .90 BUCH

SIDNEY BECHET
 SUMMERTIME BN 6 — BUCH
 I'VE FOUND A NEW BABY/SHAO BB 10022 — UMPH

BIX BEIDERBECKE
 BIO BOY HRS 24 — MILL
 JAZZ BAND BALL VO 3042 — BURL
 MISSISSIPPI WOO Vi 21214 — PENS

BUNNY BERIDAN
 CAN'T RUN AWAY FROM LOVE Vi 25552 1.00 SMIT
 ALL OOD'B CHILDREN Vi 25609 1.00 SMIT
 ROSES IN DECEMBER Vi 25613 1.50 SMIT
 MILES APART Vi 25690 .75 SMIT
 FATHER DEAR FATHER Vi 26061 .75 SMIT
 RATHER LEAD A BAND VO 3178 1.00 SMIT
 SWING MR. CHARLIE VO 3179 1.00 SMIT
 MELODY FROM THE SKY VO 3224 1.00 SMIT
 BUT DEFINITELY VO 3253 1.00 SMIT
 IF I HAD MY WAY VO 3254 1.00 SMIT
 SERENADE TO THE STARS Vi 25682 1.50 SMIT
 CHICKEN AND WAFFLES VO 18117 — BURL

JIMMY BERTRAND
 I'M OOHIN' HUNTIN VO 1099 \$5.+ HORN
 ISABELLA VO 1280 3.00 HORN

		1	2	3	4
<u>BARNEY BIGARD</u>					
MINJET IN BLUEB	OK	5378	.75	SMIT	
CARAVAN	—	—	—	BURL	
BARNEY GOIN' EAST	OK OR VO	5378	—	ROTH	
STOMPY JONES	OK	3809	—	HERR	
<u>JIMMY BLYTHE</u>					
(ANY BAND GROUP ON VO, PARA, ETC.)	—	—	—	KAPL	
(ANY)	—	—	—	HORN	
(ANY PIANO SOLOS)	—	—	—	HORN	
<u>SHARKEY BONANO</u>					
HIGH SOCIETY	CO	35678	3.00	KRON	
<u>BEA BOOZE</u>					
SEE SEE RIDER BLUES	0E	8633	.35	SHIN	
<u>CONNIE BOSWELL</u>					
I'LL NEVER SAY "NEVER AGAIN"	BR	?	—	SIME	
<u>BOSWELL SISTERS</u>					
LULLABY OF BROADWAY	BR	?	—	SIME	
<u>VI BRADLEY & RHYTHMETTES</u>					
STAR DUST	CH	40038	—	SIME	
<u>WILL BRADLEY</u>					
DOWN THE ROAD APIECE	CO	35707	—	SCHE	
BEAT ME DADDY	CO	35530	—	BAND	
RHUM BOOGIE	—	—	—	BAND	
I BOOGIE WHEN I SHOULDA WOOGIED	CO	—	—	BAND	
DOWN THE ROAD APIECE	CO	35707	—	HENR	
BASIN STREET BOOGIE	CO	36340	—	MAUR	
JOHNSON RAG	CO	35333	—	MAUR	
STAR DUST	CO	35939	—	MAUR	
<u>BROGAWAY BELL HOPS</u>					
CREOLE IN CAROLINE	HA	—	—	MAHE	
<u>CLEO BROWN</u>					
BOODIE WOOGIE	0E	477	—	SCHE	
BOODIE WOOGIE	0E	477	—	CALL	
<u>HENRY BROWN</u>					
DEEP MORAN BLUES	PARA	12988	—	HENR	
(ANY WITH IKE ROGERS)	—	—	—	KAPL	
(ANY PIANO SOLOS)	—	—	—	HORN	
<u>LES BROWN</u>					
EVENING STAR (NEW)	OK	6633	—	ROTH	
<u>TEDDY BUNN</u>					
BLUES WITHOUT WORDS	BN	5034	—	BURL	
<u>BUTTERBEANS & SUSIE</u>					
HE LIKES IT BLOW	OK	8355	\$8.+	HORN	
<u>JOHN CALI OUD</u>					
STUDY IN BROWN	Vi	25662	—	MCKE	
<u>CAB CALLOWAY</u>					
OOEECHEE RIVER	OK	—	—	BURL	
<u>FRANKIE CARLE</u>					
AFTER YOU'VE GONE	—	—	1.00	CALL	
(BOOGIE WOOGIE PIANO RECORDS)	—	—	—	CALL	
<u>HOAGY CARMICHAEL</u>					
STAR DUST	0E	6311	—	SIME	
STAR DUST (NEW ONLY)	Vi	24494	—	SIME	
STAR DUST	GE 6311 OR Vi	24494	—	SCHE	
<u>LEROY CARR</u>					
VICKSBURG BLUES/BIO 4 BLUES	BB	7970	—	UMPH	
<u>BENNY CARTER</u>					
AMONG MY SOUVENIRS	VO	—	—	SCHU	
DEVIL'S HOLIDAY	BR	—	—	BURL	
SYMPHONY IN RIFFS	BR	—	—	BURL	
DREAM LULLABY	VO	—	—	BURL	
BODY AND SOUL	—	—	—	BURL	
AMONG MY SOUVENIRS	—	—	—	BURL	
<u>CASA LOMA ORCHESTRA</u>					
(ANY MELOTONES)	ME	—	—	SIME	
BLACK JAZZ	BR	—	—	MAUR	
BUGLE CALL RAO	ANY	—	—	MAUR	
CASA LOMA STOMP	ANY	—	—	MAUR	
NO NAME JIVE	0E	3089	—	MAUR	
TEMPTATION	0E	3232	—	MAUR	
WHITE JAZZ	BR	6092	—	MAUR	
<u>CHARLESTON CHASERS</u>					
BASIN STREET BLUES/BEALE STREET	ANY	—	—	OAYL	
<u>CHICAGO FOOTWARMERS</u>					
(ANY EXCEPT OK 8533)	—	—	—	KAPL	
<u>CHICAGO HOT FIVE</u>					
STAR DUST (NEW ONLY)	Vi	23385	—	SIME	
<u>CHICAGO LOOPERS</u>					
THREE BLIND MICE (NEW)	HRS	1	2.00	STUR	
<u>CHICAGO RHYTHM KINGS</u>					
MADAME DYNAMITE	BR	—	—	MAHE	

WANTED

CHOCOLATE DANONES
 STAR DUST (NEW ONLY) OK B668 — SIME
LILLIE DELK CHRISTIAN
 (ANY WITH NOONE & ST. CYR) OK ——— HORN
GARNET CLARK & HOT FOUR
 STARDUST HMV X4593 — GAYL
JUNIE C. COBB
 SMOKESHOP DRAG Vo 1269 — DROY
 SMOKESHOP DRAG Vo 1269 \$5.4 HORN
 ENDURANCE STOMP Vo ? 5.00 HORN
 EAST COAST TROT PARA 12382 — HORN
KIND COLE TRIO
 HONEYSUCKLE ROSE OE 8535 — HEDR
EDDIE CONDON
 I'M GONNA STOMP Mr. HENRY LEE BB 10168 — HERR
DOC COOK
 (ANY ON GENNETT) GE ——— 3.00 MITC
CHARLES CREATH
 KING PORTER STOMP OK 8210 — HORN
BING CROSBY
 BLUE OF THE NIGHT (NEW ONLY) BR 8226 — SIME
 SHADOWS ON THE WINDOW ("A" MASTER) BR 8276 — SIME
 LET'S TRY AGAIN ("B" MASTER) BR 8320 — SIME
 PLEASE (NEW ONLY) BR 8394 — SIME
 STREET OF DREAMS (NEW ONLY) BR 8464 — SIME
 YOU'RE BEAUTIFUL TONITE (NEW ONLY) BR 8477 — SIME
 TEMPTATION (NEW ONLY) BR 8695 — SIME
 ST. LOUIS BLUES ("B" MASTER) BR 20105 — SIME
 DAY LOVE (HARMONY, VELVETONE, CLARION, ETC) ——— SIME
 (ANY RARE OR UNUSUAL LABELS) ——— SIME
 (ANY 6000 SERIES BRUNTS; NEW CONDITION) ——— SIME
 SWEET AND LOVELY BR 8179 — MELL
 LOVE, YOU FUNNY THING BR 8268 — MELL
 YOU'VE GOT ME CRYING AGIN BR 8515 — MELL
 CABIN IN THE PINES BR 8610 — MELL
 LITTLE DUTCH MELL BR 8794 — MELL
 LOVE ME TONIGHT (NEW ONLY) BR 8351 5.00 OLEE
 HERE LIES LOVE (NEW ONLY) BR 8408 5.00 GLEE
 STREET OF DREAMS (NEW ONLY) BR 8464 5.00 OLEE
 LEARN TO CROON (NEW ONLY) BR 8594 5.00 GLEE
 CABIN IN THE PINES (NEW ONLY) BR 8610 5.00 GLEE
 DAY YOU CAME ALONG (NEW ONLY) BR 8644 5.00 GLEE
 I SURRENDER DEAR OE 2535 — HEDR
BOB CROSBY
 SAVOY BLUES OE 1094 — MCKE
 FIDGETY FEET OE 1593 — MILL
 WOLVERINE BLUES OE 2032 — MILL
 PAGAN LOVE SONG OE ——— SHIN
 DEVIL AND THE DEEP BLUE SEA OE ——— SHIN
 SUGAR FOOT STRUT OE 3337 .35 SHIN
 JUST STROLLING OE 1670 — HERR
 LITTLE ROCK GETAWAY OE 1552 — HERR
ALEX COMBELLE
 SHIEK OF ARABY ROYAL 1807 — MART
PUTNEY DANRIDGE
 BLUEBIRD/HEAVENLY THING Vo 2935 — BRIC
 MOOD FOR LOVE/WHAT YOU Vo 3007 — BRIC
 NAGASAKI/SHINE Vo 3024 — BRIC
 OL' MAN RIVER/WHY WAS I BORN Vo 3269 — BRIC
 DOWN SOUTH/OYPSY IN ME Vo 3315 — BRIC
BILL DAVIDSON'S CHICAGO RHYTHM KINGS
 I SURRENDER DEAR CI 102 2.00 THOM
THE DETROITERS
 STAR DUST RO 816 — SIME
OIXIE JUD BLOWERS
 (ANY) ——— KAPL
 HOUBE RENT RAG VI 20420 — PENS
 FLORIDA BLUES VI 20403 — PENS
OIXIE LANO THUMPERS
 (ANY ON PARAMOUNT) ——— KAPL
 WEARY WAY BLUES PARA 12525 10.00 HORN
 ORIENTAL MAN PARA 12594 10.00 HORN
OIXIE RHYTHM KINGS
 THE CHANT/DONGO LOVE SONG BR 7115 — HENR
 EASY RIDER/STORY BOOK RACE BR 7127 — HENR
 (ANY BRUNSWICK) ——— KAPL
OIXIE STOMPERS
 I'M FEELIN' DEVILISH HA ——— MAHE

JOHNNY 0000S
 (ANY PARAMOUNT WITH DOODS) ——— KAPL
 WEARY BLUES/N.O. STOMP Vo 15632 65.00 KAPL
 JUE TURNER BLUES BR 3997 — KAPL
 19TH BLUES PARA 12843 — EAST
 (SOLO) PARA 12494 — HORN
 TOO TIGHT BB 10240 — HERR
 MY LITTLE ISABEL BB 10241 — HERR
AL OONDHUE
 LOWDOWN RHYTHM IN A HIGH HAT OK OR Vo 5314 — ROTH
GROTHY DONOIAN
 EVERY DAY BLUES BB 8979 — HEDR
OORSEY BROTHERS ORCHESTRA
 SPELL OF THE BLUES OK 41181 — SIME
 MY KINDA LOVE OK 41189 — SIME
 IF I HAD YOU (NEW ONLY) OK 41181 10.00 OLEE
JIMMY DORSEY
 PRAYING THE BLUES OK 41245 — MART
TOMMY DORSEY
 IT'S RIGHT HERE FOR YOU OK 41178 — MART
 DADDY CHANGE YOUR MIND OK 41422 — MART
 EVERYBODY'S GOING IT VI 25821 2.00 KRON
 LONESOME ROAD VI 26508 4.50 KRON
 LOSERS WEEPERS * VI 26439 — 01OR
 LONESOME ROAD VI ——— MAUR
 QUIET PLEASE BB 10810 — MAUR
BLIND WILLIE OUNN'S GIN BOTTLE FOUR
 GUITAR BLUES/BLUE GUITAR (NEW) OK 8711 — OAYL
BLIND WILLIE OUNN & LONNIE JOHNSON
 HAVE TO CHANGE KEYS (N OR EX) OK 8637 — GAYL
 DEEP MINOR STOMP/10T FINGERS OK 8743 — OAYL
 MIDNIGHT CALL BLUES/BLUE ROOM OK 8818 — OAYL
JOHNNY OUNN
 HAM AND EGGS Co 14358 \$3.4 HORN
PIATTO KID EDWARDS
 PIANO KID SPECIAL PARA 13081 — HORN
DUKE ELLINGTON
 EAST ST. LOUIS TOODLE-OO (33 RPM) VI L-16007 — SIME
 SWAMPY RIVER/FURIOUS BR 6355 — MART
 STORMY WEATHER Co ——— SCHU
 ALL TOO SOON VI ——— SCHU
 BLUE SERGE VI ——— SCHU
 KO KO VI ——— SCHU
 CRESCENDO IN BLUE Co ——— SCHU
 ANIMAL CRACKERS GE 3342 6.50 MITC
 BLACK & TAN FANTASY OK 8521 7.50 MITC
 CHICAGO STOMP DOWN OK 8675 5.00 MITC
 OLD MAN BLUES OK 8869 3.50 MITC
 BLUE SERGE VI 27356 — HEDR
 BODY AND SOUL VI 27406 — HEDR
 JUMP FOR JOY VI 27517 — HEDR
 (ANY BRUNSWICKS) BR ——— TAYL
 THE DUKE STEPS OUT VI 38092 — TAYL
 HARLEMANIA VI 38045 — TAYL
 JUBILEE STOMP OK 41013 — TAYL
 SATURDAY NIGHT FUNCTION VI 38036 — TAYL
 THE LINDY HOOP VI 23016 — TAYL
 GOING THE VOO VOO Co 35208 — TAYL
 OKLAHOMA STOMP Vo 1449 — TAYL
 JACK THE BEAR VI 26536 — BURL
 CLEMENTINE VI 27700 — BURL
 CARAVAN Co 36120 — BURL
 EBONY RHAPSODY VI 24622 — BURL
 HIGH LIFE VI 38036 — BURL
 FLAMING YOUTH VI 38035 — BURL
 BANGANNA BABIES VI 38007 — BURL
 CREOLE RHAPSODY, PARTS I & 2 BR 6093 — THOM
 LOUISIANA/ANFUL SMO BR 4110 — THOM
 LOUISIANA/ANFUL SMO BR 6805 — THOM
 RUNNIN' WILD BR 4952 — THOM
 HOME AGAIN BL/WANG WANG BLUES BR 6003 — THOM
 LAZY RHAPSODY/BLUE TUNE BR 6288 — THOM
 MOON OVER OIXIE/BABY BR 6317 — THOM
 SWAMPY RIVER/FAST & FURIOUS BR 6355 — THOM
 LIGHTNIN'/JAZZ COCKTAIL BR 6404 — THOM
 DUCKY WUCKY/SWING LOW BR 6432 — THOM
 ST. LOUIS BLUES/CREOLE LOVE CALL BR 20105 — THOM
 BRAGGIN' IN BRASS ANY ——— MAUR
 IN A SENTIMENTAL MOOD Co 36172 — MAUR
 STORMY WEATHER Co 35356 — MAUR
 SLIPPERY HORN BR 6527 2.75 YOUN
 (DUKE ELLINGTON CONTINUED NEXT PAGE)

WANTED

(DUKE ELLINGTON, CONTINUED)

CRESCENDO IN BLUE/QUINQUENO IN BL	BR	8004	2.75	YOUNG
ERIE MOAN	BR	6467	2.50	YOUNG
BIRMINGHAM BREAKDOWN/EAST ST. LOUIS	VO	1064	5.+	YOUNG
THE CREEPER/IMMIGRATION BLUES	VO	1077	5.+	YOUNG
JAZZ LIPS/SLOPPY JOE	BB	6396	—	HEAR
JUBILEE STOMP/DOT EVERYTING BUT	BB	10244	—	HEAR
SARATOGA SWING/IT'S GLORY	BB	10245	—	HEAR
<u>ZIDGY ELMAN</u>				
AND THE ANGELS SING	BB	10103	—	MAUR
SUGAR	BB	10096	—	MAUR
TOOTIN' MY BABY BACK HOME	BB	10563	—	MAUR
ZAGGIN WITH ZIO	BB	10316	—	MAUR
<u>WILL EZELL</u>				
HEIFER OUST	PARA	12753	—	HENR
HEIFER OUST	PARA	12753	\$5.+	HORN
JUST CAN'T STAY HERE	PARA	12855	\$5.+	HORN
HOT SPOT STUFF	PARA	12914	\$5.+	HORN
<u>FRED FEIBEL</u>				
STAR OUST	CO	364	—	SIME
<u>ELLA FITZGERALD</u>				
SHINE	DE	1062	—	MILL
DARKTOWN STRUTTERS BALL	DE	1061	2.00	KRON
<u>CHUCK FOSTER</u>				
OH YOU BEAUTIFUL OOLL	DK	—	—	MAUR
<u>BUD FREEMAN</u>				
(ANYTHING WITH BUD FREEMAN)	ANY	—	—	TRES
<u>FRIARS INN ORCHESTRA</u>				
(ANY)	—	—	—	CALL
<u>JEAN GOLDKETTE</u>				
PROUD OF A BABY LIKE YOU	VI	20469	—	HOLL
SLOW RIVER	VI	25354	—	HEDR
<u>BENNY GODDMAN</u>				
THE GLORY OF LOVE	VI	25316	—	MILL
ANYTHING FOR YOU	VI	25350	—	MILL
ALL MY LIFE	VI	25324	—	MILL
RIFFIN' THE SCOTCH	CO	2967	—	MILL
THAT'S A PLENTY	ME	12073	—	MILL
ROOM 1411	BRF.	500201	—	SCHE
CLARINETTIS	ME	12073	—	SCHE
BASIN STREET BLUES	CO	2914	—	SCHE
NOBODY'S SWEETHEART (TRIO)	VI	25345	3.00	KRON
KING PORTER STOMP	VI	25090	4.00	KRON
SWEET LORRAINE	VI	25822	—	HEOR
SWINGTIME IN THE ROCKIES	VI	25355	—	HEDR
RIFFIN AT THE RITZ	VI	25455	—	HEOR
DEAR OLD SOUTHLAND	BB	10458	—	HEOR
JAPANESE SANDMAN	BR	10459	—	HEOR
MAO HOUSE	BB	10461	—	HEOR
BLUE SKIES	BB	10680	—	HEOR
AND THE ANGELS SING	—	—	—	TAYL
SUGAR FOOT STOMP	—	—	—	GARR
WRAPPIN' IT UP	—	—	—	GARR
ROLL 'EM	—	—	—	GARR
ZAGGIN' WITH ZIO	CO	35356	—	MAUR
<u>GOODY & HIS DDOOTIMERS</u>				
STAR OUST	PE	15084	OR PAT	36903
<u>CODT GRANT-KID WILSON</u>				
FIND ME AT THE OREASY SPOON	PARA	12337	10.00	HORN
<u>DLEN DRAY</u>				
FOR YOU	DE	1412	1.50	TAYL
LUCKY ME	PAE	30412	—	TAYL
BLACK JAZZ	BR	6242	—	TAYL
WHITE JAZZ	—	—	—	TAYL
LADY FROM ST. PAUL	—	—	—	TAYL
SPELL BOUND	BR	6910	—	TAYL
CHANT OF THE JUNGLE	DE	463	—	TAYL
LIMPHOUSE BLUES	BR	—	—	TAYL
SMOKE RINGS	OE	1473	—	TAYL
I LOVE YOU TRULY	—	—	—	TAYL
NO NAME JIVE	OE	3909	—	TAYL
<u>TITO GUIZAR</u>				
CIELD AZUL	VI	83158	—	ROTH
<u>BDBBY HACKETT</u>				
SINONIN' THE BLUES	VO	—	—	SCHU
<u>MAL HALLETT</u>				
BOSTON TEA PARTY	—	—	—	ROTH
<u>LIONEL HAMPTON</u>				
DINAH	VI	—	—	SCHU
ONE SWEET LETTER	VI	—	—	SCHU
I SURRENDER DEAR	VI	—	—	SCHU

(LIONEL HAMPTON CONTINUED NEXT COLUMN)

(LIONEL HAMPTON, CONTINUED)

I SURRENDER DEAR	VI	25666	—	HEOR
(ANY)	—	—	—	TAYL
JACK THE BELLBOY	VI	—	—	DIR
MOOD FOR SWIND (1936)	VI	26011	—	COX
<u>HARLEM HOT SHOTS</u>				
ST. JAMES INFIRMARY	H OF W	1046	1.50	THOM
<u>COLEMAN HAWKINS</u>				
WHEN DAY IS DONE	BB	—	—	SCHU
SHEIK OF ARABY	BB	—	—	SCHU
BODY AND SOUL	BB	10523	—	HENR
SHE'S FUNNY THAT WAY	BB	10477	—	HENR
BODY AND SOUL	—	—	—	TAYL
STAROUST	HMV	88420	OR	HMV
<u>FLETCHER HENDERSON</u>				
STAR OUST	BROADWAY	1441	—	SIME
STAR OUST (NEW ONLY)	BR	3093	—	SIME
PIXIE FROM OIXIE	CO	—	—	SCHU
<u>MEL HENKE</u>				
MRS. ABERNATHY'S PIANO	CI	103	2.00	THOM
<u>J.C.HIGGEBOTHAM</u>				
HIGGEBOTHAM BLUES	OK	—	—	MAHE
<u>EARL HINES</u>				
(ANY ON ORS)	QRS	—	—	15.00
<u>JOHNNY HODGES</u>				
SAILBOAT IN THE MOONLIGHT	VA	586	1.50	GROV
MOON ROMANCE	VO	5940	—	HERR
<u>BILLIE HOLIDAY</u>				
BILLIE'S BLUES	OK	3288	1.00	SHIT
NO REGRETS	OK	3276	1.50	SHIT
(SHE NEVER KNOWS ODES ONE	VO	3431	—	MILL
SUMMERTIME	DK	—	—	SCHU
BILLIE'S BLUES	VO	3289	3.00	KRON
(MANY ON VOCALION; EX TO NEW)	VO	—	—	EOEL
<u>JOE HORSE & HIS MILKWEH</u>				
SHAKE IT AND BREAK IT	VA	553	—	SIME
<u>INK SPOTS</u>				
ALABAMA BARBECUE (NEW)	DE	1154	—	ROTH
<u>IPANA TRUBAODOURS</u>				
ROSE OF MANALAY	CO	1694	—	SIME
<u>PRESTON JACKSON</u>				
TROMBONE MAN	PARA	12411	—	KAPL
<u>HARRY JAMES</u>				
JEFFRIES BLUES	CO	36190	—	DIR
FEET DRAGGIN' BLUES	CO	?	—	DIR
I FOUND A NEW BABY	BR	8406	—	BURL
LITTLE WHITE LIES	BR	8178	—	BURL
CROSS COUNTRY JUMP	CO	35531	—	MAUR
MY BUDDY	CO	35242	—	MAUR
TWO O'CLOCK JUMP	BR	8337	—	MAUR
(ANY OF THE FOUR DISCS WITH HERSCHEL EVANS)-	—	—	—	MAUR
(ANY WITH HERSCHEL EVANS)	BR	8055, 9038, 8067, 8136	32 EA	YOUNG
WHO TOLO YOU I CARED	CO	35261	—	COX
ELI-ELI	CO	35979	—	COX
BRAGGIN'	CO	36081	—	COX
JEFFRIES' BLUES	CO	36190	—	COX
I REMEMBER YOU	CO	36518	—	COX
TUXEDO JUNCTION	VA	8194	—	COX
HOW HIGH THE MOON	VA	8221	—	COX
FOOLS RUSH IN	VA	8264	—	COX
MILLION DREAMS A GO	VA	8382	—	COX
<u>CHARLIE JOHNSON</u>				
HOT BONES	VI	38059	—	THOM
<u>JAMES P. JOHNSON</u>				
RIFFS	DK	8770	—	HENR
WEEPING BLUES	CO	3950	—	HENR
<u>JAMES "STUMP" JOHNSON</u>				
BOUND TO BE A MONKEY	QRS	7050	—	HENR
<u>LONNIE JOHNSON</u>				
GOT THE BLUES FOR WEST ENO	DE	7445	—	DAYL
<u>MARGARET JOHNSON</u>				
CHANGEABLE DADDY	OK	8185	\$10+	HORN
<u>PETE JOHNSON</u>				
CHERRY RED	VO	OR	DK	4997
DEATH RAY BOOGIE	DE	3830	—	BAND
<u>JOLLY JIVERS</u>				
PIANO STOMP	VO	25105	—	HENR
JOOKIT JOOKIT	VO	02532	—	HENR
<u>RICHARD M. JONES</u>				
IT'S A LOW DOWN THING	PARA	20929	—	HORN
STREETWALKERS' BLUES	DK	8437	5.00	HORN
BABY O' MINE	DK	8390	—	HORN

WANTED

<u>SAMMY KAYE</u>	VO 3669	ROTH	<u>MEZZ MESIROW</u>	C'MON WITH THE COME ON	BB	---	SCHU
SWIND AND SWAY (NEW)			MUTINY IN THE PARLOR		BB	6319	UMPH
<u>FREDDIE KEPPARO</u>			BLUES IN OISGUISSE		VI	25636	UMPH
STOCK YARO STRUT	PARA 12399	15.00 MITC	<u>NETRONOME ALL STAR BANO</u>				
<u>STAN KENTON</u>			KING PORTER STOMP		CO	35389	COX
AOIOS	OE	---	TAYL	<u>LIZZIE MILES</u>			
<u>JOHN KIRBY</u>				I HATE A MAN	VI	38571	3.00 HORN
(ANY)	---	---	TAYL	<u>GLENN MILLER</u>			
<u>ANDY KIRK</u>				MOONLIGHT ON THE GANGES	CO	3051	SCHE
OHST OF A CHANCE	OE	---	SCHU	HUMORESQUE	VO OR OK	4449	SCHE
FLOYD'S GUITAR BLUES	OE	---	SCHU	SLEEPY TIME GAL	VO OR OK	5051	SCHE
<u>GENE KRUPA</u>				MOONLIGHT BAY	OE	1239	SCHE
BLUES OF ISRAEL	OE	19114	3.00 KRON	STAIRWAY TO THE STARS	BB	10276	SCHE
BRUMBOODIE	OK	?	---	OIOR	BB	10399	SCHE
TUNIN' UP	OK	?	---	OIOR	CO	3051	OIOR
KEEP 'EM FLYING	OK	506	---	MAUR	CO	35881	OIOR
<u>TOMMY LADNIER</u>				SWEET POTATO PIPER	BB	10605	OIOR
WEARY BLUES/JA OA	BB	10086	---	HERR	BB	10366	OIOR
<u>EO LANG</u>				OVER THE RAINBOW	BB	10768	OIOR
GUITAR BLUES/BLEU GUITAR(OUET)	OK	8711	---	MART	BB	10900	OIOR
HOT FINGERS/DEEP MINOR(OUET)	OK	8743	---	MART	BB	10201	OIOR
MIDNIGHT/BLUE ROOM (OUET)	OK	8818	---	MART	BB	10229	OIOR
MELROY MAN'S/PERFECT	OK	40936	---	MART	BB	10276	OIOR
LOSING YOU/MINE ALL MINE	OK	40938	---	MART	BB	10303	OIOR
PRELUOE/A LITTLE LOVE	OK	40999	---	MART	BB	10388	OIOR
JEANNINE	OK	41134	---	MART	BB	10317	OIOR
RAINBOW'S DREAM	PAE	R208	---	MART	BB	10507	OIOR
I'LL NEVER BE THE SAME	PAE	R1778	---	MART	BB	10913	OIOR
PICKIN' MY WAY/FEELIN'	BR	6254	---	MART	BB	11042	OIOR
<u>SAM LANIN ORCH</u>				YOU STEPPED OUT OF A DREAM	BB	11187	OIOR
SUSIANNA	OK	41228	---	SIME	BB	10993	OIOR
MY KINDA LOVE (NEW ONLY)	OK	41188	5.00	GLEE	ANY	---	OIOR
<u>LEAOBELLY</u>				(ANY WANTED TO BE OISPOSED OF)			
EASY RIDER	BB	8570	---	HORN	<u>MILLS BLUE RHYTHM BANO</u>		
PIG MEAT PAPA	ME OR RO	60455	---	HORN	BROKEN DREAMS OF YOU	CO	3111 1.50 OROV
<u>CHESTER LEJOHTON</u>					BROWN SUGAR MINE	CO	3044 1.50 GROV
STAR OUST	HA	1320	---	SIME	<u>MILLS BROTHERS</u>		
<u>MEAOE LUX LEWIS</u>					SLEEPY HEAO	BR	6913
BLUES DE LUX/DEEP FIVES	SA	12003	---	MART	DEARLING NELLIE GREY (ARMSTRONG)	OE	1245
FAR AOO BLUES/CLOSLIN' HOUR BLUES	SA	12004	---	MART	<u>IRVINO MILLS HOTSY TOTSY OANO</u>		
HONKY TONK TRAIN BLUES	PARA	---	---	SCHU	DEEP HARLEM/STRUT MISS LIZZIE	BR	4983
(ANY RECORDS)	---	---	---	CALL	RAILROAD MAN	BR	4838
(ANY PARAMOUNT)	---	---	---	KAPL	<u>TOTTS MONDELLO</u>		
<u>TED LEWIS</u>					SWEET LORRAINE	VARS	810
DALLAS BLUES	CD	35684	4.00	KRON	<u>VALOHAN MONROE</u>		
(ANY EXCEPT DECCA; NEW)	---	---	---	ROTH	SAM YOU MADE THE PANTS TOO LONG	BB	---
<u>LIL'S HOT SHOTS</u>					<u>JELLY ROLL MORTON</u>		
OEDROIA ORIND	VO	1037	5.00	MITC	(ANY 23000 VICTOR)	---	---
<u>LITTLE BROTHER</u>					(ANY PARAMOUNT, GENNETT SOLO)	---	---
LOJIBIANA BLUES	BB	6697	---	UMPH	PONCHATRIN	VI	38125
MISLEO BLUES	BB	7806	---	UMPH	DEEP CREEK	VI	38055
<u>CLARENCE LOFTON</u>					SMOKE'OUSE	VI	20296
STRUT THAT THING	VO	02951	---	HORN	BILLY GOAT	VI	20772
STREAMLINE TRAIN	OE	7171	---	UMPH	MINT JULIP	VI	23334
<u>LOUISIANA RHYTHM KINGS</u>					LOAD OF COAL	VI	23424
SWEET SUE	BR	---	---	MAHE	ICEBERO	VI	35075
BASIN STREET BLUES	VO	15828	---	THOM	TURTLE TWIST	VI	38108
<u>ABE LYMAN</u>					MABEL	VI	38125
HORSE'N BOOGIE	BB	---	---	BANO	OIXIE HOME	VI	38601
JOHNSON SPECIAL	BB	11241	---	BANO	WOLVERINE BLUES	AUTO	623
<u>WINGY MANNOHE</u>					STEADY ROLL	PARA	20332
HESITATION BLUES	BB	6394	---	MILL	PEP	ANY	---
SENSATION	OE	464	---	MILL	NEW ORLEANS JOYS	OE	5486
BLUE LOU	BB	---	---	SCHU	TOM CAT	OE	5515
FAREWELL BLUES	BB	10401	3.00	KRON	(ANY ON 23000 VICTOR)	VI	---
DOWNRIGHT OISGUSTEO	VD	15728	---	KAPL	PONCHATRIN BLUES	VI	28125
(ALMOST ANYTHING)	ANY	---	---	TRES	LITTLE LAWRENCE	VI	38135
JAZZ ME BLUES	BB	7198	---	HERR	LONDON BLUES	RIALTO	535 10.00 HORN
<u>PAUL MARES</u>					RED HOP PEPPER/DEEP CREEK BL	BB	5333
MAPLE LEAF RAG	OK	---	---	CALL	BLUE BLOOD BLUES/BUSHMOUTH SHUFFLE	BB	8201
(ANY)	VI OR	BB	---	HORN	PONCHATRIN BLUES	VI	38125 2.50 UMPH
<u>REO MCKENZIE</u>					BILLY GOAT STOMP	VI	20772 2.50 UMPH
I CAN'T OET STARTED	OE	790	---	MILL	BEALE STREET BLUES	BB	10256 1.50 UMPH
<u>RAY MCKINLEY</u>					SOMEADY SWEETHEART	VI	20405 2.50 UMPH
FINGERWAVE	OE	1020	---	HENR	MY LITTLE OIXIE HOME	VI	38601 2.00 UMPH
<u>MCKINNEY'S COTTON PICKERS</u>					<u>BENNIE MOTEN</u>		
ROCKY ROAD	VI	---	---	MAHE	(ANY LABEL OR TITLE'S NEW OR EX.)	---	---
(ANY PIANO RECORDS)	---	---	---	CALL	<u>MOUND CITY BLUE BLOWERS</u>		
<u>MEMPHIS NIGHT HAWKS</u>					ONE HOUR/HELLO LOLA	BB	10037 3.00 KRON
(ANY)	---	---	---	KAPL	ONE HOUR/HELLO LOLA	BB	10037
					GEORGIA ON MY MIND	OK	41515
					HIGH SOCIETY	CH	41013

WANTED

<u>RED NELSON</u>				<u>MAURICE ROCCA</u>			
SWEETEST THING BORN	0E	7155	HENR	ROCCA BLUES	0E	8504	SCH
DETROIT SPECIAL	0E	7154	HENR	<u>THE ROODERS</u>			KAPL
<u>NEW ORLEANS BOOTBLACKS</u>				(ANY)			
(ANY ON CO)	Co	3.00	MITC	<u>ADRIAN ROLLINI</u>			
<u>NEW ORLEANS RHYTHM KINGS</u>				SOMEBOOY LOVES YOU	0E	359	MCKE
BLUIN' THE BLUES	0E	464	UMPH	SUGAR	0E	265	MILL
TIN ROOF BLUES	0E	161	UMPH	<u>PEE WEE RUSSELL</u>			
<u>RED NICHOLS</u>				EAGE ON DOWN	VO	1579	MAHE
SWEET SUE	BR	6266	PENG	I OOT RHYTHM	ME	12000	MAHE
RIVERBOAT SHUFFLE	BR	3627	PENS	SOND OF SWANEE	OK		MAHE
LIMEHOUSE BLUES	BR		COX	PANAMA	OK		MAHE
<u>RAY NOBLE</u>				(ANY)	HR		BUCH
NICE WORK IF YOU CAN OET IT	BR	7983	MCKE	<u>ADRIAN SCHUBERT</u>			
DINNER FOR ONE PLEASE JAMES	VI		MCKE	STAR DUST	CR	3191	SIME
CRAZY RHYTHM	BR	8098	MCKE	<u>OWEN SIMEON</u>			
TURKISH DELIGHT			GARR	BEAU KOO JACK/SMOKEHOUSE BLUES	BR	7109	KAPL
<u>JIMMY NOONE</u>				BEAU KOO JACK/SMOKEHOUSE BLUES	BR	7109 6.00	HORN
SWEET LORRAINE	DE	7553	HEOR	<u>SIX HITS AND A MISS</u>			
<u>RED NORVO</u>				RELAX (NEW)	OK OR VO	5532	ROTH
HONEYBUCKLE ROSE	Co		MAHE	(ANY)			TAYL
OLD FASHIONED LOVE	Co	35688 4.00	KRON	<u>SLIM AND SLAM</u>			
BLUES IN E FLAT	Co	3079 4.00	KRON	<u>BESSIE SMITH</u>			
O LADY BE GOOD	0E	779	HEOR	DIMME A PIGFOOT	UHCA	49-50	MILL
<u>JIMMY O'BRYANT</u>				BACKWATER BLUES(NEW)	Co	14195 2.00	STUR
(ANY)	PARA		HORN	<u>JABBO SMITH</u>			
<u>KINO OLIVER</u>				(ANY BRUNWICK)			KAPL
WEST END BLUES	VI		MAHE	<u>PINETOP SMITH</u>			
CHIMES BLUES	UHCA	67	HENR	PINETOP'S BOOGIE WOOGIE	VO	1245	SCH
(ANY PARAMOUNT, OKEH, GENNETT)		\$5-40	KAPL	<u>SONO FELLOWS</u>			
HIGH SOCIETY	OK	4933	EAST	(ANY RECORDINGS)			SIME
BOODY'S HABITS	OK	40000	EAST	<u>EDDIE SOUTH & REINHART</u>			
WA WA WA	VO	1033	EAST	SOMEBOOY LOVES ME	SW	13	OAYL
(ANY ON VICTOR OR BLUEBIRD)	VI OR	BB	HORN	<u>MUGGY SPANIER</u>			
(ANY ON VOCALION)	VO	\$3.+	HORN	SOMEDAY SWEETHEART	BB	10394 5.00	KRON
(ANY VOCALION)			ORIT	ECCENTRIC	BB	10417 5.00	KRON
<u>KID ORY</u>				AT THE JAZZ BAND BALL	BB	10518 5.00	KRON
CREOLE TROMBONE	SUNS	3003 7.50	MITC	RIVERBOAT SHUFFLE	BB	10532 5.00	KRON
<u>TINY PARHAM</u>				AT SUNDOWN	BB	10719 5.00	KRON
(ANY LABEL OR TITLE; NEW OR EX)			BRIC		0E	4271 .35	SHIN
(ANY PARAMOUNT)			KAPL	ECCENTRIC	BB	10417	HERR
<u>PARAMOUNT PICKERS</u>				<u>SPANIER-BECHET</u>			
SALTY OOO	PARA	12779 6.00	HORN	(ANY HRS)			MILL
<u>CHARLES PIERCE</u>				THAT'S A PLENTY	HR	2002	MART
CHINA BOY/BULLFROG BLUES	PARA	12619	STUR	LAZY RIVER	HR	2000	KRON
<u>BEN POLLACK</u>				CHINA BOY	HR	2001 5.00	KRON
DEEP ELW	VO	3769	MILL	THAT'S A PLENTY	HR	2002 5.00	KRON
BOOGIE WOOGIE			SCH	SWEET SUE	HR	2003 5.00	KRON
JIMTOWN BLUES	BR	7764	COX	CHINA BOY/FOUR OR FIVE TIMES	HR	2001	BUCH
<u>TEODY POWELL</u>				<u>SPECKLED RED</u>			
TEODY'S BOOGIE WOOGIE	0E	2806	SCH	ST. LOUIS STOMP	BB	7985	HERR
BOOGIE WAR DANCE			SCH	LOUIS BALTIMORE	BB	8012	HERR
TEODY BEAR BOOGIE	0E		BAND	<u>STATE STREET RAMBLERS</u>			
STRAIGHT 8 BOOGIE	BB	11092	BAND	WEARY WAY BLUES	GE	6232 20.00	KAPL
JUNGLE BOOGIE	BB	11232	OANO	WEARY WAY BLUES	GE	6232 10.00	HORN
SANS CULOTTES	BB	11201	BAND	<u>REX STEWART</u>			
BOOGIE WAR DANCE			BAND	SOME SATURDAY	BB		SCHU
BUOLE CALL RAO			BAND	SOME SATURDAY	BB	11258	HEOR
(ANY INSTRUMENTAL DANCE ON BR OR 0E)			BAND	(ANY ON VOCALION)			BURL
<u>LOUIS PRIMA</u>				SOLID ROCK/BUOLE CALL RAG	HR	2005	BUCH
STAR DUST (NEW ONLY)	BR	7335	SIME	SUGAR HILL SHIM SHAM	OK	3844	HERR
<u>QUINETTE OF HOT CLUB OF FRANCE</u>				<u>JOE SULLIVAN</u>			
(ANY SWING AND HMV LABELS)			SIME	GIN MILL BLUES	Co	2876	MART
BLUE ORAO	ROYAL	1778	MCKE	(ANY SOLOS ON EUROPEAN LABELS)			MART
CONFESSION	ROYAL	1788	MCKE	I CAN'T GIVE YOU ANYTHING BUT	VO		SCHU
CHABINO SHADOWS	ROYAL	1798	MCKE	<u>ROOSEVELT SYKES</u>			
BOLERO/MABEL (12 INCH)	ORF	L1046 5.00	OAYL	"44" BLUES	OK	8702	HENR
<u>MA RAINEY</u>				<u>ERSKINE TATE</u>			
(ANY)	PARA	\$3.+	HORN	STOMP OFF LET'S GO	VO		MAHE
<u>THE RED HEADS</u>				<u>ART TATUM</u>			
BALTIMORE/A OOOO MAN (NEW)	PE	14882 1.75	STUR	STOMPIN' AT THE SAVOY	0E	8536	HERR
<u>QUANDO REINHARDT</u>				<u>JASPER TAYLOR</u>			
(ANY SOLOS ON SWING LABELS)	SW		MART	IT MUST BE THE BLUES	PARA	12409 10.00	HORN
SWEET OEDROJA BROWN/RASCAL YOU	SW	35 5.00	GAYL	<u>JACK TEAGARDEN</u>			
<u>CHUCK RICHARDS</u>				WOLVERINE BLUES	BR		MCKE
BLUE INTERLUDE	VO	2877 1.30	OROV	BIO EIGHT BLUES	HR	2007	SCH
<u>JOSEPH ROBECHAUX</u>				PITCHIN' BOOGIE	PARA	12855	SCH
SHAKE IT AND BREAK IT (N OR E)	VO	2592 2.00	UMPH	JUNK MAN	BR	7652	HENR
SATURDAY NIGHT FISH FRY (N OR E)	VO	2796 2.00	UMPH	PLANTATION JOYS	Co	2913	HENR
RIND DEM BELLS (N OR E)	VO	2574 2.00	UMPH	BIG EIGHT BLUES	HR	2107	HENR
STORMY WEATHER (N OR E)	VO	2540 2.00	UMPH	STARB FELL ON ALABAMA	BR	6993	EAST
				YOU RASCAL YOU	Co	2995	EAST
				ROCKIND CHAIR	CR	3051	EAST

WANTED

<u>HOCIEL THOMAS</u>			
(ANY WITH LOUIS; NEW)	OK	\$10+	HORN
<u>SIPPE THOMAS</u>			
I'M A MIGHTY TIGHT WOMAN	VI	38502	3.00 HORN
<u>FRANKIE TRUMBAUER</u>			
MISSISSIPPI MUD	OK	40979	SIME
KRAZY KAT	OK		MAHE
HONKY TONK TRAIN BLUES	VARS	8236	SCH
MISSISSIPPI MUD (NEW ONLY)	OK	40979	5.00 GLEE
<u>VARSITY EIGHT</u>			
A PRETTY GIRL IS LIKE A MELODY	VA	8179	HENR
<u>VENUTI-LANG</u>			
(ANY UHCA)			MILL
WILD CAT	BB	10280	HEDR
FAREWELL BLUES/SOMEODAY SWEETHEART	ANY		HENR
<u>SIPPE WALLACE</u>			
MORNINO OOVE BLUES	OK	8205	5.00 HORN
(ANY WITH LOUIS; NEW)	OK		\$10+ HORN
<u>WALLER & PAINE</u>			
AFTER YOU'VE DONE	VI	22371	HEOR
<u>FATS WALLER</u>			
GLADYS	VI	38554	SIME
12TH ST. RAG	VI	25087	HEOR
SOMEBOOY STOLE MY OIRL	VI	25194	HEOR
(ANY RECORDS)			CALL
LOOKIN' GOOD BUT FEELIN' BAD	VI	38086	1.50 THOM
RIOIN' BUT WALKIN'	VI	38119	2.50 THOM
MINOR DRAG	VI	38050	2.50 THOM
BUCK JUMPIN'	BB	11324	OAYL
HOW CAN YOU FACE ME	BB	10145	HERR
YOU'RE NOT THE ONLY OYSTER/DREAM	BB	10261	HERR
RIOIN' BUT WALKIN'	VI	38119	HERR
<u>MICHEL WARLOP</u>			
TEA FOR TWO (WITH REINHART)	SW	13	GAYL
SERENADE FOR A WEALTHY WIDOW	SW	28	GAYL
<u>WASHBOARD RHYTHM KINGS</u>			
TIGER RAG/SCOTTY BLUES	BB	6084	HERR
SLOPPY DRUNK BLUES/A NICKLE FOR A	BB	8164	HERR
<u>CHICK WEBB</u>			
SOFT AND SWEET	VO	1607	MAHE
<u>DICKY WELLS</u>			
BUOLE GALL	VI	26220	HEDR
<u>WEST BROTHERS TRIO</u>			
STAR DUST	BB	5836	SIME
<u>PAUL WHITEMAN</u>			
LOVABLE	HMV	85509	SIME
LIFIN' IN THE SUNLIGHT (NEW ONLY)	Co	2171	SIME
CONCERTO IN F (6 SIDES)	Co	50139-41	SIME
NIGHT WITH PAUL WHITEMAN	VI	36199	HOLL
NIGHT AND DAY	VI	36085	HOLL
IN A PARK IN PAREE	VI	24285	HOLL
IT'S ONLY A PAPER MOON	VI	24400	HOLL
BOUNCING BALL	VI	24574	HOLL
DARKTOWN STRUTTER'S BALL	VI	25192	HOLL
WAITING AT THE END OF THE ROAD	Co	1974	HOLL
I LIKE TO DO THINGS	Co	2170	HOLL
OH MISS HANNAH (NEW ONLY)	Co	1945	5.00 OLEE
AFTER YOU'VE DONE (NEW ONLY)	Co	2098	5.00 GLEE
MARY/CHANDEB	VI	21103	BRIC
<u>CLARENCE WILLIAMS</u>			
BREEZE/BEER GARDEN BLUES (NEW)	Vo	2541	BRIC
SUOAR BLUES/AIN'T CONNA DIVE YOU	Vo	2805	BRIC
<u>COOTIE WILLIAMS</u>			
BLACK BUTTERFLY	OK	5618	1.00 SMIT
ECHOS OF HARLEM	Vo	3960	BURL
DOWNTOWN UPDRAAR/BLUE REVERIE	Vo	3814	THOM
OIDA OIDA OO	Vo	3818	THOM
I CAN'T GIVE YOU ANYTHING BUT LOVE	Vo	3890	THOM
PIEDONS AND PEPPERS/JUBILESTA	Vo	3922	THOM
<u>GARLAND WILSON</u>			
(ANY BOLDS ON EUROPEAN LABELS)			MART
<u>TEDDY WILSON</u>			
EASY TO LOVE	ANY		MILL
SAILIN'	BR	7781	MILL
WHY WAS I SOBN	BR	7859	MILL
MEAN TO ME	ANY		MILL
TREASURE ISLAND/FOUND A DREAM	BR	7572	MART
EVERY NOW AND THEN	BR	7543	MART
SWEET LORRAINE	Co		SCHU
OH LAOY BE OODD	Co		SCHU
JUST A MOOD	BR	7973	5.00 KRON

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)

SWEET LORRAINE	BR	8087	HEOR
(MANY WITH HOLIDAYS; EX TO NEW)	BR		EOEL
JUST A MOOD	BR	7973	COX
<u>WINDY RHYTHM KINGS</u>			
PIODLY WIGGLY BLUES	PARA	12770	HORN
<u>WOLVERINES</u>			
TIGER RAD	HRS	24	HOLL
<u>JIMMY YANCEY</u>			
(ALL RECORDS)			CALL
THE FIVES/JIMMY'S 6 STUFF	SA	12008	BUCH
<u>YOUNG'S CREOLE BANO</u>			
EV'RY SATURDAY NIGHT	PARA	12060	HORN
<u>BOB ZURKE</u>			
CUBAN BOODIE WOODIE	VI	26411	BANO
COW COW BLUES	VI	26646	BANO
PEACH TREE STREET	VI	26420	BANO
<u>ANY RECORDING GROUP</u>			
THAT'S MY SWEETHEART			SIME
STAR DUST (ANY RARE OR UNUSUAL LABELS)			SIME
(ANY BOODIE WOODIE RECORDS)			SCH
BEAT ME DADDY (FAST TEMPO)			BANO
<u>TRANSCRIPTIONS</u>			
BINO CROSSBY (ALSO SOUND FILMS; MOVIE TRAILERS)			SIME
NAME BANDS (ALSO SOUND FILMS; MOVIE TRAILERS)			SIME
STAR DUST			SIME
BOODIE WAR DANCE			\$2-3 BAND
<u>DECCA ALBUMS</u>			
BOODIE WOODIE (NO. 1)	OE	A37	BAND
BOODIE WOODIE (NO. 2)	OE	A235	BAND

IT'S PHENOMENAL!

UP
GCS
OF
LIVING
COST
THE
but
Record Changer
advertising rates go down

Actually,--we have devised a plan by which you can now advertise your records in the Changer for 20% less than the rates shown on page 33.

Our regular advertisers have received with this issue instructions by which they may effect this reduction to their advertising costs.

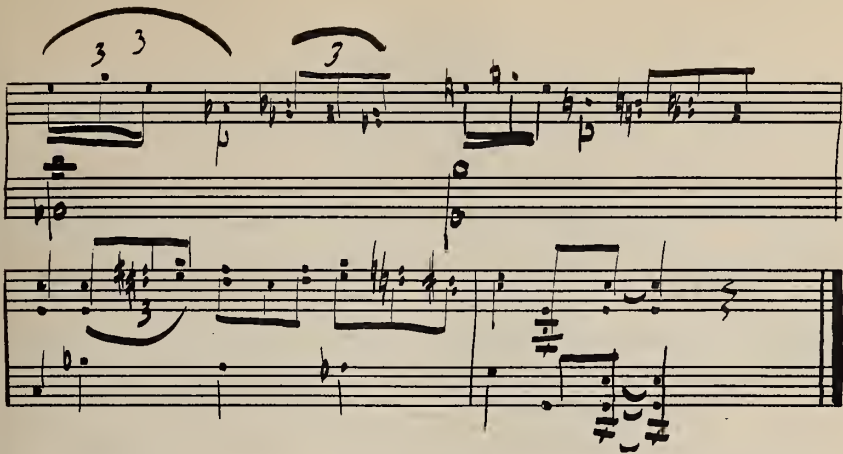
If you wish to advertise in the Record Changer, but are not familiar with our new plan, a penny post card to

*The Record Changer,
Fairfax, Virginia.*

will save you real dough.

Got To Reach Tenths To Play These Blues
by Don Wilson

The musical score is written on six systems of two staves each. The first system begins with a treble clef and a key signature of one flat. The music is primarily composed of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above or below a group of notes) and slurs. The notation is dense and characteristic of early 20th-century blues manuscripts. The second system continues the melodic line with more triplet markings. The third system shows a continuation of the rhythmic patterns. The fourth system features a change in the bass line with more complex chordal structures. The fifth and sixth systems conclude the piece with sustained notes and final chordal resolutions.



GEO. W. NAULTY
 1 River Bend Road, Scotch Plains, New Jersey
 All records are new. Almost all of them unplayed.
 Closing date for bids: December 1, 1943

FOR AUCTION

ALL STAR BANDS		LIONEL HAMPTON	
BLUE LOU/THE BLUEB	VI 26144	PIANO STOMP/1 SURRENDER DEAR	VI 25666
BUGLE CALL RAG/ONE O'CLOCK JUMP	VI 27314	EARLY SESSION HOP/ONE SWEET LETTER	VI 26393
ROYAL FLUSH/1 GDT RHYTHM	CO 36499	MUNSON ST. BREAKDOWN/OAN'T GET STARTED	VI 26453
VICTOR AROEN & PHIL OHMAN (2 PIANOS)		ERSKINE HAWKINS	
MAPLE LEAF RAG/CANADIAN CAPERS	VI 22608	DOLIMIT/TOO MANY DREAMS	BB 10812
BUSTER BAILEY		KIND PORTER STOMP/WEARY BLUES	BB 7839
CALL OF THE DELTA/SHANGHAI SHUFFLE	CO 35677	JIMMY LUNCEFORO	
MILDRED BAILEY		DINAH, PARTS 1 & 2	CO 36054
GEORGIA ON MY MIND/AFRAID OF MYSELF	DE 3691	IN DAT MORNIN'/SWEET RHYTHM	BB 5330
LOVE COME BACK/PEACEFUL IN COUNTRY	OE 3935	COQUETTE/FOR DANCERS ONLY	DE 1340
CHARLIE BARNET		MCKINNEY'S COTTON PICKERS	
ECHOES OF HARLEM/SCOTCH AND BODA	BB 10210	MILENBERG JOY/LITTLE GIRL	BB 10954
AFTERNOON OF A MOAX/WANDERIN' BLUES	BB 10721	MISS HANNAH/THE WAY I FEEL TODAY	BB 10232
COUNT BASIE		MILTON "MEZZ" MEZZROW	
HONEYBUCKLE ROBE/ROBELANO SHUFFLE	DE 1141	COMIN' ON WITH THE COME ON, PARTS 1 & 2	BB 10085
SWINDIND THE BLUES/SENT FOR YOU	OE 1880	JELLY ROLL MORTON	
SIDNEY BECHET		SHOE SHINER'S DRAG/BOOGAROO	BB 7725
LAY YOUR RACKET/I WANT YOU	BB 10472	RAY NOBLE	
WILD MAN BLUES/SHAKE IT	VI 27707	TIGER RAG/JAPANESE SANOWAN	VI 24577
COAL BLACK SHINE/PLEASE COME HOME	VI 27386	REO NORVD	
BIX BELOERBECKE		BLUES IN E FLAT/DOUGHOUSE	CO 36158
JAZZ BAND BALL/JAZZ ME BLUES	CO 36156	QUINTET OF THE HOT CLUB OF FRANCE	
LONELY MELLODY/MISSISSIPPI MUO	VI 25366	MOONGLOW/CHINA BOY	OE 23031
LOUBIANA/YOU TOOK ADVANTAGE	VI 25369	GEORGIA ON MY MIND/STILL OF THE NIGHT	VI 2657B
LARRY CLINTON		SWINGIN' WITH DJANGO/PARAMOUNT	VI 27272
JAZZ ME BLUES/UPTOWN	BB 10961	ST. LOUIS BLUES/DON'T MEAN A THING	OE 23032
JOHNSON RAG/DOWN HOME RAG	VI 26414	DON REOUAN	
LIMEHOUSE BLUES/A KISS	VI 26523	CHANT OF THE WOO/SHIM-ME-SHA-WABBLE	BB 10765
BOB CROSBY		SEXTET OF THE RHYTHM CLUB OF LONDON	
ROYAL GARDEN BLUES/SQUEEZE ME	OE 3339	MIGHTY LIKE THE BLUES/BARS	BB 10529
JAZZ BAND BALL/SUDAR FOOT BTRUT	OE 3337	ARTIE SHAW	
SAVOY BLUES/SUGAR FOOT STRUT	OE 1094	BLUES, PARTS 1 & 2	VI 27411
WOLVERINE BLUES/LOUISE LOUISE	DE 2032	NIGHTMARE/NON-STOP FLIGHT	BB 7875
TOMMY DORSEY		DR. LIVINGSTONE/PRESUME/QUAIL	VI 27289
MILENBERG JOYB, PARTS 1 & 2	VI 26437	MY BLUE HEAVEN/MOONGLOW	VI 27405
SWIND HIGH/SWINDTIME IN HARLEM	VI 27249	FREDDIE SLACK AND HIS B BEATS	
STAR DUST/SWANEE RIVER	VI 27233	STRANGE CARGO/PIG FOOT PETE	DE 4130
LONESOME ROAD, PARTS 1 & 2	VI 26508	B.W. KITTEN ON KEYS/DOWN THE ROAD	DE 4043
COPENHAGEN/SIGMA CHI	VI 26016	BESSIE SMITH	
DORSEY BROTHERS		YOUNG WOMAN'S BLUES/CAKE WALKING BABIES	CO 35673
ST. LOUIS BLUES/MILENBERG JOYS	DE 119	LOST YOUR HEAD BLUES/BABY OOLL	CO 35674
JAZZ ME BLUES/ANYTHING	CO 36064	EMPTY BED BLUES, PARTS 1 & 2	VO 03286
BY HECK/GETTIN' BENTIMARAL	CO 36065	I'M WIL0 ABOUT THAT THING/YOU'VE DOT TO	CO 14427
SHIM BHAM SHIMMY/MOOD HOLLYWOOD	CO 36066	RECKLESS BLUES/ST. LOUIS BLUES	CO 3171
REGINALD FORSYTHE & ARTHUR YOUNG		CARELESS LOVE BLUES/WEeping WILLOW	CO 3172
MOOD INDIGO/SOLITUDE	VI 26224	ALEXANDER'S RAG TIME BAND/HOT TIME	CO 3173
TIDER RAG/ST. LOUIS BLUES	VI 26274	MONEY BLUES/MUOY WATER	CO 3174
LES HITE		YELLOW DOG BLUES/TROMBONE CHOLLY	CO 3175
BOARD MEETIN'/SUNRISE	BB 11109	BACK-WATER BLUES/NOBODY KNOWS	CO 3176

AUCTION

AUCTION

ROBERT THIELE
63 Continental Ave.
Forest Hills, L.I.
New York

Auction closes December 10, 1943

NO BIOS UNDER \$1.00

The following records listed for auction were originally issued in Canada

BENNY CARTER COCKTAILS FOR TWO/TAKIN' MY TIME CANADA BB 10998 N	JAY McSHANN LONELY BOY BLUES/SEPIAN STOMP CANADA DE 4387 N
DUKE ELLINGTON MOONGLOW/SOLITUDE CANADA Co 6061 N	ANDY KIRK & EARL HINES MOTEN SWING/ROSETTA CANADA DE 3517 N
JACK THE BEAR/MORNING GLORY " VI 26536 N	COLEMAN HAWKINS & JIMMY LUNCEFORD MEDITATION/RY BLUE HEAVEN CANADA DE 3520 N
COTTON TAIL/DON'T GET AROUND " VI 2661D N	RED NDRVD & JDE VENUTI DECCA STOMP/TAP ROOM BLUES CANADA DE 3527 N
BOJANGLES/PORTRAIT OF B.W. " VI 26644 N	
HARLEM AIR-SHAFT/SEPIA PANORAMA " VI 26731 N	
COLEMAN HAWKINS BODY AND SOUL/FINE DINNER CANADA BB 10523 N	

The following two records listed for auction were originally issued in England

NO BIOS UNDER \$2.00

BENNY GODMAN

AIN'T CHA GLAD/I GOTTA RIGHT TO SING BLUES Eng. Co 2922 N
TEXAS TEA PARTY/DR. HECKLE & MR. JIBE Eng. Co 2923 N

(I WILL NOTIFY WINNING BIDDERS. CASH, CHECK OR MONEY ORDER MUST BE SENT TO ME BEFORE RECORDS WILL BE SENT TO THE WINNERS. NO RECORDS SENT C.O.D.)

WILLIAM C. LOVE
930 Broadway, Nashville, Tennessee.

WANTED

Will pay good cash or trade
for these records in good condition.

BLYTHE-PARA 12346, 12368, 12428, CHAN. 15399
CHICAGO FOOTWARMERS - DK 8533
HENRY BROWN - PARA 12988
SAMMY BROWN - GEMNETT 6327
J.C. COBB - PARA. 12382, Vo. 1204, 1263, 1269
DLIVER COBB - BR 7107, PARA. 13002
MAOLYN DAVIS - PARA. 12498
DOOS - BR 3568, 3997
FRANCO - ME 12009
CLEO GIBSON - DK 8700
ROSA HENDERSON - Vo. 1021, 1025, 1038
JOHNSON'S CRACKERJACKS - VI 23329
MOONLIGHT REVELERS - GREY GULL 1775
JELLY ROLL MORTON-VI. 23402, 23429, ANY AUTOGRAPH
PARHAM-VI 23386, 23426, 23432, PARA. 12586
PICKETT-PARHAM - PARA. 12441
IKEY ROBINSON - BR 7057
LAURA RUCKER - PARA 13075
TRIXIE SMITH - PARA 12262
JASPER TAYLOR - PARA. 12409
WEATHERFORD - SWING 38, 58.
WILLIAMS - QRS 7004, 7024, 7040
WILSON-PARA 12408
WYNN'S DANDIES - Vo. 15860
WYNN'S GUTBUCKET FIVE-Vo. 1220, 1252
JACK O'DIAMONDS - PARA 12786

JOHN STEINER
Room 608, 9 South Clinton, Chicago (6), Ill.

FOR SALE

WHODPEE MAKERS
DUCKS/WAMA OIEN'T OO IT CA 9015
JACK PETTIS
FRESHMAN HOP PAT 37054
JACK TEAGARDEN
BEALE STREET BLUES CR 3017
HELLO BEAUTIFUL CR 3046
JOE MANNDE
DOWNRIGHT DISGUSTEO Vo 15728
BUO FREEMAN
CRAZE-O-LOGY DOF 165581

10" X 10" DOUBLE WEIGHT GLASS PLATES
(FOR FLATTENING) \$.20
10" NEW GREEN STOCK ENVELOPES (POSTPAID) .02

FOR TRADE
ADVERTISING SPACE
IN THE RECORD CHANGER
FOR
REISSUES OF
KING OLIVER'S JAZZ BAND

Make me an offer.
Cordon Cullickson, Fairfax, Virginia

NOTICE TO BRITISH COLLECTORS:

I will trade advertising space in the Record Changer for certain hot records. Send me list of records you would consider trading for \$2 to \$3 worth of advertising space.

FOR TRADE
DUKE ELLINGTON

The Creeper/Immigration blues Vo 1077 G
Will trade for Jelly Roll Morton and Muggsy Spanier
Bluebird records; some Goodman Victors and others.
PHYLIS McCLENNAN, 2127 CALIF. ST., NW, WASHINGTON, DC

MARGUIETE BALDWIN, 142 MERCER STREET, TRENTON (9), NEW JERSEY

Closing date for bids: November 30, 1943

FOR TRADE OR AUCTION

<u>RED ALLEN</u>	
CAN I FORGET YOU/LOVE OR INFATUATION	Vo 3690 E
YOU/WOULO YOU	Vo 3244 E+
DARLING NOT WITHOUT YOU/OUT WHERE THE	Vo 3305 E+
GOODNIGHT MY LUCKY DAY/THERE'S A KITCHEN	Vo 3490 E+
<u>LOUIS ARMSTRONG</u>	
LAZY RIVER/GEORGIA ON MY MIND(SKIPS)	OK 4151 G
AIN'T MISBEHAVIN/BLACK AND BLUE	OK 8714 G
WHEN YOU'RE SMILING/SOME OF THESE DAYS	OK 4129B V
GUT BUCKET BLUES/YES, I'M IN THE BARREL	OK 8261 V
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK 8300 V
WHEN YOUR LOVER HAS GONE/BLUE AGAIN	OK 4149B V
EXACTLY LIKE YOU/INDIAN CRAOLE SONG	OK 41423 G
BLUE TURNING GREY OVER YOU/SONG OF THE	OK 41375 E
BEAU KOD JACK/MAHOGANY HALL STOMP(3 rd BAO)	OK 8680 G
<u>BUNNY BERIGAN</u>	
I CAN'T GET STA TEO/THE PRISONER'S SONG	Vi 36208 N
MY LITTLE COUSIN/SKYLARK	ELITE 5020 E+
SWEET VARSITY SUC/WHY TALK ABOUT LOVE	Vi 25667 E
<u>SIDNEY BECHET</u>	
OH LADY BE GOOD/ROSE ROOM	Vi 27707 N
<u>WILL BRADLEY</u>	
MAKE WITH THE KISSES/FIT TO BE TIED	Vo 5210 N
<u>BROADWAY BROADCASTERS</u>	
LONESOME AND SORRY	CA 912 G
MARVELOUS	CA 1239 V+
<u>CHOCOLATE DANDIES</u>	
FOUR OR FIVE TIMES/PAOUCAH	OK 8627 G
<u>BOB CROSBY</u>	
SO.RAMPART ST. PARADE/DOGTOWN BLUES(12")	DE 1503B N
SUGARFOOT STOMP/KING PORTER STOMP	DE 4390 N
<u>COON-SANDERS</u>	
EVERYTHING IS HOTSY/THAT'S ALL THERE IS	Vi 19750 N
MY BABY KNOWS HOW/BRAINSTORM	Vi 20390 E+
<u>BENNY CARTER</u>	
BEALE STREET BLUES/JOE TURNER BLUES	OK 6001 N
<u>DOTTON PICKERS</u>	
YOU TELL HER I STUTTER/WAY DOWN YOURER	BR 2404 E+
<u>D'ORSAY ORCHESTRA</u>	
YOU'RE WONDERFUL/I FOUND YOU	HA 1401 E+
<u>JIMMIE DORSEY</u>	
SONG OF THE VOLGA BOATMEN/I CRIED FOR YOU	DE 15041 N
<u>DIXIE DASIES (LUCILLE HEGAMIN)</u>	
YOU MAY BE FAST/IF YOU DON'T GIVE ME WHA CA	461 G
<u>DUKE ELLINGTON</u>	
E-ST.LO IS TOODLE OO/BIRMINGHAM BREAKO.	Vo 1064 E
TAKE THE "A" TRAIN/SIDEWALKS OF NEW YORK	Vi 27380 N
<u>FIVE BIRMINGHAM BABIES</u>	
COPENHAGEN/DEEP SEA BLUES	PE 14350 E+
<u>GLEN GRAY</u>	
STAROUST/ONE MORNING IN MAY	DE 2396 N
SAN SUE/CHINA GIRL (LAMINATION CRABKS)	OK 41403 G
<u>BENNY GOODMAN</u>	
IF I COULD BE WITH YOU/DEAR OLO SOUTHL.	BB 1045B N
SMOKE GETS IN YOUR EYEB/LA ROSITA	Co 36284 N
AIR MAIL SPECIAL	Co 36254 N
SMOKE GETS IN YOUR EYES	Co 36284 N
CHANGES	BB 11226 N
DEAR OLO SOUTHLAND	BB 1045B N
<u>JEAN GOLDKETTE</u>	
GIMME A LITTLE KISS/LONESOME & SORRY	Vi 20031 V
REMEMBER/I WANT TO SEE MY TENN.	Vi 1954F V+
I'M LOOKING OVER A FOUR-LEAF CLOVER	Vi 20466 E+
<u>ALL-STAR BAND (B. GOODMAN)</u>	
ROYAL FLUSH/I GOT RHYTHM	Co 36499 F
<u>LIONEL HAMPTON</u>	
SUNNY SIDE OF STREET/I KNOW THAT YOU NO	Vi 25592 N
<u>FLETCHER HENDERSON</u>	
HAVE IT READY/STOCKHOLM STOMP	Vo 15532 V
BLUE LOU/CHRISTOPHER COLUMBUS	Vo 3211 G
<u>JOHNNIE HODGES</u>	
DREAM BLUES/I KNOW WHAT YOU DO	Vo 5353 N
THAT'S THE BLUES/GOOD QUEEN BESS	BB 11117 N
<u>TED LEWIS</u>	
WANG-WANG BLUES/HOME AGAIN BLUES	Co 3464 V+
BEALE STREET BLUES/MEMPHIS BLUES	Co 1050 G+

<u>(TED LEWIS CONTINUED)</u>	
MY LITTLE DREAMBOAT/LADY LUCK	Co 1999 G+
NEW ST. LOUIS BLUES/AY MAMA'S IN TOWN	Co 697 G+
<u>BILLY HOLIDAY</u>	
GEORGIA ON MY MIND/LET'S OO IT	OK 6134 N
ALL OF ME/ROMANCE IN THE DARK	OK 6214 N
GOO BLESS THE CHILO/SOLITUDE	OK 6270 N
<u>MCKINNEY'S COTTON PICKERS</u>	
COTTON PICKERS BCAT/JUST A SHAOE OF CORN	Vi 23012 E+
<u>JELLY ROLL MORTON</u>	
BOOGABOO/SHOE SHINE DRAG	BB 7725 N
<u>BENNIE MOTEN</u>	
THAT'S WHAT I'M TALKING/TERRIFIC STOMP	Vi 38081 E+
JUSTRITE/TROUBLE IN MIND	Vi 21739 E+
SOUTH STREET BLUES/SHE'S SWEETER THAN	OK 8255 V
MOTEN STOMP	Vi 20599 V
<u>MOUND CITY BLUE BLOWERS</u>	
ARKANSAW BLUES/BLUE BLUES	BR 2581 V
<u>ORIGINAL MEMPHIS FIVE</u>	
I NEVER MISS THE SUNSHINE/THAT RED HEAD	PAT 020939 V
SWEET LOVIN MAMMA/THAT ECCENTRIC RAG	PAT 020921 V
STEPPIN OUT/DANCING OAN	RE 9583 V
<u>KING OLIVER</u>	
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING	Vi 22298 V
<u>BESSIE SMITH</u>	
NASHVILLE WOMAN BLUES/I AIN'T GOIN TO	Co 14090 G
TAKE EM AWAY/TICKET AGENT EASE YOUR	Co 14225 E
<u>REX STEWART</u>	
JAN JUAN HILL/(B.BAILEY "CHAINED TO DREAM")	Vo 5510 N
<u>JACK TEAGARDEN</u>	
ST.JAMES INFIRMARY/BLACK AND BLUE	D 3844 N
<u>FRANKIE TRUMBauer</u>	
LADY BE GOOD/WRAP YOUR TROUBLES IN OR.	VAR 8269 N
<u>JOE VENUTI</u>	
ONE MINUTE TO ONE/YOU HAVE TAKEN MY HEART PE	15869 G+
<u>FATS WALLER</u>	
LOOKING FOR ANOTHER SWEETIE/WHEN I'M AL.	Vi 38110 E
SPOSIEN/ROSETTA	BB 10156 N
<u>PAUL WHITEMAN</u>	
BELL HOPPIN BLUES/ST.LOUIS BLUES	Vi 20092 V
COLLETTE/BROKEN HEARTED	Vi 20757 E
OLO MAN RIVER/MAKE BELIEVE	Vi 2121B N
<u>CLARENCE WILLIAMS</u>	
IN OUR COTTAGE OF LOVE/LAZY MAMA	Vi 38063 E
OF ALL THE THINGS YOU DONE/EVERYBODY	OK 8181 V
OLO FOLKS SHUFFLE/BLACK SNAKE BLUES	OK 8465 V
SQUEEZE ME/NEW OWN HOME BLUES	QRS 7005 G+

WANTED

<u>BENNY GOODMAN</u>	
SOLITUDE (MODERNISTS)	PE OR BA 33192
COKEY	Co 3011
ST. LOUIS BLUES	Vi 25411
JAM SESSION	Vi 25497
CHINA BOY	Vi 25333
SWEET LORRAINE	Vi 25622
DINAH	Vi 25398
PICK-A-RIB	Vi 26166
<u>LOUIS ARMSTRONG</u>	
STAROUST	VO OR OK 41530
<u>ADRIAN ROLLINI</u>	
STAROUST	Vo 5376
<u>LES BROWN</u>	
STAROUST	BB 7858
<u>COLEMAN HAWKINS</u>	
STAROUST	HMV 88420
<u>HOAGY CARMICHAEL</u>	
STAROUST	Vi 24484
<u>SAMMY KAYE</u>	
STAROUST	Vo 4433
<u>ANY RARE RECORDINGS OF "STAROUST"</u>	
<u>ARTIE SHAW</u>	
ONE FOOT IN THE GROOVE	BB 10202
<u>TOMMY DORSEY</u>	
EAST OF THE SUN	BB 10726

SAM MELTZER, 737 FOX STREET, BRONX (55), N.Y.

Closing date for bids: November 30, 1943
FOR TRADE OR AUCTION

<u>RED ALLEN</u>			<u>RAY NOBEL</u>		
A SHERIDAN SQUARE	OK	6357 N	VILIA/CRAZY RHYTHM	BR	8096 N
<u>LOUIS ARMSTRONG</u>			<u>NAPOLEON'S EMPERORS</u>		
MUSKAT RAMBLE	Co	36153 N	MEAN TO ME/ANY KINDA LOVE	VI	38057 V
GEORGIA BO BO	BRE	02065 N	<u>RED NICHOLS</u>		
ALLIGATOR CRAWL	PARL	2185 N	SOMETIMES I'M HAPPY	BR	4701 N
ONCE IN A SHILE (OK)	PARL	2242 N	NOAN, YOU MOANERS	BR	6149 G
YOU'RE NEXT	Co	36155 N	I WANT TO BE HAPPY	BR	4724 N
EXACTLY LIKE YOU	OK	41423 V	TRCUBLEFSOME TRUMPET	VA	545 G
<u>BUNNY BERIGAN</u>			CAROLINA IN THE MORNING	BRE	1062 N
MOTHER GOOSE	VI	25616 G	<u>FRANKIE NEWTON</u>		
I CAN'T GET STARTED (12 INCH)	VI	36208 N	JAM FEVER/JITTERS	VO	4851 V
I CAN'T GET STARTED (10 INCH)	---	---	<u>ORIGINAL MEMPHIS FIVE</u>		
<u>BARNEY BIGARD</u>			JAZZ ME BLUES	PARL	----
CARAVAN	Vo	3809 V	<u>KING OLIVER</u>		
<u>CHOCOLATE DANDIES</u>			I'M GONNA WEAR YOU OFF MY MIND	BRE	02201 N
DEE BLUES	Co	36008 N	<u>JIMMY MCPARTLAND</u>		
<u>TOMMY DORSEY</u>			PANAMA	DE	3522 E
EASY DOES IT	VI	26429 V	<u>QUINETTE OF FRANCE</u>		
THAT'S A PLENTY (GOODMAN "SMALL HOTEL")	VI	25363 V	SOLITUDE/WHEN DAY IS DUNE	HMV	8669 N
MAPLE LEAF RAG	VI	25496 N	BODY & SOUL/A LITTLE LOVE	HMV	8558 N
<u>ROY ELDRIDGE</u>			CONFESSION'	ROY	1788 N
HECKLER'S HOP	OK	3577 N	DJANGOLOGY	DE	23003 N
HIGH SOCIETY	VA	8154 N	HONEYSUCKLE ROSE	DE	23066 N
<u>DUKE ELLINGTON</u>			SOME OF THESE DAYS	DE	23004 N
SARATOGA SWING	BB	6565 G	SWANEE RIVER	ROY	1785 N
NO GREATER LOVE	BR	7625 E	ST. LOUIS BLUES	DE	23032 N
<u>CONNIE'S INN (HENDERSON)</u>			SHINE/NAGASKI	VI	25558 N
MILENBERG JOYS	VA	8042 N	ORIENTAL SHUFFLE	VI	26506 N
<u>BENNY GOODMAN TRIO</u>			GEORGIA ON MY MIND	VI	26578 N
NOBODY'S SWEETHEART	BB	10723 E	EXACTLY LIKE YOU	VI	26733 N
<u>JEAN LOLOKETTE</u>			PARAMOUNT STOMP	VI	27272 N
COVER ME UP WITH BUNSHINE	VI	19317 N	SWEET GEORGIA BROWN	DE	23065 N
<u>LIONEL HAMPTON</u>			DAPHNE	DE	23152 N
ON THE SUNNY SIDE OF THE STREET	VI	25592 E	CHINA BOY	DE	23031 N
HIGH SOCIETY	VI	26209 E	NIGHT AND DAY	DE	23067 N
TILL TOM SPECIAL	VI	26604 E	AVALON	DE	23002 N
YOU'RE MY DESIRE	VI	25771 E	<u>REX STEWART</u>		
I CAN'T GET STARTED	VI	26453 V	TEA AND TRUMPETS/BACK ROOM ROMP	VA	618 V
<u>JOHNNY HOOGES</u>			SUGAR HILL SHIM-SHAM	VA	664 V
JITTERBUG'S LULLABY	Vo	4309 E	<u>FRANKIE TRUMBauer</u>		
<u>SISTER HARRIS</u>			GOOD MAN IS HARD TO FIND	Co	35956 E
THE COOTIE CRAWL	PE	12043 V	I'M COMING VIRGINIA	Co	36280 N
<u>FLETCHER HENDERSON</u>			<u>FATS WALLER</u>		
HOUSE OF DAVID BLUES	UHCA	57 N	CHRISTOPHER COLUMBUS	VI	25295 E
LOW DOWN ON THE BAYOU	VA	8053 N	FLOATIN' DOWN TO COTTON TOWN	VI	25415 E
LIME HOUSE BLUES	DE	157 E	THERE GOES MY ATTRACTION	VI	25388 N
DOWN SOUTH CAMP MEETING	DE	213 E	<u>TEDDY WILSON</u>		
<u>COLEMAN HAWKINS</u>			MY FIRST IMPRESSION OF YOU (HOLIDAY)	BR	8053 E
MEADITATION	DE	742 G	MARY HAD A LITTLE LAMB	BR	7673 N
LADY BE GOOD	PARL	2007 N	EASY LIVING	BR	7911 N
I WANNA GO SACK TO HARLEN	DEE	6502 N	A-TISKET A-TASKET/NOW IT CAN	BR	8199 E
<u>KRESS & McCOONOUGH</u>			<u>TEDDY WILSON'S SCHOOL FOR PIANISTS (SOLOS)</u>		
HEAT WAVE	BR	7885 N	1. TIGER RAG/LOCH LOMOND		
<u>JACK JENNY</u>			P-23311-3/P-23312-3		
STAROUST	OK	5304 N	2. COQUETTE/CHINA BOY		
<u>PAUL MARES</u>			P-24024-2/P-24025-1		
MAPLE LEAF RAG	Co	35685 N	3. MELODY IN F/WHEN YOU AND I WERE YOUNG		
<u>ALL STAR BAND</u>			P-24026-1/P-24027-1		
THE BLUES	VI	26144 G	4. THAT OLD FEELING/ANY BLUE HEAVEN		
<u>METRONOME ALL STARS</u>			P-22826-4/P-22827-2		
ROYAL FLUSH	Co	36499 N	5. ALICE BLUE GOWN/I'LL SEE YOU IN MY DREAMS		
<u>MCKENZIE-CO'DON</u>			P-23328/P-23327		
CHINA BOY	Co	35951 N			
NOBODY'S SWEETHEART	Co	35952 N			
<u>RED NORVO</u>					
SLUMMING ON PARK AVE.	BR	7813 N			
IN A MIST	BR	8236 N			
LOVE IS HERE TO STAY/I WAS OO	BR	8068 N			
TEA TIME/JEANNIE	BR	8103 N			
BLUES IN E FLAT/BUGHOUSE	BR	8208 N			
TEARS IN MY HEART	BR	7979 N			
THE MORNING AFTER	BR	7932 N			
LIZA	BR	7868 N			
CLAP HANDS/RUSSIAN LULLABY	BR	7975 N			
			(THE ABOVE ALBUM OF FIVE RECORDS WILL BE SOLE IN LOT ONLY. ALL RECORDS ARE NEW. COMPLETE TEXT AND SCORES WITH ALBUM. MINIMUM \$10-\$10.00)		
			<u>COOTIE WILLIAMS</u>		
			DELTA MOOD/BOYS FROM HARLEM	VO	4636 E
			MOBILE BLUES/GAL-A-VANTIN	VO	4636 E
			<u>BENNY CARTER (KAI EWANS)</u>		
			WHEN LIGHTS ARE LOW/BLUE INTERLUOE	HMV	x4699 N
			BUGLE CALL RAG/EMPHIS BLUES	HMV	x4698 N

AUCTION

BUD DENDRINO

AUCTION

11 Arcade Building, Muskegon, Mich.

THESE RECORDS ARE AT AUCTION WHICH TERMINATES ON NOVEMBER 20. MINIMUM BIDS ARE SHOWN FOR EACH RECORD.
THE RECORDS AND ALBUMS AT THE BOTTOM OF THIS PAGE ARE CURRENT NUMBERS FOR SALE AT SET PRICES.

HENRY REO ALLEN		JUNOLE KINGS	
SWING OUT/FEELING DROWSY	BB 10702 3.00 N	DARKTOWN STRUTTERS/FRIARS POINT	UHCA 3 2.00 N
FUNNY FEATHERS/HOW DO THEY DO IT	VI 38088 1.50 N	RICHARD M. JONES	
LOUIS ARMSTRONG		HOLLYWOOD SHUFFLE/DARK ALLEY	VI 20912 1.50 N
DRY'S CREOLE TROMBONE/LAST TIME	CO 35838 1.00 N	TOMMY LAONIER (ACC. CLARA CARY)	
DON'T FORGET TO MESS/I'M GONNA GIT	OK 8343 6.00 E	PARK NO MORE MAMA/GOIN' AWAY BLUES	VS 6067 1.50 N
GOT NO BLUES/I'M NOT ROUGH	OK 8551 3.00 V	TOMMY LAONIER	
BIG BUTTER & EGG MAN/SUNSET CAFE	OK 8423 4.00 V	REALLY THE BLUES/WHEN YOU & I WERE	BB 10089 1.50 N
SIONEY BECHET		REVOLUTIONARY BLUES/GETTIN' TOGETHER	BB 10082 1.50 N
LAY YOUR RACKET/I WANT YOU TONIGHT	BB 10472 1.00 N	JAZZ/WEARY BLUES	BB 10086 1.00 N
BIX BEIDERBECKE		IF YOU SEE ME COMIN'/ROYAL GARDEN	BB 10082 2.00 N
AT JAZZ BAND BALL/JAZZ ME BLUES	OK 3042 2.50 N	SHERRAY MAGEE	
SORRY/SINCE MY BEST GAL TURNED	OK 3149 2.00 V	BLUIN' THE BLUES/SATANIC BLUES	VO 5436 1.50 N
CHU BERRY		WINDY MANNONE	
LIMEHOUSE BLUES (MANNONE)	BB 10432 .75 G	WHEN SAINTS GO MARCHING IN/SUDAN	BB 10560 1.50 N
BLUE JAY BOYS (BLYTHE)		NICKEL IN THE SLOT/SWING BROTHER SWINGOK	3171 1.50 V
SOME OH AND SOME DON'T (V)/PLEASURE (G)	OE 7225 .75	RED MCKENZIE (TEAGARON)	
TACK IT DOWN/ENOURANCE	OE 7224 .50 G	TAILSPIN BLUES/NEVER HAD A REASON	BB 10209 1.00 V
CHICAGO FOOTWARMERS		BIFF MOLE	
SWEEP EM CLEAN/MY GIRL	OK 8792 5.00 N	THAT'S A PLENTY/I'VE HAD A FEELING	OK 41232 3.00 N
CHICAGO RHYTHM KINGS		JELLY ROLL MORTON	
CHANGES MADE/SONG OF THE WANDERER	SIG 104 3.00 N	MUSHMOUTH SHUFFLE/BLUEBLOOD BLUES	BB 8201 1.50 N
EDDIE CONDON		STEAMBOAT STOMP/SMOKEHOUSE BLUES	BB 8372 2.50 N
HOME COOKING/THE EEL	CO 35680 1.50 N	CANNONBALL BLUES/GRAVITY'S SPELLS	BB 10254 2.50 N
RUBERT COOPER (PIANO)		OOCTOR JAZZ/ORIGINAL JELLYROLL BLUES	BB 10255 2.50 N
WEST DALLAS DRAG (N)/BLACK GAL (F)	BB 5947 2.00	KANSAS CITY STOMPS/GEORGIA SWING	BB 5109 1.00 G
DOC COOK		HARMONY BLUES/LITTLE LAWRENCE	VI 38135 3.00 V
BROWN SUGAR/HIGH FEVER	CO 813 2.00 G	CRAZY CHORDS/GAMBLING JACK	VI 23307 12.50 N
CHRISTIAN, LILLIAN OELK (WITH LOUIS)		OIL WELL/IF SOMEONE WOULD ONLY	VI 23217 10.00 N
LUST NIGHT I DREAMED/YOU'RE A REAL	OK 8607 3.00 N	FUSSY MAEL/PONTCHTRAIN	VI 38125 3.00 E
WAS IT A DREAM/TOO BUSY	OK 8596 3.00 N	MINT JULEP/LOW GRAVY	VI 23334 10.00 V
JOHNNY ODOOS		SHOE SHINER DRAG/SHEVEPORT	VI 21658 1.50 G
WEARY CITY/BULL FIDDLE	BB 10239 1.50 N	NEW ORLEANS RHYTHM KINGS	
TOO TIGHT/GOOSER DANCE	BB 10240 1.50 N	WOLVERINE BLUES/WEARY BLUES	GE 5102 1.50 F+
BUCKTOWN STOMP/BLUE WASHBOARD	BB 8549 1.50 N	JIMMIE NOONE	
ERASTUS PLAYS/JOE TURNER BLUES	BR 3997 4.50 E+	READY FOR THE RIVER/FOREVERMORE	VO 1788 2.50 V+
OH LIZZIE/NEW ST. LOUIS BLUES	BR 3585 3.00 V	KING OLIVER	
LOUIS DUMAINE & JAZZOLA EIGHT		ROOM RENT BLUES/I AIN'T GONNA TELL	OK 8148 17.50 G+
FRANKLIN STREET/RED ONION DRAG	VI 20580 1.25 V	CAMP MEETING BLUES/LONDON BLUES	CO 14003 6.50 V+
PRETTY AUDREY/TU-WA-BAG-A-WA	VI 20723 1.25 V	ORIGINAL OXIELAND JAZZ BAND	
WILL EZELL		JAZZ BAND BALL/OSTRICH WALK	VI 18457 1.00 V+
BARREL HOUSE MAN/WEST COAST DRAG	PARA 12549 3.00 G	ROYAL GARDEN BLUES/DANGEROUS BLUES	VI 18798 1.00 E
DUKE ELLINGTON		IKE ROOGERS WITH HENRY BROWN PIANO	
DOIN' THE FROG/RED HOT BAND	VO 1153 5.00 E+	IT HURTS SO GOOD/SCREENIN' THE BLUS PARA	12816 2.50 V
STUMP EVANS (ACC. PRISCILLA STEWART)		SAVOY BALLROOM FIVE (ARMSTRONG)	
I NEVER CALL MY MAN/DELTA BOTTOM	PARA 12247 1.00 N	BEAU KOO JACK/MAHOAGANY HALL STOMP	OK 8680 2.50 G+
HAWKINS, COLEMAN		JESS STACY ALL STARS	
HONEYSUCKLE ROSE/JAMAICA SHOUT	OE 3358 1.00 V+	NOH/JESS STACY	VS 8076 1.50 N
WHEN DAY IS GONE/BOUNCING WITH BEAN	BB 10693 1.00 N	BREEZE BLUES/BREEZE	VS 8121 1.50 N
FLETCHER HENDERSON		WASHINGTONIANS (DUKE ELLINGTON)	
HOW COME YOU DO ME LIKE YOU OO	RE 9739 2.50 V	SOLILOQUY/BLACK AND TAN FANTASY	BR 3526 2.00 E+
COPENHAGEN/WORDS	PE 14926 2.00 V	PINETOP SMITH	
EARL HINES		PINETOP BOOGIE/PINETOP BLUES	VO 1245 1.00 F
BEAU KOO JACK/EVERYBODY LOVES MY	BB 7040 1.00 V	NOBODY KNOWS YOU/8IG BOY	VO 1256 1.50 G
ALBERTA HUNTER (TRUMPET ACC.)		MUGGSY SPANIER	
I DON'T COME TO STEAL/WASH'T IT NICE	OK 8393 2.50 N	AT SUNDOWN/BLUIN' THE BLUES	BB 10719 2.00 E
JONES-COLLINS ORCHESTRA		OTINAH/BLACK AND BLUE	BB 10632 2.50 N
TIP EASY BLUES/DAMP WEATHER		DIPPERMOUTH BLUES/STER KATE	BB 10506 2.50 E
HAL KEMP		SOMEDAY SWEETHEART/THAT DA OA STRAIN	BB 10394 2.50 E
THRILLED/IN THE MIDDLE OF KISS	BR 7437 1.00 E+	MANOY/LONESOME (VERY SLIGHT SCRATCH)	BB 10766 1.50 E
I WAS TAKEN BY STORM/LOVE'S SERENADE	BR 7404 1.00 E	(W.POLLACK) I'M IN MY GLORY/SNAKE CHARM	OE 1488 2.50 E
FLIRTATION WALK/HANDS ACROSS TABLE	BR 7317 1.00 V	(W.POLLACK) ALICE BLUE GOWN/COUOLE Y	OE 1546 2.00 E
LEAD BELLY		(W.POLLACK) MY WILD IRISH ROSE/CAN'T Y DE	1453 2.00 V
ALL OUT AND DOWN/PACKIN' TRUNK	PE 0314 2.00 N	(W.POLLACK) MOROCCO/NOBODY'S GONNA	DE 1851 1.50 V
FOUR DAY WORRY BLUES/NEW BLACK SNAKE	PE 0315 1.50 N	VICTORIA SPIVEY	
GENE KRUPA		HOW DO YOU OO IT/FUNNY FEATHERS	OK 8713 4.00 V+
TUTTI FRUITTI/JAM ON TOAST	BR 8211 1.00 N	BLOODHOUND BLUES/T.8. BLUES	VI 38570 2.00 V+
FREDDIE KEPPARO		BESSIE SMITH (ACC. CLARENCE WILLIAMS)	
STOCKYARDS STRUT/SALTY DOG	UHCA 73 1.00 N	OH OAOOY BLUES/BABY WON'T YOU PLEASE	CO 3888 1.00 V+

COLLECTOR'S ITEMS NOW IN STOCK:--COMMODORE RECORDS: No. 1502, CHU BERRY; No. 1503, J. STACY; No. 1507, M. SPANIER; No. 1508, C. BERRY; No. 1509, 1510, EDDIE CONDON. **BLUE NOTE**: No. 1, LUX LEWIS; No. 3, HIGGINBOTHAM; No. 5, HINES; No. 7, HIGGINBOTHAM; No. 10, PETE JOHNSON; No. 11, P. JOHNSON; No. 12, P. JOHNSON; No. 14, FRANKIE NEWTON; No. 15, "LUX" LEWIS HONKY TONK; No. 18-19, C. CHRISTIAN BLUES. **JAZZ INFORMATION**: WESLEY WALLACE, No. 29, \$1.10. **BLACK AND WHITE**: ART HOODES, \$1.30. HOT DISCOGRAPHY, 1943, \$2.50. ALSO BRUNSWICK ALBUMS: 1010, "RIVERBOAT JAZZ" FEATURING PUNCH MILLER; 1008, "BARRELHOUSE PIANO" WITH FRANK MELROSE; No. 1006 "BOOGIE WOOGIE" FEATURING TAYLOR, DAVENPORT.
ALL RECORDS SHIPPED C.O.D., RAILWAY EXPRESS

FOR TRADE OR AUCTION

HENRY S. BURD
19685 Revere Ave., Detroit (12), Mich.
Closing date for bids: November 30, 1943

FOR TRADE OR AUCTION

FOR DISPOSITION

<u>HENRY ALLEN</u>		<u>SAM MORGAN'S JAZZ BAND</u>	
HOW DO THEY DO IT THAT WAY/FUNNY FEATHERS VI	30088 E+	BOGALOUSA STRUT/SHORT DRESS GALL	Co 14351 N
<u>LOUIS ARMSTRONG</u>		<u>JELLY-ROLL WORTON</u>	
DROP'N' SHUCKS/WHO'S IT	OK 8357 E	SHREVEPORT STOMP/SHOE SHINER'S ORAG	VI 21658 E+
FIREWORKS/WEST ENO BLUES	OK 8597 E	<u>MOUND CITY BLUE BLOWERS</u>	
SUGAR FOOT STRUT/A MONDAY DATE	OK 8609 V	FIRE HOUSE BLUES/INDIANA	Co 1946 N
IF IT'S GOOD/WEST ENO BLUES	DE 2450 N	REG HOT/SAN	BR 2602 E+
<u>ADRIAN AND HIS TAP ROOM GANG</u>		<u>MUSICAL STEVEDORES</u>	
HONEYSUCKLE ROSE/BOUNCIN' IN RHYTHM	VI 25208 N	HAPPY RHYTHM/HONEYCOMB HARMONY	Co 14406 N
<u>BROADWAY BELL-HOPS</u>		<u>NEW ORLEANS OWLS</u>	
NESTING TIME/THAT MY HAP-HAP-HAPPINESS	HA 365 N	THROWIN' THE HORNS/GOOSE PIMPLES	Co 1361 N
<u>RUBE BLOOM</u>		PICCAOILLY/MEAT ON THE TABLE	Co 1158 N
<u>MYSTERIOUS MOSE/BESSIE COULDN'T HELP IT</u>		<u>KING OLIVER</u>	
CHARLESTON CHASERS	Co 2186 N	I'VE GOT THAT THING/FREAKISH LIGHT BL	VI 38521 N
LOVABLE AND SWEET/RED HAIR AND FRECKLES	Co 1925 N	<u>ORIGINAL INDIANA FIVE</u>	
CINDERELLA BROWN/SING YOU SINNERS	Co 2133 N	SPANISH DREAM/DEEP HENDERSON	HA 217 E
LOVING YOU THE WAY I DO/YOU'RE LUCKY TO	Co 2309 N	<u>ORAN PAGE</u>	
<u>THE COLUMBIA PHOTO PLAYERS</u>		I COULD DO ANYTHING FOR YOU/I WON'T BE	DE 7699 E
I MUST BE YOU/THAT "FREE AND EASY"	Co 2149 N	<u>JACK PETTIS</u>	
MY FUTURE JUST PASSED/I'M IN THE MARKET	Co 2187 N	FRESHMAN HOP/A BAG OF BLUES	VI 21793 N
SWEEPIN' THE CLOUDS AWAY/IN MY LITTLE HOPE	Co 2131 N	<u>PIRON'S NEW ORLEANS ORCHESTRA</u>	
DUST/DARK NIGHT	Co 2196 N	BRIGHT STAR BLUES/GHOST OF THE BLUES	Co 99 N
<u>BILL COLEMAN</u>		<u>CECIL SCOTT</u>	
BILL COLEMAN BLUES/DICKY WELLS BLUES	VI 27313 N	BRIGHT BOY BLUES/SPRINGFIELD STOMP	VI 38117 E
<u>DOC COKK & 14 DOCTORS OF SYNCOPATION</u>		<u>BESSIE SMITH</u>	
HUM AND STRUM/I GOT WORRY	Co 1430 N	WORK HOUSE BLUES/HOUSE RENT BLUES	Co 14032 N
<u>MARTHA COPELAND</u>		<u>CLARA SMITH</u>	
MY GADGY DON'T DO NOTHIN' BAO/I CAN'T GIVE	Co 14327 N	YOU DON'T KNOW WHO'S /CHEATIN' GADGY	Co 14192 N
<u>DELTA FOUR (ROY ELORIOGE)</u>		DISAPPOINTED BLUES/YOU GET MAD	Co 14126 N
FAREWELL BLUES/SWINGIN' ON THE FAMOUS OODR	DE 737 N	<u>JOE VENUTI</u>	
<u>TOMMY DORSEY</u>		LITTLE BUTTERCUP/PARON ME PRETTY BABY	OK 41506 N
I'M IN A DANCING MOOD/TEA ON THE TERRACE	VI 25476 E+	DINAH/WILO OGG	OK 41025 N
<u>DUKE ELLINGTON</u>		THE WOLF WOBBLE/WHY OIO IT(DORSEY BROS)	
SARATOGA SWING/MISTY MORNIN'	VI 39058 E+	<u>ETHEL WATERS</u>	
<u>JEAN GOLDKETTE</u>		ORGAN GRINDERS BLUES/WEST ENO BLUES	Co 14365 N
SLOW RIVER/(NAT SHILKRET"ZULU WAIL",REV)	VI 20926 N	WHEN YOUR LOVER HAS GONE/PLEASE DON'T	Co 2409 N
I'M GONNA MEET SWEETIE/(N.SHILKRET, REV)	VI 20675 E	<u>PAUL WHITEMAN</u>	
<u>BENNY GOODMAN</u>		AMERICAN TUNE/PICKIN' COTTON	Co 1464 N
OL' PAPPY/JUNK MAN	Co 2892 E	LOVELY MELODY/MISSISSIPPI MUO	VI 25366 N
<u>ROY EVANS</u>		<u>CLARENCE WILLIAMS</u>	
SYNCOPATED YODOLIN' MAN/JAZZBO OAN	Co 1559 N	DREAMING THE HOURS AWAY/CLOSE FIT BLUES	Co 14287 N
<u>BENNY GOODMAN</u>		FREEZE OUT/A PANE IN THE GLASS	Co 14460 N
TEXAS TEA PARTY/DR. HECKLE & MR. JIBE	Co 3167 E	<u>WANTED</u>	
<u>FLETCHER HENDERSON</u>		<u>BENNY CARTER</u>	
I NEVER CARE BOUT TOMORROW/HE'S THE	Co 209 N	(ANY; NEW) — — — —	
YOU'LL NEVER GET HEAVEN/THAT'S GEORGIA	Co 202 N	<u>DUKE ELLINGTON</u>	
MUSCLE SHOALS BLUES/HOUSTON BLUES	Co 164 N	(ANY) Co OR VI	
PRINCE OF WALLS/MANOF MAKE UP YOUR MIND	PARA 20367 N	<u>BILL COLEMAN</u>	
OLO BLACK JOE'S BL/POTOMAC RIVER BL	VO 14740 N	(ANY; NEW) — — — —	
<u>TEDDY HILL</u>		<u>LIONEL HAMPTON</u>	
AT THE RUG CUTTER'S BALL/BLUE RHYTHM FAN	VO 3247 N	LOST LOVE (NEW) — — — —	
HERE COMES COOKE/GOT ME GOIN' THINGS	ME 13351 E	<u>TOMMY DORSEY</u>	
<u>MAGGIE JONES</u>		SO WHAT/QUIET PLEASE	BB 10810
SOUTH STREET BLUES/DALLAS BLUES	Co 14114 N	SWING HIGH	VI — — — —
<u>RICHARD JONES' JAZZ WIZARDS</u>		<u>BENNY GOODMAN SEXTETTE</u>	
HOT AND READY/IT'S A LOW DOWN THING	PARA 12705 V	(ANY; NEW) Co — — — —	
<u>THE JUNGLE BAND</u>		<u>CHU BERRY</u>	
BLACK AND BLUE/JUNGLE JAMBOREE	BR 4492 E+	EBB TIDE/MY SECRET LOVE AFFAIR VAR	657
<u>KENTUCKY GRASSHOPPERS</u>		<u>COUNT BASIE</u>	
MAKIN' FRIENDS/I GET THE BLUES(F.RICH)	BA 6360 E+	ROCKING THE BLUES (NEW) OK 6010	
<u>LEROY'S DALLAS BAND</u>		<u>LESTER YOUNG</u>	
GOING AWAY BLUES/TAMPA SHOUT	Co 14402 N	(ANY; NEW) — — — —	
<u>TED LEWIS</u>		<u>CHARLIE BARNET</u>	
WABASH BLUES/FAREWELL BLUES	Co 2029 N	RING OEM BELLS (NEW) — — — —	
OH, BABY/START THE BANO	Co 1391 N	<u>GENE KRUPA</u>	
GLAO RAG OOLL/WHEN THE CURTAIN COMES DOWN	Co 1709 N	(ANY; NEW) BR — — — —	
BARNYARO BLUES/THERE'LL BE SOME CHANGES	Co 170 N	<u>TED LEWIS</u>	
SWEET LITTLE YOU/ECCENTRIC	Co 195 N	DIP YOUR BRUSH IN SUNSHINE Co 2467	
ROYAL GARDEN BLUES/DALLAS BLUES	Co 2527 E	<u>TEDDY WILSON</u>	
A JAZZ HOLIDAY/JUNGLE BLUES	Co 1525 E	(ANY; NEW) Co — — — —	
<u>LOUISIANA SUGAR BABES</u>		<u>FOREIGN SWING RECORDS</u>	
'SIPPI/WILLOW TREE	VI 21348 N	(ANY; NEW) — — — —	
<u>HAZEL MEYERS (ACC. BY F.HENDERSON & J.SMITH)</u>		<u>LIONEL HAMPTON</u>	
AWFUL MOANIN' BLUES/HE'S NEVER GONNA	VO 14709 N	(ANY; NEW) VI — — — —	
<u>VIC. MEYERS MUSIC</u>		<u>FOREIGN SWING RECORDS</u>	
ROSE ROOM/MARCH OF GUARD(KINCKERBACKERS)	Co 2120 N	(ANY; NEW) VI — — — —	

COTTON BOLLS.

CHAS HUNTER.

Composer of "Tickled to Death"

Allo. Tempo di Rag.

First system of musical notation, featuring a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piece begins with a forte (*f*) dynamic. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line consists of a steady quarter-note accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of musical notation. The melody continues with a mezzo-forte (*mf*) dynamic. The bass line features a consistent quarter-note accompaniment. The system ends with a quarter rest in the treble clef.

Third system of musical notation. The melody continues with a mezzo-forte (*mf*) dynamic. The bass line features a consistent quarter-note accompaniment. The system ends with a quarter rest in the treble clef.

Fourth system of musical notation. The melody continues with a mezzo-forte (*mf*) dynamic. The bass line features a consistent quarter-note accompaniment. The system ends with a quarter rest in the treble clef.

Fifth system of musical notation, concluding the piece. The melody continues with a mezzo-forte (*mf*) dynamic. The bass line features a consistent quarter-note accompaniment. The system ends with a double bar line and a key signature change to two flats (B-flat, E-flat).

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line in the right hand with eighth and quarter notes, and a harmonic accompaniment in the left hand with chords and eighth notes.

The second system of musical notation continues the piece. It features similar melodic and harmonic patterns as the first system, with the right hand playing a more active melodic line and the left hand providing a steady accompaniment.

The third system of musical notation shows a continuation of the musical themes. The right hand has some more complex rhythmic patterns, including sixteenth notes, while the left hand maintains a consistent accompaniment.

The fourth system of musical notation includes a dynamic marking of *mf* (mezzo-forte) in the left hand. The melodic line in the right hand becomes more intricate with sixteenth-note passages.

The fifth system of musical notation concludes the page. It features a final melodic phrase in the right hand and a corresponding accompaniment in the left hand, ending with a clear cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The melody continues with eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature. It features a series of chords: a G2 chord, an A2 chord, a B2 chord, and a C3 chord, each sustained for a full measure.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note B4, followed by a quarter note C5, and a quarter note B4. The lower staff continues the chordal accompaniment with chords: C3, B2, A2, and G2, each sustained for a full measure.

The third system of musical notation consists of two staves. The upper staff continues the melody with a quarter note A4, followed by a quarter note G4, and a quarter note F4. The lower staff continues the chordal accompaniment with chords: F2, E2, D2, and C2, each sustained for a full measure.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with a quarter note E4, followed by a quarter note D4, and a quarter note C4. The lower staff continues the chordal accompaniment with chords: B1, A1, G1, and F1, each sustained for a full measure.

The fifth system of musical notation consists of two staves. The upper staff continues the melody with a quarter note B3, followed by a quarter note A3, and a quarter note G3. The lower staff continues the chordal accompaniment with chords: E1, D1, C1, and B0, each sustained for a full measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a first ending bracket and a second ending bracket. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, continuing the melodic and harmonic lines.

Fifth system of musical notation, concluding the piece with a final cadence in both staves.

Auction expires November 30, 1943

<u>RED ALLEN</u>		<u>(BENNY GOODMAN, CONTINUED)</u>	
FEELIN' DROWSY	Vi 38080 N	DIZZY SPELLS (QUARTET)	Vi 25822 E
RUG-CUTTERS SWING	Co 35676 N	OPUS ½ (QUARTET)	Vi 26091 E
<u>MILDRED BAILEY</u>		A SMOOTH ONE (SEXTET)	Co 36095 E
SENTIMENTAL REASONS	Vo 3367 E	<u>GENE GOLDKETTE</u>	
I'D RATHER LISTEN TO YOUR EYES	Vo 3056 E	SLOW RIVE	Vi 25354 N
MORE THAN YOU KNOW	Vo 3378 E	CLEMENTINE	Vi 25283 N
<u>SIDNEY BECHET</u>		<u>BILL ODLEMAN</u>	
CHANT IN THE NIGHT	VA 475 E	I AIN'T GOT NOBODY	SWING 14 E
<u>BIX BEIDERBECKE</u>		<u>LIONEL HAMPTON</u>	
SORRY, SINCE MY BEST GAL	Vo 4140 E	STOMPOLGY	Vi 25601 E
IN A MIST (SOLO)	Vo 3150 N	STOMP	Vi 25535 E
JAZZ ME BLUES	Vo 3042 N	HOT MALLETS	Vi 26371 E
<u>BENNY CARTER</u>		BUZZIN' AROUND WITH THE BEE	Vi 25575 E
COCKTAILS FOR TWO	BB 10998 N	I'M IN THE MOOD FOR SWING	Vi 26011 V
MELANCHOLY LULLABY	Vo 4980 E	DOWN HOME JUMP	Vi 26114 V
SINGIN' THE BLUES	Vo 3279 N	<u>FLETCHER HENDERSON</u>	
<u>BUSTER BAILEY</u>		BLUE LOU	Vo 3211 E
CALL OF THE DELTA	Vo 2887 E	JANGLE NERVES	Vi 25317 E
<u>CASA LDMA</u>		<u>HARRY JAMES</u>	
BLACK JAZZ	BR 6242 N	JESSE	BR 8350 E
BLUE JAZZ	BR 6611 N	BOO WOO	BR 8318 E
SAN SUE STRUT	DK 41403 N	<u>JOHN KIRBY</u>	
BLUES IN MY HEART (MILORDO BAILEY)	BR 6199 E	THE TURF	Vo 4653 E
<u>BUNNY BERIGAN</u>		<u>GENE KRUPA</u>	
JAZZ ME BLUES	Vi 26244 E	SWING IS HERE	Vi 25276 G
LITTLE GATES SPECIAL	Vi 26338 E	<u>MEZZ MEZZROW</u>	
MOTHER GOOSE	Vi 25616 E	HOT CLUB STOMP	Vi 25612 E
CARAVAN	Vi 25653 E	BLUES IN DISGUISE	Vi 25636 E
<u>DUKE ELLINGTON</u>		<u>WINGY MANNONE</u>	
TIGER RAG, PARTS I & II	BR 6510 N	NICKLE IN THE SLOT	DK 41573 N
SOLITUDE	BR 6987 N	MANNONE BLUES	BB 7763 E
SOPHISTICATED LADY	BR 6600 N	CALLAS BLUES	BB 6375 E
BLACK & TAN FANTASY	BR 6682 N	CORRINE CORRIHA	BB 10266 E
JAZZ POTPOURRI	BR 8293 N	<u>FRANKIE NEWTON</u>	
SHOWBOAT SHUFFLE	BR 7461 N	JAM FEVER	Vo 4851 N
ALL GOO'S CHILLUN GOT RHYTHM	MA 137 N	TAB'S BLUES	Vo 4821 N
SEPIA PANARAMA	Vi 26731 E	ROMPIN'/MINOR JIVE	BB 10186 E
IN A MELOTONE	Vi 26788 E	ROSETTA	BB 10176 E
NEVER NO LAMENT	Vi 26110 E	BLUES, MY BABY GAVE TO ME	BB 10216 E
STEVEDORE STOMP	BB 6306 E	<u>RED NICHOLS</u>	
DOUBLE CHECK STOMP	BB 6450 E	DINAH	Vo 4599 E
<u>ODDIE WILLIAMS</u>		<u>RED NORVD</u>	
DOWNTOWN UPROAR	VA 527 N	HOLE IN THE WALL	BR 6562 N
<u>BARNEY BIGARD</u>		<u>C. MDREHUSE</u>	
CARAVAN	Vo 3809 N	BLUES IN E FLAT	VA 608 E
FROLIC SAM	Vo 3813 N	<u>FRANKIE TRUMBAUR</u>	
<u>JOHNNY HODGES</u>		CHINA BOY	BR 6912 E
RENT PARTY BLUES	Vo 5180 N	CLARINET MARMALADE	Vo 4412 N
I'M IN ANOTHER WORLD	Vo 4622 E	<u>KING OLIVER</u>	
TIREO SOCKS	Vo 5533 E	RHYTHM CLUB STOMP	Vi 38137 N
<u>BENNY GODDMAN</u>		MULE FACE BLUES	BB 6678 E
GOOD-BYE	Vi 25215 E	<u>ARTIE SHAW</u>	
CHANGES	Vi 25634 E	CHANT	Vo 4539 N
ST. LOUIS BLUES	Vi 25411 E	<u>NDBLE SIBBLE</u>	
LIFE GOES TO A PARTY	Vi 25726 V	BANOANA OAYB (BECHET)	VA 552 N
JAM SESSION	Vi 25497 E	<u>JDE VENUTI</u>	
HOUSE HOP	Vi 25350 E	MOON GLOW	BB 5520 E
STAR OUST	Vi 25329 E	VIBRAPHONIA	Co 2742 N
SMOKE HOUSE	Vi 26107 E		
RUSSIAN LULLABY	Vi 26060 E		
STOMPIN' AT THE SAVOY	Vi 25247 E		
WRAPPIN' IT UP	Vi 25880 E		
RIFFIN' AT THE RITZ	Vi 25445 E		
BASIN' ST. BLUES	Vi 25258 E		
FAREWELL BLUES	Vi 26095 E		
KING PORTER STOMP	Vi 25090 E		
I NEVER KNEW	Vi 26089 E		
RUNNIN WILD (QUARTET)	Vi 25529 E		
I'M A DING DONG OADY (QUARTET)	Vi 25725 E		

AUCTION

J. O'BYRNE DE WITT
51 Warren Street, Roxbury (19), Mass.

AUCTION

Auction expires November 28, 1943.

KING DLIVER	WEATHER BIRD RAG/DIPPER MOUTH BLUES	GE 5132	V
SAVANNAH SYNCOPATORS	WA WA WA/SOMEDAY SWEETHEART	BR 3373	E
JELLY ROLL MORTON	SIDEWALK BLUES/DEAD MAN BLUES	VI 20252	V
JELLY ROLL MORTON	BOGGABOO/KANSAS CITY STOMPS	VI 38010	V
JELLY ROLL MORTON	OIL WELL/IF SOMEONE WOULD LOVE ME	VI 23321	V
LOUIS ARMSTRONG	HOTTER THAN THAT/SAVOY BLUEB	OK 8535	V
LOUIS ARMSTRONG	TIGER RAG/DINAH	OK 8800	V
LOUIS ARMSTRONG	AIN'T MISBEHAVIN'/BLACK AND BLUE	OK 41276	V
LOUIS ARMSTRONG	WHEN YOU'RE SMILING/SOME OF THESE DAYB	OK 41298	V
LOUIS ARMSTRONG	CONFESSIN'/IF I COULD BE WITH YOU	OK 41448	V
LOUIS ARMSTRONG	THEM THERE EYEB/LITTLE JOE	OK 41501	V
LOUIS ARMSTRONG	SLEEPY TIME DOWN BOUTH/YOU RASCAL YOU	OK 41504	V
LOUIS ARMSTRONG	GEORGIA ON MY MIND/LAZY RIVER	OK 41541	V
CLARENCE WILLIAMS' BL.5	EVERYBODY LOVES MY BABY/OF ALL THE WRONGS YOU'VE	OK 8181	G
VIRGINIA LISTON	EARLY IN THE MORNING/GIVE IT TO ME OOOD	OK 8187	G
MAGGIE JONES	THUNDERSTORM BLUEB/POOR HOUSE BLUEB	CO 14050	E
MAGGIE JONES	EARLY EVERY MORN'/IF I LOSE LET ME LOSE	CO 14059	V
BESSIE SMITH	RECKLESS ELUES/SOBBIN' HEARTED BLUES	CO 14056	V
BESSIE SMITH	CARELESS-LOVE BLUES/HE'S GONE BLUES	CO 14083	V
DUKE ELLINGTON	DOWN IN OUR ALLEY BLUES	CO 1076	V
DUKE ELLINGTON	SLIPPERY HORN/DROP ME OFF AT HARLEM	BR 6527	V
DUKE ELLINGTON	JIVE STOMP/I'M BATSIFIED	BR 6638	V
DUKE ELLINGTON	OLD APPLE TREE/HARLEM SPEAKB	BR 6646	V
DUKE ELLINGTON	NEW BROOM/BUNOLE OF BLUES	BR 6607	V
DUKE ELLINGTON	STORMY WEATHER/SOPHISTICATED LADY	BR 6600	V
DUKE ELLINGTON	SWEET MAMA/WHEN YOU'RE SMILING	BR 6811	V
DUKE ELLINGTON	JOLLY WOG/JAZZ CONVULSIONB	BR 6810	V
SIX JOLLY JESTERS)			
JUNIE C. COBB)	DKLAHOMA STOMP/ONCE OR TWICE	VO 1449	E
SONNY GREER	SATURDAY NIGHT FUNCTION/BEOGARS' BLUES	VO 3012	E
JOE TURNER & MEMPHIS MEN	MISSISSIPPI MOAN/FREEZE AND MELT	CO 1813	N
WASHINGTONIANS	MISSISSIPPI HERE I AM/IT'B TIGHT LIKE THAT	CA 9064	V
MILLS MERRY MAKERS	ST. JAMES INFIRMARY	DIVA 3104	E
JOHNNY HODGES	SAVOY STRUT/GOOD GAL BLUES	VO 5170	N
FLETCHER HENDERSON	JANOLED NERVES/ALWAYS IN LOVE WITH YOU	VI 25317	V
FLETCHER HENDERSON	ST. LOUIS SHUFFLE/VARIETY STOMP	VI 20944	V
CONNIE'S INN ORCHESTRA	BLUE RHYTHM/YOU RASCAL YOU	CR 3180	E
LUIS RUSSELL	PANAMA/HIGH TENSION	OK 8849	E
LUIS RUSSELL	DOCTOR BLUES/FEELING THE SPIRIT	OK 8766	E
CELESTIN'S JAZZ ORCHESTRA	MY JOSEPHINE/STATION CALLS	OK 636	V
WILTON CRAWLEY	BIG TIME WOMAN/SHE SAVES SMILES FOR ME	VI 23292	V
JOSEPH ROBECHAUX	JIG MUSIC/YOU KEEP ME IN BIN	VO 2545	V
FRANKIE FRANKO	GOLDEN LILY BLUES/SOMEBODY STOLE MY GAL (PUNCH MILLER)	ME 12009	V
CECIL SCOTT	IN A CORNER/LAWD,LAWD	VI 38098	V
JACK BLAND	YES SUH/I'D DO ANYTHING FOR YOU	PE 15651	V
JACK BLAND	IT'S GONNA BE YOU/SHINE ON YOUR SHOES	PE 15689	V
RHYTHMAKERS	YELLOW DOG BLUES/YEB SUH	ME 12481	V
DOUGLAS WILLIAMS	DARKTOWN JUBILEE/BEALE STREET SHAIK	VI 23264	E
MILLS BLUE RHYTHM	CONGO CARAVAN/RIDE RED RIDE	CO 3087	V
DUKE WILSON	BEALE STREET BLUES/OLD GREY BONNET	PE 15617	V
JOE MANNONE	CAT'S HEAD/SAONNESS WILL BE GLADNEBS	CO 14282	E
NEW DRLEANS BOOTBLACKS	FLAT FOOT/MAD DOG	CO 14337	E
NEW DRLEANS WANDERERS	GATEMOUTH/PERDIDO STREET BLUES	CO 698	V
O'BRYANT-BLYTHE-TAYLOR	RED NOT MAMA/DRUNK MAN'S STRUT	PARA 12246	V
JABBO SMITH	ACE OF RHYTHMS/TAKE ME TO THE RIVER	BR 7071	G+
MA RAINEY	LOBT WANDERING BLUES/DREAM BLUES(PICTURE LABEL)	PARA 12098	V
LOUISIANA RHYTHM KINGS	NOBODY'S SWEETHEART/MISSISSIPPI MUD	VO 15657	V
MOUND CITY BL.BLOWERS	YOU RASCAL YOU/DARKTOWN STRUTTERS BALL	OK 41526	V
TED LEWIS(GERMAN LABEL)	OALLAS BLUES/ROYAL GARDEN BLUES	CO-GE DW 4053-11	E
TEO LEWIS	DALLAS BLUES/ROYAL GARDEN BLUES	CO 2527	E
HAL KEMP	JAZZ ME BLUES/BRIDE COMES HOME	BR 7912	E

FOR DISPOSITION

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 2.
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION; CLOSING DATE FOR BIDS, NOV. 30, 1943; "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

	1	2	3	4	5	6
<u>IRVING AARONSON</u>						
CRAZY WORDS/NEVER SEE MAGGIE	VI	20473	E	AUC		CLAR
<u>ADRIAN'S RAMBLERS</u>						
GET GOIN'	BR	6786	N	SAL	1.00	QUAI
<u>HENRY ALLEN</u>						
HON DO THEY DO IT/FUNNY FEEL	VI	38088	N	T-S		HERR
KK BODDIES	OK	6281	N	T-A		KAPL
BIFFLY BLUES/SHOULD BE YOU	VI	38073	N	TRA		MART
RUG CUTTERS SWING	ME		V	TRA		MAHE
BODY AND SOUL/(ARMSTRONG,REV)	OD	36282	N	AUC		VOGE
PLEASEING PAUL/IT SHOULD BE U	BB	10235	N	AUC		VOGE
WHY DON'T YOU PRACTISE WHAT	PE	15933	0	T-A		GAYL
PICTURE ME WITHOUT YOU	VD	3306	N	TRA		GRDV
<u>ALL STAR BAND</u>						
CHLDE	VI	21149	E	AUC		COX
<u>ALBERT AMMONS</u>						
B.W.STOMP/(CLEO BROWN,REV.)	OE	3386	E	T-A		EOEL
EARLY AM BLUES/BECHEIT,REV.)	OE	3521	E	T-A		EOEL
EARLY AM BLUES	DE	975	0	STA		MCKE
<u>LIL ARMSTRONG</u>						
DR LEAVE ME ALONE/BROWN DAL	OE	1092	V	SAL	1.00	GALB
<u>LOUIS ARMSTRONG</u>						
DEAR OLD SOUTHLAND	OK	41454	N	TRA	5.00	HORN
THE SKELETON IN CLOSET/HURDY	OE	949	N	T-S		HERR
MAHOGANY HALL STOMP/BEAU KO	OK	8690	0	AUC		CULT
STAR OUST/WRAP YOUR TROUBLES	OK	41530	0	AUC		CULT
WHEN YOU'RE SMILING/SOME OF	OK	41298	G	AUC		CULT
BEESIE COULDN'T/DALLAS BLUES	OK	8774	V	AUC		CULT
YOU CAN DEPEND/I GOT RHYTHM	CD	2590	V	AUC		CULT
SWEET SUE/MISSISSIPPI BASIN	VI	24321	V	AUC		CULT
LAWD YOU MADE/KEEPIN OUT OF	CD	2646	V	AUC		CULT
I CAN'T GIVE YOU ANYTHING	UHOA	35-36	V	TRA		PENS
EXACTLY LIKE YOU/AIN'T MISBE	VD	3040	E	TRA		PENS
WEST END BLUES/GOT NO BLUES	OK	3204	V	TRA		PENS
POTATO HEAD BLUES/HEEBIE JEEB	OK	35660	E	TRA		PENS
SNOW BALL/HONEY, OD	VI	24369	G+T-A	1.00	JACO	
CONFESSION/IF I COULD BE WITH	VO	3059	E	AUC		CLAR
BASIN ST. BL./ST. LOUIS BLUES	CDNQ	9124	N	T-A	1.00	STUR
WEST END/GOT NO BLUES	VO	3024	N	T-A	1.00	STUR
HOME	CD	2606	V	SAL	2.00	CALL
JEEPERS CREEPERS	OE	2267	F	SAL	.75	KAPL
ST. LOUIS BLUES	BB	5280	N	T-A		KAPL
TOO BUSY (ACCOMP.)	OK	8596	V	TRA		KAPL
WHEN IT'S SLEEPY TIME ODWN	OK	41504	V	TRA		TAYL
THE LONGESOME ROAD	VD	3026	V	TRA		TAYL
WEST END BL./MUGGLES (HOT 5)	CD	36377	N	TRA		TAYL
SAVE IT MAMA/ELLINGTON,REV.)	OE	3516	E+T-A			EOEL
SOUTHLAND(ALLEN,BODY & S,REV)	CD	36282	E+T-A			EOEL
ST. LOUIS BLUES	BB	5280	N	T-A		KRON
ROCKIN' CHAIR	OK	2688	N	AUC	.75	H.S.M
TWO OCEANS	OK	8641	E	AUC	.75	H.S.M
SOME OF THESE DAYS	OK	8729	0	SAL	1.00	QUAI
WEST END BLUES	OK	41078	N	T-A		HOLL
DEAR OLD SOUTHLAND	OK		E	TRA	.50	MAHE
WEST END BLUES	OK		V	TRA	.75	MAHE
MUGGLES	VD		E	TRA	1.00	MAHE
COAL CART BLUES/OWEN IN HONKY	OE	18091	N	AUC		VOGE
DALLAS BLUES/BEESIE	OK	8774	0	STA		TREG
WEST END BLUES (HOT 5)	OK	8597	V	AUC		COX
BLUE TURNING GREY OVER YOU	OK	4678	F+T-A			GAYL
I GOT RHYTHM	OK	2590	0	T-A		GAYL
MUSKRAT RAMBLE	OK	8300	0	TRA		OROV
<u>GENE AURTY</u>						
FRANKIE & JOHNNY	VE	7063	V+T-A			ORIT

	1	2	3	4	5	6
<u>BUSTER BAILEY</u>						
CALL OF THE DELTA/SHANGHAI	CD	35677	N	T-A		HERR
<u>MILORED BAILEY</u>						
ST. LOUIS BLUES/ARKANSAS BLUES	VO	4801	N	T-A	1.00	STUR
<u>FRANK BANTA</u>						
WORLD IS WAITING/ODROTHY	VI	21821	N	SAL	.95	JACO
<u>TIPPY BARTON</u>						
HIGH BROWN CHEATER/DOUBLE	VD	1742	E	AUC		CLAR
<u>COUNT BASIE</u>						
9120 RECORD/GOIN' TO CHICAGO	OK	6244	E	T-A		CULT
BASIE BOOGIE/LET ME SEE	OK	6330	F	T-A	.75	JACO
AND THE ANGELS BING/IF I OIO	VO	4784	0+T-A		.90	JACO
BLUES I LIKE TO HEAR	OE	2284	V	AUC	.85	JACO
OPUREE BLUES/RED WAGON	OE	3071	G	T-A		HENR
OUT THE WINDOW	OE	1581	G	STA		MCKE
KIND JOE/PARTS 1 & 2	OK	6475	N	AUC		CHES
CHEROKEE, PARTS 1 & 2	OE	2406	F+AUC			CHES
GOOD MORNIN BLUES	OE	1446	V	AUC		CHES
<u>STONEY BECHT</u>						
LAY YOUR RACKET/I WANT YOU	BB	10472	N	T-S		HERR
INDIAN SUMMER/PREACHIN BLUES	BB	10623	N	T-S		HERR
SLEEPY TIME DOWN SOUTH/I AIN'T	VI	27447	N	T-S		HERR
THE MOOCH/BLUES IN AIR	VI	20151	N	T-A		EOEL
COMING VIRGINIA/GEORGIA CABIN	VI	27904	E	T-A		EOEL
LAY YOUR RACKET	BB	10472	N	T-A		KRON
CHANT IN THE NIGHT	VD	4575	G	SAL	1.00	DALB
<u>BIX BEIDERBECKE</u>						
OL' MAN RIVER/WA-DA(LAM.CRACK)	OK	41028	V	T-A		DAVI
IN A MIST (PIANO SODS)	VO	3150	N	T-A		DAVI
JAZZ ME BLUES/JAZZ BAND BALL	OK	3042	N	T-A	1.00	STUR
IN A MIST	OK	3150	N	T-A		KAPL
SOMEBODY STOLE MY GAL	VD		N	T-A		KAPL
DAVENPORT BLUES/(RHYTHM JUUGL)	OE	5654	V	T-A	12.50	MITC
<u>BUNNY BERGAN</u>						
IT'S THE LITTLE THINGS/SOMEV.	VI	25868	V+T-A	1.00	JACO	
EBB TIDE/GREAT TO MEAT A FR.	VI	25666	N	T-A		JACO
RINKA TINKA MAN/I DANCE ALONE	VI	25820	N	T-A		DAVI
CAN'T GET STARTED/PRISONERS'	VI	36208	N	T-A		DAVI
FRANK AND JOHNNY	VI	25616	0	SAL	1.00	GALB
TWO IN LOVE/TIS AUTUMN	ELITE	5005	E	SAL	1.00	GALB
CAN'T GET STARTED (12")	VI	36208	E	AUC		COX
ME AND MY MELINDA	ELITE	5019	E	AUC		COX
<u>JIMMY BERTRANO</u>						
I'M GOIN' HUNTI'	VO	1099	G	T-A		KAPL
<u>PAUL BIESE TRIO</u>						
THAT MANNIN' MELODY	CD	2999	G	STA	1.00	DEVA
<u>BARNEY BIGARD</u>						
LAMENT FOR JAVANETTE/READY EO	BB	11098	N	T-S		HERR
"C" BLUES/BROWN SUEDE	BB	11581	N	T-A	1.00	JACO
"C" BLUES/BROWN SUEDE	BB	11581	N	T-A	1.00	JACO
"C" BLUES/BROWN SUEDE	BB	11581	N	T-A		THOM
HONEY HUSH/JUST ANOTHER	OK	5663	N	T-A		THOM
<u>JACK BLANO RHYTHMMAKERS</u>						
WHO STOLE LOCK/SOMEONE STOLE	ME	12513	V	AUC		CULT
<u>BLUE GRASS FOOTWARMERS</u>						
OLD FOLKS SHUFFLE/CHARLESTON	HA	248	V	AUC		WHIT
<u>BLUES CHASERS</u>						
CHARLESTON/WHAT A SMILE	PE	14432	E	AUC		WHIT
<u>JIMMY BLYTHE</u>						
MR. FREDDIE BLUES	PARA	12370	0	T-A		HENR
ENOURANCE STOMP	CH	40025	E	T-A		OAYL
<u>CONNIE BOSWELL</u>						
NOBODY'S SWEETHEART/OLINAH	OE	3425	V	SAL	1.00	GALB
<u>BOSWELL SISTERS</u>						
HAND ME ODWN/ODD GONE	BR	6335	N	T-S		SCHC
<u>BROADWAY BELL HOPS</u>						
MARY LOU	HA	243	N	BAL	1.00	DALB
<u>HENRY BROWN</u>						
HENRY BROWN BLUES	PARA	12825	G	T-A		HENR
<u>WILLIE BRYANT</u>						
LONG DONE	VI	25129	N	SAL	1.00	QUAI
JERRY THE JUNKER/LONG ABOUT	VI	25045	E	AUC		VOGE
MOONRISE ON THE LOWLANDS	BB	6362	E	T-A		UMPH
<u>BUCKTOWN FIVE</u>						
HOT MITTENS	CLAX	40353	N	TRA		HORN
<u>BUOBY-MOSS</u>						
PROWLING WOMAN/WHEN I'M OEO	PE	0231	N	AUC		WHIT
<u>HENRY BUSSE</u>						
UNDER YOUR SPELL	OE	1077	0+SAL	1.00	CALL	
<u>CALIFORNIA RAMBLERS</u>						
PAROON THE GLOVE/YEG SHE OO	CO	992	0	BAL	.75	DALB
YOU KNOW ME ALABAM	CO	153	0	BAL	.75	DALB

FOR DISPOSITION

BLANCHE CALLOWAY & JOY BOYS
 I LEE LOVIN/RHYTHM IN RIVER VI 22641 E AUC — CLAR
 LOVELESS LOVE VI 22659 V T-6 1.00 CALL

CAB CALLOWAY
 F.O.R.JONES/ANGELS WITH OIRT VO 4498 V+GAL. 1.00 JACO
 NOBODY'S SWEETHEART BA 33074 V SAL 1.00 CALL
 GHOST OF A CHANCE (CHU) OK 5687 E+TPA — MART
 MINNIE THE MOOCHER/ST.LOUISE B VO 4753 N AUC — VOGUE
 WE GO WELL TOGETHER OK 6341 N AUC — COX
 TAPPIN' OFF OK 6547 N AUC — COX

CAMPBELL & BURR
 (SEVERAL) Co — F STA 1.00 DEVA

JOE CANDULLO
 18TH ST. STRUT HA 208 G SAL 1.00 GALB

LEROY CARR
 TRUTHFUL BLUES VO 1232 G T-A — HENR
 STRAIGHT ALKY BLUES 1 & 2 VO 1200 Q TRA — HENR

BENNY CARTER
 SHUFFLEBERG SH/MORE THAN YOU VO 5508 N T-S — HERR
 PLYMOUTH ROCK/MELANCHOLY VO 4984 N T-S — HERR

CASA LOMA ORCHESTRA
 ALEXANDER'S BAND/GREY BONNET BR 6100 V AUC — CLAR
 ROYAL GAROEN BLUES CO 2884 N AUC .75 H.S.M
 SHAADOWS OF LOVE BR 6738 N SAL 1.00 QUAI
 MAYBE I'M WRONG/INVITATION OE 287 N TRA — MART
 BLUE MOON/WHERE THERE'S DE 312 N TRA — MART
 HERE COMES COOKIE/MY HEART DE 386 N TRA — MART
 YOU'RE LAUGHING/I GOT MY LOVE OE 1126 N TRA — MART
 SWING HIGH/PLEASE KEEP DE 1129 N TRA — MART

BOB CAUSER AND CORNELLIAN'S
 ALONE AT A TABLE FOR 2/1'M BA — P T-A — GARR

THE CELLAR BOYS
 WAILIN' BLUES/TRYING TO STOP HRS — N TRA — HORN
 WAILIN' BLUES/TRYING TO STOP HRS 3 N TRA — MART

CHAMPION JAZZ BAND
 MY SUNNY TENNESSEE VI 21634 G SAL 1.00 GALB

CHARLESTON CHASERS
 BASIN ST.BLUES/BEALE ST. Co 2415 V AUC — CULT
 AFTER YOU'RE GONE/SOMEODAY SW CO 861 V AUC — CULT
 WABASH BLUES/DAVENPORT BLUES CO 909 E T-A — DAVI

CHICAGO LOOPERS
 CLORINOA PE 14910 E TRA — KAPL

THE CHICAGOANS
 LIZA PAE — E TRA 1.50 WAHE

CHOCOLATE DANDIES
 OEE BLUES Co — E TRA 1.50 WAHE

EDDIE CONDON
 SOMEDAY SWEETHEART DE 18041 E SAL .75 QUAI
 SERIOUS THING/GONNA STOMP Mr. BB 10168 N AUC — VOGUE

ZEZ CONFREY
 JUMPIN' JACK VI 21845 N AUC .75 H.S.M
 COW BELLS VI 18962 N T-6 — SCHE
 KITTEN ON THE KEYS VI 18900 N T-6 — SCHE
 ARE YOU PLAYING FAIR VI 18921 N T-6 — SCHE
 OPEN YOUR ARMS MY ALABAMY VI 18994 G SAL .75 GALB
 KITTEN ON THE KEYS VI 18900 E SAL 1.00 GALB

CDNIES INN ORCHESTRA
 CASA LOMA STOMP/GOOD BYE BL ME 12340 G AUC — CULT
 YOU RASGAL YOU/HOISE OF OAVIO ME 12216 V AUC — CULT
 YOU RASGAL YOU/BLUE RHYTHM CR 3180 G+T-A — EOEL
 12TH ST.RAG/MILLENBERT JOYS CR 3212 N T-S — SCHE

DOC COOK
 HUM AND STRUM CO 1430 E SAL 1.00 QUAI
 ALLIOATOR CRAWL CO 1298 E AUC — QUAI

WILTON CRAWLEY
 IRONY OADY BLUES/CRAWLEY BL OK 8479 G AUC — WHIT
 COOKIE'S GINGERSNAPS
 MESSIN' AROUND/BABY O'MINE OK 8390 G AUC — WHIT

COON-SANDERS
 SLUE FOOT/THE MAIL VI 21305 N T-S — SCHE
 SLUE FOOT/THE MAIL VI 21305 G SAL 1.00 GALB
 YES SIR THAT'S MY BABY VI 19745 G SAL 1.00 GALB

ROB COOPER
 WEST DALLAS DRAG(PIANO SOLO) BB 5459 N T-A — DAVI

SAM COSLOW
 KING FOR A DAY/YOU'RE A REAL VI — P T-A — GARR

COTTON PICKERS
 DERE'S JAZZ/HOE IS ME VO 3263 V+AUC — CLAR
 PRINCE OF WAILES BR 2766 V SAL 1.00 QUAI
 NEVER MISB THE SUNSHINE BR 2418 V T-S — SCHE
 WISH I CO'LD SHIMMY LIKE BR 2338 V T-6 — SCHE

IDA COX
 GRAVEYARD DREAM/WEARY WAY PARA 12044 G AUC — STEI
 BAMA BOUNG/LOVIN' IS THE TH PARA 12045 G AUC — STEI
 ANY WOMAN'S BL/BLUE MONDAY PARA 12053 F AUC — STEI
 CHICAGO BOUNG/LOVE MY MAN PARA 12056 F AUC — STEI
 CHATTANOOGA BL/RAMPART ST PARA 12063 F AUC — STEI
 LAWOY/LAWOY/MOANIN'GROANIN PARA 12064 F AUC — STEI
 MAMA OOO SHE/WORRIED MAMA PARA 12085 F AUC — STEI
 WORRIED ANY HOW/CHICAGO WON PARA 12202 G AUC — STEI
 DEATH LETTER/KENTUCKY MAN PARA 12220 F AUC — STEI
 WILLO WOMAN/CHERRY PICKING PARA 12228 F AUC — STEI
 MISS.RIVER/GRAVEYARD BOUNG PARA 12251 G AUC — STEI
 COFFIN' BL/RANBLINO(CHIP) PARA 12318 V AUC — STEI
 LAST MILE/CAN'T QUIT PARA — N AUC — STEI
 CHICAGO MONKEY MAN BLUES PARA 12202 G T-A — HENR

BING CROSBY
 STARLIGHT/HOW LONG WILL IT BR 6259 V AUC — CULT
 SENTIMENTAL SIOE/HEART TAKING OE 1648 V T-A — CULT
 SWEET LAILANI/BLUE HAWAII DE 1175 V T-A — CULT
 FINE ROMANCE (& OXIE LEE) DE 907 V T-A — CULT
 JUST ONE MORE CH/SWEET POTATO DE 2999 V T-A — CULT
 THE TOUCH OF YOUR LIPS/TWIL DE 757 E SAL 1.00 JACO
 BASIN ST.BLUES DE 1483 N AUC .35 H.S.M
 RED SAILS IN THE SUNSET DE — V T-A — GARR
 DINAH BR 6240 V SAL 1.00 QUAI
 I'M THRU WITH LOVE BR 6140 V T-S — MELL
 A FADED SUMMERLOVE BR 6200 G T-S — MELL
 GOONIGHT SWEETHEART BR 6203 V T-S — MELL
 HERE LIES LOVE BR 6406 V T-S — MELL
 STREET OF DREAMS BR 6464 V T-S — MELL
 DAY YOU CAME ALONG BR 6644 Q T-S — MELL
 OUR BIO LOVE SCENE BR 6696 G T-S — MELL
 DAY YOU GAVE ALONG OK 2830 N T-S — MELL
 LET'S ALL MEET AT MY HOUSE DE 4162 V AUC — COX

BOB CROSBY
 LEANIN ON TOP RAIL/SHAKE OORN DE 3027 V T-A — CULT
 WHIPPERS IN OARK/BREAKIN MY DE 1346 V T-A — CULT
 OIGA OIGA OOO, PARTS 1 & 2 DE 2275 V T-A — CULT
 GIN MILL BLUES DE 1170 G STA — MCKE
 SUMMERTIME DE 2205 E SAL 1.00 GALB

BERNIE CUMMINS
 WHEN A WOMAN LOVES A MAN VI 22295 G+SAL 1.00 CALL

PUTNEY DANDRIDGE
 MR. BLUEBIRD VO 2935 E TRA — TAYL
 SANTA CLAUS/BENNY MEEMY VO 3083 G+TRA — MART
 MARY HOO LAMB/STAR VO 3287 V TRA — MART
 CHEEK TO CHEEK/LOVELY DAY VO 3006 V AUC — WHIT

COW COW DAVENPORT
 RAILROAD BLUES DE 7462 E SAL 1.00 QUAI

WALTER DAVIS
 FRISCO BLUES/BIOOLE ST.BLUES BB 8961 N T-A — THOM
 FRISCO BLUES/BIOOLE ST.BLUES BB 8961 N STA — DEVA

EDDIE OELANGE
 MUSKAT RAMBLE BB 10035 G STA — DEVA

CARROLL DICKERSON
 BLACK MARIA BR — E TRA 1.00 WAHE

DIXIE DAISIES (B. e., TEA)
 THERE'S SOMETHING NEW RD 887 F+T-A — BAYL

OXIE STOMPERS
 BALTIMORE HA — E TRA 1.00 WAHE

JOHNNY DODDS
 BLUE WASHBOARD STOMP BR 8549 E T-A — SCHE
 COME ON & STOMP/AFTER YOU'VE BR 3568 V AUC — VOGUE
 CLUE CLARINET/PIANO SO(TRIC) VI 21554 V TRA — LION

DOROTHY OONIGAN
 PIANO BOOGIE/EVERY DAY BL BB 8879 V T-A — HENR

DORSEY BROTHERS
 CONORATULATIONS(WUOGSY) BA 0566 E T-S — ORIT
 PERSIAN RUE/MARY ANN OK 40995 E AUC — JACO
 BASIN STREET BLUES DE 118 E T-A — UMPH
 OXIE OAWN DK 41050 V T-A — UMPH
 SHE'S FUNNY THAT WAY BR 7542 N T-A — UMPH
 IT OON'T MEAN A THING BR 6442 E T-A — UMPH

JIMMY DORSEY
 THE YAM/CHANGE PARTNERS DE 2002 V T-A — CULT
 MAJOR & MINOR/KEEP KNOGKIN DE 2980 G T-A — CULT
 PARAOE CF MILKBOETT CAPS DE 941 V T-A — CULT
 LOVE BUG WILL BITE YOU/RAY DE 1187 E+SAL 1.00 JACO
 ALL THIB & HEAVEN TOO/IF I DE 3259 E+SAL 1.00 JACO

FOR DISPOSITION

TOMMY DORSEY
 SYMPHONY IN RIFFS/HOLO TIGHT V1 26163 V T-A — CULT
 ANNIE LAURIE/MORE THAN EVER V1 25774 V T-A — CULT
 BLACK EYES/BLUE DANUBE V1 25956 E SAL 1.00 GALB
 ROYAL GARDEN BLUES V1 27518 E SAL 1.00 GALB
 STREET OF DREAMS V1 27903 E T-A — GAYL
 NOT SO QUIET/TULLULA V1 27899 N AUC — CHES
 DEEP RIVER/WITHOUT A SONG V1 — N AUC — CHES

BLIND WILLIE OUNN GIN BOTTLE FOUR
 JET BLACK BL/BLUE BLOOD OK 8689 E+T-A — DAVI
JOHNNY OUNN
 BUFFALO BLUES/BUGLE CALL CO 14306 F AUC — WHIT
 HAWAIIAN BLUES/4 O'CLOCK CO 3729 G AUC — VOGÉ

BOB EFFORDS & SIGNORELLI
 SWEET AND HOT/TIN EAR BR 4620 E AUC — CULT

ROY FLORIOGE
 FLORIDA STOMP OK 3479 N T-A — KAPL

DUKE ELLINGTON
 BLUE RAMBLE/THE SHIEK BR 6336 V AUC — CULT
 MOON MIST/C JAM BLUES V1 27856 V T-A — CULT
 CONCERTO FOR COOTIE/ME & YOU V1 26598 N T-A 1.75 JACO
 I DON'T KNOW/ARE YOU STICKIN V1 27804 T A 1.25 JACO
 LOUISIANA BR 6805 E AUC — HEIN
 THE RIVER AND ME V1 22614 G AUC — HEIN
 RING OVER BELLS V1 22528 G AUC — HEIN
 BLUE AGAIN V1 22603 G AUC — HEIN
 NINE LITTLE MILES V1 22586 V A IC — HEIN
 BEGGAR'S BLUES (DREER) VO 3012 N AUC — HEIN
 EAST ST. LOUIS TOODLE-OO BB 6430 E+AUC — HEIN
 TAKE IT EAST BR 4009 N AUC — HEIN
 MEMORIES OF YOU BB 6280 E AUC — HEIN
 OIDA OIDA OO BB 6305 E AUC — HEIN
 HAUNTED NIGHTS BR 6727 N AUC — HEIN
 MYSTERY BOND BB 6614 N AUC — HEIN
 MOON OVER DIXIE BR 6317 E AUC — HEIN
 COCKTAILS FOR TWO V1 24617 E AUC — HEIN
 DELTA SERENADE V1 24755 E AUC — HEIN
 CLARINET LAMENT BR 7650 E AUC — HEIN
 ROSE OF THE RIO ORANGE BR 8186 G AUC — HEIN
 LADY WHO COULDN'T MA 124 E AUC — HEIN
 DOUBLE CHECK STOMP BB 6450 V AUC — HEIN
 TIGER RAG BR 4238 N AUC — HEIN
 I CAN'T GIVE YOU ANYTHING V1 38008 G T-A — THOM
 BLUE AGAIN V1 22610 N TRA — THOM
 THE RIVER AND ME V1 22614 E TRA — THOM
 MOON INDI GO/WHEN BLACK MAN V1 22587 E TRA — THOM
 LIMEHOUSE BLUES/ECHOES V1 22743 V TRA — THOM
 MISTY MORNIN'/THE BLUES CO 35995 N TRA — THOM
 SWING LOW/DOCKY WUCKY CO 35683 N TRA — THOM
 KILLIN' MYSELF/YOUR LOVE CO 35640 N TRA — THOM
 PLUCKED AGAIN/BLUES CO 35322 N TRA — THOM
 LADY IN BLUE/LITTLE POEY CO 35291 N TRA — THOM
 LAZY RHAPSODY/BLUE RAWBLE CO 35834 N T-A — THOM
 LIGHTNIN'/BABY WHEN YOU CO 35835 N T-A — THOM
 BEST WISHES/BUNDLE OF BL CO 35836 N T-A — THOM
 MERRY-GO-ROUND/DROP ME OFF CO 35837 N T-A — THOM
 PROLOGUE TO BLACK & TAN BR 8256 E T-A — KAPL
 EAST ST. LOUIS TOODLE-OO BB 6430 N T-A — KAPL
 ROCKING IN RHYTHM BR 80001 E TRA — TAYL
 WALL ST. WAIL BR 80003 E TRA — TAYL
 DOWN IN OUR ALLEY BLUES CO 1076 N T-A — HENR
 BLACK AND TAN FANTASY OK 40955 G T-A — HENR
 GIDDYBUG GALLOP V1 27502 E SAL .75 QUAI
 BARM VALLEY V1 26796 N SAL .75 QUAI
 MERRY GO ROUND/ADMIRATION BR 7440 E SAL 1.25 QUAI
 TRUMPET IN SPACES BR 7752 N T-S — SCHE
 SAN AND DELILAH V1 23036 N T-S — SCHE
 RING END BELLS/3 LITTLE WORDS V1 25076 N TRA — MART
 MOON INDI GO/SOLITUDE (BOLOS) BR 7990 N TRA — MART
 RING END BELLS/3 LITTLE WORDS V1 22528 E AUC — WHIT
 A LONELY COED CO — F AUC — WHIT
 NEW E. ST. LOUIS TOODLE-OO MA 101 G STA — MCKE
 WHAT GOOD AM I WITHOUT YOU V1 22586 N T-A — GAYL
 THE RIVER AND ME V1 22614 E T-A — GAYL
 MEMORIES OF YOU V1 23017 N T-A — GAYL
 DOWN IN ALLEY (WASHINGTONIANS) CO 1076 N T-A — GAYL

ZIGGY ELMAN
 BUBLITCHKI/ANGELS SING BB 10103 G STA — TRES

RUTH ETTING
 SHAKING THE BLUES AWAY CO 1113 G BAL .75 GALB

LEMUEL FOWLER
 SATISFIED BLUES CO 3959 G T-A — HENR

BUO FREEMAN
 JACK HITS THE ROAD Co 35854 N AUC — HEIN
 AS LONG I LIVE/(HENDERSON, REV) DE 3885 E T-A — EOEL

FRISCO "JASS" BAND
 JOHNSON "JASS" BLUES/UMBRELLA Ed — E T-A — THOM
EARL FULLER
 SLIPPERY HANK/YAH-DE-OAH V1 18321 N T-S — SCHE

JAN GARBER
 SINCE BEST GAL/SISTER KATE Co 1306 E TRA — MART
GENE'S MERRY MAKERS
 SUNDAY IN CAROLINE/HEADIN FOR ME 12688 V AUC — CLAR

THE GEORGIANS
 ODDOLE TOO DOD/SAVANNAH Co 142 V+T-A — SCHE
 GOT TO SEE MANA EV'RY NIGHT Co 3857 G SAL 1.00 GALB

GENIE GIFFORD
 NEW ORLEANS TWIST/NOTHING BUT BB 10704 N AUC — VOGÉ

JEAN-GOLOKETTE
 LOOKING OVER 4 LEAF CLOVER V1 20466 E+T-A — DAVI
 SWEETHEARTS ON PARADE V1 21800 N T-S — SCHE
 GONNA MEET MY SWEETIE NOW V1 23534 E+T-S — SCHE
 DINAH/ARTER I SAY V1 19947 E+T-S — SCHE
 CLEMENTINE/(J. CRAWFORD, REV.) V1 20994 G STA — OVA
 MY PRETTY GIRL V1 20588 G STA — MCKE
 CLEMENTINE/(J. CRAWFORD, REV.) V1 25283 N TRA — GROV

BENNY GOODMAN
 LITTLE KISS AT TWILIGHT/WHAT V1 25878 E T-A — CULT
 AIR MAIL SPEC./TUESDAY AT 10 CO 36254 G T-A — CULT
 SMOKE DREAMS/SEE BUT YOU'RE V1 25486 V T-A — CULT
 GOOD FOR NOTHIN'/SHUT EYE V1 26159 V T-A — CULT
 GOT DATE WITH DREAM/PASS IN V1 26000 V T-A — CULT
 BOY MEETS HORN/LET'S DANCE CO 35301 V+T-A — JACO
 TAIN'T NO USE/GODDONGHIT MY V1 25461 E T-A 1.25 JACO
 NOBODY'S SWELLER/MORE THAN YOU BB 10723 N T-A 1.25 JACO
 RUSSIAN LULLABY/CHANGES BB 11226 N T-A 1.00 JACO
 MISTER MEADOWLARK/CRAZY RHYTHM CO 35497 E SAL 1.00 JACO
 WRAPPIN IT UP/MLANCHOLY BABY V1 25880 N T-A — DAVI
 PICK YOURSELF UP/CAMP MEETIN V1 25387 N T-A — DAVI
 MOONLOW/WHY COUNDN IT CO 35839 N T-A 1.50 STUR
 SWEET GEORGIA BROWN/(QUARTET) V1 26091 N T-A — KAPL
 BASIN STREET/BEALE STREET BR 7645 E AUC — HERZ
 IF I COULD BE WITH YOU V1 25290 V T-A — HENR
 REMEMBER/BLUE SKIES V1 25860 N T-S — HERR
 NEVER SHOUL HAVE TOLD YOU V1 25500 N SAL 1.00 QUAI
 TAIN'T NO USE V1 25469 V SAL .75 QUAI
 ROSETTA BB 10760 N AUC — SMIT
 CAN'T TEACH MY HEART/SILHOUVE V1 25711 E T-S — LION
 I'VE HITCHEO WA-ON LET THAT V1 25708 E T-S — LION
 I'VE GOT A DATE/COULD YOU PASS V1 26000 E T-S — LION
 NEVER SHOUL HAVE YOU CAN TELL V1 25500 E T-A — LION
 SING ME A SWING SONG V1 25340 E T-S — LION
 IT'S DREAMER IN ME/WHY'D YA V1 25846 E T-S — LION
 SAVING MYSELF/DON'T WAKE MY V1 25867 E T-S — LION
 THIS CAN'T BE LOVE/SING FOR V1 26099 E T-S — LION
 SMOKE DREAMS/SEE BUT YOU'RE V1 25846 E T-S — LION
 GLORY OF LOVE/YOU CAN'T PULL V1 25316 E T-S — LION
 THIS YEAR'S KISSES/HE AIN'T V1 25505 E T-S — LION
 IT'S WONDERFUL/THANKS FOR V1 25727 E T-S — LION
 MAMA, THAT MOON'S HERE/YOU TOOK V1 25722 E T-S — LION
 NO OTHER ONE/YANKEE ODDOLE V1 25193 E T-S — LION
 SANTA CLAUS/EENY MEENY MINY V1 25195 E T-S — LION
 I MUST SEE ANNIE TONIGHT V1 26110 E T-S — LION
 I LET A SONG/FEELIN' HIGH V1 25840 E T-S — LION
 YOU TURNED THE TABLES ON ME V1 29531 E T-S — LION
 WHEN I GO A DREAMIN'/BLUE V1 26061 E T-S — LION
 IN A SENTIMENTAL MOOD/THOSE V1 25351 E T-S — LION
 WHEN A LADY MEETS A GENT/YOU V1 25434 E T-S — LION
 SCATTERBRAIN/ONE SWEET LETTER CO 35241 E T-S — LION
 FRENCH/HARD TO GET CO 35863 E T-S — LION
 NIGHT AND DAY/BEYOND THE MOON CO 35410 E T-S — LION
 WRAPPIN' IT UP V1 25880 E SAL 1.00 GALB
 RIFFIN' AT THE RITZ V1 25445 E SAL 1.00 GALB
 JINGLE BELLS V1 25145 E SAL 1.00 GALB
 SIX APPEAL (SEXTET) CO 35553 E AUC — COX
 SUNNYSIDE OF STREET (SEXTET) CO 36617 E AUC — COX
 EXACTLY LIKE YOU V1 25406 V AUC — COX
 NEVER SHOUL HAVE TOLD YOU V1 25500 V AUC — COX
 MUSIC HALL RAG/COKEY CO 3011 N T-A — UMPH
 SING SING SING V1 36205 V AUC — CHES

OLEN GRAY
 TEARS FROM MY INKWELL/YOU GR. DE 2388 E SAL 1.00 JACO
 BIR MIR BIST OU SCHON DE 1575 V SAL 1.00 CALL

FOR DISPOSITION

SONNY GREER & MEMPHIS MEN				JOHNNY HODGES			
BEGGARS BLUES	Vo	3012 V SAL	1.50 QUAI	LOST IN MEDITATION	Vo	4242 V T-A	GAYL
<u>HALFWAY HOUSE ORCHESTRA</u>				DOOJJI WOOJJI	Vo	4849 G T-A	GAYL
MAPLE LEAF RAG	Co	476 N TRA	HORN	<u>BILLIE HOLLIDAY</u>			
SQUEEZE ME/N.D. SHUFFLE	Co	541 G SAL	1.00 QUAI	SUMMERTIME/BILLIE'S BLUES	Vo	3288 V AUC	STEI
<u>GEDRGE HALL HOTEL TAFT ORCH</u>				SENTIMENTAL SIDE/CALL IT SW	Vo	3947 V AUC	STEI
WHEN MY SHIP COMES IN	BB	5662 V SAL	1.00 CALL	BODY & SOUL/GOING TO GET US	Vo	5481 N AUC	STEI
<u>SLEEPY HALL & COLLEGIANS</u>				TIME ON MY HANDS/PULLING	Vo	5991 N AUC	STEI
IT MUST BE TRUE/JUST A GIGOLO	ME	12056 G+auc	CLAR	ST. LOUIS BLUES/LOVELESS LOVE	Vo	6064 N AUC	STEI
<u>FRED HAMM</u>				LOVE ME OR LEAVE ME/JIM	Vo	6369 N AUC	STEI
SUGAR FOOT STOMP	Vi	20023 N AUC	.75 H.SM	SWING BROTHER SWING	Vo	5129 E SAL	1.00 QUAI
<u>LIDNEL HAMPTON</u>				OIO I REMEMBER	Vo	3276 N T-A	3.00 HOLL
JIVIN' THE VIBRES/STAND BY	Vi	25535 G TRA	THOM	<u>SOL HOOPHII'S NOVELTY TRID</u>			
BOJO JO/OPEN HOUSE	Vi	27341 N TRA	THOM	FAREWELL BLUES	Co	797 G SAL	.75 GALB
ANYTIME AT ALL	Vi	26039 N TRA	THOM	<u>CLAUDE HOPKINS</u>			
PIC FOOT SONATA/JUST FOR	Vi	26793 N TRA	THOM	I WOULD GO ANYTHING FOR YOU	Co	2665 G SAL	.75 CALL
<u>HANDY'S ORCHESTRA</u>				CANADIAN CAPERS	Co	2747 N AUC	.75 H.SM
FUZZY WUZZY RAG/THE SNAKE BL	Co	2421 E AUC	JACO	CHURCH STREET SOBBIN' BLUES	DE	1289 V T-A	UMPH
<u>ERSKINE HAWKINS</u>				DO YOU EVER THINK OF ME	DE	353 N T-A	UMPH
TUXEOD JUNCT./GIN MILL SPEC.	BB	10409 G STA	DEVA	<u>HOTSY TOSY GANG</u>			
<u>COLEMAN HAWKINS</u>				FUTURISTIC RHYTHM	BR	4200 V SAL	1.00 QUAI
CHICAGO/NETCHA'S DREAM	DE	661 N T-A	DAVI	<u>ROSETTA HDWARD</u>			
HONEYUCKLE ROSE	DE	3358 N T-A	KAPL	ROSETTA BLUES	DE	7370 E T-A	UMPH
SHIEK OF ARABY/BLUE HEAVEN	BB	10770 V+T-A	EOEL	<u>B'DO JACKSON</u>			
<u>MARIDN HARRIS</u>				MESSIN AROUND/HEEBIE JEEBIES	BR	3351 F AUC	WHIT
(SEVERAL)	Co	F STA	1.00 DEVA	<u>HARRY JAMES</u>			
<u>MDNK HAZEL</u>				MONTEVIDEO/MUSIC MAKERS	Co	35932 E SAL	1.00 HEIN
HIGH SOCIETY	BR	4181 N AUC	HEIN	FOUR OR FIVE TIMES	ELITE	5028 N T-A	KRON
IOEAB	BR	4182 N AUC	HEIN	<u>JAM SESSION AT VICTOR</u>			
<u>CLIFFDRD HAYES</u>				HONEYUCKLE ROSE/BLUES	Vi	25559 V AUC	CULT
BLUE GUITAR STOMP	Vi	20955 N SAL	1.50 QUAI	HONEYUCKLE ROSE/BLUES	Vi	25559 E+T-A	DAVI
<u>FLETCHER HENDERSON</u>				HONEYUCKLE ROSE/BLUES	Vi	25559 V T-A	HOLL
I'LL ALWAYS BE/JANGLE NERVES	Vi	25317 E AUC	CULT	<u>BLIND LEMDN JEFFERSON</u>			
BLUES IN MY HEART/SUGAR	Co	2559 V AUC	CULT	BLACK SNAKE MOAN	PARA	12407 G T-A	HENR
SUGAR FOOT/WHAT-CHA-CALL-EM	Co	395 G AUC	JACO	<u>ARNOLD JOHNSON</u>			
YOU'VE GOT TO GET HOT/CHARLS	Vo	14726 G T-A	1.00 QUAI	SWEET LOVIN' MAMA	BR	2411 G SAL	1.00 GALB
GULF COAST BLUES	Co	3951 F+SAL	.50 CALL	<u>JAMES P. JOHNSON</u>			
SHANGHAI SHUFFLE(LOUIS)	Vo	14935 E T-A	KAPL	GO HARLEM/JUST A CRAZY SONG	Co	2448 V AUC	CULT
SUGARFOOT/WHAT-CHA-CALL-EM	Co	395 F AUC	HERZ	SNOWY MORNING BL/ALL THAT I H	Co	14204 V AUC	CULT
MONEY BLUES/STAMPEDE	Co	35669 N T-A	EOEL	BLEEDING HEARTED BLUES	Vi	V TRA	1.00 MAHE
HOP OFF/SNAG IT	Co	35670 E T-A	EOEL	<u>LIL JOHNSDN</u>			
HOUSE OF OAVIO BLUES	UHCA	57 N T-A	KRON	PEANUT MAN/PRESS MY BUTTON	Vo	03199 G AUC	CULT
LIVERY STABLE BLUES	Co	1002 F T-A	KRON	<u>ISHAM JONES</u>			
SUGAR FOOT STOMP	Co	395 G T-A	KRON	DRIGNAL CHARLESTON	BR	2970 N T-S	SCHE
SINGING THE BLUES	Co	V TRA	.75 MAHE	WABASH BLUES	BR	5065 N T-S	SCHE
KING PORTER STOMP	Co	V TRA	1.50 MAHE	<u>RICHARD M. JONES</u>			
EASY MONEY	Co	V TRA	1.50 MAHE	MAYBE SOMEDAY/ALL NIGHT BL	GE	5172 E T-A	DAVI
HONEYUCKLE ROSE	Co	E TRA	1.50 MAHE	29TH & DEARBORN	OK	8260 G T-A	KAPL
BLUE RHYTHM	Cr	E TRA	1.50 MAHE	SMOKED MEAT BLUES	Vi	20859 N AUC	.75 H.SM
SAVING MYSELF FOR YOU/LITTLE	Vo	4154 V AUC	VOGE	TICKLE BRITCHES BLUES	Vi	38040 N TRA	MART
GRASS IS ALWAYS GREENER	RE	9683 G SAL	1.00 GALB	<u>JUNGLE KINGS</u>			
SUO BUSTIN BLUES	BR	2592 E T-A	GAYL	DARKTOWN STRUTTERS BALL	UHCA	4 N T-A	KRON
STAMPEDE/JACKASS BLUES	Co	654 G T-A	GAYL	<u>ART KASSEL</u>			
<u>HDORACE HENDERSON</u>				CLOUDS/I'M KEEPING THOSE	BB	V T-A	GARR
YOU'RE MINE YOU/SWINGIN	Vo	5606 E AUC	VOGE	<u>KENTUCKY GRASSHOPPERS</u>			
HONEYUCKLE ROSE	Vo	5579 E T-A	UMPH	SHIRT TAIL STOMP/TIGER RAG	BA	6355 G T-A	CULT
KITTY ON TOAST	Vo	5433 E T-A	UMPH	FOUR OR FIVE TIMES	BA	6295 F SAL	.75 QUAI
AIN'T MISBEHAVIN'	DK	5900 E T-A	UMPH	<u>HENRY KING</u>			
<u>LERDY HENDERSON</u>				BLUES SERENADE	DE	1063 N AUC	.75 H.SM
GOOD BOUFFLE BL/GOOD GRINO	Vo	02979 E AUC	CULT	<u>JOHN KIRBY</u>			
<u>RDSA HENDERSON</u>				I MAY BE WRONG/OPUS 5	Vo	5048 G+T-A	.90 JACO
MIDNIGHT BLUES	Vi	19124 E AUC	.75 H.SM	<u>GENE KRUPA</u>			
MIDNIGHT BLUES	Vi	19124 V AUC	VOGE	DRUMMER BOY/LOOKING FOR YOU	OK	5747 V T-A	CULT
WINTERTIME DREAMS/DOOSE HANGS	DE	1056 E+SAL	1.00 JACO	HIGH ON A WINDY HILL/IT ALL	OK	5883 E+SAL	.50 JACO
FAN IT/SOUTH	DE	3761 E SAL	1.00 GALB	I HEAR MUSIC/NIGHTINGALE	DK	5802 N SAL	.75 JACO
<u>BERTHA "CHIPPIE" HILL</u>				WIRE BRUSH ST/WHAT GOES ON	DR	8166 G+SAL	.85 JACO
TROUBLE IN MIND/G.WAN(LOUIS)	DK	8312 F AUC	WHIT	LOVE IN MY HEART/CHOP,CHOP	Co	35490 E SAL	1.00 JACO
<u>TINY HILL</u>				WHEN SWALLOWS COME BACK/ALL	DK	35520 E SAL	1.00 JACO
DREAM GIRL/DOODLE OOD	OK	5060 E SAL	1.00 JACO	I'LL NEVER SMILE AGAIN/MAYBE	Co	5643 E SAL	1.00 JACO
AULD LANG SYNE/I'LL KEEP ON	Vo	5275 E SAL	1.00 JACO	DRUMMER BOY/LOOKING FOR YOU	DK	5747 E SAL	1.00 JACO
<u>EARL HINES</u>				MARCHETA/SYMPHONY IN RIFFS	Co	35387 N SAL	1.00 JACO
PIANOLOOY/FLANG OODLE SW	Vo	3501 V AUC	CULT	SWING IS HERE/I HOPE GASRIEL	BR	10705 N T-A	1.00 STUR
BLUE NIGHT/GRAND PIANO BL	BB	6744 E AUC	CULT	WIRE BRUSH STOMP	BR	8166 E T-A	UMPH
JULIA/JAPANESE SANDMAN	OE	654 V AUC	CULT	WHG/FULL DRESS HOP	OK	6009 N AUC	CHEB
BOOGIE WOOGIE ON ST. LOUIS BL	BB	10674 N SAL	.75 JACO	WIRE BRUSH STOMP/HAM	DK	6106 N AUC	CHEB
OLAD RAG DOLL/ROSETTA(SOLDS)	BB	10555 N T-A	DAVI	BLUE RHYTHM FANTASY	OK	5627 V AUC	CHEB
A WEDDAY DATE	Co	2800 G SAL	1.00 CALL	<u>BILLY KYLE</u>			
ROSETTA (KIRK,REV.)	DE	3517 E T-A	EOEL	FINISHIN' UP A DATE/BETWEEN	DE	2740 N T-S	HERR
BOODIE WOOGIE ON ST. LOUIS BL	BB	10674 N T-A	HENR	<u>TOMMY LAONIER</u>			
WE FOUND ROMANCE	BR	6960 N SAL	1.50 QUAI	REALLY THE BL/WHEN YOU & I	BB	10089 N T-S	HERR
GRAND TERRACE SHUFFLE	BB	10351 E SAL	1.00 GALB	<u>EDDIE LANG</u>			
				ADD A LITTLE WIGGLE (SOLO)	OK	41134 N T-A	OAVI

FOR DISPOSITION

<u>SAM LANIN</u>		CA 2578 G SAL 1.00 GALB	<u>MEZZ MESIROW</u>		VI 25612 V AUC — CULT
SOMEODY SWEETHEART			HOT CLUB STOMP/SWING SESSION		BB 6320 N T-A — UMPH
<u>LANIN'S FAMOUS PLAYERS</u>			MELODY FROM THE SKY/LOBT		
WABASH BLUES		CE 9180 G SAL 1.00 GALB	<u>MESIROW-LADNIER</u>		
<u>MEADE LUX LEWIS</u>			I AIN'T GONNA GIVE		BB 10090 N AUC — HEIN
BEAR CAT CRAWL		VO 4608 N TRA — HORN	REVOLUTIONARY BLUES		BB 10088 N AUC — HEIN
<u>TED LEWIS</u>			COMIN' ON		BB 10085 N AUC — HEIN
HARMONICA HARRY/YOU'VE GOT		CO 2088 E AUC — CLAR	<u>VIC MEYERS</u>		
WABASH BL(E)/FAREWELL BL(G+)		CO 2029 T-A — DAVI	SPRINGTIME RAG		BR 2630 E SAL 1.00 GALB
JUST AROUND THE CORNER		CO 504 G SAL 1.00 CALL	<u>MIDNIGHT AIRDALES</u>		
WIFFUL AND BLUE		CO 844 N T-S — SCHE	SWANE SHUFFLE/GOTTA HAVE		CO 1981 N AUC — STEI
LIMEHOUSE BLUES/ROSES OF		CO 1784 E+T-A — SCHE	<u>MIDWAY DANCE ORCHESTRA</u>		
DINAH/LONESOME ROAD		CO 2181 E+T-S — SCHE	BUOODY'S HABITS		CO 51 N AUC — HEIN
AUNT HAGAR'S BLUES		CO 3879 V SAL .75 GALB	<u>LIZZIE MILES</u>		
FAREWELL BL/WABASH(TEGH)		CO 2029 G AUC — WHIT	MY MAN OF WAR BLUES		VI 23281 N AUC .75 H,SM
SAN/AUNT HAGAR'S BLUES		CO 2113 V AUC — VOGE	<u>BUBBER MILEY</u>		
HOT LIPS		CO 3676 E T-S 1.00 GALB	PENALTY OF LOVE		VI 23010 N AUC .75 H,SM.
<u>LITTLE BROTHER</u>			<u>GLENN MILLER</u>		
FARISH BTREET JIVE		BB 6894 N T-A — HENR	STAR OUST/MELANCHOLY BABY		BB 10665 N SAL .75 JACO
<u>LITTLE RAMBLERS</u>			<u>RAY MILLER</u>		
MELANCHOLY BABY/DEEP ELM		CO 423 E AUC — CULT	WEARY BLUES/I AIN'T GOT NOB.		BR 3677 E AUC — CULT
GOT NO TIME/LOOK WHO'S HERE		CO 403 V AUC — CULT	SISTER KATE		BR 3829 N SAL 1.00 QUAI
GOT NO TIME/LOOK WHO'S HERE		CO 403 G SAL 1.00 GALB	MISSISSIPPI HERE I AM(MUGGSY)		BR 4194 E SAL 1.50 QUAI
SWAMP BLUES/PLAY IT REO		CO 1103 V SAL 1.00 GALB	<u>MILLS BLUE RHYTHM BAND</u>		
<u>CLARENCE LOFTON</u>			SOLITUDE/KEEP RHYTHM GOING		CO 2994 V AUC — CULT
I OON'T KNOW		SA 12009 N TRA — HORN	SPITFIRE/BACK BEATS		CO 3020 V AUC — CULT
<u>GUY LOMBARDO</u>			THERE'S RHYTHM IN HARLEM		CO 3071 E TRA — TAYL
WEATHERMAN/ISN'T THIS A		OE — G T-A — GARR	<u>MILLS MERRY MAKERS</u>		
<u>VINCENT LOPEZ</u>			MOANIN' LOW		BA 6472 E T-S — GRIT
CHAPEL IN THE MOONLIGHT/TAKE		PE — V T-A — GARR	<u>MISSOURIANS</u>		
LOVE AND LEARN/LET'S PUT OUR		OR — F T-A — GARR	OZARK MOUNTAIN BLUES		VI 38071 N AUC .75 H,SM
<u>LOUISIANA SUGAR BABES</u>			SCOTTY BLUES/400 HOP		VI 38084 N TRA — MART
PERSIAN RUG		VI 27346 V AUC — HEIN	<u>MIFF MOE</u>		
<u>LUMBERJACKS</u>			HOT TIME/DARKTOWN STRUTTERS		OK 40784 V+T-S — GRIT
WHODPEE BT (MAST.3514)		RO 834 E+T-A — DAVI	HONOLULU BL/THE NEW TWISTER		OK 40984 V T-A — DAVI
BLACK BEAUTY (3411)(ELLINGTON)		RO 775 V T-A — GAYL	ALEXANDER'S/TRUMBAUER,BIX,REV)		CO 36280 E+T-A — EOEL
<u>JIMMIE LUNCFORD</u>			<u>TOOTS MONDELLO</u>		
AIN'T SHE SWEET/WHAT IS THIS		VO 4875 N T-S — HERR	SHADES OF JADE		ROYALE 1823 N T-A — UMPH
RAGGIN' THE SCALES		DE 1364 N AUC .35 H,SM	<u>JULIA MOODY</u>		
<u>ABE LYMAN</u>			LAST NIGHT BLUES/STRIVIN BL		CO 14087 V+T-S — GRIT
SAN/WEARY WEAZEL		BR 3964 G SAL 1.00 CALL	<u>JELLY ROLL WORTON</u>		
<u>SAM MANNING & COLE JAZZ</u>			DEEP CREEK BLUES		BB 5333 V TRA — HORN
LET GO MY HEART/BUNGO		CO 14110 V+T-S — GRIT	MR. JELLY ROLL(STEAMBOAT 4)		TRIANGLE 11397 V TRA — HORN
<u>WINGY NANNONE</u>			STROKIN' AWAY/LOW GRAVY		BB 8302 N T-S — HERR
MARTHA/THE FLAT FOOT FLODDIE		BB 7621 E+SAL 1.00 JACO	STEAMBOAT STOMP/SMOKE HOUSE		BB 83721 N T-S — HERR
HOW LONG BLUES/BLUE LOU		BB 10749 N T-A .75 STUR	TURTLE TWIST/SMILIN' BLUES		BB 10194 N T-S — HERR
IT'S THE GYPSY IN ME		BB 6549 V SAL .75 CALL	SEATTLE HUNCH/FREAKISH		VI 27565 N T-S — HERR
RHYTHM ON THE RIVER		BB 10844 N STA — TRES	DON'T YOU LEAVE ME/BALLIN THE		BB 10450 N T-A — CULT
<u>PAUL MARES & FRIARS SOCIETY</u>			CLIMAX RAG(HAIR CRACK)		BB 10442 N AUC 1.00 JACO
REINCARNATION/MAPLE LEAF RAG		CO 35686 N T-A — DAVI	BIG LIP BLUES/NEW YORK		GENR 1704 N AUC — JACO
MAPLE LEAF RAG		CO 35686 N AUC .75 H,SM	GET THE BUCKET/WHY		GENR 1706 N AUC — JACO
<u>JOE MARSALA</u>			SHAKE IT IF YOU KNEW		GENR 1707 N AUC — JACO
FEATHER BEO LAMENT		DE 18111 N AUC — SMIT	MAMA'S GOT A BABY/MY HOME		GENR 1710 N AUC — JACO
<u>CLOYE MCCOY</u>			SWINGIN' THE ELKS/DIRTY		GENR 1711 N AUC — JACO
NOBODY'S SWEETHEART		CO 2808 G+SAL 1.50 CALL	MY HOME IS IN A SOUTHERN TOWN		— N SAL .75 JACO
BASIN ST. BLUES		CO 2794 N AUC .75 H,SM	BUGABOO		VI 38010 P SAL .50 CALL
<u>DICK MCCOONOUGH & CARL KRESS</u>			THE PEARLY/BEALE STREET BL		VI 20948 E SAL 2.00 CALL
STAGE FRIGHT/DANZON		BR 6917 N T-A — DAVI	KANSAS CITY STOMP		VI 38010 F AUC — HEIN
<u>JIMMY MCHUGH</u>			SHEVEPORT		VI 21658 F AUC — HEIN
BABY		HA 795 E T-S — GRIT	BUGABOO (REV.PARHAM)		BB 6031 N AUC — HEIN
<u>RED MCKENZIE</u>			MOURNFUL SERENADE (CATCH)		VI 38024 F+AUC — HEIN
JUST FRIENDS/TIME ON MY HANDS		CO 2556 E AUC — STEI	SHOE SHINER'S ORAG(HAIRCRACK)		BB 7725 E AUC — HEIN
I'M SORRY DEAR/I FOUND(CHOP)		CO 2587 N AUC — STEI	CHANT/BLACK BOTTOM		VI 20221 V AUC — HEIN
PANAMA/WHEN MY SUGAR		VO 14977 G AUC — STEI	SIDEWALK BLUES		VI 20252 G AUC — HEIN
STRETCH IT BOY/BEST BLACK		VO 14978 V AUC — STEI	TURTLE TWIST		BB 10194 N AUC — HEIN
WHAT'S THE USE OF GETTING		DE 243 N AUC — STEI	HIGH SOCIETY		BB 10434 N AUC — HEIN
SING AN OLD FASHIONED SONG		DE 667 N AUC — STEI	BALLIN' THE JACK		BB 10450 N AUC — HEIN
I OON'T KNOW YOUR NAME		DE 721 N AUC — STEI	THE PEARLS (I" CRACK)		GE 5323 V AUC — HEIN
MOON ROSE/WHEN LOVE		DE 734 V AUC — STEI	KING PORTER STOMP		VO 1020 G T-A — KAPL
SUGAR/CHINA BOY		UHCA 9 N TRA — BUCH	PANAMA/SWEET SUBBTITUTE		GE 1703 E T-A — EDEL
TALLSPIN BLUES		BB 10209 N TRA — GROV	SHOE SHINERS ORAG		VI 21658 V T-A — KRON
I CAN'T GET STARTEO		DE 790 E T-A — UMPH	MUSHMOUTH SHUFFLE		BB 8201 N T-A — KRON
<u>MCKINNEY'S COTTON PICKERS</u>			WEST ENO BLUES		BB 10442 N T-A — KRON
ZONKY/IF I COULD BE WITH YOU		VI 38118 V T-A — CULT	THAT'LL NEVER OO		VI 23019 N AUC .75 H,SM
WANT A LITTLE GIRL/OKAY BABY		VI 23000 G+AUC — CLAR	THE CHANT		BB 10253 N T-A — HOLL
SELLING THAT STUFF/BEEOLE BUM		VI 38052 G AUC — CLAR	TURTLE TWIST/SMILIN'		BB 10194 N TRA — MART
LAUGHING AT LIFE/NEVER		VI 23020 E+T-S — SCHE	BOOGABOO/SHOE SHINERS' DRAG		BB 7725 N TRA — MART
BABY WON'T YOU PLEASE COME		VI 22511 N T-S — SCHE	GRANDPA'S SPELLS/K.CITY STOMP		GE 5218 CH AUC — WHIT
SHADE CORN/COTTON P.6CAT		VI 23012 F AUC — WHIT	SOMEDAY SWEETHEART		VI — V TRA 1.00 MAHE
FOUR OR FIVE TIMES		VI — E TRA .50 MAHE	DR. JAZZ/(DIXIE JUB BLOW'B,REV)		VI 20415 G AUC — VOGE
I'LL MAKE FUN FOR YOU/SOMEONE		VI 38142 V AUC — VOGE	THE CHANT/BLACK BOTTOM ST.		VI 20221 E T-A — GAYL

FOR DISPOSITION

<u>BENNIE MOTEN</u>	
NEW ORLEANS/LAFAYETTE	VI 24216 V AUC — CULT
MOTEN'S BLUES/LET'S GET IT	VI 31072 V AUC — CULT
ELEPHANT'S NOBBLE/CRAWDAD	OK 8100 G AUC — STEJ
GOOFY DUST/TULSA BLUES	OK 8184 F AUC — STEJ
SOUTH/VINE STREET BLUES	DK 8194 F AUC — STEJ
18TH STREET/SEEM SO BLUE	DK 8242 F AUC — STEJ
KATHER STREET/SISTER HONKY	DK 8277 F AUC — STEJ
WON'T YOU BE MY BARY	BB 6711 V AUC — STEJ
NEW MOTEN STOMP	BB 6709 V AUC — STEJ
TOUCH BREAKS/MARY LEE	BB 6638 N AUC — STEJ
IT'S DARD TO LAUGH	BB 6431 G AUC — STEJ
THICK LIP STOMP/HARMONY	VI 20406 E AUC — STEJ
MIDNIGHT MAMA/MISSOURI	VI 21422 V AUC — STEJ
K.C. SHUFFLE/YAZOO	VI 20485 G AUC — STEJ
WHITE LIGHTENING	VI 20811 V AUC — STEJ
MOTEN STOMP	VI 20955 G AUC — STEJ
PASS OUT LIGHTLY/DING OONG	VI 21199 V AUC — STEJ
NEW TULSA BLUES (HAYES)	VI 21584 N AUC — STEJ
K.C. BREAKDOWN/LOW OOWN	VI 21693 E AUC — STEJ
YA GOT LOVE/I WANNA	VI 22980 N AUC — STEJ
WISH I COULD BE BLUE	VI 22734 N AUC — STEJ
LIZA LEE/GET GOIN	VI 23023 V AUC — STEJ
RUMBA NEGRO	VI 23037 N AUC — STEJ
SOUTH/NO TROUBLE	VI 24893 AUC — STEJ
SLOW MOTION/HOT WATER	VI 38012 G AUC — STEJ
SOUTH/NO TROUBLE	VI 38021 G AUC — STEJ
NOW GOOFY DUST/K.C. STOMP	VI 38091 G AUC — STEJ
MARY LEE/SWEETHEART	VI 38114 G AUC — STEJ
EVERYDAY BLUES/BOOT IT	VI 38144 G AUC — STEJ
SOUTH/SHE'S NO TROUBLE	VI 24893 V+T-A — EDEL
RUMBA NEGRO	VI 23037 N SAL 1.00 QUAI
MOTEN STOMP	VI 20955 V AUC — WHIT
KANSAS CITY BREAK/GET LOW	VI 21963 V AUC — VOGE
SOUTH/SHE'S NO TROUBLE	VI 24893 N AUC — VOGE

MOUND CITY BLUE BLOWERS

HIGH SOCIETY/MUSKRAT RAMBLE	DE 1274 N AUC — STEJ
HIGH SOCIETY/CLAP MY HANDS	CH 40103 G AUC — STEJ
INDIANA/FIRE HOUSE BLUES	CO 1946 N AUC — STEJ
BLUES IN F/WIGWAM BLUES	BR 2908 N AUC — STEJ
TAILSPIN/NEVER HAD A REASON	VI 38087 V AUC — STEJ
ONE HOUR/HELLO LOLA	VI 38100 E AUC — STEJ
ONE HOUR/HELLO LOLA	BB 6456 V AUC — STEJ
MAMA DON'T ALLOW/HOPE OABRIEL	CH 40091 N T-A — DAVI
I'M SHOOTIN' HIGH/FINDERS CR	CH 40076 N T-A — DAVI
EENY MEENY/LITTLE INDEPENDENT	CO 40073 N T-B — DAVI
D'TOWN STRUTTERS(B.SMITH,REV)	CO 36281 N T-A 1.00 STUR
BLUE BLUES/ARKANSAS BLUES	BR 2581 N T-S — SCHE
TAILSPIN BLUES/NEVER HAD A	BB 10209 N TRA — MART
INDIANA/YOU'VE BEEN	VO 2973 V T-A — GAYL

PHIL NAPLEDEN

ANYTHING	VI 38069 G STA — MCKE
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NEW ORLEANS BOOTBLACKS

MIXED SALAD	CO 14465 V T-A — KAPL
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NEW ORLEANS LUCKY SEVEN

GOOSE PIMPLES	DK — E TRA 1.50 MAHE
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NEW ORLEANS OWLS

THAT'S A PLENTY	CO 1547 E T-A — GAYL
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NEW ORLEANS RHYTHM KINGS

FAREWELL BLUES/ORIENTAL	GE 4966 V T-A — DAVI
WOLVERINE BLUES	GE 5102 G T-A — HENR
SOBBIN' BLUES/ANGRY	GE 5219 F AUC — WHIT
PANAMA	GE — G TRA 1.00 MAHE
SHE'S CRYIN FOR ME	BB 10956 N TRA — GROV

FRANKIE NEWTON

MINOR JIVE/ROMPIN	BB 10186 N T-S — HERR
FRANKIE'S JUMP/TAB'S BLUES	VO — N T-A 1.00 STUR
YOU SHOWED ME THE WAY	VA 518 N T-A — UMPH

RED NICHOLS

BUOY'S HABITS/BONEYARD SHUF	BR 3477 G+AUC — CLAR
JUNGLE FEVER/ROCKIN' N RHYTHM	BB 5547 E AUC — CLAR
BUOY'S HABITS/BONEYARD SHUF	BR 3477 V AUC — CLAR
ALABAMA STOMP/HURRICANE	BR 3550 V+AUC — CLAR
WASHBOARD BL/THAT'S NO BARG.	BR 3407 N T-A — DAVI
BUGLE CALL RAG/BACK BEATS	BR 3490 V T-A — DAVI
MEAN OOD BLUES/CORNFEED	BR 3597 V T-A — OAVI
10A/FEELIN' NO PAIN	BR 3626 V T-A — DAVI
IDAHO/NOBODY'S SWEETHEART	BR 3854 E T-A — DAVI
AFTER YOU'VE DONE/WILO 'BOUD	BR 4839 N T-A — DAVI
HARLEM TWIST/FIVE PENNIES	VI 21560 V BAL 1.00 QUAI
BUOY'S HABITS/BONEYARD SHUF	BR 3477 E AUC — QUAI

<u>JIMMIE NOONE</u>	
CHICAGO RHYTHM/I GOT A MISERY	VO 1267 G+TRA — HORN
APEX BLUES	VO 2779 E T-A — KAPL
EVERY EVENING/ 4 OR 5 TIMES	VO 1185 G AUC — WHIT
<u>RED HORVD</u>	
IN A MIST/DANCE OF OCTOPUS	BR 8236 N AUC — CULT
BLUES IN E FLA/BUGHOUSE	BR 8208 V+AUC — CLAR
<u>HUSK O HARE</u>	
TIDER RAG/BOO HOO HOO	GE 4850 E+T-S — GRIT
<u>KING OLIVER</u>	
CHATANOOGA STOMP/NEW O-STOMP	CO 13003 V AUC — PENS
WEST END BLUES/(ELLINGTON,REV)	VI 38034 E T-A 1.00 STUR
WEST END BLUES/(ELLINGTON,REV)	VI 38034 E AUC — HERZ
WHAT'S THE USE OF LIVING	VI 23011 N AUC .75 H.SM
ST.JAMES INFIRMARY	VI 22298 G SAL .75 QUAI
SLOW AND STEADY	BR 4469 E SAL 1.50 QUAI
CALL OF FREAKS/TRUMPET'S PR	BB 7705 N TRA — MART
SOMEYAD SWEETHEART/DEAD MAN	VO 1059 F AUC — WHIT

ORIGINAL DIXIELAND JAZZ BAND

SKELETON JANGLE/TIGER RAG	VI 18472 G+T-A 1.00 JACO
MARGIE/PALESTEENA	VI 18717 G T-S — SCHE
BOW WOW BLUES	VI 18850 G SAL 1.00 GALB
ST.LOUIS BLUES/JAZZ ME BLUES	VI 18772 E AUC — VOGE
DANGEROUS BLUES	VI 18798 G SAL 1.00 GALB

ORIGINAL MEMPHIS FIVE

FAREWELL BLUES	PE 14104 G T-A 1.00 JACO
ST.LOUIS GAL/HONEY'S LOVIN	CO 2577 V AUC — CULT

KID DRY

DRY'S CREOLE TROMBONE	NORO 3009 G TRA — WALT
<u>TONY PARENTI'S NEW ORLEANSIANS</u>	
GUMBO/YOU MADE ME LIKE IT	BR 4469 E SAL 1.50 QUAI

TINY PARHAM

NOW I'VE FOUND YOU/SUD BUST	VI 22778 V+AUC — CLAR
BLUE ISLAND BLUES	BB 7005 V+AUC — CLAR
DIXIELAND OONGS	VI 38111 N TRA — MART
DOIN' THE JUG-JUG	VI 23027 E TRA — MART
ECHO BLUES/WASHBOARD	VI 38076 N TRA — MART
BLUE MELODY/THAT KING	VI 38047 N TRA — MART

EDDIE PEABODY

I MISS MY SWISS	AP 8396 V SAL 1.00 GALB
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JACK PETTIS

A BAG OF BLUES/FRESHMAN HOP	VI 21793 V+AUC — CLAR
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CHARLES PIERCE

CHINA BOY	UHCA I N T-A — KRON
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BOB POLLACK

CALIFORNIA HERE I COME/BOOGIE	DE 1517 N T-S — HERR
YOU'RE ALWAYS IN MY ARMS	VI 22101 G SAL 1.00 GALB
SWEET AND HOT/I'VE GOT \$5	RE 10273 N T-S — GRIT

SAH PRICE

JUMPIN' THE BOOGIE	DE 8515 N T-A — UMPH
<u>LUIS PRIMA</u>	
NOW THEY CALL IT SWING	DE 1674 V SAL 1.00 GALB

RADERNATH'S ROISTERERS

I AIN'T GOT NOBODY	HA 48 G SAL 1.00 GALB
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MA RAINEY

LAST MINUTE BLUES/BO-HEAVIL	PARA 12080 V AUC — STEJ
BAO LUCK BL/ALL NIGHT LONG	PARA 12081 F AUC — STEJ
WALKING BLUES/BARREL HOUSE	PARA 12082 V AUC — STEJ
MOONSHINE BLUES/SOUTHERN BL	PARA 12083 G AUC — STEJ
MA RAINEY'S MYSTERY RECORD	PARA 12200 G AUC — STEI
SEE SEE RIEOER/JEALOUS HEART	PARA 12252 G AUC — STEI
TOAD FROO/BOOZE AND BLUES	PARA 12242 V AUC — STEI
STORMY SEA BLUES/LEVEE CAMP	PARA 12295 G AUC — STEI
ROUGH & TUMBLE/MEMPHIS BOUNO	PARA 12311 F AUC — STEJ
LAST MINUTE BLUES	PARA 12800 G T-A — HENR
ONE ODDY/SLOW DRIVIN MOAN	PARA 12526 N AUC — WHIT
JELLY BEAN BLUES/COUNTIN BL	JJ 8 N TRA — BUCH

RAMPAUT STREET WASHBOARD BAND

FORTY AND TIGHT	OR 8120 V T-A 1D.00 HOLL
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THE RED HEADS

HERE OR THERE/TELL ME TONIGHT	PAT 36583 E T-A — GRIT
THAT'S NO BARGAIN	PE 14757 V+T-A — GRIT

RED ONION JAZZ BABIES

TERRIBLE BLUES	HRS 31 N TRA — HORN
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CAPT. REGAN COLDSTREAM GUARDS BAND

BUGLE CALLS OF THE BRIT,ARMY	VI 69014 E SAL 2.00 CALL
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LEO F. REISMAN

BRIGHT EYES/LOVE BIRD	CO 3366 G STA 1.00 DEVA
<u>KID KENAS' JAZZ BAND</u>	
LOWDOWN BLUES/GETTYSBURG	DELTA 801 E+T-A 1.00 STUR

THE RHYTHM ACES

I GOT THE STINGER	BR 7120 G T-A — HENR
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FOR DISPOSITION

RHYTHMAKERS
 MEAN OLD BED BUG/YELLOW DOG Co 35882 N T-A — DAVI
 DH PETER/WHO STOLE THE LOCK Co 35841 N T-A — DAVI
THE RHYTHM KINGS
 YOU SALTY DOG Vi 23279 N AUC .75 H.S.M
JOE RDBECHAU & NEW DRLEANS RHYTHM
 FORTY-SECOND STREET Vo 2575 E T-A — HENR
WILLARD ROBISDN
 IF I HAD YOU Vi 21866 N AUC .75 H.S.M
MAURICE ROCCD
 JUNGLE DRUMS (SOLO) DE 8533 N T-A — UMPH
ADRIAN ROLLINI
 LEBONS IN LOVE/TAP ROOM SW DE 787 E AUC — CULT
 STUFF/SWING LOW DE 807 V AUC — CULT
 SAVAGE SERENADE/SWEET MADNESS ME 12829 V AUC — CULT
 KEEP DOIN' BR — E TRA .75 MAHE
LOUIS RUSSELL
 MY BLUE HEAVEN/PRIMITIVE PE 16103 E T-A — HENR
 OAKTOWN STRUTTERS BALL PE 15995 E T-A — HENR
SAVANNAH SYNCDDATORS
 SOMEDAY SWEETHEART BR 3373 G SAL 1.00 QUAI
 RADIO RHYTHM BR 6176 E+T-S — SCHE
ELMER SCHOEHEL
 COPENHAGEN BR — E TRA 1.50 MAHE
ADRIAN SCHUBERT
 I WON'T BE LONG NOW BA 0596 N AUC .25 H.S.M
CECIL SCOTT
 LAWD LAWD/IN A CORNER BB 8276 N T-A — UMPH
SEATTLE HARMINY KINDS
 HAD A DIRL/OAKTOWN SHUFFLE Vi 19772 V AUC — CLAR
 HOW MANY TIMES Vi 20133 V AUC — CLAR
CHARLIE SEGAR
 COW COW BLUES/BOOGIE WODDIE DE 7075 N T-A — HENR
BOYO SENTER
 SHINE/DOIN' YOU GOOD Vi 21912 N T-A — DAVI
 BAD HABITS/NEW ST.LOUIS BLUES DK 40755 E T-A — DAVI
 SOMEDAY SWEETHEART/CHRISTINE DK 40819 N T-A — DAVI
ARTIE SHAW
 TRAFFIC JAM/SERENADE TO A BB 10385 E T-A .90 JACO
 BEGIN THE BEGUINE/INOIANA BB 7746 N SAL .75 JACO
 TOOK A MILLION YEARS/SAY IT BB 10079 E AUC — CLAR
 SOBBIN' BLUES Vo 4686 V T-A — KRON
 APPLE BLOSSOM TIME Vo 4438 N T-A — KRON
 STREAMLINE Vo 4598 N T-A — KRON
 BLUES A / BLUES B BR 7947 V AUC — VOGE
 DR.LIVINGSTONE I PRESUME Vi 27289 E SAL 1.00 GALB
 THIS IS IT/IT'S ALL YOURS BB 10141 E T-A — GAYL
 CHANT/FEE FI FO FUM BR 7952 V T-A — GAYL
 I'M YOURS/JUST YOU BR 8010 V T-A — GAYL
NAT SHILKRET
 SOME SWEET OAY Vi 21996 V SAL 1.00 GALB
BESSIE SMITH
 I'M WILD ABOUT THAT THING Co 14427 E SAL 5.00 CALL
 BACK WATER BLUES(J.P.JOHNSON) Co 14195 G T-A — HENR
CLARA SMITH
 BROKEN BUSTED BLUES(LOUIS) Co 14062 G+TRA — HORN
JABRO SMITH
 TILL TIMES GET BETTER BR 7078 N AUC — HEIN
 MORE RAIN MORE REST DE 1980 N T-A — UMPH
JDS. C. SMITH
 KARAVAN/WHEN YOU'RE ALONE Vi — F T-A — GARR
RUBY SMITH
 BACK WATER BLUES Vo 4903 E T-A — UMPH
WILLIE SMITH-SPENCER-HERTH
 CAMPBELLS ARE SWINRING/POP DE 1736 N T-S — SCHE
SNAPPY BITS BAND
 LAUGHIN' CRYIN' BLUES GE 9350 D SAL 1.00 GALB
MUGGSY SPANIER
 RELAXIN' AT THE TOURD BB 10532 N T-A 2.00 HOLL
PAUL SPECHT
 STATIC STRUT Co 627 G SAL 1.00 GALB
SPECKLED RED
 LONESOME WIND BL/SPECKLED REO BR 7164 E+T-A — DAVI
VICTORIA SPIVEY
 BLACK SNAKE/JELLY BEAN DK 8338 F AUC — STEI
 FURNITURE MAN DK 8652 F AUC — STEI
 ANY-KIND-A-MAN Vo 3366 E AUC — STEI
 HOLLYWOOD STOMP Vo 3405 V AUC — STEI
JESS STACEY
 IN THE DARK-FLASHES/BARREL DE 18119 N T-S — HERR
BLUE STEELE
 ALL MUDDLED UP/SHOONIN' FLIES Vi 23014 V AUC — CULT

REX STEWART
 TEA AND TRUMPETS DK 3931 N T-S — GRIT
 WITHOUT A SONG/MY SUNDAY BB 10946 N T-A — THOM
 SUBTLE SLOUGH/SOME SATURDAY BB 11258 N TRA — THOM
 MOBILE BAY/LINGER AWHILE BB 11057 N TRA — THOM
JOE SULLIVAN
 MINOR MOOD BRE 02099 N T-A — KAPL
 MY LITTLE PRIDE & JOY BRE 02136 N T-A — KAPL
 DNYX BRIN/DOWN PARL R2006 N T-A — KAPL
MAXINE SULLIVAN
 LOCH LOWNDND Vo 3654 G STA — MCKE
ART TATUM
 ST.LOUIS BLUES/TIGER RAG BR 6543 E AUC — VOGE
 LAST GOODBYE BLUES DE 8536 E T-A — UMPH
 CORRINE CORRINA DE 8563 N T-A — UMPH
 WEE BABY BLUES DE 8526 N T-A — UMPH
MONTANA TAYLOR
 INDIANA AVENUE STOMP UHCA 65-66 N TRA — HORN
JACK TEAGARDEN
 YOU RASCAL YOU/THAT'S WHAT I Co 2558 D AUC — HERR
 DIRTY DOG UHCA 40 N T-A — KROZ
TEN BLACK BERRIES
 ST. JAMES/RENT PARTY BLUES BA 0594 G AUC — WHIT
TEAGARDEN & TRUMBauer
 I'SE A MUGGIN, PARTS 1 & 2 Vi 25273 V AUC — CULT
 TEXAS BLUES DESTROYERS
 LENOX AVE/DOWN IN MOUTH BL PE 14341 E AUC — WHIT
TENNESSEE TEN
 'TAIN'T NOBODY'S BUSINESS Vi 19109 E SAL 1.00 GALB
TRAM, BIX, & LANG
 NO REASON AT ALL IN C Co — E TRA .50 MAHE
FRANKIE TRUMBauer
 IN A MIST/WILD HONEY BR 6997 E AUC — CULT
 DEEP HARLEM/GET HAPPY DK 41431 V AUC — CULT
 BREAK IT DOWN/CHINA BOY BR 6912 V AUC — CULT
 EMALINE/LONG ABOUT MIDNIGHT BR 6788 V AUC — CULT
 MAYOR OF ALABAM/S'WONDERFUL BR 7663 E AUC — CULT
 WAY DOWN YONDER IN N.O. DK 40843 V T-A — KAPL
 MISSISSIPPI MUD DK 40979 V T-A — KAPL
 BLESS YOU SISTER DK 41100 E T-A — KAPL
 BUSINESSB IN Q Co 2710 N SAL 1.00 QUAI
 I SURRENDER DEAR VA 8239 V SAL 1.00 GALB
 'S WONDERFUL/MAYOR OF ALABAM BR 7663 E AUC — VODE
JDE TURNER
 FREEZE AND MELT (ELLINGTON) Co — E TRA 1.50 MAHE
 FREEZE & MELT (ELLINGTON) Co 1813 G T-A — DAYL
UNIVERSITY SIX
 DUSTIN' IN THE DONKEY HA 134 D SAL 1.00 GALB
VENUTI-LANG DROUPS
 BEALE ST.BLUES/AFTER YOU'RE ME 12294 V AUC — CULT
 RAGGING THE SCALE Co 2765 N T-A — DAVI
 RUNNING RAGGED/APPLE BLOSSOM DK 41361 N T-A — DAVI
 DINAH/THE WILD DOG DK 41025 E+T-A — DAVI
 PUT AND TAKE/RAGGIN THE SCALE DK 41432 E+T-A — DAVI
 PRETTY TRIX/MAN FROM SOUTH DK 41076 V T-A — DAVI
 PROMISES/DANCING WITH TEARS DK 41427 N T-A — DAVI
 THE WOLF WOBBLE Co 2589 E T-A — DAVI
 CHEESE & CRACKERS/MUG OF ALE DK 40897 G AUC — VODE
THE VIRGINIANS (ROSS GORMAN)
 BEES KNEES/PEGGY OEAR Vi 19000 E AUC — VOGE
SIPPE WALLACE
 TROUBLE EVERYWHERE I ROAM DK 8212 O+TRA — HORN
FATS WALLER
 TRUCKIN'(F+)/OIRL I LEFT (V) Vi 25146 T-A — DAVI
 SAN ANTON'/YOU SHOWED ME Vi 25579 E T-A — DAVI
 (MANY) — — — — — TAYL
 LOUNGIN' AT THE WALDOOF Vi 25430 E SAL .75 QUAI
 ROBETTA Vi 24892 E SAL 1.00 QUAI
 BABY BROWNE/BECAUSE OF ONCE Vi 24846 V AUC — VOGE
 ST.LOUIS-BLUES Vi 20357 V TRA — GROV
WASHBARDAR RHYTHM BAND
 SHUFFLE TO BUFFALO/GOIND DOME Co 14680 E AUC — CLAR
WASHBARDAR RHYTHM KINDS
 BLUES IN HEART/OA.ON MY MIND BB 6150 V+T-A .90 JACO
 MISSISSIPPI BASIN/LAZY BONES ME 12781 E AUC — CLAR
WASHINGTONIANS
 SOLILOQUY/BLACK & TAN BR 3526 — AUC — QUAI
 BLACK & TAN FANTASY BR — E TRA 1.00 MAHE
ETHEL WATERS
 I JUST COULDN'T TAKE IT BABY Co 2853 V SAL 1.50 CALL
 MEMORIES OF YOU Co 2288 E AUC .75 H.S.M
 TELL 'EM BOUT ME/I'VE GQUND A Co 561 V AUC — VODE

FOR DISPOSITION

<u>LU WATERS</u>			
FIDGETY FEET/TEMPTATION RAO	JM	7 N TRA	BUCH
<u>SYLVESTER WEAVER</u>			
GUITAR RAG/DAMFINO STOMP	OK	8480 V T-A	CULT
<u>CHICK WEBB</u>			
UNDECIDED/IN THE GROOVE	DE	2323 E SAL	1.00 JACO
GOTTA PEBBLE IN SHOE/WHO YA	DE	2231 E SAL	1.00 JACO
BLUES IN MY HEART	BR	----- E TRA	1.00 MAHE
FACTS AND FIGURES	DE	830 G STA	MCKE
HARLEM CONGO	DE	1681 G STA	MCKE
<u>TEO WEEKS</u>			
SOPHOMORE PROM	VI	22215 E AUC	.75 H.S.M
<u>PAUL WHITEMAN</u>			
CONCERTO IN F, PARTS 1 & 2	CO	50139 V4T-A	GRIT
CONCERTO IN F, PARTS 5 & 6	CO	50141 V4T-A	GRIT
IN THE EVENING/IF YOU DON'T	CO	1494 V T-A	DRIT
OUT OF TOWN GAL	CO	1505 V4T-A	DRIT
WHITEMAN STOMP/SENSATION ST.	VI	21119 E AUC	CLAR
'TAIN'T SO/THAT'S MY WEAKNESS	CO	1444 V4T-A	1.50 STUR
COME BACK CHIQUITA/LONESOME	CO	----- F T-A	GARR
THAT'S MY WEAKNESS NOW	CO	1444 V T-A	HOLL
LONELY MELODY	VI	21214 V AUC	WHIT
LOUBIANA	VI	21438 E AUC	WHIT
MAKE BELIEVE/OL' MAN RIVER	VI	21218 G STA	DEVA
YOU TOOK ADVANTAGE	VI	25369 N STA	TREG
MARY/I'LL BE FRIEND(BIX,BING)	VI	26415 N AUC	COX
<u>PAUL WHITEMAN'S RHYTHM BODYS</u>			
WA OA OA/THAT'S GRANOMA	CO	1455 E T-A	DAYL
MISSISSIPPI MUO	VI	20783 F4T-A	GAYL
FROM MONDAY ON	VI	21302 G T-A	DAYL
<u>WHODPEE MAKERS (VARIOUS PSEUDONYMS)</u>			
WHEN YOU'RE SMILING	DI	31099 V AUC	HEIN
IT'S SO GOOD	BA	6483 G AUC	HEIN
DIGGA DIGGA OO	PE	15083 E AUC	HEIN
BUGLE CALL/ST. LOUIS	PE	15126 E AUC	HEIN
FUTURISTIC RHYTHM	DI	2836 E AUC	HEIN
IN A GREAT BIG WAY	HA	823 E AUC	HEIN
BABY	HA	----- V AUC	HEIN
DEEP HARLEM/STRUT	BR	4983 N AUC	HEIN
BARBARIC/HIGH AND DRY	BR	4920 N AUC	HEIN
<u>BERT WILLIAMS</u>			
CHECKERS	CO	2877 O TRA	TAYL
SAVE A LITTLE DREAM FOR ME	CO	2979 G TRA	TAYL
TEN LITTLE BOTTLES/UNLUCKY BL	CO	2941 F STA	DEVA
<u>CLARENCE WILLIAMS</u>			
BIO FAT MAMA/SOSHAY BAY	VO	2838 V AUC	CULT
TRouble/CAN'T BEAT YOU	VO	2788 V AUC	CULT
SHOOTIN' THE PISTOL/WHEN	CO	14241 V AUC	.75 JACO
ORGAN, GRINDER BLUES/WILOFLOWER	OK	8604 N T-A	DAVI
MANOY/I'M A BLACKBIRD(LOUIS)	CO	35957 N T-A	1.50 STUR
PAPPA OE-OA-OA (BLUE FIVE)	OK	8215 G T-A	KAPL
CHURCH STREET SOBBSIN BLUES	OK	8525 G T-A	HENR
WIL0 CAT BLUES/KANSAS CITY	OK	4925 T-A	HENR
SHIM-SHAM SHIMMY	OK	2806 N AUC	.75 H.S.M
WATCHIN' THE CLOCK	OK	8663 E AUC	.75 H.S.M
LAZY MAMA/IN OUR COTTAGE	VI	38063 N TRA	MART
KANSAS CITY MAN/WIL0 CAT	OK	4925 F AUC	WHIT
<u>COOTIE WILLIAMS</u>			
LOST IN MEDITATION	OK	----- N T-S	GRIT
WEST ENO BLUE'S/O-MEN	OK	6370 E TRA	BUCH
<u>TEDDY WILSON</u>			
CRYING MY SOUL OUT/IN THE M	CO	35372 N T-B	HERR
SUGAR/MORE THAN YOU KNOW	CO	36117 N T-S	HERR
BLUES IN C SHARP MI/WARMIN'	CO	36314 N T-S	HERR
THE MAN I LOVE/JUMPIN' FOR J.	BR	8438 N T-S	HERR
SUGAR/MORE THAN YOU KNOW	CO	36117 N T-A	1.50 JACO
RIGHT OR WRONG/LAZY RIVER	BR	7797 N T-A	DAVI
IF YOU WERE MINE/EENY MEENY	BR	7554 E T-A	DAVI
YOU CAME TO MY RESCUE/LOVE IN	BR	7739 N T-A	DAVI
IF I HAD YOU/NEW KIND OF LOVE	BR	7960 E4T-A	DAVI
SING BABY SNO/TURNED THE TAB	BR	7736 N T-A	DAVI
TWENTY FOUR HOURS/YANKEE 0000	BR	7750 E T-A	DAVI
HONEYBUCKLE ROBE(EDGE CHIP)	BR	7964 E T-A	HENR
BIO APPLE	BR	7954 E AUC	COX
<u>THE WOLVERINES</u>			
ROYAL GARDEN BLUES	OE	20062 V T-A	20.00 MITC
TIA-JUANA/BIO BOY	DE	5565 E AUC	WHIT
YOU'RE BURNING ME UP	BR	----- E TRA	.75 MAHE
<u>WYNN GUTBUCKET FIVE</u>			
THAT CREOLE BANO	OK	8350 O T-A	KAPL

JIM BURNS

Box #1061, Montgomery, Alabama

FOR AUCTION

<u>HENRY ALLEN</u>			
I OWE YOU/HAVE YOU EVER	VO	3704 E+1.50	
<u>LOUIS ARMSTRONG</u>			
MAHOGANY HALL STOMP	VO	3055 F .85	
" " " (REVERSE G)	"	" F 1.00	
MY SWEET/I CAN'T BELIEVE	VO	3308 N 2.50	
THEM THERE EYES/SWEETHEARTS ON PAR.VO	VO	3337 E 2.00	
<u>COUNT BASIE</u>			
THE WORLD IS MAD	OK	5816 N 1.25	
STAMPEDE IN G MINOR/WHO AM I?	OK	5987 N 1.25	
<u>JOHNNY GOODS' BLACK BOTTOM STOMPERS</u>			
JOE TURNER BLUES	BR	3997 N 2.25	
<u>OUKE ELLINGTON</u>			
I LET A SONG GO OUT OF MY HEART	BR	8108 N 2.50	
BOY MEETS HORN/DLO KING OODJI	CO	36123 N 1.50	
<u>SONNY GREER</u>			
BEGGARS BLUES/SATURDAY NIGHT	VO	3012 E 2.75	
<u>FLETCHER HENDERSON</u>			
IT'S THE LITTLE THINGS THAT COUNT	VO	4145 E 1.00	
SLUMMING ON PARK AVENUE	VO	3485 N 1.25	
ROSE ROOM/BACK IN YOUR OWN BACK VO.VO	VO	3511 E 1.00	
<u>ERSKINE HAWKINS' BAMA STATE COLLEGIANS</u>			
SWINDING IN HARLEM (REVERSE F)	VO	3336 E .80	
UPROAR SHOUT	VO	3545 E 1.00	
<u>JIMMIE LUNCFORD</u>			
LE JAZZ HOT	VO	4595 G 1.00	
<u>RED NORVO</u>			
LOVE IS HERE TO STAY	BR	8068 E 1.00	
ALWAYS AND ALWAYS	BR	8069 N 1.25	
<u>LOUIS PRIMA</u>			
FIFTY SECOND STREET	VO	3509 E 1.00	
<u>QUINTEt OF THE HOT CLUB OF FRANCE</u>			
MOONGLOW/CHINA BOY	DE	23031 N 1.50	
ST.LOUIS BLUES	DE	23032 N 1.50	
<u>ADRIAN ROLLINI TRIO</u>			
PAVANNE/MOONGLOW(ELIGHT EDGE CHIP)	VO	5200 E .80	
<u>BESSIE SMITH</u>			
BLEEDING HEARTED BLUES	CO	A3936 F .50	
WORK HOUSE BLUES	CO	14032 F .50	
SOBBIN' HEARTED BLUES(LOUIS)	CO	14056 F .80	
ST.LOUIS BLUES (LOUIS)	CO	14064 F .80	
NASHVILLE WOMAN'S BLUES	CO	14090 F .50	
SWEET MISTREATER(J.P. JOHNSON)	CO	14260 G 1.20	
<u>MAXINE SULLIVAN (w. THORNHILL)</u>			
LOCH LOMOND/I'M COMING VIRGINIA	VO	3654 N 2.00	
ANNIE LAURIE/BLUE SKIES	VO	3679 N 2.00	
EASY TO LOVE/NICE WORK IF YOU	VO	3848 E 1.50	
<u>CLAUDE THORNHILL</u>			
D SOLE MIO/TRAUMEREI	OK	6124 N 1.00	
<u>FRANKIE TRUBAUER</u>			
'WAY OWN YONDER/CLARINET MARUALACEVO	4412 N	4.50	
<u>ALEC WILDER DUET</u>			
CONCERNING ETCHINGS	BR	8307 N 1.50	
SHE'LL BE SEVEN IN MAY	BR	8461 N 1.50	
" " " " " (1/2" CHIP)	"	" N 1.20	
CONCERNING ETCHINGS	CO	36126 N 1.50	
<u>CLARENCE WILLIAMS</u>			
SWALLER-TAIL COAT	VO	2616 N 1.00	
BLUER THAN BLUE/I'M FALLING FOR YOUVO	4157 E	1.25	
<u>COOTIE WILLIAMS</u>			
ECHOES OF HARLEM	VO	3960 E 2.00	
(NOTE: ON ORDERS OF \$1.50 OR MORE, I WILL PAY THE POSTAGE.)			

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Tom McBride

AUCTION OR TRADE

365 28th Street, San Francisco, California

Auction closes 30th of November

RUFUS PERRYMAN	HOUSE DANCE BLUES	BR 7137 E
JUNGLE BAND	ADMIRATION/MAORI	BR 4776 E
DIKE ELLINGTON	DUCKY WUCKY/SWING LOW	BR 6432 V
CHICASAW SYNDOPATORS	MEMPHIS PAG/CHIC STOMP	CO 14301 N
FRANK TRUMBauer	JUBILEE	OK 41044 N
FRANK TRUMBauer	WHAT'S THE USE/HITTING THE BOTTLE	OK 41437 N
STONEV BECHET	BLUES IN THIRDS/WILD MAN BLUES	HMV 3007 E
FLETCHER HENDERSON	SLEEPY TIME GAL	OE 3613 E
FLETCHER HENDERSON	WAR HORSE MAMA/SUD BUSTIN' BLUES	BR 2592 E
FLETCHER HENDERSON	HE'S THE HOTTEST MAN IN TOWN	CO 2093 N
HENDERSON HOT SIX	GULF COAST BLUES/NIGHT BLUES	CO 3951 N
CASA LOMA	TAKE IT FROM ME/IT'S THE GIRL	BR 6153 N
NEW ORLEANS OWLS	PRETTY BABY/DYNAMITE	CO 1045 N
NEW ORLEANS OWLS	MEAT ON THE TABLE/PICCAOILY	CO 1158 N
NEW ORLEANS OWLS	THAT'S A PLENTY/NEW TWISTER	CO 1547 N
LOLISVILLE RHYTHM KINGS	IN A GREAT BIG WAY/LET'S SIT	OK 41189 N
DORSEY BROTHERS	LOVER COME BACK TO ME	OK 41223 N
NEW ORLEANS BLACK BIRDS	HONOLULU BLUES/BABY	VI 38026 N
BESSIE SMITH	BABY WON'T YOU PLEASE COME HOME/OH OAOOY	CO 3888 V
GLENN MILLER	BLUES SEPENADE/MOONLIGHT ON THE DANGES	CO 3051 V
TOMMY DORSEY	I'M GETTING SENTIMENTAL OVER YOU	VI 25236 N
CLARENCE WILLIAMS	ORAVIER STREET BLUES	OK 14193 N
REO NICHOLS	JOA/FEELING NO PAIN	BR 3626 V
REO NICHOLS	FIVE PENNIES/JAPANESE SANOMAN	BR 3855 G
REO NICHOLS	MARGIE/PANAMA	BR 3861 V
TEO LEWIS	MILBERG JOYS/TIN ROOF BLUES	CO 435 N
BING CROSBY	BEAUTIFUL GIRL	VO 2830 N
BING CROSBY	LITTLE OUCH MILL	ME 13133 N
BING CROSBY	OODONIGHT SWEETHEART/TOO LATE	BR 6203 V
BING CROSBY	LOVE IN BLOOM	BR 6936 G
BING CROSBY	PLEASE	BR 6394 F
BING CROSBY	JUST ONE MORE CHANCE	BR 6120 G
BING CROSBY	I GUESS IT HAD TO BE THAT WAY	ME 13165 N

WANTED: EARLY BING CROSBY, TEAGARDEN, GOODMAN, HAMPTON, WILSON, HAWKINS, SPANIER, HENDERSON (ELECTRIC).

WANTED: INFORMATION CONCERNING RARE BING CROSBY RECORDS. SEND FOR MY COMPLETE WANT LIST.

C. M. CAMPBELL
371 W. 30th St., Apt. #1, Los Angeles (7), California

FOR TRADE OR AUCTION

<u>BECKET AND FEETWARMERS</u>		<u>REO NICHOLS ORCHS.</u>	
SHAG/FOUND A NEW BABY	BB 10022 N	ON REVIVAL OAY	BR 6026 E
SWEETIE DEAR/MAPLE LEAF RAG	BB 7614 N	CRIGAL OMBELANO ONE STEP/IMAGINATION	BR 6833 N
<u>MERRITT BRUNIES & FRIARS INN ORCH</u>		HOMETOWN MT. BANO	BR 6348 N
UP JUMPEO THE DEVIL/FOLLOW THE SWALLOW AUTOGRAPH — E		CORRIE CORRINA/BUG A BOO	BR 6058 E
<u>JIMMY BERTRAND</u>		MARGIE/PANAMA	BR 3961 E
IOLE HOUR SPECIAL	VO 1060 V	SLIPPIN' AROUND	VI 21397 N
<u>LOUIS ARMSTRONG</u>		DELIRIUM/DAVENPORT BLUES	VI 20778 N
WEST END/GOT NO BLUES	VO 3204 N	SUGAR/MAKE MY COT	VI 21056 N
BOOY AND SOUV/YOU RASCAL YOU	VO 3072 E	<u>JIMMY NOONE</u>	
<u>COOK'S ORCHESTRA</u>		I NEED LOVIN'/SLEEPYTIME DOWN SOUTH	BR 6174 N
SCISSOR GRINDER JOE/MEHMISS MAYBE MAN	GE 5374 V	RIVER STAY 'WAY FROM MY OODR	BR 6192 E
WILLIE THE WEEPER/SLUE FOOT	CO 1070 N	<u>NEW ORLEANS RHYTHM KINGS & FRIARS INN</u>	
ALLIGATOR CRAWL/BRAINSTORM	CO 1298 N	FAREWELL (C)/ORIENTAL	GE 4966 E
SIOWALK BLUES	CO 862 E	BUGLE CALL BLUES (B)/DISCONTENTED (A)	GE 4967 E
<u>CELLAR BOYS/JOE MAN'ONE</u>		ECCENTRIC (B)	GE 5009 E
WAILING BLUES/TRYING TO STOP MY CRYIN'	HRS N	WOLVERINE (A)/WEARY BLUES (B)	GE 5102 E
<u>CARMICHAEL/HENRY ALLEN</u>		SWEET LOVIN' MAN (A)/MAPLE LEAF (B)	GE 5104 E
LAZY RIVER/SWING OUT	HMV 6500 N	THAT'S A PLENTY (A)/TIN ROOF (A)	GE 5105 E
<u>JOHNNY DODDS ORCHESTRA</u>		SHINMESHAWABLE/OA OA STRAIN	GE 5106 E
SWEET LORRAINE/PENCIL PAPA	VI 38038 V	MILENBERG (C)/MARGUERITE (A)	GE 5217 E
<u>REGINALD FORESYTH ORCHESTRA</u>		<u>KING OLIVER</u>	
SERENADE FOR WEALTHY WIDOW	CO 2916 N	SNAG IT/TOO BAO	VO 1007 E
MELANCHOLY CLOWN/GREENER	CO 3060 N	SOBBIN BLUES/FAREWELL BLUES	BR 3741 E
GARDEN OF WEED/DUKE INSISTS	CO 3000 N	<u>TEAGARDEN & TRAM</u>	
<u>GEORGIA COTTON PICKERS</u>		ISE A MUGGIN	VI 25273 E
SNAG IT/LOUISIANA BO BO	HA 1127 N	<u>JOE VENUTI</u>	
<u>BEHNY GOODMAN</u>		(LANG OUBT) STRINGIN' BLUES	CO 941 E
CHRISTOPHER COLUMBUS/GET HAPPY	JAP.VI 780 E	(BANG 5) VIGRAFONIA/JIG SAW PUZZLE BL.	CO 2782 E
DEAR OLD SOUTHLAND/BLUE SKIES	VI 25136 E	<u>FATS WALLER</u>	
<u>COLEMAN HAWKINS</u>		AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE(SOLO)	VI 22108 N
AVALON/BLUE MOON	HMV 8388 N	SMASHING THIRDS/NUMB FUMBLING (SOLO)	VI 25338 N
<u>HIGBINTHOM & 6 HICKS</u>		THOU SWELL/PERSIAN RUG(LA.SUGAR BABES)	VI 21346 N
HIGG. BLUES/GIVE ME YOUR PHONE NUMBER	HRS	<u>CLARENCE WILLIAMS/NEW ORLEANS RHYTHM KINGS</u>	
<u>BERTHA (CHIPPIE) HILL</u>		COAL CART BLUES/I NEVER KNEW WHAT A GAL	HRS N
GEORGIA MAN/TROUBLE IN MIND	ME 61270 N	<u>WASHINGTONIANS</u>	
<u>FLETCHER HENDERSON</u>		STACK O LEE BLUES	HA 601 E
NEW KINO PORTER STOMP	OK 41565 E	<u>PAUL WHITEMAN</u>	
COPENHAGEN/WORDS (LOUIS)	VO 14926 E	CHINA BOY/OH MISS HANNAH	CO 1945 V
<u>ALEX HILL SEPIA'S</u>		GEORGIE PORGIE/OH YOU HAVE NO IOEA	CO 1491 E
SONG OF PLOW/LET'S HAVE A JUBILEE	VO 2848 N	MY SONG/LIFE IS BOWL OF CHERRIES	
AIN'T IT NICE/FUNCTIONIZIN'	VO 2826 N	THAT'S WHY ORAKIES (33-1/3 RPM)	VI L-16001 E
<u>HOTSY TOTSY GANG</u>		<u>WOLVERINES</u>	
MANHATTAN RAG/WHAT KINOA MAN	BR 4641 N	SHIM-WE-SHA-WABBLE/NEW TWISER	BR 3707 E
SOME FUN/HE'S A BIG BIG MAN FROM SOUTH	BR 4498 N	CASTLE IN SPAIN/SOME SWEET DAY	VO 15795 N
<u>EARL HINES ORCHESTRA</u>		CRAZY QUILT/YOU'RE BURNING ME UP	BR 3332 E
BLUE DRAG/OH YOU SWEET THING	BR 6345 E		
<u>JOLLY JIVERS</u>			
HUNGRY MAN'S SCUFFLE/PIANO STOMP	VO 25015 N		
JOOKIT JOOKIT/WATCHA GONNA DO	VO 2532 N		
<u>TED LEWIS ORCHESTRA</u>			
SHIMMESHAWABLE/DALLAS BLUES	ME 13379 E		
DIP YOUR BRUSH	CO 2467 N		
DINAH/LONESOME ROAD	CO 2181 N		
SAT./AUNT HAGAR'S BLUES	CO 2113 N		
LEWISADA BLUES	CO 1916 E		
<u>LITTLE BROTHER</u>			
VICKSBURG BL.,PT.3/LOUISIANA BL.,PT.3	BB 6697 N		
<u>VIRGINIA LISTON (LOUIS)</u>			
I'VE GOT THE RIGHT KEY	OK 8173 G+		
<u>JELLY ROLL MORTON</u>			
DR JAZZ	VI 20415 V		
<u>FRANKIE NEWTON ORCHESTRA</u>			
NO TWO WAYS ABOUT IT	VA 550 N		
<u>JAXON WITH PUNCHES DELEGATES OF PLEASURE</u>			
YOU GOT TO WET IT/DOWN HOME IN KENTUCKY	VO 1472 E		

WANTED

JELLY ROLL MORTON

JUNGLE BLUES	VI OR BB
DEEP CREEK	VI OR BB
KING PORTER (SOLO)	VO
BOOGABOO	VI OR BB
<u>HALFWAY HOUSE ORCHESTRA</u>	
BARATARIA	OK 4031B
<u>NEW ORLEANS BOOTBLACKS</u>	
MAO DOG	CO 14337
<u>KING OLIVER</u>	
SNAKE RAG	OK 4933
BUDDY'S HABIT	OK 40000
<u>JIMMY BERTRAND</u>	
I'M GOIN' HUNTIN'	VO 1099
<u>JOHNNY DODDS</u>	
WILDMAN BLUES (#26 ONLY)	BR OR VO

Please join in requesting Parlophone Co. Record Sales Department, Blyth Rd., Hayes, Middlesex, England, to release Condon-Tesch Indiana-Oh Baby, Every card or letter from America will help. Thank you. Thurman & Mary Grove, Baltimore, Maryland.

I will trade Jelly-Roll Morton, Vi 23429, E plus condition for any one of the following Jelly Roll Morton Autograph records in E to N condition: 606, 617, 607, or for any of the following Morton records in E plus to N condition: OK 8105, Genetts 3529, 5590, 5552, 5515, 5486, Paramounts 12216, 12050, Vocallion 1019, Rialto London Blues. Beale Riddle, 2132 Mt. Royal Terrace, Baltimore (17), Maryland.

THE RECORD CHANGER

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OKEH ODEON
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records by

Annette Hanshaw
Ferry Fenwyck
Chester Leighton
Lloyd Keating
Frank Auburn
Jack Whitney
Jack Miller

Phil Hughes & Hi Hatters
Roy Carroll Sands Pt.Orch
Campus Collegiates
Mills Merrymakers
New York Syncopators
Buddy Campbell
others

Please submit matrix and
catalog numbers along with
titles and prices.

ALSO WANT

Stardust

Les Brown	MW 7520	or	BB 7858
Vernon Geyer	MW 7614	or	BB 10108
West Brothers	MW ?	or	BB 5836
Ted Wallace			Co 2471D
Will Osborne			Me 12189
Chocolate Dandies			OK 8668
Cappy Barra	Vo 3806	or	Va 660
Lee Sims			BR 6132
Jan Garber			BR 8039
Louis Prima			BR 7335
Brunswick Concert Orch.			BR 20100
Hoagy Carmichael			V1 24484
Washboard Rhythm Kings			V1 23285

STATE YOUR PRICE

Jack Chamberlain
Hindsale, N.Y.

THE RECORD VALUE PROJECT

The Record Value Project is coming on, and quite a file of hot and not so hot record data has accrued to this enterprise. The serial numbers of these records which are not listed in *Hot Discography* are shown on the right hand portion of this page.

Response from other collectors has been helpful and extremely gratifying. Some collectors have written us that they have compiled during the course of their interest in jazz music, their own volumes of such data as we require on little-known hot records, and have offered to assist us in our own project. Orin Blackstone (of New Orleans) in particular, has built up a most complete and comprehensive hot discography of his own and is sending us his carbon copies as he types it up. Such assistance will be invaluable.

 Carl Kendziora, Harrison, N.Y., and Bob Smith, Frederick, Maryland, have stumped the experts this month. Information is desired as to the musicians and the nature of the music on these records:

ROY CARROLL & SANDS POINT ORCHESTRA
 Moonlight Saving Time (351015) Clarion 5321
 Roll on Mississippi (351016)

JAY FREEMAN
 Sugar Foot Stomp (M 166)
 Night Ride (M 167) Me 70809

TEXAS ALEXANDER
 Corn Bread Blues (81223) OK 8511
 Long Lonesome Day Blues (81213)

DICKSON'S HARLEM ORCHESTRA
 Jam man Vi 23377
 Jazz rondo

VICTORIA SPIVEY
 Steady grind (80-766)
 Idle hour blues (80-767) OK 8464

SAMMIE LEWIS & BAMVILLE SYNCPATORS
 There'll come a time (22)
 Arkansas shout (21) Vo 1030

JEWELL NELSON
 Jet Black Snake Blues (147614) Co 14390
 Beating me blues (147615)

NEW ORLEANS RHYTHM BOYS
 Sleep come on and take me Vo 2881
 Just like a falling star
 TAYLOR'S DIXIE SERENADERS
 Wabash blues Vi 23277
 Everybody loves my baby

If you have any of the above eight records send us your opinions. Is it any good? Any good men on it? Let us know.

Did you ever buy from some dusty pile, a record that looked hot on the label (such as Abou Ben Bernstein and His Five Fakirs, playing *Milenberg Joys-Clarinet Marmalade* on Claxtonola), only upon taking it home and playing it to have it turn out to be the rank-est junk? In our proposed book we would like to list the serial numbers of all such records as a reference for beginning collectors. We would appreciate your including all such records along with the real jazz items not listed in *Hot Discography*.

In sending us your lists, check against the tabulation of serial numbers at the right to avoid mentioning records already brought to our attention.

In connection with the survey of hot record values being undertaken by George Hofer, William C. Love, William Russell and the Record Changer, all collectors are urged to send us a list of the hot records they have which are not listed in *Hot Discography*.

The information we require on each record is:
 LABEL AND SERIAL NUMBER
 RECORDING GROUP
 NAMES OF TUNES
 MASTER NUMBERS

Send this information to the Record Changer. We will pass it on to Messrs. Russell, Love, and Hofer. In subsequent issues of the Record Changer, we will list and request information on the records with which they are not familiar.

(Co)	(HA)	(DK)	(PARA)	(Va)	(Vi)	(Vo)
14402	795	8444	12006	8135	23306	14874
14405	JEWEL	8445	12014	8173	23339	14902
14406	5196	8450	12236	8317	23373	14903
14415	5331	8456	12390	V.DYK	23377	15132
14419	6707	8461	12468	7901	23380	15550
14422	MADSON	8462	12509	81829	23385	15227
14432	6002	8464	12513	VELV.	23399	15245
14433	MASIER	8465	12321	1966	24037	15254
14437	126	8466	12586	2456	25192	15425
14447	MELD.	8471	12617	7073	25808	15705
14450	12069	8477	12673	VICT.	26144	
14459	12099	8494	12690	18321	38099	
14460	12689	8497	12747	18756	38026	
14488	12780	8506	12794	18962	38027	
14500	12892	8511	12858	19007	38030	
14532	12893	8518	12945	19233	38041	
14618	13305	8526	12996	19782	38054	
14620	13377	8531	PATHE	20139	38063	
14629	13451	8534	36169	20177	38082	
14637	60305	8537	36274	20179	38099	
35206	60509	8542	36228	20180	38122	
35297	60551	8571	36488	20210	38514	
35450	61105	8572	20461	20330	38524	
8585	61165	8585	PAT-A	20336	38529	
7389	70163	8592	20544	20497	38532	
DECCA	70204	8598	21000	20580	38546	
220	70809	8617	36019	20593	38557	
262	35007	8624	PERF.	20652	38563	
493	OKEH	8626	0240	20771	38567	
507	4101	8631	14253	20775	38570	
521	4194	8635	14300	20857	38575	
671	4228	8658	14506	20945	38602	
734	4253	8664	14609	21119	38607	
754	4254	8665	14979	21149	38620	
953	4295	8673	15125	21212	VOCAL	
1081	4296	8682	15142	21269	02762	
1240	4416	8683	15617	21326	03639	
1313	4425	8688	15629	21410	1030	
1539	4445	8691	15736	21423	1032	
1792	4511	8705	15799	21539	1044	
7002	4631	8707	15937	21559	1210	
7182	4752	8709	16002	21605	1216	
7312	4767	8719	QRS	21641	1274	
5723	8785	8795	20499	21651	1438	
8801	8801	8801	7064	21667	1546	
8802	8802	8802	REGAL	21692	1586	
3510	8031	8810	8832	21708	1587	
8039	8821	9134	21709	1621		
8822	10227	8133	21793	1630		
9077	8042	8854	ROMED	21809	1635	
9078	8052	8854	8875	264	22104	1697
9173	8064	8875	264	22104	1697	
9174	8076	8962	494	22054	1702	
8095	40021	532	22661	1730		
1026	8101	40172	552	22662	2539	
8102	40228	632	22704	2581		
8110	40251	650	22717	2563		
8129	40308	867	22719	2575		
8130	40410	868	22720	2584		
8176	40653	1006	22733	2616		
8218	40655	1037	22776	2676		
8244	40695	1877	22779	2881		
8247	40801	5136	22814	2927		
8281	41202	5137	23038	2937		
8282	41259	ROYALE	23250	2944		
8290	41264	1754	23257	2957		
8292	41329	SILV.	23264	2964		
8296	41440	3572	23277	3189		
159	8304	DRILE	5139	23279	3190	
206	8308	828	VARI.	23283	3300	
231	8316	2130	553	23285	3369	
335	8318	2213	669	23292	3390	
353	8365	2592	VARS.	23301	5173	
501	8367	8136	6013	23303	5281	
600	8381	PARA.	8029	23308	7431	
763	8427	3150	8065	23300	14860	

AJAX	CAMEL	(Co)
17014	985	3074
17058	8109	3131
APEX	8129	3479
8409	8130	3825
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LEMME TAKE THIS CHORUS

During the past year or so, the differences between the AFM and the record producers have provided non-union hill-billy artistry a fabulous bonanza of juke box fame and fortune. By the familiar economic processes, some competent musicianship has been diverted into these channels. It might pay a real hep cat with a cast-iron ear and plenty of time to wade through the corn-squeezings of the past year in a search for evidences of real jazz work. When he gets down to *Gals Don't Mean a Thing*, Louise Massey and Westerners, OK 6687, maybe he would tell me who plays the 16 bar clarinet chorus.

###

Don Anderson, hottest artist in the country, has just signed a most attractive contract with the U.S. Government. As I understand it, his duties will afford him an opportunity to study the flora and fauna in nearby Maryland, and at the same time to collect some material on his doctor's thesis *U.S. Army Chinaware and Kitchen Utensils*. It is rumored that his salary has been set at the figure of \$50 per month.

In spite of his induction, Anderson will be able to supply us with a few more cover drawings. The first of this new series of Record Changer covers fronts this issue.

###

With considerable reluctance, Don Wilson, circulation manager of this publication, has provided us this month with a nice twelve bars of piano blues. If you putter with the piano you will enjoy this one,-- especially if you happen to have three hands.

###

Bob Thiele, editor of *Jazz* magazine, has just had his appendix carved. He writes 'I enjoyed your last issue of the Record Changer very much. It gets better with every issue... Now that I am home for awhile, I will be able to have the next issue of *Jazz* out very soon. Starting with the next issue, November, Vol. 1, No. 10, *Jazz* will be available on New York City news stands and will definitely come out monthly.

###

A few extra copies of the *Bulletin of the Jazz Sociological Society*, published in London, have been received. Accordingly, we can offer to our readers a few more subscriptions. Those who subscribed in August to the *Bulletin* should have received their first issue by this



MR. GULLICKSON

time. If you have never seen this publication, you ought to take a look at it. These English people can tell you things about jazz and the U.S.A. that you never knew before. Here's a proposition: Send us \$1.50 for twelve issues of the *Bulletin*; if, upon the receipt of your first issue, you do not feel that the *Bulletin* is worth the money, you may return it to us for a refund of your subscription. This applies to all who have already subscribed.

###

Due to the favorable reception of the rag *Weeping Willow*, by Scott Joplin, which we reprinted last month, we are putting another rag in this issue, *Cotton Bolls*, by Charles Hunter. No information is available on the composer. I would say that Hunter was a white man; the rag doesn't seem to jump right to me, but it's quite pretty, nevertheless. Roy Carew states that *Cotton Bolls* was one of the better rags of the 1900's.

###

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The Record Changer
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JAZZ IN PARIS



By Nesuhi Ertegun

hours at the slightest provocation about anything from the decadence of surrealism to the merits of Maurice Chevalier, was owned by a jazz connaisseur having a rather erratic taste; but one could not afford to be too choosy in Paris. That respectable gentleman was especially fond of Milt Herth's records; and each time the guitar player on those records started playing his solos, many of the youthful intelligentsia would stop talking in order to listen with great concentration and appropriate bodily movements to this dangerous rival of Django Reinhardt. His name was a mystery until a learned member of the Hot Club of France announced it was Teddy Bunn. The question as to who was really greater, Django or Teddy, meant that endless debating was to follow and the time had come to go around to the corner for a glass of Pernod. Billie Holiday, that mysterious singer with a man's name and a woman's voice, was another favorite topic of discussion. The young men of France were discovering jazz.

Panassie was the prophet. He *knew*. No one had the effrontery of questioning his wisdom. To challenge anyone of his verdicts as to the respective merits of jazz musicians would have been sacrilege and was unthinkable. His magazine *Le Jazz Hot* was read with religious care. A cult had been formed, with all its essential characteristics. The dominant trait of the cult was a passion for the United States. Hollywood films were scrutinized attentively, and the Parisian jazz lovers would try to copy as closely as possible the way the movie actors dressed and the way they walked. Long, wide coats and trousers with narrow cuffs appeared in Paris shortly before the war: Harlem musicians were beginning to have greater influence than Hollywood actors.

The French mind is famous for its clarity and for its genius at classifying knowledge. Certainty, even if it causes subsequent contradiction, is always preferred to doubt. Panassie, a typical product of French rationalism, showed the way with his perfectly coordinated dogmatism. His disciples naturally followed in his steps. Here is an example. This quotation, taken from an analysis of the Andy Kirk band by Joost Van Praag (*Jazz Hot*, April-May 1938), is also most unusual in that Van Praag has the audacity of

Dilettantism is the great danger facing all the students who make the pilgrimage to Paris with the hope of acquiring no matter how small an amount of what is commonly referred to as higher learning. The temptations are so many, and take such irresistibly seductive shapes and forms, that the time left for serious studying dwindles and has disappeared without one being aware of it. For me, one of these temptations, though by no means the strongest, was jazz.

One of the most popular tea-rooms in the Latin Quarter, where students of many nationalities would indulge in the time-honored Parisian custom of discussing for hours and

disagreeing with Panassie, the only example I know of such a flagrant violation of accepted ethical rules: "Nowadays Andy Kirk has a trombone with a very powerful attack, who should be placed on the same rank as Sandy Williams, a little below Higginbotham, Teagarden and Benny Morton, and above Lawrence Brown, whom I would not place as high as does Hugues Panassie."

Between 1937 and 1939, many famous Harlem musicians made the trip to Paris. They were all so successful, that with one or two exceptions they are much better known in Europe than they are here. As race prejudice was naturally unknown in France, and as the Parisians have had a traditional respect for artists, the Negro musicians were always treated as such, and they never encountered any of the humiliations which they suffer here all too frequently. In Paris, they were all great artists, living in an atmosphere of esteem and admiration.

The most colorful among the American musicians in Paris was undoubtedly the pianist, Garland Wilson. Big, handsome, always dressed in extremely fancy clothes, always surrounded by a host of young admirers, he was like a king, with an ever-present court that followed him into all the night-clubs where he played. In the summer of 1938 the famous 'Boeuf sur le Toit' of Paris opened a summer night club bearing the same name in St. Tropez on the Riviera. The band was composed of Garland Wilson, Tommy Beuford on drums, Teddy Brock playing alto and baritone saxes and a bass player whose name I cannot remember. Garland Wilson's piano playing became one of the sensations of the summer season, and people would come to hear him all the way from Cannes and Nice.

The two best known American musicians in Paris were Benny Carter and Coleman Hawkins, the 'two Masters', as the French jazz lovers called them. Carter, especially was very popular with the crowds and played only in the swankiest night-clubs. There were many others, some of whom played in the band of the inimitable Willy Lewis, like Dicky Wells and Bill Coleman. The trumpet player Arthur Briggs, a powerful but erratic musician, had been among the first expatriate musicians and was still in Paris when last heard of. Fletcher Henderson's old

drummer, Kaiser Marshall worked around Montmartre for a long time.

* * *

To prove that his knowledge of jazz was really advanced, it was the duty of the young Parisian to acquire a more or less complete vocabulary of fashionable expressions used by American musicians. At the right time, these enthusiastic listeners were able to shout such things as 'Yes, man' or 'Take another' or 'Come on, come on' or 'Wonderful.' That, for most, was the extent of their knowledge of the English language. But there was no questioning the sincerity of the Parisian jazz lovers. Their thirst for jazz was of incredible intensity. Once, during the intermission of a concert the Quintet of the Hot Club of France was giving at the Salle Gaveau, the announcer, with a trembling voice, said it was very possible that Fats Waller would soon come and play in Paris. The thought that they would perhaps hear Fats Waller in person was so overwhelming to the spectators that there was violent applause for several minutes. To people for whom famous jazz names were merely something written on record labels, the possibility of seeing some of these famous musicians in the flesh was a great experience. Their eagerness was understandable.

* * *

Duke Ellington gave two concerts in Paris on successive nights in April 1939. A tremendous publicity campaign swept the city during the weeks preceding his arrival. A new, very impressive concert-hall had been built for the Paris World's Fair, a huge place seating over 5,000 people, and Duke was going to play there. When the band arrived, the headlines in several Paris newspapers forgot all about Neville Chamberlain and Adolph Hitler, and the space was devoted to Sonny Greer and the nine big cases it took him to carry his drums. On the first night the immense auditorium was almost sold out; the crowd was very elegant, the orchestra seats having many people dressed in white ties and black ties and smart Parisiennes in evening dresses. The band was somewhat nervous at first, but after a shaky beginning settled down to play in the usual Ellington manner. After several numbers the time came for an Ivie Anderson vocal. She walked to the center of the stage while the band was playing and grew uneasy, looking all around the big stage trying to discover where the microphone was. But there was no microphone! And she sang, or rather tried to shout as loudly as she could; no one in the huge hall who was sitting behind the third row could hear her voice. Fortunately, they gave her a microphone on the second night.

* * *

Every now and then, when some musician of note happened to be in Paris, the Hot Club of France organized a session at the small auditorium of the Ecole Normale de Musique. The star of one of these affairs was the violin player, Eddie South. The crowd was

unexpectedly large, and more tickets had been sold than there were seats. The music began while ticket-holders were still trying to locate their seats. When the band started to play a very fast number, tension was really high, and fights began here and there in the hall between people who had tickets to the same seat. One especially stubborn young man had his nose broken while fighting for his rights, and was taken to the hospital, his face full of blood. The musicians seemed to enjoy the atmosphere and from then on the session was a big success.

* * *

The Quintet of the Hot Club of France, with its two stars Django Reinhardt and Stephane Grappelly, occupied a very special place in the hearts of the jazz-conscious people of Paris. Here was a band of French musicians, which they had helped in its rise to fame with their enthusiastic support, and they knew it was the only European jazz-group which had attracted the attention of American listeners. All the visiting Negro musicians told them how wonderful the Quintet was, what a great guitarist Django was, and this they prized more highly than anything else. I was not surprising, therefore, that many profound essays and many lyrical poems were written about Django and his guitar playing.

* * *

Jazz was taken seriously in Paris; it was considered as one of the most important forms of modern music by several modern French composers. The big names for them were Armstrong and Ellington. Very few knew anything about an earlier jazz, because none of the early records were available and Panassie wrote more about Lunceford and Ellington than he did about King Oliver and Jelly-Roll Morton. In spite of that, Parisians were surprisingly well-informed about jazz matters, and their taste, though far from being impeccable, was as good as it could be under the circumstances. After all, how many of the famous American critics and collectors of today were writing about or collecting Oliver and Morton in the middle thirties?

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STARDUST	HMV	X4593	---	GAYL	A SONG IS YOU	VI	---	---	MASO
<u>JERRY COLONNA</u>					SHAODNS ON THE SANO	VI	---	---	MASO
YOU'RE MY EVERYTHING/HECTOR	OK	3876	---	CL,J	THE ONE YOU LOVE BELONGS	VI	---	---	MASO
<u>EDDIE CDONDN</u>					DH LOOK AT ME NOW	VI	---	---	MASO
GONNA STOMP HENRY LEE	VI OR BB	---	---	EOEL	BLUE SKIES	VI	---	---	MASO
MAKIN' FRIENDS/I'M SORRY	DK	41142	---	WILL	YOURS IN MY HEART ALONE	VI	---	---	MASO
<u>CDITDN PICKERS</u>					IT'S A LOVELY DAY TOMORROW	VI	---	---	MASO
HOT HEELS	RO 1009 OR CA	9207	---	KENZ	HAWAIIAN WAR CHANT	---	---	---	PRIC
<u>ROSETTA CRAWFRD</u>					I'LL NEVER SMILE AGAIN	---	---	---	PRIC
I'M TIRED OF FATTENIN' FROGS	OE	7584	---	JACK	STAROUST/STAROUST (B.GOODMAN)	VI	25320	---	CHIO
<u>BING CROSBY</u>					JAOA/ROYAL GAROEN BLUES	VI	25326	---	CHIO
STAROUST	DE	2374	---	PRIC	AFTER YOU'RE GONE	VI	25467	---	CHIO
I KISS YOUR HAND (NEW)	CO	1851	---	MIER	MAPLE LEAF RAG	VI	25496	---	CHIO
CAN'T WE BE FRIENDS (NEW)	CO	2001	---	MIER	TIN ROOF BLUES	VI	26105	---	CHIO
AT YOUR COMMAND (NEW)	BR	6145	---	MIER	THE LONESOME ROAD	VI	26508	---	CHIO
SHINE (NEW)	BR	6276	---	MIER	MELODY IN F	VI	25519	---	CHIO
GHOST OF A CHANCE (NEW)	BR	6454	---	MIER	SWINGING ON NOTHING	---	---	---	ENGE
YOU'RE BEAUTIFUL (NEW)	BR	6477	---	MIER	<u>EDDIE DUCHIN</u>				
YOU'VE GOT ME CRYING (NEW)	RR	6515	---	MIER	STAROUST	BR	8367	---	PRIC
LEARN TO CROON (NEW)	BR	6599	---	MIER	<u>BLIND WILLIE DUNN GIN BDTLLE FDUR</u>				
SHADOW WALTZ (NEW)	BR	6599	---	MIER	GUITAR BLUES/BLUE GUITAR	DK	8711	---	GAYL
BLUE PRELUDE (NEW)	BR	6601	---	MIER	<u>CHAMPION JACK DUPREE</u>				
FACE THE MUSIC MEOLEY	BR	20106	---	STEN	(ANY)	---	---	---	JACK
DNCE IN A BLUE MOON	BA	33162	---	STEN	<u>CLIFF EDWARDS</u>				
WHERE THE BLUE OF THE NIGHT	BR	6226	---	R1OL	STACK O' LEE BLUES (1 & 2)	Co	1820	---	KENZ
TROUBLES/LITTLE THINGS	BB	7012	---	CL,J	<u>DUKE ELLINGTON</u>				
JUST A GIGOLO	BB	7118	---	CL,J	TISHOMINGO/YELLOW OOG	BR	6802	---	BURL
ST. LOUIS BLUES	BR	20105	---	CL,J	BLUE BUBBLES	VI	22985	---	BURL
SHINE	BR	---	---	CL,J	BUNDLE OF BLUES	Co	35836	---	BURL
<u>BDB CROSBY</u>					LOST IN MEDITATION	BR	8083	---	BURL
COME BACK SWEET PAPA	DE	896	---	UMPH	SLIPPERY HORN	---	---	---	BURL
SAVOY BLUES	DE	1094	---	UMPH	JAZZ LIPS	BB	6396	---	BURL
GIN MILL BLUES	DE	1170	---	UMPH	LOW COTTON	HRS	1003 2,50	---	UMPH
FIOGETY FEET	DE	1593	---	UMPH	FINNESSE	HRS	1004 2,50	---	UMPH
MORE THAN EVER	DE	1657	---	UMPH	VOOM VOOM	VI	24121 2,25	---	PARI
FIOGETY FEET	DE	1593	---	CHIO	BLUE FEELING	VI	24521 2,25	---	PARI
LITTLE ROCK GET AWAY	DE	1552	---	CHIO	JAZZ LIPS	VI	38129 3,00	---	PARI
SQUEEZE ME	DE	1962	---	CHIO	LADY IN BLUE	Co	35291 1,50	---	PARI
WOLVERINE BLUES	DE	2032	---	CHIO	MISTY MORNIN'	VO	3229 2,25	---	PARI
MARCH OF THE BOB CATS	DE	1865	---	CHIO	HARLEM SPEAKS	DE	800 1,50	---	PARI
BIG FOOT JUMP/FIVE POINT BLUES	DE	2108	---	CHIO	AIN'T MISBEHAVIN	DE	3516 1,00	---	PARI
BLUCK ZEPHYR	---	---	---	2,00	DIGA OIGA OOO	BB	6305 1,50	---	PARI
<u>BERNIE CUMMINS</u>					JUBILEE STOMP	BB	6415 1,50	---	PARI
A COTTAGE FOR SALE	VI	22351	---	WRAY	EAST ST. LOUIS	BB	6430 1,50	---	PARI
<u>CDW CDW DAVENPDR</u>					BLUE BUBBLES	BB	6451 1,50	---	PARI
RAILROAD BLUES	DE	7462	---	JACK	SARATOGA SWING	BB	10245 1,50	---	PARI
<u>JACK DENNY</u>					TRUMPET IN SPACES	BR	7752 3,50	---	PARI
HELLO SWEETHEART	VI	24023	---	WRAY	ST. LOUIS BLUES	BR	20105 3,75	---	PARI
<u>HARRY DIAL'S BLUSICIANS</u>					MOOO INOIGO	MA	102 2,25	---	PARI
(ANY ON VOCALION LABEL)	---	---	---	GRIT	LADY WHO COULDN'T BE	MA	124 2,25	---	PARI
<u>DIXIELAND JUG BLOWERS</u>					ALABAMA HOME	MA	137 2,25	---	PARI
CARPET ALLEY	VI	20480	4,00	HURN	WANNA GO BACK AGAIN BL	GE	3291	---	PARI
HEN PARTY	VI	20649	4,00	HURN	ANIVAL CRACKERS	GE	3342	---	PARI
<u>DIXIE JAZZ BAND</u>					JIG WALK	---	---	---	PARI
DIXIE DRAG	JE	5446	---	KENZ	<u>SAMMY FAIN</u>				
<u>JDHNNY DDDNS</u>					TO BE IN LOVE	VE	1943	---	CHAM
BLUE PIANO STOMP	BB	10238	---	BURL	AIN'T MISBEHAVIN	DE	2993	---	CHAM
PENCIL PAPA	VI	30038	---	HURN	AIN'T MISBEHAVIN	OD	2993	---	KENZ
NEW BT. LOUIS BLUES	BR	3585	---	HURN	<u>JERRY FENWYCK</u>				
JOE TURNER BLUES	BR	3997	---	HURN	BY THE GYCAMORE TREE	HA	1397	---	CHAM
(ANY ON PARAMOUNT)	PARA	---	---	HURN	NOW'S THE TIME TO FALL IN LOVE	HA	1394	---	CHAM
WILMAN BLUES	VO OR BR	---	---	GRIT	A FADEO SUMMER LOVE	HA	1384	---	CHAM
TOO TIGHT/GOOBER DANCE	BB	10240	2,00	UMPH	TAKE IT FROM ME	HA	1348	---	CHAM
SWEET LORRAINE/PENCIL PAPA	VI	38038	3,00	UMPH	OO THE NEW YORK	HA	1352	---	CHAM
DH LIZZIE	OR	3585	4,00	UMPH	<u>TED FIRDRITO</u>				
CLARINET WOBBLE	BR	3574	3,00	UMPH	HANDIN' ON THE GARDEN GATE	VI	22301	---	WRAY
NEW ORLEANS STOMP/WEARY BLUES	VO	15632	---	TORN	<u>BUD FREEMAN</u>				
WIL0 MAN/MELANCHOLY	BR	3567	---	TORN	CHINA BOY/THE EEL	BB	10385	---	TRES

WANTED

SID GARY
 (ANY ON MELODNE OR VOCALION) ——— CHAM
 AT LAST I'M HAPPY ME 12069 — FRY
GEORGIA COTTON PICKERS
 (ANY ON HARMONY OR VELVETONE, ETC) ——— GRIT
GEORGIA MOONLIGHT SERENADERS
 MANY HAPPY RETURNS OF THE DAY HA 1338 — CHAM
 AS LONG AS YOU'RE THERE HA 1341 — CHAM
VERNON GEYER
 STARDUST BR 10665 — PRIC
GENE GIFFORD
 NORTHING BUT THE BLUES BB 10704 — BURL
JEAN GOLDKETTE
 MERRY OLDSMOBILE VI SPEC. — TORN
GOODY & HIS GOOD TIMERS
 STARDUST PE 15084 OR PAT 36903 — KENZ
 NOW I'M IN LOVE PE 15015 OR PAT 36924 — KENZ
 OIGA DIGA DO PE 15083 OR PAT 36902 — KENZ
BENNY GOODMAN
 BASIN STREET BLUES Co 2415 — MIER
 I DON'T KNOW WHY Co 2540 — MIER
 AIN'T CHA GLAD Co 2835 — MIER
 TEXAS TEA PARTY Co 2845 — MIER
 RIFFIN' THE SCOTCH Co 2867 — MIER
 LOVE ME OR LEAVE ME Co 2871 — MIER
 OL' PAPPY Co 2892 — MIER
 EMALINE Co 2907 — MIER
 I AIN'T LAZY Co 2923 — MIER
 YOU'RE THE TOP Co 2986 — MIER
 STARDUST VI 25320 — PRIC
 BUGLE CALL RAG ——— PRIC
 BOODBYE ——— PRIC
 LOVE ME OR LEAVE ME (EX - NEW) Co 2871 — FRY
 WHEN YOUR LIPS MET MINE ME 12023 — FRY
 FALLING IN LOVE ME 12079 — FRY
 WHEN YOUR LOVER HAS GONE ME 12120 — FRY
 CLARINETTIS PE ——— FRY
 WHEN BUDDHA SMILES/BASIN STREET VI 25258 — WILL
 SING SING SING ——— 2.00 ENGE
 LOVE ME OR LEAVE ME Co 2871 — RIDL
 JUNK MAN Co 2892 — RIDL
 BLUE MOON Co 3003 — RIDL
 CLOUDS Co 3015 — RIDL
 I WAS LUCKY Co 3018 — RIDL
 WHAT GOES ON HERE VI 25878 — RIDL
 PICK A RIB (QUINTET) VI 26166 — RIDL
 FALLING IN LOVE/IF YOU HAVEN'T ME 12 079 \$2-5 KENZ
 I WANNA BE AROUND/WHAT HAVE ME 12138 \$2-5 KENZ
 RIFFIN' THE SCOTCH/KEEP ON DOIN Co 2867 \$4-8 KENZ
 LOVE ME OR LEAVE ME Co 2871 \$3-5 KENZ
 JUNK MAN/OL' PAPPY Co 2892 \$4-8 KENZ
 JUNK MAN CoE C9730 5-10 KENZ
 ROOM 1411 BRF 500201 5-10 KENZ
 POPCORN MAN VI 25808 10-15 KENZ
 MADHOUSE (MASTER #1) VI 25268 — KENZ
 CAN'T WE BE FRIENDS (MASTER #2) VI 25621 — KENZ
 A LITTLE KISS (MASTER #2) VI 25878 — KENZ
GREEN BROTHERS MARIMBA ORCH
 LO-LO VI 22490 — WRAY
JOHNNY GREEN
 COCKTAILS FOR TWO Co ——— FRY
JIMMIE GRIER
 LEARN TO CROON/MOONSTRUCK BR 6597 — STEN
 BON VOYAGE VI 22970 — WRAY
TITO GUIZAR
 CIELO AZUL (NEW) VI 83158 — ROTH
JIMMIE GUNN
 STARDUST BB 6469 — PRIC
BOBBY HACKETT
 I DON'T STAND A GHOST OF A CHANCE Vo ——— MIER
 JA-DA Vo ——— MIER
 EMBRACEABLE YOU Vo ——— MIER
 AT THE JAZZ BAND BALL Vo ——— MIER
MAL HALLETT
 BOSTON TEA PARTY ——— ROTH
LIONEL HAMPTON
 SWEETHEARTS ON PARADE VI 26209 — BURL
EDDIE HARKNESS
 THERE'S SOMETHING ABOUT A ROSE VI 21498 — WRAY

HIGH HATTERS
 I MAY BE WRONG VI 22105 — WRAY
 BUNDLE OF OLD LOVE LETTERS VI 22255 — WRAY
 SING YOUR SINNERS VI 22322 — WRAY
 MOONLIGHT SAGING TIME VI 22703 — WRAY
 WHAT IS IT VI 22780 — WRAY
COLEMAN HAWKINS
 STARDUST HMV B8420 OR HMV X4496 — GAYL
 AVALON/BLUE MOON HMV B8388 — GAYL
 CRAZY RHYTHM VI 26219 — BURL
FLETCHER HENDERSON
 HOT MUSTARD/CLARINET MARM Vo 1065 — GRIT
 SOME OF THESE DAYS/BABY WON'T Vo 1079 — GRIT
 FIDGETY FEET/SENSATION Vo 1092 — GRIT
WOODY HERMAN
 RISHOP BLUES DE 3972 — PRIC
 JUKIN/HERMAN AT THE SHERMAN DE 3272 — CHIO
 BLUE FLAME ——— 2.00 ENGE
 FUR TRAPPER'S BALL ——— 2.00 ENGE
ART HICKMAN
 DREAM HOUSE (NEW) VI 21392 — WRAY
ALEX HILL
 (FIRST THREE VOCALIONS) ——— GRIT
BERTHA CHIPPIE HILL
 (ANY EXCEPT OK B312) ——— HURN
RICHARD HEMBER
 WHOSE THERE SONG 1 & 2 DE 3578 — PRIC
 IF I HAD A MILLION DOLLARS VI 24745 — WRAY
 TEA FOR TWO VI 24750 — WRAY
 JUST ONE OF THOSE THINGS VI 25161 — WRAY
EARL HINES
 57 VARIETIES/I AIN'T GOT OK OR Co ——— STAR
ART HODES
 ROSS TAVERN/SOUTH SIDE SA 12007 — VANB
JOHNNY HODGES
 THINGS AIN'T WHAT THEY USED TO BE BB ——— QUAI
 HODGE PODGE/WANDERLUST OK 4573 — WILL
 RENT PART BLUES OK 5100 — WILL
WILMOTH HOUDINI
 TEMPTATION/POOR BUT AMBITIONS BB 10619 — CL,J
 COUSIN COUSIN/FIRE BRIGADE BB 10647 — CL,J
PHIL HUGHES HIGH HATTERS
 I LOVE LOUISA HA 1358 — CHAM
 WHY DANCE HA 1353 — CHAM
JACK HYLTON
 WHEN THE ORGAN PLAYED VI 22434 — WRAY
 IF YOU CAN'T SING VI 22693 — WRAY
 SOLDIER ON THE SHELF VI 22697 — WRAY
 TIE ALONE WILL TELL VI 22926 — WRAY
INK SPOTS
 ALABAMA BARBECUE (NEW) DE 1154 — ROTH
DEWEY JACKSON
 CAPITOL BLUES Vo 1040 — GRIT
SMOKE JACKSON
 WEST END BLUES CH 15714 — GRIT
HARRY JAMES
 CONCERTO FOR TRUMPET ——— PRIC
 BACK BAY BOOGIE ——— 2.50 ENGE
JAM SESSION AT VICTOR
 HONEYSUCKLE ROSE VI 25559 — QUAI
JAMES P. JOHNSON
 RIFFS OK 8770 — BROO
 (ANY) ——— MCMA
LONNIE JOHNSON
 GOT THE BLUES FOR WEST END DE 7445 — GA/L
LONNIE JOHNSON & BLIND WILLIE DUNN
 HAVE TO CHANGE KEYS (NEW OR EX) OK 8637 — GAYL
 DEEP MINOR STOMP/HOT FINGERS OK 8743 — GAYL
 MIDNIGHT CALL/BLUE ROOM OK 8818 — GAYL
PETE JOHNSON
 B. & O. BLUES SA 12006 — BROO
RICHARD M. JONES
 (ANY ON OKEH) OK ——— GRIT
ISHAM JONES
 WHY CAN'T THIS NIGHT GO ON FOREVER VI 24213 — WHTY
 SOMEDAY WE'LL MEET VI 24129 — WRAY
 LITTLE STREET VI 24161 — WRAY
 MILLION DREAMS VI 24162 — WRAY
ROGER WOLFE KAHN
 AN OLD GUITAR & OLD REFRAIN VI 21078 — WRAY

WANTED

<u>KANSAS CITY STOMPERS</u>				<u>PAUL MARES</u>			
GOOD FELLOW BLUES	BR	7091	BROO	LAND OF DREAMS	CO	35880	WILL
<u>SAMMY KAYE</u>				MAPLE LEAF RAG	CO	35686	WILL
SWING AND SWAY	VO	3669	ROTH	(BOTH ON OK LABEL)	OK		ORIT
<u>LLOYD KEATINGO</u>				<u>MCKENZIE-CONDON</u>			
THINKING OF YOU/PEACH OF A PAIR	HA	1233	CHAM	(BOTH ON OK LABEL)	OK		GRIT
THERE'S SOMETHING MISSING	HA	1262	CHAM	<u>MCKINNEY'S COTTON PICKERS</u>			
I HATE MYSELF	HA	1252	CHAM	NOBODY'S SWEETHEART/SIGHIN	VI	38000	TORN
TRULY	HA	1268	CHAM	PLAIN OIRT/GEE AIN'T I GOOD	VI	38097	TORN
SWEET & HOT/I'M THE LAST ONE	HA	1290	CHAM	MISS HANNAH/WAY I FEEL	VI	38102	TORN
WRAP YOUR TROUBLES IN DREAMS	HA	1323	CHAM	<u>MEMPHIS NIGHTHAWKS</u>			
LET'S ORINK A ORINK TO THE.	HA	1343	CHAM	BISCUIT ROLLER	VO	1744	BROO
MY SWEET TOOTH SAY S I WANNA	HA	1350	CHAM	<u>MEZZ MEZZROW</u>			
AS TIME GOES BY	HA	1367	CHAM	APOLOGIES	BB	10250	BURL
<u>KENTUCKY GRASSHOPPERS</u>				35TH AND CALUMET	BB	10251	BURL
SWEET LIZA	BA	6358	FRY	<u>JOHNNY MILLER</u>			
SWEET LIZA	BA	6358	KENZ	OIPPERMOUTH BLUES	CO	1546	GRIT
<u>GENE KRUPA</u>				<u>IRVING MILLS HOTSY TOSY GANG</u>			
THE GOLOEN WEDDING			3.00 ENGE	DEEP HARLEM/STRUT MISS LIZZIE	BR	4983	KENZ
ORUMBOOGIE			3.00 ENGE	SINCE YOU WENT AWAY	BR	4122	KENZ
DRUMMER BOY			3.00 ENGE	<u>MILLS MERRY MAKERS</u>			
LET ME OFF UPTOWN			2.50 ENGE	FAREWELL BLUES	HA, DI, OL, OR VE	7121	KENZ
KNOCK ME A KISS			2.50 ENGE	<u>MODERNISTS</u>			
MUTINY IN THE PARLOR	VI	25263	RIOL	SOLITUDE	ME, PE, BA	33192	FRY
<u>TOMMY LAONIER</u>				<u>ALICE MOORE</u>			
REALLY THE BLUES	BB	10089	BURL	BLACK EVIL BLUES	DE	7028	JACK
WEARY BLUES	BB	10086	WILL	<u>CHAUNDY MOOREHOUSE</u>			
REALLY THE BLUES	BB	10089	BROO	BLUES IN B FLAT	VA	608	BROO
<u>EDDIE LANG</u>				MY GAL SAL	VA	638	BROO
PICKIN'/FEELIN'	BR	6254	TORN	<u>JELLY ROLL MORTON</u>			
<u>HUDOIE LEOBETTER</u>				JUNGLE BLUES/WILO MAN BLUES	BB	10256	WILL
(ANY BUT VICTOR ALBUM OF PRISON SONGS)			HEIN	THE PEARLS/BEALE ST. BLUES	BB	10252	WILL
<u>CHESTER LEIGHTON</u>				SHREVEPORT	BB	7710	WILL
WITHOUT THAT GAL/ON THE BEACH	HA	1340	CHAM	TURTLE TWIST	BB	10194	WILL
GUILTY/NOW THAT YOU'RE GONE	HA	1370	CHAM	ALBUM OF NEW ORLEANS MEMORIES	GENR		WILL
SATAN'S HOLIDAY	HA	1248	CHAM	(ANY BUT BLUEBIRO)			MCMA
I AM THE WORDS	HA	1232	CHAM	BILLY GOAT STOMP	VI	20772	HURN
MEMORIES OF YOU/YOU'RE LUCKY	HA	1215	KENZ	<u>MOUND CITY BLUE BLOWERS</u>			
<u>LEVVEE SERENAORS</u>				(BOTH ON OK LABEL)	OK		ORIT
JELLY JELLY LORO	VO	1154	GRIT	HELLO LOLA/ONE HOUR	VI	38100	TORN
<u>TED LEWIS</u>				<u>REO NELSON</u>			
(ANY EXCEPT DECCA)			ROTH	STREAMLINE TRAIN	DE	7171	JACK
SWEET SUE	CO	2652	RIOL	<u>NEW FRIENDS OF RHYTHM</u>			
EGYPTIAN ELLA	CO	2428	RIOL	HEAVY TRAFFIC ON CANAL ST./MOOD IN?VI			NEWT
<u>LITTLE BROTHER</u>				<u>RUBY NEWMAN</u>			
MISLED BLUES	BR	7806	UMPH	MY SILENT LOVE	VI	24042	WRAY
LOUISIANA BLUES	BB	6697	UMPH	ANOTHER NIGHT	VI	24072	WRAY
VICKSBURG BLUES	BB	7970	WILL	SO ABAMED	VI	24073	WRAY
LOVELESS LOVE	BB	6073	JACK	MOONLIGHT BROUGHT ME	VI	24074	WRAY
<u>LONDON MAYFAIR ORCH</u>				<u>NEW MAYFAIR DANCE ORCHESTRA</u>			
SAME AS WE USED TO DO	VI	22688	WRAY	BESIDE A DUTCH CANAL	VI	24004	WRAY
LAOY OF SPAIN	VI	22774	WRAY	<u>NEW ORLEANS FEETWARMERS</u>			
<u>JOHNNY LONG</u>				SWEETIE OEAR	BB	7614	BROO
IN A SHANTY IN OLO SHANTY TOWN	DE	3409	PRIC	SHAG	BB	10022	BROO
<u>VINCENT LOPEZ</u>				MAPLE LEAF RAG	VI	23360	TORN
NOLA			PRIC	<u>NEW ORLEANS RAMBLERS</u>			
<u>LOUISIANA RHYTHM KINGS</u>				THAT'S THE KIND OF MAN FOR ME	ME	12130	KENZ
MISSISSIPPI MUD (NEW)	VO	15657	10.00 MIER	I'M ONE OF GOD'S CHILDREN	ME	12133	KENZ
I CAN'T GIVE YOU ANYTHING	VO	15710	MIER	<u>NEW ORLEANS RHYTHM KINGS</u>			
DA DA STRAIN	VO	15828	MIER	TIN ROOF BLUES	DE	161	UMPH
OH LADY BE GOOD	BR		MIER	OSTRICH WALK	DE	229	UMPH
SWEET SUE	BR		MIER	SHE'S CRYING FOR ME	OK	41569	UMPH
BASIN ST. BLUES/LAST CENT	VO OR BRE		EOEL	ROYAL GAROEN BLUES	OK	41570	UMPH
BALLIN' THE JACK	VO	15828	KENZ	THAT OLO PIANA	DE	388	UMPH
<u>LOUISVILLE RHYTHM KINGS</u>				PANAMA	GE	4968	UMPH
SHOUT HALLELUJAH	OK OR PA	22305	KENZ	THAT O A O A STRAIN	GE	5106	UMPH
<u>JIMMIE LUNCEFORD</u>				<u>FRANKIE NEWTON</u>			
BY THE RIVER SANTA MARIE	DE	1808	PRIC	WORLD IS WAITING FOR SUNRISE	BB	10176	BURL
MY BLUE HEAVEN	DE	712	PRIC	ROBETTA	BB	10176	BROO
STAROUST	DE	369	PRIC	WHO	BB	10216	BROO
ROSE ROOM	DE	131	PRIC	<u>REO NICHOLS</u>			
I'M GONNA MOVE TO OUTSKIRTS			2.00 ENGE	NEW ORLEANS MEADLEY	BR	20092	PATT
IN OAT MORNIN	VI	21141	3.50 PARI	EMBRACEABLE YOU/I GOT RHYTHM	BR	4957	WILL
BREAKFAST BALL	VI	24601	1.75 PARI	WHO'S SORRY NOW/I NEVER KNEW	BR	4243	KENZ
OH WHY, OH WHY	VO	4979	1.35 PARI	BY THE SHALIMAR/SWEET GEORGIA	BR	4944	KENZ
BIRD OF PARADISE	PE	639	1.25 PARI	ROCKIN CHAIR/MY HONEY'S ARMS	BR	6013	KENZ
<u>JOE MANNONE</u>				PEG 'O MY HEART/CHINA BOY	BR	4877	KENZ
(ANY ON COLUMBIA LABEL)			ORIT	HOW COME YOU DO ME	BR	6149	KENZ
ROYAL GAROEN BLUES	OK	41570	GRIT	PANAMA/MARGIE	BR	3961	TORN
				ALLAH'S HOLIDAY/PICAROY	BR	4286	TORN

WANTED

RAY NOBLE
 TURKISH DELIGHT V1 25016 1.25 PATT
 LYIN' IN THE HAY V1 24278 1.00 PATT
 SEVEN YEARS WITH WRONG WOMAN V1 24129 1.00 PATT
JIMMIE NODNE
 (FIRST FIVE VOCALIONS)
 MONDAY DATE/KING JOE VO ——— GRIT
 VO 1229 ——— TORN
RAY NOBLE
 TURKISH DELIGHT V1 24427 ——— STAR
 MORE TURKISH DELIGHT HMV B6424 ——— STAR
 NOLA HMV B4225 ——— STAR
RED NORVD
 HOLE IN THE WALL BR 6562 ——— FRY
 NIGHT IS BLUE CO 3020 ——— FRY
 POLLY WOLLY OODLE DE 3070 ——— JACK
 HONEYSUCKLE ROSE CO 3059 ——— BROD
 THE NIGHT IS BLUE CO 3026 ——— BROD
KING DLIVER
 (ANY VO, CO, DK, DR GE) ——— DRICT
 (ANY ACCOMP., OK, ETC) ——— GRIT
 SUGAR FOOT STOMP ANY ——— GRIT
 GOOD MAN SAM/CAN I TELL V1 38049 ——— TORN
 RHYTHM CLUB/EONA V1 39137 ——— TORN
WALTER PAGE
 DEVIL'S BLUES/SQUABBLIN VO 1463 ——— GRIT
BEN POLLACK
 SWEET AND HOT ANY ——— FRY
 (ANY ON HIT OF THE WEEK) ——— FRY
TEDDY POWELL
 PUSSY IN THE CORNER OE ——— BANO
 RUGGUTTER'S HOLIDAY DE ——— BANO
 BOOGIE WAR DANCE ——— BANO
 TEDDY'S BOOGIE WOOKIE DE 2806 ——— BANO
 STRAIGHT B BOOGIE BB 11095 ——— BANO
 IN PINETOP'S FOOTSTEPS BB ——— BANO
 ANY LABEL ANY ——— BANO
QUINTEZ OF THE HDT CLUB OF FRANCE
 BOLERO/MABEL (12 INCH) GRF L1046 5.00 GAYL
MA RAINEY
 DEAD DRUNK BLUES PARA ——— VANB
THE RED HEAOS
 BUG-A-BOO OR 2574 ——— CHAM
DJANGO REINHARDT
 ST. LOUIS BLUES/BOUNCIN' AROUND SW 7 3,50 DAYL
 SWEET GEORGIA BROWN/RASCAL YOU SW 35 5,00 GAYL
LEO REISMAN
 MY SWEETER THAN SWEET V1 22194 ——— WRAY
 I LOVE LOUISA V1 22755 ——— WRAY
 TO NIGHT OR NEVER V1 22794 ——— WRAY
 NIGHT WAS MADE FOR LOVE V1 22869 ——— WRAY
 TRY TO FORGET V1 22870 ——— WRAY
 LOUISIANA HAYRIDE V1 24157 ——— WRAY
JACQUES RENARO AND ORCH
 LONELY V1 20487 ——— WRAY
 LONELY IN A CROWD V1 21093 ——— WRAY
RHYTHMAKERS
 YELLOW OOG BLUES ANY ——— BROD
WILLARD ROBISON
 I'M MORE THAN SATISFIED PE 14905 ——— TORN
ADRIAN ROLLINI
 DOT THE JITTERS PE 15877 OR ME 12893 ——— FRY
LUIS RUSSELL
 DOCTOR BLUES DK 8766 ——— WILL
 NEW CALL OF THE FREAKS DK 8734 ——— WILL
 PANAMA/HIGH TENSION OK 8849 ——— WILL
 (ANY ON DKEM) DK ——— DRICT
 (ANY) ANY ——— PENS
PEE WEE RUSSELL
 (ANY ON HRS) ——— EOEL
 DIMAH HRS 1000 ——— BROD
ARTIE SHAW
 CONCERTO FOR CLARINET V1 36383 ——— PRIC
 NIGHTMARE DK ——— PRIC
 APRIL IN PARIS/KIND FOR A DAY V1 26654 ——— NEWT
 MISTER MEADOW LARK/MY FANTASY V1 26614 ——— NEWT
 GLOOMY SUNDAY/DON'T FALL ASLEEP V1 26563 ——— NEWT
 NOW WE KNOW/DREAMING OUT LOUD V1 26642 ——— NEWT
 CALYPSO/BEAU NIGHT IN HOTCHKISS V1 27315 ——— NEWT
 GEORGIA ON MY MIND/WHY SHOULDN'T I V1 27497 ——— NEWT
 NIGHTMARE/TIPPERARY BR 7965 ——— TORN

NAT SHILKRET
 GLAO RAG OOLL V1 21855 ——— WRAY
 BROADWAY MELODY V1 21886 ——— WRAY
 BLUE IS THE NIGHT V1 22290 ——— WRAY
DINAI SHORE
 WHY COULDN'T/I THOUGHT BB 10473 ——— CL,J
 DARLING DAUGHTER/DOWN ARGENTINA BB 10920 ——— CL,J
ZUTTY SINGLETON
 CLARINET MARMALADE DE 432 ——— JACK
SIX HITS AND A MISS
 RELAX (NEW) OK OR VO 5532 ——— ROTH
SIX JOLLY JESTERS
 OKLAHOMA STOMP VO 1449 ——— GRIT
BESSIE SMITH
 GIMME A PIG FOOT DK 8949 ——— FRY
 ON REVIVAL OAY/MOAN MOURNERS CO 14538 ——— VANB
JABBD SMITH
 (ANY BRUNSWICK, VD OR BETTER) ——— GRIT
 SAU SHA STOMP BR 7065 ——— BROO
 BANO BOX STOMP BR 7111 ——— BROO
TRIXIE SMITH
 (ANY OCECA) DE ——— JACK
WILLIE "LION" SMITH
 CONCENTRATIN CMS 524 ——— BURL
EDDIE SOUTH & REINHARDT
 SOMEBODY LOVES ME SW 31 ——— GAYL
SPANIER-BECHET
 THAT'S A PLENTY HRS 2002 ——— QUAI
SPECKLED REG
 WELFARE BLUES BB 8069 ——— UMPH
 DOWN ON THE LEVEE BB 8113 ——— UMPH
 TAKE IT EASY BB 8036 ——— UMPH
 LOUISE BALTIMORE BLUES BB 8012 ——— UMPH
 HOUBE OANCE BLUES BR 7137 ——— UMPH
 SPECKLED RED BLUES BR 7164 ——— UMPH
JDE SULLIVAN
 LITTLE ROCK GETAWAY OE 600 ——— UMPH
 DIN MILL BLUES CO 2876 ——— UMPH
 JUST STROLLING DE 600 ——— CL,J
JACK TEAGARDEN
 BIG B BLUES HRS 2007 ——— BANO
 PITCHIN' BOOGIE PARA 12855 ——— BANO
 LOVELESS LOVE HRS 5 ——— WILL
 YOU RASCAL YOU CO 2558 ——— DRICT
 ST. JAMES INFIRMARY BR ——— MCMA
TEN BLACKBERRIES
 DIRTY OOG RO 976 ——— FRY
 TIGER RAG RE 10145 ——— FRY
TEN FRESHMEN
 FRESHMAN HOP/ PE 15325 OR PAT 37054 ——— KENZ
FRANK TRUMBAUER
 MISSISSIPPI MUO (NEW) OK 40979 ——— MIER
 BABY WON'T YOU PLEASE COME HOME DK 41286 ——— MIER
 WAY ODN YONDER IN NEW ORLEANS VO 4412 ——— MIER
 RIVERBOAT SHUFFLE UHCA 29-30 ——— BROO
 RIVERBOAT/DSTRICH WALK DK 40822 ——— TORN
 HOUR OF LOVE/WONDERIN' OK 40912 ——— TORN
 WRINGIN' AND TWISTIN' OK 40916 ——— TORN
 GOOD MAN/CRYING CO 35956 ——— TRES
JDE TURNER
 LUCILLE DE ——— BAKE
 (ANY) ——— MCMA
RUOY VALLEE
 I'LL BE REMINDED OF YOU V1 22193 ——— WRAY
 WHEN YOUR HAIR HAS TURNED TO SIL. V1 22595 ——— WRAY
 MANY HAPPY RETURNS OF THE DAY V1 22752 ——— WRAY
JDE VENUTI
 FAREWELL BLUES ANY ——— BROO
VENUTI-LANG
 AFTER YOU'VE GONE/BEALE STREET VO 15864 ——— TORN
 DON VORHEES
 (ANY ON 'HIT OF THE WEEK') ——— FRY
LARRY WAGNER
 TWO OUKES ON A PIER VI ——— CL,J
JOHNNY WALKER
 WALKIN' MY BABY/WHEN YOUR LOVER CO 2404 ——— KENZ
FATS WALLER
 SMASHING THIRDS V1 25335 ——— BURL
 STARDUST BB 10099 ——— PRIC
 RIQIN' BUT WALKIN' VI 38119 1.00 WHIT
 VALENTINE STOMP VI 38554 ——— BROO

WANTED

<u>MICHEL WARLOP</u>			
SERENADE FOR A WEALTHY WIDOW	SW	28	— GAYL
<u>LAWRENCE WELK</u>			
BUBBLES IN THE WINE (NEW)	OK OR VD	4368	— ROTH
<u>PAUL WHITEMAN</u>			
STAROUST	VI	36159	— PRIC
HIGH WATER	VI	36186	— STEN
BLUE MOONLIGHT/STAROUST	VI	36159	— STEN
CHINA BOY/MISS HANNAH	CO	1945	— TORN
FARE THEE WELL/XMAS NITE	BB OR VI	—	— STAR
<u>JACK WHITNEY</u>			
LIFE IS JUST A BOWL OF CHERRIES	HA	1365	— CHAM
PLEASE DON'T TALK ABOUT ME WHEN	HA	1287	— CHAM
<u>ODDIE WILLIAMS</u>			
DELTA MOOD	VO	4574	— VANB
BOUDOIR BENNY	VO	4726	— VANB
<u>WHDOPPEE MAKERS</u>			
DIRTY DOG	PAT OR PE	15223	— FRY
MAKIN' FRIENDS	CO	36010	— WILL
MILWAUKEE WALK	CA	9203	— KENZ
ICKY BLUES	ANY	—	— KENZ
SORORITY STOMP	ANY	—	— KENZ
DIRTY DOG	ANY	—	— KENZ
FOUR OR FIVE TIMES (EXCEPT MSTR #1)	ANY	—	— KENZ
TIGHT LIKE THAT (EXCEPT MASTER #1)	ANY	—	— KENZ
ROCKIN CHAIR	BA	32070	— KENZ
DARDANELLA	VO	15763	85-11 KENZ
<u>CLARENCE WILLIAMS</u>			
TERRIBLE BLUES	HRS	31	— HURN
(ANY WITH ARMSTRONG)	—	—	— HURN
<u>DUKE WILSON'S TEN BLACK BERRIES</u>			
BEALE ST. BLUES	BA	32463	— FRY
BEALE ST. BLUES	ANY	—	— RIOL
<u>TEDDY WILSON</u>			
WHY WAS I BORN	BR	7859	— FRY
COQUETTE/HOURD PARTIND	BR	7943	— WILL
SAILIN'	BR	7781	— RIOL
REMEMBER ME	BR	7940	— RIOL
THIS YEAR'S KISSES	BR	7824	— RIOL
PENNIES FROM HEAVEN	BR	7789	— RIOL
<u>JULIE WINTZ</u>			
AFTER YOU'VE GONE	HA	1169	— CHAM
AFTER YOU'VE GONE	HA	1169	— KENZ
<u>WOLVERINES</u>			
LAZY DADDY/SENSATION	GE	5542	— TORN
ROYAL GARDEN/PETTIN'	GE	22062	— TORN
<u>WYNN'S DALLAS DANDIES</u>			
LOVED ONE	VO	15860	— FRY
<u>JIMMY YANCEY</u>			
(ANY)	—	—	— BAKE
<u>VICTOR YOUNG</u>			
YOU'RE NOTHIN' BUT A NOTHIN'	DE	280 1,25	PATT
<u>ANY RECORDING GROUP</u>			
9:20 SPECIAL	—	—	— 3.00 ENGE
LOVABLE & SWEET	—	—	— CL,J
SLY MONDOOSE (WITH VOCAL)	—	—	— CL,J
MISSISSIPPI MUD	—	—	— PENS
RIVERBOAT SHUFFLE	—	—	— PENS
SOMEONE IS PLAYING THE SONG I LOVE	—	—	— PENS
<u>DECCA ALBUMS</u>			
BOOGIE WOOGIE NO. 1	A-137	—	— BAND
BOOGIE WOOGIE NO. 2	A-235	—	— BAND

WANTED (In any condition)

RECORDS BY:—BEN SELVIN, KNICKERBOCKERS, RAJOLITES, JOHNNY WALKER, CALIFORNIA RAMBLERS, CAVALIERS, COLUMBIA PHOTO-PLAYERS, LEE MORSE, ETHEL WATERS, JOHNNY GREEN, COLUMBIANS, AND RUTH ETTIND ON COLUMBIA 2100UP.

RECORDS BY:—ROY CARROLL, FRANK AUBURN, CHESTER LEIGHTON, D'ORSAY ORCH., LLOYD KEATING, JACK WHITNEY, JERRY PENNYCK, PHIL HUGHES, CAMPUS COLLEGIATES, ANNETTE HANSHAW, AND HARMONIANS ON HARMONY, VELVETONE, DIVA, AND CLARION.

RECORDS BY:—DAVID EDWARDS, BUOY CAMPBELL, RAY SEELEY, AND DOLDEN TERRACE ON OKEN.

Lt. Wallace J. Fry, AETC, Austin Hall
Harvard Univ., Cambridge (38), Mass.

(For dispositions, see classified section)

PH. C. BANKSON
Cleveland Plain Dealer, Cleveland, Ohio.
FOR ALCTION

FOR AUCTION, MINIMUM BID 50¢, OR FOR TRADE. ALL RECORDS ARE NEW EXCEPT ONE NOTED. WILL ALSO ACCEPT BIDS ON ALL AS A LOT.

BASIE (SOLOS)	DIRTY DOZENS/SUN GOES DOWN DE	2498
CHICAGOANS	CHINA BOY/SUGAR	UHCA 9-10
CHICAGOANS	LIZA/HOOBOOY'S SWEETHEART	UHCA 11-12
RHYTHM KINGS	CHANGES/NEW BABY	UHCA 7-8
EDDIE CONDON	HOME COOKING/THE EEL	BR 7645
B.FREEMAN (TRIO)	BLUE ROOM/EXACTLY	CMS 512
B.GOODMAN	TEXAS TEA PART/DR.H. ALL STARS	3167
B. GOODMAN	BEALE ST./BASIN ST.	BR 7645
C.HAWKINS	HEARTBREAK/JAMAICA SHOUT	UHCA 55-56
F.HENDERSON	FIOGETY FEET/SENSATION	UHCA 21-22
B.HILL	PRATT CITY (ND LOUIE) (F-G)	VO 1406
B.HILLIDAY	FINE & MELLOW/STRANGE FRUIT	CMS 526
JUNGLE KINGS	FIARIR'S POINT/DARKTOWN	UHCA 3-4
BESSIE SMITH	DOWN IN DUMPS/DD YOUR OUTH	UHCA 47-48

WANTED:—ARMSTRONG'S SAVOY, WEARY BLUES, LONGSOME BLUES, WILOMAN ON NEW BLACK VOCALIONS. SAME AND KING OF ZULUS ON NEW OK'S. LEROY CARR'S MEAN OLD TRAIN, CHRISTMAS IN JAIL, BROKEN SPOKE (NEW), DODD'S WILDMAN/MELANCHOLY AND JOE TURNER. MORTON PEARLS, TAMPA REG HOW LONG (NOT THE GUITAR SOLO), GAITHER DEATH OF LEROY CARR.

PERSONAL

HARRY FOSBURY AND ED KINSELE PLEASE GET IN TOUCH WITH GEORGE AVAKIAN, CO A, SCSU 1144, CAMBRIDGE, MASSACHUSETTS.

DALE HASSELL
P.O.Box 601, Marion, Virginia.

WANTED

<u>COLEMAN HAWKINS</u>			
SORROW	PA	658	6.00
TIGER-RAG	PA	35513	6.00
LULLABY	PA	2007	6.00
CONSOLATION	DEE	6407	6.00
SMILES	DEE	6445	6.00
I WANNA GO BACK TO HARLEM	DEE	6502	6.00
OUT OF NOWHERE	HMV	8812	6.00
AVALON	HMV	8388	6.00
AFTER YOU'VE GONE	DEE	F5581	6.00
<u>SPIKE HUGHES</u>			
PASTORAL	DEE	F3606	—
MUSIC AT MIGNIGHT	DEE	F3836	—
<u>BENNIE CARTER</u>			
NEW STREET SWING	VOE	S81	6.00
BLACK BOTTOM	VOE	S94	6.00
MY BUDDY	DEF S118 OR	VOE	S118
MIGHTY LIKE THE BLUES	VOE	S10	—
<u>BENNY GOODMAN</u>			
EMALINE	Co	2907	6.00
JUNK MAN	Co	2892	6.00
<u>TEDDY WILSON</u>			
SUN SHOWERS	BR	7917	2.50
COQUETTE	BR	7943	3.00
<u>LIONEL HAMPTON</u>			
DENNISON SWING/WHIZZIN' THE WIZZ	VI	26233	2.00
<u>CHU BERRY</u>			
INDIANA	VAR OR VO	—	4.00
EBB TIDE	VAR OR VO	—	4.00
<u>WOLVERINES</u>			
RIVERBOAT SHUFFLE/LAZY DADDY	HRS	9	—
<u>MOUND CITY BLUE BLOWERS</u>			
GEORDIA ON MY MIND/CAN'T BELIEVE YOU'RE ANY LABEL	—	—	—
DARKTOWN STRUTTERS BALL/YOU RASCAL YOU! ANY LABEL	—	—	—

FOR TRADE OR AUCTION

FOR TRADE OR AUCTION

TOM McBRIDE

365 28th Street, San Francisco, California

BENNY GOODMAN	BUGLE CALL RAG	VI 25467 N
BENNY GOODMAN	GOODBYE/SANDMAN	VI 25215 N
BENNY GOODMAN	KING PORTER/SOMETIMES I'M HAPPY	VI 25090 N
ARKANSAS TRAVELERS	WASHBOARD BLUES/BONEYARD SHUFFLE	HA 332 V
LOUIS ARMSTRONG	MUGGLES/PEANUT VENDOR	OK ———
THE CAPTIVATORS	BET HAPPY/SOMEBODY TO LOVE ME	BR 4591 V
BUNNY BERIGAN	FRANKIE AND JOHNNY	VI 25616 V
JOE VENUTI	CHANT OF THE JUNGLE	OK 41320 N
HOTSY TOTSY GANG	AIN'T MISBEHAVING (WITH BILL ROBINSON)	BR 4535 V
ALBERTA HUNTER	DON'T PAN ME/DAADY BLUES	PARA 1108 V
LENA WILSON	TANTALIZIN MAMA/DOWN SOUTH BLUES	AJAX 17014 N
CLARA SMITH	RACE TRACK BLUES	CD 14294 N
LONNIE JOHNSON	BROKEN LEVEE BLUES	OK 8618 N
THE RHYTHM ACES	JAZZ BATTLE	BR 4244 V
FLETCHER HENDERSON	STEPPIN OUT	EMER 10714 V
BILLIE HOLIDAY	TIME ON MY HANDS	OK 5991 N
WHITEMAN-CROSBY	MUDDY WATER	VI 20508 V
WHITEMAN-CROSBY	EVENING STAR	CO 1401 V
ARNHEIM-CROSBY	LITTLE THINGS IN LIFE	VI 22580 E
RUSS COLUMBO	ALL OF ME/SAVE THE LAST DANCE	VI 22903 N
HUDSON-DELANGE DRCH	SOPHISTICATED SWING	BR 7991 N
GOLDEN GATE ORCH(RED NICHOLS)	MABEL/SMILING AT TRUULE	ED 51491 G
GOLDEN GATE ORCH(RED NICHOLS)	LOOK WHO'S HERE	ED 51591 G
GOLDEN GATE ORCH(RED NICHOLS)	STATIC STRUT/COULO I	ED 51746 G
GOLDEN GATE ORCH(RED NICHOLS)	UP AND AT 'EM/ME TOD	ED 51820 G

AUCTION

JIM BURNS

AUCTION

Box #1061, Montgomery, Alabama

HENRY "RED" ALLEN	STICKS AND STONES	VO 3564 N
HENRY "RED" ALLEN	MEET ME IN THE MOONLIGHT	VO 3574 E
LOUIS ARMSTRONG	HEAR ME TALKIN' TO YA	VO 3303 F
LOUIS ARMSTRONG	NATURALLY	DE 3607 G
LOUIS ARMSTRONG	WHEN IT'S SLEEPY TIME	BB 10703 N
BARNEY BIGARD	A LULL AT DAWN	BB 10981 N
CAB CALLOWAY	GEECHY JOE/SPECIAL DELIVERY	OK 6147 N
CHICAGO RHYTHM KINGS	IT'S TOD BAD/BATTLE HEAD	VO 3208 E
DUKE ELLINGTON	CREOLE LOVE CALL/BLACK AND TAN FANTASY	VI 24861 N
BENNY GOODMAN	DIZZY SPELLS	BB 10903 N
BENNY GOODMAN	WHERE OR WHEN	BB 11456 N
BENNY GOODMAN	HANDFUL OF KEYS	VI 25705 N
BENNY GOODMAN	I KNOW THAT YOU KNOW	VI 26139 N
LIONEL HAMPTON	STOMP/JIVIN' THE VIBES	VI 25535 N
LIONEL HAMPTON	ON THE SUNNY SIDE OF THE STREET	VI 25592 N
FLETCHER HENDERSON	GRAND TERRACE SWING	VO 3213 F
EARL HINES	MADHOUSE/DARKNESS	VO 3379 E
EARL HINES	Q.T. STOMP/INDIANA	BB 10391 N
QUINTET OF HOT CLUB OF FRANCE	AFTER YOU'RE GONE/LIMEHOUSE	VI 25511 N
QUINTET OF HOT CLUB OF FRANCE	SHINE/NAGASAKI	VI 25558 N
DON REDMAN	THE CHANT OF THE WEED	BB 10765 N
MAXINE SULLIVAN(& THORNHILL)	IT'S WONDERFUL/YOU WENT TO MY HEAD	VO 3993 N
FATS WALLER	VIPER'S DRAG/I AIN'T GOT NOBODY	BB 10133 N

SPECIAL SALE

SPECIAL SALE

M. MANOOGIAN

80 Priscilla Ave., Providence(9)R.I.
(All records are new)

<u>COUNT BASIE</u>	
KING JOE, PARTS 1 & 2	OK 6369 \$8.60
<u>SIDNEY BECHET</u>	
STOMP JONES/SAVE IT PRETTY MAMA	VI 27240 1.25
BLUES OF BECHET/SHEIK OF ARABY	VI 27405 1.10
<u>BENNY CARTER</u>	
CUDDLE UP, HUDDLE UP/WHAT A DIFFERENCE	BB 11197 .75
VAGABOND DREAMS/I'LL NEVER FALL	VO 5224 .75
<u>IDA COX (ACC. BY ALL STARS)</u>	
DEATH LETTER BLUES/DEEP SEA BLUES	VO 05336 1.10
LAST MILE BLUES/I CAN'T QUIT(R.ALLEN)	OK 6405 1.10
<u>DUKE ELLINGTON (PIANO SOLO WITH J.BLANTON)</u>	
SOPHISTICATED LADY/PITTER PATTEN PANTHER	VI — 1.00
<u>DUKE ELLINGTON ORCHESTRA</u>	
KILLIN' MYSELF	CO — 1.00
<u>FLETCHER HENDERSON</u>	
A PIXIE FROM OXIE	CO 36289 1.10
<u>BILLIE HOLIDAY</u>	
THEM THERE EYES/SOME OTHER SPRING	OK 5021 .75
TELL ME MORE/LAUGHING AT LIFE	OK 5719 1.00
SOLITUDE/GOD BLESS THE CHILD	OK 6270 .65
JIM/LOVE ME OR LEAVE ME	OK 6369 .65
<u>HARLAN LEONARD</u>	
SKEE	BB — .75
<u>JIMMIE LUNCEFORD</u>	
EE JAZZ HOT	VO 4595 1.00
SHOEMAKERS HOLIDAY	VO 4712 .75
LONESOME ROAD/MANDY	OK 4831 1.00
I WANT THE WAITER	OK 5033 .75
<u>PAUL MARES</u>	
MAPLE LEAF RAG	CO 35686 1.00
<u>TOOTS MONCELLO TRIO</u>	
BURNIN' STICKS/HERE'S YOUR CHANCE	ROYALE 1817 1.00
SHADES OF JADE/SUNSET LULLABY	ROYALE 1823 1.25
<u>HOT LIPS PAGE TRIO — LEADBELLY</u>	
THIRSTY MAMA BLUES/I'M ON MY LAST GO	BB 8981 .65
<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
SWINGIN' WITH DJANGO/PARAMOUNT STOMP	VI 27272 1.00
<u>JACK TEAGARDEN</u>	
WHAM/LOVE FOR SALE	VA 8230 .75
ST. JAMES INFIRMARY/BLACK AND BLUE	OE 3451 1.50
NOBODY KNOWS THE TROUBLE I'VE SEEN	DE 4317 .75
<u>JOE TURNER</u>	
GOIN' TO CHICAGO BLUES/ROCKS IN MY BED	OE 4093 1.00
BLUES IN THE NIGHT/DRY BABY BLUES	DE 7885 .75
SUN RISEN' BLUES/BLUES ON CENTRAL AVE.	DE 7889 1.00
<u>PAUL WHITEMAN WITH BIX BEIDERBECKE</u>	
LONELY MELODY/MISSISSIPPI MUD	VI 25366 1.00
LOUISIANA/YOU TOOK ADVANTAGE OF ME	VI 25367 1.00
SUGAR/FROM MONDAY ON	VI 25368 1.00
CHANGES/DEEP DOWN SOUTH	VI 25370 1.00
<u>COOTIE WILLIAMS</u>	
TOASTER PICKLE	OK 6336 1.25
<u>TEODY WILSON SOLO</u>	
DON'T BLAME ME	CO — 1.00

FOR DISPOSITION

BRUCE BAKER, JR.

2929 Bryn Mawr Drive, Dallas (5), Texas

<u>JELLY ROLL MORTON</u>	
BLACK BOTTOM STOMP/THE CHANT	VI 20221 V
<u>JIMMIE O'BRYANT'S WASHBOARD BAND</u>	
HOT HOT HOTTENTOT/ALABAMA BOUND(CHIP)	PARA 20400 G
<u>JOHNNY DUNN</u>	
BUFFALO BLUES/RUGLE CALL BLUES(CHIP)	CO 14306 V
<u>RED NICHOLS' FIVE PENNIES</u>	
MEAN DOG BLUES/CORNFEED	BR 3597 V
<u>JIMMIE NOONE'S APEX CLUB ORCHESTRA</u>	
LITTLE WHITE LIES/MOONLIGHT ON COLO.	VO 1531 E
<u>LOUIS ARMSTRONG</u>	
2:19 BLUES/PERIOD ST. BLUES	DE 18090 N
GUT BUCKET BLUES/IN THE BARREL (CHIP)	OK 8261 V
HONKY TONK TOWN/COAL CART BLUES	DE 18091 N
<u>NEW ORLEANS WANDERERS</u>	
GATEMOUTH/PERIOD ST. BLUES (CHIP)	CO 698 V
<u>CELESTIN'S ORIGINAL TUXEDO ORCHESTRA</u>	
STATION CALLS/MY JOSEPHINE	CO 636 E
<u>HARRY JAMES</u>	
CONCERTO FOR TRUMPET/I'M IN THE MARKET	CO 35340 E
<u>BENNY GOODMAN GROUPS</u>	
ROLL 'EM/AFFRAID TO DREAM	VI 25627 E
BLUE SKIES/REMEMBER	BB 10680 N
BOY MEETS HORN/LET'S DANCE	CO 35301 N
WRAPPIN' IT UP/MELANCHOLY BABY	VI 25880 G
GOODBYE/SANOMAN	VI 25215 E
MAKE BELIEVE/BLUE ROOM	VI 26088 E
JAPANESE SANOMAN/I KNOW	BB 10459 N
SUGAR/OPUS 3/4	VI 26240 N
PICK-A-RIB, 1 & 2	VI 26166 E
ROSETTA/I WANT TO BE HAPPY	VI 25510 E
LIFE GOES TO A PARTY/IF DREAMS	VI 25726 E
BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	VI 25871 E
<u>MUGGSY SPANIER'S RAGTIME BAND</u>	
RELAXIN' AT THE TOURO/RIVERBOAT	BB 10532 P
<u>LAOD'S BLACK ACES</u>	
SWEET LOVIN' MAMA/AGGRAVATIN' PAPA	GE 5023 F
<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
JAZZ ME BLUES/ST. LOUIS BLUES	VI 18772 G
<u>RUFUS PERRYMAN (SPECKLED RED)</u>	
DIRTY DOZENS, 1 & 2	BR 80020 N
<u>LOUISIANA FIVE JAZZ ORCHESTRA</u>	
YELPING HOONO BLUES/JUST ANOTHER	CO 2742 G
<u>CALIFORNIA RAMBLERS</u>	
SHIEK OF ARABY/GEORGIA ROSE	VO 14275 F
<u>ARTIE SHAW</u>	
TRAFFIC JAM/SERENADE TO A SAVAGE	BB 10385 N
<u>GENE KRUPA</u>	
OL' BLACK JOE/MY OLD KENTUCKY HOME	CO 35205 N
<u>BLIND LEMON JEFFERSON</u>	
BALKY MULE/MEAN JUMPER	PARA 12631 P
CHANGE MY LUCK/CANNON BALL	PARA 12639 P
BLACK SMOKE/RIGHT OF WAY	PARA 12510 P
<u>BLUES SINGERS</u>	
IDA COX: WEARY WAY BLUES	PARA 12044 F
IDA COX: LAWDY, LAWDY BLUES	PARA 12064 F
IDA COX: BEAR MASH BLUES	PARA 1626
ETHEL WATERS: BROWN BABY	BS 14145 P
ETHEL WATERS: DOWN HOME	PS 2010 P
ETHEL WATERS: MEMPHIS MAN	BS 14146 P
CLARA SMITH: COURT HOUSE BLUES	CO 14073 G
CLARA SMITH: MINE ALL MINE	CO 14053 F
MAMIE SMITH: CRAZY BLUES	OK 4169 F
ESTHER BJEIGOU: STINGAREE	OK 8025 P
SIPPIE WALLACE: TROUBLE EVERYWHERE 1	OK 8212 G
LIZZIE MILES: MEAN OLE BEDDUG BLUES	CONQ 7182 V
EVA TAYLOR: BAREFOOT BLUES	OK 8073 V

New Orleans Recollections



by R. J. Caraw

affords a route by boat to Lake Salvador and other bodies of water, and finally the Gulf. To the east are Lake Borgne and the Gulf Coast of Mississippi. This last was a poor man's Riviera and the trip to the Gulf Coast, at least in my time, was doubtless the most popular with the New Orleans folks. Today the Gulf Coast can be reached very handily by automobile, but in the early days the Louisville and Nashville Railroad furnished the only transportation available to the general public. And during those years the New Orleans public certainly availed itself of the opportunity. Many high class Louisville and Nashville trains made the trip along the Coast, but the Sunday excursion trains were the ones that really hauled the multitude. In every sense of the word they were the popular out of town Sunday trips, and during the summer season they ran them on Wednesdays also. At the height of the season there were often three sections of fourteen coaches each necessary to accommodate the crowds. The trip was a great bargain, since in the early days one could ride from New Orleans to Ocean Springs and back for the remarkable price of \$1.00,--a total of about 170 miles. Consequently it is no wonder that the folks began to congregate at the Louisville and Nashville depot, at the foot of Canal Street, well before six o'clock on Sunday mornings, to get tickets and clamber aboard the trains just as soon as the gates were opened, so as to assure for themselves the best seats possible. That is to say *best* in so far as it relates to *location* rather than *Quality*, for quality about those cars was something conspicuous by its absence. They used any kind of coaches that were available, even those with red plush seats, which were not exactly appropriate to the summer season. Nevertheless, the eager crowd surged on board, carrying all sorts of impediments which might be necessary or contribute to a day's enjoyment at the beach.

As I recall, the usual stops on the excursion were Chef Menteur, Rigolets, Ansley, Waveland, Bay St. Louis, Pass Christian, Long Beach, Gulfport, Mississippi City, Biloxi and Ocean Springs. The first two stops are in Louisiana and not on the Gulf Coast; they are close to Lake Borgne and a network of waterways that connected Lake Borgne, Lake St. Catherine and Lake Ponchartrain, and passengers to those points

To anyone who is fond of the water, New Orleans offers many attractions. In all directions can be found opportunities to enjoy outdoor life on some sort of a body of water. Mightiest of all is the Mississippi River, sweeping in from the northwest in broad curves, and after making its great crescent around part of the city, swinging away to the south to meet the Gulf of Mexico, about one hundred and twenty-five miles away. Bounding the city on the north is Lake Ponchartrain, some twenty miles wide and thirty miles long, where almost any sort of water sport may be indulged in--swimming, boating, fishing, yachting, etc. Across the river to the south is Bayou Barataria, reached by boat via Harvey's Canal, which

were usually fishermen, duck hunters, etc. Camps and boats could be rented, and apparently a good business was done catering to the real and would-be sportsmen. I never heard it said, but it occurs to me that Chef Menteur (Chief Liar) may have been named after one of those hardy fishermen, who told of the fish that got away. From Ansley on to the end of the run, the towns were more or less resort towns, and I presume that most of the passengers to those points were drawn by the attractions of the Gulf Coast. Bay St. Louis, Pass Christian, Gulfport and Biloxi were the largest towns, and received the greatest numbers of visitors. When the trains came to a stop at Bay St. Louis and Pass Christian, negroes of all ages would pass up and down along the sides of the coaches, selling scuppernongs, fish, crabs, shrimp, and sandwiches of all kinds,--fish, oyster, crab cake, chicken, etc. Most of which were right tasty, too, if one could control his imagination.

At all of the stations in those days there was a great traffic in the excursion tickets. Many of those taking the trip would be going for a vacation of a week or two on the coast, and would have no use for the return privilege, and many others would be completing a vacation and hoping to get a cheap trip back to the city. So there would be much running to and fro, and the familiar question 'Want to sell your ticket?' would be heard on all sides, in spite of the fact that the railroad company stipulated that the tickets were not transferable. Although separate coaches were provided for colored patrons, their tickets were the same as those for the whites, and they participated in the bartering as vigorously as anyone. In an effort to stop such widespread selling of tickets, the railroad company tried various checks to make this transfer more difficult. They finally had the tickets printed to show whether the holder was white or colored, male or female, child or adult, as well as stating the date and destination. Most of the information would be punched by the conductor as he made his rounds on the outbound trip, and it was required that the back of the ticket be stamped by the station agent at the point of destination. All this caused the customers a little more trouble, and doubtless prevented some sales, but the conductors were lenient and sympathetic, and I have known of a

white adult riding back to New Orleans on a colored child's ticket.

The excursion trains ran at a very leisurely rate of speed. Leaving New Orleans about seven in the morning they would reach Mississippi City, my destination (some 73 miles), about eleven o'clock, sometimes later, seldom earlier. I would be getting on toward noon when the train arrived at the last stop, Ocean Springs. On the return trip, the train would depart from Mississippi City close to five o'clock, so I would have about six hours to visit my relatives there, which was reason enough for me to make the trip. Although there were no regular commercial beaches, the excursionists could enjoy bathing, fishing or boating during the short stay that the trip gave them. I must admit that, although the beaches along the coast looked tempting, the bathing often proved somewhat disappointing. In days gone by the coast residents, appreciating the succulence of the southern oyster, planted beds of oysters close to the shore in front of their homes. When they craved oysters all they had to do was to go down to the shore, rake in a few oysters, shuck them, eat the oysters and throw the oyster shells back in the water. As a result the bottom of the Gulf near the shore is covered with razor-edged oyster shells in many places, and bathing shoes are an absolute necessity, unless there has been a wholesale dredging since I used to splash around there.

It was on the trip back to New Orleans that patience and fortitude were needed. Most of the excursionists were tired from the outing and were anxious to get back home; the coaches had stood out in the hot summer sun for several hours, and were stifling, especially when the train stopped; there were no screens on the coach windows, and the cinders came into the coaches in quantities. Folks brought all kinds of bundles and packages with them; birds, chickens, dogs, cats and other pets were carried in baskets; gam baskets, if not loaded with the day's catch, at least carried the smell of previous catches. Anything and everything showed up on the return trip, and the coaches carried quite a conglomeration of things in general. At each station the passengers would crowd on board and hurry to find seats for themselves and their bundles; succeeding in their search, they would stow the bundles and settle themselves as comfortably as they could for the slow trip, and subside into silence and waiting. Getting on the train where I did, I was usually able to get a seat next to the window, and would spend my time gazing at the landscape or into the swampy ditches that ran parallel with the tracks. Sometimes I would be rewarded by seeing an alligator swimming lazily along or sunning himself at the edge of the water.

It was when the most of the distance back to New Orleans had been covered that the most exasperating experience had to be gone through. If the excursion had been permitted to make its modest speed all the way back into New Orleans, it would have arrived there about nine o'clock. However it so happened that there was a New York flyer scheduled to leave the city via the Louisville and Nashville about half past eight, I think. Consequently, when the excursion train was less than twenty miles from town, it would be run onto a siding to await the passage of the flyer, there being no double track system at that time. Had the flyer left New Orleans on time there wouldn't have been much delay, *but*, owing to some arrangement with the other railroads, the New York flyer was compelled to wait for through passengers from the West, and usually the other trains were late. So, there we would be on a siding in the heart of the swampy lands between Lake Borgne and Lake Ponchartrain, on a sultry summer night, with the car windows wide open and no screens to protect us. The occasion was made to order for the mosquitoes. They swarmed into the coaches in clouds, and what misery the passengers endured! What fanning and fussing and slapping! Children would wake up and cry, women would sigh, and strong men would just about break down! Folks would pace up and down the aisles of the cars, brushing the mosquitoes off their faces and necks with their handkerchiefs, while others would be doing the same thing along the sides of the track. Perhaps this would go on for an hour before the welcome whistle of the New York flyer would be heard in the distance. Passengers would get back on the train, and folks would get back into their seats, giving thanks that they had survived once more. The excursion would get under way and before long the lights of New Orleans could be seen in the distance. When the train puffed past Stern's Ammoniated Raw Bone Superphosphate and Potash Works and swung into Elysian Fields Avenue, I would begin to feel that I was getting back home after a visit to foreign parts.

As the train was slowly pulling into the Louisville and Nashville yards I would try to drop off soon enough to take a short cut to Canal Street by going through the plant of the American Sugar Refinery, which was still operating at that time alongside the train sheds. As I hurried through the empty streets I could smell the heavy fragrance of sugar on the night air, and hear the distant singing of some Negro worker deep in the plant. That little short cut seemed to refresh me, and as I got on Canal Street and saw the lights of downtown New Orleans blinking a welcome, I lost the tired feeling, and everything was all right once more.

SPECIAL AUCTION NO. 1

SAM

737 Fox Street
(Service men)

When bidding on records, please state which auction your bids are for, either I or II.

<u>HENRY ALLEN</u>				<u>ROY FLORIDGE</u>	
RUG CUTTERS SWING/HOUSE IN	ME	13145	N	HECKLER'S HOP	Vo 3577 N
LOST/ I'LL BET YOU TELL THAT TO ALL GIRLS	Vd	3214	E	<u>ZIGGY ELMAN</u>	
FUNNY FEATHERS BLUES	Bb	6588	N	I'M YOURS/ YOU TDK ADVANTAGE OF ME	Bb 10413 N
SITTING ON THE MOON/DREAMS	Vd	3340	N	29TH AND DEARBORN	Bb 10096 N
WHY DON'T YOU PRACTICE	ME	13016	N	<u>JUNGLE BAND</u>	
ALGIERS STOMP	Vd	3302	E	ADMIRATION/MADRI	BR 4776 N
<u>ALLEN-HAWKINS</u>				<u>DUKE ELLINGTON</u>	
AIN'TCHA GOT MUSIC	ME	12769	N	ODIN' THE NEW LOW-DOWN	OK 41096 N
<u>ALL STAR BAND</u>				SADDEST TALE	BR 7310 N
THE BLUES/BLUE LOU	VI	26144	E	SWING LOW/ DUCKY WUCKY	BR 6432 F-V
<u>LIL ARMSTRONG</u>				JIVE STOMP/ I'M SATISFIED	BR 6638 N
BLUER THAN BLUE	OE	12'99	N	MOON DLOW/ SOLITUDE	BR 6987 N
<u>BERNARD ADDISON</u>				RIDING ON A BLUE NOTE	BR 8083 N
LOVELY LIZA LEE/ EV'RYTHING	Bb	6144	N	CHATTER BOX	BR 8029 N
<u>JERRY COLONNA</u>				CRESCENDO IN BLUE	BR 8004 N
HECTOR/ YOU'RE MY EVERYTHING	Vd	3876	N	BRAGGIN' IN BRASS	BR 8099 N
<u>BENNY CARTER</u>				IN A JAM/ UP TOWN DOWNBEAT	BR 7734 N
MELANCHOLY LULLABY/ PLYMOUTH	Vd	4984	N	PROLOGUE TO BLACK & TAN	BR 8256 N
<u>RUBE BLOOM</u>				BUFFET FLAT	BR 8231 N
ST. JAMES INFIRMARY	Co	2103	N	PYRAMIO	BR 8168 N
<u>MILOREO BAILEY</u>				HARMONY IN HARLEM	BR 8044 N
I LET A SONG GO OUT OF MY HEART	Vd	4083	N	NEW BLACK & TAN FANTASY	BR 8063 N
LOVING YOU/ RIGHT OR WRONG	Vo	3758	E	THE GAL FROM JOE'S	BR 8108 N
<u>BUCKTOWN FIVE</u>				SCROUNCH	BR 8093 N
HOT MITTENS	GE	5518	E	DEAR OLD SOUTHLAND	VI 2450 N
<u>BLINO WILLIE DUNN</u>				SARATOGA SWING/ A ISTY MORNING	VI 38058 N
JET BLACK BLUES/ BLUE BLOOD BLUES	OK	8689	E	ECHOES OF THE JUUNLE	VI 22743 N
<u>VIC BERTON</u>				THE MYSTERY SONG	VI 22800 N
BLUE/TABOO	Vo	2974	E	JUST A-SET 'IN' AND A-ROCKIN'	VI 27587 N
<u>ESTHER BICEOU</u>				BANDAHNA BABIES	Bb 7182 N
WEST INDIAN BLUES	OK	8118	G	WASHINGTON WOBBLE/ ARABIAN LOVER	Bb 6782 N
<u>GLADYS BRYANT</u>				HARLEMANIA/ STEVEDORE STOMP	Bb 6306 N
LAUGHIN' CRYING BLUES	PARA	12026	V	HAUNTED NIGHTS/ DUKE STEPS OUT	Bb 6727 E
<u>BARNEY BIGARO</u>				I MET MY WATERLOO	VI 24719 N
ORUMMERS DELIGHT	Vd	3985	E	<u>REGINALD FORESYTHE</u>	
GET IT SOUTHERN STYLE	VAR	596	N	DODGING A DIVORCEE	Co 3012 N
<u>BUSTER BAILEY</u>				<u>BENNY GOODMAN</u>	
AFTERNOON IN AFRICA	VAR	668	N	NITWIT SERENADE/ BUGLE CALL RAG	Co 2959 N
<u>CONNIE'S INN ORCH (F.HENDERSON)</u>				JINGLE BELLS/ (REV. T. DORSEY)	VI 25145 N
MOAN, YOU MOANERS	VI	22698	E	CHRISTOPHER COLUMBUS/ SET HAPPY	VI 25279 N
<u>CARMICHAEL</u>				JAM SESSION	VI 25497 E
ROCKIN' CHAIR	VI	25494	N	BREAKFAST BALL/ MODNGLOW	Co 2927 N
<u>CHOCOLATE OANODIES</u>				MAD HOUSE	VI 25268 N
PADUCAH/ 4 DR 5 TIMES	OK	8627	N	ROSETTA/ I WANT TO BE HA?PY	VI 25510 N
STARDUST/ BIRMINGHAM BREAKDOWN	OK	8668	N	HOUSE HOP	VI 25350 N
<u>CHARLESTON CHASERS</u>				RIFFIN' THE SCOTCH	Co 2867 N
FAREWELL BLUES/ MY GAL SAL	Co	1539	N	<u>BENNY GOODMAN'S BOYS</u>	
AFTER YOUR GONE/ SOMEDAY	Co	861	N	MUSKRAT RAMBLE/ AFTER WHILE	BR 4968 G
AIN'T MISBEHAVEN/ MOANIN' LOW	Co	1891	N	<u>THE GEORGIANS</u>	
FEELIN' NO PAIN/ FIVE PENNIES	Co	1229	N	HOME TOWN BLUES	Co 23 V
<u>BENNY CARTER</u>				<u>SONNY GREER</u>	
PLAYING THE BLUES/ I'M COMING VIRGINIA	Sw	20	N	BEGGATS BLUES/ SATURDAY NIGHT FUNCTION	Vo 3012 N
<u>CHARLESTON CHASERS</u>				<u>JEAN GOLOKETTE</u>	
DAVENPORT BLUES/ WABASH BLUES	Co	909	N	CLEMENTINE/ MY PRETTY GIRL	VI 25283 N
<u>BILL COLEMAN</u>				<u>GOOFUS FIVE</u>	
GILL ST. BLUES/ AFTER YOU'RE GONE	Sw	22	N	ARKANSAS BLUES/ WANG WANG BLUES	Vo 3138 N
<u>ALIX COMBELLE</u>				CLEMENTINE/ I LEFT MY SUGAR	OK 40886 N
HANG OVER BLUES/ ALEX. RAD. BAND	Sw	11	N	<u>FLETCHER HENDERSON</u>	
<u>"DOD" COOK & 14 DOCTORS</u>				UNDERNEATH THE HARLEM MOON	Co 2732 N
WILLIE THE WEEPER/ BLUE-FOOT	Co	1070	E	NOT AND ANXIOUS	Co 35840 N
<u>CAB CALLOWAY</u>				JANGLED NERVES	VI 25317 N
JIVE/ AT THE CLAM-BAKE CARNIVAL	Vd	4437	N	MY PRETTY GIRL/ MY SAL SAL	Co 2586 N
QUEEN ISABELLA/ SAVADE RHYTHM	VAR	662	N	POCUS POCUS	Bb 5682 N
<u>COTTON PICKERS</u>				CHRISTOPHER COLUMBUS/ BLUE LOU	Vd 3211 N
SISTER KATE/ GOT TO COOL MY DOOGIES	BR	2338	E	VARIETY STOMP	Bb 10246 N
<u>DIXIE STOMPERS</u>				THE STAMPEDE/ JACKASS BLUES	Co 654 N
VARIETY STOMP/ ST. LOUIS BLUES	HA	451	E	<u>LIONEL HAMPTON</u>	
OFF TO BUFFALO/ BROTHERLY LOVE	HA	2'99	N	SHOE SHINERS DRAG	VI 26011 E
<u>DIXIE FOUR (BLYTHE)</u>				JIVIN' THE VIBRES/ STOMP	VI 25353 N
KENTUCKY STOMP/ ST. LOUIS MAN	PARA	12661	E	<u>EARL HINES</u>	
<u>PUTNEY OANODICE</u>				GRAND PIANO BLUES	Bb 6744 N
HERE COMES YOUR PAPPY	Vd	3291	N	THAT'S A PLENTY	OE 182 N

TRZER

(), New York,
(the addresses)

be notified, and records sent C.O.D. unless otherwise stated. Auction closes Dec.31st.

SPECIAL AUCTION NO. 1

JOHN'Y HOOGES
I LET A SONG GO OUT OF MY HEART VO 4046 N
OOOD QUEEN BESS BB 11117 N
JEEP'S BLUES VO 4115 N
TEDDY HILL
CHINA BOY BB 6941 N
WHEN THE ROBIN SINGS HIS SONG ME 13364 N
BLUE RHYTHM FANTASY/RUG-CUTTERS VO 3247 N
BLUE RHYTHM FANTASY BB 6989 N
HERE COMES COOKIE ME 13351 N
UPTOWN RHAPSODY/PASSIONETTE VO 3294 E
BILLY HICKS
JOE THE BOMBER/FADE-OUT(ED.HALL,D.WELLS)
(CHIP TO 1ST GROOVE) VAR 601 N
HOT AIR MEN
RED HOT CHICAGO CO 2175 E
ALEX HILL
FUNCTIONIZING VO 2826 E
PAUL HOWARD
OVER NIGHT BLUES/CHARLIE'S IDEA VI 38070 E
EARL HARLAN
SMOKE RINGS/SOPHISTICATED LADY ME 12739 N
ROSETTA HOWARD
ROSETTA BLUES DE 7370 N
COLEMAN HAWKINS
THE DAY YOU CAME ALONG PARL R1685 N
BERTHA "CHIPPY" HILL
PRATT CITY BLUES HRS N
KURT HOHENBERGER
DINAH/YOU'RE DRIVING ME CRAZY
(JAZZ A LA GERMANY; QUARTET) TELEFUNKEN A2338 N
JIMMY JOHNSON
HARLEM WOODIE/AFTER THOUGHT VO 4768 E
JIMMY JOHNSON WITH RUBY SMITH
BACK WATER BLUES VO 4903 N
"STUMP" JOHNSON
THE DUCK-YAS-YAS (1/2" CHIP) QRS 7049 F-G
LLOYD SCOTT
HARLEM SHUFFLE/(CH. JOHNSON/CHARLESTON) VI 21491 E
CHARLIE JOHNSON
HARLEM DRAG/HOT BONES & RICE VI 38059 E
BOY IN THE BOAT BB 10248 N
TAFT JORDAN
DEVIL IN THE MOON/LOUISIANA ME 13365 N
NIGHT WIND/MOON TURNS GREEN ME 13352 N
BILLY KYLE
HAVIN' A BALL VAR 574 E
TED LEWIS
WABASH BLUES/FAREWELL BLUES CO 2029 N
OH BABY/START THE BAND(LAMIN.CRACK) CO 1391 V-G
BEALE STREET BLUES/MEMPHIS BLUES CO 1050 V-G
EDDIE LANG
PRELUDE IN C# MINOR (SOLO) OK 40989 E
EDDIE LANG'S ORCHESTRA
WALKIN' THE DOG/MATCH OF HOODLUMS OK 41344 N
MCKINNEY'S COTTON PICKERS
CHERRY/SOMEDAY SWEETHEART VI 21730 N
ZONKY/IF I COULD BE WITH YOU VI 38118 V-G
IT'S TIGHT LIKE THAT BB 6304 E
SAVE IT PRETTY MAMMA/I FOUND BB 7695 N
PEGGY/I'O LOVE IT BB 10706 N
I WANT YOUR LOVE/
(EARL HINES, SISTER KATE, REVERSE) VI 22683 E
I WANT A LITTLE GIRL VI 23000 F-G
MILENBERG JOYS/SHIM-ME-SHA VI 21611 N
GEE, AIN'T I GOOD TO YOU BR 10249 N
MISS HANNAH/THE WAY I FEEL TODAY BB 10232 N
BENNY MOTEN
MILENBERG JOYS/BLUE ROOM BB 5585 E
NEW MOTEN STOMP BB 6709 N
MOTEN SWING/TOBY BB 6032 N
(BENNIE MOTEN CONTINUED NEXT COLUMN)

(BENNY MOTEN, CONTINUED)
SOMEBODY STOLE MY GAL VI 23028 E-N
PRINCE OF WALES BB 6851 N
NEW ORLEANS/LAFAYETTE VI 24216 V-E
WINGY MANNONE
WALKIN' THE STREETS/SEND ME BR 6940 N
ROYAL GARDEN BLUES BB 10331 N
BEALE ST. BLUES BB 10401 N
THE ISLE OF CAPRI VO 2913 N
YOU'RE AN ANGEL VO 2933 N
WEARY BLUES/BIG BUTTER & EGG MAN CH 40055 E
NICKEL IN THE SLOT OK 41573 N
SIDNEY BECHET
MAPLE LEAF RAG/SWEETIE DEAR BB 7614 N
BENNY MORTON
TAILOR MADE/GOLDIGGERS SONG CO 2924 N
LUCKY MILLENDER
PRELUDE TO A STOMP VAR 546 N
MILL'S BLUE RHYTHM BANO
RIDE, RED, RIDE CO 3087 N
MOJINO CITY BLUE BLOWERS
ONE HOUR/HELLO LOLA VI 38100 E
MEZZ MEZZROW
LOST/MELODY FROM THE GAY BB 6320 N
HOT CLUB STOMP VI 25612 V-E
BLUES IN DISGUISE VI 25636 E
DICK McCONOUGH
'WAY DOWN IN N.O./SOUTHLAND ME 60908 N
IN A SENTIMENTAL MOOD ME 61102 N
DAISY MARTIN
PLAY 'EM FOR MAMA OK 8001 E
THE MISSOURIANS
MARKET STREET STOMP VI 38067 N
PROHIBITION BLUES/STOPPIN'TRAFFIC VI 38120 E
EDITH JOHNSON (IKE ROGERS)
GOOD CHIB BLUES PARA 12864 E
REO MCKENZIE
GEORGIANNA VO 3898 N
REO NICHOLS STOMPERS
SUGAR/MAKE MY COY VI 21056 N
REO NICHOLS FIVE PENNIES
DINAH/INDIANA BR 4373 N
FAN IT/HOW LONG BLUES BR 6160 N
CHINATOWN, MY CHINATOWN/ON THE ALAMO BR 4363 N
REO NICHOLS ORCHESTRA
HARLEM TWIST/FIVE PENNIES VI 21560 E+
FRANKIE NEWTON
JITTERS/JAM FEVER VO 4851 N
DAVE NELSON
SOME OF THESE DAYS/ (JOE VENUTI, GETTIN' HOT, REV.) VI 23039 N
JIMMY NOONE
THE BLUES JUMPED A RABBIT PAE R2303 N
REO NORVO
LIZA BR 7868 N
JIVIN' THE JEEP/REMEMBER BR 7898 N
KINO OLIVER
MULE FACE BLUES BB 6778 N
CALL OF THE FREAKS BB 7705 N
JACK PETTIS
ST. LOUIS SHUFFLE BA 1908 V
LOUIS PRIMA
TIN ROOF BLUES VO 3657 N
ORIGINAL MEMPHIS FIVE
PICKLES CO 3924 E
DRAPPELTY HOT FOUR
CHINA BOY/MOONGLOW DE 23031 N
HOT CLUB OF FRANCE
CHICAGO/CHARLESTON SW 2 N
DON REOMAN
SUNNY SIDE OF THE STREET VAR 580 N
BUOLE CALL RAG VO 3354 N

MORE →

(Auction NO.1,cont.)

(Auction NO.1,cont.)

SAM MELTZER
737 Fox Street, Bronx (55), N.Y.
(Auction closes Dec.31st)

AORIAN ROLLINI
DAVENPORT BLUES/SOMEBODY LOVES OE 359 N
GOT THE JITTERS ME 12893 N
SAVAGE SERENADE ME 12829 N
FRED RAVEN
ST. LOUIS BLUES
(HARMONICA SOLO; GERMAN RECORD) TELE 2335 N
SAVANNAH SYNDOPATDRS
JACKASS BLUES BR 3245 N
NOBLE SISSLE (BECHET)
BANDANA DAYS VAR 552 N
MAXINE SULLIVAN
ANNIE LAURIE/BLUE SKIES VO 3679 N
LOCH LOMOND VO 3654 N
BESSIE SMITH
HATEFUL BLUES CO 14023 F-V
CECIL SCOTT
LAWD, LAW'D/IN THE CORNER BB 8276 N
LLOYD SCOTT ORCHESTRA
HAPPY HOUR BLUES/SYMPHONIC VI 20495 E
ART TATUM
THE SHOUT OE 468 N
BODY AND SOUL OE 1197 N
JACK TEAGARDEN
PLANTATION MOODS/I'VE GOT IT CO 2913 E
TURNER'S MEMPHIS MEN (ELLINGTON)
FREEZE AND MELT CO 1813 E
TEDDY GRACE (TEAGARDEN)
DOWN HEARTED BLUES DE 2128 N
FATS WALLER
YOU'RE NOT THE ONLY OYSTER IN THE STEW BB 10261 E
GEORGIA ROCKIN' CHAIR/AIN'T MISBEHAVIN BB 10288 N
GOING TO BE SOME CHANGES MADE BR 10322 E
SERENADE FOR A WEALTHY WIDOW BR 10262 N
COOTIE WILLIAMS
I CAN'T GIVE YOU ANYTHING BUT LOVE VO 3890 N
DOWNTOWN UPROAD/BLUE REVERIE VO 3810 N
PIGEON AND PEPPERS/JUBILESTA VO 3922 N
ECHOES OF HARLEM VO 3960 N
THE BOYS FROM HARLEM/DELTA VO 4574 N
GAI-AVANTIN'/MORILE BLUES VO 4636 N
SHARPIE/BLUE IS THE EVENING VO 4324 N
CHASIN' CHIPPERS/SW. PAN ALLEY VO 4425 N
SWINGTIME IN HONOLULU VO 4061 N
BLACK BEAUTY/NIGHT SONG VO 4958 N
OL' MAN RIVER/LESSON IN C VO 4086 N
AIN'T THE GRAVY GOOD VO 4726 N
WHOOPEE MAKERS
ST. LOUIS BLUES/BUGLE CALL RAG PE 15126 N
CHICK WEBB
STOMPIN' AT THE SAVOY/SUNNYSIDE VO 3246 N
LEONA WILLIAMS & HER OIXIE BANO
IF YOUR MAN IS LIKE MY MAN CO 3835 G
WASHINGTONIANS
RAINY NIGHTS PENNINGTON 1437 V
QICKY WELLS
HOT CLUB BLUES SW 3 N
BUGLE CALL RAG/DEEP BLUE SEA SW 6 N
LADY BE GOOD SW 10 N
DUKE WILSON & 10 BLACKBERRIES
MAY'S IDEA/ONCE OR TWICE PE 15697 N
HERB WIEDDEFT
SHINE/CINDERELLA BLUES BR 2542 E
CLARENCE WILLIAMS
LAZY MAMA/MOUNTAIN CITY BLUES OK 8592 N
BIG FAT MAMA/SASHAY, OH BY! VO 2938 N
PAUL WHITEMAN
SENSATION STOMP/WHITEMAN STOMP VI 21119 N
COQUETTE/THERE AIN'T NO SWEET N VI 25675 N
JOE VENUTI'S BLUE SIX
SWEET LORRAINE COE CB708 N
IN THE RUFF/JAZZ ME BLUES COE CB686 N

THE FOLLOWING
COUNT BASIE RECORDS
ARE ALL NEW

OECCA
1682 1581 2325 2030 1728
1538 2780 2284 2004 1379
1770 2922 2224 1965 1141
2355 2406 2212 1770 1121

VOCALION
4748 4386 4734 5118 4747
4860 5036 5085 5169 4784

SPECIAL AUCTION NO. II
SAM MELTZER

737 Fox Street, Bronx (55), N.Y.

OFF THE AIR "SHOTS" OF BENNY GOODMAN

SING, SING, SING

BOTH SIDES OF 12" ALUMINUM BASE PRONTO
WITH KRUPA, STACY, ETC.
RECORDED AT HOTEL NEW YORKER, 10/22/43

SEVEN COMES ELEVEN / I FOUND A NEW BABY
BOTH ORCHESTRAS ON 12" STEEL BASE RECOR-DISC
WITH KRUPA, STACY, ETC.

LADY BE GOOD

BENNY GOODMAN TRIO
WITH KRUPA AND STACY

YOU'RE DRIVING ME CRAZY
BENNY GOODMAN'S ORCHESTRA

RECORDED ON 12" GLASS BASE AUDIO-DISC
AT HOTEL NEW YORKER, 11/1/43

LIMEHOUSE BLUES

BENNY GOODMAN TRIO
WITH KRUPA AND STACY

QARKTOWN STRUTTERS BALL
BENNY GOODMAN'S ORCHESTRA

RECORDED ON 12" GLASS BASE AUDIO-DISC
AT HOTEL NEW YORKER, 10/31/43

ONE O'CLOCK JUMP/DOWN SOUTH CAMP MEETING
(I BAD GROOVE)

RECORDED ON 10" GLASS BASE AUDIO-DISC
AT HOTEL NEW YORKER
10/31/43

AUCTION OF
HOT JAZZ ALBUMS
ALL IN NEW CONDITION

1. LOUIS ARMSTRONG COL. C-28
 2. EARL HINES COL. C-41
 3. FRANK TESCHEMACHER COL. C-43
 4. HOT TROMBONES COL. C-46
 5. HOT TRUMPETS COL. C-6
 6. LOUIS ARMSTRONG COL. C-57
 7. WILSON & HOLIDAY COL. C-61
 8. HOT PIANO VIC. P-75
 9. "8" TO THE BAR VIC. P-69
 10. DUKE ELLINGTON COL. C-38
 11. DORSEY BROTHERS COL. C-51
 12. ROOGIE WOOGIE COL. C-44
 13. JOHN KIRBY COL. C-45
 14. TEDDY WILSON (SOLOS) COL. C-93
- (SPECIFY WHICH AUCTION YOU ARE BIDDING)

AUCTION

FRANCIS WOLFE

AUCTION

1133 First Avenue, New York City

(Closing date for bids: December 31, 1943)

<u>LOUIS ARMSTRONG</u>		<u>CLAUDE HOPKINS</u>	
THE LONESOME ROAD	OK 41538 N	WASHINGTON SQUABBLE/MYSTIC MOAN	BR 6750 N
I SURRENDER DEAR	OK 41497 N	CARL KRESS & OICK McDOONOUGH	
LITTLE JOE	OK 41501 N	DANZON/STAGE FRIGHT (GUITAR QUET)	BR 6917 N
BETWEEN THE DEVIL & DEEP BLUE SEA	OK 41550 N	LOUISIANA SUGAR BABES	
KEEPIN' OUT OF MISCHIEF NOW	OK 41560 G	PERSIAN RUD/THOU SWELL	VI 21346 N
I'LL BE GLAD WHEN YOU'RE DEAD	OK 41504 V	LOUISIANA RHYTHM KINGS	
I GOT RHYTHM/CHINATOWN	OK 41534 V	KARAVAN/OVER THE BILLOWY SEA	BR 4908 N
NEW TIGER RAG/BLUE, TURNING OREY	VO 3124 N	LAZY DADDY/THERE'S EOYPT	BR 4923 N
WEST END BLUES/GOT NO BLUES	VO 3204 N	WINGY MANN/IDE	
ST. LOUIS BLUES/BASIN ST. BLUES	VO 3008 N	SENO ME/WALKIN' THE STREETS	BR 6940 E
CORNET CHOP SUEY/ONE & TWO BLUES (B. SMITH)	HRS - N	IRVINO MILLS HOTSY TOSY GANO	
<u>CHARLESTON CHASERS</u>		WHAT A NIGHT/I WONDER WHAT MY GAL	BR 4998 V
FIVE PENNIES/FEELIN' NO PAIN	CO 1229 E	DIGGA OIGA OO/DOIN' THE NEW LOW	BR 4014 N
RED HAIR & FRECKLES/LOVABLE & SWEET	CO 1925 N	BARBARIC/HIGH AND ORY	BR 4920 V
<u>BERTHA "CHIPPIE" HILL</u>		MIFF MOLE & MOLERS	
TROUBLE IN MIND/GEOORGIA MAN	VO 4379 N	ORIGINAL OIXIELAND ONE STEP	BR 8243 N
CONNIE'S INN ORCHESTRA		JELLY ROLL MORTON	
SUGAR FOOT ST./SINGING THE BLUES	VI 22721 E	DOCTOR JAZZ/MEMPHIS SHAKE (DIXIE J. BL)	VI 20415 E
<u>DUKE ELLINGTON</u>		KIND OLIVER	
WHAT GOOD AM I WITHOUT YOU	VI 22586 N	STRUGGLE BUOY/DON'T YOU THINK	VI 23001 V
<u>BENNY GOODMAN</u>		LUIS RUSSELL	
BLUE LOU/THE BLUES	VI 26144 V	DOIN' TO TOWN/SAY THE WORD	VI 22789 N
AFTER YOU'VE GONE/BOOY & SOUL	HMV 8381 N	<u>SEVEN HOT AIR MEN</u>	
THE BLUES IN YOUR FLAT	VI 26044 N	HARLEM MAONESS/NAVY BLUES	COE 53 V
<u>LIONEL HAMPTON</u>		SIX JOLLY LESTERS	
EVERYBODY LOVES MY BABY	VI 25682 N	OKLAHOMA STOMP	VO 1449 V
BABY WON'T YOU PLEASE COME HOME	VI 25674 V	<u>REX STEWART ORCHESTRA</u>	
<u>FLETCHER HENDERSON</u>		STINGAREE/BABY, AIM'T YOU	VO 2880 N
NEW KING PORTER STOMP	OK 41565 N	FATS WALLER	
SUGAR FOOT ST./WHAT CHA CALL EM	CO 395 E	NUMB FUMBLIN'/SMASHING THIRO(SOLO)	VI 25338 N

AUCTION

WILLIAM C. LOVE

AUCTION

930 Broadway, Nashville, Tennessee.

(Closing date for bids: December 31, 1943)

I will consider trading any of the records listed for disposal at auction. For my wants see the November Record Changer.

<u>HENRY ALLEN</u>		<u>LITTLE BROTHER</u>	
SWING OUT/FEELING DROWSY	VI 38080 N	SOMETHING KEEPS A-WORRYING ME/CHINESE	BB 6658 N
FUNNY FEATHERS/How oo they oo IT	VI 38088 N	FARISH ST. JIVE	BB 6894 N
PLEASEING PAUL/MAKE A COUNTRY BIRO	VI 38107 V	MISTREATIN' WOMAN BLUES/WEST TEXAS BLUES	BB 7178 N
<u>BARNEY BIGARO</u>		NEVER GO WRONG BLUES	BB 6825 N
LAMENT FOR A LOST LOVE/FOUR & 1/2 STREET	VO 3820 N	JELLY ROLL MORTON	
MAROI GRAS/WATCH THE BIROIE	VO 5595 N	KANSAS CITY STOMPS/NEW ORLEANS BUMP	BB 7757 N
<u>COW COW DAVENPORT</u>		BLUE BLOOD BLUES/WUSHMOUTH SHUFFLE	BB 8201 N
TEXAS SHOUT/WE GONNA RUB IT	VO 1291 V	MOURNFUL SERENADE/REG HOT PEPPER	BB 6601 N
COW COW BLUES (Acc. DORA CARR)	OK 8250 D	GEOORGIA SWING/K.C. STOMPS	BB 5109 N
<u>DUKE ELLINGTON</u>		SWEET ANETA MINE/COURTHOUSE BUMP	VI 38093 N
DOWN IN OUR ALLEY BLUES	CO 1076 N	JUNOLE BLUES	VI 21345 N
DIGGA OIGGA OO/DOIN' THE NEW LOW OOWN	OK 41096 N	BLACK BOTTOM STOMP/THE CHANT	VI 20221 V
BIRMINGHAM BREAKDOWN/EAST ST. LOUIS	BR 3480 V	<u>NEW ORLEANS BOOTBLACKS</u>	
JOLLY WOO/JAZZ CONVULSIONS	BR 4705 E	I CAN'T SAY/MIXEO SALAO	CO 14465 E+
WALL ST. WALL/COTTON CLUB STOMP	BR 4887 N	<u>NEW ORLEANS FEETWARMERS</u>	
CHICAGO/HARLEM SPEAKS	OE 800 N	LAY YOUR RACKET/I WANT YOU	VI 23358 G
<u>JEAN DOLOKETTE</u>		<u>NEW ORLEANS WANDERERS</u>	
IN MY MERRY OLOSMOBILE (Bix)	VI SPEC. N	GATEMOUTH/PEROIOO ST. BLUES	CO 698 D
<u>COLEMAN HAWKINS</u>		OMER SIMMON	
FORGIVE A FOOL/SERENADE TO SLEEPING	OK 6347 N	SMOKEHOUSE BLUES/BEAU KOO JACK	BR 7109 G
SMILES/A STRANGE FACT	OE 6445 N	<u>CHARLIE SPANO</u>	
<u>EARL HINES</u>		HASTINGS STREET	PARA 12863 V
ROSETTA/OLAO RAG OOLL	BB 10555 N	<u>MUGGSY SPANIER</u>	
ANGRY/CAVERNISM	OE 183 N	MANOY/LONESOME ROAD	BB 10766 N
COPE/MAOEN/ROSETTA	OE 337 N	<u>JOE SULLIVAN</u>	
DEEP FOREST/OH! YOU SWEET THING	BRE 1464 N	DIN MILL BLUES/HONEYSUCKLE ROSE	PAE R1686 N
CAVERNISM/ROSETTA	BRE 01559 N	<u>TEDDY WILSON</u>	
<u>JOHNNY HODGES</u>		RIGHT OR WRONG/LAZY RIVER	BR 7797 V
PRELUOE TO A KISS/JEEP IS JUMPING	VO 4386 N	YOU'RE MY OESIRE/REMEMBER ME	BR 7940 N
EMPTY BALLROOM BLUES/YOU WALKEO OUT	VO 4213 N	I FOUND A NEW BABY/I'LL NEVER BE THE BR	BR 7926 N
RENT PARTY BLUES/RABBIT'S JUMP	VO 5100 N	TEA FOR TWO/SEE YOU IN MY OREAMS	BR 7816 N
<u>JAMES P. JOHNSON</u>		<u>WYNN'S CREOLE BAND</u>	
WEEPIING BLUES/WORRIEO & LONESOME BLUES	CO A3950 V	THAT CREOLE BAND/WHEN	OK 8350 N

FOR DISPOSITION

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME FOR ADDRESS, SEE PAGE 2.
- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
- 4 METHOD OF DISPOSITION: "S" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, DEC. 31, 1943; "T-S" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

ROY ACUFF	1	2	3	4	5	6
WOULD YOU CARE	OK	05512	G	SAL	.35	DRAP
HENRY "RED" ALLEN						
WHEN MY DREAMBOAT COMES HOME	VO	3389	V	SAL	1.00	SACK
FEELING DROWSY	BB	10702	V	SAL	.60	BROO
AIN'T GOT RHYTHM/THIS YEAR'S	VO	3432	V	AUC	—	KENR
ALLEN-HAWKINS						
MY OALVESTON GAL	ME	12842	V	T-A	—	RIDL
ALL STAR ORCHESTRA						
CHLOE	VI	21149	E	AUC	—	CLAR
OH BABY/LITTLE WIGGLE	VI	21423	V	AUC	—	CLAR
I'M MORE THAN SATISFIED	VI	21605	G	AUC	—	CLAR
WAITING AT END OF ROAD	VI	22073	E	AUC	—	CLAR
STEPPIN' ALONG/WONDERFUL	VI	22104	E	AUC	—	CLAR
THE BLUES/BLUE LOU	VI	26144	E	T-S	1.00	COLE
THE BLUES/BLUE LOU	VI	26144	N	AUC	—	FLEN
AMBROSE						
DEEP HENDERSON	OE	1526	E	SAL	.75	SACK
MY PRAYER	OE	2732	E	SAL	.75	SACK
CRAZY WITH LOVE	OE	971	E	SAL	.75	SACK
ALBERT AMMONS						
BEAR CAT CRAWL	VO	4608	E	SAL	1.00	SACK
B.W. STOMP (REV. CLEO BROWN)	DE	3386	N	AUC	—	NAUL
ANDREW SISTERS						
BEI MIR BIST DU SCHON	OE	1562	E	SAL	1.00	SACK
ARKANSAS TRAVELLERS						
THAT'S NO BARGAIN/OO JO	HA	393	G	T-A	—	GAYL
LIL ARMSTRONG						
BORN TO SWING/BLUER THAN BLUE	BE	1299	G	SAL	1.00	SACK
OOIN' THE SUZIE Q.	OE	1059	G	SAL	1.00	SACK
REAP WHAT YOU SEW/HAPPY TOD.	DE	1722	N	T-A	—	EDEL
ORIENTAL SWING/GET HAPPY	OE	1904	N	T-A	—	EDEL
LET'S CALL IT LOVE/YOU MEAN	OE	1502	E	AUC	—	PATT
LOUIS ARMSTRONG						
COME BACK SWEET PAPA	DK	8318	O	TRA	—	HURN
KNOCKIN' A JUG/12TH ST. RAG	CO	35663	N	T-A	—	BURL
OLE MAN MOSE/FALLING IN LOVE	OE	622	P	AUC	—	PATT
SO LITTLE TIME	DE	1832	G	SAL	1.50	SACK
MUGGLES	OK	3194	G	SAL	1.50	SACK
ON A COCONUT ISLAND	OE	914	G	SAL	1.00	SACK
W.P.A.	OE	3151	V	SAL	1.00	SACK
TRUE CONFESION	OE	1635	E	SAL	1.00	SACK
SATCHEL MOUTH SWING	OE	1636	V	SAL	1.00	SACK
NATURALLY	OE	1937	V	SAL	1.00	SACK
OALLAS BLUES	OK	8774	G	T-A	2.00	COLE
(MANY UNOBTAINABLE IN USA)	—	—	N	TRA	—	VENA
HEARY BLUES/THAT'S WHEN I'LL	OK	8519	N	T-A	—	VANB
SWING YOU CATS/SNOWBALL	BB	10255	E	AUC	—	COME
LOVIE AUSTIN'S SERENADERS						
TENNESSEE BLUES	PARA	12322	V	SAL	2.00	SACK
MILDRED BAILEY						
HONEYBUCKLE ROSE/WILLOW TREE	OE	18108	N	T-A	—	BURL
SMALL FRY/BORN TO SWING	VO	4224	V	SAL	1.00	SACK
BAILEY'S LUCKY SEVEN						
IN MY HEART ALL DAY LONG	GE	4815	V	SAL	1.50	SACK
BILLY BANKS						
SCAT SONG/MINNIE'S WEDDING	VI	24027	E	AUC	—	CLAR
ROY BARGY						
PIANOFLAGE	VI	18969	E	T-S	1.00	BROO
WALTER BARNES & ROYAL CREOLIANS						
BIRMINGHAM BERTHA	BR	4480	E	T-S	—	UMPH

CHARLIE BARNET	1	2	3	4	5	6
NO NAME JIVE (PARTS 1 & 2)	BB	10737	V	SAL	1.50	SACK
FLYING HOME	BB	10794	V	SAL	1.50	SACK
THE BREEZE AND I	BB	10696	V	SAL	1.00	SACK
LEAPIN' AT THE LINCOLN	BB	10774	V	SAL	1.00	SACK
ISOLA BELLA/WATCHA KNOW JOE	BB	10918	V	SAL	1.00	SACK
POUCE DE LEON	BB	11194	G	SAL	1.00	SACK
BUSY AS A BEE	BB	10610	V	SAL	.75	SACK
NIGHT AND DAY	BB	10888	V	SAL	1.00	SACK
LAST JUMP/LOVE GRDWS ON	BB	10389	V	SAL	1.00	JACO
COUNT BASIE						
JUMPIN' AT THE WOODSIDE	OE	2212	G	SAL	.90	SACK
OOGGIN' AROUND/BLUE & SENT.	DE	1965	E	SAL	1.50	SACK
EVERY TUB/NOV WILL YOU BE	OE	1728	V	SAL	1.50	SACK
OEORGIANNA/BLUES IN THE DARK	OE	1682	V	SAL	1.50	SACK
OH RED/FARE THEE HONEY	OE	2780	G	SAL	1.00	SACK
PLATTERBRAINS	OK	6508	G	SAL	1.50	SACK
TEXAS SHUFFLE/MAMA DON'T	OE	2030	E	SAL	1.50	SACK
SUPER CHIEF	OK	5673	G	SAL	1.00	SACK
SWINGING THE BLUES	OE	1890	E	SAL	1.00	SACK
JOHN'S IDEA	DE	1363	V	SAL	1.00	SACK
FIVE AT FIVE/EVIL BLUES	OE	2922	G	SAL	1.00	SACK
NOBODY KNOWS	VO	5169	V	SAL	1.50	SACK
ODDIN' AROUND	OE	1965	G	SAL	1.00	SACK
DOWN, DOWN, DOWN	OK	6221	V	SAL	1.50	SACK
IT'S TORTURE	DK	5773	V	SAL	1.00	SACK
TOPSY	DE	1770	E	SAL	1.50	SACK
MOONLIGHT SER/CAN'T BE	VO	5306	E	AUC	—	PATT
OOGGIN' AROUND	OE	1965	E	T-S	1.00	BROO
9120 SPEC./OONIN' TO CHICAGO	OK	6244	E	SAL	1.60	JACO
GLORY OF LOVE/BOO HOO	OE	1228	F	AUC	—	STAR
SIONEY BECHET						
OLD MAN BLUES/NOBODY KNOWS	VI	26663	N	SAL	1.50	SACK
RIP UP THE JOINT	VI	27663	E	SAL	1.00	SACK
LAY YOUR RACKET/WANT YOU	BB	10472	N	T-A	—	EDEL
SWING PARADE/I KNOW THAT YOU VI	27574	N	T-A	—	EDEL	
JUNGLE DRUMS/HOLD TIGHT	VO	4537	E	T-S	—	UMPH
PREACHIN' BLUES/INDIAN SUM.	BB	10623	E	T-S	.75	COLE
BABY WHON'T YOU PLEASE COME VI	27386	N	T-A	—	WILL	
SAVE IT HAMA/STOMPY ONES VI	27240	N	T-A	—	WILL	
I KNOW THAT YOU KNOW/SWING VI	27574	N	T-A	—	WILL	
SLIPPIN' & SLIDIN'/EGYPT FANT VI	27337	E	T-A	—	WILL	
BLUES FOR YOU/AIN'T MISBEHAVIN VI	26746	E	T-A	—	WILL	
BLUES OF BECHET/THE SHEIK VI	27485	N	T-A	—	WILL	
SLIPPIN' SLIDIN'/EGYPTIAN VI	27337	E	AUC	—	KENR	
BIX BEIDERBECKE						
JAZZ ME BL/AT JAZZ BAND BALL	OK	3042	N	T-S	1.00	COLE
MARY/I'LL BE A FRIEND	VI	26415	N	T-A	—	WILL
NO LAND LIKE OXIELAND	HA	504	N	TRA	—	FRY
CLARINET MARMALADE	OK	40772	E	TRA	—	FRY
(ALL SIDES UNISSUED IN U.S.)PAE	—	—	N	TRA	—	VENA
BUNNY BERIGAN						
I'M COMING VIRGINIA/BLUES	OE	18116	N	AUC	—	NAUL
CHICKEN & WAFFLES/YOU TOOK	OE	18117	N	AUC	—	NAUL
WEARING OF THE GREEN	VI	25872	E	TRA	—	FRY
WHO'S AFRAID OF LOVE/I'M	BR	7823	E	T-A	—	EDEL
MAMA I WANNA/HAVE YOU EVER	—	—	N	SAL	1.50	JACO
HEIHO-HO/PIANO TUNER MAN	VI	25776	N	SAL	1.50	JACO
CHU BERRY						
STARDUST/BODY AND SOUL	CMS	1502	N	T-A	—	BURL
VIC BERTON						
LONESOME AND SORRY	VO	2944	E	T-S	—	MIER
BIG BILL						
MIDNIGHT STEPPERS	OK	05758	G	SAL	.80	SACK
WPA RAG	VO	4429	G	SAL	1.00	SACK
BIX, TRAM & LANG						
WRINGIN' & TWISTIN'/IN A	VD	3150	N	T-A	—	RIDL
JACK BLANO						
YES SUN/ANYTHING	PE	15651	F	AUC	—	CLAR
STOLE THE LOCK/HORN	ME	12513	G	AUC	—	CLAR
SHINE ON SHOES/ITS GONNA	ME	12510	G	AUC	—	CLAR
RUBE BLOOM						
MYSTERIOUS MOSE	Cd	2186	E	TRA	—	HURN
ST. JAMES/MAN FROM THE SOUTH	CO	2103	E	AUC	—	STAR
BLUE RHYTHM BOYS						
MOANIN (REV. WEBB)	BR	6156	G	AUC	—	CLAR
STARDUST/MINNIE MOOCHER	BA	32166	G	AUC	—	CLAR

FOR DISPOSITION

<u>BLYTE'S BLUE BOYS</u>				<u>COTTON PICKERS</u>			
BROWNSKIN MAMA/ORIENTAL MAN	CH	40023	E TRA — PENS	I WISH I COULD SHIMMY	BR	2338	V SAL 2.00 SACK
<u>BOYO'S COWBOY RAMBLERS</u>				<u>IDA COX</u>			
AN ACE	BB	7435	G SAL .35 DRAP	LAST MILE BLUES/CAN QUIT	OK	6405	N T-A — EDEL
STRAWBERRY ROAN	BB	5667	G SAL .35 DRAP	<u>BING CROSBY</u>			
<u>PERRY BRAOFORO'S JAZZ PHOOLS</u>				BLACK MOONLIGHT/GEORGIA BROWN	ME	13127	N T-A — GAYL
HOOLA BOOLA DANCE	PUR1	11309	G AUC — MCMA	WHERE THE BLUE OF	BR	6226	E T-S — MIER
<u>BROADWAY SYNCOPATORS</u>				CAN'T WE TALK IT OVER	BR	6240	E T-S — MIER
HOUSE OF DAVID BLUES	Vo	14670	V TRA — PENS	LOVE, YOU FUNNY THING	BR	6268	E T-S — MIER
<u>CLEO BROWN</u>				SHADOWS ON THE WINDOW	BR	6276	V T-S — MIER
THE STUFF IS HERE (KRUPA)	DE	418	G SAL 1.50 SACK	LET'S TRY AGAIN	BR	6320	E T-S — MIER
<u>WILL BRAOLEY</u>				LOVE ME TONIGHT	BR	6351	V T-S — MIER
BOOGIE WOOGIE PIGGY	Co	36231	E SAL 1.00 SACK	WALTZING IN A DREAM	BR	6394	V T-S — MIER
BEAT ME DADDY	Co	35530	V AUC — COHE	BROTHER, CAN YOU SPARE	BR	6414	V T-S — MIER
<u>CLEO BROWN</u>				I'VE OOT THE WORLD	BR	6491	V T-S — MIER
PELICAN STOMP	DE	477	E T-S 1.00 BROO	LEARN TO CROON	BR	6594	G T-S — MIER
<u>MILTON BROWN & BROWNIES</u>				PECKIN' (J.DORSEY)	DE	1301	G SAL 1.00 SACK
MEMPHIS BLUES	DE	5382	F SAL .50 SACK	LOVE IN BLOOM	BR	6936	E TRA — BROO
<u>LES BROWN</u>				PLEASE/WALTZING IN	BR	6994	E T-A — RIDL
ALL THAT MEAT, NO POTATOES	OK	6323	E SAL 1.00 SACK	MY LOVE/I WOULD IF I	BR	6623	N T-A — RIDL
<u>PETE BROWN</u>				<u>BOB CROSBY</u>			
OCEAN MOTION/TEMPO DE JUMP	0e	18118	N T-A — EDEL	GIN MILL BLUES/8000.WOOO.	DE	3382	N AUC — NAUL
OCEAN MOTION/TEMPO DE JUMP	DE	18118	N AUC — NAUL	THAT SENTIMENTAL SANDWICH	DE	2415	V SAL .75 SACK
<u>MERRIT BRUNIES</u>				LAST NIGHT	DE	2812	V SAL .75 SACK
SUGARFOOT ST (1/4 CH & DIG)	OK	40526	V T-S 1.00 COLE	I'LL KEEP THE KING	DE	3808	V SAL 1.00 SACK
<u>CHICK BULLOCK</u>				GYPSY LOVE SONG	DE	1678	V SAL 1.00 SACK
MY HEART'S AT EASE	BA	32510	V SAL .50 SACK	BARRELHOUSE BESSIE	DE	4169	V SAL 1.00 SACK
STORMY WEATHER	OR	2687	O SAL .75 SACK	MARTHA	0E	1600	V SAL 1.00 SACK
SHE DIDN'T SAY YES	PE	15558	V SAL .75 SACK	SOUTH RAMPART STREET PARADE	DE	2569	V SAL 1.50 SACK
I'M GONNA SIT RIGHT DOWN	BA	60310	E TSA 1.50 CALL	PLEASE BE KIND	DE	1693	V SAL 1.00 SACK
<u>JOE BUSHKIN</u>				WHERE DO WE GO FROM HERE	DE	4385	E SAL 1.00 SACK
CAN'T GET STARTED	CMS	532	N T-A — EDEL	PAGAN LOVE SONG/COME BACK	DE	896	F AUC — PATT
<u>ERSKINE BUTTERFIELD</u>				EYE OPENER	0E	2282	V T-S 1.50 CALL
BECAUSE OF YOU	0E	8551	E SAL 1.00 SACK	I DON'T CARE ANY MORE	DE	4390	G SAL .35 DRAP
<u>BLANCHE GALLOWAY</u>				HONKY TONK TRAIN BLUES	DE	2208	E T-S 1.00 BROO
I NEED LOVIN'/RHYTHM IN	Vi	22641	E T-A — GAYL	<u>PUTNEY DANDRIOOE</u>			
<u>CAB GALLOWAY</u>				SING BABY SING (CHIPPED)	Vo	3304	G SAL .75 SACK
TRICKERATION/SMALL DIO	BR	6214	V AUC — CLAR	HONEYSUCKLE ROSE/SWEET VIOL	Vo	3190	G SAL 1.00 SACK
<u>CALIFORNIA RAMBLERS</u>				EEENY MEENY MINEY MO	Vo	3083	V T-A — EDEL
I'M GONNA CHARLESTON	Co	419	G SAL 1.00 SACK	IT'S A SIN TO TELL A LIE	Vo	3252	G T-S 1.00 CALL
SINO AN OLD FASHIONED SONG	BB	6254	E SAL 1.00 SACK	OL' MAN RIVER	Vo	3269	E AUC 1.25 KENR
<u>CAB GALLOWAY</u>				<u>CHUCK DARLING</u>			
DIXIE DOORWAY/WAH-DEE-DAH	OR	2727	G SAL 1.50 SACK	HARMONICA RAG	BB	5285	O SAL .35 DRAP
GIT ALONG	OR	2559	V SAL 1.50 SACK	<u>COW COW DAVENPORT</u>			
STACK O LEE BLUES	PE	15572	G SAL 1.50 SACK	THAT'LL GET IT	Vo	1408	E TRA — FRY
TRYLON SWING	Vo	5005	G SAL 1.50 SACK	RAILROAD BLUES/AIN'T GOT NO	0E	7462	N T-A — EDEL
PLUCKIN' THE BASS	Vo	5406	V SAL 1.50 SACK	<u>DEAN & HIS KIDS</u>			
SCAT SONG	BR	6272	G SAL 1.00 SACK	ZOOM ZOOM ZOOM/SPREADIN	Vo	3342	E T-A — GAYL
PAPA'S IN BED	OK	5731	G SAL 1.00 SACK	<u>EDDIE DELANGE</u>			
AT THE CLAM-BAKE CARNIVAL	Vo	4437	O SAL 1.00 SACK	MUSKAT RAMBLE	BB	10035	V SAL .75 SACK
NAGASAKI	BR	6504	E AUC — KENR	<u>AL DEXTER & TROOPERS</u>			
SOME OF THESE DAYS	BR	80017	N AUC — COX	PISTOL PACKIN' MAMMA/ROSAL.	OK	6708	V T-A .75 CALL
<u>CASA LOMA</u>				<u>DIXIE DAISIES</u>			
HOUSE IS HAUNTED	BR	6858	N AUC — SMIT	MAMMA'S GONNA SLOW YOU DOWN	CA	751	V SAL 1.50 SACK
WHY CAN'T NIGHT GO ON	BR	6494	V AUC — SMIT	THERE'S A RAINBOW ROUND SH.	CA	8317	G SAL 2.00 SACK
MOMENT I LOOKED IN EYES	BR	6628	V AUC — SMIT	PAPA BLUES	CA	348	V SAL 2.50 SACK
SAN SUE STRUT/ROYAL	Co	2884	E T-A — RIDL	LOVIN' SAM	CA	291	V SAL 2.00 SACK
<u>CHARLESTON CHASERS</u>				DOWN IN ARGENTINE	RO	714	V TRA — PENS
RED HOT HENRY BROWN	Co	446	G SAL 2.50 SACK	<u>DIXIE JAZZ BAND</u>			
MISSISSIPPI MUD/MELANCHOLY	Co	1335	E SAL 3.00 SACK	BREAKAWAY	OK	1602	V SAL 2.00 SACK
<u>CHICAGO FOOTWARMERS</u>				<u>DIXIE STOMPERS</u>			
ORIENTAL MAN/MY BABY	OK	8548	F T-A — GAYL	ST. LOUIS BLUES	HA	451	G SAL 2.00 SACK
<u>CHOCOLATE DANDIES</u>				AIN'T SHE SWEET/SNAG IT	HA	353	G T-A — RIDL
BLUE INTERLUDE/ONCE UPON A	0E	18255	N T-A — EDEL	STATIC STRUT/HARD TO	HA	197	O T-A — RIDL
GOOBYE BLUES/CLOUDY SKIES	Co	35679	N AUC — COHE	HI DIDDLE DIDDLE	VE	1179	V T-A — RIDL
<u>LARRY CLINTON</u>				ST. LOUIS BLUES/VARIETY	VE	1451	V T-A — RIDL
IN A PERSIAN MARKET	Vi	26283	E SAL 1.00 SACK	<u>DIXIE WASHBOARD BAND</u>			
YOU GO TO MY HEAD	Vi	25849	V SAL 1.00 SACK	I'VE FOUND A NEW BABY	BA	1781	V SAL 1.00 SACK
CAN I HELP IT	Vi	26392	V SAL 1.00 SACK	<u>JOHNNY ODDS</u>			
TRUE CONFESSION	Vi	25706	E SAL 1.00 SACK	TOO TIGHT/SOBER DANCE	BB	10240	V SAL 2.00 SACK
LIMEHOUSE BLUES/A KISS FOR	Vi	26523	N SAL 1.00 SACK	WILDMAN/MELANCHOLY	BR	3567	F T-A — BURL
<u>KING COLE TRIO</u>				SAN/CLARINET WORBLE (SOLOS)	BR	3574	G+T-A 2.00 COLE
HIT THE RAMP	DE	8771	V SAL 1.00 SACK	<u>DORSEY BROTHERS</u>			
<u>CODN-SANORS</u>				HAVE A LITTLE FAITH	BA	0571	E AUC — PATT
EVERYTHING IS HOTSY TOSY	Vi	19750	V SAL 1.00 SACK	FOOTLOOSE/YOU'RE ALL I NEED	0E	482	P AUC — PATT
COOPER'S SAVOY SULTANS	0E	7502	E SAL 1.00 SACK	HONEYSUCKLE ROSE	DE	296	V AUC — STAR
JEEP'S BLUES	0E	7502	E SAL 1.00 SACK	<u>JIMMY DORSEY</u>			
<u>EDDIE CONDON'S HOT SHOTS</u>				BAR BABLE/AJURORA	DE	3772	V SAL 1.00 SACK
I'M GONNA STOMP/THAT'S A	BB	10168	N T-A — RIDL	JOHN SILVER/THE FEELING	DE	1960	V T-S .75 CHIO

FOR DISPOSITION

(BENNY GOODMAN, CONTINUED)

WHOLLY CATS (SEXTET) BENNY'S BOO 35810 E SAL 2.00 SACK
 PEACE BROTHER CO 35331 E SAL 1.50 SACK
 AS LONG AS I LOVE (SEXTET) CO 35901 E SAL 2.00 SACK
 SCARECROW CO 36180 E SAL 1.50 SACK
 AMAPOLA/INTERMEZZO CO 36050 E SAL 1.50 SACK
 MELANCHOLY BABY (QUARTET) VI 25473 F SAL .75 SACK
 AND THE ANGELS SING VI 26170 G SAL 1.00 SACK
 NOT THAT I CARE/HELP YOURSELF CO 2542 E AUC — HEIN
 SENTIMENTAL (MODERNISTS) ME 13159 G+AUC — HEIN
 WHAT AM I GONNA DO/PARON ME 12208 E AUC — HEIN
 YANKEE DOODLE/NO OTHER ONE VI 25193 E AUC — HEIN
 OOH BOOM VI 25808 G+AUC — HEIN
 GLORY OF LOVE VI 25316 E AUC — HEIN
 ROSETTA/I WANT TO BE HAPPY VI 25510 E AUC — HEIN
 SING ME A SWING SONG VI 25340 E AUC — HEIN
 SENTIMENTAL MOOD VI 25351 E AUC — HEIN
 WALK JENNY WALK/ALWAYS BB 10799 V AUC — HEIN
 ALL MY LIFE/TOO GOOD (TRIO) VI 25324 E+AUC — HEIN
 UNDECIDED/WE'LL NEVER KNOW VI 26134 V AUC — HEIN
 HANDFUL OF KEYS (QUARTET) VI 25705 E+AUC — HEIN
 BLUES IN MY FLAT (QUARTET) VI 26044 N AUC — HEIN
 THERE'S A SMALL HOTEL VI 25363 V AUC — HEIN
 SANTA CLAUS CAME IN SPRING VI 25195 E AUC — HEIN
 TAIN'T NO USE VI 25461 E AUC — HEIN
 ROLL 'EM VI 25627 E AUC — HEIN
 BIG JOHN SPECIAL/FLAT FOOT VI 25871 V+AUC — HEIN
 DOWN SOUTH CAMP MEETING VI 25387 G AUC — HEIN
 BUGLE CALL RAG VI 25467 N T-S — HURN
 SANOMAN/GOOD-BYE VI 25215 N T-S — HURN
 BEI MIR BIS OU SHOEN VI — E AUC — CHES
 HONEYSUCKLE ROSE/SPRING SONG CO 35319 E AUC — COHE
 BIG JOHN SPEC./FLAT FOOT FL. VI 25871 V AUC — COHE
 KING PORTER STOMP VI 25090 N T-S — MIER
 GOODBYE/SANOMAN VI 25215 N T-S — MIER
 RIFFIN' AT THE RITZ VI 25445 N T-S — MIER
 BUGLE CALL RAG VI 25467 N T-S — MIER
 DON'T BE THAT WAY VI 25792 N T-S — MIER
 I LET A SONG GO OUT VI 25840 N T-S — MIER
 I NEVER KNEW VI 26089 N T-S — MIER
 SENT FOR YOU YESTERDAY VI 26170 V T-S — MIER
 JERSEY BOUNCE/STRING OF P. OK 6590 E AUC — COX
 KING PORTER STOMP VI 25090 N AUC — COX
 BUGLE CALL RAG VI 25467 N AUC — COX
 ALEXANDERS' RAGTIME BAND VI 25445 N AUC — COX
 SHIRT TAIL STOMP/BLUE BR 80030 N AUC — COX
 BOY MEETS HORN CO 35301 E T-S .75 CHIO
 'BLUES SKIES/DEAR OLD SOUTH. VI 25136 N T-A — WILL
 BOY MEETS HORN/LET'S DANCE CO 35301 N T-A — WILL
 SING SING SING (10*) VI 25796 N T-A — WILL
 MINE YESTERDAY ME 12100 G TRA — FRY
 SLOW BUT SURE ME 12205 V TRA — FRY
 TAPPIN' IN THE BARREL CO 2856 E TRA — FRY
 BREAKFAST BALL CO 2927 E TRA — FRY
 GOTTA RIGHT TO SING BLUES CO 3168 E TRA — FRY
 THE GLORY OF LOVE/YOU CAN'T VI 25316 N T-A — VANB
 CHANGES/SLEEPY TIME DOWN S. VI 25634 N T-A — VANB
 THIS YEAR'S KISSES/HE AIN'T VI 25505 N T-A — VANB
 TAIN'T NO USE/DID YOU MEAN IT VI 25469 N T-A — VANB
 HORRAH FOR LOVE/LIVIN' IN G. VI 25011 N T-A — VANB
 KING PORTER STOMP VI 25090 N AUC — RIOL
 GOODY GOODY VI 25245 N AUC — RIOL
 STOMPIN' AT THE SAVOY VI 25247 N AUC — RIOL
 IN A SENTIMENTAL MOOD VI 25351 N AUC — RIOL
 I'VE FOUND A NEW BABY VI 25355 N AUC — RIOL
 DOWN SOUTH CAMP MEETING VI 25387 N AUC — RIOL
 BIG JOHN SPECIAL VI 25871 N AUC — RIOL
 ROLL 'EM VI 25627 N AUC — RIOL
 WHISPERING VI 26130 N AUC — RIOL
 AND THE ANGELS SING VI 26170 N AUC — RIOL
 WRAPPIN' IT UP VI 25890 N AUC — RIOL
 WHOPPEE STOMP (LUMBERJACKS) CA 9030 V T-A — RIDL
 MAKIN' FRIENDS (KY GRASSHOP'S) RA 6360 V T-A — RIDL
 ONE O'CLOCK JUMP VI 25792 N AUC — KENR
 SING SING SING VI 25796 E AUC — KENR
 DOWN BY THE OLD MILL STREAM CO 35485 V AUC — KENR
 BUGLE CALL RAG VI 25467 G+AUC — FLEM
 ROLL EM/AFRAID TO DREAM VI 25627 G AUC — FLEM
 DOWN SOUTH CAMP MEET/PICK VI 25387 V AUC — FLEM

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

NOT THAT I CARE CO 2542 N T-A — GAYL
 GET HAPPY/CHRISTOPHER VI 25279 G T-A — GAYL
 WRAPPIN' IT UP/MELANCHOLY VI 25880 F T-A — GAYL
 STAROUST VI 25320 G T-A — GAYL
 RIFFIN' AT RITZ/ALEX. RAGTIME VI 25445 N SAL — JACO
 I WANT TO BE HAPPY/ROSETTA VI 25510 E AUC — FLEM
 SUGAR/OPUS 3/4 (QUARTET) VI 26240 N AUC — FLEM
 TEDDY GRACE
 MAMA OOH-SHEE/DOWN HOME BL DE 2603 N T-A — EOEL
 GLEN GRAY
 COPENHAGEN DE 1048 G SAL 1.00 SACK
 SUNRISE SEHENAOD DE 2321 V SAL 1.00 SACK
 THE HOUSE IS HAUNTED BR 6558 V SAL 1.00 SACK
 THE NIGHT IS YOUNG DE 349 E SAL 1.00 SACK
 HOW CAN YOU FACE ME BR 6983 N SAL 1.00 QUAI
 PHIL GREEN & SWING ON STRINGS
 I DOUBLE DARE YOU/BEI MIR PAE F1047 N T-A — GAYL
 JIMMIE GRIER
 ISLE OF CAPRI DE 1812 V SAL 1.00 SACK
 WALTER GROSS
 CREEPY WEEPY/IMPROVISATION BB 10937 N SAL 1.25 QUAI
 GULF COAST SEVEN
 GEORGIA'S/DAYLIGHT SAVIN' CO 14373 N AUC — STAR
 BOBBY HACKETT
 AIN'T MISBEHAVIN' VO 4877 E T-S — UMPH
 CLARINET MARMALADE VO 5493 E T-S — UMPH
 CLARINET MARMALADE VO 5493 N T-S 1.00 COLE
 BOB HAGART
 BIG NOISE FROM WINNETKA DE 2208 V SAL 2.00 SACK
 LIONEL HAMPTON
 GIN FOR CHRISTMAS VI 26423 V SAL 2.00 SACK
 THREE QUARTER BOOGIE VI 27409 V SAL 1.00 SACK
 ALTITUDE VI 27136 V SAL 1.50 SACK
 HOUSE OF MORGAN VI 26751 V SAL 1.50 SACK
 DON'T BE THAT WAY VI 26173 E SAL 2.00 SACK
 SUNNYSIDE OF THE STREET VI 25592 N T-A — BURL
 SUNNYSIDE OF THE STREET VI 25592 E AUC — COX
 CENTRAL AVENUE BREAKDOWN VI 26652 N AUC — COX
 GIN FOR XMAS/HIEBIE JEEBIES VI 26423 N T-A — WILL
 HAVEN'T NAMED IT/I'M ON MY VI 26476 N T-A — WILL
 STAND BY/BIG WIG VI 26296 E T-S — WILL
 JOHNNY GET YOUR HORN/I CAN VI 26343 N T-A — WILL
 I CAN'T GET STARTED/MUNSON ST VI 26453 N T-A — WILL
 SUNNY SIDE OF STREET/I KNOW VI — N T-A — EOEL
 AINTCHA COMIN' HOME/12TH ST. VI 26362 N SAL — JACO
 ALTITUDE/I NEARLY LOST VI 27316 E AUC — STAR
 MY LAST AFFAIR VI 25527 N AUC — QUAI
 HANDEY OF MEMPHIS
 FUZZY WUZZY RAG CO 2421 V SAL .50 SACK
 OLE MISS RAG CO 2420 V SAL .50 SACK
 THE HAPPY HARMONISTS
 BAPTISTOWN CRAWL/ETHIOPIAN GE 5402 V TSA 1.50 CALL
 HARLEN SEVEN
 POUNDING HEART/SUMMERTIME BN 6 E T-A 2.50 COLE
 COLEMAN HAWKINS
 (ALL SIDES UNISSUED IN U.S.) — — — N TRA — VENA
 CHICAGO/NETCHA'S DREAM DE 661 N SAL 1.50 JACO
 LOST IN FOG/I AIN'T GOT NOB. DE 18252 N SAL 1.25 JACO
 ERSKINE HAWKINS
 GABRIEL MEETS THE OUKÉ BB 10671 G SAL 1.50 SACK
 NO USE SQUAWKIN' BB 11049 F SAL .50 SACK
 BLACK OUT BB 11192 V SAL 1.00 SACK
 FIVE O'CLOCK WHISTLE BB 10854 V SAL 1.00 SACK
 FINE AND MELLOW BB 10709 G SAL 1.00 SACK
 SHIPYARD RAMBLE BB 11218 V SAL .75 SACK
 S'POSIN' BB 11001 G SAL 1.00 SACK
 NORFOLK FERRY BB 10932 V SAL 1.50 SACK
 WEARY/KING PORTER BB 7839 V AUC — STAR
 EDGAR HAYES
 OLO KING COLE DE 1527 V SAL 1.00 SACK
 LOVE ME OR LEAVE ME (QUINTET) DE 1444 G SAL 1.00 SACK
 SATAN TAKES A HOLIDAY DE 1382 V SAL 1.00 SACK
 FLETCHER HENDERSON
 COME ON COOT,OO THAT (LOUIS) PARA 12317 G SAL 2.00 SACK
 WANG WANG BLUES VO 3360 V T-S 1.00 CHIO
 SUGAR FOOT ST/WHAT-CHA-CALL CO 35668 N T-A — EOEL
 CAN YOU TAKE IT/NEW KING P. CO 35671 N T-A — EOEL
 MONEY BLUES CO 383 N AUC 3.50 QUAI
 GO LONG MULE/MANOA CO 228 N AUC 3.50 QUAI

FOR DISPOSITION

<u>HORACE HENDERSON</u>				<u>JACK JENNY</u>			
TURKEY SPECIAL/SULTAN SER.	OK	6026 N AUC	NAUL	CITY NIGHT/I WALK ALONE	VO	5355 N AUC	SMIT
SWINGIN' & JUMP/YOU'RE MINE	VO	5606 N AUC	NAUL	<u>JOE & HIS RHYTHM</u>			
HONEYUCKLE ROSE/THEY JITTER	VO	5579 N AUC	NAUL	CONFESSIN'	BB	6447 G SAL	.75 SACK
YOU DON'T MEAN ME NO GOOD/LOVEOK		5953 N AUC	NAUL	<u>JOHNSON-AMMONS</u>			
I GOT RHYTHM/SHUFF. JOE	VO	5518 N AUC	NAUL	WALKING THE BOOGIE	VI	27505 N TRA	BROO
OO RE MI/GINGER BELLE	OK	5978 N AUC	NAUL	PINE CREEK	VI	27506 N TRA	BROO
<u>ROSA HENDERSON</u>				<u>BUOY JOHNSON</u>			
I'M A GOOD GAL/PAPA WILL BE	BR	2589 F AUC	PATT	I'M MY BABY'S BABY	OE	8573 V SAL	.75 SACK
MOONLIGHT BLUES	VI	19124 N T-A	TORN	JAMIN' IN GEORGIA	OE	7684 V SAL	.75 SACK
<u>MEL HENKE</u>				I WONDER WHO'S BOOGIEIN'			
HENKE STOMP	CI	100 N TRA	BROO	<u>JAMES P. JOHNSON</u>			
<u>WOODY HERMAN</u>				JINGLES			
YAROBIRD SHUFFLE	OE	4353 E SAL	.75 SACK	BLEEDING HEARTEO BLUES	VI	19123 N T-A	TORN
WOOOCHOPPERS' BALL	OE	2440 N AUC	COX	BLEEOING HEARTEO BLUES	VI	19123 V SAL	1.50 QUAI
BISHOP'S BLUES	OE	3972 E AUC	COX	<u>LDNINE JOHNSON</u>			
<u>MILT HERTH TRIO</u>				MAN KILLING BROAD			
FLAT FOOT FLOOJIE/LOONEY	OE	1800 E SAL	1.00 SACK	SOMETHING FISHY	DE	7388 V SAL	.75 SACK
<u>CURLY HICKS TAPRDOM BOYS</u>				<u>PETE JOHNSON-ALBERT AMMONS</u>			
RUSSIAN RAG	BB	10757 V SAL	.75 SACK	CUTTIN' THE BOOGIE	VI	27504 N AUC	.75 H,SM
<u>EARL HINES</u>				BARREL HOUSE BOOGIE			
GOOD LITTLE BAD LITTLE YOU	VI	38043 N T-S	MIER	SIXTH AVE. EXPRESS	VI	27506 N AUC	.75 H,SM
THAT'S A FLENTY	OE	182 N T-S	MIER	PINE CREEK	VI	27506 N AUC	.75 H,SM
JEZEBEL	VO	4032 N T-S	MIER	CUTTIN' THE BOOGIE/BARRLE H.	VI	27504 N STA	BANO
MY MELANCHOLY BABY (SOLOS)	VI	27562 N AUC	NAUL	BOOGIE WOOGIE MAN/WALKIN'	VI	27505 N STA	BANO
WOLVERINE BLUES/ROCK & RYE	OE	577 G SAL	1.00 SACK	6TH AVE. EXPRESS/PINE CREEK	VI	27506 N STA	BANO
UNCLE BUO	BB	11372 V SAL	.75 SACK	FOOT PEDAL BOOGIE/MOVIN'	VI	27507 N STA	BANO
BOOGIE WOOGIE ST. LOUIS BL	BB	10674 G SAL	2.00 SACK	<u>PETE JOHNSON</u>			
SECOND BALCONY JUMP	BB	11567 G SAL	.50 SACK	627 STOMP (REG LABEL)	OE	18121 G SAL	.50 SACK
I'VE GOT IT BAD	BB	11374 V SAL	1.00 SACK	627 STOMP (BLACK LABEL)	DE	18121 V SAL	.50 SACK
SWINGIN' ON "C"	BB	11465 V SAL	1.00 SACK	KAYCEE ON/BLUES ON DOWN B	OE	3384 N AUC	NAUL
WINDY CITY JIVE(E)/WATER(F)	BB	11329 SAL	.50 SACK	<u>BILLY JONES</u>			
<u>JOHNNY HOOGES</u>				AIN'T WE GOT FUN			
KRUM ELBOW BLUES	VO	4351 G SAL	1.50 SACK	<u>ISHAM JONES</u>			
DANCING ON THE STARS	VO	4622 V SAL	1.50 SACK	CHINA BOY/DALLAS BLUES	VI	24649 V SAL	1.25 ERTE
JUNIOR HOP	BB	11021 G SAL	1.00 SACK	<u>RICHARD W. JONES</u>			
KRUM ELBOW BLUES	VO	4351 G SAL	1.00 SACK	TICKLE BRITCHES/NOVELTY BL	VI	38040 G+T-A	POLS
QUEEN BESS	BB	11117 V SAL	1.00 SACK	<u>LOVIE JOORDAN</u>			
SQUATY ROO	BB	11447 E SAL	1.50 SACK	HARO LOVIN' BLUES	DE	7705 G SAL	.50 SACK
DANCING ON THE STARS	VO	4622 G SAL	1.00 SACK	<u>HELEN KANE</u>			
SQUATY ROO/THINGS AIN'T	BB	11447 E T-S	1.00 CHIO	ME AND THE MAN IN THE MOON	VI	21830 G T-S	.50 CALL
<u>BILLY HOLIDAY</u>				I WANNA BE LOVED BY YOU			
YOU'RE TOO LOVELY TO LAST	VO	4834 E SAL	1.00 SACK	<u>GENE KAROOS</u>			
SOME OTHER SPRING/THEM THERE	VO	5021 E SAL	1.00 SACK	BLUE FANTASY/I KNEW YOU WHEN	PE	80111 V T-A	CALL
PRACTICE MAKES PERFECT	OK	5806 V SAL	1.00 SACK	<u>KENTUCKY GRASSHOPPERS</u>			
FINE & MELLOW/STRANGE FRUIT COM	OK	526 F SAL	.75 SACK	MAKIN' FRIENDS	BA	6360 V SAL	2.00 SACK
DENE NEVER KNOWS/I'VE GOT MY	VO	3431 V AUC	HEIN	<u>BRADELY KINCAID</u>			
IS MY HEART/PLEASE	VO	3440 V AUC	HEIN	ZEB TOURNEY'S GAL	BB	8410 G SAL	.35 DRAP
THEM THERE EYES	VO	5021 E AUC	HEIN	<u>JOHN KIRBY</u>			
I CAN'T PRETEND	VO	3333 V T-S	MIER	OWN ON THE DESERT	VO	4653 E T-S	UMPH
DON'T KNOW IF I'M	VO	3543 E T-S	MIER	CAN'T WE BE FRIENDS	CO	35920 E T-S	UMPH
STRANGE FRUIT/FINE & MELLOW	COM	526 N AUC	STAR	<u>ANDY KIRK</u>			
<u>CLAUDE HOPKINS</u>				I'SE A-MUGGIN			
20201/HONKEY BUSINESS	DE	674 G SAL	1.50 SACK	47TH STREET JIVE	DE	4042 V SAL	1.00 SACK
MYSTIC MOAN/WASHINGTON SQUAB.	BR	6750 V SAL	2.00 SACK	BOOGIE WOOGIE COCKTAIL	OE	4381 V SAL	2.00 SACK
<u>LENA HORNE</u>				POOR BUTTERFLY			
MOANIN' LOW	VI	28717 N AUC	.50 H,SM	FROGGY BOTTOM/CHRIS.COLOMBUS	OE	1663 G SAL	1.00 SACK
I'VE GOTTA RIGHT/PAGE	VI	28717 N AUC	.50 H,SM	FRGGY BOTTOM	OE	729 G SAL	.75 SACK
<u>HOT LIPS PAGE</u>				NO ANSWER			
ROCK IT FOR ME	BR	7567 G SAL	1.00 SACK	FRGGY BOTTOM	OE	729 E T-S	1.50 CALL
<u>HOTSY TOSY GANG</u>				<u>KRESS-MCDOUNOUGH</u>			
OIGGA OIGGA OO/DOIN' NEW L.O.	BR	4014 V T-A	2.00 CALL	CHICKEN-ALA-SWING	BR	7885 N AUC	QUAI
<u>HUDSON DELANGE</u>				<u>GENE KRUPA</u>			
CHINA CLIPPER/WHY PRETEND	BR	8147 N SAL	1.00 ERTE	DRUMMER BOY/LOOKING FOR YES.	OK	5747 E SAL	.95 SACK
<u>SPIKE HUGHES</u>				ORUM BOOGIE			
SIX BELL STAMPEDE/SIROCCO	OE	191 N T-S	UMPH	LET ME OFF UPTOWN	OK	6210 E SAL	2.00 SACK
<u>CHARLIE JACKSON</u>				COPPIN' A PLEA			
TAKE ME BACK BLUES	PARA	12296 G SAL	1.00 SACK	MANHATTAN TRANSFER	CO	35444 E SAL	1.00 SACK
<u>WILLIE JACKSON</u>				NO NAME JIVE			
BAD BAD MAMA	CO	14156 G SAL	1.00 SACK	SWING IS HERE/I HOPE GAB.	BB	10705 V AUC	COX
MOTHER'S CHILDREN	CO	14343 G SAL	1.00 SACK	BLUES OF ISRAEL/THREE L.W.	OE	18114 N AUC	NAUL
GOO DON'T NEVER CHANGE	CO	14490 E SAL	1.00 SACK	JAZZ ME BLUES/THE LAST R.J.J.	OE	18115 N AUC	NAUL
<u>HARRY JAMES</u>				WIRE BRUSH/HAMTRACK			
CIRIBIRIBIN/AVALON	CO	35316 E T-A	GAYL	<u>TOMMY LADNER</u>			
I CRIED FOR YOU/LET ME UP	CO	36623 N T-A	GAYL	REALLY THE BLUES	BB	10089 N AUC	QUAI
BLUES IN THE NIGHT	CO	36500 E SAL	.75 SACK	<u>HOWARD LALLY</u>			
FLATBUSH FLANAGAN	CO	35947 E SAL	1.00 SACK	SHAKE IT OFF	ME	60135 T-S	1.50 CALL
HODGE PODGE/CARNIVAL(4,5 MSTR)	M	10003 E AUC	KENR	<u>EDDIE LANG</u>			
AND ANGELS SING/GOT NO TIME	BR	8355 E SAL	1.25 JACO	(ALL SIDES UNISSUED IN U.S.)	PAE	N TRA	VENA
				<u>LANNIN'S ARCADIAN</u>			
				FIVE FOOT TWO EYES OF BLUE	PA	36343 E SAL	1.00 SACK

FOR DISPOSITION

LANIN'S SOUTHERN SERENADERS			
EDDIE LEONARD BLUES	RE	9191 V TRA	— PENS
<u>HARLAN LEONARD</u>			
SNACKY FEELIN'	BB	10883 E T-S	— UMPH
<u>MEADE "LUX" LEWIS</u>			
YANCY SPECIAL (REV. HONEY HILL)	DE	3387 N AUC	— NAUL
<u>TED LEWIS</u>			
BIMINI BAY/MA	CO	3473 E SAL	.50 SACK
HOMESICK	CO	3709 E SAL	.50 SACK
ALL BY MYSELF	CO	3434 G SAL	.50 SACK
UNFORTUNATE BLUES	CO	48 G SAL	.50 SACK
BEF'S KNEES	CO	3730 G SAL	.50 SACK
DALLAS BLUES	ME	13379 V AUC	— QUAI
WHEN MY BABY SMILES AT ME	CO	922 E SAL	1.25 QUAI
<u>LEWIS-JOHNSON-AKMDNS</u>			
BOOGIE WOOGIE PRAYER	VO	4606 E SAL	3.00 SACK
<u>LITTLE ACES</u>			
FOUR OR FIVE TIMES	DK	41136 G SAL	.50 SACK
<u>LITTLE BRODTHR</u>			
FARISH STREET JIVE	BB	10177 N AUC	— QUAI
<u>LOUISIANA FIVE</u>			
SUMMER DAYS/GOLDEN ROO	EM	1078 G SAL	.80 SACK
YELPING HOUND BLUES	CO	2742 G SAL	.80 SACK
<u>LOUISIANA RHYTHMAKERS</u>			
ROCKIN' IN RHYTHM	PE	15650 V T-A	— GRIT
<u>LOUISIANA RHYTHM KINGS</u>			
BASIN STREET/LAST CENT	BR	02506 N TRA	— VENA
DA DA STRAIN	HRS	7 N TRA	— BROD
<u>NICK LUCAS</u>			
BLUE HEAVEN/AMONG MY SOUVENIRS	BR	3684 V T-A	1.50 CALL
<u>LUMBERJACKS</u>			
WOOPEE STOMP (CAROLINERS, REV)	RO	834 V T-A	— POLS
<u>JIMMY LUNCEFDRO</u>			
STAR DUST/RHYTHM IS OUR BIZ	DE	369 G SAL	1.00 SACK
WELL, ALL RIGHT THEN	VO	4887 V SAL	1.00 SACK
BLUES IN THE NIGHT	DE	4125 V SAL	1.00 SACK
TWENTY FOUR ROBBERS	DE	3718 G SAL	1.00 SACK
SWANEE RIVER/AVALON	DE	668 N SAL	1.00 SACK
EASY STREET	DE	18534 E SAL	.50 SACK
LUNCEFDRO SPECIAL	VO	5326 V SAL	1.50 SACK
RUNNING A TEMPERATURE	DE	1035 G SAL	.75 SACK
CHOCOLATE/BATTLE AXE	DE	3807 G SAL	.75 SACK
POSIN'	DE	1355 G SAL	.75 SACK
RAGGING THE SCALE	DE	1364 G SAL	1.00 SACK
BLUES IN THE NIGHT	DE	4125 V SAL	.50 SACK
RUNNIN' WILD/4-5 TIMES	DE	503 V SAL	1.00 SACK
MARGIE/LIKE A SHIP	DE	1617 V SAL	2.00 SACK
COQUETTE/FOR DANCERS ONLY	DE	1340 V SAL	1.00 SACK
WATCHA KNOW JOE	CO	35625 V SAL	1.00 SACK
PIGEON WALK	DE	1659 V SAL	1.50 SACK
POSIN'/HONEY KEEP YOUR MIND	DE	1355 G SAL	1.00 SACK
DRGAN GRINDER'S SWING	DE	908 G SAL	1.50 SACK
WELL ALL RIGHT THEN	VO	4887 F SAL	.50 SACK
YOU'RE JUST A DREAM	VO	4754 V SAL	.75 SACK
PIGEON WALK	DE	1659 V SAL	1.50 SACK
DK FOR BABY/FLIGHT OF JITTER	CO	35967 H T-A	— WILL
BARREFOOT BLUES	CO	35860 E AUC	.75 KENR
NANA/MISS OTIS	DE	130 V AUC	.75 KENR
DINAH, 1 & 2	CO	36034 E AUC	.75 KENR
MIXUP/BLUE	CO	35919 E AUC	.75 KENR
<u>JIMMY LYTELL</u>			
FAT MEAT IS GOOD MEAT	BEC	104 G SAL	.50 SACK
<u>WINGIE MANNONE</u>			
THE BOOGIE BEAT'LL GETCHA	BB	11298 N STA	— BAND
WHEN I GET YOU ALONE/DINNER	BR	10909 N T-A	— EOEL
DCHI CHORNYA/BOOGIE BEAT	BR	11298 E T-A	— EOEL
STOP THE WAR/MAMA'S GOME	BR	11107 N T-A	— EOEL
TAR PAPER STOMP/TIN ROOF BL.	DE	7425 N T-A	— EOEL
WEARY BLUES/BUTTER & EGG MAN	DE	7415 N T-A	— EOEL
DINNER FOR DUCHESS/WHEN I GETTB	BB	10909 N T-A	— EOEL
HONEY'S LOVIN' ARMS	BR	30031 E T-A	— EOEL
BEALE STREET BL/FAREWELL BL	BR	10401 E T-A	— EOEL
YOU LET ME OWNH/FINGERS	VO	3135 V T-A	— EOEL
I'VE GOT MY HEART SET ON YOU	BB	7214 V SAL	2.00 SACK
<u>JOE MARSALA</u>			
MIGHTY LIKE THE BLUES/HOT SP.VO	4168 N T-S	1.00 COLE	
SALTY MAMA/WANDERING MAN	GENR	1717 N T-S	1.50 COLE
<u>SARA MARTIN</u>			
GOOD-BYE BLUES	DK	8117 G SAL	1.00 SACK
ALABAMA BOUND	DK	8262 G SAL	1.00 SACK

CLYDE MCCOY			
SUGAR BLUES/TEAR IT OOWN	DE	381 V SAL	2.00 SACK
<u>MCKINNEY'S COTTON PICKERS</u>			
SAVE IT PRETTY MAMA	BB	7695 N SAL	2.50 SACK
DKAY BABY/I WANT A LITTLE	VI	23000 G AUC	— PATT
PEGGY/HANO	BB	10706 N AUC	— CHES
MISS MANNA	VI	38102 V T-A	— RIOL
CHERRY/SOME SWEET OAY	VI	21730 N T-A	— TORN
<u>JIMMY MCPARTLAND</u>			
PANAMA	DE	3522 N T-A	— EOEL
ORIGINAL DIXIELAND 1-STEP	DE	18441 N T-A	— EOEL
<u>FRANK MELROSE</u>			
PASS THE JUG	BR	7062 F TRA	— BROD
PASS THE JUG/JELLY ROLL ST.	BR	80031 N T-A	— EOEL
<u>JOHNNY MESSNER</u>			
SHE LOST IT AT THE ASTOR	VA	8083 E SAL	1.50 SACK
<u>METRONOME ALL STAR</u>			
ROYAL FLUSH	CO	36499 E SAL	1.00 SACK
BUGLE CALL RAG	VI	27314 E SAL	.75 SACK
<u>MILT MEZZROW</u>			
BLUES/THIS IS HOW	VI	25636 E AUC	.75 KENR
COMIN' ON WITH	BB	10085 E AUC	— STAR
<u>MEZZROW-LADNIER</u>			
ROYAL GARDEN BL/IF YOU SEE	BB	10087 N T-S	.75 COLE
<u>GLENN MILLER</u>			
CHIP OFF THE OLD BLOCK	BB	11450 E SAL	1.00 SACK
I DREAMT OWELT IN HARLEM	BB	11063 G SAL	1.00 SACK
BLUE MOONLIGHT/MY PRAYER	BB	10404 E SAL	1.00 JACC
IN THE MOOD/I WANT TO BE HAP	BB	10416 E SAL	1.00 JACO
<u>MILLS BLUE RHYTHM</u>			
RIDE RED RIDE/CONGO CARAVAN	DK	6119 N T-S	1.00 COLE
DANCING OGS	CO	3044 E T-S	1.00 BROD
<u>MILLS BROTHERS</u>			
ST. LOUIS BLUES	BA	33211 V SAL	.75 SACK
<u>MILLS TEN BLACKBERRIES</u>			
DOUBLE CHECK STOMP/SWEET	DI	6062 G T-A	— GRIT
<u>VAUGHN MONROE</u>			
SAM YOU MADE PANTS TOO LONG	BB	11260 E SAL	1.50 SACK
<u>MONTANA SLIM</u>			
WHEN WHITE AZALEAS	BB	8456 G SAL	.35 DRAP
FATE OF STRAWBERRY ROAN	BB	8389 G SAL	.35 DRAP
<u>JELLY ROLL MORTON</u>			
FREAKISH/SEATTLE HUNCH (SOLOS)	VI	27565 N AUC	— NAUL
SIDEWALK/DEADMAN	VI	20252 V T-S	— HURN
SOMEWAY SWEETHEART	VI	20405 E TRA	— HURN
SEATTLE HUNCH/FREAKISH	VI	27565 N T-S	— UMPH
BLACK BOTTOM STOMP	BB	10253 N T-S	— MIER
WININ' BY BLUES/MISTER JOE	GENR	4004 E T-A	— CHIO
NAKED DANCE	GENR	4002 E T-A	— CHIO
LONDON BLUES (3 rd CRK/HALF MOON)	DK	8105 G T-A	— CHIO
GRANDPA'S SPELLS	GE	5218 F TRA	— FRY
MUSH MOUTH/BLUE BLOOD	BB	821 V AUC	— STAR
BEALE STREET/PEARLS	BB	10252 E AUC	— STAR
CHANT/BLACK BOTTOM	BB	10253 E AUC	— STAR
DR. JAZZ/DRIG. JELLY ROLL	BB	10255 AUC	— STAR
WININ' BY/DIDN'T HE RAMBLE	BB	10429 AUC	— STAR
HIGH SOCIETY/BUOY GOLDEN	BB	10434 AUC	— STAR
WEST END/CLINAX RAG	BB	10442 V AUC	— STAR
BALLIN JACK/DON'T YOU	BB	10450 E AUC	— STAR
MUSHMOUTH SHUFFLE	VI	23004 N AUC	.75 H.SM
I'M LKDDING FOR A BLUE BIRD	VI	23004 N AUC	.75 H.SM
DIL WELL	VI	23321 N AUC	.75 H.SM
IF SOMEBODY WOULD ONLY LOVE	VI	23321 N AUC	.75 H.SM
SHE SAVES HER SMILES FOR ME	VI	23292 N AUC	.75 H.SM
STROKIN'AWAY/SING A LITTLE	VI	23351 N AUC	.75 H.SM
I HATE MAN (ACC. LIZZIE MILES)	VI	38571 N AUC	.75 H.SM
DON'T TELL ME NOTHIN' (" " ")	VI	38571 N AUC	.75 H.SM
THE CHANT	VI	20221 H AUC	.75 H.SM
DOCTOR JAZZ	VI	20415 NAUC	.75 H.SM
PEP	VI	38627 N AUC	.75 H.SM
MIONIE MAMA	VI	20422 H AUC	.75 H.SM
COURTHOUSE BUMP	VI	38093 N AUC	.75 H.SM
MOURNFUL SERENADE	VI	38024 N AUC	.75 H.SM
SWEET ANITA MINE	VI	38093 N AUC	.75 H.SM
SIDEWALK BLUES	VI	20252 N AUC	.75 H.SM
PONCHARTRAIN BLUES	VI	38125 N AUC	.75 H.SM
<u>BENNIE MOTEN</u>			
THE COUNT (BASIE)	BB	6719 V SAL	2.50 SACK
MILENBERG JOYS/BLUE ROOM	VI	24381 E AUC	— PATT

FOR DISPOSITION

MOJND CITY BLUE BLDWERS
DNE HOUR/TAILOSPIN BLUES BB 6456 G T-A — GAYL
INDIANA/LESSONS IN LOVE VO 2973 G T-A — GAYL
DNE HOUR/HELLO LOLA BB 10037 H AUC — PATT
HIGH SOCIETY/I'M GONNA CLAP CH 40103 AUC — PATT
MURRAY'S MELODY MEN
CUB/N MOON/KAMEL LAND VO 14098 G SAL .75 SACK
PHIL NAPDLE!
GO JOE,GO/TAKE FINGER VI 20605 N T-A — TORN
NEW ORLEANS BLACKBIRDS
BABY/HONOLULA BLUES VI 38026 N AUC — HEIN
PLAYING THE BLUES VI 38027 N AUC — HEIN
NEW ORLEANS OWLS
DWLS HOOT CO 605 V T-A — GRIT
WEST END ROMP/TAMPEEKOO CO 688 V+T-A — GRIT
BROTHERLY LOVE/BLOWN' OFF CO 823 V+T-A — GRIT
NEW ORLEANS RAMBLERS
DNE OF GOD'S CHILDREN(TEA) ME 12133 N T-A — RIOL
NEW ORLEANS RHYTHM KINGS
GOLDEN LEAF STRUT DK 40327 V T-A 2.00 COLE
DSTRICH WALK/DRIG. 1-STEP DE 229 N AUC — STEI
BABY BROWN/NO LOVERS ALLOWED DE 401 N AUC — STEI
NEW ORLEANS WANDERERS
PERIOD ST.BLUES/GATE MOUTH CO 698 E T-A — GRIT
TOO TIGHT/PAPA DIP CO 735 V+T-A — GRIT
RED NICHOLS
THE SHEIK OF ARABY BR 80005 E SAL .75 SACK
FIVE PENNIES VI 21560 E TRA — BROO
SUGAR/NAKE MY COT VI 21056 H T-A — TORN
THREE LITTLE WORDS BR 7460 N SAL 1.25 QUAI
RAY NDBLE (BUO FREEMAN)
CHINATOWN/LET'S SWING IT VI 25070 E AUC 2.00 ERTE
DOUBLE TROUBLE VI 25105 N AUC 2.00 ERTE
JIMMY NODNE
SWEET SUE VO 1184 G TRA — FRY
THROUGH/SATISFIED VO 1416 V TRA — PENS
RED NDRVD
CLAP HANOS/RUSSIAN LULLABY BR 7975 N AUC — HEIN
PETER PIPER (1/8" CHIP) BR 7767 V SAL 1.50 SACK
DIBRYANTIS WASHBOARD BAND
DRUM MAN'S STRUT PARA 12246 G+T-A 2.00 COLE
WASHBOARD (RIM CHIP) PARA 12265 V T-A 2.00 COLE
KING DLIVER
SNAKE RAG (LAST GROOVE SKIPS)GE 5184 V T-A 2.00 COLE
CHIMES BLUES GE 5135 V T-A 2.00 COLE
DEAD MAN BLUES/SOMEODAY SWEET.VO 1059 V T-S 1.00 COLE
DEAD MAN BLUES/SOMEODAY SWEET.VO 1059 V TRA — FRY
DIPPERMOUTH BLUES HRS 4 N AUC — FLEM
W/LE FACE BLUES BB 6778 H AUC — MCMA
ORIGINAL DIXIELAND FIVE
DRIG. G.L.1-STEP/BARNYARD BL — N SAL 1.25 JACO
ORIGINAL DIXIELAND JAZZ BAND
ST. LOUIS BL/JAZZ ME BLUES VI 18772 V T-S 2.00 CALL
SWEET MAMA/BROADWAY ROSE VI 18722 V T-S 2.00 CALL
JAZZ ME BLUES/ST. LOUIS BLUESVI 18772 E AUC — PATT
BROADWAY ROSE/SWEET MAMA VI 18722 V AUC — PATT
DANGEROUS BLUES/ROYAL GARDEN VI 18798 G AUC — PATT
PALESTEENA/MARGIE VI 18717 E SAL .75 SACK
DANGEROUS BLUES/ROYAL GAROEN VI 18798 E SAL .75 SACK
BOW BOW BLUES VI 18850 E SAL .75 SACK
MARGIE/PALESTEENA VI 18717 E SAL .75 SACK
LIVERY STABLE BLUES VI 18255 E SAL .75 SACK
DIO YOU MEAN IT VI 25420 E SAL .75 SACK
JASS BANO BALL AE 1205 N TRA — FRY
SWEET MAMA VI 18722 E T-S .80 BROO
ORIGINAL INDIANA FIVE
I'M COMIN' VIRGINIA/SOMEODAY HA 501 G SAL 1.00 SACK
ORIGINAL MEMPHIS FIVE
JUST HOT (NEW SYNCO JAZZ) PAT 36061 G SAL 3.00 SACK
THAT BARKING DOG VO 14461 G SAL 2.00 SACK
ORIGINAL NEW ORLEANS JAZZ BAND
MAMMAS GOT THE BLUES BA 1212 V SAL 1.50 SACK
JACK PETTIS
BUGLE CALL BLUES VI 38105 V SAL 1.00 RIOL
A BAG OF BLUES VI 21793 E SAL 1.00 RIOL
SIDNEY PHILLIPS
AMAZON/DINNER DANCE BR 8187 N SAL 2.00 ERTE
STEW PLETCHER
I HOPE GABRIEL/TOUCH OF LIPS BR 6345 E SAL 2.00 ERTE

BEN PDLLACK
SONG OF THE ISLANDS/FOR THE DE 1424 V SAL .90 SACK
SNAKE CHARMER/IN MY GLORY DE 1489 V SAL 1.50 SACK
THAT OLO FEELING(C.ROSBELL) DE 1420 G SAL 1.00 SACK
HE'S THE LAST WORK VI 20425 E SAL 2.00 SACK
DEED I OO VI 20408 N T-S — MIER
WAITIN' FOR KATIE VI 21184 N T-S — MIER
SINGAPORE SORROWS VI 21437 N T-S — MIER
BUY BUY FOR BABY VI 21743 V T-S — MIER
SENTIMENTAL BABY VI 21827 N T-S — MIER
LOUISE VI 21941 V T-S — MIER
SNAKE CHARMER(MUGGSY) DE 1488 N T-S — MIER
BUY BUY FOR BABY VI 21743 V T-S .75 BROO
WHEE! I FIRST MET MARY VI 20394 N T-A — TORN
DEED I OO VI 20408 N T-A — TORN
BUY BUY FOR BABY VI 21716 N T-A — TORN
KEEP YOUR UNDERSHIRT ON VI 22627 N T-A — TORN
MEL PDWELL
MOOD AT TWILIGHT CMS 544 N AUC — SMIT
BLUE SKIES CMS 543 N AUC — SMIT
TEDDY PDWELL
TEDDY BEAR BOOG(REV.WOOD,HEM)DE 3383 N AUC — NAUL
LOUIS PRIMA
FORGIVE ME DK 6520 V SAL 1.50 SACK
BREAKIN' THE ICE BR 7320 N T-S — MIER
HOUSE RENT PARTY DAY BR 7376 N T-S — MIER
WEARY BLUES BR 7471 N T-S — MIER
TIN ROOF BLUES VO 3657 V T-S — MIER
PETE PYLE
I OON'T CARE BB 8602 G SAL .35 DRAP
QUINTEZ DE HOT CLUB OF FRANCE
PARAMOUNT STOMP/SWING WITH OVI 27272 N AUC — PATT
GEORGIA ON MY MIND/IN THE VI 26578 N AUC — PATT
HARRY RADERMAN
DARLING DK 4210 V T-A 1.00 CALL
CLARK RANDALL
DRIFTING TIOE BR 7436 E T-S — MIER
MA RAINY
NIGHT TIME BLUES PARA 12303 N TRA — FRY
SEE SEE BLUES PARA 12252 V TRA — FRY
EXPLAINING THE BLUES PARA 12284 E TRA — FRY
CLARK RANDALL
TROUBLESOME TRUMPET BR 7415 N T-S — UMPH
RED HEADS
HANGOVER/TAIN'T COLO PE 14600 E AUC — PATT
DDN ROMAN
HOT AND ANXIOUS/TRUE BR 6368 E AUC — CLAR
UNDERNEATH HARLEM MOON BR 6401 G+AU — CLAR
I WON'T TELL BR 6585 G+AU — CLAR
THE RHYTHM KINGS
CALL OF THE FREAKS/DHIO BB 5028 N SAL 1.25 ERTE
RHYTHMAKERS
DH PETER/WHO STOLE THE LOCK CO 35841 E T-S .75 COLE
SHINE YOUR SHOES UHCA 111 N TRA — BROO
DICK ROBERTSDN
HAPPY DAYS ARE HERE AGAIN DE 1125 E SAL 1.00 SACK
TEXAS JIM ROBERTSDN
WAY DOWN IN TEXAS BR 8466 G SAL .35 DRAP
CARSON ROBISDN & FRANK LUTHER
TWENTY-ONE YEARS/SILVERLY ME 12278 G T-S 1.00 CALL
WILLARD ROBISON
MUOXY WATERS PA 32258 V SAL .75 SACK
MAURICE ROCCO
ROCCO BLUES (PIANO,R.W.) DE 8504 N T-S 1.00 BROO
JIMMIE RODGERS
IN THE JAILHOUSE NOW VI 21245 E SAL .75 SACK
NEVER NO MO BLUES VI 21531 V SAL .75 SACK
GIL RODIN
BEALE ST. BLUES CR 3017 V T-S — MIER
HELLO BEAUTIFUL CR 3046 G T-S — MIER
ADRIAN ROLLINI
DAVENPORT BLUES DE 359 N AUC — QUAI
SITTIN' ON A BACKYARD PE 15817 V T-S — MIER
I'LL BE FAITHFUL PE 15819 G T-S — MIER
YOU'VE GOT EVERYTHING PE 15831 V T-S — MIER
SUGAR DE 265 N T-S — MIER
RIVERBOAT SHUFFLE/SUGAR DE 265 V AUC — STEI
DAVENPORT BLUES DE 359 V AUC — STEI
TAP ROOM SWING DE 787 V AUC — STEI
(ADRIAN ROLLINI CONTINUED NEXT PAGE)

FOR DISPOSITION

(ADRIAN ROLLINI, CONTINUED)

SWING LOW/STUFF OE 807 E AUC --- STEI
 YOU'RE A SWEETHEART OE 1639 N AUC --- STEI
 TRUE CONFESSIONS OE 1654 N AUC --- STEI
 SINGIN' IN THE BLUES DE 1973 N AUC --- STEI
 SONEBOODY LOVES ME OE 3252 N AUC --- STEI
 WEATHERMAN/GOTTA NEED VI 25072 N AUC --- STEI
 SNAVE'SUCKLE ROSE VI 25208 N AUC --- STEI
 SAVAGE SERENADE BA 32880 F AUC --- STEI
 WHY DON'T YOU PRACTICE BR 6877 N AUC --- STEI
 GET GOIN'/KEEP ON BR 6786 N AUC --- STEI
 WISH I WERE TWINS BR 6899 G AUC --- STEI
 OIGA OIGA OO OK 5376 N AUC --- STEI
 MOONGLOW VO 5200 N AUC --- STEI
 IO EASY LESSONS VO 4212 G AUC --- STEI

THE SAVANNAH SYNCOPATORS

WHO'S BLUE/REVINOS ME BR 6046 E AUC --- CLAR

JAN SAVIT

SUGARFOOT STOMP BB 10705 G SAL .90 SACK
 TUXEDO JUNCTION OE 2989 V SAL 1600 SACK
 GREEN GOON JIVE DE 3671 V T-A --- CHIO
 MEADOW BROOK SHUFFLE OE 3976 V T-A --- CHIO

SEATTLE HARMONY KINGS

HOW MANY TIMES VI 20133 N T-A --- TORN

BOYO SENTER

ORIGINAL STACK O'LEE (LANG) VO 3015 G SAL 1.50 SACK
 NOBILE BLUES (LANG) PAR 20341 G SAL 1.00 SACK
 SHINE/OOIN' YOU GOOD VI 21912 N T-A --- TORN
 SMILES/NO ONE BB 6957 N T-A --- TORN

ART SHAW

THE BLUES (A & B) VO 4401 G SAL 2.00 SACK
 DEEP PURPLE/PASTEL BLUE BB 10178 E SAL 1.00 SACK
 ANY AFTER DAY BB 10046 V SAL 1.00 SACK
 HAY OLD TIME (B.HOLIDAY) BB 7759 V SAL 1.00 SACK
 SHADOWS BB 10502 E SAL 1.00 SACK
 COMIN' ON/I CAN'T BELIEVE BB 7772 E SAL 2.00 SACK
 IF I HAD YOU VI 27536 E SAL 1.50 SACK
 OUT OF NONHERE BR 10320 E SAL 2.00 SACK
 NIGHT MARE 'NON-STOP FLIGHT BB 7875 E SAL 2.00 SACK
 MOONGLOW/ANY BLUE HEAVEN VI 27405 E SAL 2.50 SACK
 CHANTEZ LES BAS VI 27354 E SAL 2.00 SACK
 ROSEBUD BB 10148 E SAL 2.00 SACK
 SPECIAL DELIVERY STOMP VI 26762 E SAL 2.50 SACK
 OCTOBERON BB 10319 E SAL 2.00 SACK
 PRELUDE IN C MAJOR VI 27432 E SAL 2.00 SACK
 SOUTH SEA ISLAND BR 7721 N T-S --- MIER
 MOONLIGHT & SHADOWS BR 7835 N T-S --- MIER
 MONSOON/FREE FOR ALL BR 8019 V T-S --- MIER
 BETWEEN A KISS & SIGN BB 10055 N T-S --- MIER
 LOVER COME BACK TO ME BR 10126 N T-S --- MIER
 PROSSCHAI BB 10188 N T-S --- MIER
 OCTOBERON BB 10319 N T-S --- MIER
 A MAN AND HIS DREAM BB 10347 N T-S --- MIER
 MANY DREAMS AGO BB 10446 N T-S --- MIER
 YOU'RE A LUCKY GUY BB 10482 N T-S --- MIER

SIOUX CITY SIX

FLOCK OF BLUES BRE 02207 N TRA --- BROO

NOBLE SISSLE

I WONDER WHO MADE RHYTHM OE 766 N T-S --- UMPH
 LOVELESS LOVE BR 6073 E T-S --- UMPH
 YOU CAN'T LIVE IN HARLEM DE 778 E T-S --- UMPH
 ROLL ON MISSISSIPPI BR 6111 V T-S --- UMPH
 BLACKSTICK/SUNDAY(BUD FREEMAN) OE 3965 N T-S --- UMPH
 OLD FASHIONED LOVE/SWEET HEN,VI 19253 V AUC --- PATT

SIX BROWN BROTHERS

WALKIN' THE OOG VI 18140 E SAL .75 SACK
 EGYPTLAND VI 18562 E SAL .75 SACK

SLIM AND SLAM

VOL VIST OU GAILY STAR VO 4345 G SAL .75 SACK

BESSIE SMITH

BABY WON'T YOU PLEASE COME CO 3388 F T-A --- BURL
 DOWN HEARTED BL/GULF COAST CO A3844 V AUC --- STEI
 OH DADDY/BABY WON'T YOU PL. CO A3989 E AUC --- STEI
 MAMA'S GOT/OUTSIDE OF THAT CO A3900 H AUC --- STEI
 BLEEING HEARTS/MIDNIGHT BL CO A3936 E AUC --- STEI
 LADY LUCK/YOOLING BL CO A3939 G AUC --- STEI
 IF YOU DON'T/JELLY ROLL LIKE CO A3942 G AUC --- STEI
 GRAVEYARD DREAM/JAIL HOUSE CO A4001 F AUC --- STEI
 CEMETARY BL/ANY WOMAN'S BL CO 13001 E AUC --- STEI

(BESSIE SMITH CONTINUED NEXT COLUMN)

(BESSIE SMITH, CONTINUED)

FROSTY MORNIN'/EASY COME CO 14005 V AUC --- STEI
 HAUNTED HOUSE/EVESOROPPER CO 14010 V AUC --- STEI
 SORROWFUL/ROCKING CHAIR CO 14020 V AUC --- STEI
 LOUISIANA LOW DOWN/MOUNTAIN CO 14020 V AUC --- STEI
 SING SING PRISON/OYING GAMBLE CO 14051 F AUC --- STEI
 LOVE ME DADDY/WOMAN TROUBLE CO 14060 G AUC --- STEI
 OXIE FLYER/GOOD OLE WAGON CO 14079 N AUC --- STEI
 PREACHIN'/BACK WATER CO 14195 G AUC --- STEI
 SOBBIN HEARTED BLUES CO 14056 V SAL 1.50 SACK
 SINFUL BLUES CO 14052 G SAL 1.50 SACK
 STANDIN' IN THE RAIN BLUES CO 14338 G SAL 2.00 SACK
 SWEET JELLY ROLL/IF YOU CO A3942 F STA --- TRES
 MISTREATIN'/CHICAGO BOUND CO 14000 F STA --- TRES
 GULF COAST/DOWN HEARTED BL CO 3844 G SAL 2.00 SACK
 GRAVEYARD DREAM BLUES CO 4001 G SAL 2.00 SACK
 YELLOW OOG BLUES CO 14075 G SAL 2.00 SACK
 MAMA'S GOT THE BLUES CO 3900 G SAL 2.00 SACK
 OH DADDY BLUES CO 3888 G SAL 2.00 SACK
 OH DADDY BLUES CO 3888 F SAL .75 SACK
 I'VE BEEN MISTREATED CO 14115 G SAL 2.00 SACK
 SORROWFUL BLUES CO 14020 G SAL 2.00 SACK
 ANY WOMAN'S BLUES CO 13001 F SAL .75 SACK
 AWFUL MOANIN' BLUES(CHICAGO) CO 4000 V SAL 2.50 SACK
 31ST STREET BLUES/HENOCO BL CO 14009 G SAL 2.00 SACK
 YOU DIDN'T KNOW MY MIND CO 14013 G SAL 1.50 SACK
 DON'T NEVER TELL NOBODY CO 13002 V SAL 1.00 SACK

CLARA SMITH

NOBODY KNOWS/IF YOU ONLY CO 14058 G AUC --- PATT
 KANSAS CITY MAN/UNCLE SAM CO 12 G AUC --- STEI
 EVERY WOMAN'S BL/I GOT EV. CO A3943 G AUC --- STEI
 KIND LOVIN' BL/OOIN' SUNDAY CO A3961 G AUC --- STEI
 PLAY IT/ALL NIGHT BL CO A3966 V AUC --- STEI
 IRRISISTABLE BL/WANT MY SW. CO A3991 N AUC --- STEI
 AWFUL MOANIN' BL/NEVER MISS CO 4000 V AUC --- STEI
 DON'T NEVER TELL/EVENIN' CO 13002 F AUC --- STEI
 OOGONE LAZY MAN/BLUE MELODY CO 14016 G AUC --- STEI
 BACKWOODS/MEAN PAPA CO 4022 F AUC --- STEI
 GOOD LOOKING PAPA/DON'T AD. CO 14026 F AUC --- STEI
 TEXAS MOANER/DEEP BLUE SEA CO 14034 F AUC --- STEI
 NOBODY KNOWS/IF YOU KNOWN CO 14058 N AUC --- STEI
 SEPARATION BL/AIN'T NUTHIN CO 14160 F AUC --- STEI
 WANNA GO HOME/GRIND MY COFF CO 14368 E AUC --- STEI
 GIN MILL BLUES(LEM FOWLER) CO 14419 N AUC --- STEI
 WHIP IT TO A JELLY CO 14150 E T-S .75 BROO

MAMIE SMITH

THAT THING CALLED LOVE OK 4113 G SAL 2.00 SACK
 ROYAL GAROEN BLUES JK 4254 G SAL 2.50 SACK
 CRAZY BLUES OK 4169 V SAL 2.00 SACK
 GET HOT/WANG WANG BLUES JK 4445 G SAL 2.50 SACK
 THAT THING CALLED LOVE OK 4113 E SAL 3.00 SACK
 SAK-O-PHONEY BLUES/DADDY OK 4416 E SAL 3.00 SACK
 THE ROAD IS ROCKY OK 4194 E SAL 2.00 SACK
 WHAT HAVE I DONE OK 4351 G SAL 1.00 SACK

PINE TOP SMITH

BLUES VO 1245 F TRA --- FRY
 P.T. BOOGIE/P.T. BLUES BR 80008 N T-A --- EOEL

ROLAND SMITH'S RASCALS

TIGER RAG/KNOCKIN THE GONG OR 2406 G SAL 1.00 SACK

STUFF SMITH

JOSHUA VAR 8251 V SAL 1.00 SACK

WILLIE SMITH

I'M ALL OUT OF BREATH OE 1308 N T-S --- UMPH
 GET ACQUAINTED WITH YOURSELF OE 1380 E T-S --- UMPH
 PASSIONETTE/MORNING AIR DE 2269 N T-S --- UMPH
 STREAMLINE GAL/HARLEM JOYS OE 1144 E T-S --- UMPH
 BLUES/WHY DON'T YOU LEAVE OE 1957 N T-S --- UMPH
 OLD STAMPING GROUND DE 1380 V SAL 1.00 SACK
 ACHIN' HEARTED BLUES DE 1503 V SAL 1.00 SACK
 OLD STAMPING GROUND/GET ACQ. OE 1380 N T-A --- EOEL

SPANIER-BECHET

UHINA BOY/4 OR 5 TIMES HRS 2001 E T-A 3.50 COLE

MUGGSY SPANIER

(ALL EIGHT ON BB) BB --- N TRA --- HURN

JAZZ RAGO BALL/LIVERY ST. BR 10518 N AUC --- PATT

ARTIE SHAW

TRAFFIC JAM/SERENADE TO S. BR 10385 G T-A --- CHIO
 MOONRAY BR 10334 E T-A --- CHIO

I'M COMING VIRGINIA BB 10320 E T-A --- GAYL

FOR DISPOSITION

FREDDY SLACK
 PID FOOT PETE DE 4130 E STA — BAND
EODIE SOUTH
 RDSITA/MINNETONKA VI 21151 N T-A — TORN
 THAT'S WHAT I CALL KEEN VI 21605 N T-A — TORN
HUGGSY SPANIER
 OPPERMOUTH/SISTER KATE BB 10506 V+auc — STAR
REB SPIKES & MAJORS & MINORS
 MY MAMMY'S BLUES Co 1193 E T-S — UMPH
 MY MAMMY'S BLUES Co 1193 N auc — QUAI
CHARLIE SPIVAK
 STAR DREAMS OK 6546 E SAL 1.50 SACK
VICTORIA SPIVEY
 TOM STACKS
 NO PAPA/MOSQUITO FLY OK 8634 N auc — STAR
JESS STACY
 MAYBE I'LL BABY YOU/S'WDOERFOK 40954 G T-S 1.50 CALL
BARREHOUSE/FLASHES & OARK DE 18119 N auc — NAUL
 IN THE OARK-FLASHES PAE R2233 E TRA — BROO
 GOOD MAN IS HARD TO FIND VA 8140 V T-S — .90 BR00
REX STEWART
 SUBTLE SLOUGH/SOME SAT BB 11259 E T-S 1.00 COLE
 SAN JUAN HILL/CHAINED VD 5510 N T-S 1.50 COLE
 SUGAR HILL SHIM SHAM/SWING VA 664 V T-A 1.50 COLE
JOE SULLIVAN
 (ALL SIDES UNISSUED IN U.S.) — N TRA — VENA
SWEATMAN'S ORIGINAL JAZZ BAND
 REGRETFUL BLUES Co 2548 V SAL .50 SACK
 DALLAS BLUES Co 2663 V SAL .50 SACK
 HELLO HELLO Co 2818 E SAL .50 SACK
SWEET VIOLET BODYS
 CHISELIN' DADDY OK 04714 G SAL .35 DRAP
 CHISELIN' MAMMA OK 05229 G SAL .35 DRAP
 SWEET BROS OK 03218 G SAL .35 DRAP
 SWEET VIOLETS OK 03110 G SAL .35 DRAP
 SWEET VIOLETS, NO. 2 OK 03256 G SAL .35 DRAP
 SWEET VIOLETS, NO. 3 JK 03587 G SAL .35 DRAP
 THERE'S A MAN COMES TO OUR OK 03766 G SAL .35 DRAP
 SHOW ME A MAN THAT WON'T OK 03568 G SAL .35 DRAP
TAMPA RED
 I DON'T CARE NO MORE BB 8454 G SAL .35 DRAP
 HARLEM SWING BB 7225 G SAL 1.50 SACK
ERSKINE TATE
 CUTIE BLUES OK 4907 E+T-A 2.00 COLE
ART TATUM
 STOMPIN' AT THE SAVOY DE 8536 G SAL 2.00 SACK
 SWEET LORRAINE/GET HAPPY DE 18050 N SAL 1.00 JACD
 DEEP PURPLE/TEA FOR TWO DE 2456 N SAL 1.00 JACO
JACK TEAGARDEN
 BLUE TO THE LONELY DE 3642 N T-S — UMPH
 THE BLUES HAVE GOT ME DE 4409 N T-S — UMPH
 TROUBLE I'VE SEEN DE 4317 N T-S — UMPH
 YOU KNOW BR 8435 V T-S — UMPH
 STARS FELL ON ALABAMA BR 6993 N T-S — MIER
 JUNK MAN BR 6993 E T-S — MIER
 SHIEK OF ARABY BR 8370 N T-S — MIER
 I'SE A MUGGIN VI 25273 N T-S — MIER
 YOU, YOU OARLIN' VA 8196 N T-S — MIER
 DEVIL MAY CARE VA 8278 E T-S — MIER
TEN BLACKBERRIES
 WHEN YOU'RE SMILING OR 1862 E T-A — GRIT
TENNESSEE TODTERS
 PRINCE OF WAILS VO 14952 N TRA — BROD
THE THREE KEYS
 NAGASAKI/FIT AS A FIDOLE VO 2732 V TSA — CALL
SKEETS TOLBERT
 RASMATAS/JUMPIN JACK DE 7791 G SAL .75 SACK
 C.O.D. DE 8641 E SAL 1.00 SACK
FRANK TRUMBAUER
 SINGIN' THE BLUES OK 40772 V auc — QUAI
 LOVE AIN'T NOTHIN' OK 41301 N T-S — MIER
 DEEP HARLEM OK 41431 N T-S — MIER
 WHAT'S THE USE OK 41437 N T-S — MIER
 LONG ABOUT MIDNIGHT BR 6788 N T-S — MIER
 IN A MIST BR 6997 N T-S — MIER
 I SURRENDER, OEAR VA 8239 N T-S — MIER
 MAYOR/S'WONDERFUL BR 7663 N auc — STAR
SOPHIE TUCKER
 HULA LOU/CROSS EYED PAPA OK 40068 G+auc — STAR

TUNE WRANGLERS
 THEY CUT DOWN THE PINE TREE BB 6692 G SAL .35 DRAP
UNIVERSITY SIX
 SHE'S GOT IT HA 425 G SAL .75 SACK
JOE VENUTI
 FLIP FLOP DE 2313 H T-S — UMPH
 JAZZ ME BLUES DE 18168 N T-S — UMPH
 MDW THAT I NEED YOU CO 2535 E T-S — UMPH
 BLUE ROOM/SENSATION OK 41144 G+T-S — UMPH
 LITTLE GIRL Cd 2488 E T-S 1.50 BR00
VENUTI-LANG
 WILD CAT/DOIN' THINGS VI 21561 N T-A — TORN
VIRGINIANS
 STAYIN' CHANGE VI 19189 F auc — PATY
WESLEY WALLACE
 No. 29/JAB BLUES JI 3 N T-A — PDLs
TED WALLACE SWING KINGS
 GOODY-GOODY BB 6252 V SAL .75 SACK
FATS WALLER
 NERO/PLEASE KEEP ME VI 25498 G SAL .90 SACK
 LITTLE BIT INDEPENDENT VI 25196 V SAL 1.50 SACK
 HOLD TIGHT BB 10116 V SAL 1.00 SACK
 BUCK JUMPIN' BB 11324 V SAL .80 SACK
 S'POSIN VI 25415 V SAL 1.50 SACK
 WEST WIND VI 25253 E SA. 1.50 SACK
 THE JOINT IS JUMPIN VI 25689 G SAL 1.00 SACK
 SPRING CLEANING VI 25554 G SAL 1.00 SACK
 ANITA BB 10369 V SAL 1.00 SACK
 WHOSE MONEY ARE YOU VI 24892 G SAL 1.00 SACK
 UNDECIDED BB 10184 V SAL 1.00 SACK
 HAVIN' A BALL BB 10100 G SAL 1.00 SACK
 BIG CHIEF E SOTA VI 25342 G SAL 1.00 SACK
 SCRAM/EVERY BODY LDOVES BB 10989 V SAL 1.00 SACK
 SUITCASE SUSIE BB 10530 V SAL 1.00 SACK
 OH BABY, SWEET BABY BB 11383 G SAL 1.00 SACK
 SMARTY/I'M GONNA PUT VI 25608 G SAL 1.00 SACK
 TEA FOR TWO VI 25513 G SAL 1.00 SACK
 I'LL NEVER SMILE AGAIN BB 10841 N auc — SMLT
 SWEETIE PIE/SERENADE TO BB 10262 N T-A — EDEL
 VIPER'S DRAG VI 25015 N T-A — EDEL
 CAROLINA SHOUT/RING OEM BELLS VI 27563 N auc — NAUL
 SWEET SAVANNAH/AIN'T MISSB. VI 22109 N T-A — TORN
 SWEET SUE/12TH ST. RAG VI 25087 G auc — STAR
 BUCK JUMPIN BB 11324 N auc — QUAI
 HANFUL OF KEYS VI 27768 N auc .50 H,SM
WASHINGTONIANS(ELLINGTON)
 MOVE OVER CA 9025 G SAL 3.00 SACK
 BUGLE CALL RAG/SWEET MAMA HA 577 V T-A — GRIT
ETHEL WATERS
 BLACK AND BLUE/PORGY CO 2184 E T-A — BURL
 WEST ENG./ORGAN GRINDER CO 14365 F T-A — BURL
 MOONCLOW/MISS OTIS REGRETS DE 140 G SAL 1.50 SACK
 BRING YOUR GREEN BACKS CO 14125 G SAL 1.00 SACK
 TRAVLIN' ALL ALONE CO 1933 G SAL .75 SACK
 DON'T BLAME ME BR 6617 V SAL 1.00 SACK
 OO WHAT YOU OIO LAST NIGHT CO 14390 G SAL .75 SACK
 BABY WHAT ELSE CAN I DO BB 10517 V auc — STEI
 TELL 'EM ABOUT ME PARA 12214 F auc — STEI
 OH OADDOY/DONW HOME BS 2010 F auc — STEI
 THERE'LL BE SOME CHANGES MADEBS 2021 G auc — STEI
 JAZZIN' BABIES BLUES BS 14117 G auc — STEI
 THAT DA DA STRAIN BS 14120 G auc — STEI
 SYMPH-ETIC DAN CO 433 F auc — STEI
 OINAH/SWEET MAN CO 487 G auc — STEI
 I'VE FOUND A NEW BABY CO 561 G auc — STEI
 AM I BLUE/BIRMINGHAM BLUES CO 1837 V auc — STEI
 SECOND HANDED MAN CO 1871 N auc — STEI
 SHOD SHO/DO I KNOW CO 1905 E auc — STEI
 TRAV'LIN'/WAITING CO 1933 V auc — STEI
 I GOT RHYTHM/3 LITTLE WOROS CD 2346 E auc — STEI
 PLEASE DON'T TALK ABOUT ME CO 2409 G auc — STEI
 RIVER STAY WAY FROM MY OODR CO 2511 V auc — STEI
 SHAKE THAT THING/MAMMA CO 14116 V auc — STEI
 SUGAR/YOU'LL WANT ME CO 14146 G auc — STEI
 MESS AROUND/HEEBIE JEEBIES CO 14153 G auc — STEI
 I'M COMING VIRGINIA CO 14170 V auc — STEI
 SOME OF THESE OAYS CO 14264 N auc — STEI
 MY HANOY MAN CO 14353 F auc — STEI
 (ETHEL WATERS CONTINUED NEXT PAGE)

FOR DISPOSITION

(ETHEL WATERS, CONTINUED)

WEST END BLUES/ORGAN GRINDER Co 14365 N AUC — STEI
 MY BABY SURE KNOWS HOW Co 14411 N AUC — STEI
 SWEET GEORGIA BROWN Co 379 N AUC — QUAI

CURLY WEAVER & CLARENCE MOORE

BABY BOOGIE WOOGIE/WILO CAT OK 8928 V T-S 1.50 CALL
CHICK WEBB

WACKY OUST DE 2021 V SAL 1.00 SACK
 LOVE & KISSES OE 494 N SAL 1.00 SACK
 HAVE MERCY OE 2468 G SAL .75 SACK
 IT'S FOXY OE 2309 V SAL 1.00 SACK
 WHO YA HUNCHIN' DE 2231 V SAL 1.00 SACK
 DOWN HOME RAG OE 785 V SAL 1.00 SACK
 LIZA/A-TISKET A-TASKET DE 1840 G SAL 1.00 SACK
 LITTLE WHITE LIES OE 2556 E SAL 1.00 SACK
 SPELL OF THE BLUES/LITTLE OE 831 G AUC — PATT

TED WHITE'S COLLEGIANS

WEEGING BELLS OR 1503 E SAL 2.00 SACK

PAUL WHITEMAN

OL' MAN RIVER/MAKE BELIEVE VI 21218 G SAL .90 SACK
 SUNSHINE/BACKYARD VI 21240 E SAL 1.50 SACK
 THAT'S MY WEENEKNESS NOW Co 1444 E SAL 2.00 SACK
 PRECIOUS/MOONLIGHT VI 20139 V AUC — CLAR
 IT ALL DEPENDS ON YOU VI 20513 E AUC — CLAR
 EVERYTHING'S MADE FOR LOVE VI 20514 V AUC — CLAR
 SICE BY SICE VI 20627 G+AUC — CLAR
 I'M COMING VIRGINIA VI 20751 G AUC — CLAR
 MY BLUE HEAVEN VI 20828 V AUC — CLAR
 SHAKING THE BLUES AWAY VI 20895 E AUC — CLAR
 LONELY MELODY VI 21214 E AUC — CLAR
 ROUQUET OF MEMORIES VI 21388 G AUC — CLAR
 DANCING SHADOWS VI 21431 G AUC — CLAR
 SUGAR/SWEET MAN VI 21464 G AUC — CLAR
 SUGAR/MONDAY ON VI 23568 G AUC — CLAR
 AINOUINCR'S BLUES VI 25404 E AUC — CLAR
 BLUE NIGHT/ROSES Co 1553 V AUC — CLAR
 OYPS/JEANNINE (12") Co 50095 E AUC — PATT
 TAIN'T SO HONEY TAIN'T SO CoE 4981 N TRA — FRY
 MARY / CHANGES VI 21103 N T-A — TORN
 LONELY MELODY VI 21214 N T-A — TORN
 MONDAY ON/MISSISSIPPI MUD VI 21274 G T-A — TORN
 WHEN VI 21338 N T-A — TORN
 SUGAR/NO SWEET MAN VI 21464 N T-A — TORN
 AFTER YOU'VE GONE/NOBODY'S Co 2098 F AUC — FLEM
 ON THE TRAIL (PTS. 1 & 2) VI 36095 E T-A — GAYL
 CHOO CHOO Co 2491 E T-A — GAYL

PAUL WHITEMAN'S RHYTHM BOYS

RHYTHM KING Co 1629 V SAL 1.50 QUAI

BERT WILLIAMS

BROTHER LOW DOWN Co 35592 E SAL 1.00 SACK

CLARENCE WILLIAMS

I CAN'T THINK OF (SLIGHT CR) Vo 2958 E SAL .60 SACK
 RAILROAD RHYTHM Co 14468 N AUC — MCMA
 MOUNTAIN CITY BLUES OK 8592 N T-S — MIER

COOTIE WILLIAMS

SHE'S GONE/BEAUTIFUL ROMANCE Vo 5411 N T-S 1.00 COLE
 ECHOES OF HARLEM/LOST IN MED.Vo 3960 N T-S 1.00 COLE
 OIGGA OIGGA ON/I CAN'T BELIEVA 555 E T-S 1.50 COLE
 BLUESIN MY CONDITION/AIN'T MIOK 6224 N T-S 1.50 COLE

FESS WILLIAMS ROYAL FLUSH ORCH.

GOIN' TO GET CHA/SLOVE VI 38106 G T-A — GAYL
MARY LOU WILLIAMS

OVERHANG/LITTLE JOE DE 3385 N AUC — NAUL
SONNY BOY WILLIAMSON

GODD GRAYV BB 8333 G TSA — CALL
 T.B. BLUES BB 8333 G TSA — CALL

EDITH WILSON & JAZZ HOUNDS

WICKED BLUES/BIRM.BLUES Co A3558 P AUC — PATT
 MEAN MAN/DOUBLE CROSSIN Co 14054 F STA — TRES
 WICKED BLUES/BIRMINGHAM BL Co A3558 N T-A — TORN

TEODY WILSON

I CAN'T GET STARTED Co 36633 G SAL .90 SACK
 MY MELANCHOLY BABY BR 7729 G SAL 1.50 SACK
 I'LL GET MY/MEAN TO ME Co 35926 E SAL 2.00 SACK
 TOO GOOD FOR WORDS BR 7511 V T-S — MIER
 TOO HOTO TO BE TRUE BR 7673 N T-S — MIER
 YOURS & MINE BR 7917 V T-S — MIER
 NOW IT CAN BE TOLO BR 8199 V T-S — MIER
 THEY SAY BR 8270 E T-S — MIER

(TEODY WILSON CONTINUED NEXT COLUMN)

(TEODY WILSON, CONTINUED)

THIS IS THE MOMENT BR 8455 N T-S — MIER
 CAN'T HELP LOVIN' THAT Co 36113 N T-S — MIER
 MORE THAN YOU KNOW Co 36117 N T-S — MIER
 MISS BROWN TO YOU/WISHED Co 36205 N T-A — EOEL
 WHAT MOONLIGHT CAN OO/IF YOU Co 36206 N T-A — EOEL
 MUST HAVE THAT MAN/FOOLIN Co 36207 N T-A — EOEL
 EASY LIVING/WHEN YOU'RE SM Co 36208 N T-A — EOEL
 LAOY BE GOOD/BUT NOT FOR Co 36084 N T-A — EOEL
 (COLUMBIA ALBUM C-61-N) (WITH HOLIDAY) N T-A — COEL
 JUST A MOOD BR 7973 G+AUC — STAR
 YOU'RE MY DESIRE BR 7940 E AUC — QUAI

WOLVERINES

RIVERBOAT SHUFFLE/SUSIE GE 5454 G AUC 3.50 QUAI

AL WYNN'S GUTBUCKET FIVE

CRYING MY BLUES AWAY Vo 1218 G T-A 2.00 COLE

JIMMY YANCEY

(FOUR ON VICTOR) VI — N TRA — HURN
 YANCEY BUGLE CALL/35 & Oear. VI 27238 N AUC — NAUL
 YANCEY STOMP/STATE ST. SPEC. VI 26589 N AUC — NAUL

BOB ZURKE

I FOUND A NEW BABY/DEVIL & VI 26355 N T-A — WILL
 HOBSON STREET BLUES/EACH TIME VI 26317 E T-A — WILL
 HOBSON STREET BLUES/EACH TIME VI 26317 N AUC — NAUL
 COW COW BL/RHUMBOOGIE VI 26646 N AUC — NAUL
 I FOUND NEW BABY/DEVIL & OEEPVI 26355 N AUC — NAUL
 HOLY SMOKE/SOMEB,TOLO ME VI 26446 N AUC — NAUL
 TOM CAT ON KEYS/EVERY STEP VI 26526 N AUC — NAUL
 PEACH TREE ST./FIT TO BE T. VI 26420 N AUC — NAUL

SPECIAL SALE
 ALL RECORDS ARE NEW
 Price: \$1.00 each

QIXIELAND JUG BLOWERS (0000S UNLIKELY)

NATIONAL BLUES VI 20954
 LOVE BLUES VI 21473
 WHEN I STOPPED RUNNIN VI 20770
 I NEVER OIO WANT YOU VI 20854
 OARON OF JOY VI 21126

BENNIE MOTEN

YA GOT LOVE VI 22680
 TERRIFIC STOMP VI 38081
 THE NEW TULSA BLUES VI 21584
 WHEN I'M ALONE VI 22734
 GET GOIN' VI 23023

BEN POLLACK

HE'S THE LAST WORD VI 20425
 FROM NOW ON VI 22158
 SONG OF THE BLUES VI 22147
 FUTURISTIC RHYTHM VI 21858

TINY PARHAM

CLARICE VI 21659
 JUNGLE CRAWL VI 38082
 CUCKOO BLUES VI 21553

JEAN GLOKETTE

MY PRETTY GIRL VI 20588

RUBE BLOOM

BECAUSE MY BABY DON'T MEAN MAYBE/I CAN'T OK 41117
 SAPPHIRE/MY BLUE HEAVEN (SOLOS) OK 40931
 SAPPHIRE/SILHOUETTE (SOLOS) Co 1195

SPECIAL AUCTION

DUKE ELLINGTON

VI L-16007
 33 1/3 R.P.M.
 East St. Louis Tiddle
 Lot O'Fingers
 Black and Tan Fantasy

This record is in its original jacket.....It has never been played.

Closing date for bids: Dec. 38

WILSON & GULLICKSON, FAIRFAX, VA.

LEMME TAKE THIS CHORUS



MR. GULLICKSON

From England comes an interesting 60 page booklet by Iain Lang entitled *Background of the Blues*, published by The Workers Music Association, 9 Great Newport Street, London, W.C. 2, price one shilling. Most of the book is given to a concise and perceptive history of jazz music, complete with vital political, social, and economic aspects of the matter.

I will pass along a few observations from pages 5, 11, 12, 13 and 17 of this book.

Various theories as to the origin and motivating force of jazz have obtained a currency disproportionate to their respective merits:

1. Jazz is jungle music. Mr. Lang says, 'If jazz were jungle music, one would expect to find its essential characteristics in the music of the generation of New Orleans Negroes preceding the jazz generation... All accounts (of the Sunday Negro dances in Congo square) agree that the only musical accompaniment to the dancing was the beating of large tom-toms... and there is no evidence of singing or any premeditated noise except the throbbing of the bamboulas...' The jungle's 'relation to jazz is unimportant.' (p. 11).

2. The underworld created jazz. Mr. Lang says 'The underworld did not create jazz, which grew out of the everyday life of the people, their working hours as well as their play-time... But it is not difficult to see why jazz flourished in the night haunts of wide open cities such as New Orleans, Chicago, St. Louis and Kansas City during times of abnormal civic corruption, for players of dance music must work in places where people dance, and the wider open the town the more jobs there are. Storyville welcomed the new music because Storyville had none of the academic prejudices which closed the doors of the Grunewald and Antoine's, strongholds of the New Orleans *haute bourgeoisie*...' (p. 5). 'Independence of bourgeois values was for the makers of jazz not choice but necessity. They would probably have preferred, these white and Negro Dead End Kids, to have learned to read music and play their instruments in the way sanctioned by the conservatories; that would have meant the security and respectability of the *salon* and concert-hall, instead of the crazy hazards of the *saloon* and the *bitch-palour*.' (p. 18).

3. Jazz is a product of this or that race, and no other race plays real jazz. Mr. Lang says, 'The black fallacy is counterbalanced by a white fallacy, --or rather two white fallacies. A few race-embittered white musicians pretend that jazz is the exclusive creation of the early white bands; but the whole history of New Orleans music contradicts them. (There is also) the contention... that, whoever created jazz, it is perpetuated and propagated mainly by Jews...' (p. 11). 'JAZZ IS NOT THE MUSIC OF A RACE, BLACK OR WHITE, BUT OF A CLASS--OF A PROLETARIAT WHICH IS

BOTH BLACK AND WHITE' (my caps & italics) 'If Negroes have been conspicuous in its history it is because most American Negroes are proletarians... Similarly Jews are represented in jazz in proportion to the Jewish element in the American proletariat. And the people who have had the smallest share in it are the farm workers of the Western Corn Belt. For it is city music... Any reference to fields of cotton, roses round the door, peaches in Georgia or other idyllically rural phenomena is the mark of pseudo-jazz.' (p. 12).

To Mr. Lang's observations I predicate some remarks of my own.

For some time I felt that all America should be acquainted with America's music, and that with the support of all the people, more and better jazz would be produced. George Avakian, writing in *Jazz Information* (3/21/41) rang my bell when he said 'God knows, there should be a copy of Armstrong's *Squeeze Me* in every home.' But he knew then, and I know now, that real jazz cannot be sold to the American public as it is now defined.

You see, --eighty to ninety percent of the purchasing power of the American public resides in the hands of the middle class, or people of middle class tastes and inclinations. In general, this group of people is distinguished by its openly hostile, Know-Nothing, don't-give-a-damn attitude toward people at the lowest income levels. They have no feeling, no sympathy or respect for the proletariat. Jazz is simply not their music.

You can set out to sell jazz to the middle class, but immediately they begin paying for it, they will demand it be revised to accord with their own ricky-tick ideas on how a tune should go.

One cannot blanketly condemn this class as a group not musically inclined; nor is it any more reasonable to uphold the musical sense of the worker as infallible. But if ever there were a people with something to say and the talent to express it, it is certainly the twentieth century American proletariat.

On the other hand, the middle class who are contented with things as they are, who make a fetish of the status quo, who have a phobia for any new idea, social, political, or musical, have never been, and never will be a

party to any music, art, or literature of consequence; it seems that once this contented class get their mitts on any sort of music, it is degraded to the utter extremities of sentimentalism, exhibitionism and musical cliché.

This is the way of most art, and is known as 'commercialism',--one of the oldest and most natural processes of civilization.

Some say that commercialism is ruining jazz music. But commercialism has always been with jazz. Roy Carey in last month's Record Changer, described its presence in New Orleans of the early 1900's. Look through some old 1927-1931 record catalogs and a rampant jazz-commercialism will be evident even during 'The Golden Age of Jazz.'

The output of commercial jazz, the music of the American middle class, has little effect on true jazz, the music of the American proletariat.

Given an aggrieved and hamstrung proletariat, jazz will always be with us. Even today, when all conditions defy the pursuit of the art, jazz holds its own. For proof of this you have only to give those fine Climax recordings of George Lewis' Stompers a turn. This kind of music is actually being played and supported now,--today,--in the heart of proletarian America. I believe that there is more and better jazz where that came from.

The body of jazz enthusiasts and record collectors, although composed for the most part of middle class people, have certain qualities which set them apart from that group. Scarcely any of us will not support the daring proposition that in certain fields of endeavor Negroes are equal, man for man, to white people. Such a stand is directly counter to American middle class tradition and precept, a foremost tenant of which is that the Negro is, by nature, inferior to,--nay a different species from,--white humans.

However, in spite of the fact that we of the middle class have been drawn to an interest in jazz, I doubt that jazz is much the better for it. I feel that sometimes we have a tendency to regard jazz music as our special province and that we, of all people, are best qualified to pass judgment on all matters pertaining to it, and that, were it not for our interest in the subject, the art would languish and die.

True,--we have certain accomplishments to our credit. The records, the books, the jazz sessions and concerts produced by and for the jazz enthusiast are worthwhile enterprises and have served to sharpen the perception of those concerned. And this is important, for every art has two prerequisites,--the talent of perception and the talent of creation. But when a group lacks one of these talents no art will be produced. I say that we of the middle class have failed to do

much for jazz; we have whetted our own appetites for jazz music, but we have done little to provide a more substantial and timely bill of fare. Nothing new has appeared in jazz since Fletcher Henderson began using four saxes.

To those interested in creating circumstances more conducive to the development of jazz music, I would suggest the following course of action:

A recreational facility might be established in each large metropolitan area to accommodate a great number of the low-pay dancing and drinking citizenry. Policies to be pursued in such enterprise would be:

1. Rock bottom prices of drinks and admissions;
2. Exceptionally high salaries of musicians and entertainers'
3. Complete control by the clientel of the entertainment policy of the establishment;
4. Utter disregard by the management for any opinions expressed by jazz critics, whether competent or incompetent.

Of course such an enterprise would require at the outset the subsidy of a well-healed association. Such an enterprise would be a dead natural for the C.I.O., or the cooperative movement, or for any other interest that has a bill of goods to sell to people at the lowest income levels. To me it is quite amazing that such a program has not already been undertaken.

Such a project is only one of a thousand ways in which the American proletariat could be brought together for an expression of their will. I will settle for any other.

Nesuhi Ertegun, the young man who went west, is back in Washington for the social season. He has favored us this month with a very interesting article, and we hope he will continue to do so.

It seems that everybody is making money except Gullickson. Get a load of this: "Thanks to the ad in the Record Changer, my King Oliver *Southern Stomps* went for \$65.00. It was bought by C.M. Campbell, of Los Angeles. I got 8 bids, and the low was \$8.75." Dick Rieber, Chappaqua, New York.

A number of our advertisers submitted their ads this month on our new forms (see p. 13). The use of these forms saves us so much work that we have decided to charge 10¢ per item for classified advertising *NOT* submitted on these forms. The reduced rates you obtain by using these forms are shown on page two. Of course, for advertising outside the classified sections, it probably would be more convenient for you to type up your lists as you have previously.

AUCTION

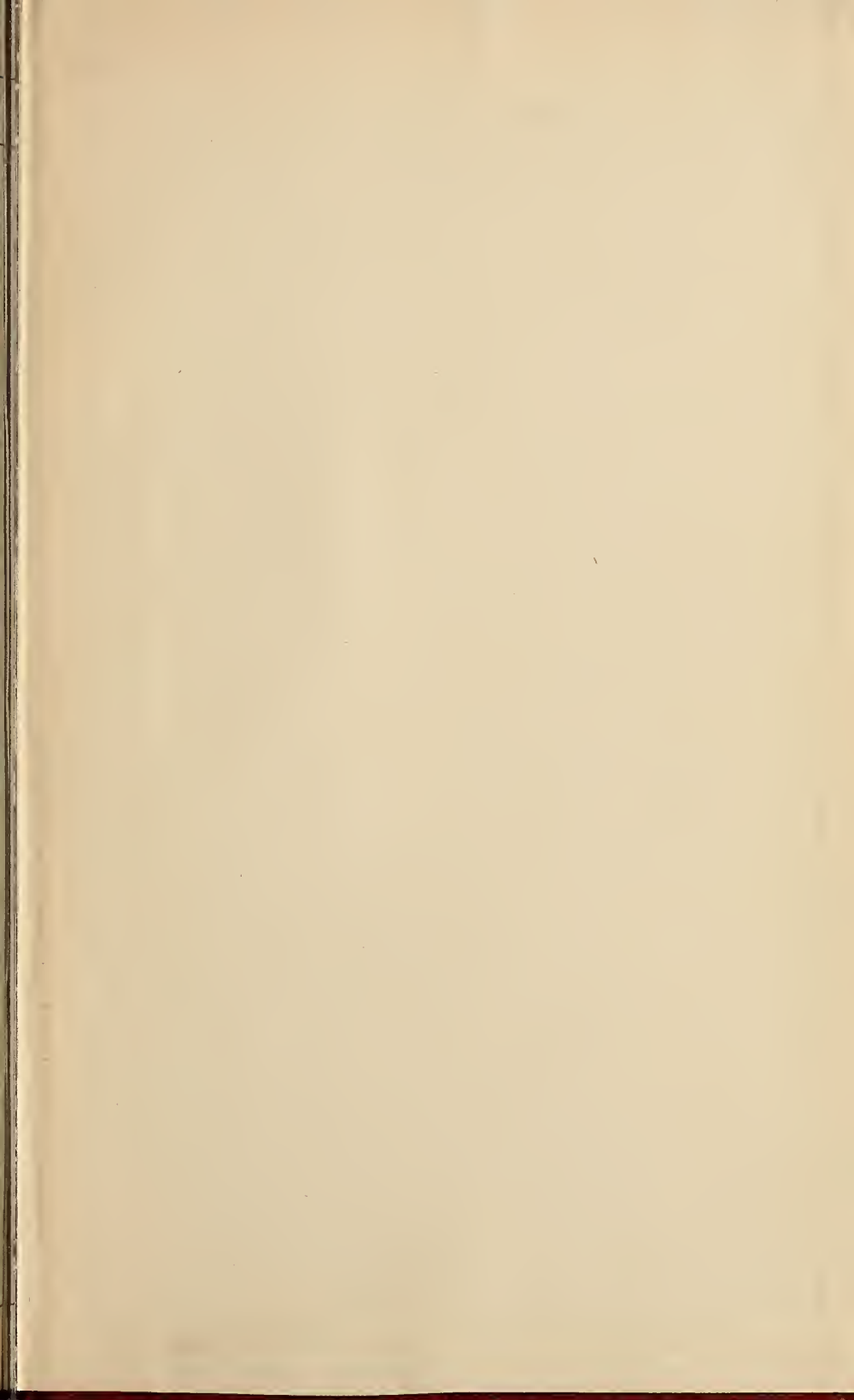
Handwritten: *Handell*

J. O'BYRNE DEWITT
51 Warren Street, Roxbury (19), Mass.
(Auction closes December 31, 1943)

AUCTION

KING OLIVER	NEW ORLEANS STOMP/CHATANOOGA STOMP	Co 13003 E
KING OLIVER	YOU'RE JUST MY TYPE/I MUST HAVE IT	VI 38124 E
KING OLIVER	WHEN YOU'RE SMILING/ST. JAMES INFIRMARY	VI 22298 E
BUTTERBEANS & SUSIE (OLIVER)	CONSTRUCTION GANG/A TO Z BLUES	OK 8163 V
JELLY ROLL MORTON	BLACK BOTTOM STOMP/THE CHANT	VI 20221 G-V
JELLY ROLL MORTON	MOURNFUL SERENADE/RED NOT PEPPER	BB 6601 V
JELLY ROLL MORTON	THE PEARLS	GE 5323 G-V
JELLY ROLL MORTON } DIXIELAND JUG BLOWERS }	(DOCTOR JAZZ MEMPHIS SHAKE	VI 20415 V
JOHNNY DODOS	WILD MAN BLUES/MELANCHOLY	BR 3567 G-V
JOHNNY DODOS	SWEET TURNER BLUES/WHEN ERASTUS PLAYS	BR 3997 G-V
JOHNNY DODOS	ST. LOUIS BLUES/PENCIL PAPA	VI 3803B E
ORY'S SUNSHINE ORCHESTRA	ORY'S CREOLE TROMBONE/SOCIETY BLUES (SLIGHT $\frac{1}{2}$ " HAIRLINE CRACK)	SUNS 3003 E
CLARA SMITH	NOBODY KNOWS THE WAY I FEEL/IF YOU	Co 14058 E
JOHNNY OUNN	SPANISH DREAMS/HALLELUJAH BLUES	Co 3839 V
JAMES P. JOHNSON	WEEPING BLUES/WORRIED & LONESOME BLUES	Cd 3950 V
JOSEPH ROBECHAUX	ST. LOUIS BLUES/KING KONG STOMP	Vo 2539 V
BUNNY BERIGAN	JAZZ ME BLUES/CHANGES	VI 26244 V
BUNNY BERIGAN	BUTTON, BUTTON/ROCKIN' ROLLERS' RUB	VI 26077 V
BUNNY BERIGAN	HIGH SOCIETY/LIVERY STABLE BLUES	VI 2606B G-V
BUNNY BERIGAN	PIANO TUNER MAN/HEIGH-HO	VI 25776 E
BUNNY BERIGAN	I WANT A NEW ROMANCE/I'D LOVE TO PLAY	VI 2568B V
LIONEL HAMPTON	I KNOW THAT YOU KNOW/SUNNY SIDE OF STREET	VI 25592 N
LIONEL HAMPTON) HOT CLUB)	(STOMPOLOGY SWING GUITARS	VI 25601 G
LIONEL HAMPTON	EARLY SESSION HOP/ONE SWEET LETTER	VI 26393 G-V
LIONEL HAMPTON	TILL TOM SPECIAL/SHADES OF JADE	VI 26604 G-V
LIONEL HAMPTON	CENTRAL AVE. BREAKDOWN/JACK THE BELLBOY	VI 26652 N
LIONEL HAMPTON	BOGO JO/OPEN HOUSE	VI 27341 V
JUNGLE BAND	RENT PARTY BLUES/DOIN' THE VOOM VOOM	BR 4345 E
OUKE ELLINGTON	THE MOOCHE/MOOD INDIGO	VI 24486 N
OUKE ELLINGTON	CREOLE LOVE CALL/BLACK & TAN FANTASY	VI 24861 N
ELLINGTON & BLANTON	PITTER PANTHER PATTERN/SOPHISTICATED LADY	VI 27221 V
OUKE ELLINGTON	ALL TOO SOON/I NEVER FELT	VI 27247 E
DUKE ELLINGTON	CHELSEA BRIDGE/WHAT GOOD WOULD IT OO	VI 27740 E
DUKE ELLINGTON	BAKIFF/GIDDYBUG GALLOP	VI 27502 N
OUKE ELLINGTON	JOHN HARDY'S WIFE/AFTER ALL	VI 27434 E
OUKE ELLINGTON	BLUE SERGE/JUMPIN' PUNKINS	VI 27356 E
BENNY GOODMAN	SWINGTIME IN THE ROCKIES/NEW BABY	VI 25355 N
BENNY GOODMAN	GOOD-BYE/SANDMAN	VI 25215 N
BENNY GOODMAN	KING PORTER/SOMETIMES I'M HAPPY	VI 25090 N
BENNY GOODMAN	ALEXANDER'S RAGTIME BAND/RIFFIN AT THE RITZ	VI 25445 V
BENNY GOODMAN	BUGLE CALL RAG/AFTER YOU'VE GONE (DORSEY)	VI 25467 N
BENNY GOODMAN	DON'T BE THAT WAY/ONE O'CLOCK JUMP	VI 25792 E
BENNY GOODMAN	SING, SING, SING, I & Z	VI 25796 N
BENNY GOODMAN	TI-PI-TIN/PLEASE BE KIND	VI 25814 E
BENNY GOODMAN	OOO-N'T WAKE UP MY HEART/SAVIN' MYSELF	VI 25867 G
BENNY GOODMAN	WRAPPIN IT UP/MELANCHOLY BABY	VI 25880 N
BENNY GOODMAN	CRIBIRIBIN/BUMBLE BEE STOMP	VI 26087 V
BING CROSBY	TILL WE MEET/MY KINDA LOVE	Co 1773 V
BING CROSBY	I FOUND YOU/SNUGGLED ON YOUR SHOULDER	BR 6248 V
BING CROSBY	GOOD NIGHT, LITTLE LADY/ONCE IN A BLUE MOON	BR 6854 G-V
BING CROSBY	BLACK MOONLIGHT/THANKS	BR 6643 V
BING CROSBY	LOVE IN BLOOM/STRAIGHT FROM THE SHOULDER	BR 6936 V
BING CROSBY	YOUNG AND HEALTHY/GETTING TO BE A HABIT	BR 6472 G-V
NEW ORLEANS RHYTHM KINGS	WEARY BLUES/WOLVERINE BLUES	GE 5102 G-V
FRIARS SOCIETY ORCHESTRA	FAREWELL BLUES/ORIENTAL	GE 4966 G-V
WOLVERINE ORCHESTRA	BIG BOY/TIA JUANA	GE 5565 G-V
CLARENCE WILLIAMS BLUE FIVE	MEAN BLUES/SHREVEPORT BLUES	OK 40006 V
BROADWAY BELL-HOPS	CRAOLE IN CAROLINA/NO LAND LIKE DIXIELAND	DI 2504 E
JABBO SMITH	MICHIGANDER BLUES	BR 7069 E

Handwritten: *Travis*



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