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THE

# Record Changer

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JAN 13 1944



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- \* FAY: LeRoy E. Fay, 1761 N. Troy St., Apt. 442, Arlington, Virginia.
- \* GALB: Lt. A.M. Galbraith, Ward E-4, Fitzsimmons General Hospital, Denver, Colorado.
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- WHIT: Ray Whitney, 30 Gordon Street, Framingham, Massachusetts.
- WILS: Don Wilson, 570 Newcomb Street, S.E., Washington 20, D. C.
- \* WINT: M.N. Winton, 2501 Ivy Drive, Oakland, California

\* Advertising in both "Wanted" and "For Disposition" sections.



ML1  
R28  
M1015

# NEW ORLEANS RECOLLECTIONS

80  
58



by R. J. Carew

The first place I lived in New Orleans was 838 St. Charles Street. I'm sure that anyone who travelled lower St. Charles Street during the early 1900's (and many, many years before that), will remember the big double dwelling that stood back in the yard at 838. In contrast to most of the rooming and boarding houses below Lee Circle at that time, which were built close to or flush with the banquette old 838 boasted a large front yard behind a high iron grille fence, which separated it from the banquette. The house was a three storied double residence of brick, with balconies with grille railings running all around the upper stories. It must have been very old. The entire building was run as a boarding house, evidently having ex-

panded from the downtown half, which contained the parlor, sitting room, dining room and kitchen on the first floor. There were no hallways whatever in the house, with the exception of the short landing connecting the stairways on both sides, which were about half way back, and which led to the upper balconies. The only way to get to most of the rooms was to use the balconies; to get to an upstairs front or back room during a tropical storm was an adventure with the elements. The front rooms were big, high-ceilinged affairs, with large windows that reached to the floor. Each room had a little fireplace for heating purposes, and the guests furnished their own fuel,--small pine sticks tied in little bundles, and soft coal in a bucket, generally purchased from peddlers. The conveniences were somewhat primitive, furniture usually consisting of the bed, a chair or two, a dresser and a commode, adorned with a wash bowl and pitcher of water. It was there that I acquired the habit of using cold water for shaving, which habit I still have.

On Sunday mornings, if the weather was fair, which it usually was, a small group of us boarders often took an early walk down to the French Market, a walk of about sixteen blocks, finding plenty of interest all the way. A short distance down the street, facing Lafayette Square was Soule's Business College, run by Col. Soule, a tall well-preserved, vigorous man of nearly 80 years of age. Set in the sidewalk in front of the school entrance was the inscription "From education as a leading cause, the public character its color draws". Across narrow Lafayette Street from Soule's was the City Hall, also facing the Square, where, from the platform erected above the wide front steps at Mardi Gras time, the Mayor welcomes the King of the Carnival, Rex, and gives him the keys to the city. Lafayette Square itself was a convenient place to sit down for a rest, and was availed of by the panhandlers, etc., to recuperate after doing nothing much; it was convenient to "MACK'S - COFFEE AND DOUGHNUTS, 5¢." A walk of five or six blocks brought us to the small passage-way, now called "Pirates Alley" that runs from Royal Street to Chartres Street, alongside the St. Louis Cathedral, which faces Jackson Square. Crossing the Square we found ourselves at the upper end of the French Market.

First came the restaurant, of which my principal recollection is the strong coffee (with chicory) which we drank seated on stools at the narrow, shelf-like tables which were built around the large circular posts that supported the low-roofed structure; coffee so strong that at first I drank it extra light with plenty of milk. Next came the butchers, with their open air stalls,--no screens or protection against flies in those days. We then crossed a roadway and wended our way past a conglomeration of flowers, fruits and vegetables and into the bakery section, with its appetizing aroma of fresh baked goods, and another lunch counter. Finally, at the lower end of the market was the section displaying all sorts of sea food,--fish, shrimp, crabs, etc., with its aroma which was not so pleasant at times. Near the French Market was Madame Begue's restaurant, where those famous "breakfasts" were served for so many years. To breakfast at Begue's it was necessary to reserve a place well in advance. I remember that in 1908, sometime before Mardi Gras, my boss sent me down to Begue's to reserve places for himself and a few friends who were visiting him for the carnival season, and they were booked solid for two weeks. I understand that the old French Market is very much changed these days, and I am very glad to have seen it in the old days,--the days that furnished the background for the part of *Buddy Bolden's Blues* that goes:

Thought I heard Judge Fogarty say  
"Thirty days in the Market, take  
him away."

"Get him a good broom to sweep with,  
take him away",

I thought I heard him say.

I don't recall having seen any of the Judge's customers sweeping up the French Market, but since it was over two blocks long it would have been a good job. (Jelly Roll Morton's version of *Buddy Bolden's Blues*, recorded for General Records in the "New Orleans Memories" album, appeals to me very much; the song is one of the most typical of the New Orleans honky tonks of forty years ago.)

\*\*\*

I am indebted to William Russell for the information that the last place Tony Jackson played in New Orleans was Frank Early's cafe... Thanks also to Harrison Smith for calling my attention to a Tony Jackson composition recorded for Decca by Lil Armstrong, *You Mean So*

Much To Me. This is one by Tony I didn't know about.

\*\*\*

The portion of *Buddy Bolden's Blues* quoted above is used by permission of TEMPO-MUSIC PUBLISHING CO., owners of the copyright.

AUCTION AUCTION  
**MELODY SPORT SHOP**  
 190 MASSACHUSETTS AVENUE  
 BOSTON, MASS  
 Minimum bid \$1.00; All shipments prepaid.  
 Auction Expires February 28, 1944.

<u>BENNY GOODMAN</u>	
SOMEDAY SWEETHEART/WHO (TRIO)	Vi 25181 N
MORE THAN YOU KNOW/NOBODY'S SWEETHEART (TRIO)	Vi 25345 N
DIZZY SPELLS/SWEET-LORRAINE (QUARTET)	Vi 25822 N
<u>JOHNNY HOOGES</u>	
SKUNK HOLLOW BLUES/TIRED SOCKS	Vo 5533 N
<u>JELLY ROLL MORTON'S RED HOT PEPPERS</u>	
CANNON BALL BLUES/GRANOPA'S SPELLS	Vi 20431 N
<u>JELLY ROLL MORTON/DIXIELAND JUG BAND</u>	
DOCTOR JAZZ STOMP/MEMPHIS SHAKE	Vi 20415 N
<u>MCKINNEY'S COTTON PICKERS</u>	
FOUR OR FIVE TIMES BLUE HARMONY	Vi 21583 N
<u>BIX BEIDERBECKE &amp; HIS GANG</u>	
SOMEBODY STOLE MY GAL/RHYTHM KING	BR 8242 N
<u>MIFF MOLE &amp; HIS MOLERS</u>	
HONOLULU BLUES/ORIGINAL DIXIELAND 1-STEP	BR 8243 N
<u>ELLINGTON'S WASHINGTONIANS/7 POLAR BEARS</u>	
TAKE IT EASY/MISSISSIPPI MUO	Ca 8183 E
<u>JACK TEAGARDEN &amp; HIS ORCHESTRA</u>	
I GOTTA RIGHT TO SING BLUES/YANKEE DOODLE	BR 8397 N
<u>ADRIAN ROLLINI</u>	
TEN EASY LESSONS/SMALL FRY	Vo 4212 N
STARBUST-SOLITUDE/DIGA DIGA OOO	Vo 5376 N
HONKY TONK TRAIN/MARTHA	Vo 5582 N
<u>BUNNY BERIGAN</u>	
LIVERY STABLE BLUES/HIGH SOCIETY	Vi 29068 N
LADY FROM 5TH AVENUE/ALL OOG'S CHILLUN	Vi 25609 N
IN A LITTLE SPANISH TOWN/CAN'T HELP LOVIN'	Vi 26152 N
<u>GENE KRUPA</u>	
WIRE BRUSH STOMP/WHAT GOES ON HERE	BR 8166 N
APURKSOOY/TA-RA-RA BOOM OER-A	BR 8296 N
<u>FRANKIE NEWTON</u>	
PARALLEL FIFTHS/VAMP	Vo 5410 N
<u>ORIGINAL DIXIELAND BAND</u>	
TIGER RAG/BLUIN THE BLUES	Vi 25403 N
<u>BILLIE HOLIDAY</u>	
LET'S DO IT/GEORGIA ON MY MIND	Vo 6134 N
<u>MEZZ MEZZROW</u>	
HOT CLUB STOMP/THE SWING SESSION'S CALLED	Vi 25612 N
<u>MCKINNEY'S COTTON PICKERS</u>	
MILBENBERY JOYS/SHIM-ME-SHA-WABBLE	Vi 21611 N
<u>CLARENCE WILLIAMS BLUE FIVE</u>	
MANYO MAKE UP YOUR MIND/I'M LITTLE BLACKBO.	OK 40260 E

WANTED WANTED  
**MORTY NOVICK**  
 500 Ocean Avenue, Brooklyn 26, N.Y.  
 THE FOLLOWING MUST BE  
 EXCELLENT TO NEW CONDITION

<u>LOUIS ARMSTRONG</u>			
WILLIE THE WEEPER	OK	8482	\$6.50
GULLY LOW BLUES	OK	8474	7.00
KEYHOLE BLUES	OK	8496	8.00
KING OF THE ZULUS	OK	8396	8.50
IRISH BLACK BOTTOM	OK	8447	8.50
<u>JELLY ROLL MORTON</u>			
DEADMAN BLUES	Vi	20252	6.25
STEAMBOAT STOMP	Vi	20296	4.50
<u>JOHNNY DODDS (CHICAGO FOOTWARMERS)</u>			
MY BABY	OK	8549	5.50-6.00
BROWN BESS	OK	8613	5.50-6.00
MY GIRL	OK	8792	5.50-6.00

# THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1943 by Gordon Gullickson. \$1.50 (12 issues) per year.

## Advertising Rates

**CLASSIFIED**  
**"WANTED"**  
 and  
**"FOR DISPOSITION"**  
**SECTIONS**

Wants.....4¢ each; 30 for \$1.00  
 Items for disposition..8¢ each; 30 for \$2.00

NOTE:  
 The above rates apply only to  
 advertising submitted on our  
 new order blanks.  
 A sample is shown on the opposite page.

The rate for  
 classified advertising  
 not submitted on these blanks is

10¢ PER ITEM



**DISPLAY ADS**

Full page	Half page	Per column inch
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Collectors' ads...\$9.00..\$5.00..\$1.00  
 Commercial ads to be set in type...\$17.50..\$8.00..\$2.00  
 Commercial ads ready to photograph..\$7.50..\$4.00..\$.50

## Subscription Rate

**\$1.50 PER YEAR**

The Record Changer  
 FAIRFAX, VA

J. O'BYRNE DeWITT  
51 Warren Street, Roxbury 19, Mass.  
(Auction closes January 31, 1944.)

JELLY ROLL MORTON -	MR. JELLY ROLL/STEADY ROLL	PURITAN	11332 VG
NEW ORLEANS WANDERERS	PERIOD STREET BLUES/GATE MOUTH	Co	698 Ex
JAMES (STUMP) JOHNSON	SNITCHERS BLUES/THE DUCK YAS	QRS	7049 N
CASA LOMA ORCHESTRA	BLUE JAZZ/WHITE JAZZ	BR	6611 Ex
ART TATUM	SOPHISTICATED LADY/TEA FOR TWO	BR	6553 VG
ROY FLORIDGEE	THAT THING/HECKLER'S HOP	Vo	3577 VG
KING CARTER	MOANIN'/BLUE RHYTHM (LAMINATION CRACK)	Co	2504 VG
NEW ORLEANS OWLS	WEST END ROMP/TAMPEEKOE	Co	688 N
HALFWAY HOUSE ORCHESTRA	NEW ORLEANS SHUFFLE/SQUEEZE ME	Co	541 N
RUBEN "RIVER" REEVES	ZOOOAN/MAZIE	Vo	2723 Ex
MUSICAL STEVEDORES	HAPPY RHYTHM/HONEYCOMB HARMONY	Co	14406 Ex
LAZY LEVEE LOUNGERS	IF I COULD BE WITH YOU/SHOUT SISTER SHOUT	Co	2243 VG
THOMAS "FATS" WALLER	BIRMINGHAM BLUES/MUSCLE SHOALS	OK	4757 Ex
THOMAS "FATS" WALLER	TURN ON THE HEAT/MY FATE IS IN YOUR HANDS	VI	38568 Ex
BENNY GOODMAN	SHUT EYE/GOOD FOR NOTHIN'	VI	26159 Ex
LUMBERJACKS	WHOOPEE STOMP	CA	9030 VG
COUNT BASIE	THE WORLD IS MAD	OK	5816 N
LIONEL HAMPTON	ANY TIME AT ALL	VI	26039 G-VG
HENRY ALLEN	FEELIN' DROWSY/SWING OUT	VI	38080 G-VG
HENRY ALLEN	BIFF'LY BLUES/IT SHOULD BE YOU	VI	38073 G-VG
HENRY ALLEN	HOW DO THEY DO IT THAT WAY/FUNNY FEATHERS	VI	38088 G-VG
MCKINNEY'S COTTON PICKERS	I'O LOVE IT/PEGGY	VI	38133 VG
MCKINNEY'S COTTON PICKERS	OKAY, BABY/I WANT A LITTLE GIRL	VI	23000 VG
KING OLIVER	DEAD MAN BLUES/SOMEDAY SWEETHEART	Vo	1059 Ex
SAVANNAH SYNCOPATORS	DEEP HENDERSON/JACKASS BLUES	BR	3245 VG
SAVANNAH SYNCOPATORS	WA WA WA/SOMEDAY SWEETHEART	BR	3373 VG
BILLIE HOLIDAY	LOVE ME OR LEAVE ME	OK	6369 VG
BILLIE HOLIDAY	I CAN'T GET STARTED/VERY THOUGHT	Vo	4457 VG
BING CROSBY	MY KINDA LOVE/TILL WE MEET	Co	1773 VG
BING CROSBY	BLUE PRELUDE/WE'LL MAKE HAY	Vo	2868 Ex
BING CROSBY	DAY YOU CAME ALONG/BEAUTIFUL GIRL	Vo	2830 Ex
BING CROSBY	DANCING IN THE DARK/STARBUST	BR	6169 VG
PAUL WHITEMAN'S RHYTHM BOYS	LOUISE/BLUEBIRDS AND BLACKBIRDS	Co	1819 G-VG
JUNGLE BAND	ROCKIN' IN RHYTHM/12TH STREET RAG	BR	6038 G-VG
DUKE ELLINGTON	I DON'T MEAN A THING/ROSE ROOM	BR	6265 G-VG
DUKE ELLINGTON	EXPOSITION SWING	BR	8213 G-VG
DUKE ELLINGTON	LAMBETH WALK/PRELUDE TO A KISS	BR	8204 VG
DUKE ELLINGTON	DROP ME OFF AT HARLEM/SLIPPERY HORN	BR	6527 VG
DUKE ELLINGTON	RAISIN THE RENT/HAPPY AS THE OAY	BR	6571 VG
DUKE ELLINGTON	BUNOLE OF BLUES/NEW BROOM	BR	6607 VG
DUKE ELLINGTON	JIVE STOMP/I'M SATISFIED	BR	6638 VG
DUKE ELLINGTON	HARLEM SPEAKS/OLD APPLE TREE	BR	6646 VG
DUKE ELLINGTON	STEVEDORE'S SERENADE/LA DE OOOOY	BR	8174 VG
DUKE ELLINGTON	BATTLE OF SWING/JAZZ POTPOURRI	BR	8293 VG
DUKE ELLINGTON	CARAVAN/AZURE	HA	131 VG
DUKE ELLINGTON	ALABAMA HOME/ALL GOD'S CHILLUN	MA	137 VG
DUKE ELLINGTON	MISTY MORNIN'/BLUES WITH FEELIN'	OK	8662 VG
JELLY ROLL MORTON	BIG LIP BLUES/GOOD OLD NEW YORK	GE	1704 N
JELLY ROLL MORTON	PANAMA/SWEET SUBSTITUTE	GE	1703 N
FLETCHER HENDERSON	WHITEMAN STOMP/I'M COMING VIRGINIA	Co	1059 N
FLETCHER HENDERSON	WHITEMAN STOMP/I'M COMING VIRGINIA	Co	1053 VG
FLETCHER HENDERSON	PENSACOLA/NOBODY'S ROSE (RIM CHIP)	Co	532 Ex
FLETCHER HENDERSON	SWEET THING/I NEEEO LOVIN'	Co	854 VG
FLETCHER HENDERSON	SUGAR FOOT STOMP/WHAT CHA CALL	Co	395 VG
FLETCHER HENDERSON	MONEY BLUES/I'LL TAKE HER BACK	Co	383 VG
FLETCHER HENDERSON	TAZO/ROCKY MOUNTAIN BLUES (LAMINATION CRACKS)	Co	970 VG
HENDERSON'S HAPPY SIX	OLD BLACK JOE'S BLUES	CA	9033 VG

This is a sample of the form on which all advertising to the classified "Wanted" and "For Disposition" sections is to be submitted. If you do not submit your ads on these forms, the charge is 10¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you twenty of these forms. If you need more let us know. The Record Changer, Fairfax, Virginia.

USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording Group					
	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First 6 letters of your name

BLACK AND WHITE NO. 2

**ART HODES PIANO SOLOS**

**Art's Boogie  
St. Louis Blues**

*Ready for Delivery About January 15th*

**\$1.25 Plus Postage or Express Collect**

ADVANCE ORDERS ACCEPTED

Black and White records are also available at the following record shops:

*New York City*  
Commodore Music Shop  
136 E. 42nd St.

*Lawrence, Mass.*  
Lawrence Furniture Co.  
540 Essex St.

*Muskegon (11) Mich.*  
Wolverine Music Shop  
11 Arcade Bldg.

*Trenton, N. J.*  
Record Rendezvous  
105 E. Hanover St.

*Chicago (6) Ill.*  
Session Record Shop  
125 North Wells St.

*Hollywood (38) Cal.*  
Jazz Man Record Shop  
6331 Santa Monica Blvd.

- B. & W. No. 1 Art Hodes—Piano Solo.  
Snowy Morning Blues—Four or Five Times.  
\$1.25 plus postage or express collect.
- Jazz Record No. 1001—Art Hodes Quintette.  
Royal Garden Blues—103 St. Boogie.  
\$1.16 postpaid.

**BLACK & WHITE RECORD CO.**

ELMONT, N. Y.

# 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

HENRY ALLEN

BROADWAY RHYTHM	BA 6536	PENS
CALL OF THE FREAKS	OK 8656	PENS
AFRICAN JUNGLE	PAE-R2212	PENS
HIGH TENSION	PAE R1064	PENS

ALL STARS

HONEYSUCKLE ROSE	VI 25559	MCKE
KING PORTER	Co 35389	KELL
BLUE LOU	VI 26144	KELL

DANNY ALTIER

MY GAL SAL/I'M SORRY SALLY	Vo 15740	SEAR
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ARCAIDIAN SERENADERS

(ANY TITLES)	OK	VENA
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LOUIS ARMSTRONG

DROPPIN' SHUCKS/WHO'S IT	OK 8357 4.00	PODE
KING OF ZULUS/LONESOME BLUES	OK 8396 4.00	PODE
SUNSET CAFE STOMP/BUTTER & EGG	OK 8423 4.00	PODE
WILD MAN BLUES/GULLY LOW BLUES	OK 8474 4.00	PODE
GATEMOUTH/PERDIDO ST. BLUES	UHCA 15-16 1.75	PODE
ST. JAMES INFIRMARY/SAVE IT	OK 8657 3.50	PODE
SUNNY SIDE OF STREET	BRF 500491 6.00	PODE
ST. LOUIS BLUES/SUPER TIGER RAG	BRF 500490 6.00	PODE
ST. LOUIS BLUES	OK 41350	PENS
SUNSET CARE STOMP	OK 8423	LOYL
ALLIGATOR CRAWL( EX ONLY)	OK 8482	FAY
CAKE WALKIN' BABIES	OK 40321	FAY
COAL CART BLUES	OK 8245	FAY
TWO DEUCES	OK 8641	COLE
SUGAR FOOT STOMP	OK 8609	COLE
I'M GONNA GITCHA	OK 8343	COLE
DOH'T FORGET TO/I'M GONNA GITCHA	OK 8343	ELWO
DROPPIN' SHUCKS/WHO'S IT	OK 8357	ELWO
BIG FAT MA/SWEET LITTLE PAPA	OK 8379	ELWO
KING OF THE ZULUS/LONESOME BL.	OK 8396	ELWO
IRISH BLACK BOTTOM/YOU MADE	OK 8447	ELWO
KEYHOLE BL/MELANCHOLY	OK 8496	ELWO
I'M NOT ROUGH/GOT NO BLUES	ANY	ELWO
ACCOMPANIMENTS (HILL,WALLACE)	ANY	ELWO
ONE IN AWHILE/BARBECUE	OK 8566	ELWO
(ANY SIPPIC WALLACE ACCOMP'S.)	OK	DEAN
JAZZ LIPS	OK 8436	DEAN
ALLIGATOR CRAWL	OK 8432	DEAN
IRISH BLACK BOTTOM (E)	OK 8447	DEAN
WEARY BLUES (E)	ANY	DEAN
PUT 'EM OWN	OK 8503	DEAN
IRISH BLACK BOTTOM/HE MADE ME LOVE	OK 8447	WINT
KING OF THE ZULUS/LONESOME BLUES	OK 8396	WINT
HARLEM STOMP	DE	GALB
IRISH BLACK BOTTOM	OK 8447 10.00	STEA
I'M GONNA GITCH	OK 8343 4.00	PODE
BIG FAT MA	OK 8379 4.00	PODE
IRISH BLACK BOTTOM	OK 8447 4.00	PODE
SKIP THE GUTTER	OK 8631 4.00	PODE
MELANCHOLY BLUES	OK 8496 4.00	PODE
AIN'T MISBEHAVIN'	OK 8774 3.00	PODE
THAT RHYTHM MAN	OK 8717 3.00	PODE
SOME OF THESE DAYS	OK 41298 3.00	PODE
DALLAS BLUES	OK 9774 3.50	PODE
YOU'RE DRIVING ME CRAZY	OK 41486 3.00	PODE
I SURRENDER OEAR	OK 41497 3.00	PODE
KICKIN' THE GONG AROUND	OK 41550 3.00	PODE
LOVE YOU FUNNY THING	OK 41557 3.00	PODE

DANNY ALTIER

MY GAL SAL	Vo	VENA
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FRANK AUBURN

I'LL HAVE TO HAVE YOU	HA 1075	SEAR
YOU DO SOMETHING TO ME	DI 3075	SEAR
ME	DI 3234	SEAR

LOVIE AUSTIN

JACKASS BLUES	PARA 12361	LOYO
TENNESSEE BLUES	PARA 12322	LOYO
SUNOAY MORNING BLUES	PARA 12369	DEAN
GALION STOMP	PARA 12380	DEAN
MERRY MAKER'S TWINE	PARA 12391	DEAN
FROG TONGUE STOMP	PARA 12361	DEAN

BILLY BANKS

YELLO DOG BL/YES SUH (NEW)	UHCA 107 2.35	LOYO
BUGLE CALL RAG/SPIDER CRAWL	UHCA 109 2.25	LOYO
BALOHEAEO MAMA	UHCA 112 2.00	LOYO

GEORGE BARNES

I'M FOREVER BLOWING BUBBLES	OK 05798	MART
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COUNT BASIE

(ANY WITH LESTER YOUNG)		SHIN
JUMPIN' AT WOODSIDE/DARK	OE 2212	SHIN
CHEROKEE, 1&2	OE 2406	SHIN
I O'CLOCK JUMP/SWINGIN' AT	OE 3708	SHIN
THE WORLD IS MAD	OK	SHIN
DOWN FOR DOUBLE	OK 6584	SHIN
ROCK A BYE BASIE		SHIN
HERE COMES CHARLIE/POUNO CAKE	OK 5085	SHIN
HARVARO BLUES	OK	SHIN
LESTER LEAPS IN		SHIN
THE WORLD IS MAD	OK	GALB
BASIE BOOGIE	OK	GALB
HAM N' EGGS	Co	GALB
I LEFT MY BABY	Co	GALB
GOIN' TO CHICAGO		GALB

SIONEY BECHET

LAY YOUR RACKET	BB 10472	KELL
MAPLE LEAF RAG	BB 7614	KELL
SHAG/NEW BABY	BB 10022	KELL
WILD MAN BLUES	VI 26640	KELL
OLD MAN BLUES	VI 26663	KELL
BLUES OF BECHET	VI 27485	KELL

BECHET-SPANIER

THAT'S A PLENTY	HRS 2002	MART
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BIX BEIDERBECKE

RIVERBOAT SHUFFLE/LAZY DADDY	HRS 9 2.50	PODE
TIGER RAG/BIG BOY	HRS 24 2.50	PODE
TOODLIN BLUES/SENSATION	HRS 23 2.50	PODE

GLAOSY BENTLEY

LOW LONG BLUES	OK	VENA
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BUNNY BERIGAN

(ANY BEIDERBECK SOMPOSITIONS)	--	CHER
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JIMMY BERTRANO

IOLE HOUR SPECIAL (N)	Vo 1060 1.50	LOYO
(ANY ON VOCALION)	Vo	ELWO
I'M GOIN' HUNTIN'	Vo 1099	DEAN
BLUES STAMPEDE	Vo 1100	DEAN
47TH ST. STOMP	Vo 1060	DEAN

BARNEY BIGARO

(SEVERAL ON VARIETY OR VOCALION)		MART
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BLUE RHYTHM BOYS

BLUE RHYTHM	BA 6143 1.75	GROV
SAVAGE RHYTHM	BA 6299 1.75	GROV

JIMMY BLYTHE

MESSIN AROUND (N TO E)	PARA 12376 5.00	STEA
APE MAN/YOUR FOLKS	PARA 12428 5.00	STEA
ISABELLA	Vo 1280 5.00	STEA
WEARY WAY BLUES	Vo 1135 6.00	STEA
HOT STUFF	Vo 1136 6.00	STEA
(ANY)	Vo	DEAN

LUCILLE BOGAN

(ANY)		WALL
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SHARKEY BONANO

MUOHOLE BLUES	Vo 3353	LOYO
I'M SATISFIED WITH MY GAL	Co 35678 1.00	LOYO

PERRY BRADFORD

LUCY LONG/I AIN'T GONNA PLAY	ANY	WINT
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WILL BRADLEY

QUICKSILVER	Co 35963	BAND
SOUTHPAW SERENADE	Co	BAND

BROADWAY BANJOITS

YOU'RE THE TOP/ALL THRU NITE	RE MR/733	SEAR
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BROADWAY RASTUS

WHOOPEE STOMP	PARA	OOOG
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WANTED

HENRY BROWN  
 (ANY) PARA ——— STUR  
BUCKTOWN FIVE  
 (ANY ON GENNETT) 0E ——— ELWO  
HOAGY CARMICHAEL  
 STARDUST GE 6311 8.00 SCHR  
ROY CARROLL & SANDS POINT ORCH  
 BEND DOWN SISTER HA 1397 ——— SEAR  
 THE KINGS HORSES VE 2402 ——— SEAR  
 ONE MORE TIME VE 2318 ——— SEAR  
CASA LOMA  
 BLACK JAZZ BR ——— CHER  
 BLUE JAZZ BR ——— CHER  
 WHITE JAZZ BR ——— CHER  
 MANIACS BALL BR ——— CHER  
THE CELLAR BDYS  
 BARREL HOUSE STOMP/WAILING VO 1503 3.50 PODE  
BOB CHESTER  
 GAL I LEFT BEHIND ——— CHER  
CHICAGO FOOTWARMERS  
 (ANY ON DKEH) DK ——— ELWO  
 (ANY EXCEPT 8533, 8599) OK ——— WALL  
CHICAGO LOOPERS  
 THREE BLIND MICE HRS 1 2.00 PODE  
 CLORINDA PE ——— VENA  
CHICAGO RHYTHM KINGS  
 FOUND A NEW BABY UHCA 7-8 ——— KELL  
HERMAN CHITTISON  
 HONEYSUCKLE ROSE(PIANO SOLO) BRE 01847 2.50 DODG  
GARNET CLARK & HOT FOUR  
 ROSETTA/OBJECT OF AFFECTION GRF K7618 3.50 GAYL  
 STARDUST HMV X4593 3.50 GAYL  
CLOVERDALE COUNTRY CLUB DRCH  
 CHANCES ARE DK ——— DEAN  
KING CDE TRIO  
 HONEYSUCKLE ROSE DE 8538 ——— MCKE  
ALEX COMBELLE & ORCH  
 AVALON/AL'S IDEA SW 24 3.50 PODE  
 WHEN YOU'RE SMILING SW 17 3.50 PODE  
WILTON CRAWLEY  
 IRONY DADDY BLUES DK ——— VENA  
BOB CROSSBY  
 SPAIN/ALL BY MYSELF (90BCATS) DE 3248 ——— SHIN  
 ANCHORS AWAY/CAISSONS GO DE 4395 ——— SHIN  
 GIN MILL BLUES DE 1170 ——— BANO  
 COW COW BLUES DE 2488 ——— BAND  
 BOOGIE WOOGIE MAXIME DE 3382 ——— BAND  
PUTNEY DANDRIDGE  
 HONEYSUCKLE ROSE VO 3190 .50 DODG  
COW COW DAVENPORT  
 ATLANTA RAG CH 50033 ——— LOYL  
BILL DAVIDSON'S CHICAGO RHYTHM KINGS  
 I SURRENDER DEAR/DN A BLUES CI 102 2.35 PODE  
DIXIELAND JUG THUMPERS  
 ORIENTAL MAN PARA 12594 ——— STUR  
 WEARY WAY BLUES PARA 12525 ——— STUR  
DIXIELAND THUMPERS  
 (ANY) PARA ——— DEAN  
JOHNNY DODDS  
 BLUE WASHBOARD/BUCKTOWN BB 8549 ——— KELL  
 WEARY CITY/BULL FIDDLE BB 10239 ——— KELL  
 GOOBER DANCE/TOO TIGHT BB 10240 ——— KELL  
 NEW ORLEANS STOMP VO 15632 15.00 STEA  
 GOOBER DANCE V1 23396 2.00 STEA  
 DH DADDY PARA 12471 6.00 STEA  
 NINETEENTH ST. STOMP PARA 12483 7.00 STEA  
 ——— PARA 12494 5.00 STEA  
 WILDMAN BLUES (26) BR 3567 5.00 STEA  
 MELANCHOLY (27) VO 1128 3.00 S A  
BLIND WILLIE DUNN'S GIN BOTTLE FOUR  
 GUITAR BLUES/BLUE GUITAR (NEW) DK 8711 3.50 GAYL  
DUKE ELLINGTON  
 SADDEST TALE BR 7310 ——— EVAN  
 YELLOW DOG BLUES BR ——— EVAN  
 THE CREEPER VO 10777 ——— EVAN  
 SOLIQUOY BR 6804 ——— EVAN  
 ST. JAMES INFIRMARY H OF W 1046 ——— EVAN  
 ST. JAMES INFIRMARY PE 15272 ——— EVAN  
 ARABIAN LOVER BB 6782 ——— EVAN

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

DINAH VI 22938 ——— EVAN  
 CREOLE RHAPSODY BR 6093 ——— EVAN  
 DUCKY WUCKY/SWING LOW BR OR CO ——— EVAN  
 TAKE THE "A" TRAIN VI 27380 ——— EVAN  
 GRIEVIN CO 35310 ——— EVAN  
 NEW BLACK & TAN BR 8063 ——— EVAN  
 I'VE GOT TO BE A RUG CUTTER MA OR BR ——— EVAN  
 NEW BIRMINGHAM BREAKDOWN MA OR BR ——— EVAN  
 (ANY) ——— PARK  
 ST. LOUIS BLUES (12") CO 55003 ——— KELL  
 DINAH/BUGLE CALL VI 22938 ——— KELL  
 TIGER RAG 1 & 2 BR 6510 ——— KELL  
 ROSE ROOM/DON'T MEAN BR 6265 ——— KELL  
 SHAOE OF OLD APPLE TREE BR 6646 ——— KELL  
 THE SHIEK OF ARABY BR 6336 2.50 PODE  
 ACCENT ON YOUTH BR 7514 2.00 PODE  
 COTTON/MARGIE BR 7526 2.00 PODE  
 LITTLE POSEY CO 35291 ——— PODE  
 A LONELY COED CO 35240 ——— PODE  
 IN A MIZZ BR 8405 ——— PODE  
 BRAGGIN' IN BRASS BR 8089 ——— PODE  
 SOLID OLD MAN BR 8390 ——— PODE  
 THE CREEPER VO 1077 ——— DEAN  
 NEW ORLEANS LOW DOWN VO 1086 ——— DEAN  
 RED NOT BAND VO 1153 ——— DEAN  
 BUGLE CALL RAG HA 577 ——— DEAN  
 SWAMPY RIVER BR 6355 ——— MART  
IMPROVISATIONS IN ELLINGTONIA  
 FINNESSE/I KNOW THAT YOU KNOW HRS 1004 2.50 PODE  
 FINNESSE/I KNOW THAT YOU KNOW HRS 1004 ——— EVAN  
 LOW COTTON HRS 1003 ——— EVAN  
EQUINDX DRCESTRA  
 CHINA BOY PERSONAL 115 8.00 SCHR  
WILL EZELL  
 (ANY) ANY ——— ELWO  
KAY FRANCIS  
 WHEN TOMORROW COMES CO ——— 1.50 WHIT  
 LIVING ON VELVET CO ——— 1.50 WHIT  
BUD FREEMAN  
 AFTER AWHILE CO 35856 ——— MART  
FRIARS SOCIETY ORCHESTRA  
 TIGER RAG GE 4968 4.00 PODE  
LILLIAN GLINN  
 ATLANTA BLUES CO ——— VENA  
JEAN GOLDKETTE & ORCHESTRA  
 HONEST & TRULY VI 19528 2.00 SCHR  
 SLOW RIVER (NEW ONLY) VI 20926 1.50 SCHR  
GOTHAM STOMPERS  
 WHERE ARE YOU VA 541 ——— EVAN  
 ALABAMA HOME VA 629 ——— EVAN  
BENNY GODDMAN  
 WOLVERINE BLUES/JAZZ HOLIDAY V1 15658 ——— SEAR  
 JUNGLE BLUES/RUM 1411 BR 4013 ——— SEAR  
 CLARINETTITIS/THAT'S A PLENTY ME 12073 ——— SEAR  
 GEORGIA JUBILEE/EVALINE CO 2907 ——— SEAR  
 COKEY/MUSIC HALL RAG CO 3011 ——— SEAR  
 DIXIELAND BAND/DOWN HOME RAG CO 3033 ——— SEAR  
 HOBODY/YOURS IS MY HEART ALONE SIL 544 ——— SEAR  
 I HEAR A RHAPSODY/PERFIOEA SIL 572 ——— SEAR  
 WHEN IT'S SLEEPY TIME(PHIL HUGHES) HA 1373 ——— SEAR  
 BODY AND SOUL/AFTER YOU'VE GONE VI 25115 ——— CHER  
 SWEET SUE VI 25473 ——— KELL  
 TEA FOR TWO VI 25529 ——— KELL  
 SOMEDAY SWEETHEART BB 10463 ——— KELL  
 BODY & SOUL VI 25115 ——— KELL  
 DINAH VI 25398 ——— KELL  
 AVALON VI 25644 ——— KELL  
 WHERE OR WHEN VI 25725 ——— KELL  
 S'WONDERFUL VI 26090 ——— KELL  
 SWEET GEORGIA BROWN VI 26091 ——— KELL  
 BLUES IN MY FLAT VI ——— GABL  
 GOOD ENOUGH TO KEEP CO ——— GALB  
 OLD MILL STREAM CO ——— GALB  
 LAZY RIVER CO ——— GALB  
 ON THE ALAMO CO ——— GALB  
 I FOUND A NEW BABY CO 36039 ——— COLE  
 TAKE ME ——— DEVA  
GODDY AND HIS GODDTIMERS  
 DIGGA DIGGA OOD PE 15083 OR CA 9003 ——— SEAR  
 STARDUST PE 15084 OR PAT 36903 ——— SEAR

WANTED

QDDFUS FIVE  
 TESSIE STOP TEASING DK ——— VENA  
 HOT TAMALE MOLLY DK ——— VENA  
 I LIKE PIE DK ——— VENA

GOTHAM STOMPERS  
 ALABAMA HOME VA 629 2.00 PODE  
RUSSELL GRAY  
 SUGAR OK 40938 ——— MART

HALFWAY HOUSE DRCEHSTRA  
 PUSSY CAT RAG DK 40318 ——— ELWO  
 BARBARITA DK ——— VENA

LIDNEL HAMPTON  
 GIN FOR CHRISTMAS VI ——— GALB  
 JACK THE BELL BOY VI ——— GALB  
 HOUSE OF MORGAN VI ——— GALB  
 GHOST OF A CHANCE VI ——— GALB  
 BOUNCING AT BEACON VI ——— GALB  
 THE OBJECT OF MY AFFECTION VI 26258 ——— HERR  
 BABY WON'T YOU PLEASE COME HOME VI 25699 ——— HERR  
 SWEETHEARTS ON PARAOZ VI 26209 ——— COLE

COLEMAN HAWKINS  
 LAOY BE GOOD/LULLABY PAE R2007 3.75 PODE  
 SUNNY SIDE OF STREET PARL 1825 4.00 PODE  
 HONEYSUCKLE ROSE (ORCH) PAE R2041 2.50 DODG  
 HONEYSUCKLE ROSE (JAZZ BAND) Sw, HMV, DE, VI 1.50 DODG

ERSKINE HAWKINS  
 WHEN GABRIEL MET THE OXKE B3 ——— 1.00 WHIT  
 TUXEDO JUNCTION BB 10409 ——— KELL

FLETCHER HENDERSON  
 SOME OF THESE DAYS VD 1079 ——— GROV  
 P.D.Q. BLUES CD 1002 ——— GROV  
 CHINATOWN CD 2329 ——— GROV  
 KEEP A SONG IN YOUR SOUL CD 2352 ——— GROV  
 SWEET & HOT CD 2414 ——— GROV  
 SINGING THE BLUEB VI 22721 1.50 GROV  
 SINGING THE BLUES ME 12145 1.50 GROV  
 SINGING THE BLUES CD 2565 1.50 GROV  
 CAROLINA STOMP CO 509 ——— GROV

EARL HINES  
 STOWAWAY (NEW) HRS ——— 2.00 STUR  
 HONEYSUCKLE ROSE (QUARTET) VO 3589 1.00 DODG

ART HODES BLUE THREE  
 FOUR OR FIVE TIMES SIG 101 1.75 PODE

ART HODES  
 ROSS TAVERN BODDIE/SOUTH SIDE SA 12007 2.75 PODE  
 ROSS TAVERN BODDIE/SOUTH SIDE SA 12007 ——— COLE

JOHNNY HODGES  
 SQUATTY ROO/THINGS AIN'T BB 11447 ——— KWAL  
 FODLIN' MYSELF ANY ——— 1.50 GROV  
 SAILBOAT IN THE MOONLIGHT ANY ——— 1.50 GROV  
 (SEVERAL ON VARIETY OR VOCALION) ——— ——— MART

BILLIE HOLIDAY  
 DO I REMEMBER/NO REGRETS VO 3276 ——— HASS  
 A FINE ROMANCE/I CAN'T PRETENO VO 3333 ——— HASS  
 LET'S CALL A HEART A HEART VO 3334 ——— HASS  
 ONE NEVER KNOWS DOES ONE VO 3431 ——— HASS  
 PLEASE KEEP ME IN YOUR DREAMS VO 3440 ——— HASS  
 ME MYSELF AND T/WITHOUT YR LOVE VO 3593 ——— HASS  
 BORN TO LOVE/A SAIL BOAT VO 3605 ——— HASS  
 DREAM OF LIFE VO 4631 ——— HASS  
 HAVIN' MYSELF A TIME VO 4208 ——— HASS  
 NOW THEY CALL IT SWING VO 3947 ——— HASS  
 BILLIE'S BLUES VO 3288 1.50 GROV  
 I CAN'T PRETENO VO 3333 1.25 GROV

CLAUDE HOPKINS  
 WASHINGTON BQUABBLE BR 6750 ——— KELL  
 KING PORTER DE 184 ——— KELL

FRANKIE HALF-PINT JAXON  
 FAN IT/MY BABY'S HOT VO 2553 ——— HERR  
 MAMA DON'T ALLOW IT VO 2603 ——— HERR  
 FAN IT BODDIE WDDGIE DE 7639 ——— HERR

BUD JACOBSON'S JUNGLE KINGS  
 I CAN'T BELIEVE THAT/DPUS I S1 103 2.25 PODE  
 CLARINET MARMALAOE/LAUGHING S1 106 2.25 PODE  
 (ANY SIGNATURE OR JAZZ) ——— ——— STUR  
 (EITHER) ANY ——— DEAN  
 DPUS I S1 103 ——— BUCH

HARRY JAMES  
 LIFE GOES TO A PARTY BR 8035 ——— HASS  
 (HARRY JAMES CONTINUED NEXT COLUMN)

(HARRY JAMES, CONTINUED)  
 CAN'T I/JUBILEE BR 8038 ——— HASS  
 ONE O'CLOCK JUMP BR 8055 ——— HASS  
 TEXAS CHATTER BR 8067 ——— HASS  
 DUT OF NO WHERE BR 8136 ——— HASS  
 LITTLE WHITE LIES BR 8178 ——— HASS  
 I FOUND A NEW BABY BR 8406 ——— HASS  
 MELANCHOLY MOOD BR 8443 ——— HASS  
 INDIANA BR 8366 ——— HASS  
 GOT NO TIME BR 8355 ——— HASS  
 TEXAS CHATTER BR 8067 ——— SM,B  
 DREAMER IN ME BR 8055 ——— SM,B

JAM SESSION AT VICTOR  
 BLUES/HONEYSUCKLE ROSE VI 25559 ——— COLE

JAZZ BODKS - MAGAZINES  
 LE JAZZ HDT (PANASSIE) ——— ——— PODE  
 LAZZ - HDT AND HYBRID ——— ——— PODE  
 AMERICAN JAZZ MUSIC ——— ——— PODE  
 HRS RAG (ANY ISSUE) ——— ——— PODE  
 HDT JAZZ (ANY ISSUE) ——— ——— PODE

BUNK JOHNSON  
 TALKING RECORDS (4 SIDES) JM ——— 2.50 PODE  
 BUNK'S BLUES JM 10 ——— ELWO

JAMES P. JOHNSON  
 TODDLIN/SCOUTIN AROUND DK 4937 ——— ELWO  
 (ANY SOLOS) ——— ——— MART

LONNIE JOHNSON & BLIND WILLIE DUNN  
 HAVE TO CHANGE KEYS (NDR E) DK 8637 3.50 GAYL  
 DEEP MINOR STOMP/HDT FINGERS DK 8743 3.50 GAYL  
 MIDNIGHT CALL/BLUE ROOM DK 8818 3.50 GAYL

LONNIE JOHNSON  
 GOT THE BLUES FOR WEST END DE 7445 1.25 GAYL

PETE JOHNSON  
 SHUFFLE BODDIE SA 12010 ——— BUCH  
 DEATH RAY BODDIE DE 3830 ——— BUCH  
 627 STOMP DE 18121 ——— BUCH  
 (DECCA 3830 OR 8582) DE ——— ——— MART

JON & HIS GRUPEP SMOTS  
 THE WAY HE LOVES Rd 1108 ——— SEAR

JONES-SMITH, INC.  
 EVENIN' (NEW-EX) VO 3441 3.00 SM,B

KANSAS CITY FRANK  
 WAILING BLUES PARA ——— ——— VENA

HAL KEMP  
 I JUST COULDN'T TAKE IT BAZY VI 26655 1.25 PATT

FREDDIE KEPPARD  
 SALTY DOG/STOCK YARDS ST. UHCA 73-74 1.10 ELWO

HUDDIE LEADBELLY  
 ——— ME 60455 ——— LOYO  
 ——— ME 13326 ——— LOYO  
 ——— ME 13327 ——— LOYO  
 (ANY) ——— ——— LOYO

HARLAN LEDNARD  
 (ANY ON BLUEBIRD) BB ——— ——— COLE

TED LEWIS  
 (ANY FEATURING SPANIER, GOODMAN) CO ——— ——— SEAR

DINAH CD 2181 1.60 GROV  
 HEADING FOR BETTER TIMES CO 2378 1.50 GROV  
 UALLAS/ROYAL GARDEN BLUES CD 35684 ——— KELL  
 DINAH/LONESOME ROAD CO 2181 ——— KELL  
 WABASH/FAREWELL BLUES CO 2029 ——— KELL

LILL'S HOT SHDTS  
 DRDP THAT SACK/GEORGIA BD BO VD 1037 5.00 PODE  
 GEORGIA BD BO BR OF VD ——— ——— COLE

CRIPPLE CLARENCE LOFTON  
 (ANY) ANY ——— ——— ELWO

LOUISIANA RHYTHM KINGS  
 BALLIN' THE JACK HRS 15OR VD 15828 ——— SEAR  
 MISSISSIPPI MUD VD 15657 ——— COLE  
 BALLIN' THE JACK VD 15828 ——— COLE  
 I CAN'T GIVE YOU ANYTHING VD ——— ——— VENA  
 SWINNER'S SOCK VD ——— ——— VENA  
 FUTURISTIC RHYTHM VO ——— ——— VENA

JIMMY LUNCEFDRO  
 JAZZNDCRACY BB 5713 ——— KELL  
 SLEEPY TIME GAL DE 908 ——— KELL  
 TAIN'T WHAT YOU DO DK 4582 ——— KELL  
 DINAH 1 & 2 CD 36054 ——— KELL





WANTED

(MUGGY SPANIER, CONTINUED)

FRIARS PT. SHUFFLE/DARKTOWN ST. PARA 12654 — SEAR  
 (ANY BUCKTOWN FIVE GEMNETTS) GE — — SEAR  
 I'VE FOUND A NEW BABY/THERE'LL BE BR 4001 — SEAR  
 RELAXIN' AT THE TOURO BR — — GALB  
 ECCENTRIC BB — — GALB  
 DINAH BR — — GALB  
 LIVERY STABLE BB — — GALB  
 SISTER KATE BR — — GALD

SPANIER-BECHET BIGFOUR

LAZY RIVER/SWEET LORRAINE HRS 2000 3.00 POOE  
 CHINA BOY/FOUR OR FIVE TIMES HRS 2001 3.00 POOE  
 THAT'S A PLENTY/IF I COULD BE HRS 2002 3.00 POOE  
 SQUEEZE ME/SWEET SUE HRS 2003 3.00 POOE

STATE STREET RAMBLERS

WEARY WAY BLUES GE 6232 5.00 STEA  
 THERE'LL COME A DAY GE 6249 5.00 STEA  
 COOTIE STOMP GE 6232 — DEAN  
 KENTUCKY STOMP CH — — DEAN

REX STEWART'S BIG SEVEN

SOLIO ROCK/BUGLE CALL HRS 20005 2.50 POOE  
 (ANY VARIETY OR 1ST 3 VOCALIONS) — — — MART

JOE S'LLIVAN

GIN MILL BLUES ANY — — BAKE  
 STOMP OFF VO 15372 — COLE

ART TATUM

(ANY OEGCA SOLO UNDER #2456) DE — — MART

JACK TEAGARDEN

AUNT HAGGAR'S BLUES — — — SHIN  
 PEG O MY HEART CO 35727 — SHIN  
 SHEIK OF ARABY — — — SHIN  
 PITCHIN' BOOGIE PARA 12855 — BANO

TEN FRESHMEN

FRESHMAN HOP PATHE — — — VENA  
 HOCIEL THOMAS — — — WINT  
 (ANY WITH ARMSTRONG)

FRANKIE TRUMBAUER

HONEYSUCKLE ROSE BRE 1192 OR BRF 9116 2.25 DOOG  
 SINGING THE BLUES ANY — — CHER  
 LOUISE OK 41231 2.00 GROV  
 BORNEO OK 41039 2.00 GROV

SUGAR UNDERWOOD

DAVIS ST. BLUES VI 21538 — MART

VENUTI-LANG

FAREWELL BLUES UHCA 106 — KELL  
 BEALE ST. BLUES UHCA 108 — KELL

VICKSBURG TEN

CLAFINET MARMALADE CH — — — VENA  
 — — — BLACK PATTI 8019 — COLE

JAMES WADE

FATS WALLER

(ORGAN AND PIANO; VICTORS ONLY) VI — — — MART  
 BIG CHIEF OESOTO VI — — — GALB  
 BUCK JUMPIN BB — — — GALB  
 CHRISTOPHER COLUMBUS VI — — — GALB  
 HOW CAN YOU FACE ME/SWEETIE PIE VI 24737 — HERR  
 YOU'RE NOT THE ONLY OYSTER VI 24738 — HERR  
 DREAM MAN VI 24801 — HERR  
 GEORGIA ROCKIN' CHAIR VI 25175 — HERR  
 MINOR DRAG/HARLEM FUSS BB 10185 — KELL

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW SW 28 — GAYL  
 BUKKA WHITE — — — WALL

PAUL WHITEMAN

COQUETTE/NO SWEET MAN VI 25675 — CHER  
 SENSATION STOMP VI — — — CHER  
 CONCERTO IN F CO 50140 3.00 SCHR  
 CONCERTO IN F CO 7171 3.00 SCHR  
 (MANY WITH BIX AND TRAMM) VI — — — TRES

WHOOPEE MAKERS

DIRTY DOG/IT'S SO GOOD UHCA 39-40 1.75 POOE  
 DAROANELLA VO 15763 — SEAR  
 FRESHMAN HOP/RUSH INN BLUES VO 15769 — SEAR  
 IT'S SO GOOD COHQ — — — SEAR  
 DIRTY DOG/IT'S SO GOOD PE 15223 — SEAR  
 FOUR OR FIVE TIMES BA — — — VENA

COOTIE WILLIAMS

(SEVERAL ON VARIETY OR VOCALION) — — — MART

CLARENCE WILLIAMS

TEXAS MOANER BLUES OK 8171 — BEAL  
 RIGHT KEY, WRONG KEYHOLE OK 8173 — BEAL  
 EARLY IN THE MORNING OK 8187 — BEAL  
 YOU CAN'T SHUSH MY KATY OK 8342 — BEAL  
 BABY I CAN'T USE YOU/TROUBLE OK 8212 — BEAL  
 DONE MADE A FOOL/WHO'LL CHOP OK 8193 — BEAL  
 CHANGEABLE/PAPA MAMA OK 8158 — BEAL  
 F.O. HOP SCOOP OK 4975 — BEAL  
 OLO FASHIONED/OH OADDOY OK 4993 — BEAL  
 FAREWELL/GULF COAST OK 7055 — BEAL  
 LIVING HIGH/JUST WAIT OK 8272 — BEAL  
 CAST AWAY/PICKIN ON OK 40330 — BEAL  
 SPANISH SHAWL/DINAH OK 40541 — BEAL  
 PAPA OE DA DA OK 8215 — BEAL  
 COAL CART BLUES OK 8245 — BEAL  
 SANTA CLAUS BLUES OK 8254 — BEAL  
 CAKE WALKING BABY OK 40321 — BEAL  
 SHOOTING THE PISTOL/WHEN CO 11241 — BEAL  
 CLOSE FIT/DREAMING CO 14287 — BEAL  
 BLIND MAN/ATLANTA OK 8090 — BEAL  
 MEAN BLUES/SHREVEPORT OK 40006 — BEAL  
 HAPPY DAYS/IF YOU WANT OK 8665 — BEAL  
 IN THE BOTTLE/WHAT YOU WANT OK 8645 — BEAL  
 (ANY Q.R.S. OR GE) — — — BEAL  
 BOUND TO LOOK LIKE A MONKEY OK — — — VENA  
 ORGAN GRINDER BLUES OK 8604 — MART  
 PAPA OE DA DA OK 8215 — WINT  
 COAL CART BLUES OK 8245 — WINT  
 (ANY WASHBOARD BANO) — — — WALL

DUKE WILSON & 10 BLACKBERRIES

BEALE ST. BLUES PE 15617, RO 1858, OR BA 32465 — SEAR

TENDY WILSON

EASY TO LOVE/WAY YOU LOOK TONIGHT BR 7762 — HASS  
 WITH THEE I SWING/WHO LOVS YOU BR 7768 — HASS  
 PENNIES FROM HEAVEN BR 7789 — HASS  
 THIS YEAR'S KISSES/HU AIN'T GOT BR 7824 — HASS  
 WHY WAS I BORN/MUST HAVE THAT MAN BR 7859 — HASS  
 CARELESSLY/HOW COULD YOU BR 7867 — HASS  
 MOANIN' LOW/FINE & DANDY BR 7877 — HASS  
 SUN SHOWERS BR 7917 2.50 HASS  
 COQUETTE BR 7943 3.00 HASS  
 REMEMBER ME BR 7940 2.25 HASS  
 (BRUNSWICK 7572 OR 7543) BR — — — MART

JACK WINN AND HIS DALLAS DANDIES

LOVED ONE VO 15860 OR ME 12051 — SEAR

WOLVERINES

FIDGETY FEET (VG) GE 5408 — DEAN  
 RIVERBOAT SHUFFLE (VG) GE 5454 — DEAN  
 SENSATION (VG) GE 5542 — DEAN  
 TIA JUANA (VG) GE 5565 — DEAN  
 ROYAL GARDEN (VG) GE 22062 — DEAN  
 LOVEY LEE VO 15623 2.00 SCHR  
 HE SHE OR ME VO 15784 2.00 SCHR  
 CASTLE IN SPAIN VO 15795 2.00 SCHR  
 I NEED SOME PETTING GE — — — VENA

BOB ZURKE

HONKY TONK TRAIN BLUES VI 26342 .50 DOOG

ANY ARTIST OR RECORDING GROUP

(ANY PIANO SOLOS ON EUROPEAN LABELS) — — — MART  
 (ANY ON SWING LABEL) SW — — — MART  
 (COLUMBIA REISSUES) CO — — — MART  
 (BLUEBIRD REISSUES) BB — — — MART

WANTED

ANY  
 AND ALL  
 POPULAR 12 INCH RECORDINGS  
 IN GOOD CONDITION

Paul Pifko  
 Pope Beach  
 Fairhaven, Massachusetts

## MARTIN KAPLAN

1053 2nd Avenue, New York 22, N.Y.

(Auction closes January 31, 1944)

<u>HENRY ALLEN</u>		<u>THE MEMPHIS FIVE</u>	
ROSETTA/CHAVE	Co 35954 N	THROW DOWN BLUES	Vi 19594 E
FEELIN' DROWSY/SWING OUT	BB 10702 E	<u>MIFF MDLE</u>	
<u>LDUIS ARMSTRONG</u>		FEELIN' NO PAIN	Co 35687 N
PERDIOO STREET BLUES	DE 18090 N	<u>JELLY ROLL MORTON</u>	
SLEEPY TIME OOWN SOUTH	OK 41504 G	SHOE SHINER'S DRAG	BB 7725 N
SWEET SUE/ST. LOUIS BLUES	BB 5280 N	WIL0 MAN BLUES	BB 10256 N
AIN'T MISBEHAVIN'	DK 3040 N	GRANDPA'S SPELLS	BB 10254 N
THE LONESOME ROAD	OK 3026 N	DOCTOR JAZZ	BB 10255 N
DEAR OLD SOUTHLAND	Co 36282 N	FAT FRANCES/PEP	BB 10257 N
BASIN STREET BLUES	BB 5408 N	MR. JELLY LORD	BB 10258 N
MAHOGANY HALL STOMP	BB 5086 N	BEALE STREET BLUES	BB 10252 N
SKIP THE GUTTER/KNEE DROPS	PARL 2438 N	CANNON BALL BLUES	Vi 20431 G+
ALLIGATOR CRAWL	PARL 2185 N	GEORGIA SWING	Vi 38024 G
STRUTTIN' WITH SOME BARBECUE	PARL 2829 N	<u>JIMMY NODDNE</u>	
<u>BIX BEIDERBECKE</u>		APEX BLUES/MY DAOPY ROCKS ME	Vo 2779 E
AT THE JAZZ BAND BALL	Co 36156 N	<u>NEW ORLEANS RHYTHM KINGS</u>	
ROYAL GARDEN BLUES	Co 35664 N	ECCENTRIC	GE 5009 E
<u>BUNNY BERIGAN</u>		FAREWELL BLUES	GE 4966 V
I'M COMIN' VIRGINIA	DE 18116 N	<u>JACK PETTIS</u>	
<u>SIDNEY BECHET</u>		BAG O' BLUES/FRESHMAN HOP	Vi 21793 G+
MAPLE LEAF RAG	BB 7614 N	<u>BESSIE SMITH</u>	
<u>CDUNT BASIE</u>		DOWN HEARTED BLUES	Co 3844 E
LESTER LEAPS IN	DK 5118 N	EMPTY BE0 BLUES 1 & 2	Co 35675 N
<u>COCK'S DREAMLAND ORCHESTRA</u>		LOST YOUR HEAD BLUES	Co 35674 N
SPANISH MAMMA	Co 727 N	<u>CLARA SMITH</u>	
<u>CHICAGO RHYTHM KINGS</u>		KANSAS CITY MAN BLUES	Co 12 E
I FOUND A NEW BABY	BR 4001 E	EVERY WOMAN'S BLUES	Co 3943 N
<u>COTTON PICKERS</u>		<u>KING OLIVER</u>	
SISTER KATE	BR 2338 E	GONNA WEAR YOU OFF MY MIND	BR0 02011 N
<u>CDNDNN'S HOT SHOTS</u>		JUST GONE	GE 5133 V
THAT'S A SERIOUS THING	BB 10168 N	<u>WILLIE SMITH</u>	
<u>DUKE ELLINGTON</u>		OLD STAMPING GROUND	DE 1380 E
EAST ST. LOUIS TOODLE-OO	BB 6430 N	<u>JOE SULLIVAN</u>	
<u>ROY ELDRIDGE</u>		ONXY BRINGDOWN	PARL 2006 N
WADASH STOMP	OK 3479 N	MINOR MOOD	BR0 02099 N
<u>BUD FREE'AN</u>		<u>MUGGSY SPANIER</u>	
CHINA BOY/THE EEL	BB 10386 N	BLUIN' THE BLUES	BB 10719 N
<u>BENNY GOODMAN</u>		RELAXIN' AT THE TOURO	BB 10532 N
OPUS $\frac{1}{2}$	Vi 26091 N	MANDY MAKE UP YOUR MIND	BB 10766 N
CLARINETITIS	BRF 500202 N	LIVERY STABLE BLUES	BB 10518 N
<u>COLEMAN HAWKINS</u>		BIG BUTTER AND EGG MAN	BB 10417 N
MEDITATION	DE 742 N	DIPPERMOUTH BLUES	BB 10506 N
HONEYSUCKLE ROSE	DE 3358 N	<u>CLARENCE WILLIAMS BLUE FIVE</u>	
<u>RICHARD M. JONES JAZZ WIZARDS</u>		MANDY MAKE UP YOUR MIND	Co 35957 N
29TH AND DEARBORN	OK 8260 G	KANSAS CITY MAN BLUES	OK 8826 E
<u>LDUISIANA RHYTHM KINGS</u>		<u>JIMMY YANCEY</u>	
LAST CENT/BASIN STREET	BR0 02506 N	DEATH LETTER BLUES	BB 8630 N
SWEET SUE/SQUEEZE ME	BR0 03232 N	<u>ALBUMS</u>	
<u>MEZZ MEZZRDW</u>		CHICAGO JAZZ ALBUM	5 RECORDS DE #121 NEW
BLUES IN DISGUISE	Vi 25636 E	FLETCHER HENDERSON	4 RECORDS Co C-30 NEW
EVERYBODY LOVES MY BABY	BB 10090 N	HOT TROMBONES	4 RECORDS Co C-46 NEW
<u>RED MCKENZIE</u>		EARL HINES	4 RECORDS Co C-41 NEW
ONE HOUR/HELLO LOLA	BB 10037 N	HOT TRUMPETS	4 RECORDS Co C-6 NEW
DARKTOWN STRUTTERS BALL	Co 36281 N		

## FOR DISPOSITION

Large stock of records by Dorsey, Goodman, Miller, Barnet, Shaw, Krupa, James and any other band you might want. Also vocals by Crosby, Sinatra, Andrews Sisters, Merry Macs, etc. All from excellent to new condition. Send wants and best offers. Only one copy of each. First come first served.

Cpl. Boris Kwaloff, Quartermaster Section,  
1263rd SCSU, Mason General Hospital,  
Brentwood, L.I., N.Y.

ANYBODY HAVING  
A CORNET OR A TRUMPET  
OR A CLARINET OR A TYPEWRITER  
WHO WOULD BE INTERESTED IN TRADING SAME  
FOR SOME JAZZ RECORDS

PLEASE WRITE TO  
KENNETH PENSONEAULT  
No. 14502, Box 145  
Wethersfield, Conn.

## HARRY E. AVERY

4538 Ellen Street, Oakland 1, California

Trades offered on these records will be given preference. A want list, long enough to suit anyone, will be sent on request. Also, anyone with misgivings concerning the American Parlophones listed are invited to contact me before making any bids or offers. Master numbers and any other information will be cheerfully given. Closing date for bids & offers: 1/31/44

<u>LOUIS ARMSTRONG'S ORCHESTRA</u>		<u>HAL LASKA'S ORCH. (CASA LOMA)</u>	
WHEN YOU'RE SMILING/SOME OF	OK 4129 V	SWEEPIN' THE CLOUDS (NO VOCAL)	PAA 34038 N
BLUE AGAIN/BLACK & BLUE	Vo 3115 E	SWEEPIN' THE CLOUDS (VOCAL)	PAA 34040 N
NEW TIGER RAG/BLUE, TURNING GREY	Vo 3124 E/G	ANY TIME'S THE TIME	PAA 34041 N
ALL OF ME/HOME	Vo 3125 E	WHEN THE LITTLE RED ROSES	PAA 34064 N
I SURRENDER DEAR/SLEEPY TIME	Vo 3203 N	EXACTLY LIKE YOU	PAA 34070 N
<u>TOM BARKER'S ORCH. (FRANK TRUMBAUER)</u>		DUST	PAA 34072 N
THAT'S THE USE	PAA 34119 N	SUNNY SIDE OF THE STREET	PAA 34074 N
<u>WALTER BARNES ROYAL CREOLIAN'S</u>		<u>WINTHROP LEE'S ORCH. (FRED GARDNER)</u>	
HOW LONG BLUES/MY KINDA LOVE	BR 4187 N	LOVELESS LOVE	PAA 34124 N
BIRMINGHAM BERTHA/IF YOU'RE	BR 4480 N	DANIEL'S BLUES	PAA 34148 N
<u>BENNY CARTER'S ORCHESTRA</u>		<u>TED LEWIS BAND</u>	
SWINGIN' THE BLUES/I'VE GOT	Vo 3279 E	LEWISADA BLUES	CO 1916 E
<u>CASA LOMA ORCHESTRA</u>		LAZY BONES/RHYTHM	CO 2786 E
THANKSGIVING/RHYTHM MAN	BR 6463 N	<u>GILBERT MARSH'S ORCH. (MIFF MOLE)</u>	
MISSISSIPPI BASIN/LOUISIANA	BR 6618 N	NAVY BLUES (NO VOCAL)	PAA 34038 N
EXACTLY LIKE YOU	OD 36076 N	NAVY BLUES (VOCAL)	PAA 34040 N
LUCKY ME, LOVABLE YOU	PAA 34012 N	LUCKY LITTLE DEVIL	PAA 34041 N
<u>COOK'S DREAMLAND ORCHESTRA</u>		<u>BENNY MEROFF'S ORCH. (TRAM &amp; BIX)</u>	
BROWN SUGAR/HIGH FEVER	CO 813 V	I'M WONDERING/JUST AN HOUR	OK 40912 N
<u>DORSEY BROTHERS ORCHESTRA</u>		BENNY MEROFF (WILD BILL DAVIDSON SOLO)	OK 41171 N
COQUETTE/VALE BLUES	OK 41007 V	ME AND THE MAN IN THE MOON	OK 41171 N
WAS IT A DREAM (2 PARTS)	OK 41083 E+	JELLY ROLL MORTON TRIO	
ROUND EVENING/OUT OF THE DAWN	OK 41124 N	WOLVERINE BLUES/MR. JELLY	VI 21064 V
CROSS ROADS/SALLY OF DREAMS	OK 41151 N	TURTLE TWIST/SMILIN' THE BLUES	BB 10194 E
I'LL NEVER ASK FOR MORE	OK 41220 N	<u>O'BRYANT-BLYTHE-TAYLOR</u>	
BREAKAWAY/BABY OH WHERE CAN	OK 41260 N	DRUNK MAN'S STRUT/RED HOT	PARA 12246 E
MAYBE WHO KNOWS	OK 41279 N	KING OLIVER CREOLE JAZZ BAND	
FINE & DANDY/I CAN'T MAKE	OK 41471 N	SUGAR FOOT STOMP (ROUGH START)	GE 3076 E
BY THE SYCAMORE/ONH THAT KISS	OK 2581 N	JACK PURVIS/JOE VENUTI	
<u>FRIAR'S SOCIETY ORCHESTRA</u>		BE BO BO LITTLE BUTTERCUP	PAE 1252 N
ECCENTRIC	GE 5009 V	TED SHAYNE'S ORCH. (ARMSTRONG)	
<u>FLETCHER HENDERSON</u>		BLUE, TURNING GREY	PAA 34033 N
HOT MUSTARD/CLARINET	Vo 1065 V	<u>FRANK TRUMBAUER'S ORCHESTRA</u>	
BLUE LOU/CHRISTOPHER COLUMBUS	Vo 3211 N	BALTIMORE/HUMPTY DUMPTY	OK 40926 E
TREES/WHAT'S YOUR STORY	Vo 3760 N	JUBILEE	OK 41044 N
SAVING MYSELF/LITTLE THINGS	Vo 4154 E+	NOBODY BUT YOU/GOT A FEELIN'	OK 41252 N
GULF COAST/DOWN HEARTED BLUES	Vo 14636 G	MY SWEETER THAN SWEET	OK 41326 N
DICTY BLUES/DO DOODLE DOO	Vo 14654 N	HITTIN' THE BOTTLE/WHAT'S THE	OK 41437 N
YOU'VE GOT TO GET/CHARLESTON	Vo 14726 E	<u>PAUL WHITEMAN'S ORCHESTRA</u>	
COTTON PICKER'S/LOT'S O' MAMA	Vo 14759 E	IT WAS THE DAWN OF LOVE	VI 21453 N
CHICAGO BLUES/FEELIN' THE WAY	Vo 14788 G	GEORGIE PORGIE/Oh, YOU HAVE	CO 1491 E+
TEA POT DOME/MOBILE BLUES	Vo 14800 E	IS IT GONNA BE/I'D RATHER CRY	CO 1496 V
STRUTTER'S DRAG/I DON'T KNOW	Vo 14828 V	IF I HAD A TALKING/AREN'T WE	CO 2010 N
DO THAT THING/BROKEN BUSTED	Vo 14838 E	<u>CLARENCE WILLIAMS ORCHESTRA</u>	
THE GOUGE/HARD HEARTEDHANNAH	Vo 14859 E	BEER GARDEN BLUES/BREEZE	Vo 2541 E+
MEANEST KIND/NEW KIND OF MAN	Vo 14880 E	BLACK GAL/FOOLISH LITTLE GIRL	Vo 2938 N
COPENHAGEN/WORDS	Vo 14926 E	MILK COW BLUES/THERE'S GONNA	Vo 2927 N
SLEEPY TIME GAL	DO 3613 E	LADY LUCK BLUES/YAMA YAMA	Vo 2991 N
SHAKE YOUR FEET	ED 51276 N	COTTAGE OF LOVE/THEM THINGS	CO 14434 N
SOMEBODY STOLE/MY PAPA DOESN'T	CO 126 V	MT. CITY BLUES/BREEZE	CO 14422 N
NAUGHTY MAN/MEANEST KIND	CO 249 V+	FREEZE OUT/PANE IN THE GLASS	CO 14460 N
GULF COAST/MIDNIGHT BLUES	CO 3951 V	HIGH SOCIETY/LAZY LEEVE	CO 14555 N

5153 Rockland Avenue, Eagle Rock, California

FOR AUCTION: Closing date, January 31, 1944

<u>FRANKIE TRUMBAUER</u>		<u>WOLVERINE ORCHESTRA</u>		<u>GARLAND WILSON</u>	
LOVE AFFAIRS	OK 41145 V	SENSATION	GE 5542 N	SHIM SHAM DRAG	BRE 02283 N
DUSKY STEVEDORE	OK 41100 V	<u>DIXIE STOMPERS</u>		<u>BENNY GOODMAN TRIO</u>	
MISSISSIPPI MUD	OK 40979 G	OFF TO BUFFALO	HA 299 E	OH LADY BE GOOD	VI 25333 N
<u>RED ONION JAZZ BABIES</u>		<u>FLETCHER HENDERSON</u>		<u>BENNY GOODMAN ORCHESTRA</u>	
CAKE WALKING BABIES	GE 5627 E	SING SING SING	VI 25375 E	BOB WHITE	VI 25683 V
<u>EARL HINES ORCHESTRA</u>		<u>KING OLIVER</u>		TI-PI-TIN	VI 25814 V
BEAU BOB JACK	VI 38043 E	STOP CRYING	BR 6053 V	<u>LIONEL HAMPTON</u>	
<u>CHARLES JOHNSON</u>		<u>DUKE ELLINGTON</u>		00N'T BE THAT WAY	VI 26173 N
HOT TEMPERED BLUES	VI 21247 E	ARABIAN LOVER	VI 38079 E	<u>TEDDY WILSON</u>	
<u>FRIARS SOCIETY ORCHESTRA</u>		HOT & BOTHERED (WASH'S)	RO 827 E	LIZA (SOLO)	BR 7563 N
TIGER RAG	GE 4968 G	<u>HERMAN CHITISON</u>		EVERY NOW AND THEN	BR 7543 N
<u>NEW ORLEANS RHYTHM KINGS</u>		BUGLE CALL RAG	BRE 01847 N	<u>ALL STAR BAND</u>	
SHE'S CRYIN' FOR ME	VI 19645 N	SWINGIN'	BRE 01960 N	THE BLUES	VI 26144 V
EDDIE'S HOT SHOTS					
I'M GONNA STOMP	VI 38046 E				

AUCTION

AUCTION

JIM BURNS

Box #1061, Montgomery 2, Ala

Closing date for bids Jan. 31, 1944

<u>HENRY ALLEN</u>	
I OWE YOU/HAVE YOU EVER	Vo 3704 E+
<u>LOUIS ARMSTRONG</u>	
MAHOAGANY HALL STOMP	Vo 3055 F
" " " (REVERSE G)	" " F
INDIAN CRAOLE SONG	Vo 3370 E
<u>COUNT BASIE</u>	
STAMPEDE IN G MINOR/WHO AM I	OK 5987 N
FEEDIN' THE BEAN (HAWKINS)	OK 6180 N
<u>DUKE ELLINGTON</u>	
I LET A SONG GO OUT OF MY HEART	BR 8108 E
<u>SONNY GREER</u>	
BEGGARS BLUES/SATURDAY NIGHT	Vo 3012 E
<u>FLETCHER HENDERSON</u>	
IT'S THE LITTLE THINGS THAT COUNT	Vo 4154 E
ROSE ROOM/BACK IN YOUR OWN BACK YARD	Vo 3511 E
SLUMMING ON PARK AVENUE	Vo 3495 E
<u>ERSKINE HAWKINS' 'BAMA STATE COLLEGIANS</u>	
SWINGING IN HARLEM (REVERSE F)	Vo 3336 E
UPROAR SHOUT	Vo 3545 E
<u>RED NORVO</u>	
LOVE IS HERE TO STAY	BR 8068 E
ALWAYS AND ALWAYS	BR 8069 N
<u>LOUIS PRIMA</u>	
FIFTY SECOND STREET	Vo 3509 E
<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
MOONGLOW/CHINA BOY	De 23031 N
ST. LOUIS BLUES	De 23032 N
<u>BESSIE SMITH</u>	
WORK HOUSE BLUES	Co 14032 F
ST. LOUIS BLUES (LOUIS)	Co 14064 F
SOBBIN' HEARTED BLUES (LOUIS)	Co 14056 P
<u>MAXINE SULLIVAN (w. THORNHILL)</u>	
LOCH LOMOND/I'M COMING VIRGINIA	Vo 3654 N
ANNIE LAURIE/BLUE SKIES	Vo 3679 N
EASY TO LOVE/HIDE WORK IF YOU CAN GET IT	Vo 3848 E
<u>FRANKIE TRIMBAUER (w. Bix)</u>	
SINGIN' THE BLUES/I'M COMING VIRGINIA	BR 7703 N
<u>ALEC WILDER OCTET</u>	
SHE'LL BE SEVEN IN MAY (1/2" EDGE CHIP)	BR 8461 N
CONCERNING ETCHINGS	Co 36126 N
<u>CLARENCE WILLIAMS</u>	
SWALLER-TAIL COAT	Vo 2616 N
(NOTE: ON ORDERS OF \$1.50 OR MORE, I WILL PAY THE POSTAGE.)	

ELLINGTONIA  
 WANTED  
 GRANVILLE W. HURLEY  
 1945 VERMONT AVE. N.W.  
 WASHINGTON, I, D. C.

JIG WALK/ALABAMA BOUND	
IF YOU CAN'T HOLD THAT MAN/YOU'VE GOT	GE 3291
ANIMAL CRACKER/LIL' FARINA	GE 3342
RAINY DAY	BU 11437
PARLOR SOCIAL STOMP/GEORGIA GRIND	PE 104
TROMBONE BLUES/I'M GONNA HANG AROUND	PE 14514
BUGLE CALL RAG/SWEET MAMA	HA 577
EAST ST. LOUIS TOODLE-OO/HOP HEAD	CO 953
DOWN IN YOUR ALLEY BLUES	Co 1076
THE CREEPER/IMMIGRATION BLUES	Vo 1077
SONG OF THE COTTON FIELD/N.O. LOW DOWN	Vo 1086
DOIN' THE FROG/RED HOT BRAND	Vo 1153
BLACK AND TA' FANTASY/SULLILOQUY	BR 3526
ROCKIN' CHAIR/THEM THERE EYES	RO 1556
I'M SO IN LOVE WITH YOU	OR 2528
BLACK BEAUTY	CA 8342
WHAT CAN POOR FELLOW DO/BLACK & TAN	OK 40955
CHICAGO STOMP DOWN	OK 8675
TAKE IT EASY/JUBILEE STOMP	OK 41013
YELLOW OOG BLUES/TISHOMINGO	BR 6802
TAKE IT EASY/BLACK BEAUTY	BR 6803
JUNGLE JAMBOREE/SNAKE HIP DANCE	OK 6720
BLUES OF THE VAGABOND/SYNCOPATED SHUFFLE	OK 8746
BLACK BEAUTY/SWAMPY RIVER	OK 8436
PAUCAH/HARLEM FLAT BLUES	BR 6806
DOIN' THE VOOM VOOM/RENT PARTY BLUES	BR 6807
WHEN YOU'RE SMILING/SWEET MAMA	BR 4760
MADRI/ADMIRATION	BR 6812
HOME AGAIN BLUES/WANG WANG BLUES	BR 6003
GOING TO TOWN	OK 8675
OKLAHOMA STOMP	Vo 1449
I CAN'T GIVE YOU ANYTHING BUT LOVE	Vi 38008
HIGH LIFE/SATURDAY NIGHT FUNCTION	Vi 38036
FREEZE AND MELT/MISSISSIPPI MOAN	Co 1813
MISSISSIPPI/SWANEE SHUFFLES	Vi 38089
MARCH OF THE HOODLUMS/BREAKFAST DANCE	Vi 38115
SWEET DREAMS OF LOVE/SWEET JAZZ OF MINE	Vi 38143
SWEET CHARLOT/MOODO INOIGO	OK 8840
CREOLE RHAPSOODY	Vi 36049
CREOLE RHAPSOODY	BR 6093
SWAMPY RIVER/FAST AND FURIOUS	BR 6355
JAZZ COCKTAIL	BR 6404
EERIE MOAN/ANY TIME, ANY DAY, ANY WHERE	BR 6467
I MUST HAVE THAT MAN/BABY	BR 6518
DIGA OIGA OO	BR 6519
RAISIN' THE RENT/HAPPY AS THE DAY IS	BR 6571
RUDE INTERLUDE/DALLAS OGIN'S	Vi 24431
I MET MY WATERLOO	Vi 24622
TROUBLED WATERS/HY OLO FLAME	Vi 24651
PLUCKED AGAIN/BLUES	Co 35322
I NEVER FELT THIS WAY BEFORE/WEELY	Co 35353
YOU, YOU DARLING/SO FAR, SO GOOD	Vi 26537
FINESSE/I KNOW THAT YOU KNOW	HRS 1004
<u>BARNEY BIGARD</u>	
JAZZ A LA CARTE/DEMI-TASSE	Vo 3842
<u>JOHNNY HODGES</u>	
IF YOU WERE IN MY PLACE/I LET A SONG GO	Vo 4046
ISSUES OF THE SAME MASTERS ON LABELS OTHER THAN INDICATED WILL BE ACCEPTED.	

This month's cover is a lithograph made five years ago by Richard Gates of Cedar Rapids, Iowa. Gates is now an aviation cadet at Hondo, Texas.

# RECORDS DON'T LAST FOREVER

BY CPL. E. S. STEWART

Records, unfortunately, are perishable things, and with supplies the way they are, it is imperative that we take care of our new records, not to mention those things that are so rare that we exhibit them only on very special occasions.

Although the advertisements proclaim new engineering triumphs in everlasting needles guaranteed to improve the condition of his records, the wise collector will remember that these are still advertisements. The cautious collector will continue to use well sharpened cactus, bamboo, or thorn needles as they come from the manufacturer. That is unless, of course, he has some secret solution in which he soaks his bamboos, or fibers. He remembers the cruel experience that taught him that the harder the needle the greater the wear, and that even a dull cactus would "shoulder" the record if unobserved; and the super-hard needle is designed to ride on these same shoulders. So, for many of us, it is still cactus, and with the fine sharpeners now available, not too much trouble at that.

Once the record has been played, it has our prints, and if the admiring gathering is a large one, those of too many other people. The perspiration acids will, if unremoved, etch a little of the music from the record. Now is the time to take precautions. A soft brush, or a flannel cloth (don't dip in furniture polish) will remove the prints, and a touch of pure beeswax will preserve the surfaces, (and, if you are a trader, improve the "condition" of the record). Then all that is necessary is to slide the record into the cover, and it is safe until the next playing.

These precautions are fine for new records, but what of those we have rescued from the Salvation Army (happy memory), or have discovered in scrap piles, or have even pilfered from unsuspecting friends?

These are special problems, as in most cases they have been played by sharpened and otherwise steel needles, sapphire needles, chromium needles, tungsten needles, diamond points, and even in a pinch, common pins. The stains where Junior has misplaced the jam can be removed by a little hot water and a soft cloth. Paint is a problem which must be approached with great care; select the kind of paint-remover after experimenting on a sample record. Warped records may be put in the sun and allowed to relax under the pressure of a piece of plate glass. When the bump or wave has disappeared the record may be taken out of the sun and allowed to cool and set between two flat surfaces.

Removing surface dirt, needle dust,

shellac particles and other abrasives piled deep in the record grooves is another means of frittering away dull time. I have an old turntable and pickup to which I have added a brush and needle attachment that works quite well. The brush precedes and raises the surface dirt while the cactus needle scratches out the next layer of dirt. Two or three playings work wonders. Watch the needles closely and see that the dirt is blown away as it comes to the surface. The brush should be cleaned from time to time, and turned as required. If desired a light dab of wax may be worked into the record surface, but only after all dirt has been removed.

If the gem is picked up cracked, or if a friend when first shown the prized possession gives way to an uncontrollable spasm of jealousy, it is too bad, but there is no need to finish the job yourself. A little patience and a few gimmicks, and the record is almost as good as before the catastrophe. There are several schools of thought in this matter: the Collodian School or those devotees of nail polish, those who believe that the record was made from shellac and that a little more can put things right again, and those unusual persons who try to solder the thing back together. The collodian user springs the record carefully, and runs the brush along the raw edges, and then carefully levels the record to avoid the bump and allows the record to set. A crude person will put some heavy books on top of the record, and by judicious manipulation of toothpicks or bits of cardboard raise one side or the other until the edges are aligned. A big dab on the rim, and if the crack runs that far (and they usually do), on the center automatic rings will help hold things together. Don't, of course, put any of the fingernail polish on the grooves. However, if one side of the record happens to have music you could do without, a liberal application of fingernail polish to the crack on that side will give you a really solid disc.

The shellac expert uses the same general idea, but often has a clamp so that the joint is tightly closed. Excess shellac must be carefully removed to avoid bumps.

If you can dream up a little jig to align the sides, you can, if you are a perfectionist, melt enough of the rim with a soldering iron to repair the break. Needless to say, considerable care is necessary, and not a little work is required to file out the resulting soldering iron marks.

In conclusion,--cactus needles, careful brushings, and a little wax will add many, many playings to your records. Well worth while these days,--don't you think?

FOR AUCTION: Closing date Jan 31, 1944

**SAM**  
737 Fox Str

Winners will be notified, and records sent by Railway Express, C.O.D., unless otherwise

<u>RED ALLEN</u>		<u>DUKE ELLINGTON</u>	
FUNNY FEATHERS/EVE. SHOUT	BR 6588 N	MISTY MORNING/BL. WITH A FEELING	OK 8662 V
DANCING DAVE	VI 38121 E	DOIN' THE NEW LOW DOWN	OK 41096 E
<u>ALLEN-HAWKINS</u>		MOOD INDIGO/SWEET CHAR.(HARLEM F.WARMS)	OK 8840 N
AIN'T CHA GOT MUSIC	ME 12769 V	OLD MAN BLUES (HARLEM FOOT WARMERS)	OK 8860 N
<u>BIX BEIDERBECKE</u>		BLUES OF THE VAGABOND (HARLEM F.WARM'S)	OK 8746 N
SORRY/SINCE MY BEST GAL	VO 3149 N	RING DEM BELLS/THREE LITTLE WORDS	VI 22528 V
IN A MIST	VO 3150 N	I WAS MADE TO LOVE YOU	VI 38130 V-E
<u>ALBERT BRUNIES</u>		DEAR OLD SOUTHLAND	VI 24501 N
TELL ME WHO/LOVE DREAMS	CO 1542 V	COCKTAILS FOR TWO	VI 24617 V
<u>BRADFORD'S JAZZ PHOOLS</u>		IT'S GLORY/BROWN BERRIES	
DAY BREAK BLUES/FADE AWAY	TRI 11283 V	(CHIP TO IST GROOVE	VI 22791 V
<u>BUSTER BAILEY</u>		KEEP A SONG IN YOUR SOUL	VI 22614 V
MAN WITH A HORN GOES BERSERK	VO 4564 N	SAM AND DELILAH	VI 23036 V
<u>BIG BILL &amp; ORCHESTRA</u>		FLAMING YOUTH/MISSISSIPPI	VI 24057 E
LET'S REEL AND ROCK	ME 70664 V	SOLITUDE/DELTA SERENADE	VI 24755 E
<u>BENNY CARTER</u>		MOOD INDIGO/BLACK MAN'S BLUE	VI 22587 E
SWINGIN' THE BLUES/TWO LIPS	VO 3279 N	MARGIE/COTTON	BR 7526 G-V
SCANDAL IN "A" FLAT	VO 5112 N	BLACK & TAN/SOLILOQUY(WASHINGTONIANS)	
VAGABOND DREAMS	VO 5224 N	(LAMINATION CRACK)	BR 3526 E
BLUE LIGHT BLUES	VI 26221 N	SADDEST TALE	BR 7310 N
<u>CHARLESTON CHASERS</u>		BUNDLE OF BLUES	BR 6607 E
RED HAIR & FRECKLES	CO 1925 N	KISSIN' MY BABY GOOD-NIGHT	BR 7627 V
SUGAR FOOT STRUT	CO 1260 E	MAORI/ADMIRATION	BR 4776 N
<u>CASA LOMA</u>		JAZZ COCKTAIL/LIGHT ON	BR 6404 N
RUJI/WILD GOOSE CHASE	BR 6588 N	BLUE HARLEM/BEST WISHES	BR 6374 N
<u>CAB CALLOWAY</u>		BLACK BEAUTY/TAKE IT EASY	BR 6803 V
REEFER MAN	OR 2823 V	MOONGLOW/SOLITUDE	BR 6987 V
<u>COTTON PICKERS</u>		BLACK BEAUTY/TAKE IT EASY(WASHINGTON'S)	BR 4009 G
DERE'S JAZZ IN DEM DERE HORNS	VO 3263 E	REMINISCING IN TEMPO, PARTS 3 & 4	BR 7547 N
<u>BANJO IKE &amp; IVORY CHITISON(VOCAL &amp; PIANO)</u>		SHOWBOAT SHUFFLE	BR 7461 N
MY FOUR REASONS/UNLUCKY BLUES	VO 25011 G-V	YELLOW DOG BLUES/TISHOMINGO	BR 6802 V
<u>CARMICHAEL'S COLLEGIANS</u>		JIVE STOMP/I'M SATISFIED	BR 6638 F-G
WALKIN' THE DOG	CH 40001 V	HARLEM SPEAKS	BR 6646 G
<u>LITTLE CHOCOLATE DANDIES</u>		JAZZ CONVULSIONS/JOLLY WOG	BR 6810 V
SIX OR SEVEN TIMES	OK 8728 G	SLIPPERY HORN/DROP ME OFF(ORIGINAL)	BR 6527 G/N
<u>BILL COLEMAN</u>		DOUBLE CHECK STOMP	BR 6846 V
BIG BOY BLUES	VI 26223 N	THE SHIEK/BLUE RAMBLE	BR 6336 N
<u>IDA COX</u>		ROCKIN'IN RHYTHM/12TH ST.(JUNGLE BAND)	BR 6038 V
MARBLE STONE BLUES/CROW JANE	PARA 12738 E	SLIPPERY HORN/DROP ME OFF	BR 6527 N
<u>DIXIE STOMPERS</u>		PRELUDE TO A KISS/LAMBETH	BR 8204 N
I FOUND A NEW BABY	HA 121 E	ROCKIN' CHAIR/RUNNING WILD	BR 6732 N
WABASH BLUES/WANG WANG BLUES	HA 407 N	IN A JAM/UPTOWN DOWNBEAT	BR 7734 N
BLACK MARIA	HA 526 V	NEW EAST ST. LOUIS TOODLE	BR 7989 N
VARIETY STOMP	HA 451 G	NEW BLACK & TAN FANTASY	BR 8063 E
PANAMA	HA 92 G	HARMONY IN HARLEM	BR 8044 V
GET IT FIXED/FLORIDA STOMP	HA 88 N	TRUMPET IN SPADES	BR 7752 N
<u>DEAN &amp; HIS KIDS</u>		REMINISCING IN TEMPO, PARTS 1 & 2	BR 7546 N
SPREADIN' KNOWLEDGE AROUND	VO 3342 V	<u>FRANK FROEBA</u>	
<u>JOHNNY DUNN</u>		ORGAN GRINDER'S SWING	CO 3151 E+
HALLELUJAH BLUES	CO 3839 V	<u>BENNY GOODMAN</u>	
FOUR O'CLOCK BLUES	CO 3729 V	CAMEL HOP	VI 25717 G
<u>DORSEY BROTHERS</u>		I KNOW THAT YOU KNOW	BB 10459 N
DIXIE DAWN	OK 41050 N	CAN'T WE BE FRIENDS/SWING SO.	BB 10462 N
OLD MAN HARLEM	BR 6624 E	DEAR OLD SOUTHLAND	BB 10458 N
<u>L. JOHNSON HARLEM FOOTWARMERS (DUKE)</u>		BUGLE CALL RAG/DIXIE'LAND BAND	BR 7644 V
HARLEM TWIST/MOVE OVER	OK 8638 N	<u>GLEN GRAY</u>	
<u>TURNER'S MEMPHIS MEN (DUKE)</u>		MEMORIES OF YOU(CHIP TO IST GROOVE)	DE 1672 V
FREEZE AND MELT	OK 1813 N	STOMPIN' AROUND/NAGASAKI	DE 813 E
<u>HARLEM FOOT WARMERS (DUKE)</u>		JUDY/YOU'RE A BUILDER UPPER	DE 193 N
LAZY DUKE/SAVOY SHOUT(LUIS RUSSELL)	OK 8760 N	<u>WOODY HERMAN</u>	
SNAKE HIP DANCE/JUNGLE JAM	OK 8720 N	TWIN CITY BLUES	DE 1801 N
SWEET CHARIOT/BIG HOUSE BLUES	CO 14670 N	(WOODY HERMAN CONTINUED NEXT PAGE)	

TZER

, New York.

Service men please send home addresses, or station to which records should be shipped

(WOODY HERMAN, CONTINUED)

RIVER BED BLUES/DALLAS BLUES DE 2629 N  
DR. JAZZ/TROUBLE IN MIND DE 1307 N  
DE 2582, 2440, 1288

CONNIES INN

MILBERG JOYS VA 8042 N  
LOW DOWN ON THE BAYOU VA 8053 N

FLETCHER HENDERSON

VARIETY STOMP/ST. LOUIS SH. BB 10246 N  
STAMPEDE GREAT CAESAR'S GHOST VO 3534 N  
STEALIN' APPLES VO 3213 N  
CHRISTOPHER COLUMBUS/BLUE LOU YO 3211 G  
IT'S THE TALK OF THE TOWN CO 2825 N  
BLAZIN'/WANG WANG BLUES CO 1913 E  
THERE'S A RICKETY RACKETY SHACK DE 4062 E  
MIDNIGHT BLUES (HANNAH SYLVESTER) EM 10625 G  
LOTS O' MAMA/COTTON PICKERS BALL VO 14759 E  
CLARINET MARMALADE/HOT MUSTARD BR 40886 N  
QUEER NOTIONS VO 2583 E  
FIDGETY FEET/SENSATION VO 2710 N

COLEMAN HAWKINS

MEDITATION (E)/HARLEM IS TO ME (F) DE 742 -  
MEET DR. FOO BB 10477 N  
NETCHA'S DREAM/CHICAGO DE 661 N

SLEEPY HALL COLLEGIANS

DANCING ON THE CEILING ME 12311 V

SPIKE HUGHES

SIROCCO/SIX BELLS STAMPEDE DE 191 N

ALEX HILL

FUNCTIONIZIN'/AIN'T IT NICE VO 2826 E

ERSKINE HAWKINS

I FOUND A NEW BABY VO 3668 E  
DEAR OLD SOUTHLAND VO 3567 E

JIM JOHNSTON'S REBELS

POOR PAPA PARA 20449 V

MAGGIE JONES

HE'S JUST A HORN-TOOTIN' FOOL

(LAMINATION CRACK) CO 14081 V

JOHN KIRBY (ALL IN NEW CONDITION)

DE 2216, DE 2367, VO 4990, VO 4624, VO 4653,  
VO 5048, VO 5187.

ANDY KIRK

MESS-A-STOMP VO 3255 N

BILLY KYLE

BETWEEN SETS DE 2740 N

JIMMY LUNCFORD

JAZZNOCRACY VI 24522 V

JIMMY LUNCFORD (ALL IN NEW CONDITION)

VO 5116, VO 4595, VO 4887, VO 4667, VO 4712,  
VO 5276, VO 5326, VO 4582, DE 131, DE 299,  
DE 369, DE 453, DE 503, DE 628, DE 788,  
DE 908, DE 980, DE 1229, DE 1340, DE 1927.

VENUTI & LANG

STRINGING THE BLUES CO 914 N

EDDIE LANG

FREEZE AND MELT/HOT HEELS OK 8696 N

LADD'S BLACK ACES

SHAKE IT AND BREAK IT GE 4762 G

HARLAN LATTIMORE

GOT THE SOUTH IN MY SOUL PAE-R1297 E

BARON LEE

DOIN' THE SHAKE OR 2503 V

BENNIE MOTEN

HOT WATER BLUES/MOTEN'S BLUES BB 7938 N  
MILBERG JOYS/BLUE ROOM BR 5585 E  
MOTEN STOMP BB 6204 N  
LAFAYETTE/NEW ORLEANS BB 6218 N  
NEW MOTEN STOMP/SOMEBODY STOLO BB 6709 N  
NEW VINE ST. BLUES/BAND BOX BB 6710 N  
THE COUNT BB 6719 N  
TOUGH BREAKS/MARY LEE BB 6638 N  
WON'T YOU BE MY BABY BB 6711 E  
PRINCE OF WALES BB 6851 N  
SOMEBODY TOLD MY GAL VI 23028 V  
KANSAS CITY BREAKDOWN VI 21693 G  
SOUTH/SHE'S NO TROUBLE VI 24893 V

MILLS BLUE RHYTHM BAND

HARLEM HEAT CO 3071 E  
RED RHYTHM (CHIP TO 1ST GROOVE) CO 3135 E  
SOLITUOE (DIG, LAMINATION CRACK) CO 2994 V  
DANCING DOGS CO 3044 E  
JES' NATCH'ULLY LAZY CO 3134 E  
LET'S HAVE A JUBILEE CO 2963 E  
SPITFIRE/BACK BEATS VO 4769 N

BUBBER MILEY

BLACK MARIA VI 38146 N  
I LOST MY GAL FROM MEMPHIS VI 38138 N

ORIGINAL DIXIE RAG PICKERS

CHARLESTON BAEF RAOIEX 1330 G

ORIGINAL JAZZ HOUNDS

FO' OAY BLUES CO 14086 V

MOUND CITY BLUE BLOWERS

WHAT'S THE REASON VO 2957 V

RED NICHOLS

COIN' TO TOWN/COOFUS (SCRATCHES) BR 6312 G-V  
SWEET ROSITA/PEANUT VENDOR BR 6035 G-V  
CORRINE CORRINA (G)/BUG-A-BOG (E) BR 6058 -  
MY SWEETIE WENT AWAY BR 6241 G/N  
HOW LONG BLUES BR 6160 V

RED & MIFF'S STOMPERS

DAVENPORT BLUES/DELIRIUM VI 20778 E

RED MORVO'S OCTET

HONEYSUCKLE ROSE CO 3059 V

ORIGINAL DIXIELAND JAZZ BAND

FIDGETY FEET VI 18564 E

ARKANSAS TRAVELERS/ORIGINAL INDIANA FIVE

STOMPIN' FOOL (DIG; G)/STRUTTIN JERRY (G) HA 459 -

SIDNEY PHILLIPS

MESAGE FROM MARS VO 3934 E

BEN POLLACK

TWO TICKETS TO GEORGIA VI 24284 E

QUINLET OF THE HOT CLUB OF FRANCE

MINOR'S SWING/VIPERS DREAM VI 26218 N

LUIS RUSSELL

PANAMA/HIGH TENSION OK 8849 N

CALL OF THE FREAKS OK 6656 F-G

SARATOGA SHOUT (1" CRACK) OK 8780 G

HOKUS POKUS/GHOST OF FREAKS (1/2" CRACK) ME 13334 V

SAVOY SHOUT/DOCTOR BLUES VO 3480 E

JERSEY LIGHTING/NEW CALL FREAKS OK 8734 E

LOUISIANA SWING OK 8811 N

GOIN' TO TOWN VI 22789 N

CHOCOLATE DANDIES

CLOUDY SKIES/RUSSELL DR. BLUES PAE R1273 N

## SAM MELTZER

737 Fox Street, Bronx 55, New York  
(See preceding pages for instructions)

<u>AORIAN ROLLINI (ALL IN NEW CONDITION)</u>		<u>JACK TEAGARDEN:</u>	
OE 1639, OE 1654, OE 1157, OE 1132		JUNK MAN	BR 7652 V
<u>ON REOMAN</u>		<u>BROADWAY BROADCASTERS</u>	
BUGLE CALL RAG	VO 3354 G	SOBBIN' BLUES	CA 819 V
SONG OF THE WEEDS/SHAKIN'	BR 6211 V	<u>JOE VENUTI</u>	
<u>CLARK RANOALL</u>		TWENTY-FOUR HOURS A DAY	Co 3103 E
JITTER BUG	BR 7644 E	WIL0 CAT/00IN' THINGS	BB 10280 N
<u>WILLIE SMITH (ALL IN NEW CONDITION)</u>		FOUR STRING JOE/PENN BEACH BL.	VO 3160 V
DECCAS 2269, 1366, 1380, 1957, 1T44, 1291, 1308.		<u>CLARENCE WILLIAMS</u>	
<u>JABBO SMITH</u>		CHOCOLATE AVENUE	VO 2584 G-V
ABSOLUTELY	OE 1712 N	GET IT FIXED/SHAKE THAT THING	OK 8267 G-V
RHYTHM IN SPAIN	OE 1980 N	LOG CABIN BLUES	OK 8572 E
<u>SEXTET OF LONDON</u>		BEER GARDEN BLUES	VO 2541 V
MIGHTY LIKE THE BLUES	BB 10529 N	<u>TE ROY WILLIAMS</u>	
<u>VICTORIA SPIVY CHICAGO FOUR</u>		LINOBERG HOP	HA 439 N
DETROIT MOAN ( $\frac{1}{2}$ " CRACK)	VO 03405 V	<u>CHICK WEBB</u>	
<u>FRANK TRUMBauer</u>		TRUE/IF IT AIN'T LOVE	OK 41571 G
HITTIN' THE BOTTLE	OK 41437 E	<u>QICKY WELLS</u>	
'S WONDERFUL	BR 7603 E	BUGLE CALL RAG	VI 26220 E
<u>THE TRAVELERS</u>		<u>ETHEL WATERS</u>	
SWEET & HOT	ME 12113 G	SYMPATHETIC DAN	Co 433 V
FINE AND DANDY	OK 41471 G-V	<u>PAUL WHITEMAN</u>	
<u>TEXAS BLUES DESTROYERS</u>		LOUISIANA	VI 21438 E
DOWN IN THE MOUTH BLUES	PE 14341 E	FROM MONDAY ON	VI 21274 V
<u>TEN BLACK BERRIES/THE CLEVELANDERS</u>		<u>DUKE ELLINGTON</u>	
WHEN YOU'RE SMILING/I LOVE YOU MORE	OR 1862 G	PARLOR SOCIAL STOMP/GEORGIA GRINO	PE 104 V
<u>TROMBONE RED &amp; HIS BLUE SIX</u>		<u>HARLEM HOT SHOTS</u>	
GREASY PLATE STOMP/"B" FLAT BLUES	Co 14612 E	BLACK & TAN FANTASY	OR 2284 V

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Names of contributors will be withheld from judges until after manuscripts are read.

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WILLIE "BUNK" JOHNSON	.....	trumpet
GEORGE LEWIS	.....	clarinet
ALBERT WARNER	.....	trombone
WALTER DECOU	.....	piano
LAWRENCE MARRERO	.....	banjo
CHESTER ZARDIS	.....	bass
EDGAR MOSLEY	.....	drums

- J. I. 11—The Thriller Rag  
When I Leave the World Behind
- J. I. 12—Franklin Street Blues  
Weary Blues
- J. I. 13—Big Chief Battle Axe  
Blue Bells Goodbye
- J. I. 14—Dusty Rag  
Sobbin' Blues

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- 5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.
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- 1 LABEL OF RECORD

(LOUIS ARMSTRONG, CONTINUEO)

KING OF ZULUS/LOVESOME BLUES	DK	8396	F	AUC	DOAN
(MOST REISSUES; C-57 ALBUM)	CO		N	T-A	ELWO
ORIENTAL STRUT/YOU'RE NEXT	CO	36155	N	T-A	EOEL
CORNET CHOP SUEY/ANY HEART	CO	36154	N	T-A	EDEL
GUT BUCKET/IN THE BARREL	CO	36152	N	T-A	EOEL
I GOT RHYTHM/AFTER YOU'VE G	DK	3643	N	STA	POE
ALLIGATOR CRAWL	OK		G	STA	PODE
ORIENTAL STRUT/YOU'VE	HRS	10	N	TRA	MART
WEATHERBIRD/SOUTHLAND	HRS	18	N	TRA	MART
SUNSET CAFE STOMP (SKIP)	OK	8423	G	AUC	COLE
GEORGIA GRIND	OK	8318	G	AUC	COLE
IRISH BLACK BOTTOM	DK	8447	G	AUC	COLE
ST. JAMES INFIRMARY	DK	8657	E	AUC	COLE
GOT NO BLUES	DK	8551	G	AUC	COLE
WILLIE THE WEEPER	DK	8482	F	TRA	WALL
HEAR ME TALKING	VO	3303	E	TRA	BUCH
NO ONE ELSE BUT YOU	CO	35662	N	T-A	BAKE
OLE MAN MOSE/FALLING IN LOVE	DE	622	N	AUC	PARK

GUS ARNEIM

SUZANNE	VI	24235	N	TRA	2.50 LIQU
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BAILEY'S LUCKY SEVEN

IN MY HEAR/HABITS ON CONNORIZEO	3045	G	AUC	DOAN	
MY MAMA KNOWS CONNORIZED	3058	F	AUC	DOAN	
DANCING FOOL	GE	4908	E	STA	PODE

CHARLIE BARNET

SHADY LADY/I LIKE TO RIFF	DE	18378	G	AUC	.50 CHER
COMANCHE WAR OANCE	BB	10584	E	TRA	GALB
WINGS OVER MANHATTEN	BB	10895	N	AUC	SM,B
REDSKIN RHUMBA	BB	10944	N	STA	BANO
CHEROKEE/ALL NIGHT REC.MAN	BB	10373	N	STA	BANO
50,000,000 NICKELS/MACUMBA	BB	11396	N	STA	BANO
WASHINGTON WHIRLIGIG	DE	11298	E	STA	BANO
VICTORY WALK/THINGS AIN'T	DE	18507	E	STA	BANO
CHEROKEE/STAY UP STAN	BB	10373	N	AUC	.75 JACO
LOVE GROWS/THE LAST JUMP	BB	10389	N	AUC	.65 JACO

BROWN HOUSE FIVE

ENOURANCE STOMP/SOME OD	PARA	12875	V	AUC	DOAN
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CUNT BASIE

RUSTY OUSTY BLUES/ALL OF ME	CO	36675	N	AUC	HEOR
MOTEN SWING	OK	5732	E	STA	KELL
SWINGING THE BLUES	DE	1880	G	STA	KELL

BECHET'S NEW ORLEANS FOOTWARMERS

THE MOOCHIE	VI	20-1510	N	AUC	.50 SM,H
RIP UP THE JDINT	VI	27663	N	AUC	.50 SM,H
SWING PARAOE	VI	27574	N	AUC	.50 SM,H

BIX BEIDERBECKE

JAZZ BAND BALL/JAZZ ME BL	DK	40923	V	AUC	DOAN
LOUISIANA/MARGIE	PAE	R2833	N	AUC	DOAN
GOOSE PIMPLES/ROYAL GARDEN	CD	35664	N	AUC	DOAN
WA-DA-DA/OL MAN RIVER	CO	35666	N	AUC	DOAN
WITH PLEASURE/WALKIN' IN	VI	23008	N	AUC	DOAN
I'LL BE A FRIEND/WALKING	VI	23008	E	AUC	HEIN
DEEP DOWN SOUTH	VI	25370	N	AUC	HEIN
ROYAL GARDEN/GOOSE PIMPLES	CO	35664	N	T-A	BAKE
THOU SWELL/LOUISIANA	CO	35665	N	T-A	BAKE
WA-DA-DA/OL' MAN RIVER	CO	35666	N	T-A	BAKE
SWEET SUE/NDTHING IN "C"	CO	35667	N	T-A	BAKE
SORRY/GAL TURNED ME DOWN	VO	3149	V	STA	KELL

BUNNY BERIGAN

CARAVAN/STUDY IN BROWN	VI	25653	V	STA	EVAN
AN OLD STRAW HAT	VI	25916	E	T-A	BALO
NIGHT SONG	VI	27258	V	AUC	SM,B
CAN'T GET STARTED 12"	VI	36208	E	AUC	DOAN
SWT.VAR.SUE/TALK ABOUT LOVE	VI	25667	E	AUC	DOAN
JAZZ ME BLUES	VI	26244	N	SAL	1.00 KENO
MAHOG.HALL ST/(CHOP.GHOST)	VI	25622	N	T-S	KELL
TURN DN REG HOT HEAT	VI	25646	N	T-S	KELL
I CAN'T GET STARTED 12"	VI	36208	N	T-S	KELL
HEIGH-HO-PIANO TUNER MAN	VI	25776	N	AUC	1.25 JACO
HAVE YOU EVER BEEN/MAMA I	VI	25677	N	AUC	1.25 JACO

VIC BERTON

A SMILE WILL GO LONG WAY	VO	2964	E	AUC	WILS
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BARNEY BIGARD

READY EDDIE/LAMENT JAVANETTE	BB	11098	N	T-A	BALO
HONEY HUGH/ANOTHER OREAM	DK	5663	N	AUC	DOAN

RUBE BLOOM

FUTURISTIC RAG	OK	41073	N	AUC	QUAI
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## ALABAMA WASHBOARD STOMPERS

WHO STOLE THE LOCK/ROCKING VO	1587	V	STA	PODE
YOU'RE LUCKY TO ME/I WANT LI VO	1586	E	T-A	GRIT

## ALL AMERICAN GLEE CLUB

(MANY COLLEGE SONGS)	VI		E	T-S	SHIN
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HENRY ALLEN

SMOOTH SAILING	ME	13322	E	AUC	WILS
DON'T LET YOUR LOVE GO WRONG	ME	13016	G	AUC	WILS
FUNNY FEATHER BLUES	VI	39088	V	AUC	2.00 CHER
(BOTH BLUE BIRDS)	BB		N	T-A	ELWO
FUNNY FEATHERS/EVERYBODY SH.	BB	6598	E	STA	PODE
PARDON MY SOUTHERN	OR	2942	E	AUC	PARK

ALL STAR BAND

ROYAL FLUSH/I GOT RHYTHM	CO	35499	N	STA	KELL
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ALBERT AMMONS

BOOGIE WOODIE/NAGASAKI	DE	749	N	T-A	FAKO
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AMMONS-JOHNSON

EIGHT TO THE BAR (ALBUM)	VI	P-69	N	STA	BANO
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LOUIS ARMSTRONG

DUSKY STEVEDORE/BASIN ST. BL	BB	5408	N	AUC	LOVE
I GOTTA RIGHT/HIGH SOCIETY	BB	6771	N	AUC	LOVE
CABIN IN THE PINES/WORLO ON	BB	6910	N	AUC	LOVE
THAT'S MY HOME/I WONDER WHO	BB	6644	N	AUC	LOVE
SITTING IN THE OAK/HUSTLIN &	BB	7506	N	AUC	LOVE
SOME SWEET OAY/SNOW BALL	BB	6590	N	AUC	LOVE
MIGHTY RIVER/SLEEPY TIME	BB	10703	E	AUC	LOVE
ST. JAMES INFIRMARY/SAVE IT	OK	41180	E	AUC	LOVE
ROCKIN'CHAIR/I AIN'T GOT NOB	OK	8756	V	AUC	LOVE
AIN'T MISBEHAVIN'/BLACK & BL	DK	8714	G	AUC	LOVE
WEATHER BIRD/MONDAY DATE	CO	36375	N	T-A	KWAL
SAVE IT PRETTY MAMA	CO	35662	N	T-A	KWAL
WINGING YOU CATS/SNOWBALL	BB	10225	N	T-A	KWAL
SAVE IT/HEAR ME TALKING	DE	2405	E	T-A	KWAL
DING DONG OADY	VO	3370	N	AUC	WILS
HEAR ME TALKIN'/TIGHT LIKE TH	CO	36378	N	AUC	HEUR
A MONDAY DATE/WEATHER BIRD	CO	36375	N	AUC	HEOR
GEORGIA GRIND/COME BACK	OK	8318	G	SAL	2.00 QUAI
RASIN ST.BL./ST.LOUIS BL.	VO	3008	V	AUC	QUAI
SOMETHING TELLS ME	DE	1842	N	AUC	QUAI
HE LIKES IT SLOW	DK	8355	G	TRA	STEA
ST. JAMES INFIRMARY	DK	8657	G	TRA	STEA
WILD MAN BLUES	PAR	R3492	V	TRA	STEA
I'M GONNA GITCHA	OK	8343	G	TRA	FAY
GEORGIA GRIND	OK	8318	V	TRA	FAY
SAVE IT PRETTY/NO ONE ELSE	CO	35662	N	T-A	FAKO
SPYELTON IN CLOSET	DE	949	E	T-A	FAKO
219 BLUES	DE	18090	N	TRA	GALB
COAL CART BLUES	DE	18091	N	TRA	GALB
I COVER THE WATERFRONT	DE	3700	E	TRA	GALB
PUT 'EM DOWN BLUES	DK	8503	G	AUC	SM,B
BYE AND BYE/PODR OLD JOE	DE	3011	N	AUC	NAUL
LEAD FRON/I USED TO LOVE Y.	DE	4106	N	AUC	NAUL
ORIENTAL STRUT/YOU'RE NEXT	CO	36155	N	AUC	NAUL
WEST END BLUES/MAHOGANY HALL	DE	3793	N	AUC	DOAN
BARBECUE/CONFESSION(HAIR CR.)	DE	3795	N	AUC	DOAN
USED TO LOVE YOU/LEAP FROG	DE	4106	N	AUC	DOAN
GUT BUCKET BL/IN THE BARREL	OK	8261	P	AUC	DOAN
NEW TIGER RAG/LOVE	CO	26310	G	AUC	DOAN
SHINE/GILOLO	DK	4146	G	AUC	DOAN
SUGAR FOOT ST./FIREWORKS	VO	3148	E	AUC	DOAN

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

FOR DISPOSITION

BLUE RIBBON SYNCOPATORS  
 BLUE RIBBON BLUES/WHALE DIP CO 14235 N T-A --- HERR  
JIMMY BLYTHE  
 JIMMIE'S BLUES/FAT MEAT PARA 12304 V T-A --- ELWO  
WILL BRADLEY  
 SLEEPY TIME GAL CO 36470 E AUC --- COX  
 JINGLE BELLS BOOGIE WOOGIE DE 7013 H T-S .80 CHAM  
BROADWAY BELL-HOPS  
 SOMEONE IS LOSIN SUSAN/BARC. HA 223 V AUC .75 JACO  
PETE BROWN  
 MIGHTY LIKE THE BLUES BB 10529 E T-A --- ELWO  
WILLIE BRYANT  
 RIDE RED/GLORY OF LOVE BB 6374 E AUC --- DOAN  
 I'M GRATEFUL/I LIKE BANANAS BB 6436 N AUC --- DOAN  
BOSWELL SISTERS  
 SHELTERIN' PALMS/CHARLIE 2-ST BR 6418 E T-A --- BALD  
WILLIE BRYANT  
 RIDE RED RIDE/GLORY OF LOVE BR 6374 V SAL 1.00 ERTE  
 A VIPER'S MOAN B3 6750 E SAL 1.50 ERTE  
 GLODY OF LOVE/RIDE RED RIDE B3 6374 E AUC .85 JACO  
BUCKTOWN FIVE  
 HOT MITTENS CLAX 40353 N AUC --- COLE  
CHICK BULLOCK  
 YOU/TAIN'T NO USE ME 60601 F T-A --- PARK  
 BLUE MOON/HAUNTING ME PE 16057 E T-A --- PARK  
 I'D RATHER LISTEN PE 51102 F T-A --- TRES  
CALIFORNIA RAMBLERS  
 IT WAS ONLY A SUNSHOWER CO 1148 E TRA --- MART  
 THE GIRL FRIEND CO 638 E TRA --- MART  
CAB' CALLOWAY  
 I AIN'T GOT NOBODY/BABY WON BR 7530 E AUC --- JACO  
 SOMEBODY STOLE MY GAL/YOU PE 15541 E AUC --- JACO  
 COPPER COLORED GA/THE WED. BR 7748 E+AUC --- JACO  
 ST. LOUIS BLUES BR 4936 G STA --- EVAN  
 TAPPIN' OFF/AIN NAIN OK 6547 H AUC --- NAUL  
 LONG LONG AGO/AFRAID OF LOVE VO 4905 H AUC --- NAUL  
 BOOD IT/CHOP CHOP OK 5444 N AUC --- NAUL  
 CHATT. CHOD CHOD/A TRAIN OK 6305 N AUC --- NAUL  
 EBONY SILHOU/HEP CAT'S L.S. OK 6192 N AUC --- NAUL  
 SHOUT SH.SH./WIST. PAGANINI VO 4369 E AUC --- NAUL  
 SINCERE LOVE/NO IT AGAIN VO 5364 N AUC --- NAUL  
 LONESOME NIGHTS/YOU ETA CANSACK 5827 N AUC --- NAUL  
 AZURE/PECK-A-DODDLE VO 4100 G+SAL 1.50 CHIO  
 STACK-O-LEE/WITHOUT RHYTHM BA 32378 F T-A --- PARK  
 BLUES IN NIGHT/SAYS WHO OK 6422 G T-A --- PARK  
CANNON'S JUG STOMPERS  
 GOING TO GERMANY/SPRINGDALE BB 5413 G T-A --- PARK  
LEROY CARR  
 FOUR DAY RIDER/ALABAMA BLUES VO 1549 G AUC --- DOAN  
 MIDNITE HR.BL./GONE MOTHER BL VO 1703 V AUC --- DOAN  
 MEAN OLD TRAIN BLUES VO 1214 V STA --- PODE  
 FOUR DAY RIDER/ALABAMA BLUES VO 1549 E TRA --- MART  
BENNIE CARTER  
 (ALL DECCAS, B3, OK, & VO, ALL NEW) --- AUC --- SLAC  
CASA LOMA  
 ALL OF A SUDDEN BR 6318 V AUC --- WILS  
 TROUBLE IN PARADISE BR 6602 V AUC --- WILS  
CHARLESTON CHASERS  
 MISSISSIPPI MUD CO 1335 V SAL 1.00 QUAI  
 MOANIN LOW/MISBEHAVIN CO 1391 V AUC --- DOAN  
 CINDERELLA BROWN/SINNERS CO 2133 E AUC --- DOAN  
 LOUD SPEAKIN PAPA/HENRY BR. CO 446 V AUC --- DOAN  
CHICAGO HOT FIVE  
 WAKE 'EM UP VI 23300 N AUC --- WILS  
CHOCOLATE DANDIES  
 KRAZY KAPERS/ONCE UPON HRS. 16 N TRA --- MART  
LARRY CLINTON  
 BOLERO IN BLUE BB 10836 E SAL .75 CHIO  
 COMIN' THRU THE RYE BB 11224 V SAL 1.00 CHIO  
EDDIE COYDIN  
 GEORGIA GRIND CMS 536 H T-A --- GROV  
DOC COOK  
 ALLIGATOR CRAWL CO 1298 H AUC --- WILS  
 HIGH FEVER/BROWN SUGAR CO 813 G STA --- KELL  
COON SANDERS NIGHT HAWKS  
 DEEP HENDERSON VI 20081 E AUC 1.00 JACO  
 DEEP HENDERSON VI 20081 N AUC --- CHER  
COTTON PICKERS  
 JIMTOWN BL/PRINCE OF WALLS BR 2766 N STA --- PDDE  
 MILNEBURG JOYS/IF YOU HAD BR 2937 V STA --- PDDE

IDA COX  
 LAWDY LAWDY BLUES PARA 1488 G AUC --- BAKE  
BING CROSSBY  
 HOME ON THE RANGE/THANKS CONQ 8367 G AUC --- JACO  
 GOOD NIGHT LOVELY LADY/SHADOW ME 13134 E AUC --- JACO  
 LOVE IN BLOOM/GUESS IT HAD PE 13050 V AUC 1.00 CHER  
 I'M THRU WITH LOVE BR 6140 E T-A --- DEAN  
 WERE YOU SINCERE BR 6120 E T-A --- DEAN  
 SHADDOVS OF LOVE ME --- V T-A --- DEAN  
 TEMPTATION/WE'LL MAKE HAY BR 6695 F+AUC 5.00 JACO  
 STAR DUST (CROSSED) BR 6169 G+AUC 1.00 JACO  
BDB BRACKBY  
 SMOKEY/COME BACK SWEET PAPA DE 3336 N STA --- DEVA  
 DON'T CALL ME BOY DE 3431 N T-A --- EDEL  
 DON'T CALL ME BOY(BOB CATS) DE 3431 E SAL 1.00 KEND  
 SO FAR SO GOOD (BOB CATS) DE 3055 E SAL 1.00 KEND  
 WORLD FOR SUNRISE(SULLIVAN) DE 2734 V SAL .75 KEND  
 SUGAR FOOT/AT J.B.BALL DE 3337 V+SAL 1.00 KEND  
PUTNEY DANDRIDGE  
 SKELETON IN THE CLOSET VO 3352 E AUC --- WILS  
 MR.BLUEBIRD/HEAVENLY THING VO 2935 N T-A --- EDEL  
THE DEAN & HIS KIDS  
 ZOOM ZOOM/SPREADIN(RIM CHIP) VO 3342 G AUC --- DOAN  
DIXIE DAISIES  
 ST.LOUIS GAL/SAM JONES BL. CA 403 G AUC --- DOAN  
DIXIE JAZZ BAND  
 M16S. MUD/FUSS OVER SOMEBODY OR 1275 F AUC --- DOAN  
 FOR NO REASON/HORSES OR 598 E --- PATT  
DIXIE JAZZERS WASHBOARD BAND  
 KANSAS CITY SHUF/BLACK CAT PE 139 V+T-A --- GRIT  
DIXIELAND JUG BLOWERS  
 HOUSE RENT RAG VI 20420 V+TRA --- STUR  
 I NEVER DID/ONLY MOTHER VI 20854 E T-A --- PARK  
THE DIXIE STOMPERS  
 SNAG IT/AIN'T SHE SWEET HA 353 F+AUC 1.00 JACO  
 SNAG IT/AIN'T SHE SWEET HA 353 E T-A --- WINT  
 TAMPECKOE/JACKASS BLUES HA 166 V T-A --- WINT  
 CLAP HANDS/SPANISH SHAWL HA 70 V T-A --- WINT  
 BLACK HORSE ST./NIEUOUS HA 153 E+TRA --- MART  
DIXIE WASHBOARD BAND  
 CUSHION FOOT STOMP CO 14239 N T-A --- HERR  
JOHNNY DODDS  
 BUCKTOWN STOMP BB 8549 N AUC --- QUAI  
 COME ON & STOMP STOMP STOMP BR 3568 E TRA --- STEA  
 WILD MAN/29TH & DEARBORN DE 2111 N AUC --- DORN  
 MELANCHOLY/STACK O LEE BL. DE 1676 N T-A --- EDEL  
 SHAKE YOUR CAN/BLUES GALORE DE 7413 E T-A --- EDEL  
 TOO TIGHT BB 10240 N TRA --- BUCH  
 BLUES GALORE/YOUR CAN DE 7413 G T-A --- TRES  
SAM DONAHUE  
 SKOOTER OK 6358 E SAL 1.00 CHIO  
DORSEY BROTHERS  
 NO STRINGS/TOP HAT WHITE TIE DE 516 G STA --- DEVA  
 JUT OF THE DAWN OK 4124 E AUC --- WILS  
 SHIN SHAN SHIMMY/MOOD HDLLY. CO 36066 N AUC --- HEDR  
 IF IT'S LOVE DE 321 N AUC --- COX  
JIMMY DORSEY  
 MURDERISTIC/MAKES SA'MY RUN DE 4356 G AUC .50 CHER  
 DECCA ALBUM #135 DE --- E AUC --- CHIO  
 CHEROKEE/MAN AND DRUMS DE 2961 E AUC --- CHIO  
 MAN & HIS DRUMS/CHEROKEE DE 2961 G --- PATT  
TOMMY DORSEY  
 BOOGIE WOOGIE/WEARY BLUES VI 26054 N AUC --- HEDR  
 EVERYBODY'S DOING IT/WHEN VI 25821 N TRA --- PENS  
 SHOOT THE SHERBERT/ALLA EN VI 26370 E TRA --- PENS  
 YOU'RE A SWEETHEART/NICE VI 25695 E TRA --- PENS  
 DON'T EVER CHANGE/OUR LOVE VI 25607 V TRA --- PENS  
 ALIBI BABY/HE'S A GYPSY VI 25577 E TRA --- PENS  
 ALL IN FAVOR/STOP KICKING VI 26356 N AUC --- SM,B  
 (MANY POPS; STATE WANTS) VI --- N AUC --- SM,B  
 WEARY BLUES/BOOGIE WOOGIE VI 26054 N AUC --- COX  
 SMOKE GETS IN YOUR EYES VI 25657 N AUC --- COX  
 I'VE GOT A NOTE VI 25236 V AUC --- COX  
 BEALE ST. BLUES 12" VI 36207 E AUC --- DOAN  
 MULBERRY BUSH/IN MY DREAMS VI 26012 E AUC --- DOAN  
 HAWAIIAN WAR CHANT VI 26126 N --- BAND  
 DARK EYES/BLUE DANUBE VI 25556 E+SAL 1.00 CHIO  
 NIGHT AND DAY VI 25657 E SAL 1.00 CHIO  
 BOOGIE WOOGIE VI 26054 E+SAL 1.00 CHIO  
 (TOMMY DORSEY CONTINUED NEXT PAGE)

FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

SWANEE RIVER STARBUST	VI	27233	E	SAL	1.00	CHIC	
WE THREE (SINATRA)	VI	26747	N	T-S		KELL	
IT'S ALWAYS YOU (SINATRA)	VI	27345	N	T-S		KELL	
YOU LUCKY PEOPLE (SINATRA)	VI	27350	N	T-S		KELL	
TWO IN LOVE (SINATRA)	VI	27611	V+T-S			KELL	
THIS LOVE OF MINE (SINATRA)	VI	27508	V	T-S		KELL	
DEEP RIVER/WITHOUT SONG(SIN)	VI	36396	N	T-S		KELL	
ANYTHING (SINATRA)	VI	27208	N	T-S		KELL	
DOWN HOME RAG	VI	26097	N	T-S		KELL	
SWING HIGH	VI	27249	N	T-S		KELL	
AFTER YOU	VI	25647	N	T-S		KELL	
ASLEEP OR AWAKE	VI	26210	N	T-S		KELL	
BOOGIE W/DOGGIE/WEARY BLUES	VI	26054	V	T-S		KELL	
STCP LOOK LISTEN/B.St(12")	VI	36207	N	T-S		KELL	
FOR YOU/SWING LOW CHARIOT (12")	VI	36399	N	T-S		KELL	
ROYAL GARDEN BLUES/JADA	VI	25326	N	AUC	1.50	JACO	

SONNY DUNHAM

BLUE SKIES/MEMORIES OF YOU	VAR	8234	N	SAL		KWAL	
JUST A MEMORY/ESTRELLITA	VAR	8205	N	SAL		KWAL	

JOHNNY DUNN

HAM AND EGGS	CO	14358	V	AUC		WILS	
HAM AND EGGS	CO	14958	N	AUC	.75	SM,H	
YOU NEED SOME LOVIN'	CO	14358	N	AUC	.75	SM,H	
TAKE IT/I'M THINKIN OF YOU	CO	3634	N	AUC		DOAN	
RULES & REGULATIONS/HE MAY BE	CO	3653	E	AUC		PARK	

DUKE ELLINGTON

THE MOOCHE/MOOD INDIGO	VI	24486	N	AUC		HEDR	
KEEP A SONG IN YOUR SOUL	VI	22614	E	AUC		WILS	
SAM AND DELILAH	VI	23036	E	AUC		WILS	
WHAT GOOD AM I	WIL	22586	E	AUC		WILS	
BLUE LIGHT	BR	8297	E	STA		EVAN	
BRAGGIN' IN BRASS/NEW ST.L.	CO	36276	E	STA		EVAN	
ANIMAL CRACKERS(WASHINGTON'S)	CH	15118	G	AUC		QUAI	
GREATEST MISTAKE/DIXIE ROAD.	VI	26719	N	T-A		FAKO	
WHEN BLACK MAN'S BLUE	VI	22587	E	T-A		FAKO	
LINDY HOP/HITTIN' BOTTLE	VI	23016	E	T-A		FAKO	
EBONY RHAPSODY/SATURDAY NITE	VI	24674	N	T-S		HERR	
SOLITUDE/Delta SERENADE	VI	24755	N	T-S		HERR	
PORTRAIT OF BERT WILLIAMS	VI	26644	N	T-S		HERR	
FIVE O'CLOCK WHISTLE	VI	26748	N	T-S		HERR	
MY GREATEST MISTAKE	VI	26719	N	T-S		HERR	
WARM VALLEY/THE FLAMING SWORD	VI	26796	N	T-S		HERR	
I GOT IT BAD/CHOCOLATE SHAKE	VI	27531	N	T-S		HERR	
I DON'T KNOW WHAT KIND OF BL.VI	VI	27804	N	T-S		HERR	
REMINISIN IN TEMPO,PARTS 3,4	CO	36115	N	T-S		HERR	
BLACK AND TAN/CREOLE	VI	21137	V	AUC		DOAN	
MOOD INDIGO/BLACK MAN'S BLUE	VI	22587	G	AUC		DOAN	
HARLEM SPEAKS	BR	6646	V	T-A		DEAN	
SHOE SHINE BOY	BR	7710	N	T-A		DEAN	
LIGHTNIN	BR	6404	N	T-A		DEAN	
RAISIN' THE RENT	BR	6571	V	T-A		DEAN	
LOUISIANA(1/8" CHIP)	BR	4110	V	T-A		DEAN	
RENT PARTY BLUES	BR	4345	F	T-A		DEAN	
COTTON CLUB STOMP	BB	16242	E	T-A		DEAN	
HIGH LIFE	BB	6269	N	T-A		DEAN	
HARLEM SPEAKS	DE	800	E	T-A		DEAN	
MOVE OVER	RO	829	E	T-A		DEAN	
ALABAMA HOME	MA	137	V	T-A		DEAN	
AZURE	MA	131	V	T-A		DEAN	
SCATTIN AT THE KIT KAT	MA	123	V	T-A		DEAN	
MOVE OVER	CA	9025	E	T-A		DEAN	
(30 DISCS ON VI, BB, CO)						ELWO	
YELLOW DOG BLUES/TISHOMINGO	BR	3987	E	T-A		WINT	
THE SHEIK (HAIR LAMIN.CRACKS)	BR	6336	N	T-A		STUR	
MOOD INDIGO/SOLITUDE	CO	35427	E	SAL	1.50	CHIO	
MIGHTY LIKE THE BLUES	BR	8231	E+T-A			GRIT	
DUSK IN THE DESERT	BR	8029	E	T-A		GRIT	
HARMONY IN HARLEM	BR	8044	V+T-A			GRIT	
NEW BLACK & TAN	BR	8063	E	T-A		GRIT	
RIDING ON A BLUE NOTE	BR	8083	E	T-A		GRIT	
I LET A SONG GO OUT	BR	8108	E	T-A		GRIT	
PYRAMID/WHEN MY SUGAR	BR	8108	V+T-A			GRIT	
STEVEDORE'S SERENADE	BR	8174	E	T-A		GRIT	
ROSE OF RIO GRANDE	BR	8186	E	T-A		GRIT	
PRELUDE TO A KISS	BR	8204	E	T-A		GRIT	
A BLUES SERENADE	BR	8201	E+T-A			GRIT	

ELLINGTON UNITS

(MOST ON DK, BB (LIST WANTS)			E	T-A		ELWO	
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FDWLER'S FAVORITES

HOT STRUT/PERCOLATIN' BL	CO	14230	N	T-A		HERR	
GEORGIA CD/TDN PICKERS							
LOUISIANA BO BO	DI	3127	E	T-A	1.00	STUR	
THE GEORGIANS							
AGGRAVATIN' PAPPA	CO	3625	V	TRA		GALB	
SPANISH SHAWL	CO	523	E	TRA		MART	
GEORGIA STRUTERS							
GEORGIA GRIND	HA	231	E	T-A		GRIT	
GET-HAPPY BAND							
JUNK-BUCKET BL/HARLEM'S AR.	CO	14091	V	T-A		FAKO	
BENNY GOODMAN							
BUGLE CALL RAG/AFTER YOU'VE	VI	25467	N	AUC		HEDR	
KING PORTER/SOMETIMES I'M	VI	25090	N	AUC		HEDR	
RIFFIN' AT RITZ/ALEX RAGTIME	VI	25445	N	AUC		HEDR	
NOT MINE/IF YOU BUILD BETTER	CO	36580	N	AUC		HEDR	
WHERE OR WHEN/I CRIED FOR YOU	BB	11456	N	AUC		HEDR	
DNE O'CLOCK JUMP/DON'T BE	VI	25792	E	T-A		BALD	
MELANCHOLY BABY/WRAPPIN	VI	25880	E	T-A	2.00	BALD	
LULLABY IN RHYTHM/THAT FEEL	VI	25827	E	T-A		BALD	
SMOKE HOUSE/TOPSY	VI	26107	G	T-A		BALD	
KING PORTER	VI	25090	N	AUC		SM,B	
GOODBYE	VI	25215	N	AUC		COX	
DNE O'CLOCK JUMP	VI	25792	N	AUC		COX	
LET'S DANCE/BOY MEETS H.	CO	35301	N	AUC		COX	
SIX APPEAL (SEXTET)	CO	35553	E	AUC		COX	
SUNNYSIDE OF ST.(SEXTET)	CO	36617	E	AUC		COX	
SING ME A SWING SONG	VI	25340	V+AUC			COX	
KINDA LONESOME	VI	26110	V	AUC		COX	
SING SING SING (12")	VI	36205	E	AUC		DORN	
AINTCHA GLAO/SING BL(1/2" CR.)	CO	28350	V+A	C		DORN	
TIL TON SPEC./GONE WITH WHAT	CO	35404	E	AUC		DORN	
SMOOTH ONE/GOOD ENOUGH	CO	36099	V	AUC		DORN	
TEA FOR TWO (QUARTET)	VI	25529	E	T-A		DEAN	
MAMA, THAT MOON'S HERE	VI	25720	E	T-A		DEAN	
DON'T WAKE UP MY HEART	VI	25867	V	T-A		DEAN	
I MUST SEE ANNIE TONIGHT	VI	26110	V	T-A		DEAN	
BUGLE CALL RAG	VI	25467	E	T-A		DEAN	
BEALE ST. BLUES	CO	2415	E	T-A		DEAN	
ROOM 1411/JUNGLE BLUES	BR	4013	E	STA		PODE	
DNE O'CLOCK JUMP	VI	26126	N	T-A		BAND	
I'VE HITCHED MY WAGON	VI	25708	V	SAL	.50	KEND	
DOWN BY OLD MILL STREAM	CO	35445	E	SAL	1.00	KEND	
SING SING SING I & 2	VI	25796	E	T-A		KELL	
KING PORTER STOMP	VI	25090	N	T-S		KELL	
SUNNYSIDE OF ST(SEXTETTE)	CO	36617	N	T-S		KELL	
A SMOOTH ONE(SEPTETTE)	CO	36099	V	T-S		KELL	
SIREN'S SONG/ROSE WASH. Sq.	VI	26230	E+T-S			KELL	
JERSEY BOUNCE/STRING OF P.	OK	6540	E	TRA		BUCH	
ONE O'CLOCK JUMP	VI	25792	N	TRA		BUCH	
KING PORTER STOMP	VI	25090	N	AUC		BAKE	
SUGAR FOOT STOMP	VI	25678	E	AUC		BAKE	
BOB WHITE	VI	25683	V	AUC		BAKE	
SING SING SING	VI	36205	E	AUC		BAKE	
TEDDY GRACE							
BOYS IN BACK ROOM HAVE	DE	3428	E	T-A		EOEL	
GLEN GRAY							
BEI MIR BIST DU SCHON	DE	1575	E	AUC		DEVA	
WAS IT RAIN/LOVE IS GOOD	DE	1180	E	AUC		DEVA	
YOU'RE LAUGHING AT ME/I'VE	DE	1126	E	AUC		DEVA	
GEORGIA ON MY MIND	DE	2399	N	AUC	.85	JACO	
BOBBY HACKETT							
JA-DA/I SURRENDER DEAR	VO	5198	N	AUC		DOAN	
LIDNEL HAMPTON							
SUNNY SIDE OF ST./I KNOW	VI	25592	N	AUC		DOAN	
PIANO STOMP/I SURRENDER DEAR	VI	25666	N	AUC		DOAN	
JUMPIN JIVE/EMORIES OF	VI	26304	E	T-A		CHAM	
DON'T BE THAT WAY/FIDDLE	VI	26173	E	T-A		CHAM	
COLEMAN HAWKINS							
SHEIK OF ARABY/BLUE HEAVEN	BB	10770	V	T-A		FAKO	
SMACK/DEDICATION	CMS	533	N	AUC		DOAN	
BODY & SOUL/FINE DINNER	BB	10523	E	AUC		DOAN	
FORGIVE A FOOL/SERENADE TO	OK	6347	N	AUC		DOAN	
MY BLUE HEAVEN/SHEIK	BB	10770	N	AUC		DOAN	
DAY IS DONE/BOUNCING	BB	10693	N	AUC		DOAN	
ERSKINE HAWKINS							
UNCLE BUD/I'M IN A LOW DOWN	BB	11372	G			PATT	
DON'T CRY BABY/BEAR WASH BL	BB	300813	N	STA		KELL	
SWING OUT/RAID THE JOINT	BB	10224	E	AUC		COX	

FOR DISPOSITION

<u>FLETCHER HENDERSON</u>				<u>PAUL HOWARD</u>			
HOT AND ANXIOUS/COMIN' &	Co	35840 N AUC	— HEDR	MOONLIGHT BLUES	Vi	30068 N AUC	— WILS
WE GO WELL TOGETHER/PIXIE	Co	36289 N AUC	— HEDR	CHARLIE'S IDEA	Vi	38070 N AUC	— WILS
STAMPEDE/MONEY BLUES	Co	35669 N AUC	— HEDR	<u>WILL HUOSON</u>			
SUGARFOOT STOMP/WHAT CHA CALL	Co	35668 N AUC	— HEDR	ON THE VERGE/HI YA	DE	3473 E T-6	— SHIN
WHERE THERE'S YOU/DO YOU OR	Vi	25334 E+AUC	.80 JACO	START JUMPIN'/THREE AT	DE	3579 E T-6	— SHIN
THERE'S RAIN IN EYES/WHAT DO	Vo	4167 E AUC	.80 JACO	BLACK VELVET/EASY ROCKER	DE	3702 E T-6	— SHIN
HOT & ANXIOUS/COMIN' & GOIN	Co	2449 E T-A	— FAKO	<u>SPIKE HUGHES</u>			
GOUGE,ARMOUR AVE/H,H,HANNAH	Vo	14859 E T-A	— FALO	SIPOCCO/6 BELLS STAMPEDE	DE	191 N TRA	— STUR
COMIN' AND GOIN'	Co	35840 E TRA	— GALB	<u>CHARLIE JACKSON</u>			
SOMEBODY STOLE MY GAL	Co	126 G TRA	— GALB	SALTY DOG BL/SALT LAKE	PARA	12236 V STA	— PODE
MOBILE BLUES	Vo	14800 V AUC	— SM,B	<u>LULU JACKSON</u>			
POTOMAC RIVER BL/OLD BLACK J.VO	J.VO	14740 N T-A	— HERR	CARELESS LOVE	Vo	1193 E T-A	— GRIT
TREES/WHAT'S YOUR STORY	Vo	3760 E T-A	— HERR	<u>HARRY JAMES</u>			
COPENHAGEN	Vo	14926 E T-A	— HERR	LITTLE WHITE LIES WRAP	BR	8178 E AUC	— CHAM
BIG CHIEF DE SOTA	Vo	3212 N T-A	— HERR	BLAME IT ON MY LAST AFFAIR	BR	8326 E AUC	— CHAM
DO YOU OR DON'T YOU LOVE ME	Vi	25334 N AUC	— DOAN	JESSE/WOO-WOO	BR	8318 E AUC	— CHAM
STAMPEDE/MONEY BLUES	Co	35669 N AUC	— DOAN	MELANCHOLY MOOD/FROM THE	BR	8443 E AUC	— CHAV
HOT & ANXIOUS/COMIN	Co	35840 N AUC	— DOAN	VOL VISTU GAILY STAR	Co	35209 N AUC	— CHAM
SUGAR FOOT STOMP/WHAT-CHA	Co	35668 N AUC	— DOAN	FEET DRAGGIN BLUES/HERE	Co	35227 N AUC	— CHAM
SNAG IT/HOP OFF	Co	35670 N AUC	— DOAN	MY BUDDY/WILLOW WEEP FOR	Co	35242 V AUC	— CHAM
SUGAR FOOT STOMP	Co	395 E STA	— PODE	CROSS COUNTRY JUMP(DIGS)	Co	35531 V AUC	— CHAM
HOT MUSTARD/CLARINET MARM.	BR	3406 V STA	— PODE	ALL OR NOTHING(ORIG LABEL)	Co	35587 V AUC	— CHAM
SUGAR FOOT/WHAT SHA CALL	Co	395 E TRA	— MART	ALICE BLUE GOWN/HEADIN'	VA	8201 E AUC	— CHAM
WHY PUT BLAME ON ME	PE	14250 E T-A	— GRIT	HOW HIGH THE MOON/YOU'VE	VA	9221 G AUC	— CHAM
I'M A GOOD GAL/PAPA WILL BE	BR	2589 G —	— PATT	FOOLS RUSH IN/SECRETS IN	VA	8264 E AUC	— CHAM
SWEET THING	Co	854 E AUC	— BAKE	BOOG IT/THE SHEIK OF	VA	8270 E AUC	— CHAM
HOUSTON BLUES	Co	164 V AUC	— BAKE	FOUR OR FIVE TIMES	VA	8298 G AUC	— CHAM
ROSE ROOM	Vo	3511 V AUC	— BAKE	I WOULDN'T TAKE A MILLION	VA	8382 G AUC	— CHAM
<u>HORACE HENDERSON</u>				MUSIC MAKERS/MONTEVIDEO	Co	35932 E AUC	— CHAM
KITTY ON TOAST/OH BOY	Vo	5433 E AUC	1.00 JACO	FLATBUSH FLANAGAN/I NEVER	Co	35947 E AUC	— CHAM
COQUETTE/I STILL HAVE MY DR.	OK	5041 N —	— PATT	ELI-ELI/LITTLE BIT OF	Co	35979 E AUC	— CHAM
OO RE MI/GINGER BELLS	OK	5978 N —	— PATT	OL MAN RIVER/ANSWER MAN	Co	36023 E AUC	— CHAM
<u>WOODY HERMAN</u>				TRUMPET RHAPSODY	Co	36160 E AUC	— CHAM
BLUES ON PARADE	0E	2933 N T-A	— KWAL	DADDY(HELEN WARD)/AURORA	Co	36171 V AUC	— CHAM
PEACH TREE STREET	0E	3008 N T-A	— KWAL	GODDERS' FAN DANCE/LAMENT	Co	36222 E AUC	— CHAM
TWIN CITY BLUES	0E	1801 N T-A	— KWAL	RECORD SESSION/NOTHIN	Co	36399 E AUC	— CHAM
BEAT ME DADDY	0E	3454 N T-A	— KWAL	B-19/I DON'T WANT TO WALK	Co	36478 E AUC	— CHAM
RHUMBOOGIE	0E	3396 N T-A	— KWAL	MY SILENT LOVE/MY MELANCHOLY	Co	36434 E AUC	— CHAM
<u>BERTHA HILL/MAGGIE JONES</u>				BLUES IN THE NIGHT/ALL	Co	36500 E AUC	— CHAM
GOOD TIME FLAT/PRATT CITY	HRS	— N TRA	— MART	SKYLARK/THE CLIPPER	Co	36533 E AUC	— CHAM
<u>EARL HINES</u>				KING PORTER STOMP	BR	8366 E AUC	— COLE
ROSETTA/DEEP FOREST	Co	35878 N AUC	— HEDR	CARNIVAL OF VENICE/FLIGHT	Co	36004 E SAL	1.00 CHIO
THE EARL/SOMEHOW	RB	11432 N AUC	— NAUL	<u>JAM SESSION AT COMMODOORE</u>			
SKYLARK/SHE'LL A REMEMBER	BB	11512 N AUC	— NAUL	A GOOD MAN IS HARD TO FIND CMS	1504 N STA	1.50 KELL	
SWINGIN ON C/NEVER DREAMT	BB	11465 N AUC	— NAUL	CARLIE DRAG/CAR JUMP	CMS	1500 N STA	1.50 KELL
2ND BAL.C/JUMP/STORMY MONDAY	BB	11567 N AUC	— NAUL	<u>JAZZ BOY'S CAROLINA SERENADERS</u>			
SOUTHSIDE/UP JUMPED DEVIL	BB	11237 N AUC	— NAUL	YANKEE DOODLE BLUES	CA	258 G AUC	— DOAN
COMIN' IN HOME/JULIA	BB	11199 N AUC	— NAUL	<u>HARRY JAMES</u>			
YELLOW FIRE/IT HAD TO BE	BB	11308 N AUC	— NAUL	HEADIN FOR HALLALUAH/ALICE	VAR	6201 E T-A	— BALD
FATHER JUMPS/JITNEY MAN	BB	11535 N AUC	— NAUL	FEET DRAGGIN BLUES	Co	35277 E AUC	— BAKE
BOOGIE WOOGIE ST.LOUIS BL.	BB	10674 N AUC	— NAUL	MONTEVIDEO/MUSIC MAKERS	Co	35932 E SAL	1.00 JACO
JESEY BOUNCE/SALLY	BR	11126 N AUC	— NAUL	<u>CHARLIE JOHNSON</u>			
RHYTHM SUNDAY/CAN'T BELIEVE	OK	6250 G AUC	— NAUL	WALK THAT THING	Vi	21712 N AUC	— WILS
DEEP FOREST/LIGHT & POLITELY	BB	10727 E AUC	— NAUL	HARLEM DRAG/HOT BONES	Vi	38059 N TRA	— MART
WATER BOY/WINDY CITY JIVE	BB	11329 N AUC	— NAUL	<u>JAMES P. JOHNSON</u>			
JELLY JELLY/I'M FALLING	BB	11065 N AUC	— NAUL	GO HARLEM/JUST CRAZY SONG	Co	2448 V T-A	— FAKO
ANGRY/CAVERNISM	0E	183 E AUC	— NAUL	<u>JAMES "STUMP" JOHNSON</u>			
GATOR SWING/MY HEART BEATS	BB	10763 N AUC	— NAUL	SNITCHER'S BLUES/THE DUCK	QRS	7049 V+T-A	— GRIT
MONDAY DATE/CAUTION BL(SOLO)	Co	35876 E AUC	— NAUL	SNITCHER'S BLUES/THE DUCK	QRS	7049 V AUC	— GRIT
57 VARIETIES/AIN'T I(SOLO)	Co	35875 E AUC	— NAUL	<u>LIL JOHNSON(ACC. CHARLES AWERY)</u>			
LOVE ME TONITE/SHELT.(SOLO)	Co	35877 E AUC	— NAUL	NEVER LET YOUR LEFT HAND	Vo	1299 N T-A	— HERR
GOT NOBODY/57 VARIETIES	OK	8653 E TRA	— MART	MEAT BALLS	Vo	03562 N —	— PATT
<u>HITCH'S HAPPY HARMONISTS</u>				<u>LOU'NIE JOHNSON</u>			
CATARACT RAG/NIGHTENGALE	0E	5633 E TRA	— MART	LOVE STORY BLUES	OK	8282 N AUC	— WILS
<u>JOHNNY HOOGES</u>				BLUES IN G/AWAY DOWN	OK	8575 N STA	— PODE
THAT'S THE BLUES OLD MAN	BB	11117 N SAL	— HERR	<u>JOHNSON'S CRACKER JACKS</u>			
MOON ROMANCE	OK	5940 E T-A	— OEAN	THE DUCK YAS YAS YAS	BB	6278 V+T-A	— GRIT
KENT PARTY BLUES	Vo	5100 N T-A	— OEAN	<u>JOHNSON'S JAZZERS</u>			
<u>BILLIE HOLLIOAY</u>				SKIDDLE DE SKOW/CAN I GET IT CO	14247 E STA		— PODE
WAN I LOVE/NIGHT & DAY	Vo	5377 N T-A	— FAKO	<u>ISHAM JONES</u>			
HAVIN' MY SELF A TIME/SAYS	Vo	4208 G T-A	— BALD	PILGRIMS BLUES	BR	2244 G —	— SIEG
WHY DO I ALWAYS DEPEND ON YOU	Vo	4834 N SAL	— HERR	<u>HAL KEIP</u>			
GHOST OF YESTERDAY	Vo	5609 N SAL	— HERR	SHE'S A GREAT GIRL/COLLEGIAMBR	3863 E AUC	2.00 JACO	
I HEAR MUSIC	OK	5831 N SAL	— HERR	<u>JUNGLE KINGS</u>			
ME, MYSELF AND I	Vo	3593 E AUC	— HERR	FARRISH POINT SH/DKTN ST.BALLUHCA	3-4 N STA	1.25 KELL	
BILLIE'S BLUES/SUMMERTIME	Vo	3288 E+STA	— KELL	<u>KEGHOUSE</u>			
<u>CLAUDE HOPKINS</u>				SOCK IT BLUES/LOANED HEART BL'Vo	1239 N T-A		— HERR
MY GAL SAL/3 LITTLE WORDS	Vo	3692 V SAL	1.00 KELL	<u>JOHN KIRBY</u>			
WALKIN THE DOG	DE	270 V SAL	.75 KELL	(ALL DECAS, OKES AND VOC; ALL NEW) N AUC			— SLAC

FOR DISPOSITION

THE KNICKERBOCKERS			
STEPPIN IN SOCIETY	Co	391. G AUC	DOAN
<u>GENE KRIPA</u>			
RALL OF FIRE/ALL THRU NITE	OK	6563 V AUC 1.00	CHER
MURDY PUROY/BOLERO SAVIDY	BR	9284 V+AUC	DOAN
JUNGLE MADNESS/APURKSOOY	QK	5307 N	PATT
THE LADY'S IN LOVE/SOME LIKE BR	BR	8340 G SAL 1.00	JACO
<u>SAM LANIN</u>			
SUSIANNA	OK	4122R N TRA	SCHR
<u>LANIN'S RED HEADS</u>			
JINTOWN BLUES/KING PORTER	Co	327 G AUC 2.00	BAKE
<u>MUDDIE LEADBELLY</u>			
EASY RIDER/WORRIED BLUES	BB	8570 N T-S	HERP
<u>WEADE LUX LEWIS</u>			
ALLEY RAT BLUES	PAPA	1304B N TRA	FAY
SOLITUDE/MELANCHOLY (12")	BN	I N T-A	FAKO
<u>TED LEWIS</u>			
OH BABY/START THE BAND	Co	1391 N AUC .75	CHER
BEALE ST. BLUES/12TH ST. RAG	Co	A3972 P AUC	DOAN
MEMPHIS BLUES/BEALE ST. BL	Co	1050 G AUC	DOAN
NO HUM/ONE MORE TIME	Co	24520 E AUC	DOAN
<u>LITTLE BROTHR</u>			
SHREVEPORT FAREWELL/CRES. CITY	VB	10953 N T-A	FAKO
<u>LITTLE PAMBLERS</u>			
ARKANSAS BLUES	Co	175 G TRA	GALB
TRUCKIN/COTTON	BB	6045 V T-A	GRIT
<u>GUY LOMBARDO</u>			
CHARMAINE/NOER THE MOON	Co	1048 N AUC 1.00	CHER
<u>LOU &amp; HIS GINGER SNAPS</u>			
THE WAY HE LOVES(SKIPI)	PO	1108 E T-A	DEAN
<u>LOUISIANA FIVE</u>			
BLUES/PINC TAIL BLUES	EM	1023 G AUC	DOAN
ORANGE BLOSSOM RAG	EM	9150 E TRA	MART
CHURCH ST. SOBORN (1/2 CR.)	EM	9179 E TRA	MART
<u>LOUISIANA RHYTHM KINGS</u>			
LACY BE GOOD	BR	4706 V AUC 1.25	BAKE
<u>JIMMIE LANCEFORD</u>			
EASTER PARADE/I'M ALONE WITH U	Co	35484 N AUC	HEDR
SASSIN' THE BOSS/WANT WAITER COMQ	4316 F AUC .50	CHER	
REMEMBER WHEN/SWINGIN UPTOWN VI	24669 E T-A	BALD	
IN DAT MORNIN'/SWEET RHYTHM	BB	5330 N STA	KELL
<u>JIMMY LUTELL</u>			
SUGAR/HEADIN FOR HARLEM	PAT	36717 E AUC	DOAN
<u>ALURA WACK</u>			
MONKEY BLUES/EVERYBODY'S MAN VARS	6047 N AUC	JACO	
<u>WINGY MAUNDIE</u>			
MARTHA/FLAT FOOT FLODGE	BB	7621 N T-A	EDEL
ISN'T THERE/KING JOE(J. MOONE)	HRS	13 N TRA	MART
WANNONE BLUES/LET'S BREAK	BB	7633 N	PATT
JUMPY NERVES/EASEY JONES	BB	10289 N	PATT
<u>JOE MARSALA</u>			
LOWER REGISTER/I KNOW	DE	3764 N AUC	DOAN
<u>PAPA CHARLIE MCCOY</u>			
POTTLE IT UP	VO	1726 V STA	PODE
<u>RED MCKENZIE'S RHYTHM KINGS</u>			
CAN'T GET STARTED/RABBIT	DE	790 N AUC	DOAN
DON'T COUNT YOUR KISSES	DE	721 N AUC	DOAN
MOON ROSE/LOVE HAS COME	DE	734 N AUC	DOAN
SWING IT/MURDER	DE	507 N AUC	DOAN
<u>MCKINNEY'S COTTON PICKERS</u>			
AFTER ALL YOU'RE ALL I'M AF. VI	23024 E AUC	WILS	
WHEREVER THERE'S A #WILL, BABY	VI	22736 N AUC	WILS
I'LL MAKE FUN FOR YOU	VI	38142 N AUC	WILS
TRAVELIN' ALL ALONE	VI	39112 N AUC	WILS
MISS HANNAH	VI	39102 N AUC	WILS
I WANT A LITTLE GIPL	BB	5905 E AUC	CHIO
WILENBERG JOYS	VI	21611 E AUC 1.50	BAKE
<u>BUBBER WILEY</u>			
CHINNIN & CHATTIN WITH MAY	VI	38146 N AUC	WILS
BLACK MARIA/CHINNIN' CHATTIN	VI	38146 E T-A	FAKO
BLACK MARIA/CHINNIN' CHATTIN	VI	39146 G T-A	HERR
WITHOUT YOU EMALINE	VI	39138 E STA	PODE
<u>GLENN MILLER</u>			
ANVIL CHORUS (PARTS 1 & 2)	BB	10982 V AUC	COX
SHADOWS ON SAND/5100 WHISTLE	BB	10900 V AUC	COX
BABY ME/BLUE ORCHIDS	M	8363 E+SAL 1.25	KENO
OLD BLACK JOE/MAKE BELIEVE	BB	10913 E SAL .70	KEND
PENN 6-5000/RUG CUTTERS	BB	10754 G+SAL .60	KEND
MOONLIGHT, SUNRISE SERENADES	BB	10214 N STA	KELL
TUXEDO JUNCTION	BB	10612 N STA	KELL

MILLS BROTHERS			
THE OLD MAN OF MT/BUGLE CALL BR	6357 E T-A	BALD	
<u>MIFF MOLE &amp; MOLEPS</u>			
MY GAL SAL/ORIG. OIXIELAND	OK	40932 V+AUC	DOAN
IMAGINATION/FEELIN NO PAIN	OK	40890 V+AUC	DOAN
HOT TIME IN OLD TOWN/DXTN ST VO	3041 E SAL	KELL	
<u>TOOTS MONDELLO</u>			
BURNING STICKS	ROYALE	1817 N AUC	DOAN
<u>VAUGHN MONROE</u>			
TANGERINE	BB	11433 N AUC	KWAL
<u>JULIE MOODY (ACC. JOE SMITH'S JAZZ BAND)</u>			
COOTIE CRAWL/JADA BLUES	BS	14122 E AUC	COLE
<u>THOMAS MORRIS</u>			
CHARLESTON STAMPEDE	VI	20180 V AUC 1.00	BAKE
<u>JELLY ROLL MORTON</u>			
FREAKISH/SEATTLE HUNCH(SOLD)	VI	27565 N AUC	HEDR
TURTLE TWIST	BB	10194 N STA	EVAN
SHREVEPORT/SHOE SHINER'S DR. VI	21658 N T-S 1.00	PECY	
THE CHANT/IRISH BLACK	BB	10253 N T-A	BALD
HIGH SOCIETY	BB	10434 N TRA	GALB
WININ' BOY BLUES	BB	10429 N TRA	GALB
SEATTLE HUNCH (PIANO)	VI	27567 N TRA	GALB
MICHIGAN WATER BLUES	GN	4002 N TRA	GALB
TURTLE TWIST	BB	10194 N AUC	DOAN
LOAD OF COAL	VI	23429 V TRA	DEAN
HARMONY BLUES	VI	38135 E TRA	DEAN
DEEP CREEK	VI	38055 G TRA	DEAN
TRY ME OUT	VI	38113 E TRA	DEAN
PONTCHARTRAIN BLUES	VI	38125 V TRA	DEAN
WILD MAN BLUES	BB	10256 N T-A	DEAN
STEAMBOAT STOMP	BB	8372 N T-A	DEAN
GEORGIA SWING	BB	9515 N T-A	DEAN
LOW GRAVY	BB	8302 T-A	DEAN
SHOE SHINERS DRAG	BB	7725 E T-A	DEAN
DR. JAZZ/JELLY ROLL BLUES	BB	10255 N T-A	ELWO
WILD MAN BL/JUNGLE BL'	BB	10256 N T-A	ELWO
KANSAS CITY ST. N.O.	BB	7757 N T-A	ELWO
MOURNFUL SER./GA. SWING	BB	8515 N T-A	ELWO
STROKIN' AWAY/LOW GRAVY	BB	8302 N T-A	ELWO
HIGH SOCIETY/1 THOUGHT	BB	10434 E T-A	ELWO
THE CHANT/BLACK BOTTOM	BB	10253 E T-A	ELWO
MUSHMOUTH/BLUE BLOOD BL	BB	8201 E T-A	ELWO
BIG FAT MAN/MUDDY RIVER	PARA	12050 V T-A	ELWO
SHOE SHINER'S DRAG	VI	21658 N TRA	WALL
DON'T HE RAMBLE	BB	10429 N STA	PODE
GRANDPA'S SPELLS/KANSAS CITY GE	5218 V AUC 5.00	LIQU	
GRANDPA'S SPELLS/KANSAS CITY GE	5218 G AUC	COLE	
THE PEARLS	GE	5123 G AUC	COLE
LONDON BLUES(1/2 CR, HALF MOON)OK	8105 G AUC	COLE	
NEW ORLEANS MEMORY ALBUM	GENR	E AUC	CHIO
WHY/GET THE BUCKET	GENR	1706 E AUC	CHIO
MAMIE'S BLUES	GENR	4001 N T-A	GRUV
BLACK BOTTOM STOMP	BB	10253 N T-A	GRUV
DR. JAZZ	VI	20415 V T-A	GRUV
<u>BENNY MOTEN</u>			
SOUTH/SHE'S NO TROUBLE	VI	24893 V AUC .75	CHER
YA GOT LOVE	VI	22690 V AUC	WILS
ELEPHANT'S WOBBLE	OK	8100 N AUC	WILS
THAT CERTAIN MOTION	VI	38104 E AUC	WILS
BOOT IT	VI	38144 N AUC	WILS
OH, EDDIE	VI	22958 E AUC	WILS
WHEN I'M ALONE	VI	22734 E AUC	WILS
HARMONY BLUES	VI	20406 E STA	PODE
SOUTH	VI	24893 N STA	PODE
MOTEN STOMP	VI	20955 E STA	PODE
TROUBLE IN MIND	VI	21739 E STA	PODE
18TH ST. STRUT	OK	8242 V STA	PODE
SOUTH/SHE'S NO TROUBLE	VI	24893 E SAL 1.25	CHIO
WHEN I'M ALONE, WISH I COULD	VI	22734 N AUC	HEIN
MOTEN'S SWING/TOSY	BB	6032 N AUC	HEIN
PRINCE OF WALLS/SWEETHEARTS	BB	6851 E+AUC	HEIN
NEW ORLEANS/LAFAYETTE	BB	6218 E+AUC	HEIN
MILENBERG JOYS/BLUE ROOM	VI	24381 E AUC	HEIN
HOT WATER BLUES/SLOW MOTION	VI	39012 N AUC	HEIN
RITE LITE/THAT CERTAIN MOTION	VI	38104 N AUC	HEIN
TOUGH BREAKS/IT'S HARD TO	VI	38037 N AUC	HEIN
MARY LEE/SWEETHEART OF YES. VI	38114 N AUC	HEIN	
GET LOW DOWN..BLUES	VI	21693 V AUC	BAKE

FOR DISPOSITION

MOUND CITY BLUE BLOWERS				HOT LIPS PAGE TRID			
NERVOUS PUPPIES	BR	3484 V AUC	WILS	ANOTHER WOMAN/FIGHTIN GAL	B7	8660 N AUC	DOAN
RED HOT	BR	2602 N AUC	WILS	<u>TONY PARENTI</u>			
INDIANA	CO	1946 N AUC	WILS	GUMBO	BR	4184 E AUC	WILS
ARKANSAS BLUES (1/2 RIM CHIP)	BR	2581 V AUC	SM,B	AFRICAN ECHOES	CO	1264 N AUC	WILS
BLUE BLUES/ARKANSAS BLUES	BR	2581 V+AUC	DOAN	IN THE DUNGEON	CO	1548 N AUC	WILS
<u>JIMMY MUMDY</u>				WEARY BLUES/AFRICAN ECHOES	CO	1264 E AUC	BAKE
SUNDAY SPECIAL/ALL ABOARD	VAR	8148 N SAL	KWAL	<u>TINY PARHAM</u>			
<u>PHIL NAPOLEON</u>				JUNGLE CRAWL	VI	38082 N AUC	WILS
CLARINET MARMALADE	VI	20647 E T-A	BALD	VOO DOO	CO	38054 N AUC	WILS
THUNDER IN MY DREAMS	BB	7039 N	PATT	JIM JACKSON'S KANS.CITY BL	PARA	12586 V TRA	FAY
<u>NEW ORLEANS BLUE FIVE</u>				CATHEDRAL BLUES	VI	38111 E STA	PODE
KING OF THE ZULUS	VI	20316 G AUC	WILS	DINAH	BB	11185 E SAL 1.00	CHIO
MY BABY DOESN'T SQUAWK	VI	20364 N AUC	WILS	<u>JACK PETTIS</u>			
<u>NEW ORLEANS OWLS</u>				SPANISH DREAM	VI	21559 E STA	PODE
BLOWING OFF STEAM	CC	823 N T-A	HERR	STOCKHOLM STOMP	BA	1907 V+T-A	GRIT
GOOSE PIMPLES	CO	1261 N T-A	HERR	<u>BEN POLLDOCK</u>			
WEST END ROMP	CO	688 E AUC	WILS	MA CHERIE/LOUISE	VI	21941 E T-A	BALD
MEAT ON THE TABLE	CO	1158 E AUC	WILS	CRYN'FOR CAROLINES(TEA-GOOD)	HOW	1027 E T-A 1.00	STUR
PICADILLY/MEAT.ON.TABLE	CO	1158 E+TRA	MART	<u>PORT OF HARLEM SEVEN</u>			
<u>NEW ORLEANS RHYTHM KINGS</u>				BLUES FOR TOMMY(RE.HIGGINBOT)	BN	7 N STA 1.50	KELL
FAREWELL BLUES	GE	4966 G TRA	WALL	POUND HEART BLUES(RE.BECHET)	BN	6 N STA 1.50	KELL
<u>NEW ORLEANS WANDERERS</u>				<u>WEL POWELL</u>			
PERDIDO ST.BL./GATE MOUTH	CO	698 F T-A	HERR	BLUE SKIES/LEAVE HEAVEN	CMS	543 N AUC	DOAN
<u>FRANK NEWTON</u>				<u>TEDDY POWELL</u>			
ROMPING/MINOR JIVE	BB	10186 N T-A	ELWO	TEODY'S BOOGIE WOOGIE	OE	2806 N SAL	KWAL
(BB'S 10176 & 10216)	BR	—	ELWO	SOME OAY/PUSSY IN THE CORNER	DE	2941 N SAL	KWAL
FRANKIE'S JUMP/TABS BLUES	VO	4821 N STA	PODE	THE SPHINX/FLEAS ON SPRCE	OE	2985 N SAL	KWAL
<u>RED NICHOLS</u>				AM I BLUE/RIDIN' SUBWAYS	OE	3094 N SAL	KWAL
SUGAR	VI	21056 N AUC	WILS	STRAIGHT 'N BOOGIE	BB	11092 N SAL	KWAL
I LIVE AGAIN/YOU'RE THE	BB	10451 N T-A	BALD	BLUE DANUBE	BB	11132 N SAL	KWAL
PANAMA/MARGIE	BR	3961 E AUC	BAKE	<u>QUINTET OF HOT CLUB OF FRANCE</u>			
BUGLE CALL RAG/BACK BEATS	BR	3490 E AUC	BAKE	ARE YOU IN THE MOOD	VI	26506 N AUC	SM,B
<u>RAY NOBLE</u>				VIPER'S DREAM	VI	26218 N AUC	SM,B
ST. LOUIS BLUES/WAY DOWN	VI	25082 V T-A	BALD	EXACTLY LIKE YOU	VI	26733 N AUC	SM,B
<u>JIMMY NOONE</u>				<u>THE QUINTONES WITH BIGARD ORCH.</u>			
I'M GOIN' HOME/YOU'RE DRUNK	BB	8649 N STA	KELL	CHEW CHEW CHEW/UTT-DA-ZAY	VO	4928 V+AUC	.85 JACO
<u>REO NORVO &amp; MILDRED BAILEY</u>				<u>MA RAINEY</u>			
SAYS MY HEART	BR	8135 E STA	PODE	LAST MINUTE/BO WEVIL BLUES	PARA	12080 E AUC	PARK
MORE THAN EVER	BR	8085 E STA	PODE	SEE SEE RIDER/JEALOUS HEART/UHCA	85-86	N STA 1.50	KELL
<u>KING OLIVER</u>				<u>ODN REDMAN</u>			
TOO LATE	VI	38090 N AUC	WILS	UNDERNEATH HARLEM MOON	BR	6401 E T-A	GROV
4 OR 5 TIMES	BR	4028 C AUC	WILS	BUGLE CALL RAG/TOO BAD	VO	3354 N TRA	BUCH
ST. JAMES INFIRMARY	VI	22298 N AUC	WILS	<u>REO DNION JAZZ BABIES</u>			
DEADMAN BL./SOMEDAY SWEET.	VO	1059 V T-A	FAKO	CAKE WALKIN' BABIES	UHCA	78 N AUC 1.00	CHER
BUDDY'S HABIT (2 CRACKS)	OK	40000 G T-A	DEAN	<u>ALVINO REY</u>			
SNAKE RAG	GE	5184 V TRA	WINT	TIGER RAG	BB	11002 G SAL .50	CHIO
HIGH SOCIETY	HRS	12 N TRA	MART	<u>WILLARD ROBINSON</u>			
4 OR 5 TIMES/GOT	BR	4028 N TRA	WALL	BEALE STREET BLUES	CO	1948 N AUC	WILS
CHIMES BLUES	UHCA	67-68 N T-A	GROV	YELLOW DOG BLUES	PE	12322 E T-A	HERR
<u>ORIGINAL DIXIELAND JAZZ BAND</u>				<u>AORIAN ROLLINI</u>			
TIGER RAG	VI	25403 N TRA	GALB	DREAM ON (GOODMAN)	ME	12766 G+T-A 1.00	STUR
SWEET MAMMA	VI	18722 E TRA	GALB	SUGAR/RIVERCAT SHUFFLE	DE	265 N STA	KELL
CLARINET MARMALADE	BI	18513 E TRA	GALB	SWING LOW/STUFF ETC.	DE	807 N STA	KELL
DANGEROUS BLUES/ROYAL GARDEN	VI	18798 E AUC	DOAN	I RAISED MY HAT	PE	15855 G AUC	RAKE
CRAZY BLUES/HOME AGAIN BLUES	VI	18729 E AUC	DOAN	<u>LUIS RUSSELL</u>			
OSTRICH WALK/JAZZ BAND BALL	VI	18457 G AUC	DOAN	PRIMITIVE	ME	13366 E AUC	WILS
DIXIE JASS BAND/LIVERY STAB.	VI	18255 V AUC	DOAN	<u>PEE WEE RUSSELL</u>			
PALESTEENA/MARGIE	VI	18717 V AUC	DOAN	—	HRS	1000 N TRA	STUR
MARGIE/PALESTEENA	VI	18717 V T-S	KELL	<u>SAVANNAH SYNCOPATORS</u>			
CLARINET MARMALADE	VI	18513 G T-S	KELL	SOMEDAY SWEETHEART	BR	3373 P AUC	BAKE
BLUIN THE BLUES	VI	18483 F+T-S	KELL	<u>ELMER SCHUBEL</u>			
I LIVE FOR LOVE	VO	3084 V T-S	KELL	PRINCE OF WALLS/COPENHAGEN	BR	4652 G	PATT
SLIPPIN' THRU MY FINGERS	VO	3099 V T-S	KELL	<u>CHARLIE SEGAR</u>			
PLEASE BE KIND	BB	7442 V+T-S	KELL	BOOGIE WOOGIE/(TURNER PARRISH)	DE	3832 V T-S 3.50	PECK
PALESTEENA/MARGIE	VI	18717 G T-A	PARK	<u>ARTIE SHAW</u>			
<u>ORIGINAL MEMPHIS FIVE</u>				HIGHTMARE/NON STOP FLIGHT	BB	7875 N AUC	HEDR
OOO WACKA DOD	CO	308 N AUC	.50 CHER	INDIAN LOVE CALL/BEGIN THE BE	BB	7746 N AUC	HEDR
MEANEST BLUES	VI	19480 E TRA	GALB	BLUES, 1 & 2	VI	27411 V SAL	.95 KEND
THE WOULD'N'T DO	CO	37 G TRA	GALB	INDIAN LOVE CALL/BEGIN THE BE	BB	7746 G+SAL	.95 KEND
PICKLES	CO	3924 G TRA	GALB	STAR DUST/BACK BAY SHUFFLE	VI	27547 E T-S	KELL
STATIC STRUT/TAMPEEKDE	VI	20039 V+AUC	DOAN	WHEN WINTER COMES	BB	10307 G T-S	KELL
LOOSE FEET/RUNNING WILD	BA	1143 G AUC	DOAN	DAY IN DAY OUT	BB	10406 V+T-A	KELL
WHITE WAY BL./RAILROAD BL.	PAT	02088 V+AUC	DOAN	CONCERTO FOR CLARINET 12"	VI	36383 N T-S	KELL
RED HEAD GAL/MISS THE SUNSH.	PAT	02089 V+AUC	DOAN	HIGHTMARE	BB	7875 N T-S	KELL
BEES KNEES/STOP YOUR KIDDIN RE	9395 V	—	PATT	JUST KIDDIN AROUND	VI	27806 V T-S	KELL
I'M GOING BACK TO THOSE	PE	14315 V	PATT	COPENHAGEN	BB	10054 V T-S	KELL
<u>QRY'S SUNSHINE ORCHESTRA</u>				BLUES 1 & 2	VI	27411 G+T-S	KELL
KROCKED BLUES (1/2 HALF MOON)	SUNS	3001 V AUC	COLE	I HAVE EYES	BB	7889 N AUC	BAKE
				BETWEEN A KISS AND SIGH	BB	10055 N AUC	BAKE



FOR DISPOSITION

FRANK SINATRA AND TOMMY DORSEY

SHAKE DOWN THE STARS VI 26525 N AUC --- KWAL  
OH LOOK AT ME NOW VI 27274 N AUC --- KWAL  
ANYTHING VI 27208 N AUC --- KWAL  
I'D KNOW YOU ANYWHERE VI 26770 N AUC --- KWAL  
WHEN YOU AWAKE VI 26764 N AUC --- KWAL  
SHADOWS ON THE SAND VI 26761 N AUC --- KWAL  
LOOKING FOR YESTERDAY VI 26738 N AUC --- KWAL  
STAR DUST VI 27233 N AUC --- KWAL  
I THINK OF YOU VI 27701 N AUC --- KWAL  
SAY IT VI 26535 N AUC --- KWAL

SIoux CITY SIX

I'M GLAD/FLOCK O' BLUES GE 5569 E TRA --- SCHR

SIX JUMPING JACKS

WHOOPEE HOT BRIGADE BR 4457 E T-A --- GRIT

BESSIE SMITH

CHICAGO BOUND BLUES CO 14000 N AUC .50 CHER  
GULF COAST BL/DOWN HEARTED CO A3844 N AUC --- OGAN  
NASHVILLE WOMEN'S BL(LOUIS) CO 14050 F AUC --- OGAN  
LONESOME DESERT BLUES CO 14123 G AUC --- OGAN  
WASHERWOMAN'S BLUES/WE CO 14375 F T-A --- PARK

BESSIE & CLARA SMITH

I'M GOING BACK/FAR AWAY BL. CO 13007 F T-A --- PARK

CLARA SMITH

DOWN SOUTH/KINO LOVIN BLUES CO A3961 F T-A --- PARK  
CLEARING HOUSE/WEST INDIES CO 14019 F T-A --- PARK

JABBO SMITH

SAU-SHA STOMP/LET'S GET TOGET. BR 7065 V T-A --- HERR

KATE SMITH

THE MARINE'S HYMN CO 36540 N SAL --- KWAL  
GOD BLESS AMERICA/STAR VI 26198 N SAL --- KWAL

MAMIE SMITH & JAZZ HOUNDS

ROYAL GARDEN BLUES OK 4254 N AUC --- WILS  
CRAZY BLUES/IT'S RIGHT HERE OK 4169 F AUC 1.00 JACO

PINE TOP SMITH

BIG BOY THEY CAN'T DO THAT VO 1256 N AUC --- COLE

EDDIE SOUTH

OHIO HOME/SOUTHLAND VI 21155 E AUC --- OGAN  
MARCHETA/HEJRE KATI BB 10138 N --- PATT

SOUTHERN SERENADERS

RUNNIN WILD/GOTTA SEE MAMA CA 310 E AUC --- OGAN

CHARLIE SPAND

HASTING ST.(REV.M.L.LEWIS) SIG 65101 N TRA --- STUR

MUGGSY SPANIER

CAN'T WE BE FRIENDS/CHICAGO DE 4168 N T-A --- BALD  
CHICAGO/FRIENDS OE 4168 N AUC --- OGAN  
DINAH/BLACK & BLUE BB 10682 N T-A --- ELWO  
DIPPERMOUTH/SISTER KATE BB 10506 N T-A --- ELWO  
JAZZ BAND BALL/LIVERY BB 10518 N T-A --- ELWO  
BUTTER & EGG MAN/ECCENTRIC BB 10417 N T-A --- ELWO  
DIPPERMOUTH BLUES BB 10532 E AUC --- COLE  
RIVERBOAT SHUFFLE BB 10506 E AUC --- COLE  
DINAH BB 10592 E AUC --- COLE

PAUL SPECHT

STATIC STRUT/SHOW CD 627 E+TRA --- MART

SPECKLED RED

DIRTY DOZEN 2/RIGHT STRING BR 7151 V AUC --- BAKE

ONEILL SPENCER TRIO

AFTERNOON IN AFRICA DE 1873 E STA --- PODE

VICTORIA SPIVEY

BLACK SHAKE BLUES/JELLY OK 8338 V+T-A --- GRIT

STATE STREET RAMBLERS

CARELESS LOVE/TIGER MOON CH 40096 E T-A --- GRIT

REX STEWART

SUBTLE SLOUGH/SOME SATURDAY BB 11258 N T-A --- FAKO  
MY SUNDAY GAL/WITHOUT A SONG BB 10946 N T-A --- BALD

LINGER AWHILE/MOBILE BAY

BB 11057 N T-A --- BALD

DIXIE STOMPERS

BALTIMORE/BLACK MARIA HA 526 V+T-A --- GRIT

WILBUR SWEATMAN

JA-DA/RAINY DAY BLUES CO 2707 N AUC .50 CHER

ART TATUM

DEEP PURPLE/TEA FOR TWO OE 2456 N AUC 1.00 JACO  
SWEET LORRAINE/GET HAPPY DE 18050 N AUC 1.25 JACO

JACK TEAGARDEN

JUNK MAN(LAM CR; 5 GR.CHIP) BR 7652 E --- DEAN

LOVELESS LOVE (2 MASTERS) HRS 5 N TRA --- MART

JUNK MAN 3R 7652 E AUC --- BAKE

FRANK TESCHEMAKER

WAILING BLUES HRS 3 N TRA --- DEAN  
ISN'T THERE A LITTLE LOVE HRS 13 N TRA --- DEAN  
PRINCE OF WAILES UHCA 18 N TRA --- DEAN  
CHINA SOY UHCA 1 N TRA --- DEAN  
BARREL HOUSE STOMP UHCA 62 N TRA --- DEAN  
FRIAR'S POINT SHUFFLE UHCA 3 N TRA --- DEAN

CLAUDE THORNHILL

MOONLIGHT MASQUERADE/ORANGE CO 36391 N AUC --- HEDR  
I'M THRILLED/SING A SONG CO 36297 N AUC --- HEDR  
SHE'LL ALWAYS REMEMBER/COUNT CO 36560 N AUC --- HEDR

FRANK TRUMBAUER

HONKY TONK TRAIN BLUES VAR 8236 N SAL --- KWAL  
BALTIMORE/HUMPTY DUMPTY OK 40925 V+AUC --- DOAN  
CRYING ALL DAY/GOOD MAN CO 35956 N AUC --- DOAN  
BLUE RIVER/CRADLE IN CAR. OK 40879 V+AUC --- DOAN  
BLUE MOON/UNCLE BILLS VI 24812 N AUC --- DOAN  
CRYING ALL DAY/GOOD MAN OK 40966 E TRA --- MART  
BALTIMORE/HUMPTY DUMPTY OK 40926 E AUC --- HEIN  
LOVE AFFAIR/TAKE YOUR TOMOR. ODF 165526 N AUC --- HEIN  
BUSINESS IN O(2" HAIR CR,REV)CO --- E+AUC --- HEIN

JOE VENUTI

WILD CAT/DOIN THINGS BB 10280 N AUC --- DOAN  
BEATIN THE OOG/CAT OK 40853 V+AUC --- DOAN  
4 STRING JOE/PENN BEACH BL OK 40957 E AUC --- DOAN

VENUTI-LANG

DOING THINGS/WILD CAT VI 21561 N T-A --- EDEL  
DOING THINGS/WILD CAT BB 10280 N --- PATT

OGN VOORHEES

MUDDY WATER CO 881 E TRA --- MART

SIPPIE WALLACE

MORNIN' DOVE BLUES(OLIVER) OK 8205 G T-A --- DEAN

UP THE COUNTRY OK 8106 G STA --- PODE

TED WALLACE CAMPUS BOYS

HITTIN' THE BOTTLE CO 2254 E TRA --- MART

FATS WALLER

LIVER LIP JONES BB 11010 N AUC --- SM,B  
HEADLINES IN THE NEWS BB 11188 N AUC --- SM,B  
JITTERBUG WALTZ BB 11518 N AUC --- SM,B  
YACHT CLUB SWING/(DELANGE,REV)BB 10035 G AUC --- DEVA  
HONEYSUCKLE ROSE (12") VI 36206 E AUC --- DOAN  
DON'T GIVE ME THAT JIVE BB 11539 G SAL .75 CHIO  
PAN-PAN BB 11393 V SAL 1.00 CHIO  
GEORGIA ON MY MIND/ROCKIN VI 27765 N AUC --- HEDR  
TEA FOR TWO/I AIN'T GOT NOB. VI 27766 N AUC --- HEDR  
KEEPIN OUT OF MISCHIEF NOW VI 27767 N AUC --- HEDR  
HANDFUL OF KEYS/VIPER'S DRAG VI 27768 N AUC --- HEDR  
ST. LOUIS BLUES (ORGAN) VI 20357 V T-A --- GROV  
HONEYSUCKLE ROSE/BREAKIN VI 24826 N --- PATT

THE WASHINGTONIANS

TAKE IT EASY RO 618 V T-A --- ELWO  
IT'S TIGHT/MISSISSIPPI RO 868 E T-A --- ELWO

ETHEL WATERS

SHOO SHOO BOOGIE/NO I KNOW CO 1905 N AUC 1.50 CHER  
SWEET GEORGIA BROWN/NO ONE CO 379 G AUC --- JACO

CHICK WEBB

STOMPIN AT THE SAVOY VO 3246 E STA --- KELL  
TAIN'T WHAT YOU DO DE 2310 V+STA --- KELL

DICKY WELLS

(VI 26617, 26220, 27318) VI --- N T-A --- ELWO  
I'VE FOUND A NEW BABY VI 26617 N T-A --- TRES

DICKY WELLS BLUES VI 27318 N T-A --- TRES

GEORGE WETTLING

I FOUND A NEW BABY DE 18045 G+AUC --- COX

PAUL WHITEMAN

GLOOMY SUNDAY/WALTZ BORN IN VI 25274 N AUC --- HEDR  
LIVING IN THE SUNLIGHT CO 2171 G T-S 2.50 LIQU  
TAIN'T SO HONEY CO 1444 G T-S 2.50 LIQU  
COQUETTE/THERE AIN'T NO SW VI 25675 E AUC 1.00 JACO  
CHIQUITA/LONESOME IN MOONL. CO 1448 N AUC .75 CHER  
CHANGES/DEEP DOWN SOUTH VI 25370 N T-A --- FAKO  
LOUISIANA/YOU TOOK ADVANTAGE VI 25369 N T-A --- FAKO  
FROM MONDAY ON/SUGAR VI 25368 N T-A --- FAKO  
SAY/WHEN VI 25367 N T-A --- FAKO  
LONELY MELODY/MISS. MUD VI 25366 N T-A --- FAKO  
BARNAACLE HILL/BESSIE COULDN'T VI 25371 N T-A --- FAKO  
COQUETTE/NO SWEET MAN (BIX) VI 25675 N AUC --- DOAN  
FAREWELL BL/DARKTOWN ST. 3ALLVI 25192 G AUC --- DOAN  
SWEET SUE/NO REASON(TEAM-BIX)CO 35667 N AUC --- OGAN  
(PAUL WHITEMAN CONTINUED NEXT PAGE)

FOR DISPOSITION

(PAUL WHITEMAN, CONTINUED)

ST. LOUIS BL./BELL HOP BL	Vi	20092 N AUC	DOAN
NOBODY'S SWEETHEART	Co	2098 N	DEAN
DUT OF TOWN GAL	Co	1505 N	DEAN
DUT OF TOWN GAL(3 SM.CHIP)	Do	1505 G	DEAN
GREAT DAY	Co	2023 V	DEAN
MISS ANNABELLE LEE(R.BOYS)	Vi	21104 V	DEAN
HAPPY FEET	Co	2164 V	DEAN
BECAUSE MY BABY	Co	1441 V	DEAN
FELIX THE CAT	Co	1478 V	DEAN
LITTLE PAL/SEVENTH HEAVEN	Co	1877 E T-A	WINT
MELANCHOLY BABY/M.A.I LOVE	Co	50068 V T-A	WINT
SHOULD I/BUNDLE OF OLO LOVE	Co	2047 V+T-A	GRIT
REACHIN' FOR SOMEONE	Co	1822 E T-A	GROV
TAIN'T SO HONEY	Co	1444 V T-A	GROV
CHANGES/MARY	Vi	21103 V AUC	HEIN
LONELY MELODY/RAMONA	Vi	21214 E AJC	HEIN
BACK IN YOUR OWN BACK YARD	Vi	21240 V AUC	HEIN
MISSISSIPPI MUD/LONELY MELO.	Vi	25366 N AUC	HEIN
THERE AIN'T NO SWEET MAN	Vi	21464 E AUC	HEIN
MISSISSIPPI MUD/FROM MON. ON	Vi	21274 E AUC	HEIN
LOUISIANA/YOU TOOK ADVANTAGE	Vi	25369 N AUC	HEIN
WHEN/SAN	Vi	25367 N AUC	HEIN
WHEN	Vi	21338 E+AUC	HEIN
DIXIE DAWN/LOUISIANA	Vi	21438 N AUC	HEIN
WHEN YOU'RE COURTIN'/TWILIGHT	Co	1993 E AUC	HEIN
JUST LIKE/BECAUSE MY BABY	Co	1441 N AUC	HEIN
GEORGIE PORGIE/NO IDEA	Co	1491 N AUC	HEIN
CRADLE OF LOVE/HOW ABOUT ME	Co	1723 N AUC	HEIN
I WAS THE BAWN OF LOVE	Vi	21453 V AUC	HEIN

PAUL WHITEMAN'S RHYTHM BOYS

RHYTHM KING/SUPPRESSED OESIRECO	Co	1629 N AUC	1.50 CHER
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WHDDPEE MAKERS

NOBODY KNOW WHAT RED HEADED	CA	714 G SAL	.40 KEND
AWAY DOWN SOUTH/I'M WAITING	CA	8101 V SAL	.50 KEND

CLARENCE WILLIAMS

SANTA CLAUS BLUES	DK	8254 V AUC	WILS
LAZY MAMA/IN OUR COTTAGE	Vi	38063 N AUC	1.00 CHER
ZONKY/YOU BE MODERNISTIC	Co	14488 N AUC	1.00 CHER
BREEZE/MOUNTAIN CITY BL	Co	14422 N AUC	1.00 CHER
RED RIVER BLUES	Co	14326 V AUC	SM,B
OLO FASHIONELO LOVE	OK	4993 G T-A	HERR
YOU CAN'T SHUSH KATIE	OK	8342 N TRA	WALL
SHAKE THAT THING/GET IT FIXED	OK	8267 G T-A	WINT
COAL CART BLUES	HRS	6 N TRA	MART
THIS IS MY SUNDAY OFF	Vo	3195 V SAL	.90 KELL
SUGAR BLUES/JELLY ROLL	Vo	2805 G SAL	.90 KELL
YAMA YAMA/LADY LUCIE	Vo	2991 E SAL	.90 KELL
SWALLER TAIL COAT	Vo	2616 N SAL	1.00 KELL
I CAN'T DANCE ANTS IN PANTS	Vo	2689 E SAL	.90 KELL
I'M GONNA WASH MY SINS	Vo	2759 E SAL	.90 KELL
MISSISSIPPI BASIN	Vo	03350 G SAL	.90 KELL
JUNGLE CRAWL	Vo	2909 E+SAL	1.00 KELL
JERRY THE JUNKIE/CHIZZ SAM	Vo	2854 E SAL	1.00 KELL
CHOCOLATE AVENUE	Vo	2584 E SAL	.90 KELL
LAZY MAMA (CRACKEO)	Vi	38063 V AUC	.75 JACO

FESS WILLIAMS

A FEW RIFFS/DO SHUFFLE	Vi	38064 V T-A	HERR
HERE 'TIS/FRICTION	Vi	38056 E STA	POOE

LEONA WILLIAMS

I WISH I COULD SHIMMY	Co	3713 N AUC	.75 CHER
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MARY LOU WILLIAMS

DRAG EM/NIGHT LIFE	BR	80033 N SAL	4.50 PECK
ISABELLE	DE	1021 N T-A	FAKO
CLEAN PICKIN'/SWINGIN JOY	DE	1155 N T-A	FAKO

EDITH WILSON AND JOHNNY DUNN

TAKE IT CAUSE IT'S ALL YRS	Co	3634 N AUC	WILS
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TEDDY WILSON

SMOKE GETS IN EYES(SOLOS)	Co	36631 N AUC	HEOR
ROSETTA/THESE FOOLISH THINGS	Co	36632 N AUC	HEOR
KNOW THAT YOU KNOW(SOLOS)	Co	36633 N AUC	HEOR
BODY AND SOUL/CHINA BOY(SOLOS)	Co	36634 N AUC	HEOR
TEDDY WILSON PIANO SOLOS ALB.	Co	C-93 N SAL	KWAL
THEM THERE EYES	Co	36631 N AUC	COX
(BR 7527, 43, 99; SOLOS)	BR	E T-A	ELWO
OH LADY BE GOOD	Co	36084 E SAL	1.00 KEND
DEVIL AND DEEP/DON'T BLAME	Co	N T-A	1.00 STUR
YOU CAN'T STOP ME FROM DR.	3R	7954 N AJC	COLE
DON'T BE THAT WAY	BR	8116 V AUC	BAKE
EVERY NOW AND THEN(CH.3 GR.)	BR	7543 E AUC	BAKE
SING BABY SING/YOU TURNED	BR	7736 V T-A	PARK

TED WHITE'S COLLEGIANS

IF I HAO YOU	DR	1477 E T-A	PARK
YOU WERE MEANT FOR ME	DR	1509 E T-A	PARK
<u>WOLVERINES/NEW ORLEANS RHYTHM KINGS</u>			
COPENHAGEN/MAPLE LEAF RAG	UHCA	45-46 N AUC	1.00 CHER
<u>ALBERT WYNN</u>			
THAT CREOLE BANDO	OK	8350 E TRA	STEA
<u>JIMMY YANCEY</u>			
CRYING IN MY SLEEP	BB	8630 N AJC	HERR
<u>BOB ZURKE</u>			
HOLY SMOKE	Vi	26446 N AUC	DOAN
I'VE FOUND NEW BABY	Vi	26355 E SAL	1.00 KEND
<u>BOOGIE WOOGIE</u>			
BOOGIE WOOGIE ALBUM	Co	C-44 N SAL	KWAL

NOTICE

I will pay highest prices for my wants, --mainly Dodds, Oliver, Louie, Morton, Punch Miller, many Paramounts, Jabbo Smith and a few others. Also have 250 records for trade: 3 Oliver OK; 2 Dodds Br; 7 Louie Hot 5 & 7; many rare Ellington and Bix, and others. Please get in touch.

Martin Alexander

655 W 177 St., New York City, 33

WANTED

WALTER O'KEEFE

Man on Flying Trapeeze

Vi 24172

JEAN SABLON

Je Sais que Vous  
etes Jolie

Co 4191- M

R.J. Godbey

1200 N.W. 3rd Ave.,  
Miami 36, Florida

WANTED

REPRESENTATIVES

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THE RECCRD CHANGER

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You won't get rich working for us, but if you can spare us two or three hours of your time each month, we can make you an offer that may interest you.

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THE RECORD CHANGER  
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RECORD SALE AT FIXED PRICES

ALL RECORDS LISTED AS NEW ARE GUARANTEED TO BE IN MINT CONDITION

<u>LOUIS ARMSTRONG</u>		<u>EGGAR HAYES QUINTET</u>	
BEAU KOO JACK/MAHOGANY HALL	OK 8680 F \$1.00	SWEETHEART/BLUE SKIES	OE 1684 N .75
WEST END/FIREWORKS (LAMINATION CRACKS)	OK 41078 G 1.00	<u>EARL HINES (PIANO SOLOS)</u>	
EXACTLY LIKE YOU/AIN'T MISBEHAVIN'	OK 3040 N 3.00	BODY AND SOUL/CHILD OF DISORDERED B.	BB 10642 N 2.00
MUGGLES/THE PEANUT VENDOR	OK 3194 N 3.00	<u>LES HITE &amp; ORCHESTRA</u>	
THAT'S MY HOME/I HATE TO LEAVE YOU	BB 10236 N 2.00	WAITIN' FOR YOU/THE LICK	VARS 8396 N 1.00
LAZY 'SIPPI STEAMER/HEP CATS' BALL	OE 3283 N 1.00	<u>BILLIE HOLIDAY &amp; ORCH</u>	
DRY'S CREOLE TROMBONE/THE LAST TIME	CO 35838 N 2,50	DREAM OF LIFE/THAT'S ALL I ASK	VO 4631 G 1,25
<u>BAT "THE HUMMING BIRD"(COW COW DAVENPORT)</u>		PRACTICE MAKES PERFECT/SAME STORY	OK 5806 N 3.00
SLOW DRAG(SOLO; ORIGINALLY PARA.12900)	VARS 6068 N 3,50	I HEAR MUSIC/I'M ALL FOR YOU	OK 5831 N 3.00
<u>SIDNEY BECHET'S NEW ORLEANS FEETWARMERS</u>		TIME ON MY HANDS/I'M PULLING THRU	OK 5991 N 3.00
GEORGIA CABIN/I'M COMING VIRGINIA	VI 27904 N 1,25	GOD BLESS THE CHILD/SOLITUDE	OK 6270 N 3.00
<u>BIX BEIDERBECKE AND HIS GANG</u>		JIM/LOVE MEOR LEAVE ME	OK 6369 N 3.00
JAZZ ME BLUES/AT THE JAZZ BAND BALL	OK 3042 N 4,00	GLOOMY SUNDAY/I'M IN LOW DOWN GR.	OK 6451 N 3.00
<u>BUNNY BERIGAN &amp; HIS ORCHESTRA</u>		<u>HUOOLIE(LEAOBELLY) LEOBETTER</u>	
JAZZ ME BLUES/THERE'LL BE SOME CHANGES	VI 26244 N 2,50	DON'T YOU LOVE/SAIL ON/LITTLE GIRL	BB 8550 N 2,50
<u>BARNEY BIGARD AND ORCHESTRA</u>		NEW YORK CITY/YOU CAN'T LOSE-A ME	BB 8750 N 2,50
READY EDDY/LAMENT FOR JAVENETTE	BB 11098 N 2,00	<u>LITTLE BROTHER (PIANO SOLOS)</u>	
<u>CAB CALLOWAY AND ORCHESTRA</u>		FARISH STREET JIVE	BB 10177 N 1,50
MINNIE THE MOOCHER/DOIN' RUMBA	BR 6074 V 1,00	SHREVEPORT FAREWELL/DRESCENT CITY	BB 10953 N 2,00
GIT ALONG/SAY IT ISN'T SO(M.DOWNEY, A.HANSHAW,		<u>LOUISIANA FIVE JAZZ ORCHESTRA</u>	
SINGIN' SAM AND OSBORNE ORCHESTRA)	PE 12843 V 1,50	YELPING HOUND BLUES/JUST ANOTHER	CO A2742 N 1,25
YALLER/THE VIPER'S DRAG	PE 15412 V 1,00	<u>LUCY MILLINER MILLS BLUE RHYTHM BAND</u>	
MOOD INDOGO/FAREWELL BLUES	PE 15457 V 1,00	RIOE,REO,RIE/CONGO CARAVAN	OK 6119 N 2,00
NIGHTMARE/MY HONEY'S LOVIN' ARMS	PE 15474 V 1,00	"TOOTS" MONDELLO TRIO(THORNHILL & FATOL)	
SWEET GA.BROWN/SLOW BUT SURE	PE 15507 V 1,00	BURNIN' STICKS/HERE'S YOUR CHANCE ROYALE	1817 N 2,00
STARDUST/YOU CAN'T STOP ME FROM	PE 15531 V 2,00	SHADES OF JADE/SUNSET LULLAJY	ROYALE 1823 N 2,00
OTINAH/I'M NOW PREPARED TO TELL WORLD	PE 15623 V 1,00	<u>JELLY ROLL MORTON</u>	
<u>CASA LOMA ORCHESTRA</u>		SEATTLE HUNCH/FREAKISH (SOLOS)	VI 27565 N 2,00
AFTER TONIGHT/ONE LITTLE WORD	BR 6397 N 1,50	GEORGIA SWING/MOURNFUL SERENADE	BB 8515 N 3,00
MIGHTY RIVER/WHY CAN'T I FIND	BR 6402 N 1,50	THE PEARLS/BEALE STREET BLUES	BB 10252 N 2,50
TROUBLE IN PARADISE/RIVER'S TAKIN'	BR 6602 N 1,50	<u>KING OLIVER'S CREOLE JAZZ BAND</u>	
MOMENT I LOOKED/MUSIC FROM ACROSS	BR 6628 N 1,50	WEATHER BIRD RAG/SNAKE RAG	JI 5 N 2,50
GOOD-BYE LOVE/AND SO GOOD-BYE	BR 6666 N 1,50	<u>QUINETTE OF HOT CLUB OF FRANCE</u>	
LULLABY IN BLUE/THAT'S LOVE	BR 6764 N 1,50	CRAZY RHYTHM/BLUE DRAG	ROYALE 1778 N 2,00
SPELLBOUND/DON'T LET IT HAPPEN AGAIN	BR 6910 N 1,50	NAGASAKI/SHINE	VI 25558 N 2,00
<u>CHARLESTON CHASERS (NICHOLS)</u>		<u>MA RAINEY WITH ARMSTRONG &amp; GREEN</u>	
SUGAR FOOT STRUT/IMAGINATION	CO 1260 V 1,50	SEE SEE RIDER BLUES/JEALOUS HEARTED JI	9 N 2,25
<u>HERMAN CHITTISON (PIANO SOLOS)</u>		<u>TIMME ROSENKRANTZ &amp; BARRELHOUSE BARONS</u>	
FLAMINGO/THE MAN I LOVE	BB 11333 N 1,50	A WEE BIT OF SWING/IS THIS MY SOUVENIR	VI 25876 N 2,00
<u>L.D.CHRISTIAN (ACC. ARMSTRONG'S HOT FOUR)</u>		<u>BOYO SENTER WITH EDDIE LANG</u>	
TOO BUSY/WAS IT A DREAM?	OK 8596 N 7,50	SIGH AND CRY BLUES/SOMEBODY'S WRONG	VO 3031 E 1,50
YOU'RE A REAL SWEETHEART/LAST NIGHT	OK 8607 N 7,50	<u>BESSIE SMITH</u>	
<u>COON-SANDERS ORCHESTRA</u>		BLEEDING HEARTED BLUES/MIDNIGHT	BLUESCO A3936 V 1,00
MY BABY KNOWS HOW/BRAINSTORM	VI 20390 V .50	NOBODY IN TOWN CAN BAKE/IF YOU OON'T CO	A3942 V 1,00
<u>LOA COX (PIANO BY JESSE CRUMP)</u>		FRANKIE BLUES/HATEFUL BLUES	CO 14023 G .75
MIDNIGHT HOUR BLUES/GIVE ME A BREAK PARA	12582 N 3,50	KITCHEN MAN/I GOT WHAT IT TAKES	CO 14435 N 3,50
<u>LOA COX &amp; ALL STAR ORCHESTRA</u>		HE'S GOT ME GOIN'/IT MAKES(J.P.JOHN'S)	CO 14464 N 3,50
LAST MILE BLUES/ICAN'T QUIT THAT MAN	OK 6405 N 2,00	<u>MUGSY SPANIER &amp; RAGTIME BAND</u>	
<u>BING CROSBY &amp; WHITEMAN'S RHYTHM BOYS</u>		BLACK AND BLUE/DINAH	BB 10682 N 3,00
MISS ANNABELLE LEE	VI 21104 N 2,75	LONESOME ROAD/ANDY MAKE UP YOUR M.	BB 10766 N 3,00
<u>BING CROSBY</u>		<u>JESS STACY &amp; ALL STARS</u>	
WANY HAPPY RETURNS/AT COMMAND(BARRIS)	BR 6145 E 3,50	MELANCHOLY MOOD/WHAT'S NEW	VARS 8064 N 2,00
<u>OIXIE STOMPERS</u>		<u>JACK TEAGARON &amp; ORCHESTRA</u>	
GET IT FICED/FLORIDA STOMP	HA 88 P .50	FATIMA'S DRUMMER BOY/I HEAR BB	VARS 8273 N 1,50
STATIC STRUT/HARD TO GET GERTIE	HA 197 P .50	I GOTTA RIGHT TO SING BL/UNITED	OK 6272 N 2,00
<u>ORSEY BROTHERS &amp; ORCHESTRA</u>		<u>THE VARSITY SEVEN (SULLIVAN, CARTER, HAWKINS)</u>	
BY THE GYCAMORE TREE/OOH THAT KISS	CO 2581 V 1,25	EASY RIDER/IT'S TIGHT LIKE THAT	VARS 8147 N 2,00
<u>CHAMPION JACK OUPREE</u>		POM POM/HOW LONG HOW LONG BLUES	VARS 8173 N 2,00
MY CABIN INN/JUNKER BLUES	OK 06152 N 2,50	<u>THOMAS "FATS" WALLER (PIANO SOLOS)</u>	
BLACY COW BLUES/ALL ALONE BLUES	OK 06642 N 2,50	LOVE ME OR LEAVE ME/I'VE GOT FEEL.	VI 22092 N 2,00
<u>ROY FLORIOGE &amp; ORCHESTRA</u>		<u>PAUL WHITEMAN'S ORCHESTRA (WITH BIX)</u>	
MUSKAT RAMBLE/HIGH SOCIETY	VARS 8154 N 2,50	LONELY MELODY(2 SMALL EDGE CHIPS)	VI 21214 E 1,00
<u>BENNY GOODMAN &amp; ORCHESTRA</u>		<u>COOTIE WILLIAMS &amp; RUGGUTERS</u>	
HOT THAT I CARE/HELP SELF TO HAPPINESS	CO 2542 N 3,50	TOASTED PICKEL/TOP AND BOTTOM	OK 6336 N 2,00
<u>HANDY'S ORCHESTRA OF MEMPHIS</u>		<u>JIMMY YANCEY (PIANO SOLOS)</u>	
LIVERY STABLE BLUES/THAT JAZZ" DANCE	CO A2419 N 2,00	YANCEY STOMP/STATE STREET SPECIAL	VI 26589 N 2,25
		FIVE O'CLOCK BLUES/TELL 'EM BOU	VI 26590 N 2,25
		SLOW AND EASY BLUES/THE MELLOW BLUES	VI 26591 N 2,25

# Information Wanted

Information is requested on the following numbers in the Victor, Columbia, and Brunswick race series.

If you have any of these records, or if you have catalogs showing for these records:

## RECORDING GROUP LABEL & SERIAL NUMBER and NAMES OF TUNES

we would appreciate your forwarding this information to William C. Love, 930 Broadway, Nashville 2, Tennessee.

### VICTOR

Anything between 23041 and 23250, and between 23432 and 23500 and:

23251	23346	23370	23395
23252	23347	23371	23397
23258	23349	23372	23398
23262	23350	23374	23400
23281	23352	23376	23401
23324	23353	23377	23403
23328	23355	23381	23404
23331	23356	23383	23406
23332	23361	23385	23409
23335	23362	23387	23411
23336	23363	23389	23412
23340	23365	23390	23417
23341	23366	23392	23425
23345	23369	23394	

### VICTOR 38000 series

Anything between 38146 and 38500 and above 38631, and:

38018	38507	38534	38552
38019	38509	38536	38553
38033	38510	38578	38555
38066	38514	38540	38556
38500	38516	38542	38559
38501	38517	38543	38560
38503	38518	38545	38564
38504	38519	38547	38566
38505	38530	38550	
38506	38533	38551	

### COLUMBIA

Anything between 13007 and 14000, and anything above 14680, and:

14001	14585	14617	14640
14024	14587	14621	14641
14530	14588	14622	14642
14566	14589	14623	14643
14567	14594	14625	14645
14568	14595	14626	14646
14571	14596	14627	14647
14572	14600	14628	14648
14573	14602	14629	14649
14575	14603	14630	14650
14576	14604	14631	14651
14577	14607	14632	14654
14581	14608	14633	14656
14582	14610	14635	14678
14583	14614	14676	14679
14584	14616	14637	

### BRUNSWICK

Anything above 7227, and:

7011	7014	7192	7207
7012	7015	7193	7219
7013	7016	7201	7224

## THE RECORD VALUE PROJECT

Information requested in previous issues of the Record Changer on obscure records has poured in and we thank the following for the assistance they have given us:

John J. Argo	Lt. K. Hulsizer
Harry Avery	Dick Kendregan
Orin Blackstone	Carl A. Rendziora
Marvin Brown	Barry Kenwood
John T. Burns	John Ludas
Kay Buckmaster	John Mack
Charles M. Campbell	Gene Marine
Lt. James Causey	Joe Mattia
Bill Clark	Frank Mayer
Edith Dart	Tom McBride
J. O'Byrne DeWitt	Chas. Murphy
B. T. Doane	John Murphy
Lewis H. Eaton	Henry H. Patterson
Arthur H. Feher	Ned Polsky
Owey Fleming	Ken Quafie
Wallace J. Fry	Joe Quigley
John Gildersleeve	Richard E. Ridlon
Frank Gillis	W. J. Rosenberg
Bob Graf	Dick Sears
Thurman & Mary Grove	Paul L. Sipp, Jr.
Dick Hanley	Harrison Smith
Howard Hardy	Robert L. Smith
Wm. P. Harriman	Irv Schwarz
John G. Heinz	Bob Stair
Lawrence Hetschel	Ralph J. Sturges
Jim Herlihy	Dr. A. J. Voelkje
Harold H. Hollis	Amos Wood

We wish to thank the following collectors who have loaned records to Bill Love for his observation and comments.

### LOANED BY ARTIE APPELBAUM

#### CLARENCE WILLIAMS BLUE FIVE

BLACK SNAKE BL(80728)/OLO FOLKS(80729) OK 8465

#### LIZZIE MILES (PIANO & CORNET ACC.)

GRIEVIN' MAMA BLUES(?)/SLOW UP PAPA(?) OK 8456

#### BERTHA "CHIPPIE HILL" (ACC. R.M. JONES)

PANAMA LIMITED BLUES(9719)/LEAVENWORTH(9710) OK 8367  
(All sound good to me. I like the cornet on the Miles.)

### LOANED BY BILL CLARK

#### DIXIE DAISIES

THERE'S SOMETHING NEW 'BOUT OLD MOON (3621) RO 887  
(Bona fide Whoopee Makers with nice spots by Teagarden and Goodman.)

#### RED DEVILS

TIGER RAG(151261)/DINA(151260) CO 14586  
(Washboard band, spirited but hardly hot)

#### E.C. COBB AND HIS CORNET EATERS

TRANSATLANTIC STOMP/BARREL HOUSE STOMP VI 38023  
(A good disc.)

#### JASPER DAVIS

IT FEELS SO GOOD(148468)/GEORGIA GIG(148465) DI 2944  
(Not a world beater, but of definite hot interest and value. Good trombone, trumpet. Especially good clarinet in the Simeon style.)

### LOANED BY HARRY AVERY

#### LIL JOHNSON

HOUSE RENT SCUFFLE/ROCK THAT THING VO 1410  
(Excellent, especially first side; really fine boogie piano.)

#### SIPPIE WALLACE (ACC. CORNET & PIANO)

I'M MIGHTY TIGHT(9929)/BEDROOM BLUES(9930) OK 8439  
(A good disc.)

#### TROMBONE RED AND HIS BLUE SIX

GREASY PLATE STOMP(151615)/B FLAT BL(151616) CO 14612  
(Queer item, but definitely good.)

#### DUKE JACKSON'S SERENADERS

PEWEE BLUES/NOW CUT LOOSE GE 6124  
(Rather good obscure Negro band item.)

If you have some hot records you think Bill Love has not heard, write him at 930 Broadway, Nashville, Tenn., and see if he's interested.

Carl and Ken Pensoneault up in Wethersfield, Conn., have just sent us the first installment in a series of card indexes of all hot records ever mentioned in print exclusive of Hot Discography, listing label, serial number, recording group, tunes, master numbers, personnels, and name and date of publication in which the information appeared. 500 references were taken from issues of Jazz Information alone. It's a swell job and very much appreciated.

We have received from Harrison Smith some interesting material including race record catalogs of Vocafion (1931), Electrobeam Gennett (1930), and a complete list of Q.R.S. records from 7000 to 7092. Maybe we'll turn up something here.

### CORRESPONDENCE

"Although I do not have much opportunity to buy jazz records over here, I did manage to locate a find as far as I am concerned. In a small Italian town I found a good copy of Duke Ellington's *Sing You Sinners* on the Hit of the Week label, #1045. Being an Ellington collector, finding the record gave me a real thrill. The price? A few packs of American cigarettes!" Cpl. R. H. Pflugfelder, Jr., 523rd Fighter-Bomber Squad.

On page two of the Record Changer why not designate opposite each name whether that advertiser has records listed in both the "Wanted" and "For Disposition" sections? Frequently I see records in the "Wanted" section which I would be willing to trade, but after searching painstakingly through the "For Disposition" section I find that the same advertiser has nothing listed." George W. Naulty.

(Good idea. See page 2.)

"We have several super-fine radio shows in this vicinity which all jazz fans should dig. *The Evolution of Jazz* comes over WBAP, Ft. Worth, every Monday night from 10:30 to 11:00 P.M. our time. This station is 800 kws. on the dial. It takes up one personality or phase of jazz per show and is quite good.

"Another--and still better show--is *Jim Crocker's Wax Museum* over KRLD, Dallas, on Saturday nights from 11:30 to 11:55 P.M. This show, run by Jim Crocker, just features a group of good jazz discs each time by different bands. A representative show might include an Oliver Creole Jazz Band, an Armstrong Hot Five a Beiderbecke, a Teschmacher and then come a little more to the present with a Hodes, Commodore, or any of the recent re-issues. KRLD is 1080 kws. on the dial, and is a 50,000 watt station." Bruce Baker, Jr., Dallas.

"There are no hot records in North Africa, despite all the exotic foreign issues of rare masters that one might imagine. In Oran I found some Pathe exercise records "avec le jazz accom-

pagnement par Willy Lewis et son orchestra." This might have had Bill Cole- man, Benny Carter and George Johnson, but I didn't buy it. The colonials here have wild notions of values when it comes to records that have the slightest suggestion of jazz about them. For an Armstrong Okeh second master on Polydor I'd be willing to bargain." Bud Arnold, Y2C.

"Recently I found the following record:

#### THE WASHINGTONIANS

RAINY NIGHTS(T-2006-2)/CHOO-CHOO(T-2005-2)BLU-Disc 1002

On page 77 of Hot Discography there is listed under Ellington's Washingtonians 'Rainy Day (2006), Bd 11437'. Only one side is listed...Have I found a second master of the above disc, with the title changed from *Rainy Day* to *Rainy Nights*?\* George W. Naulty.

"How long are Henderson collectors going to continue under the impression that the early Dixie Stompers are Henderson when they are obviously Nichols? I believe the first Henderson Dixie Stompers was *Jackass Blues*." James J. Martin.

#### JACK PETTIS AND HIS PETS

BROADWAY STOMP (7)

VO 15761

"This is a fine Whoopee Makers side. First solo is by Pettis on tenor, followed by Goodman backed by guitar, and what sounds like Pollack on drums. This is a must for all Goodman collectors." Carl Kendziora, Jr.

(Ed. note: The Record Changer solicits and will print any hot tips and information of interest to jazz collectors. Corrections and differences of opinion are also invited.)

The Post Office Department advises that mail which does not carry the required zone number is frequently delayed. If you have been receiving your copy of the Record Changer late this may be the answer.

The deadline for advertising is the 15th of each month. Time does not permit us to open any mail received between the 16th of the month and the day the Record Changer is sent to the printer.

Due to the pressure of business at the Turkish Embassy, Nesuhi Ertegun was not able to furnish us a piece for this issue. He promises a story on Bunk Johnson for the February issue which I am sure will be tops.

Advertisers may design the heading for their own ads. If not familiar with requirements of offset printing, write us for particulars. See page 14 for possibilities.

### HO HUM DEPARTMENT

The December issue of *Metronome* (Chicago swing music magazine) carries an interesting account of the Record Changer and record collectors in general.

# Signature

PRESENTS

RECORDS FOR THE CONNOISSEUR

A SERIES OF RE-ISSUES OF RARE JAZZ CLASSICS

## BUD JACOBSON'S JUNGLE KINGS

(Carl Rinker, cornet; Bud Jacobson, clarinet; Bud Hunter, tenor sax; Frank Melrose, piano; Joe Rushton, bass sax; Earl Wiley, drums.)

S—903 Clarinet Marmalade  
Opus, No. 1, Sans Melody

S—904 Laughing At You  
I Can't Believe

## KING OLIVER'S CREOLE JAZZ BAND

(King Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutray, trombone; Lil Armstrong, piano; Johnny St. Cyr, banjo; Babe Dodds, drums.)

S—905 Mabel's Dream  
Riverside Blues

## JIMMIE BLYTHE AND HIS REGAMUFFINS

(Featuring Freddie Keppard, trumpet; Johnny Dodds, clarinet; Jimmie Blythe, piano.)

S—906 Messin' Around  
Adams Apple

## IDA COX

(Accompanied by Austin's Serenaders, featuring Tommy Ladnier, trumpet; Jimmy O'Bryant, clarinet; Lovie Austin, piano.)

S—907 Graveyard Dream Blues  
Weary Way Blues

## MA RAINEY

(Accompanied by the Georgia Jazz Band, featuring Joe Smith, cornet.)

S—908 Stack O'Lee Blues  
Yonder Come The Blues

## HENRY BROWN (piano solos)

S—909 Henry Brown Blues  
21st Street Stomp (with Ikey Robinson,  
trombone).

## WILL EZELL (piano solos)

S—910 Barrelhouse Woman  
Heifer Dust  
S—911 Mixed Up Rag  
Old Mill Blues

Paramount records dubbed through the courtesy of  
William C. Love

SIGNATURE RECORDS — PRICE \$1.00 EACH

601 West 26th Street

New York City, N. Y.

018 817845

# THE *Record Changer*

music



# THE RECORD CHANGER.

Gordon Gullickson, editor/publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1944, Gordon Gullickson, \$1.50 (U.S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
BB - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BRE - ENGLISH BRUNSWICK	DEF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITEO HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	EO - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

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

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.
- "AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.
- "TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

### CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants.....4¢ each; 30 for \$1.00  
 Items for disposition...8¢ each; 30 for \$2.00.

Note: The above rates apply only to advertising submitted on our new order blanks. A sample is shown on the opposite page.

The rate for classified advertising not submitted on these blanks is

10¢ PER ITEM

DISPLAY ADS	Full page	Half page	Per Column inch
Collectors' ads.....	\$9.00	\$5.00	\$1.00
Commercial ads to be set in type.....	17.50	8.00	2.00
Commercial ads ready to photograph.....	7.50	4.00	.50

**Subscription Rate \$1.50 PER YEAR**

The Record Changer  
 FAIRFAX, VA





**AUCTION**

**AUCTION**

**FRANCIS WOLFE**

1133 First Avenue, New York 21, N.Y.

(Auction closes February 28, 1944)

LOUIS ARMSTRONG

LAZY RIVER/GEORGIA ON MY MIND OK 3073 N  
 BASIN ST. BLUES/ST. LOUIS CONQ 9124 G

BUSTER BAILEY

SHANGHAI SHUFFLE BR 500525 N  
 AFTERNOON IN AFRICA VAR 668 N

COUNT BASIE

GOOD MORNING BLUES DE 1446 N

CHICAGO RHYTHM KINGS

MAOAME DYNAMITE UHCA 63-64 N

EDDIE CONDON

THE EEL/HOME COOKING BR 6743 N

COOK'S DREAMLAND ORCHESTRA

MOANFUL MAN/LOVELY LITTLE GE 5373 V

ROY ELDRIDGE

HECKLER'S HOP/THAT THING VQ 3577 N

FLORIDA STOMP/WABASH STOMP VQ 3479 N

AFTER YOU'VE GONE/WHERE THE VQ 3458 N

BENNY GOODMAN

TEXAS TEA PARTY/BASIN ST. BL. Co 2914 N

SWEET SUE/TIGER RAG HMV 8531 N

TEDDY GRACE ( & TEAGARDEN )

CRAZY BLUES/LOVE ME DE 2050 N

MONDAY MORNING/DOWNHEARTED BL. DE 2128 N

LICNEL HAMPTON

STOMPOLGY/SWING GUITARS(H.OE F.) VI 25601 N

I SUR'ENDER DEAR VI 25666 N

RHYTHM RHYTHM/CHINA ST. HMV 8597 N

VIBRAPHONE BLUES HMV 8563 N

HARLEM HOT SHOTS

BALO HEADED MAMA OR 2521 V

FLETCHER HENDERSON

GRAND TERRACE RHYTHM VI 25339 N

JIM TOWN BLUES VI 25379 N

JANGLED NERVES VI 25317 N

STAMPEDE VQ 3534 N

RHYTHM OF THE TAMBOURINE VQ 3487 N

EARL HINES

PIANOLOGY VQ 3501 N

COLEMAN HAWKINS

STAR DUST HMV 8420 N

FREDDY JENKINS

OLD FASHIONED LOVE BB 6129 N

PETE JOHNSON

CHERRY REO/BABY LOOK VQ 4997 N

JONES-SMITH, INC.

BOOGIE WOOGIE/LADY BE GOOD VQ 3459 N

RAY MILLER

THAT'S A PLENTY BRG 81527 N

JOSEPH ROBECHAUX

FOOT SCUFFLE VQ 2796 V

MUGGSY SPANIER

THAT DA OA STRAIN BB 10384 N

JAZZ BAND BALL BB 10518 N

RELAXIN' AT THE TOURO BB 10532 N

DIPPERMOUTH BLUES BB 10506 N

ECCENTRIC BB 10417 N

TEN BLACK BERRIES (ELLINGTON)

RENT PARTY BLUES OR 5849 G

TED WHITE'S COLLEGIANS (GOODMAN)

SHIRT TAIL ST./TIGER RAG OR 1544 G

THOMAS WALLER

NUMB FUMBLIN' VI 25338 N

**AUCTION**

**GEORGE KAPLAN**

**AUCTION**

18 E. 9th Street, New York, N.Y.

(Auction closes February 29, 44)

LOUIS ARMSTRONG

ALLIGATOR CRAWL/WILLIE WEEPER OK 8482 V

WILLOW MAN BL/GULLY LOW BLUES VO 3193 N

KEYHOLE BLUES/MELANCHOLY BLUES VO 3137 N

I'M NOT ROUGH/HOTTER THAN THAT VO 3237 N

GOT NO BLUES/I'M NOT ROUGH OK 8551 E

HEAR ME TALKING/TIGHT LIKE THIS VO 3303 N

WEST END BLUES/FIREWORKS OK 41078 N

SHAKE THAT THING } (C.WILLIAMS BLUE 5) OK 8267 V

GET IT FIXED

DUKE ELLINGTON

BIRMINGHAM BREAK./E.ST.LOUIS TOODLE-O VO 1064 F

HARLEM AIR SHAFT/SEPIA PANORAMA VI 26731 V

BLI-BLIP/ROCKS IN MY BEG VI 27639 E

BENNY GOODMAN

BLUE SKIES/DEAR OLD SOUTHLAND VI 25136 N

KING PORTER STOMP/SOMETIMES I'M HAPPY VI 25090 N

JAM SESSION/SOMEBODY LOVES ME VI 25497 N

LOVE ME OR LEAVE ME/EXACTLY LIKE YOU VI 25406 E

TOMMY DORSEY TRUMPET SOLOS

TIGER RAG/IT'S RIGHT HERE FOR YOU OK 41178 E

TROY FLOYD & SHADOWLAND ORCHESTRA

DREAMLAND BLUES, PTS 1 & 2 OK 8719 N

JOHNSON'S CRACKER JACKS

THE DUCK'S YAS YAS YAS BB 6278 N

ART KARLE & HIS BOYS

SUZANNAH/LIGHTS OUT VO 3147 N

DIXIE STOMPERS

GET IT FIXED/FLORIDA STOMP HA 88 V

ST.LOUIS BLUES/VARIETY STOMP HA 451 V

DIXIE JAZZ BAND

IT'S SO GOOD OR 1668 G

BILLIE BAIK'S AND ORCHESTRA

BUGLE CALL RAG/SPIRER CRAWL BA 32459 V

TOMMY DORSEY & ORCHESTRA

MARIE/SONG OF INOIA VI 25523 E

**PIANO SOLOS**

EARL HINES

I AIN'T GOT NOBODY/57 VARIETIES OK 8653 N

ALEX HILL

STOMPIN' EM DOWN/TACK HEAD BLUES VO 1270 N

CRIPPLE CLARENCE LOFTON

MONKEY MAN BLUES/STRUT THAT THING VO 02951 E

CHARLIE SPAND

HASTINGS STREET PARA 12863 N

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE PAE R1686 N

MEADE LUX LEWIS

MR. FREDDIE BL/I'M IN THE MOOD FOR BR 505053 N

LEMUEL FOWLER

BLUES MIXTURE/SATISFIED BLUES CO 3959 N

TEDDY WEATHERFORD

WEATHERBEATEN BLUES/TEA FOR TWO SW 5 N

MONTANA TAYLOR

DETROIT ROCKS/INOIANA AVE. STOMP VO 1419 E

SUGAR UNDERWOOD

DAVIS STREET BL/DEW DROP AVE. ST. VI 21538 N

MEADE LUX LEWIS

BLUES DE LUX/DEEP FIVES SA 12003 N

JOLLY JIVERS

PIANO STOMP/HUNGRY MAN'S SCUFFLE VO 25015 V

ONLY TWO COPIES OF THE FOLLOWING RECORD WERE

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OR ACETATE. IT IS A REGULAR SOLO ART ISSUE.

TWO PIANO SOLOS BY PETE JOHNSON

HOW LONG, HOW LONG (R 126) SOLO ART 12006 N

BUSS ROBINSON BLUES (R 124)

# ESQUIRE IN SHREDS

*"I am compelled to hurry out a gripe on Esquire's Jazz Book"*

BY JOHN STEINER

With its February issue, its Jazz Book, and the promotion over networks and at the sanctimonious Met of an elected 'All American' jazz octet, Esquire with characteristic skyrocket effulgence bursts upon the jazz scene. Esquire has treated jazz generously albeit popularly for the past decade, lately gaining inertia for its present climactic ascension to the role of Prophet of the New Music. Esquire, bravo!! You may do jazz good if you would.

The factual, properly proportioned and well directed aspects of Esqy's far-flung program are self-evident. Compliments thereon. But, unfortunately and avoidably, the very feature upon which the validity of its contribution will stand or fall, the selection of a jury who in turn elected their All American Jazz Band proved to be one-half part pure commercial blooey. The glamour faction amongst their experts, beautiful but dumb, careened so dangerously on its first ballots as to require its recasting second qualified ballots. Notwithstanding risk of accusation that I am breaking confidence, I feel duty impelled to reveal that their judge, Abel Green, elected, in his first voting, swish-pianist Carmen Cavallero!! When Green's abortion was received, the editors sighed and returned a second ballot advising substantially look, Abel, we want a jazz band, not a beautified Meyer Davis unit for the Astor's ladies' lounge.' If you doubt in the least our story about Abel, look up his selection of jazz vocalists; that batch, ludicrous in a less consequential placement, is heart rending tragedy here.

Green is an example of that fifty per cent of the jury chosen from the ranks of commercial journalists and unknowns in the field of hot criticism for the purpose, so I am told, of providing breadth to the board and to their selections.

That in jazz an idea of breadth in favor of correctness should ever exist makes sad commentary on the artistic seriousness of its protagonists. Were Gatti-Casazza to all-Americanize an opera, would he seek for breadth of opinion from the Dionne girls, Mrs.

Fortescue, Strangler Lewis or Colonel McCormick? Not on your tintype. And qualitatively, the analogy is not necessarily absurd, for any of the latter eight while being popular, familiar, glamorous or expert in their own ways, may be unbiased and at least vaguely informed in the opera while obviously Esquire's wrong eight were not so toward jazz. The evidence will follow shortly.

Of the sixteen men on the board fifteen are Easterners from in or near New York. Only one judge is a Negro. Since one-half of the ace hot men by this or any ballot are colored, I can't believe that the ridiculous divergence between critical intelligence and musical virtuosity in the Negro obtains as implied by the ratio one to fifteen.

When Leonard Feather wrote of his choices for the All American Jazz Band, 'These selections are arbitrary' and 'I found it painful to have to omit dozens (sic) of superlative saxophonists and guitarists and girl singers whose work is just as brilliant as my selections' he said patently 'my votes don't mean a goddam thing.' I'll bet that holds for many others. Some of the judges simply didn't know what they were doing. Further Feather explained that (presumably) like all the other judges he was probably influenced by familiarity. Indeed it is understandable that a lack of self-confidence and erratic selections must follow from a confessed limited familiarity with the greatest jazzmen. But why pick judges not equipped? Why for example, use Ulanov, whose special talents are at some distance from familiarity with an eight piece hot jazz band? He is a technical dance band analyst who bases his judgments of ensemble efforts on tonal perfection and commercial appeal. Why employ the unfamiliar Grennard, Moon, or Kay, --or do they supply the man-on-the street viewpoints?

An overly large batch of precious votes went as gratuities to personal friends or favorites. In the care-less mismanagement of consecrated funds, Green again leads the parade. With torturing consciences, Rosenkrantz, Miller, Avakian, Hammond, and Goffin must walk through life for the points they snatched. I'm willing to assume for Kay, Grennard, Ulanov and Feather that they just didn't know anybody better than the second raters they selected in several categories.

Not many judges had the requisite imagination or familiarity with an eight-piece improvising band to be able to fulfill the obligation of selecting a rounded-out personnel. What most appear to have done was simply lump together soloists, that's all, -- just lump them together. From what he says in explaining his votes, Lim, an experienced experimenter with the jam ensemble, more fully realized his responsibility. Judge Stacey by his in-

tact selections impresses me as also having given that matter more than cursory thought. Paul Miller picked a slugging, whole-bodied first band (except for Guarnari, whom I suspect to be out of place), and a flighty or intricate-type second line. Avakian's first group is essentially compatible. Campbell's second band is homogeneous but not likely a world-beater. In my opinion Moon and Smith gave little considerations to homogeneity. Moon remembered Buster Bailey playing good unison with Louie fifteen years ago so he stuck him not in the band with Louie, but in the second string alongside Shavers. Some logic. Smith confesses his men have divergent styles but hopes for the best. Hammond forces together with hydraulic pressure Higgy and Lester Young with Norvo and Teddy Wilson. Continue these examinations. You'll find most are hilarious.

Did none of these judges refer to the recorded literature of jam bands for the evidence engraven in shellac, plainly, quantitatively, immutably? If they had, they certainly would have rediscovered the fact that the soundest small band foundation was laid by Fats (who was in the running at voting and therefore eligible) playing with unexcelled drive and taste with every one of the ten or twelve disparate groups with which he has appeared. With Fats as nucleus, finish off the rhythm section with Krupa (who was not in the running through a restriction on the ballot), or one of the first four drummers mentioned by the board, Of course Casey for guitar (preferably non-electrified). Not much matter which bass. Take a forceful trumpet, say Louie, Cootie, or maybe Roy, one of four fiery trombones, Barney or Benny on clarinet, and Hampton. Or now that Fats is gone, start with Hampton as the pivot and go backward, ending with Hines or as second choices, Stacey or Sullivan, this time restricting rhythm selection to Catlett or Jones and admitting only strong basses. That's the first band.

For the second group, which may be restricted in scope of expressiveness and dynamic range, a new problem arises. Shall we make it the counterpart of the first band or a Chicago group or an Ellington group, or a delicate-incisive combination or a bunch of heavy riffers. For an Ellington group or a Chicago group the answers are automatic. For a heavy beat gang, use Basie's strings, Jones and loud simple horns. For delicacy the course is plain with Hackett, Tea, PeeWee, Carter, Norvo and Teddy Wilson or Stacey with Wettling and other light rhythmists.

This simple method which requires no more equipment than an ear and a phonograph, would, if honestly adhered to, circumvent such anomalies as Art Tatum in a first band, --or in a band at all, equivalent ratings for Nance, Venuti, and South, or for Waller, King Cole, Guarnari, Hodes and undue scattering in all instruments. Since jazz artists like others develop to full talent rather gradually and are usually recorded before reaching full maturity, chances are strong that a reliable summary of the capabilities

and compatibilities of the best eight or ten men on each instrument are available on wax. Pettiford is an exception; still FettiFord was a dark horse who came into No.1 position only after a second ballot, therefore indications are that he is a compromise man. In general only on shellac can careful analysis of integrational aptitude be studied with concentration and cold objectivity, relistening to the point of memorizing, examining chronological development, breadth of style and adaptability under a variety of recording circumstances. Mr. Esquire, I recommend a few students of the record on your next jury.

By the doors of ignorance or gratuity several misfits entered Esquire's list. Some are so absurdly out of place, I wonder whether they are not typographical errors. With a pencil strike out the names of vocalists Babbitt, Brown, Dukes, Jordan, Crosby, Eberly, perhaps Vinson, and females Mann, Roche, Waters, Forrest. Under piano listings Art Tatum and Mary Lou, both great feature and technically proficient soloists, were confused in the minds of their electors as integrating, foundational jam musicians, which they are not. King Cole, Hodes and Basie are present only through the generosity of sponsors whose integrity hereby becomes questionable. Drop the last three drums as unimportant. The bass controversy suggests that there is no really outstanding bassist now that Bernstein is in the military. The guitars of Purcell, Osborne, Hillman and Paul are incongruous in this listing as are the saxes of Phillips, Russin, and Hunter. Delete your own choices of clarinets, trombones and trumpets. In all categories the first two men for any band are within the first four or five listed except for Bud Freeman, who may have been overlooked because he was recently married --or you give me a reason.

Just a few small matters and then I can go back to my aspirin and ice pack. In Chapter VII you may observe that Nichols and Redman, each receiving one point, were allotted biographical and discological data to the length of 65 and 40 lines respectively, while Leo Watson, with nine points, eked out five lines with nothing specific, --not even a record mentioned, and Jo Jones, having 7 points, garnered 6 lines, --no records. I smell the sizzle of a hurry-up job.

A phonograph record which was to have been issued with the magazine will probably have been held up, what with shortages and poor planning. Just as well, --forget it. The solos are far from their performer's best. Play the Hawkins chorus for a tenor expert or Casey's bit for a guitar man. If he can hear it at all through the sizzle of the badly worn records from which these sides were copied, I'll warrant he won't identify.

Only two pictures on the thirty-two pages of borrowed photographs included in the Jazz Book are obviously promotional, some are inane, most are good.

The good in the book is worth a buck.

# WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD.

**ALBERT AMMONS**  
 MONDAY STRUGGLE SA \_\_\_\_\_ CALL  
 (ALL SOLO ART TITLES) SA \_\_\_\_\_ PARE  
ARCADIAN SERENADERS  
 (ANY; STATE PRICES AND CONDITION) OK \_\_\_\_\_ EOEL  
HENRY ALLEN  
 SUGAR HILL VI 38140 \_\_\_\_\_ RUSS  
LOUIS ARMSTRONG  
 WHEN IT'S SLEEPY TIME DOWN SOUTH BB 10703 \_\_\_\_\_ DEIT  
 STAROUST OK 3172 \_\_\_\_\_ DEIT  
 BASIN ST. BLUES BB 5408 \_\_\_\_\_ DEIT  
 OUT BUCKET BLUES CO 36152 \_\_\_\_\_ DEIT  
 MUSKAT RAMBLE CO 36153 \_\_\_\_\_ DEIT  
 CORNET CHOP SUEY CO 36154 \_\_\_\_\_ DEIT  
 TWELFTH ST. RAG CO 35663 \_\_\_\_\_ DEIT  
 AIN'T MISBEHAVIN' OK 3040 \_\_\_\_\_ DEIT  
 BASIN STREET BLUES BB 5408 \_\_\_\_\_ MAER  
 HIGH SOCIETY BB 6771 \_\_\_\_\_ MAER  
 ARMSTRONG MEDLEY VI 36084 \_\_\_\_\_ DELG  
 BIG FAT MA & SKINNY PA/SWEET LITT. OK 8379 \_\_\_\_\_ FAKO  
 KING OF ZULUS/LONESOME BLUES OK 8396 \_\_\_\_\_ FAKO  
 BIG BUTTER & EGG MAN/SUNSET CAFE OK 8423 \_\_\_\_\_ FAKO  
 IRISH BLACK BOTTOM OK 8447 \_\_\_\_\_ FAKO  
 WILD MAN BLUES/GULLY LOW BLUES OK 8474 \_\_\_\_\_ FAPO  
 BLACK & BLUE/AIN'T MISBEHAVIN' DK 8774 \_\_\_\_\_ FAKO  
 TWO DEUCES OK 8641 \_\_\_\_\_ COLE  
 SUGAR FOOT STOMP DK 8609 \_\_\_\_\_ COLE  
 I'M GONNA GITCHA OK 8343 \_\_\_\_\_ COLE  
WILDRED BAILEY  
 (ANY ON BRUNS WITH DORSEY BROS.) BR \_\_\_\_\_ HASS  
 BEGIN THE BEGUINE VO 4619 \_\_\_\_\_ THOM  
 ST. LOUIS BLUES VO 4901 \_\_\_\_\_ THOM  
 RELIGION/HARLEM LULLABY BR 6558 \_\_\_\_\_ THOM  
 AMEN CORNER/SNOWBALL BR 6655 \_\_\_\_\_ THOM  
BILLY BANKS  
 BALD HEAD/OHIO'S SORRY(E-N) PE 15642 2.50 EOEL  
CHARLIE BARNET  
 GOOD FOR NOTHING JOE BB 11037 \_\_\_\_\_ COX  
 HAUNTED TOWN BB 11093 \_\_\_\_\_ COX  
 ROCKIN' IN RHYTHM 99 \_\_\_\_\_ 1.50 MAER  
 REVERIE OF A MOAX BB 10785 \_\_\_\_\_ MAER  
BLUE BARRON  
 (ANY (NEW); QUOTE PRICE) \_\_\_\_\_ ROTH  
COUNT BASIE  
 FEEBLYN' THE BEAN OK 6190 \_\_\_\_\_ SYMO  
 SHOE SHINE SWING/EVENIN' VO 3441 2.50 HASS  
 GOOD MORNING BLUES DE 1446 \_\_\_\_\_ DEIT  
BIX BEIDERBECKE  
 SORRY/SINCE MY BEST GAL TURNED VO 3149 \_\_\_\_\_ ROSE  
 JAZZ BAND BALL/JAZZ ME BLUES OK 40923 \_\_\_\_\_ EDEL  
 SORRY OK 41001 \_\_\_\_\_ EDEL  
 AT THE JAZZ BANO BALL (N OR E) VO 3042 \_\_\_\_\_ ROTH  
BEN'S BAD BOYS  
 YELLOW OOG BLUES VI 21971 \_\_\_\_\_ DELG  
BUNNY BERIGAN  
 MELODY FROM THE SKY VO 3224 \_\_\_\_\_ HASS  
 MELODY FROM THE SKY VO 3224 \_\_\_\_\_ EDEL  
 CAN'T GET STARTED VO 3225 \_\_\_\_\_ EDEL  
 GANGBUSTER'S HOLIDAY VI 26338 \_\_\_\_\_ MAER  
 IN A MIST VI 26123 \_\_\_\_\_ MAER  
 I CRIED FOR YOU VI 26116 \_\_\_\_\_ MAER  
 PEG O' MY HEART VI 27258 \_\_\_\_\_ MAER  
 HIGH SOCIETY VI 28608 \_\_\_\_\_ MAER  
 I'M COMIN' VIRGINIA DE 19116 \_\_\_\_\_ MAER  
 AY AY AY VI 26753 \_\_\_\_\_ MAER  
CHU BERRY  
 (ANY) \_\_\_\_\_ SYMO

BARNEY BIGARD  
 FROLIC SAM/CLOUDS HEART VA 525 2.50 THOM  
 SOLACE/FOUR AND A HALF STREET VA 564 2.50 THOM  
 SOUTHERN STYLE/EVERY HEART VA 595 2.50 THOM  
 FIESTA/SPONGE CAKE VA 626 2.50 THOM  
 JAZZ ALA CARTE/DEMI-TASSE VA 655 2.50 THOM  
 DRUMMER'S DELIGHT/IF I VO 3985 1.00 THOM  
 VIQUET/BARNEY GOIN' EASY VO 5378 1.00 THOM  
 EARLY MORNIN'/TWO FLATS VO 5422 1.00 THOM  
JACK BLAND  
 GONNA BE YOU(E-N) ME OR PE \_\_\_\_\_ 2.25 EOEL  
 WHO STOLE THE LOCK (E-N) PA, BA, ME \_\_\_\_\_ 2.25 EOEL  
J. BLYTHE'S RAGAMUFFINS  
 MESSIN' AROUND/ADAM'S APPLE(E-N) PARA 12376 8.50 NOVI  
 YOUR FOLKS/APE MAN(E-N) PARA 12428 8.50 NOVI  
SHARKEY BONAIO  
 HIGH SOCIETY/SATISFIED VO 3330 \_\_\_\_\_ EOEL  
 MUHOLE BLUES VO 3353 \_\_\_\_\_ EOEL  
WILL BRADLEY  
 (ANY ON BEACON) \_\_\_\_\_ BANO  
 (ANY ON QUICKSILVER) \_\_\_\_\_ BANO  
 (ANY ON SILVERTONE) \_\_\_\_\_ BANO  
 DOWN THE ROAD APIECE CO 35707 1.50 HAST  
BROADWAY BROADCASTERS  
 I'LL GET BY CA 9022 \_\_\_\_\_ KEND  
HES BROWN  
 MEXICAN HOT DANCE OK 6696 .60 HAST  
CLIFF BRUNER'S BOYS  
 STAROUST DE 5743 \_\_\_\_\_ CHAM  
CHICK BULLOCK  
 WITH PLENTY OF MONEY & YOU ANY \_\_\_\_\_ CHAM  
ERKINE BUTTERFIELD  
 BLACKBERRY JAM OE 8543 \_\_\_\_\_ WILL  
 PARADIOOLE JOE OE 8539 \_\_\_\_\_ WILL  
CAB CALLOWAY  
 GHOST OF A CHANCE OK 5687 \_\_\_\_\_ SYMO  
 PARRADIOOLE OK 5467 \_\_\_\_\_ SYMO  
 GHOST OF A CHANCE OK 5687 2.50 MAER  
 WILLOW, WEEP FOR ME OK 6109 \_\_\_\_\_ MAER  
 GHOST OF A CHANCE OK 5687 \_\_\_\_\_ DEIT  
HOAGY CARMICHAEL  
 HONG KONG BLUES \_\_\_\_\_ MOHA  
LERDY CARR  
 (ALMOST ANY) VO \_\_\_\_\_ UMPH  
ROY CARROLL & SANDS POINT ORCH.  
 IT'S THE GIRL HA 1345 \_\_\_\_\_ KENO  
 ONE MORE TIME VO 2402 \_\_\_\_\_ KENO  
 THE KING'S HORSES VE 2318, HA 1289 \_\_\_\_\_ KENO  
BENNY CARTER  
 MIDNIGHT/MY FAVORITE BLUES BB 11285 1.25 BURL  
 (ANY) \_\_\_\_\_ MAER  
 BARRELHOUSE STOMP/WAILING VO 1503 \_\_\_\_\_ EOEL  
CHOCOLATE DANDIES  
 HOW I FEEL/6 OR 7 TIMES OK 8728 \_\_\_\_\_ THOM  
 CHERRY OK 41136 \_\_\_\_\_ THOM  
 ONCE UPON A TIME/KRAZY KAPERS OK 41568 \_\_\_\_\_ THOM  
 LOVELESS LOVE/ONE MORE VO 1610 \_\_\_\_\_ THOM  
 I NEVER KNEW CO 2875 \_\_\_\_\_ THOM  
GARHET CLARK & HOT FOUR  
 ROSETTA/OBJECT OF MY AFFECTION GRF K7618 3.50 GAYL  
 STAROUST HMV X4593 3.50 GAYL  
KING COLE TRIO  
 HONEYSUCKLE ROSE DE 8535 \_\_\_\_\_ WILL  
 EARLY MORNING BLUES DE 8541 \_\_\_\_\_ WILL  
EDDIE CONDON  
 STOMP HENRY LEE (E-N) VI 38046 2.50 EOEL  
 MAKIN' FRIENDS OK 41142 \_\_\_\_\_ EOEL  
ANN COOK  
 MAMA COOKIE BLUES VI 20579 \_\_\_\_\_ RUSS  
COTTON PICKERS  
 HOT HEELS CA 9207 OR RO 1009 \_\_\_\_\_ KENO  
WILTON CRAWLEY  
 BIG TIME WOMAN(J.R.MORTON) VI 23292 \_\_\_\_\_ RUSS  
 NEW CRAWLEY BLUES(J.R.MORTON) VI 23344 \_\_\_\_\_ RUSS  
BOB CROSBY  
 HONKY TONK TRAIN DE 2208 \_\_\_\_\_ SYMO  
BING CROSBY  
 THE BLUE OF THE NIGHT BR 6226 \_\_\_\_\_ RIOL

WANTED

<u>HARRY DIAL'S BLUSICIANS</u>			<u>BENNY GOODMAN</u>		
FUNNY FUMBLE/DON'T GIVE IT(E-N)	Vo	1515 6,50	Novi	LOVE ME OR LEAVE ME	Co 2971 --- RIOL
I LIKE WHAT I LIKE/IT MUST (E-N)	Vo	1567 6,50	Novi	JUNK MAN	Co 2992 --- RIOL
POISON/WHEN MY BABY STARTS(E-N)	Vo	1594 6,50	Novi	BLUE MOON	Co 3003 --- RIOL
<u>DIXIE JAZZ BAND</u>			<u>CLOUDS</u>		
DIXIE ORAG	JE	5446	--- KENO	I WAS LUCKY	Co 3018 --- RIOL
<u>OIXIELANO JUG BLOWERS</u>			<u>BLUES IN MY FLAT (QUARTZT)</u>		
HE'Y PARTY	Vi	20649	--- RUSS	OPUS 1/2 (QUARTZT)	Vi 26044 --- RIOL
<u>JOHNNY DODDS</u>			<u>S'WONDERFUL (QUARTZT)</u>		
WILD MAN BLUES/MELANCHOLY	BR	3567	--- FAKO	SUGAR (QUARTZT)	Vi 26090 --- RIOL
<u>DORSEY BROTHERS</u>			<u>PICK-A-RIB (QUARTZT)</u>		
SENTIMENTAL OVER YOU/SING IT'S	BR	6409	--- HASS	PICK-A-RIB (QUINTZT)	Vi 26166 --- RIOL
MOOD HOLLYWOOD/SHIM SHAM	BR	6537	--- HASS	FALLING IN LOVE/IF YOU HAVEN'T	ME 12079 \$2-5 KENO
BLUE ROOM	BR	5722	--- DELG	I WANNA BE AROUND/WHAT HAVE	ME 12130 \$2-5 KENO
<u>JIMMY DORSEY</u>			<u>LOVE ME OR LEAVE ME</u>		
FINGERBUSTIN'	0E	---	--- TRES	JUNK MAN/OL' PAPPY	Co 2992 \$4-8 KENO
<u>TOMMY DORSEY</u>			<u>JUNK MAN</u>		
JAMBOREE	Vi	25496	--- COX	ROOM 1411	CoE CB730 5-10 KENO
JASHMIN'	Vi	25553	--- COX	MAHOUSE (MASTER #1)	Vi 25268 --- KENO
AT THE CODFISH BALL	Vi	25314	--- COX	CAN'T WE BE FRIENDS(MASTER#2)	Vi 25621 --- KENO
QUIET PLEASE	BB	10810	--- SYMO	A LITTLE KISS (MASTER #2)	Vi 25878 --- KENO
<u>LOUIS DUMAINE</u>			<u>I FOUND A NEW BABY</u>		
PRETTY AUOREY	Vi	20723	--- RUSS	CLARINET A LA KING	OK 6544 1,25 HAST
<u>DUPONT Y SU CONJUNTO</u>			<u>MUSKRAT RAMBLE/AFTER</u>		
STARDUST	Vi	76141	--- CHAM	BOY MEETS HORN/LET'S DANCE	BR 4968 --- EOEL
<u>DUKE ELLINGTON</u>			<u>CAN'T TEACH MY OLD HEART NEW TRICKS</u>		
KO-KO	Vi	---	--- MAER	I LET A SONG GO OUT OF MY HEART	Vi --- --- NEWT
JOHN HAROY'S WIFE	Vi	---	--- MAER	UNDECIDED/WE'LL NEVER KNOW	Vi --- --- NEWT
RAKIFF	Vi	---	--- MAER	WHY DON'T YA OO RIGHT	Co --- --- NEWT
I DON'T KNOW WHAT KIND BLUES	Vi	---	--- MAER	SOLITUDE/SENTIMENTAL OVER YOU	ANY --- --- HASS
PRELUDE TO A KISS	Vi	---	--- MAER	COKEY/MUSIC HALL RAG	Co 3011 \$4-6 HASS
RISE OF THE RIO GRANDE	---	---	--- MAER	CLOUDS/NIGHT WIND	Co 3015 \$4-6 HASS
SERENAODE TO SWEDEN	---	---	--- MAER	EMALINE/GEORGIA JUBILEE	Co 2907 \$6-8 HASS
BOJANGLES	Vi	---	--- MAER	JUNK MAN/OL' PAPPY	Co 2982 \$6-8 HASS
BLACK AND TAN FANTASY	OK	40955	--- FAKO	<u>GOODY &amp; HIS GOOD TIMERS</u>	
TISHMINGO BLUES/YELLOW OOG BL	BR	3987	--- FAKO	STARDUST	PE 15084 OR PAT 36903 --- KENO
MYSTERY SONG	Vi	22800	--- FAKO	DIGGA DIGGA OO	PE 15083 OR PAT 36902 --- KENO
I MUST HAVE THAT MAN/BABY	BR	6518	--- FAKO	STARDUST	ANY --- --- CHAM
COTTON/MARGIE	BR	7526	--- FAKO	DIGGA DIGGA OO	ANY --- --- CHAM
RUOE INTERLUOE/DALLAS DOINGS	Vi	24431	--- FAKO	<u>BOBBY HACKETT</u>	
BOY MEETS HORN	Co	36123	--- 0EIT	JA-OA	---
I LET A SONG GO OUT OF MY HEART	BR	8108	--- DEIT	<u>HALFWAY HOUSE ORCHESTRA</u>	
SADOEST TALE	BR	7310	--- DEIT	MAPLE LEAF RAG	Co 476 --- DELG
SEPIA PANORAMA	Vi	26731	--- DEIT	IF I OI'DN'T HAVE YOU	Co 1959 --- DELG
(ANY)	---	---	--- PARK	TELL ME WHO	Co 1542 --- DELG
I'VE GOT TO BE A RUG CUTTER	BR	7989	--- McMa	<u>MONK HAZEL</u>	
EAST ST. LOUIS TOODLE-OO/HOP HEAD	Co	953	--- THOM	IDEAS/GIT-WIT-IT	BR 4182 --- EOEL
BIG HOUSE BLUES/SWEET CHARIT	Co	14670	--- THOM	<u>LIONEL HAMPTON</u>	
BOUNCING BUOYANCY/A LONELY COE	Co	35240	--- THOM	MOOD FOR SWING (1936)	Vi 26011 --- COX
I'VE GOT TO BE A RUG CUTTER(N)	MA	101	--- THOM	SWEETHEARTS ON PARADE	Vi 26209 --- COLE
THERE'S A LULL IN MY LIFE	MA	117	--- THOM	I CAN'T GET STARTED	Vi 26453 --- MAER
ST. LOUIS BLUES/CREOLE (A MASTER)	BR	20105	--- THOM	MY BUODY	Vi 26608 --- MAER
ST. LOUIS BLUES/CREOLE (B MASTER)	BR	20105	--- THOM	GIN FOR CHRISTMAS	Vi 26423 --- MAER
BLUES I LOVE TO SING/BLUE	Vi	22985	--- THOM	(ANY)	---
GOT EVERYTHING BUT YOU	BB	6531	--- THOM	<u>HARLEM FOOTWARMERS</u>	
BLUE BUBBLES/JUBILEE STOMP	BB	6451	--- THOM	RING OEM BELLS/OLD MAN BLUES	OK 41468 --- FAKO
COTTON CLUB STOMP/IN A MIZZ (N)	BR	8405 4,00	JA, I	SWEET CHARIT/OOD INOIGO	OK 8840 --- FAKO
COTTON CLUB STOMP/IN A MIZZ (E)	BR	8405 3,50	JA, I	<u>HARRY'S RECKLESS FIVE</u>	
BOY MEETS HORN/OLD KING OOOJI	Co	36123	--- NEWT	ST. JAMES/WAILING BLUES	Bd 1355 --- EOEL
CARAVAN/AZURE	Co	36120	--- NEWT	<u>COLEMAN HAWKINS</u>	
I LET A SONG GO OUT OF HEART/GAL	Co	36108	--- NEWT	BOOY & SOUL	BB 10523 --- SYMO
<u>IMPROVISATIONS IN ELLINGTONIA</u>			<u>CRAZY RHYTHM</u>		
LOW COTTON	HRS	1003 2,50	BURL	STAR DUST (EX TO NEW)	HMV 8420 8,00 HASS
FINESSE/I KNOW THAT YOU KNOW	HRS	1004 2,50	BURL	SORROW (EX TO NEW)	PAE 658 8,00 HASS
FINESSE/I KNOW THAT YOU KNOW	HRS	1004 3,00	HASS	TIGER RAG (EX TO NEW)	PAS 35513 8,00 HASS
<u>WILL EZELL</u>			<u>CONSOLATION (EX TO NEW)</u>		
BARRELHOUSE MAN/WEST COAST RAG(N-E)	PARA	12549 7,00	NOVI	I SENS ME (EX TO NEW)	PAE 1837 8,00 HASS
BUCKET OF BLOOD/PLAYING (N-E)	PARA	12773 7,00	NOVI	OUT OF NOWHERE (EX TO NEW)	HMV 8812 8,00 HASS
<u>SAMMY FAIN</u>			<u>SOME OF THESE DAYS (EX TO NEW)</u>		
AIN'T MISBEHAVIN	0E	2993	--- KENO	<u>BERTHA CHIPPIE HILL</u>	
<u>ALICE FAYE</u>			<u>PRATT CITY BLUES/PLEADIN' FOR BL</u>		
(ANY)	BR	---	--- NEWT	<u>TINY HILL</u>	
<u>BUD FREEMAN</u>			<u>ANGRY (NEW)</u>		
CRAZEOLGY	ANY	---	--- TRES	<u>ART HOODES</u>	
CRAZEOLGY	0DF	165581	--- STEI	ROSS TAVERN BOOGIE	SA 12007 --- COLE
CRAZEOLGY	OK	41168	--- EOEL	A SELECTION FROM THE GUTTER	CMS 545 --- CALL
<u>SID GARY</u>			<u>ROSS TAVERN/SOUTH SIDE</u>		
AT LAST I'M HAPPY	ME	12069	--- KENO	<u>JOHNNY HODGES</u>	
			<u>FOOLIN' MYSELF/You'LL NEVER</u>		
			Vo OR VA 576 3,50 JA, I		

WANTED

<u>BILLIE HOLIDAY</u>						<u>JIMMIE LUNCEFORD</u>					
A FINE ROMANCE/CAN'T PRETEND	Vo	3333	—	EDEL		RAIN/BECAUSE YOU'RE YOU	DE	415	—	SMIT	
LET'S CALL A HEART A HEART	Vo	3334	—	EDEL		CHARMAINE/OH BOY	DE	628	—	SMIT	
DID I REMEMBER/NO REGRETS	Vo	3276	—	EDEL		WALKING THROUGH HEAVEN	DE	682	—	SMIT	
BILLIE'S BLUES/SUMMERTIME	Vo	3288	—	EDEL		HITTIN' THE BOTTLE	DE	765	—	SMIT	
BILLIE'S BLUES/SUMMERTIME	OK	3288	—	DEIT		MELODY MAN	DE	805	—	SMIT	
<u>WILMOUTH HOUDINI</u>						ME AND THE MOON	DE	915	—	SMIT	
TEMPTATION/POOR BUT AMBITIOUS	BR	10619	—	CL,J		'TAIN'T GOOD	DE	960	—	SMIT	
COUSIN, COUSIN/FIRE BRIGADE	BB	10647	—	CL,J		RUNNING A TEMPERATURE	DE	1035	—	SMIT	
<u>SPIKE HUGHES</u>						MUDDY WATER	DE	1219	—	SMIT	
PASTORAL	DEE	F3606	3,50	HASS		COUNT ME OUT	DE	1223	—	SMIT	
MUSIC AT MIDNIGHT	DEE	F3836	3,50	HASS		JAZZNOCHRACY (NEW)	BB	5713	—	ROTH	
<u>INK SPOTS</u>						POSIN'/HONEY KEEP	DE	1355	—	SMIT	
ALABAMA BARBECUE (NEW)	DE	1154	—	ROTH		LOVE NEST/TEASIN' TESSIE	DE	1734	—	SMIT	
<u>HARRY JAMES</u>						WHITE HEAT/LEAVIN' ME	Vi	24586	—	SMIT	
WHO TOLD YOU I CARED	Co	35261	—	COX		JAZZNOCHRACY/CHILLUN GET UP	Vi	24522	—	SMIT	
LIFE GOES TO A PARTY	BR	8035	—	COX		BAREFOOT BLUES	Co	53860	—	SMIT	
CAN'T I	BR	8038	—	COX		ANNIE LAURIE (E)	DE	1569	2,00	MAER	
HOME JAMES	BR	8350	1,25	HAST		OUTSKIRTS OF TOWN (1 & 2)	DE	18093	—	MAER	
TEXAS CHATTER	BR	8067	—	HAST		BLUE BLAZES	OK	4667	—	MAER	
LIFE GOES TO A PARTY	BR	8035	—	HAST		<u>WINGIE MANNONE</u>					
OLD MAN RIVER	Co	36023	—	HAST		PLEASE BELIEVE ME	Vo	3159	—	DELG	
DODGERS FAN DANCE	Co	36222	—	HAST		ROYAL GARDEN BLUES	OK	41570	—	COLE	
SHARP AS A TACK	Co	36190	—	HAST		THE ISLE OF CAPRI	OK	4464	—	DEIT	
SUPER CHIEF	EL	5045	—	HAST		DOWNRIGHT DISGUSTED/FARE THEE	Vo	15723	—	EDEL	
<u>JAM SESSION AT VICTOR</u>						TRYING TO STOP CRYING	Vo	15797	—	EDEL	
HONEYSUCKLE ROSE/BLUES	Vi	25559	—	TRES		RINGSIDE/UP THE COUNTRY	Co	1044	—	EDEL	
HONEYSUCKLE ROSE/BLUES	Vi	25559	—	COLE		CAT'S HEAD/SADNESS	Co	14282	—	EDEL	
<u>PETE JOHNSON</u>						<u>PAUL MARES</u>					
(ALL SOLO ART TITLES)	SA	—	—	PARE		MAPLE LEAF RAG	OK	41574	—	EDEL	
CHERRY RED	Vo	4997	—	PARE		REINCARCATION	Co	35686	—	CALL	
LOVIN' MAMA BLUES	Vo	5186	—	PARE		<u>JOE MARSALA</u>					
<u>JONES-SMITH INC.</u>						WOLVERINE BLUES	VAR	565	—	DELG	
LADY BE GOOD/BOOGIE WOOGIE	Vo	3459	2,50	THOM		<u>FRANKIE MASTERS</u>					
<u>JUNGLE KINGS</u>						JUMPIN' WOOGIE BLUES	—	—	—	BAND	
FRIAR'S POINT SHUFFLE	Pa	12654	—	EDEL		REV. MCGEE	—	—	—	RUSS	
<u>KANSAS CITY FRANK</u>						(A FEW SERMONS WITH MUSIC)	Vi	—	—	RUSS	
PASS THE JUG/JELLY-ROLL STOMP	BR	7062	—	EDEL		<u>MCKENZIE-CONDON</u>					
WAILING BLUES/ST. JAMES INFIRMARY	PARA	12898	—	EDEL		CHINA BOY/SUGAR	OK	41011	—	EDEL	
ST. JAMES INFIRMARY/WAILING BLUES	PARA	12898	—	MCMA		LIZA/HOBBODY'S SWEETHEART	OK	40971	—	EDEL	
<u>KENTUCKY GRASSHOPPERS</u>						<u>RED MCKENZIE</u>					
SWEET LIZA	BA	6358	—	KEND		THERE'LL BE SOME CHANGES	OK	40893	—	DELG	
<u>GENE KRUPA</u>						<u>MCKINNEY'S COTTON PICKERS</u>					
AFTER YOU'VE GONE	—	—	—	SYMO		NOBODY'S SWEETHEART	Vi	38000	—	DELG	
MUTINY IN THE PARLOR	Vi	25263	—	RIDL		YOU'RE DRIVING ME CRAZY	Vi	23031	—	DELG	
<u>HARLAN LEONARD</u>						<u>JOHNNY MILLER</u>					
(ANY ON BLUEBIRD)	BB	—	—	COLE		DIPPERMOUTH BLUES	Co	1546	—	COLE	
<u>MEADE LUX LEWIS</u>						<u>MILLS HOTSYS TOTSYS GANG</u>					
HONKY TONK TRAIN BLUES	BN	15	—	DEIT		SINCE YOU WENT AWAY	BR	4122	—	KEND	
<u>TED LEWIS</u>						<u>MILLS MERRY MAKERS</u>					
TRULY	Co	2408	—	RIDL		FAREWELL BLUES	HA, DI, CL, OR VE	7121	—	KEND	
SWEET SUE, JUST YOU	Co	2652	—	RIDL		<u>MIFF MOLE</u>					
SOMEDAY SWEETHEART	Co	2336	—	DELG		SHIMME-SHA-WABBLE	HA OR OK	—	—	EDEL	
WABASH BLUES/FAREWELL BLUES	Co	2029	—	CL,J		<u>JELLY ROLL MORTON</u>					
DALLAS BLUES/ROYAL GARDEN BLUES	Co	2527	—	CL,J		(ANY GENNETT PIANO SOLOS)	GE	—	—	FAKO	
JAZZ ME BLUES/TIGER RAG	DE	4272	—	CL,J		BILLY GOAT STOMP	Vi	20772	—	FAKO	
MEDICINE MAN/OLD ST. LOUIS BLUES	DE	2033	—	CL,J		(ANY)	—	—	—	CARM	
I'LL CLOSE MY EYES/SWEETIE PIE	DE	240	—	CL,J		<u>BENNIE MOTEN</u>					
JAZZNOCHRACY/WHITE HEAT	DE	107	—	CL,J		TWO TIMES	Vi	23393	—	DELG	
(TED LEWIS ON ANY LABEL EXC. COL.)	—	—	—	NEWL		IT'S HARD TO LAUGH OR SMILE	Vi	38037	—	DELG	
<u>ENOCH LIGHT</u>						BLUE ROOM	Vi	24381	—	DELG	
(ANY ON PERFECT LABEL)	PE	—	—	WHIT		<u>MOUND CITY BLUE BLOWERS</u>					
<u>LILL'S HOT SHOTS</u>						GEORGIA ON MY MIND	OK	41515	—	EDEL	
GEORGIA BO BO	BR OR Vo	—	—	COLE		YOU RASCAL YOU	OK	41526	—	EDEL	
<u>CRIPPLE CLARENCE LOFTON</u>						HELLO LOLA/ONE HOUR	Vi	38100	—	EDEL	
(ALL SOLO ART TITLES)	—	—	—	PARE		ONE HOUR/HELLO LOLA	BB	10037	—	MAER	
<u>ANITA LOUISE</u>						TAILSPIN BLUES	BB	10209	—	MAER	
STARDUST	ROY	1859	—	CHAM		YOU RASCAL YOU/DARKTOWN STRUTTERS	ANY	—	—	HASS	
<u>LOUISIANA RHYTHM KINGS</u>						<u>CLIFF MAZZARO</u>					
BALLIN' THE JACK	HRS 15 OR Vo	15828	—	KEND		HOT TO TAP	BB	10433	1,50	BURL	
<u>LOUISVILLE RHYTHM KINGS</u>						NEWS OF THE WORLD	BB	—	—	BURL	
SHOUT HALLELUJAH	OK, PAE R340 OR PAF	22305	—	KEND		<u>GERTRUDE NEISSEN</u>					
<u>LOUISIANA RHYTHM KINGS</u>						—	Co	2787	—	THOM	
MISSISSIPPI MUD	Vo	15657	—	COLE		—	Co	2972	—	THOM	
BALLIN' THE JACK	Vo	15828	—	COLE		—	Co	3047	—	THOM	
Basin Street Blues/Last Cent	Vo	15815	—	EDEL		<u>RED NICHOLS</u>					
DA DA STRAIN	Vo	15828	—	EDEL		BACK BEATS	BR	3490	—	DELG	
TELL ME	BR	4938	—	DELG		DEAR OLD SOUTHLAND	BR	20070	—	DELG	
BALLIN' THE JACK	Vo	15828	—	WILS		I NEVER KNEW	BR	3931	—	DELG	

(RED NICHOLS CONTINUED NEXT PAGE)

WANTED

(RED NICHOLS, CONTINUED)

WHO CARES BR 4778 — DELG  
 ON PETER BR 6198 — DELG  
 HAUNTING BLUES BR 6234 — DELG  
 I'M SORRY I MADE YOU CRY RR 6461 — DELG  
 NEW ORLEANS BR 20110 — DELG  
NEW FRIENDS OF RHYTHM  
 (ANY) Vi ——— NEWT  
NEW ORLEANS BOOT BLACKS  
 MAD DOG CO 14337 — UMPH  
 MIXED SALAD CO 14465 — UMPH  
NEW ORLEANS RAMBLERS  
 ST. JAMES INFIRMARY HA 11044 — MCMA  
NEW ORLEANS RHYTHM KINGS  
 WEARY BLUES GE 5102 — UMPH  
 THAT DA DA STRAIN GE 5106 — UMPH  
 FAREWELL BLUES GE 4966 — UMPH  
 OSTRICH WALK DE 229 — UMPH  
NEW ORLEANS WANDERERS  
 GATEMOUTH CO 698 — UMPH  
 PAPA DIP CO 735 — UMPH  
 GATEMOUTH/PERDIDO ST. BLUES CO OR UHCA ——— FAKO  
FRANKIE NEWTON  
 ROSETTA BB 10176 — DEIT  
 MINOR JIVE BB 10186 — DEIT  
 WHO? BB 10216 — DEIT  
RAY NOBLE  
 TURKISH DELIGHT ——— CARM  
KING OLIVER  
 WORKING MAN BLUES/RIVERSIDE BLUES OK 40034 — FAKO  
 CAMP MEETING BLUES/LONDON CAFE CO 14003 — FAKO  
 (ANY ON OK) OK ——— COLE  
TINY PARHAM  
 BLUE MEL. BLUES Vi 38047 — RUSS  
 ECHO BLUES Vi 38076 — RUSS  
 CATHEDRAL BLUES Vi 38111 — RUSS  
 BLACK CAT BLUES Vi 38126 — RUSS  
 NERVOUS TENSION Vi 23386 — RUSS  
 PIG'S FEET Vi 23410 — RUSS  
 BOMBAY Vi 23426 — RUSS  
JACK PETTIS  
 BAG O' BLUES OK 41410 — KEND  
 FRESHMAN HOP PAT 37054 — STEI  
 BROADWAY STOMP VO 15761 — CHAM  
 BUGLE CALL BLUES Vi 38105 — CHAM  
TEDDY POWELL  
 (ANY LABEL PRIOR TO DEC/41) ——— BAND  
 BOOGIE WAR DANCE ——— BAND  
 STRAIGHT EIGHT BOOGIE BB 11092 — BAND  
 TOMASHEVSKI'S LAUNDRY ——— BAND  
 (ANY TRANSCRIPTION) ——— BAND  
ROGER PRYOR  
 WHISTLER AND HIS DOG(NEW) OK OR VO 4256 — ROTH  
QUINLETTE OF FRANCE  
 BOLERO/MABEL (12 INCH) GRF L1046 6.00 GAYL  
 LADY BE GOOD (N) VARS 8376 OR ROY 1754 1.50 GAYL  
MA RAINEY  
 (ANY) PARA ——— FAKO  
MARTHA RAYE  
 (ANY) CO ——— NEWT  
DJANGO REINHARDT  
 SWEET GEORGIA BROWN/RASCAL YOU SW 35 6.00 GAYL  
 ST. LOUIS BLUES/BOUNCIN SW 7 3.50 GAYL  
KID RENA  
 PANAMA DELTA 800-4 — DEIT  
RHYTHMAKERS  
 BED BUG BLUES (E-N) ME, BA, OR ——— 2.25 EDEL  
 YELLOW DOG BLUES (E-N) ME, BA, OR ——— 2.25 EDEL  
ADRIAN ROLLINI  
 BLUE PRELUDE/MISSISSIPPI BASIN PAE R2515 — KEND  
 HAPPY AS THE DAY IS LONG CO 2785 — KEND  
 SONG OF SURRENDER/COFFEE IN ME 12866 — KEND  
 BUTTERFINGERS/A THOUSAND VO 2672 — KEND  
 WAITIN' AT THE GATE/LITTLE VO 2673 — KEND  
 HOW CAN IT BE A BEAUTIFUL DAY VO 2675 — KEND  
 NAGASAKI Vi 25085 — DELG  
 BOUNCIN' IN RHYTHM Vi 25208 — DELG  
 I GOT A NEED FOR YOU Vi 25072 — DELG  
 SITTIN' ON A LOG/I RAISED MY HAT ANY ——— HASS

PEE WEE RUSSELL  
 (ANY; STATE PRICES & CONDITION) ——— EDEL  
 (ANY ON HRS, UHCA) ——— COLE  
ELMER SCHOEDEL  
 PRINCE OF WALLS BR 4652 — EDEL  
SEPIA SERENADERS  
 ——— BB 5770 — MCMA  
 ——— BB 5782 — MCMA  
 ——— BB 5903 — MCMA  
ARTIE SHAW  
 BILL BB 10124 — COX  
 APRIL IN PARIS/KING FOR A DAY Vi 26654 — NEWT  
 CHANTEZ LES BAS/DANZA LUCUMI Vi 27354 — NEWT  
 DREAMING OUT LOUD/NOW WE KNOW Vi 26642 — NEWT  
 BLUES, PARTS I & II Vi 27411 — NEWT  
 LOVE ME A LITTLE/DON'T TAKE YOUR Vi 27509 — NEWT  
 MAKE LOVE TO ME/SOLID SAM Vi 27705 — NEWT  
 MOTHERLESS CHILD/JUST KIDDIN' Vi 27806 — NEWT  
BESSIE SMITH  
 YELLOW DOG BLUES CO ——— FAKO  
 NASHVILLE WOMAN BLUES/I AIN'T GOIN' CO 14090 — FAKO  
 JAZZBO BROWN CO 14133 — FAKO  
 A GOOD MAN IS HARD TO FIND CO 14250 — FAKO  
 SAFETY MAMA/NEED A LITTLE CO 14634 — FAKO  
JABBO SMITH'S RHYTHM ACES  
 MICHIGANDER BLUES ——— CARM  
PINE TOP SMITH  
 BIG BOY/NODDY KNOWS VO 1256 — PARE  
 SOBER NOW/GOT MORE SENSE VO 1266 — PARE  
 JUMP STEADY/AIN'T GOT NOTHIN' VO 1298 — PARE  
EDDIE WOUTH & DJANGO REINHARDT  
 SOMEBODY LOVES ME SW 31 3.50 GAYL  
MUGGSY SPANIER  
 (ANY) BB OR DE ——— TRES  
 RELAXIN' AT THE TOURO BB 10532 3.00 MAER  
 BUTTER AND EGG MAN BB 10417 — MAER  
 DIPPERMOUTH BLUES BB 10506 — MAER  
 LIVERY STABLE BLUES BB 10518 — MAER  
 SOMEDAY SWEETHEART BB 10384 — MAER  
 SWEET LORRAINE HRS 2000 — MAER  
 RELAXIN' AT THE TOURO BB 10532 — DEIT  
SPECKLED RED  
 (MOST) BR & BB ——— UMPH  
JESS STACY  
 EC-STACY CMS 1503 — CALL  
REX STEWART  
 CHERRY HRS 2004 2.50 BURL  
 SOLID ROCK HRS 2005 2.50 BURL  
 WITHOUT A SONG/MY SUNDAY BB 10946 — HASS  
 MOBILE BAY/LINGER AWHILE BB 11057 — HASS  
 CHERRY/DIGA DIGA DO HRS 2004 3.50 HASS  
 SOLID ROCK/BUGLE CALL RAG HRS 2005 3.50 HASS  
JOE SILLIVAN  
 GIN MILL BLUES/HONEYSUCKLE ROSE CO 2876 — EDEL  
 LITTLE ROCK GETAWAY CO 2925 — EDEL  
ERSKINE TATE  
 STOMP OFF VO 15372 — COLE  
JACK TEAGARDEN  
 BEALE STREET BLUES CR 3017 — STEI  
 HELLO BEAUTIFUL CR 3046 — STEI  
 I'VE GOT A RIGHT TO SING OK 6272 — MAER  
 ST. JAMES INFIRMARY/SHINE HRS 2006 3.50 HASS  
 BIG BOY BLUES/WORLD WAITING HRS 2007 3.50 HASS  
 YOU RASCAL YOU/THAT'S WHAT I CO 2558 — HASS  
TEN FRESHMEN  
 FRESHMAN HOP/BAG O' BLUES PE OR PAT 37054 — KEND  
'SIPPI THOMAS  
 I'M A MIGHTY TIGHT WOMAN Vi 38502 — RUSS  
FRANK TRUMBauer  
 (MANY DISCS FEAT. F.T., ANY CONDITION) ——— TRES  
 MISSISSIPPI MUD OK 40979 — DELG  
 RIVERBOAT SHUFFLE/OSTRICH WALK OK 40822 — CL, J  
JOE VENUTI  
 PINK ELEPHANTS CO 2765 — DELG  
JAMES WADE  
 ——— BLACK PATTI 8019 — COLE  
LARRY WAGNER  
 TWO DUKES AND A PEER Vi ——— CL, J  
TED WALLACE  
 STARDUST CO 2471 — CHAM



WANTED

FATS WALLER

MINDR DRAG/HARLE' FUSS	VI	38050	2.50	THDM
WHEN ALONE/LOOKIN' FDR	VI	38110	1.75	THDM
RIDIN'/WON'T YOU GET	VI	38119	2.50	THDM
BIRMINGHAM/MUSCLE SHOAL	OK	4757	3.00	THDM
DRAGGIN' HEART/MAMA'S GDT	OK	14593	2.50	THDM
LOVELESS LOVE/SOOTHIN	VI	20470	1.50	THDM
SLOPPY WATER/RUSTY PAIL	VI	20472	1.50	THDM
STOMPIN' BUG/MESSIN' ARDUND	VI	20655	1.50	THDM
BEALE STREET BLUES	VI	20890	1.50	THDM
I AIN'T GOT NOBODY	VI	21127	1.50	THDM
DIZAH'S STOMP	VI	21358	2.50	THDM
HOG MAW STOMP/SUGAR	VI	21525	1.50	THDM
LOVE ME DR LEAVE ME/I'VE GOT	VI	22092	1.00	THDM
ST. LOUIS/AFTER Y'U'VE GONE	VI	22371	1.50	THDM
THAT'S ALL/LOVELESS LOVE	VI	23260	1.50	THDM
VALENTINE STOMP/GLADYSE	VI	38554	1.50	THDM
HUMB FUMBLIN'/HANFUL OF KEYS	VI	38058	1.50	THDM
TURN ON THE HEAT/MY FATE	VI	38568	1.00	THDM
SMASHING THIRDS/FEELIN'S	VI	38613	1.25	THDM
HONEYSUCKLE ROSE	VI	36206	---	FAKO
WON'T YOU GET OFF IT	VI	38110	---	DELG
SMASHING THIRDS	VI	25338	---	DEIT
THE MINOR DRAG	BB	10185	---	DEIT

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW	Sw	28	3.00	GAYL
------------------------------	----	----	------	------

LAWRENCE WELK

BUBBLES IN THE WINE(NEW)	OK	ORVO	4368	---	ROTH
--------------------------	----	------	------	-----	------

WHOOPEE MAKERS (ANY PSEUDONYM)

MILWAUKEE WALK	CA	9203	---	KEND
ICKY BLUES	ANY	---	---	KEND
SORORITY STOMP	ANY	---	---	KEND
ROCKIN' CHAIR	BA	32070	---	KEND
4 'R 5 TIMES(EXC.MSTS. 1 & 3)	ANY	---	---	KEND
TIGHT LIKE THAT (EXC.MASTS. 1 & 2)	ANY	---	---	KEND
DUCKS/MAMA DIDN'T DD IT	CA	9015	---	STEL
DIRTY DOG	UHCA	39-40	---	DEIT
DARDENELLA	VO	15763	---	KEND
FRESHMAN HOP/RUSH INN BLUES	VD	15769	---	KEND

CLARENCE WILLIAMS

CANDY LIPS	---	---	---	CARM
------------	-----	-----	-----	------

TEDDY WILSON

BLUES IN C SHARP MINOR	---	---	---	MAER
I YOU WERE MINE	---	---	---	MAER
SWEET LORRAINE	CO	---	---	MAER
I WISHED ON THE MOON	BR	7501	---	EDEL
WHAT A LITTLE MOONLIGHT CAN DD	BR	7498	---	EDEL
JUST A MOOD, 1 & 2	BR	7973	---	EDEL
WHY WAS I BORN	BR	7859	---	EDEL
THIS YEAR'S KISSES	BR	7824	---	EDEL

CLARENCE WILLIAMS' BLUE FIVE

TERRIBLE BLUES/OF ALL THE WRONGS	HRS	31	---	FAKO
COAL CART BLUES(REV."O,RHY,KINGS)	HRS	6	---	FAKO

JIMMY YANCEY

JIMMY'S STUFF (SOLD)	---	---	---	CALL
29TH & DEARBORN	VI	---	---	CALL
THE FIVES/JIMMY'S STUFF	SA	12008	---	PARE
THE FIVES	SA	12008	---	DEIT
YANCEY STOMP	VI	26589	---	DEIT
FIVE O'CLOCK BLUES	VI	26590	---	DEIT
MELLOW BLUES	VI	26591	---	DEIT

MISS BILLIE YOUNG

YOU DONE PLAYED OUT	VI	23339	---	RUSS
---------------------	----	-------	-----	------

ANY ARTIST OR RECORDING GROUP

(ANY SOLD-ART RECORDS)	SA	---	---	MCMA
LOVABLE AND SWEET	---	---	---	CL,J
SLY MONGOOSE(WITH VCDAL)	---	---	---	CL,J
ACE IN THE HOLE	---	---	---	CARM
STRAIGHT EIGHT BOOGIE	---	---	---	BAND
HONKY TONK TRAIN BLUES	---	---	---	BAND

TRANSCRIPTIONS

(ANY BY TEDDY POWELL)	---	---	---	BAND
-----------------------	-----	-----	-----	------

ALBUMS

FIVE FEET OF SWING	5	12" RECORDS	DE	#131	---	WILL
BOOGIE WOOGIE MUSIC	6	10" RECORDS	DE	#137	---	WILL
BOOGIE WOOGIE #2	5	10" RECORDS	DE	#235	---	WILL
ONE O'CLOCK JUMP	6	10" RECORDS	DE	#218	---	WILL
CHICK WEBB MEMORIAL	6	10" RECORDS	DE	#138	---	WILL

(ALBUMS CONTINUED NEXT COLUMN)

(ALBUMS, CONTINUED)

COUNT BASIE AT PIANO	5	10" RECORDS	DE	#152	---	WILL
FDR DANCERS ONLY	5	10" RECORDS	DE	#184	---	WILL
KANSAS CITY JAZZ	6	10" RECORDS	DE	#214	---	WILL
LOUIS ARMSTRONG CLAS.	5	10" RECORDS	DE	#233	---	WILL

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# THE BLIND MEN AND THE ELEPHANT

By R.E. Stearns

I wish to protest vigorously your remarks in the December Record Changer.

Firstly I wish to disagree completely with the three observations you extracted from Iain Lang's book.

1. I claim that jazz music has a very close relationship to jungle music. The fact that the only musical accompaniment to the dancing in Congo Square was the beating on tomtoms and the throbbing of bamboulas is no proof that 'The jungle's relation to jazz is unimportant.' The rhythm produced by these drums in the hands of this Negro generation directly preceding Buddy Bolden's era were unique and involved; with the advent of brass and reed instruments into the hands of the Negroes these very same rhythms, *African rhythms*, were transposed into the music which now had greater opportunity for freer and more varied expression. The very looseness and freedom of these basic jungle rhythms are the foundations of jazz music and contributed enormously to the melodic improvisation. The whole expression, the inner feeling, of New Orleans jazz is based on this jungle rhythm which is foreign to European culture. It is an enormous error therefore to attempt to disassociate jazz from jungle music.

2. I claim that the underworld is almost exclusively responsible for the early development of jazz--insofar as the opportunities for playing jazz music goes. The more raucous (and more exceptional) early jazz originated in the saloons and brothels where a vigorous, careless atmosphere was desired by the proprietors. Jazz at this time was always associated with the more vulgar aspects of social life and entertainment and no 'good people', of any race, would dare or care to be connected with it. Its predominant aspect was promiscuity and lawlessness. It was exploited for its degrading effect on the simple inhibited mind, not for its artistic validity. It is a fallacy to say that 'Storyville welcomed the new music to which the doors of the Grunewald and Antoine's were closed.' Storyville made jazz music; it raised it to an economic level, however low, which created a full-time demand for what would have remained a part-time interest. It made demands on the music ('the hotter the better') and gave it an opportunity to develop and for excellent musicians to develop with it. None of which would have happened had not the underworld required something naughty and unusual. It must not be forgotten that this was an original idiom, entirely new, with capabilities undreamed-of, and if the underworld had not provided a place for its development it would have undoubtedly succumbed under the pressure of convention. Jazz was an entertainment music, originated in a reckless, drunken, excited atmosphere.

3. I claim that jazz is the exclusive product of the Negro race, and, particularly, the product and property of certain New Orleans

By Mr. Gullickson

Mr. Stearns and I agree on some points and disagree on some others, but where we fall out entirely is on the fundamental definition of jazz music.

His claim that 'jazz is the exclusive product of the Negro race, and, particularly, the product and property of certain New Orleans Negroes' is not unique or eccentric.

Grayer heads than mine concur completely with Mr. Stearns' contentions.

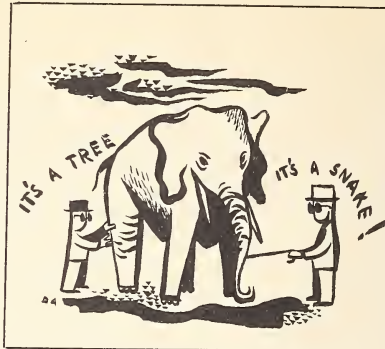
He says that Negroes are of an utterly different race, that Negroes possess qualities so diverse from other races that only they are capable of playing authentic jazz music, and that white musicians who think they are playing jazz are completely deluded.

There is something unsound about such a stand. It smells of racial discrimination; although in this instance it favors the Negro race, it is nearly as offensive to me as that which does not.

The "Seashore Measures of Musical Talent" set forth in *The Psychology of Musical Talent*, by Carl Emil Seashore, have been used since 1919 as an instrument of research in such fields as the inheritance of musical traits, the relationship between musical capacity and achievement, and the prognosis of musical achievement. Since 1919, a hundred or so books have been written establishing the Seashore tests as useful and reliable.

G. B. Johnson\* of the University of North Carolina, in making a study using the Seashore tests of rhythm, pitch, intensity, time, consonance, and tonal memory, on 3,300 Negroes in fifth and eighth grades and adult groups, found that only small differences exist between Negroes and whites, although "there is a trend toward Negro supremacy in the sense of rhythm." He concludes, "There would seem to be no significant differences in the sensory musical capacity between whites and Negroes." (p.78)

Since there is only "a trend toward Negro supremacy in the



\*A Study of the Musical Talent of the American Negro, Univ. of N.C., 1927; See also A Summary of Negro Scores on the Seashore Music Talent Tests, J. Compar. Psychol., 1931, 11, 383-393.

Negroes. The mere fact of proletarianism has nothing whatsoever to do with it. Just why it should have originated in New Orleans (and, in my mind, the inspiration is solely New Orleans--remaining there) is a mystery. Certainly there is no other city like New Orleans,--it seems to have an especial identity all its own. May I state here that I believe authentic jazz to be an enigma, that it possesses profundities of signification and musical personality which are not easily analysed, that it is exclusive almost to the point of absurdity, that it is a creation which defies understanding or explanation. But there are certain undeniable aspects of it that must not be confused. (1): It is Negro. The whole appreciation of jazz is wound around this point. Jazz primarily possesses a special uniqueness not attributable to the point or time of origin, but to the constitution of its originators. Its rhythms, which are the basis of the music, are new to the Western world, and no white man is familiar with them--they come from a different race, the *Negro race*. This cannot be argued,--it is the most noticeable factor and the one which makes apparent to everyone the difference between jazz and European music. (2): Only Negroes can play jazz. This is an assumption directly connected to the above fact. It is also a matter of critical taste. I may say that *authentic* jazz can be created only by Negroes; any other jazz by white men, whether they played in New Orleans in 1910 or Chicago in 1926, is not authentic. They cannot emulate the feeling or expression of their Negro contemporaries because they are alien to the mystical and profound inspirations which motivate the Negro musician. Therefore what they play is lesser, in the light of pure jazz music, and even, to my ears, not *jazz* at all. Jazz is unfortunately a word applied universally to many facets of a special music, while it should remain exclusively the name of the original Negro creation.

Concerning the rest of your article: As you point out, it is erroneous to believe that 'with the support of all the people, more and better jazz would be produced.' In the first place jazz will *never* have the support of any part of the people except a very small minority, and this is because jazz is much too complex musically to appeal to the average mind. It is a musician's music and has never been popular or well understood--even in its heyday, which has long departed. Secondly, it is not a question of demand but one of artistry which impells jazz to wax and wane. All the money and support in the world will not buy a Louis Armstrong or the atmosphere which trained him. The factor of popular appeal may be successful in *suppressing* jazz, by rejecting it, but it can never stimulate jazz into greater expression by demanding all it can get. And it is an even greater mistake to drag classes into the question. The proletariat didn't produce jazz. True, the Negro poor man did, but at a certain time and in a certain atmosphere, both of which have departed. And the proletariat has never supported jazz--by far the greater support of today is given jazz by people in the middle class, which a cross-section of your advertisers will easily show. So the prime reason why jazz is practically non-existent today is because the people of this country, regardless of class, after being exposed to both pure and impure jazz long enough to make up their minds, have rejected it. And that rejection is final. All the education or planning in the world will not change their

sense of rhythm" it would seem that the colored race has no special monopoly on that talent; many of the Negroes tested by Mr. Johnson could not hold a beat as well as members of other races. As for the other musical attributes tested, Negroes came out on a par with members of other races given the same tests. These results support an idea of considerable reputation which holds that the color of a man's skin has little, if any, bearing on his inherent endowments.

When explaining a situation involving two or more 'diverse' races, it is the lazy way out to set up rationalizations based on the color of the skin, or the slant of the eyes, or the shape of the head. When explaining jazz, you must go further than the colors of various skins; you must go further than New Orleans.

Mr. Stearns says jazz is Negro music. In support of his statement, the most concrete evidence he produces is that only Negroes play jazz. It seems that he defines jazz as music of the Negro race and then attempts to substantiate this with axioms based on his original premise.

One might as well say that the writing of English language sonnets is the exclusive product of the white race, and, particularly, the product and property of certain English poets. These English poets originated the sonnet-in-English, and if a Negro, or even a white American, writes one, it is just a pseudo-sonnet,--not a true sonnet because of our original premise. And if a literary critic happens to be partial to some Negro sonnets, he is simply an incompetent critic for the same reason.

If it is true that jazz is exclusively New Orleans Negro music, should not a real authority on the subject be able to ascertain from the music of a group of unknown Negroes exactly which of the Negroes had ever lived in New Orleans and even which of the Negroes, if any, might have some white ancestry?

It is possible that the Negro origin of jazz may be due in part to the greater concentration of ability among Negroes, but I do not feel that this ability to play jazz is an exclusive gift of that race.

Explaining jazz is like tossing coins at a line; you can only come close. I believe that Iain Lang, in saying:

"Jazz is not the music of a race, black or white, but of a class,--of a proletariat which is both black and white. If Negroes have been conspicuous in its history, it is because most American Negroes are proletarians."

minds; they are interested in simpler things and will find their diversion elsewhere. Jazz remains only as an eclectic music for a group of largely intelligent music-lovers.

I have little argument with most of what's left in your article. Much of what you say upholds my contention that jazz, as far as appreciating it goes, is the music of intelligent, progressively-minded people capable of taste and perception and largely free of blind and dangerous prejudice (which group will forever remain in the minority). But to your suggestions concerning circumstances more conducive to the development of jazz music I would like to add something important which you have neglected to mention: the need for more trained, capable and talented jazz musicians, of which there are few today. Which brings be to my final and most significant disagreement with your article.

The George Lewis Climax recordings do *not* prove that jazz is holding its own despite all conditions defying the pursuit of the art. They do prove that jazz is becoming increasingly rare and narrowing down inexorably to final extinction. I was present at this recording session and know for a fact that this band, which incidentally was, in its entirety, one of the greatest combinations in the history of jazz, was an aggregation of middle-aged masters who stand practically alone in the world today as trained, capable, and talented jazz musicians. Their only contemporaries are the few men of whom Bill Russell spoke in the August Record Changer. These men and the Lewis band, less than fifty scattered people, represent what is left of New Orleans jazz. And, considering New Orleans the only source and authentic expression, this is tantamount to saying that jazz music is on its way out.

Real jazz today can be heard only in New Orleans (disregarding solitary Bunk, transplanted to S.F.) and even there you have to search long and hard for it.

There are no full-time jazz combinations (the Lewis band does not play together regularly) and the men who know how to play are rarely able to get together. The reason for this is that jazz is not favored anymore by the public, and even in the city of its origin it is completely obscured. There has always been more real jazz in New Orleans than anywhere else in America (even after many musicians migrated to Chicago), but even here it has now disappeared--unless you want to hunt up the old veterans and stimulate them to retrospection. Given a chance, as they have been given, they can easily produce some amazingly fine music, sometimes better than what we already have on Chicago records, but that does not mean they do it all the time or that anyone ever asks them to play it regularly. And the most important thing to understand, in relation to the future of jazz music, is that these men are for the most part elderly and their ranks are always thinning out. And there is no younger generation in New Orleans coming up in the jazz idiom. In the words of George Lewis: 'Jazz ain't played anymore.'

comes closer to explaining jazz than those who mess around with some mystical and profound hocus pocus supposedly characteristic of the Negro race.

If, at the time of the Emancipation, Negroes had been accepted in the economic, social, and political structure of the country on the same basis as are impoverished members of other races, I doubt that jazz music would exist today. I believe that any music played by Negroes under such circumstances would be *at least* as different from Mr. Stearns' jazz as the distinction he makes between the 'authentic' and 'unauthentic' jazz of today.

Mr. Stearns has not yet convinced me that (1) Jazz music is on its last legs; (2) James P. Johnson, Earl Hines, Art Hodes, Duke Ellington, Frank Teschmaker, Frank Melrose, Ma Rainey, and Bessie Smith have no place in 'authentic' jazz music, since they are not strictly from New Orleans.

However, Mr. Stearns has prompted me to qualify certain remarks in the December Record Changer.

In that issue it was stated that 'the jungle's relation to jazz is unimportant.' As the purveyor of this observation, I now wish to modify it to: 'The jungle's relation to jazz is not as important as some other factors.'

I also pull in my neck on 'The underworld did not create jazz, etc., etc.' for it is impossible to divorce this association from most jazz music. It is a fact that jazz, a rather strange and beautiful flower, first appeared on the dung heap of civic and municipal corruption in this country. Nevertheless, it has not yet been demonstrated to me that jazz could not flourish as well in surroundings far different from those in which it found its origin.

However the 'hot-house' type of jazz music being produced at the present time by enlightened members of the middle class never seems to quite hit the spot. I do not believe it ever will until it is again produced, and paid for, by the American in the mass.

## AUCTION

J.W. CLAYWELL

## AUCTION

514 Park Street, Salinas, Calif.

The records listed below are new and in perfect playing condition. Any such records, bids accepted, will be shipped postage and insurance prepaid, providing total bids are \$5.00 or more. These records are guaranteed to be as represented. Records will be shipped immediately upon receipt of payment.

MAMIE SMITH		MEYER DAVIS/IRVING MILLS' HOTSY TOTSY GANG	
WHAT HAVE YOU DONE TO MAKE/SWEET	VI 20233	MY OLD GIRL/I COULDN'T IF I WANTED TO	BR 4112
LOUISIANA SUGAR BABES (FATS WALLER)		<u>HAL KEMP</u>	
PERSIAN RUG/THOU SWELL	VI 21346	MY HONEY AND ME/H'LO BABY	BR 4674
JEAN GOLDKETTIE		<u>BELLE BAKER</u>	
MY BLACKBIRDS ARE BLUEBIRDS/DON'T BE LIKE	VI 21805	UNDERNEATH THE RUSSIAN MOON/MY SIN	BR 4323
SO TIRED/JUST A LITTLE KISS FROM A MISS	VI 21150	<u>KING OLIVER &amp; DIXIE SYNCOPATERS</u>	
MEMORIES OF FRANCE/THAT'S MY WAY OF FORGET.	VI 21590	FOUR OR FIVE TIMES/GOT EVERYTHING	BR 4028
<u>EODIE SMITH</u>		<u>RED NICHOLS &amp; FIVE PENNIES</u>	
MARCHETA/HEIRE KATI	VI 22847	ALABAMA STOMP/HURRICANE	BR 3550
THAT'S WHAT I CALL KEEN/I'M MORE THAN SAT.	VI 21605	ORIGINAL DIXIELAND ONE STEP/IMAGINATION	BR 3999
<u>BUBBER MILEY</u>		WHISPERING/THERE'LL COME A TIME	BR 3955
LOVIN' YOU THE WAY I DO/THE PENALTY OF LOVE	VI 23010	<u>ANDY KIRK</u>	
CHINNIN' & CHATTIN' WITH MAY/BLACK MARIA	VI 38146	BLUE CLARINET STOMP/MESS-A-STOMP	BR 4664
<u>MCKINNEY'S COTTON PICKERS</u>		MARY'S IDEA/DNCE OR TWICE	BR 4893
CHERRY/SOME SWEET DAY	VI 21730	SNAG IT/SWEET & HOT	BR 4878
CRYING AND SIGHING/NOBODY'S SWEETHEART	VI 38000	<u>COTTEN PICKERS</u>	
JUST A SHADE CORN/COTTON PICKERS SCAT	VI 23012	STOMP OFF/LET'S GO/CAROLINA STOMP	BR 2981
WRAP YOUR TROUBLES IN DREAMS/DO YOU BELIEVE	VI 22811	SHOO SHOO BOOGEY BOO/HE'S A GOOD MAN TO	BR 4447
<u>SAVDY BEARCATS</u>		DOWN & OUT BLUES/THOSE PANAMA MAMMAS	BR 2879
BEARCAT STOMP/HOW COULD I BE BLUE	VI 20307	MILBERG JOYS/IF YOU HADN'T GONE AWAY	BR 2937
NIGHTMARE/SENEGALISE	VI 20182	WHAT DID I TELL YA/FALLIN' DOWN	BR 3001
<u>RED NICHOLS</u>		PRINCE OF WAILES/JIMTOWN BLUES	BR 2766
FIVE PENNIES/HARLEM TWIST	VI 21560	ST. LOUIS GAL/NO PARKING	BR 4440
<u>THOMAS MORRIS &amp; 7 HOT BABIES</u>		<u>ARNOLD WILEY (PIANO SOLO)</u>	
GEORGIA GRINO/CHARLESTON STAMPEDE	VI 20180	ARNOLD WILEY RAG/WINDY CITY	BR 7113
<u>DUKE ELLINGTON</u>		<u>FOLTH WILSDON</u>	
THREE LITTLE WORDS/RING DEM BELLS	VI 22528	BLACK & BLUE/MY MAN IS GOOD FOR NOTHING	BR 4685
WHAT GOOD AM I WITHOUT/NINE LITTLE MILES	VI 22586	<u>THOMAS'S DEVILS</u>	
THE MYSTERY SONG/IOANIN	VI 22800	BOOT IT BOY/SHO IS HOT	BR 7064
<u>FATS WALLER (SOLOS)</u>		<u>LITTLE RAMBLERS</u>	
AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE	VI 22108	FALLIN' DOWN/TOMORROW MORNIN	Co 523
LOVE ME OR LEAVE ME/GOT A FEELING I'M FALLING	VI 22092	<u>NEW ORLEANS OWLS</u>	
MY FATE IS IN YOUR HANDS/TURN ON THE HEAT	VI 38568	DYNAMITE/PRETTY BABY	Co 1045
ST. LOUIS BLUES/LENNOX AVE. BLUES (ORGAN)	VI 20357	PICCADILLY/MEAT ON THE TABLE	Co 1158
<u>FATS WALLER &amp; PAINE DUET</u>		BLOWN' OFF STEAM/BROTHERLY LOVE	Co 823
ST. LOUIS BLUES/AFTER YOU'VE GONE	VI 22371	THROWIN' THE HORNS/GOOSE PIMPLES	Co 1261
<u>E.C. COBB &amp; CORN EATERS</u>		<u>DOC COOK &amp; 14 DOCTORS</u>	
BARRELHOUSE STOMP/TRANSATLANTIC STOMP	VI 38023	HUM & STRIKE/I GOT WORRY	Co 1430
<u>CONN SANDERS/AL KATZ &amp; KITTENS</u>		<u>REB SPIKES MAJORS &amp; MINORS</u>	
DEEP HENDERSON/ACE IN THE HOLE	VI 20081	FIGHT THAT THING/YY MAMMY'S BLUES	Co 1193
<u>THE VIRGINIANS/CONN SANDERS</u>		<u>CHARLIE TROUT'S MELDYO ARTISTS</u>	
LOW DOWN/BLAZIN	VI 21680	TRANSPORTATION BLUES, PARTS 1, 2, 3, 4 Co 1030 & 1265	
<u>NAPOLION'S EMPERDRS</u>		<u>CHARLESTON CHASERS</u>	
MEAN TO ME/YY KINDA LOVE	VI 38057	TURN ON THE HEAT/WHAT WOULDN'T I DO FOR	Co 1989
<u>CONN SANDERS</u>		RED HAIR & FRECKLES/LOVABLE & SWEET	Co 1925
DARKTOWN STRUTTERS BALL/AFTER YOU'VE GONE	VI 22342	HERE COMES EVELY BROWN/WASH'T IT NICE	Co 2219
KANSAS CITY KITTY/TENNESSEE LAZY	VI 21939	<u>NAPOLION'S EMPERDRS/ARKANSAS TRAVELERS</u>	
<u>MILLS BLUE RHYTHM</u>		GO JOE GO/THAT'S NO BARGAIN	HA 383
MINNIE THE MOOCHER/HEEBIE JEEBIES	VI 22763	<u>BAILEY'S DIXIE DUDES</u>	
<u>RED &amp; MIFF'S STOMPERS/CONN SANDERS</u>		A. ELIZA/I WANT TO SEE MY TENNESSEE	GE 5562
SLIPPIN' AROUND/HALLUCINATIONS	VI 21397	SHORT & TIVDLI SYNCOPATORS	
<u>HDAGY CARMICHAEL</u>		WOLVERINE BLUES/LIZA	Vo 14554
GEORGIA/ONE NIGHT IN HAVANA	VI 23013	<u>TENNESSEE TODTERS</u>	
<u>BLANCHE CALLOWAY &amp; JOY BOYS</u>		HOW COME YOU OO ME LIKE YOU OO/HOT HOTTENT.	Vo 14967
GROWLING DAN/I GOT WHAT IT TAKES	VI 22866	<u>CHARLIE STRAIGHT</u>	
WITHOUT THAT GAL/IT LOOKS LIKE SUSIE	VI 22733	DEEP HENDERSON/HOBO'S PRAYER	BR 3224
CONCENTRATIN' ON YOU/LAST DOLLAR	VI 22862	<u>FLETCHER HENDERSON/BROADWAY BROADCASTERS</u>	
<u>PAUL WHITEMAN</u>		HOP OFF/I MUST HAVE THAT MAN	BR 4119
CAN'T YOU SEE/WHEN IT'S SLEEPY T.(M.BAILEY)	VI 22828	<u>BLUE RIBBDN SYNCOPATORS</u>	
DANCING TAMBOURINE/A SHADY TREE	VI 20972	SCRATCH/MEPHIS SPRAWLER	Co 14215
WHITEMAN STOMP/SENSATION STOMP	VI 21119	<u>FLETCHER HENDERSON</u>	
SUGAR/THERE AIN'T NO SWEET MAN	VI 21464	WHAT GOOD AM I WITHOUT YOU/KEEP A SONG IN	Co 2352
COQUETTE/DOLLY OMPLES	VI 21301	<u>J.PANA TRUBADDURS</u>	
<u>KING OLIVER</u>		MYSTERIOUS EYES/JIG WALK	Co 528
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING	VI 22298	<u>BUFFALDIANS</u>	
I'M LONESOME SWEET-HEART/I CAN'T STOP	VI 23029	HERE COMES EMALINE/DEEP HENDERSON	Co 665
<u>JELLY ROLL WDRTON/DIXIELAND JUG BLOWERS (ODDS)</u>		<u>CURTIS MOBSBY &amp; DIXIE BLUE BLOWERS</u>	
DR. JAZZ STOMP/MEPHIS SHAKE	VI 20415	WHOOO 'EM UP BLUES	Co 1192
<u>FLETCHER HENDERSON</u>		<u>DDN VDDHRIES/THE RADIDLITES</u>	
OH IT LOOKS LIKE RAIN/MY SWEET TOOTH SAYS I	VI 22786	BABY'S BLUES/THE CALINOA	Co 1123
<u>ORIGINAL MEMPHIS FIVE</u>		<u>IDNY PARENTI</u>	
CHINESE BLUES/TAIN'T COLD	BR 3039	WHEN YOU AND I WERE PALS/IN THE OUNGEON	Co 1548
LOVEY LEE/HOW COME YOU DO ME LIKE YOU DO	BR 3630	<u>CLARENCE WILLIAMS' JAZZ KINGS</u>	
<u>BROADWAY BROADCASTERS</u>		YOU'LL LONG FOR ME/I'M GOIN' BACK TO BOTT.	Co 14244
POMPANOLA/MAYBE THIS IS LOVE	BR 4124	<u>CLARA SMITH &amp; FIVE BLACK KITTENS</u>	
<u>RAY MILLER &amp; GIBSON ORCH.</u>		STRUGGLIN' WOMAN'S BLUES/BLACK CAT MOAN	Co 14240
I AIN'T GOT NOBODY/WEARY BLUES	BR 2677		

AUCTION

## SAM MELTZER

AUCTION

737 Fox Street, Bronx 55, New York

The following records are up for auction, but trades will also be accepted. Please send trading material. Service Men please state where they want records shipped. Auction closes February 28, 1944. Only winning bidders will be notified. Records shipped C.O.D. by railway express or otherwise as stated.

<u>RED ALLEN</u>		<u>ZIGGY ELMAN</u>	
ROSETTA/CHOLE	Co 35954 N	I'M THROUGH WITH LOVE	BB 10663 N
TORMENTED/NOTHINGS BLUE	Vo 3245 V	AM I BLUE	BR 10490 E
LOST/I BET YOU TELL THAT	Vo 3214 E	<u>ROY ELDRIDGE</u>	
THE TOUCH OF YOUR LIPS	Vo 3215 E	YOU'RE A LUCKY GUY	VAR 8084 N
WOULD YOU/YOU	Vo 3244 E	<u>BENNY GOODMAN</u>	
DINAH LOU/TRUCKIN'	Vo 2998 V	ALL MY LIFE (TRIO)	Vi 25324 E
IT'S WRITTEN ALL OVER YOUR FACE	OR 3087 V	PECKIN'/CAN'T WE BE FRIENDS	Vi 25621 V
BODY & SOUL	Co 36282 N	SLEEPY TIME DOWN SOUTH	Vi 25634 E
<u>LOUIS ARMSTRONG</u>		AVALON/THE MAN I LOVE (QUARTET)	Vi 25644 V
SOME OF THESE DAYS/(VENUTI	PARL 520 E+	HANDFUL OF KEYS (QUARTET)	Vi 25705 N
BLUE FOUR: "WILD DOG")		I'M A DING DONG DADDY	Vi 25725 E
SUGAR FOOT STRUT/GOT NO BLUES	PARL 2449 N	BLUE SKIES/REMEMBER	Vi 25860 E
GEORGIA BO BO	BR 02065 N	BIG JOHN SPECIAL	Vi 25871 E
TWO DEUCES/FIREWORKS	PARL 2282 N	UNDECIDED	Vi 26134 E
STRUTTIN' WITH SOME BARBECUE	PAE 2829 N	STARDUST	Vi 25320 V
OUT BUCKET BLUES	Co 36152 N	DOWN SOUTH CAMP MEETING	Vi 25387 E
SKID-DAT-DE-DAT	Co 36153 N	RIFFIN' AT THE RITZ	Vi 25445 E
CORNET CHOP SUEY	Co 36154 N	BUGLE CALL RAG	Vi 25467 N
YOU'RE NEXT	Co 36155 N	LIFE GOES TO A PARTY	Vi 25726 V
<u>LIL ARMSTRONG</u>		ONE O'CLOCK JUMP	Vi 25702 V
RIFFIN' THE BLUES	DE 7803 N	LULLABY IN RHYTHM	Vi 25827 E
<u>BILLY BANKS</u>		I LET A SONG GO OUT OF MY HEART	Vi 25840 V
HEAT WAVES	OR 2469 G	A LITTLE KISS AT TWILIGHT	Vi 25878 E
<u>PETE BROWN</u>		MY MELANCHOLY BABY	Vi 25880 V
THE CANNON BALL	DE 8625 N	BUMBLE BEE STOMP	Vi 26087 E
MOUND BAYOU	DE 8613 N	BACH GOES TO TOWN	Vi 26130 E
<u>CHICK BULLOCK</u>		TOPSY/SMOKE-ROUSE	Vi 26107 V
ON TREASURE ISLAND	CONQ 8610 V	SOFT WINDS(G)/MEMORIES OF YOU (SEXTET)	Co 35320 E
<u>RUBE BLOOM</u>		THE SHIEK/POOR BUTTERFLY	Co 35466 E
ON REVIVAL DAY	Co 2218 V	BENNY'S BUGLE (SEXTET)	Co 35901 E
MILDRED BAILEY		JUMPIN' AT THE WOODSIDE(E)/CHANGES MADE	Co 35210 F
WHEN DAY IS DONE/SOME OF	Vo 3057 V	BOY MEETS HORN/LET'S DANCE	Co 35301 N
<u>BUNNY BERIGAN</u>		HONEYSUCKLE ROSE	Co 35310 E
MAHOAGANY HALL STOMP	Vi 25622 E	COCOANUT GROVE	Co 35527 N
AZURE	Vi 25848 E	NIGHT & DAY/BEYOND THE MOON	Co 35410 E
SWANEE RIVER	Vi 25588 E	DOWN BY THE OLD MILL STREAM	Co 35445 N
MAMA, I WANT TO MAKE RHYTHM	Vi 25677 V	CRAZY RHYTHM	Co 35497 N
JAZZ ME BLUES	Vi 26244 N	HENDERSON STOMP	Co 35820 N
<u>SIDNEY BECHET</u>		MOONGLOW/POOR 'LIL ME	Co 35839 E
I AIN'T GONNA GIVE, JELLY	Vi 27447 E	<u>JOHNNY HODGES</u>	
<u>COTTON PICKERS</u>		GOOD QUEEN BESS	BB 11117 N
NO PARKING/ST. LOUIS GAL	BR 4440 V	KITCHEN MECHANIC'S DAY	Vo 4917 E
<u>CALIFORNIA RAMBLERS</u>		MY DAY	Vo 3948 V
THE PAY-OFF/(J.GARBER"TIN EAR")	Co 1642 E	A SAILBOAT IN THE MOONLIGHT	VAR 586 V
<u>EDDIE CONDON</u>		<u>COLEMAN HAWKINS</u>	
TENNESSEE TWILIGHT	Co 36009 N	MEET DR. FOO	BB 10477 E
<u>BENNY CARTER</u>		<u>LIONEL HAMPTON</u>	
YOU UNDERSTAND	VoE 27 N	THE OBJECT OF MY AFFECTIONS	Vi 25699 E
NEW SWING STREET	VoE 581 N	<u>FLETCHER HENDERSON</u>	
THERE'S A SMALL HOTEL (VOCAL BY CARTER)	VoE 558 N	JANGLED NERVES	Vi 25317 E
<u>GEORGE CHISHOLM JAZZ FIVE</u>		BLUES IN MY HEART/SUGAR	Co 2559 N
ROSETTA	DEE 7015 N	RHYTHM OF THE TAMBOURINE (CHU)	Vo 3487 N
<u>CONNIE'S INN (HENDERSON)</u>		MOTEN STOMP	Vo 4180 N
SINGIN' THE BLUES (MELOTONE)	BR 1176 N	<u>EARL HINES</u>	
CHOCOLATE DANDIES		57 VARIETIES	Co 35875 N
DEE BLUES/BUGLE CALL RAG	Co 36008 N	CAUTION BLUES	Co 35876 N
DIXIE JAZZ BAND		LOVE ME TO-NIGHT	Co 35877 N
HIGH HATTIN' HATTIE	OR 1363 E	ROSETTA	Co 35878 N
<u>DIKE ELLINGTON</u>		MY MELANCHOLY BABY	Vi 37562 N
HARLEM FLAT BLUES/PADUCAH	BR 02003 N	<u>BILLY HOLIDAY</u>	
DROP ME OFF AT HARLEM	Co 35837 N	DREAM OF LIFE	Vo 4631 V+
MOOD INDIGO/SOLITUDE	Co 35427 E	TRAV'LIN' ALL ALONE	Vo 3748 E
DUSK/BLUE GOOSE	Vi 26677 E	WHERE IS THE SUN	Vo 3543 E
RING DEM BELLS/3 LITTLE WORDS	Vi 26076 E	TIME ON MY HANDS	OK 4991 E
REMINISCING IN TEMPO PTS 1 & 2	BR 7546 N	CAN'T GET START. (CHIP TO 1ST GROOVE)	Vo 4457 N
" " " PTS 3 & 4	BR 7547 N	YOU'RE A LUCKY GUY	Vo 5302 N
ECHOES OF HARLEM	Co 36283 N	(BILLY HOLIDAY CONTINUED NEXT PAGE)	

AUCTION

## SAM MELTZER

AUCTION

737 Fox Street, Bronx 55, New York

The following records are up for auction, but trades will also be accepted. Please send trading material. Service Men please state where they want records shipped. Auction closes February 28, 1944. Only winning bidders will be notified. Records shipped C.O.D. by railway express or otherwise as stated.

(BILLY HOLIDAY, CONTINUED)

I HEAR MUSIC OK 5831 N  
 LOVELESS LOVE/ST. LOUIS BLUES OK 6064 E  
 GEORGIA ON MY MIND OK 6134 E  
 ALL OF ME OK 6214 N  
TAFT JORDAN  
 LOUISIANA FAIRY TALE ME 13365 V  
KING COLE TRIO  
 HONEYSUCKLE ROSE DE 8535 N  
 EARLING MORNING BLUES DE 8541 N  
JIMMY LUNCEFORD  
 JAZZNOCRACY/WHITE HEAT BB 5713 N  
J. MCHUGH'S BOSTONIANS  
 WHOOPEE STOMP (L.A. CRACK) DI 2836 V  
LUCKY MILLENDER  
 PRELUDE TO A STOMP VAR 546 E  
MILLS BLUE RHUTHM BAND  
 RIDE RED RIDE CO 3087 E  
WINGY MANNONE  
 TIN ROOF BLUES/TAR PAPER STOMP DE 7425 N  
 WEARY BLUES/BIG BUTTER & EGG MAN DE 7415 N  
RED NORRIS  
 I SURRENDER DEAR/OLD FASHIONED CO 35688 N  
 IN A MIST/DANCE OF OCTOPUS BR 8236 N  
ORIGINAL WOLVERINES  
 NEW TWISTER/SHIM/ME/SHA/WABBLE CMS 102 N  
RED NICHOLS  
 WASHBOARD BLUES BR 3407 V  
BEN POLLOCK  
 DEEP JUNGLE/SWING OUT CO 2870 E  
 SINGAPORE SOPROWS (SLIGHT CHIP) VI 21437 V  
LUIS RUSSELL  
 MUGGIN' LIGHTLY (OKEH) PARL 934 E+  
CECIL SCOTT  
 IN A CORNER BB 8276 N  
WILLIE SMITH  
 MORNING AIR/PASSIONETTE (SOLO) DE 2269 N  
ART TATUM  
 BEGIN THE BEGUINE (SOLO) DE 8502 N  
 TEA FOR TWO/DEEP PURPLE DE 2456 N  
JACK TEAGARDEN  
 WHAM/LOVE FOR SALE VAR 8202 N  
 YOU, YOU DARLING VAR 8196 N  
JOE VENUTI  
 TEMPO DI MODERNADE CO 2488 N  
DON REDMAN  
 CHANT OF THE WOOD CO 35689 N  
FRANK TRUMBauer  
 I'M COMING VIRGINIA CO 36280 N  
DUKE WILSON'S TEN BLACKBERRIES  
 BEALE ST. BLUES (1/4" CHIP, 10 GROOVES;  
 STARTS ON TEAGARDEN'S SOLO) PE 15617 N  
FATS WALLER  
 SWEET AND SLOW/LULU'S BACK IN TOWN VI 25063 E  
 VIPER'S DREAM (SOLO) BB 10133 E  
 TRUCKIN' VI 25116 V  
 HAVIN' A BALL VI 25115 V  
 FLOATIN' DOWN TO COTTONTOWN VI 25415 E  
MARY LOU WILLIAMS  
 MR. FREDDIE BLUES DE 2797 N  
 THE PEARLS/THE ROCKS DE 2796 N  
WHOOPEE MAKERS (TEA)  
 MAKIN' FRIENDS CO 36010 N  
TEDDY WILSON  
 DON'T BLAME ME (SOLO) CO 36274 N  
 GUESS WHO/REACHING FOR THE MOON BR 7702 E  
 EASY LIVING CO 36208 N

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)

WHAT A LITTLE MOONLIGHT CAN DO CO 36206 N  
 HE AIN'T GOT RHYTHM BR 7824 E  
 IF DREAMS COME TRUE BR 8053 E  
 WHAT SHALL I SAY BR 8314 N  
 FOOLIN' MYSELF BR 7911 E  
 I FOUND A NEW BABY BR 7926 E  
 THESE 'N' THAT/SUGAR PLUM BR 7577 E  
 IT'S TOO HOT FOR WORDS BR 7511 E  
 MEAN TO ME CO 35926 N  
 LIFE BEGINS WHEN YOU'RE IN LOVE BR 7612 N  
 TWENTY-FOUR HOURS A DAY BR 7550 E  
 MOANIN' LOW BR 7877 E  
 IT'S SWELL OF YOU BR 7884 V  
 I'M COMIN' CIRGINIA BR 7893 N  
JOHNSON & AMMONS  
 CUTTIN' THE BOOGIE VI 27504 N  
 WALKIN' THE BOOGIE VI 27505 N  
 SIXTH AVE. EXPRESS VI 27506 N  
 MOVIN' THE BOOGIE VI 27507 N  
FATS WALLER  
 CAROLINA SHOUT (SOLO) VI 27563 N  
DUKE ELLINGTON  
 SOLITUDE (SOLO) VI 27564 N  
J.C. HIGGINBOTHAM  
 HIGGINBOTHAM BLUES CO 36011 N  
BESSIE SMITH  
 ONE & TWO BLUES CO 36281 N  
EKYAN & RHEINHARDT  
 TIGER RAG/ENNIES FROM HEAVEN SW 4 N  
CECIL SCOTT  
 BRIGHT BOY BLUES VI 38117 V  
ROSA HENDERSON (HAWKINS)  
 EVERY WOMAN'S BLUES VO 14682 V  
THE LITTLE PILGRIMS (NICHOLS)  
 FIRST LOVE MEMORIES DANDY 5241 V  
GEORGIA MELODY MAKERS (NICHOLS?)  
 GETTIN' HAPPY ALL THE TIME DANDY 5176 V  
LILLIE DELK CHRISTIAN  
 BABY O' MINE OK 8356 N  
REX STEWART  
 STINGAREE VO 2880 E  
BENNY GOODMAN  
 BENNY RIDES AGAIN (12") CO 55001 N  
 SING, SING, SING (12") VI 36205 N  
HOT CLUB OF FRANCE  
 SHINE/NAGASAKI VI 25558 N  
 ORIENTAL SHUFFLE VI 26506 N  
 GEORGIA ON MY MIND VI 26578 N  
 EXACTLY LIKE YOU VI 26733 N  
 SWINGING WITH DJANGO VI 27272 N  
 SWANEE RIVER/ULTRAFOX ROY 1785 N  
 TIGER RAG/DINAH ROY 1753 N  
REINHARDT & GRAPPELLO  
 IT HAD TO BE YOU (DUET) DE 23079 N  
 NOCTURNE (DUET) DE 23098 N  
LOUIS ARMSTRONG  
 SKIP THE GUTTER (TRADE ONLY) OK 41157 V  
WASHBOARD SAM  
 RIVER HIP NANA BB 9039 N  
BENNY GOODMAN  
 TAPPIN' BARREL/RIFFIN' SCOTCH (HAIR CR.) COE DE 5014 N  
 BOB CROSBY ORCH. (ALL NEW) DE 753,2379,112,1725,  
 2839, 2935, 841.  
 CROSBY'S BOB CATS (ALL NEW) DE 2662, 2108, 1680,  
 1756, 2789, 2663, 2011, 2416, 2825; DE 1756-EX,  
 DE 1680-EX.  
KURT HOHENBERGER  
 JAMMIN' (JAZZ A LA GERMANY) TELEFUNKEN 2416 N

# NOTES ON TOM TURPIN

BY WILLIAM RUSSELL

Although Scott Joplin was the most famous rag composer, the greatest pianists of the St. Louis 'school of ragtime' were undoubtedly Louis Chauvin and Tom Turpin. Only five of Turpin's rags have been preserved by publication:

- Harlem Rag* (Published 1897, 2 years before Joplin's *Maple Leaf*)
- Ragtime Nightmare* (1900)
- Bowery Buck* (1899)
- St. Louis Rag* (1903)
- Buffalo Rag* (1904)

Several of these rags were also published for various instrumental combinations and this had a wide influence on early jazz. Incidentally, *Ragtime Nightmare* was being re-studied by Jelly Roll Morton shortly before his death.

The compositions of Turpin, who was nicknamed 'The Metronome' because of the steady tempo of his performances, exhibit a solid rhythmic foundation doubtless influenced by the contemporary St. Louis march kings. His piano style is highly individual and novel and easily distinguishable from other rag composers.

Little is known about Turpin's early life, but he grew up in an atmosphere of music and frivolity. His father ran the Silver Dollar on the edge of St. Louis' notorious district in its gala days before it was cleaned



Turpin's Original Hunting & Shooting Club  
2220-22 Market Street

out to make room for the new Union Station and in preparation for the international Louisiana Purchase Exposition of 1904. In the early 90's, Tom was already an outstanding pianist much in demand in the pleasure resorts of the

big river town that was soon to become the capital of ragtime. Throughout a long career, until his death in August 1922, Turpin's musical activities centered in the district around Chestnut and Market Streets west of 18th. Here he was a well known figure in the many saloons, brothels, gambling rooms, outdoor beer gardens, his brother Charlie's tent show, and his own Rosebud Hunting & Shooting Club.

Tom Turpin was also a composer of popular songs, one of his biggest hits being *When Sambo Goes to France*, written during the last war. But he will always be best known for his memorable rag performances and compositions. Even today, a score of years after Turpin's death, the most casual visitor to the midtown district of the Mound City may encounter old friends who like to reminisce about Turpin's greatness and a style that has never been outmoded. As Bunk recently observed, -- 'Years ago we had ragtime, and in later years they changed the name to Jazz. Now, years later we've changed it to Swing, but it's goin' back to jazz; and back to jazz it's goin' right on home to ragtime.'

## EXCHANGES PREFERRED

I have thousands of rare, semi-rare and popular Name Bands like:

Allen	Dandridge	Lewis	Prima
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Bix	Gray	Moten	Venuti
Berigan	Henderson	N.O.R.K.	Whiteman (over 500)
Charleston Chasers	Hines	Norvo	Williams
Columbo	Kemp	O.D.J.B.	Wilson
Crosby (over 500)		Oliver	

and scores of other names - ALL ARE AVAILABLE

## MY WANTS ARE

(1) CORNET & TROMBONE RECORDS issued 1905 to 1920: Clarke, Pryor, Rogers, Levy, Zimmerman, Cimer, Kryl, and other soloists (not bands).

(2) CLASSIC SINGERS on records issued 1905 to 1920; about 100 names.

If you have experience hunting for cutouts, advise and I will send you clear simple 1-page want lists covering BRASSES and SINGERS. Getting such when 'on the prowl' for yourself, will not conflict with, but will supplement your own finds.

I have ready dozens of full page lists showing hundreds of the above names, each record fully described, from which you may select exchange items when you have something for me. No trifles please. (I have played, collected and exchanged records for 40 years.)

Josephine Mayer, 418½ East Islay Street, Santa Barbara, California.



# A RAG-TIME NIGHTMARE

MARCH AND TWO-STEP

(Published for all Instruments.)

By Tom Turpin.

Arr. by D. S. DeLISLE.

Composer of the now famous "Bowery Buck."

Intro.

The musical score is arranged in five systems, each with a treble and bass staff. The first system is labeled 'Intro.' and begins with a dynamic marking of *f*. The second system includes a dynamic marking of *ff* in the bass staff. The third system includes a dynamic marking of *f* in the bass staff. The fourth system includes a dynamic marking of *ff* in the bass staff. The fifth system includes a dynamic marking of *f* in the bass staff. The score contains various musical notations including chords, eighth notes, and sixteenth notes.

A musical score for a piano piece titled "A Rag Time Nightmare. 4." The score is arranged in six systems, each with a treble and bass clef staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and chords. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *sf* (sforzando). The piece concludes with a double bar line.

A Rag Time Nightmare. 4.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked with a piano (*p*) dynamic. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. The upper staff features a melodic line with some rests and slurs, while the lower staff maintains the accompaniment. A piano (*p*) dynamic marking is present in the second measure of the upper staff.

The third system shows the continuation of the melody and accompaniment. A dynamic marking of *p* is placed in the lower staff. The upper staff has a dashed line above it labeled *8va*, indicating an octave transposition for the final measure.

The fourth system continues the musical development. A dashed line above the upper staff is labeled *8va*. The lower staff includes a fermata over a measure, and the piece concludes with a final chord in the upper staff.

The fifth system is the final system on the page. It features a piano (*p*) dynamic marking in the upper staff. The piece ends with a final chord in the upper staff and a bass line in the lower staff.

A Rag-time Nightmare. 4.

The first system of music consists of two staves. The upper staff features a series of chords with a dotted rhythm, marked with a forte (*f*) dynamic. The lower staff provides a bass line with chords and single notes.

The second system continues the piece. The upper staff has a melody of chords, and the lower staff has a bass line. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

The third system shows a change in the upper staff's texture, with more active eighth-note patterns. The lower staff continues with a steady bass line. A fortissimo (*ff*) dynamic marking is used in the third measure.

The fourth system features a return to a more chordal texture in the upper staff. The lower staff maintains the bass line with some chromatic movement.

The fifth system concludes the piece. The upper staff has a final melodic phrase, and the lower staff ends with a bass line. A sforzando (*sf*) dynamic marking is used in the final measure.

A Rag-time Nightmare. 4.

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SITTIN' ON TOP/THE NEW TALKING 'BOUT YDU	VI 23261
<u>BESSEMER MELODY BOYS</u>	
DIDN'T THEY CRUCIFY MY LORD/WHEN I GET HOME	VI 23252
<u>CANNON'S JUG STOMPERS</u>	
WULE GET UP IN THE ALLEY/WALK RIGHT IN	VI 38611
CAIRO RAG/HOLLYWOOD RAG	VI 38566
MONEY NEVER RUNS OUT 'BRING IT WITH YOU WHEN	VI 23262
<u>KAISER CLIFTON (SINGING, PIANO, GUITAR &amp; JUG)</u>	
FT. WDRTH & DENVER BLUES/CASH MONEY BLUES	VI 23278
<u>DIXIELAND JUG BLOWERS (ODDOS UNLIKELY)</u>	
GARDEN OF JOY/YOU'D BETTER LEAVE ME ALONE	VI 21126
BANJURENO/LOVE BLUES	VI 21473
<u>DOWN HOME BOYS (SINGING WITH PIANO &amp; GUITAR)</u>	
IT'S ALL GONE NOW/YOU DO IT	VI 38567
<u>FOUR WANDERERS</u>	
STREET URGIN'/FARMER'S LIFE FOR ME	VI 38540
YOU'RE MY LADY LOVE/GOT NOTHIN' TO LOSE	VI 38533
<u>ALBERTA HUNTER</u>	
MY CLO ODDY'S GOT A NEW WAY TO LOVE	VI 20651
<u>MARGARET JOHNSON</u>	
SECOND-HANDED BLUES/GOOD WOMAN BLUES	VI 20652
<u>MCCOY AND JOHNSON (SINGING WITH GUITARS)</u>	
DON'T WANT NO WOMAN/I NEVER TOLD A LIE	VI 23313
<u>REI. F.W. MCGEE (SERMONS WITH SINGING)</u>	
I'VE SEEN THE DEVIL/HOLES IN YOUR POCKET	VI 38583
<u>MEMPHIS JUG BAND</u>	
I'M LDK'ING FOR THE BULLY OF THE TOWN	VI 20781
STEALIN' STEALIN'/WHITENASH STATION BLUES	VI 38504
SHE STAYS CUT ALL NIGHT LONG/SNITCHIN' GAMB.	VI 21524
WHAT'S THE MATTER/I CAN'T STAND IT	VI 38551
4TH STREET MESS ARDUO/PAPA'S GOT YOUR BATH	VI 23251
LINDBERG HOP/SUGAR PUDDING	VI 21740
BOB LEE JUNIOR BL/I PACKED MY SUITCASE	VI 21412
JUG BAND WALTZ/MISSISSIPPI RIVER WALTZ	VI 38537
<u>MEMPHIS SHEIKS</u>	
ROUND AND ARDUO/HE'S IN THE JAIL HOUSE NOW	VI 23256
<u>"BABY" MOORE</u>	
EVERYBODY HAVE THE BLUES SOMETIME/DROP DOWN	VI 20553
<u>MONETTE MOORE</u>	
MOANING SINNER/HARD HEARTED PAPA	VI 20484
<u>BLIND ALFRED AND ORVILLE REED</u>	
BWARE/THERE'LL BE NO DISTINCTION THERE	VI 23550
<u>SOUTH STREET TRIO</u>	
LEAN OLD BED BUG BL/DALLAS BLUES	VI 21135
BIG FOUR/SOUTH STREET STOMP	VI 38509
<u>FRANK STOKES (SINGING WITH GUITARS)</u>	
I GOT MINE/HOW LONG	VI 38512
<u>CARROLL TATE (COMEDIAN WITH PIANO)</u>	
RACE HORSE MAMA/THERE'S GODIN' TO BE TRAVELIN'	VI 38563
<u>TAYLOR'S WEATHERBIRDS</u>	
DD YOU LOVE ME BLUES/ODAL CAMP BLUES	VI 23309
<u>BESSIE TUCKER</u>	
BESSIE'S MOAN/PENITENTIARY	VI 38526
<u>MINNIE WALLACE</u>	
THE OLD FOLKS STARTED IT/DIRTY BUTTER	VI 38547
<u>WASHINGTON WHITE</u>	
THE PANAMA LIMITED/THE NEW 'FRISCO TRAIN	VI 23295
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**AUCTION**

**AUCTION**

**HERB ABRAMSON**

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Auction closes February 29, 1944  
(Minimum bid: \$1.00)

<u>HENRY "RED" ALLEN N.Y. ORCHESTRA</u>	
DANCING DAVE/EVERYBODY SHOUT	VI 38121 E
<u>LOUIS ARMSTRONG</u>	
SAVY BLUES/HOTTER'N THAT (HOT FIVE)	OK 8535 G
WEST END BLUES/IF IT'S GOOD	DE 2480 E
<u>SIDNEY BECHET</u>	
LAY YOUR RACKET/WANT YOU TONITE	BB 10472 N
<u>BIX BEIDERBECKE</u>	
IN A MIST/'BRINGIN' & 'TWISTIN'	OK 40916 N
<u>DOC COOK</u>	
SLUE FOOT/CAN'T USE YDU BLUES	CD 1070 G
<u>BING CROSBY</u>	
GAY LOVE/CAN'T WE BE FRIENDS	CD 2001 E
THRU WITH LOVE/MILLION DOLLAR BAY	BR 6140 V
I SURRENDER DEAR (ARIHEIM ORCH)	VI 22618 E
THE LITTLE THINGS IN LIFE	VI 22590 E
<u>DUKE ELLINGTON</u>	
RING DEM BELLS/3 LITTLE WORDS	VI 22528 E
MOVE OVER	CA 9025 E
TAKE IT EASY	CA 8185 G
BLACK & TAN	BR 3526 N
<u>FLETCHER HENDERSON</u>	
LET ME INTRODUCE ROSIE/WANT TO SEE MORE	BR 3026 N
HOT MUSTARD/CLARINET MARMALADE	BR 3046 N
SHANGHAI SHUFFLE (ARMSTRONG)	VD 14935 E
<u>HAL KEMP</u>	
IF I CAN'T HAVE YOU/MARY ANN	BR 3792 N
I ODN'T CARE/LOVABLE	BR 3937 N
<u>EDDIE LANG (GUITAR SOLOS)</u>	
PRELUDE/LITTLE LOVE LITTLE KISS	OK 40989 N
EDDIE'S TWISTER/APRIL KISSES	OK 40807 N
ADD A LITTLE WIGGLE/JEANNINE	OK 41134 N
PICKIN'/FEELIN' MY WAY (KARL KRESS)	BR 6254 E
<u>ABE LYMAN'S SHARPS &amp; FLATS</u>	
SAN/WEARY WEASEL (NICHOLS)	BR 3964 E
JAZZ HOLIDAY/SOME RAINY DAY	BR 4155 N
<u>MEZZ MEZZROW &amp; ORCH</u>	
APDLOGIES/SENDIN' THE VIPERS	VI 25019 N
35TH & CALUMET/OLD FASHIONED LOVE	VI 25202 N
HDW I FEEL/BLUES IN DISGUISE	VI 25636 N
<u>RAY MILLER &amp; BAND</u>	
SISTER KATE/IS SHE MY GIRL	BR 3829 N
<u>RED NICHOLS' CHARLESTON CHASERS</u>	
MELANCHOLY BABY/MISSISSIPPI MUO	CO 1335 E
FEELIN' NO PAIN	CO 1229 N
<u>RED NICHOLS &amp; FIVE PENNIES</u>	
CHINA TOWN/ON THE ALAMD (B.G.)	BR 4363 N
<u>KING OLIVER</u>	
FOUR OR FIVE TIMES/GOT EVERYTHING	BR 4028 N
SNAG IT/TOD BAD	VO 1007 E
DEAD MAN BLUES/SOMEDAY SWEETHEART	VO 1059 G
ST. JAMES INF./WHEN YOU'RE SMILING	VI 22298 E
<u>JOE VENUTI'S BLUE FOUR</u>	
PRETTY TRIX/MAN FROM SOUTH	OK 41076 N
MUG DF ALE/CHEESE & CRACKERS	OK 40697 N
<u>FATS WALLER &amp; BUDDIES</u>	
WHEN I'M ALONE/ANOTHER SWEETIE	VI 38110 N
<u>PAUL WHITEMAN</u>	
OUT D' TDWH GAL/DRIFTWOOD (Bix)	CO 1505 N
RHYTHM KING/SUPPRESSED DESIRE (BING)	CO 1629 N
THAT'S GRANDMA/HA DA DA (BING)	CO 1455 N
LOUISE/BLACKBIRDS & BLUEBIRDS	CO 1819 N
<u>DUKE WILSON'S 10 BLACKBERRIES</u>	
BEALE ST./OLD GREY BONNEY (TEAGARDEN, R.G.)	PE 15617 E

List of items for disposition by NORMAN K. ACKERMANN, Lock Box N, Rock Creek, Ohio. The first acceptable bid for any individual record will be good. There's no time limit. No orders under \$2.00 will be shipped. All orders over \$5.00 will receive a 10% discount. All records sent insured and pre-paid.

<u>HENRY ALLEN'S ORCHESTRA</u>				<u>GENE GOLDKETTE</u>	
PARDON MY SOUTHERN ACCENT/HOW'S ABOUT	ME 13064 V	GIMME A LITTLE KISS/LOHESOME	VI 20031 V	SUNDAY/I'0 RATHER BE THE GIRL	VI 20273 E
MIDNITE BLUES/WHATCHA GONNA OO	VO 3339 N	JUST ONE MORE KISS(REV.LANORY)	VI 20300 N	HOOSIER SWEETHEART(REV.SHILDRET)	VI 20471 E
<u>IRVING AARONSON ORCHESTRA</u>				LANE IN SPAIN(REV.R.F.GOODRICH)	VI 20491 N
NEVER SEE MAGGIE/CRAZY WORDS	VI 20473 V	CLEMENTINE (REV.JACK CRAWFORD)	VI 20594 E	SLOW RIVER (REV. SHILKRET)	VI 20926 N
<u>LOUIS ARMSTRONG</u>				TROY FLOYD & ORCHESTRA	
DON'T FORGET TO MESS/GONNA GITCHA	OK 8343 F/G	SHADOWLAND BLUES, PARTS 1 & 2)	OK 8571 G	<u>ANNETTE HANSHAW</u>	
CONFESSION'/IF I COULD BE	DK 41448 F/G			BODY AND SOUL/YES INDEEDY	CL 5093 V
<u>GUS ARTHEIM</u>				HAPPY DAYS/I'M FOLLOWING YOU	DI 3106 V
PEACH OF A PAIR (REV. REISMAN)	VI 22546 N	MEAN TO ME/PRECIOUS LITTLE THING	VE 1859 G	CRYING TO MOON/YOU'RE THE ONE	VE 2274 V
LITTLE THINGS IN LIFE/THEM THERE EYES	VI 22580 N			<u>HAPPY COLLEGIANS</u>	
<u>ALL STAR ORCHESTRA</u>				WHO/GO AWAY	GE 3226 V
I'LL CLOSE MY EYES/DEEP IN ARMS	VI 22197 N			<u>COLEMAN HAWKINS ORCHESTRA</u>	
<u>MILDRED BAILEY</u>				WHAT HARLEM MEANS/MEDITATION	DE 742 P
SENTIMENTAL REASONS/I'S LOVE	VO 3367 E/F			<u>FLETCHER HENDERSON</u>	
LONG 'BOUT MIDNITE/MORE THAN	VO 3378 G	HOME AGAIN BLUES/STRUT MISS LIZZIE	BS 2055 V	SOMEBOODY STOLE MY GAL/MY PAPA	CO 126 V
IF YOU EVER LEAVE ME/HEAVEN HELP	VO 3615 N	MUSCLE SHOALS BL/HOUSTON BLUES	CO 164 E	HOTTEST MAN IN TOWN/I NEVER CARE	CO 209 V
STOP THE SUN/STRANGERS	VI 22942 N	WHAT GOOD AM I/KEEP A SONG	CO 2352 V	GULFCOAST BLUES/MIDNIGHT BLUES	CO A3951 N
<u>BIX BEIDERBECKE</u>				DICTY BLUES/DO OOOOLE OOOO	CO A3995 N
I'LL BE A FRIEND/I DON'T MIND	VI 23008 E	SAY SADIIE/WISH I COULD MAKE	PAT 0360 84 E	DRIFTWOOD(REV.PIEDMONT DANCE DRCH)	PE 14271 V
<u>WALTER BARNES</u>				CHARLEY MY BOY(REV.MISSOURI J.B.)	RE 9680 E
BIRMINGHAM BERTHA/IF YOU'RE	BR 4480 V	GRASS IS ALWAYS GREENER	RE 9683 E	MY SWEET TOOTH/LOOKS LIKE RAIN	VI 22786 N
<u>JACK BLAND</u>				LOT'S O MOMMA/COTTON PICKERS BALL	VO 14759 F
SOMEONE STOLE/WHO STOLE THE LOCK	ME 12513 E	DO THAT THING/BROKEN BUSTED BLUES	VO 14838 V	<u>TEDDY HILL</u>	
SCAT SONG/CADIN IN THE COTTON	OR 2464 G	I'M HAPPY/BLUE RHYTHM FANTASY	BB 6989 E	WHEN LOVE KNOCKS/WHEN ROBINS SING	ME 13364 V
TUCK IN KENTUCKY(REV.J.SYLVESTER)	PE 14737 E	WHEN LOVE KNOCKS/WHEN ROBINS SING	ME 13364 V	<u>JOHNNY HODGES</u>	
<u>CAB CALLOWAY</u>				WANDERLUST/HODGE PODGE	VO 4573 E
MOOD INDIGO/FAREWELL BLUES	BA 32152 V			<u>ALBERTA HUNTER</u>	
SWEET JENNIE LEE(REV. CAROLINERS)	BA 0847 V	SAO AND LONELY BLUES/EXPERIENCE BLUES	PARA 12065 N	SUGAR/BEALE ST.BL (ACC. BY FATS WALLER)	VI 20771 N
<u>CAPTIVATORS</u>				<u>LONNIE JOHNSON</u>	
GET HAPPY/SOMEBOODY TO LOVE ME	BR 4591 N	DEATH IS ON YOUR TRACK (WITH S.WILLIAMS)	OK 8691 E	LITTLE SOME O THAT (WITH JIM FOSTER)	DK 8691 E
<u>CAROLINERS</u>				<u>MAGGIE JONES &amp; BAND</u>	
BLUE GRASS (REV. DIXIE DAISIES)	CA 8291 V+	MAN I LOVE IS ON/YOU AIN'T GONNA	CO 14243 N	LADDS BLACK ACES	GE 5366 G
I'M HAPPY	BA 0847 V	LOTS O MOMMA/NINE O'CLOCK SAL	GE 5366 G	LANIN'S ARCADIANs	PE 14227 V
<u>CLESTIN'S TUXEDO ORCHESTRA</u>				HUGO (REV. NATHAN GLANTZ)	PE 14227 V
SWEETHEART OF TKO/TA TA DADDY	CO 14396 N			<u>TED LEWIS</u>	
<u>CHARLESTON CHASERS</u>				SOBBIN BLUES/YELLOW DOG BLUES	CO 2217 G
MISSISSIPPI MUD/MELANCHOLY BABY	CO 1335 V	MAYBE/WALKIN' AROUND IN A DREAM	CO 1854 V	<u>LAZY LEVEE LOUNGERS</u>	
HUM AND STRUM/I GOT WORRY	CO 1430 N	SHOUT SISTER/IF I COULD BE WITH YOU	CO 2243 N	<u>LOUISIANA SUGAR BABES</u>	
<u>COTTON PICKERS</u>				THOU SWELL/PERSIAN RUG	VI 21346 V
RAMPART STREET BLUES/BACK O TOWN BLUES	BR 2468 V			'SIPPI/WILLOW TREE	VI 21348 N
JACKSONVILLE GAL/MISHAWAKA BLUES	BR 2818 E			<u>LOUISVILLE RHYTHM KINGS</u>	
<u>DA COX (w. CH.JACKSON)</u>				LET'S SIT & TALK/GREAT BIG WAY	OK 41189 N
MR. MAN, PARTS 1 & 2)	PARA 12275 N			<u>THE LUMBERJACKS</u>	
<u>JASPER DAVIS</u>				BLUE LITTLE YOU(REV. B.HARING)	CA 9041 G
GEORGIA GIGOLO/FEELS SO GOOD	HA 944 E			<u>JIMMIE LUNCEFORD</u>	
<u>MARLENE DIETRICH</u>				JEALOUS/BEST THINGS IN LIFE	DE 788 E
FALLING IN LOVE/HAUGHTY IOLA	VI 22593 N	TAIN'T GOOD/LIVING FROM DAY TO DAY	DE 960 N	HONEST AND TRULY/MUDDY WATER	DE 1219 V
<u>DIXIE BOYS</u>				<u>JIMMY McHUGH'S BOSTONIANS</u>	
WHERE'S THAT GAL/SING A LITTLE	CLAX 40363 G	I DON'T CARE (REV. HARMONIANS)	VE 1763 V	<u>MCKINNEY'S COTTON PICKERS</u>	
<u>DIXIE JAZZ BAND</u>				TALK TO ME(REV. BLANCHIE CALLOWAY)	VI 22640 N
LOOK AT MY BABY(REV. DR. VARSITY)	DR 636 V			I WANT A LITTLE GIRL/DKAY BABY	VI 23000 G
SORRY (REV. YANKEE TEN)	DR 1100 G			SHE'S MY SECRET PASSION/IT'S	VI 22628 V
SHE'S MY SWEET PATOOTIE	DR 1476 V			LAUGHING AT LIFE/NEVER SWAT A FLY	VI 23020 E
DUSKY STEVEDORE (REV. YANKEE TEN)	DR 1346 V			<u>Jeanette McDONALD</u>	
LET'S GET TOGETHER(REV. TED WHITE)	DR 1507 G			DREAM LOVER/MARCH OF BRENAOIRS	VI 22247 N
BREAKAWAY(REV. TENN. HAPPY BOYS)	DR 1602 F			<u>McCLENNAN'S GEORGIA JAZZ BAND</u>	
<u>DIXIE STOMPERS</u>				COTTON CLUB STOMP/PIG FOOT BLUES	OK 8397 G
SPANISH SHAWL/CLAP HANDS	HA 70 V				
AIN'T SHE SWEET/SNAG IT	HA 353 V				
<u>JOHNNY DUNN'S ORCHESTRA</u>					
LONESOME MANA BL/WHAT DO I CARE	CO A3674 V				
PENSACOLA BLUES/EVIL BLUES	CO A3746 F/G				
HAWAIIAN BLUES/FOUR O'CLOCK BLUES	CO A3729 F/G				
<u>EDDIE'S HOT SHOTS</u>					
THAT'S A SERIOUS THING/I'M GONNA	VI 38046 E				
<u>DUKE ELLINGTON</u>					
ISN'T LOVE/NO GREATER LOVE	BR 7652 V				
BLUE AGAIN(REV. BERT LOWN)	VI 22603 E				
RIVER AND ME/KEEP A SONG	VI 22614 E				
<u>FWLERS' WASHBOARD BAND</u>					
DODGIN' MY MAN/PIG FOOT SHUFFLE	CO 14096 N				
<u>GENE'S MERRYMAKERS</u>					
PINK ELEPHANTS/LISTEN GERMAN BAND	OR 2604 E				

List of items for disposition by NORMAN K. ACKERMANN, Lock Box N, Rock Creek, Ohio. The first acceptable bid for any individual record will be good. There's no time limit. No orders under \$2.00 will be shipped. All orders over \$5.00 will receive a 10% discount. All records sent insured and pre-paid.

<u>WINGY MANNONE</u>		<u>SIX HOTTENTOTS</u>	
NO REGRETS/SUMMER HOLIDAY	BB 6549 V	I'M IN LOVE AGAIN	DE 3935 V
AND THEY SAID/THE GYPSY IN ME	BB 6473 E	<u>LEROY SMITH</u>	
YOU'RE NOT THE KIND/JUST MADE UP	BB 6742 E	ST. LOUIS BLUES/BROKEN HEARTED BLACKBIRD	VI 21472 V
EVERYTHING YOU SAID/GETTIN' SOME	BB 7197 E	<u>MAMIE SMITH &amp; JAZZBOUNDS</u>	
<u>MEMPHIS MELODY BOYS</u>		CRAZY BLUES/IT'S RIGHT HERE FOR YOU	OK 4169 G
CREOLE WASH BOARD BLUES	BUDDY 8005 G	<u>CLARA SMITH</u>	
MADE A MONKEY MAN/WONDERFUL CREAMS	GE 5123 G	DON'T EVER TELL/WAITIN' FOR EVENING	CO 13002 N
MIDNIGHT AIREDALES		<u>BESSIE SMITH</u>	
I GOTTA HAVE YOU/SWANEE SHUFFLE	CO 1981 N	GULF COAST BLUES/DOWN HEARTED BLUES	CO A3844 V
<u>SODARISA MILLER</u>		AGGRAVATIN' PAPA/BEALE ST. MAMMA	CO A3877 G
CONFESSION' BLUES/BROADWAY DADDY BLUES	PARA 12261 N	MIDNITE BLUES/BLEEDING HEARTED BLUES	CO A3936 G
<u>JELLY ROLL MORTON</u>		GRAVEYARD DREAM BLUES/JAIC HOUSE BL	CO A4001 F
THE CHANT/BLACK BOTTOM STOMP	VI 20221 N	CEMETERY BLUES/ANY WOMAN'S BLUES	CO 13001 F
<u>MISSOURI JAZZ BAND</u>		I'M GOIN' BACK/FAR AWAY BLUES	CO 13007 V
SOUTH WIND	DO 3935 V	WORK HOUSE BLUES/HOUSE RENT BLUES	CO 14032 G
<u>BENNIE MOTEN &amp; ORCHESTRA</u>		RAINY WEATHER BLUES/SALT WATER BLUES	CO 14037 V
YAZOD BLUES/KANSAS CITY SHUFFLE	VI 20485 V	DYING GAMBLERS BLUES/SING SING PRISON	CO 14051 G
TROUBLE IN MIND/JUST RITE	VI 21739 V	<u>TRIXIE SMITH</u>	
TOUGH BREAKS/IT'S HARD TO LAUGH	VI 38037 V	EVERYBODY'S SOIN' CHARLESTON/LOVE ME	PARA 12330 N
NEW GOOFY DUST/KANSAS CITY SQUABBLE	VI 38091 G	<u>EDDIE SOUTH</u>	
BABY DEAR/12TH STREET RAG	VI 20946 V	MARCHETA/HEURE KATI	VI 22847 N
<u>LEE MORSE (GUITAR ACCOMP.)</u>		<u>SNOOKS &amp; MEMPHIS STOMPERS</u>	
WHERE THE WOLF FLOWERS GROW	CO 1011 N	SMILE DARN YOU/CRAZY BOUT MY BABY	VI 22662 V
I'D LOVE TO BE IN LOVE	CO 1011 N	<u>ST. LOUIS RHYTHM KINGS</u>	
WE/ROSITA	CO 1082 N	PAPA DE DA DA/SHE'S MY SHEBA	CO 349 N
<u>LEE MORSE &amp; BLUE GRASS BOYS</u>		<u>DAK TEAGARDEN</u>	
DON'T KEEP ME IN THE DARK/BE SWEET	CO 1466 N	WHITE SAILS/OCTROON	BR 8398 E
MY SECRET PASSION/YOU'RE DRIVING	CO 2348 N	RIVER HOME/HOW I LAY ME DOWN	VA 8734 V
YOU'RE MY OWN/WHERE THE SHY LITTLE	CO 1716 N	<u>TENNESSEE TOOTERS</u>	
<u>MOUND CITY BLUE BLOWERS</u>		CHARLESTON/I HAD A SWEET MAMA	VO 15086 E
TIGER RAG/DEEP 2ND ST. BLUES	BR 2804 G	<u>CHAS &amp; EFFIE TUMS</u>	
BARB WIRE BLUES/YOU AIN'T GOT NOTHIN	BR 2648 G	ALIEGING PAPA/SWEET MAMMA GOODIE	OK 8459 E
LOLA/ONE HOUR	VI 38100 N	<u>UNIVERSITY SIX</u>	
<u>NEW ORLEANS RHYTHM KINGS</u>		WHAT A MAN/SITTIN' AROUND	HA 160 V
EVERYBODY LOVES SOMEBODY/SHE'S CRYING	VI 19645 V	<u>FATS WALLER</u>	
<u>RED NICHOLS' FIVE PENNIES</u>		ST. LOUIS BLUES/LENOX AVENUE BLUES	VI 20357 E
IDA/FEELIN' NO PAIN	BR 3626 G	DIGAN'S STOMP/GEEOCHEE STOMP	VI 21358 V
CAN'T BE FRIENDS/WAIT FOR	BR 4510 V	AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE	VI 22108 N
FIVE PENNIES/HARLEM TWIST	VI 21560 G	NUMB FUMBLING/HANDFUL OF KEYS	VI 38508 V
<u>JIMMIE O'BRYANT (BLYTHE)</u>		<u>ETHEL WATERS</u>	
RED HOT MAMMA/DARKTOWN STRUTTERS BALL	PARA 12246 F	SUGAR/YOU'LL WANT ME BACK (VAR. ACCS.)	CO 14146 V
<u>JIMMIE NOONE</u>		MY SPECIAL FRIEND IS BACK/JERSEY WALK	CO 14182 N
AM I BLUE/BIRMINGHAM BERTHA	VI 1296 G	WEARY FEET/TAKE YOUR BLACK BOTTOM	CO 14214 V
<u>KING OLIVER</u>		DOWN HOME BL/GO BACK WHERE YOU (EBONY 4)	CO 14093 N
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING	VI 22298 V	NO MAN'S MAMA/SHAKE THAT THING	CO 14116 V
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		<u>TED WHITE'S COLLEGIANS</u>	
INDIANA/DARKTOWN STRUTTERS BALL	CO A2297 V	TIPTOE THRU TULIPS (REV. RILLY JAMES)	OR 1633 F
OSTRICH WALK/AT JAZZ BAND BALL	VI 18457 E	<u>PAUL WHITEMAN'S RHYTHM BOYS</u>	
SENSATION RAG/BLUIN' THE BLUES	VI 18483 V	MISS ANNABELLE LEE	VI 21104 E
MOURNIN' BLUES/CLARINET MARMALADE	VI 18513 V	<u>PAUL WHITEMAN'S ORCHESTRA</u>	
MARGIE/PALESTEENA	VI 18717 E	PEELIN' THE PEACH/COLOR BLIND	DE 2073 N
BROADWAY ROSE/SWEET MAMMA	VI 18722 V	I'M ON CREST OF WAVE/RHADYA SAY	CO 1465 N
<u>STEW PLETCHER</u>		IN THE EVENING/IF YOU DON'T LOVE	CO 1484 N
YOU/YOU NEVER LOOKED SO BEAUTIFUL	BR 6343 E	I'D RATHER CRY/IS IT GONNA BE LONG	CO 1496 N
<u>ORIGINAL INDIANA FIVE</u>		ROSES OF YESTERDAY/BLUE NOTE	CO 1553 N
BROADWAY BABY DOLLS (REV. C. GATE ORCH)	VE 1937 V	CRADLE OF LOVE/HOW ABOUT ME	CO 1723 E
<u>ORIGINAL MEMPHIS FIVE</u>		REACHING FOR SOMEONE/WHEN MY DREAMS	CO 1822 N
TIN ROOF BLUES/GUTTA SONG FOR SALE	VI 19170 G	LOVELY EYES/WISTFUL AND BLUE	VI 20418 V
BASS ALE BLUES/MILITARY MIKE	VI 19805 V	ALL DEPENDS ON YOU/SAXAPHONE WALTZ	VI 20513 N
<u>JACK PETTIS &amp; PETS</u>		SONG OF THE WANDERER '50 BLUE	VI 20570 V
BAG O' BLUES/FRESHMAN HOP	VI 21793 N	PRETTY LIPS/SIDE BY SIDE	VI 20627 E
<u>STEW PLETCHER</u>		LOVE AND KISSES/MAGNOLIA	VI 20679 E
WILL I EVER KNOW/I DON'T WANT TO	BB 6344 N	BROKEN HEARTED/COLLETTE	VI 20757 N
<u>BEN POLLACK</u>		MY BLUE HEAVEN (REV. ROGER W. KAHN)	VI 20828 E
MEMPHIS BLUES/WAITIN' FOR KATIE	VI 21184 E	THE CALINDA (REV. SHILKRET)	VI 20882 N
SINGAPORE SORROWS/SWEET SUE	VI 21437 E	WON'T BE LONG NOW/FIVE STEP	VI 20813 E
FOREVERMORE (REV. TRUMBADORS)	VI 21716 E	LOVELY MELODY/RANOMA	VI 21214 E
SENTIMENTAL BABY/THEN CAME THE	VI 21827 N	MAKE BELIEVE/OL MAN RIVER	VI 21218 E
SALLY OF MY DREAMS (REV. WARING)	VI 21857 N	SMILE	VI 21228 E
FUTURISTIC RHYTHM/LETS SIT AND TALK	VI 21858 N	SUNSHINE/YOUR OWN BACKYARD	VI 21240 E
LOUISE/WAIT TIL YOU SEE MA CHERIE	VI 21941 N	FROM MONDAY ON/MISSISSIPPI MUD	VI 21274 E
MY KINDA LOVE/ON WITH THE DANCE	VI 21944 E	WHEN	VI 21388 N
WONTCHA/IN THE HUSH OF THE NITE	VI 22071 N	WINGING HOME/WHEN YOU'RE WITH ME	VI 21365 E
BASHFUL BABY (REV. VICTOR ARDEN)	VI 22074 N	MY ANGEL/MY BOUQUET OF MEMORIES	VI 21388 V
SWEET FORGET-ME-NOT (REV. SHILKRET)	VI 22106 N	SUGAR/THERE AIN'T NO SWEET MAN	VI 21464 N
FROM NOW ON/YOU'VE MADE ME HAPPY	VI 22158 N	GRIEVING	VI 21678 N
<u>RED HEADS</u>		<u>CLARENCE WILLIAMS</u>	
IDA/FEELIN' NO PAIN	PE 15648 F	CANDY LIPS/NOBODY BUT	OK 8440 E
<u>RED &amp; MIFF STOMPERS</u>		YAMA YAMA BLUES/CHURCH ST. SOBBIN BLUES	OK 8525 E
DELIRIUM/DAVENPORT BLUES	VI 20778 P	<u>DOUGLAS WILLIAM'S' FOUR</u>	
<u>SAVANNAH SYNCOPATORS</u>		LATE HOURS/KIND DADDY	VI 21695 N
SOMEDAY SWEETHEART/WA WA WA	RR 3373 N	<u>FESS WILLIAM'S &amp; ORCHESTRA</u>	
<u>SEATTLE HARMONY KINGS</u>		HEEBIE JEEBIE/LESSIN' AROUND	VO 1054 V
IF I HAD A GIRL/DARKTOWN SHUFFLE	VI 19772 E	<u>WOLVERINES</u>	
<u>BOYO SENTER (LANG. ACC.)</u>		OH BABY/COPENHAGEN	GE 5453 V
ORIGINAL STACK O' LESS/DOWN HEARTED	DI 6014 G	<u>ZUTTY &amp; BAND</u>	
I AIN'T GOT NOBODY/SIGH AND CRY BLUES	OK 40861 V	CLARINET MARMALADE ANYTHING FOR YOU	DE 432 V

WANTED

WANTED

MARTIN KAPLAN  
1053 2nd Ave., New York 22, N.Y.

The records listed are my main wants. I will pay  
the price at the right of each column for **EACH** record on that line.

<u>BRUNSWICK</u>		<u>PARAMOUNT</u>	
JABBO SMITH - 7065, 7071	\$12.00	JOHNNY DODDS - ANY SOLO	\$35.00
DIXIE RHYTHM KINGS - 7115	15.00	JIMMY BLYTHE - 12368, 12428	30.00
IKE ROGERS - 7086	15.00	KING OLIVER - 12088	50.00
<u>OKEH</u>		<u>VOCALS BY EDITH JOHNSON, } MARY JOHNSON, ALICE MOORE }</u>	
KING OLIVER - 8235	\$65.00	BROADWAY RASTUS - 12764	25.00
KING OLIVER - 40000	40.00	KANSAS CITY FRANK - 12898	30.00
SIPPIE WALLACE - 8470, 8499	20.00	DIXIELAND THUMPERS - 12525, 12594	30.00
SIPPIE WALLACE - ALL WITH LOUIS	20.00	JOE'S HOT BABIES - 12783	30.00
HOCIEL THOMAS - 8297, 8326, 8346	15.00	PRESTON JACKSON - 12400, 12411	25.00
BERTHA HILL - 8453	20.00	RICHARD M. JONES - 12705	18.00
LOUIS ARMSTRONG - 8447	20.00	LOVIE AUSTIN - 12361, 12380, 12395	15.00
CHICAGO FOOTWARMERS - 8613	15.00	WINDY RHYTHM KINGS - 12770	10.00
ARTHUR SIMS - ?	13.00		
<u>GENNETT</u>		<u>VOCALION</u>	
STATE STREET RAMBLERS - 6232, 6249	\$35.00	MANONE - 15728, 15797	\$30.00
J.R. MORTON * ANY BUT 5218, 5232	15.00	JOHNNY DODDS - 15632	70.00
KING OLIVER - 5274	25.00	ERSKINE TATE - 1027	40.00
K.C. FRANK MELROSE - 5585	25.00	HARRY DIAL - ANY	15.00
<u>MISCELLANEOUS</u>		MEMPHIS NIGHTHAWKS - ANY	10.00
ALABAMA RASCALS - ANY	\$10.00	JIMMY BLYTHE - 1180, 1135, 1136	25.00
FRANKIE FRANCO - MELOTONE 12009	15.00	BEALE STREET ROUNDERS - ?	15.00
J. BLYTHE - ANY PIANO SOLO	10.00		

FOR AUCTION

FOR AUCTION

DAN MCGOWAN

876 Lincoln Ave., St. Paul 5, Minn.

If records are not graded to suit winners, money will be cheerfully refunded.

KING OLIVER	TEARS/BUDDIE'S HABIT	OK 40000 E
KING OLIVER	KING PORTER STOMP	GE 3076 F
NEW ORLEANS RHYTHM KINGS	MILENBERG JOYS	
NEW ORLEANS RHYTHM KINGS	MISSISSIPPI MUD/NOBODY'S SWEETHEART	VO 15657 N
JABBO SMITH RHYTHM ACES	CROONIN' THE BLUES/LINA BLUES	BR 7078 V
NEW ORLEANS WANDERERS	GATE MOUTH/PERDIDO STREET BLUES	CO 698 E
JIMMIE NOONE'S APEX CLUB	WAKE UP CHILL'UN/LOVE ME OR LEAVE ME	VO 1272 E
FESS WILLIAMS' ORCHESTRA	DIXIE STOMP/DRIFTING AND DREAMING	VO 15690 V
FESS WILLIAMS' ORCHESTRA	VARIETY STOMP/PHANTOM BLUES	BR 3532 G
FESS WILLIAMS' ORCHESTRA	'LEVEN THIRTY SATURDAY NIGHT/I'M FEELING DEVELISH	VI G
WINGY MANNONE	LET'S SWING IT/RHYTHM IS OUR BUSINESS	VO 2990 F-G
JOE MANNONE'S HARMONY	UP THE COUNTRY BLUES/RING SIDE	CO 1044 V
ARCADIAN SERENADERS	FIDGETY FEET	OK 40272 G
ARCADIAN PEACOCK ORCH.	DOG ON THE PIANO	OK 40272 E
CLARENCE WILLIAMS' ORCH	PAPA DE DA DA/BABY WON'T YOU PLEASE	PE 15387 G
CLARENCE WILLIAMS' ORCH	HOT LOVIN'/SHOUT SISTER SHOUT	JE 6164 E
CLARENCE WILLIAMS' BLUE FIVE & LOUIS ARMSTRONG	MANDY MAKE UP YOUR MIND/I'M A LITTLE BLACKBIRD	CO 35957 N
CLARENCE WILLIAMS' STOMPS	JACKASS BLUES/WHAT'S THE MATTER NOW	OK 40598 G
EVA TAYLOR & CLARENCE WILLIAMS WITH CLARENCE WILLIAMS' BLUE FIVE	OH DADDY BLUES/I'VE GOT THAT YES WE HAVE NO BANANAS	OK 4927 G



# FOR DISPOSITION

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: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AU" AT AUCTION. CLOSING DATE FOR BIDS, FEB. 28, 1944; "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "NEW;" "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

## IRVING AARONSON

LET'S GO IT VI 21745 V T-A --- DELG  
LET'S MISBEHAVE VI 21260 V T-A --- DELG  
HENRY "RED" ALLEN  
YOU/WOULD YOU VO 3244 E AUC --- SCHE  
CLOCK STRIKE THREE/MILLER'S VO 3607 E AUC --- SCHE  
INDIANA/SHERIDAN SQUARE OK 6357 N AUC --- SCHE  
K.K. BOOGIE/OL' MAN RIVER OK 6281 M AUC --- SCHE  
ROSETTA/CHLOE CO 35954 M AUC --- SCHE  
SWING OUT/FEELING DROWSY BB 10702 N AUC --- SCHE  
HERE'S LOVE/DREAM BOAT VO 3389 E AUC --- SCHE  
NEVER SLEPT A WINK/WE'RE TW. BA 33081 E AUC --- SCHE  
NEVE' SLEPT A WINK/WE'RE TW. ME 13045 G AUC --- SCHE  
HUSH MY MOUTH/DARK CLOUDS ME 12958 G AUC --- SCHE  
BORN TO SWING/AFTER LAST VO 3524 M TRA --- EDEL  
INDIANA/SHERIDAN SQUARE OK 6357 N T-A --- EDEL  
(ACC.#. PICHON) YO-YO VI 38544 F AUC --- STEI  
EVERYBODY SHOUT/FUNNY FEATH. BB 6588 V AUC --- STEI  
BELIEVE IT/ALL OVER YOUR F. ME 13304 E+AUC --- STEI  
WISH I WERE TWINS/SLEPT A VO 13045 G AUC --- STEI  
YOU'RE GONNA LOSE YOUR GAL ME 12842 G AUC --- STEI  
STRINGIN ALONG/SWANEE ME 12759 G AUC --- STEI  
I'LL NEVER SAY NEVER AGAIN VO 2956 E AUC --- STEI  
ROSETTA BODY AND SOUL VO 2965 G AUC --- STEI  
WISHED ON THE MOON/ROLL ALONG VO 2997 V AUC --- STEI  
TRUCKIN'/DINAH LOW VO 2998 F AUC --- STEI  
LOST/TO ALL THE GIRLS VO 3214 G AUC --- STEI  
TOUCH OF YOUR LIPS VO 3215 G AUC --- STEI  
TORMENTED/NOTHING'S BLUE VO 3245 V AUC --- STEI  
ALGIERS STOMP/LEAVE HEAVEN VO 3302 E AUC --- STEI  
1000 LOVE SONGS/PICTURE ME VO 3306 E AUC --- STEI  
MIDNIGHT BLUE WHATCHA GONNA VO 3339 E AUC --- STEI  
WHEN MY OREA' BOAT VO 3389 G AUC --- STEI  
THIS YEAR'S KISSES/HE AIN'T VO 3432 G AUC --- STEI  
DON'T YOU CARE/MEET ME VO 3574 E AUC --- STEI  
MILLER'S DAUGHTER MARIANNE VO 3607 E AUC --- STEI  
CHLOE/YOU'RE NOT THE KINO VO 3262 E T-A --- KEND  
I ADORE YOU/LET'S PUT OUR VO 3422 V T-A --- KEND  
SWING OUT/FEELING DROWSY VI 39080 G T-A --- DELG  
DANCING OAVE/EVERYBODY SHOUT VI 39121 V+A-T-A --- DELG  
PLEASING PAUL BR 10235 N T-A --- DELG  
ALGIERS STOMP VO 3302 G T-A --- DELG  
UNTIL TODAY VO 3292 V T-A --- DELG  
OUT WHERE THE BLUE BEGINS VO 3305 V T-A --- DELG  
DINAH LOU VO 2998 V T-A --- DELG  
I WISH I WERE TWINS BA 33081 V+A-T-A --- DELG  
RELIEVE IT BELOVED BA 33337 F+A-T-A --- DELG  
DID YOU MENA IT VO 3377 G T-A --- DELG  
CHLOE/YOU'RE NOT THE KINO VO 3262 V AUC --- NEWL  
BIFELY BLUES/IT SHOULD BE Y. VI 38073 G AUC --- HULL  
PLEASING PAUL VI 38107 G T-A --- MCMA  
FEELING DROWSY BB 10702 G T-A --- MCMA  
ALLEN HAWKINS  
MY GALVESTON GAL/YOU'RE GON. ME 12842 E AUC --- LOVE  
SHADOWS ON THE SWANEE PE 15802 E T-A --- DELG  
MY GALVESTON GAL PE 15851 E T-A --- DELG  
GALVESTON GAL/YOU'RE GONNA PE 15851 V AUC --- VOGE  
AIN'TCHA GOT MUSIC/RIVER TAK. ME 12769 E AUC --- VOGE  
LIL ARUSTRONG  
IT'S MURDER (CHU BERRY) DE 1182 V T-A --- DELG

1 2 3 4 5 6

## LOUIS ARMSTRONG

SUNSET CAFE STOMP (SKIP) OK 8423 G AUC --- COLE  
GEORGIA GRIND DK 8318 G AUC --- COLE  
IRISH BLACK BOTTOM DK 8447 G AUC --- COLE  
ST. JAMES INFIRMARY OK 8657 E AUC --- COLE  
GOT NO BLUES OK 8551 G AUC --- COLE  
CORNET CHOP SUEY/MY HEART OK 8320 V AUC --- LOVE  
STRUTTIN' WITH SOME BARBECUE OK 8556 F AUC --- SCHE  
BLUE TURNING GREY/SONG OF DK 41375 V AUC --- SCHE  
CONFESSIN' THAT I LOVE YOU DK 41448 V AUC --- SCHE  
PEANUT VENDOR OK 41478 G AUC --- SCHE  
STAROUST/WRAP YOUR TROUBLES DK 41530 G AUC --- SCHE  
ALL OF ME/HOME CO 2606 V AUC --- SCHE  
SUNNY SNOE (CHICK WEBB) CO 2875 E AUC --- SCHE  
MAHAGONY HALL STOMP CO 35879 E AUC --- SCHE  
KNOCKIN' A JUG UMCA 35 N AUC --- SCHE  
HIGH SOCIETY/RIGHT TO SING BB 6671 N AUC --- SCHE  
MAHAGONY HALL STOMP VO 3055 V T-A --- GALB  
WEST END/GOT NO BLUES VO 3204 N T-A --- GALB  
KING OF ZULUS/LONESOME BL. OK 8396 F+A-T-A --- EDEL  
MAHAGONY HALL STOMP/BEAU COO. OK 8680 V+TRA --- EDEL  
SLEEPY TIME DOWN SO(LAN,CR.) OK 41504 E T-A --- EDEL  
BLUE TURN, GREY(HAIRLINE CR.) OK 41375 V+T-A --- EDEL  
BLUE TURNING GREY/TIGER VO 3124 G T-A --- EDEL  
ALL OF ME/HOME CO 2606 G T-A --- EDEL  
GUT BUCKET BLUES/YES I'M! OK 8261 V T-A 3,50 KEND  
FIREWORKS/WEST END BLUES OK 41078 V T-A 4,00 KEND  
I COVER THE WATERFRONT/LONG DE 3700 E T-A --- FAKO  
I'LL GET MINE/YES SUH DE 3900 N T-A --- FAKO  
HOT FIVE ALBUM CO-57 CO --- N T-S --- FREE  
HARLE' STOMP DE 3092 N T-S --- FREE  
AS LONG AS YOU LIVE/SAINTS GODE 2230 G AUC --- JACO  
I'LL BE GLAD WHEN YOU'RE DED DE 4140 N AUC --- JACO  
DEAR OLD SOUTHLAND CO 36282 N T-A --- JACO  
HEAH ME TALKIN'/TO YA/TIGHT CO 36378 N AUC --- JACO  
MUSKRAT RAMBLE OK 8300 G+T-A --- RAAB  
SUNSET CAFE/BUTTER AND EGG OK 8423 F T-A --- DELG  
SAVE IT PRETTY MAMA(CHIP) OK 41180 V T-A --- DELG  
TWO DEUCES/SQUEEZE ME OK 8641 E T-A --- DELG  
SWEET SAVANNAH SUE/BIG CATCH OK 41281 G T-A --- DELG  
AIN'T MISBEHAVIN/BLACK(CHIP) OK 8714 V T-A --- DELG  
EXACTLY LIKE YOU OK 41423 V T-A --- DELG  
LONESOME ROAD OK 41538 F T-A --- DELG  
DALLAS BLUES OK 8774 E T-A --- DELG  
COME BACK SWEET PAPA(CATCH) OK 8318 F+T-A --- DELG  
I CAN'T BELIEVE YOU'RE(CHIP) OK 41415 G T-A --- DELG  
WEST END BLUES/MUGGLES CO 36377 E T-A --- PARK  
SO LITTLE TIME/MEXICAN DE 1822 E T-A --- PARK  
CONFESSIN'/IF I COULD BE OK 3059 E T-A --- PARK  
IN GLOAMING/EVERYTHINGS DE 3825 N T-A --- PARK  
HEP CATS BALL/LAZY 'SIPPI DE 3283 N T-A --- PARK  
BLUE (F)/TIGER RAG (V) VO 3124 AUC --- CLAR  
PEANUT VENDOR/YOU DRIVE ME OK 41478 F T-A --- CREA  
BASIN ST./ST. LOUIS BL. OK 3008 E AUC --- GREA  
I'M NOT ROUGH/GOT NO BLUES OK 8551 G+TRA --- NOVI  
HOTTER THAN THAT/SAVOY OK 8355 G TRA --- NOVI  
MUSKRAT RAMBLE/HEEBIE OK 8300 V TRA --- NOVI  
IF I COULD BE WITH YOU/CONFESOK 41448 G AUC --- HULL  
STAR OUST/WRAP YOUR TROUBLES OK 41530 V AUC --- HULL  
ROCKIN' CHAIR/SWEETHEARTS ON CO 2688 V AUC --- HULL  
ALLIGATOR CRAWL/MILLIE OK 8482 E TRA --- NOVI  
TIGER RAG/DINAH OK 3009 G T-A --- MAER  
LO'ESOME ROAD/ISLANDS OK 3026 V T-A --- MAER  
HARLEM STOMP DE 3092 E T-A --- MAER  
SWEETHEARTS ON PARAOE DE 3235 E T-A --- MAER  
WEATHER BIRD RAG CO 36375 N T-A --- MCMA  
CHICA-O BREAKDOWN CO 36376 N T-A --- MCMA  
MUGGLES CO 36377 N T-A --- MCMA  
TIGHT LIKE THIS CO 36378 N T-A --- MCMA  
SWEET SUE, JUST YOU VI 24321 G T-A --- MCMA  
DON'T PLAY ME CHEAP VI 24425 G T-A --- MCMA  
I GOTTA RIGHT TO SING THE BB 5173 G T-A --- MCMA  
BODY AND SOUL OK 41468 G T-A --- MCMA  
ROCKIN' CHAIR OK 8756 G T-A --- MCMA

## ALABAMA RED PEPPERS

THE DRAG LIN 2784 G T-A --- DELG

FOR DISPOSITION

<u>DDN ALBERT</u>				<u>IRENE BEASLEY</u>	
THE SHEK/YOU DON'T LOVE ME	Vo 3411 E T-A	—	DELG	MISSIN' MY PAL/IF I COULD	Vi 21639 N SAL 1.00 WILS
<u>JULIE ALLEN</u>				<u>SIDNEY BECHET</u>	
SWEETIE DEAR/SOMEBODY	Vi 23598 E SAL 1.00 WILS			SHAG	Bb 10022 V T-A ——— McMA
<u>ALBERT AMM'DNS</u>				BLACKSTICK	DE 3865 V T-A ——— McMA
BOOGIE WOOGIE	DE 749 N T-A ——— DELG			DNE O'CLOCK JUMP/BLUES IN	Vi 27204 E AUC ——— SCHE
EARLY MORNIN'BL/MILE OR NO	DE 975 E T-A ——— FAKO			SHAG/FOUND A NEW BABY	Bb 10022 E AUC ——— SCHE
<u>IVIE ANDERSON</u>				SLEEPY TIME/JELLY ROLL	Vi 27447 E AUC ——— SCHE
DLD PLANTATION	VAR 591 V T-A ——— DELG			PREACHIN' BLUES/INDIAN SUM.	Bb 10623 E AUC ——— SCHE
<u>MARIAN ANDERSON</u>				BLUES OF BECHET/SHEIK	Vi 27485 E+AUC ——— SCHE
DEEP RIVER	Vi 19227 V T-A ——— DELG			DLD MAN BLUES	Vi 26663 E AUC ——— SCHE
HEAV'N HEAV'N	Vi 19370 V T-A ——— DELG			SIDNEY'S BLUES/PALLET ON FL	Bb 8509 N AUC ——— SCHE
NOBODY KNOWS	Vi 19560 V T-A ——— DELG			SAT,NITE BL/BECHET'S RIDER	Bb 502 E+AUC ——— SCHE
<u>ARCADIAN SERENADERS</u>				STOMPY JONES/SAVE IT MAMA	Vi 26746 E+AUC ——— SCHE
SAN SUE STRUT/BOBBED HAIRD	DK 40378 V T-A 3.50 KEND			SWEETIE DEAR/MIPLEAF LAG	Bb 7614 E+AUC ——— SCHE
ANGRY/YOU GOTTA KNOW HOW	DK 40517 G T-A 3.00 KEND			BLACKSTICK/WHEN THE SUN SETS	DE 2129 N AUC ——— LOVE
<u>ARKANSAS TRAVELLERS</u>				BLUES OF BECHET/SHEIK	Vi 27485 N T-A ——— EDEL
STOMPIN' FOOL	HA 459 V T-A ——— DELG			<u>BIX BEIDERBECKE</u>	
BONEYARD SHUFFLE (DIG)	HA 322 G T-A ——— DELG			SORRY/SINCE MY BEST GAL	Vo 3149 G T-A ——— MAER
I AIN'T GOT NOBODY	HA 505 V T-A ——— DELG			WA-DA-DA	Co 35666 N T-A ——— McMA
JADA/SENSATION (LAM.CR.)	HA 421 G T-A ——— DELG			FOR NO REASON AT ALL IN "C"	Co 35667 N T-A ——— McMA
HOW I LOVE THAT GIRL	DK 40277 G T-A ——— DELG			LOUISIANA	Co 35665 N T-A ——— McMA
WASHBOARD BLUES/BONEYARD SH.	HA 332 V AUC ——— HULL			GOOSE PIMPLES	Co 35664 N T-A ——— McMA
<u>FRANK AUBURN</u>				RHYTHM KING	BR 8242 N AUC ——— NOVI
I FOUND A MILLION DOLLAR BA HA	1331 G T-A ——— DELG			SORRY	DK 41001 F+T-A ——— DELG
<u>LOVIE AUSTIN'S SERENADERS</u>				JAZZ ME BLUES	Vo 3012 N AUC ——— RIDL
CONFIDENTIAL BL/SO SOON THIS	PARA12086 G AUC ——— LOVE			IN A MIST	Vo 3150 N T-A ——— RIDL
TRAVELING BLUES/STEEPIN ON	PARA12255 V AUC ——— LOVE			I'LL BE A FRIEND WITH PL.	Vi 26415 N SAL 1.50 RIDL
JACKASS BLUES/FROG TON(DODDS)	PARA12361 V AUC ——— LOVE			OL'MAN RIVER/WA-DA-DA	Co 35666 N AUC ——— JACO
PEEPIN BLUES	PARA 12277 V T-A ——— DELG			ROYAL GARDEN/GOOSE PIMPLES	Co 35664 N AUC 1.25 MONT
<u>GENIE AUTRY</u>				THOU SWELL,LOUISIANA	Co 35665 N AUC 1.25 MONT
WE'VE COME A LONG WAY TO	CON 9258 V AUC .75 THOM			DL'MAN RIVER/WA DA DA	Co 35666 N AUC 1.25 MONT
BLUE YODEL #5/LEFT MY GAL	HA 1046 V AUC 1.00 THOM			SWEET SUE/FOR NO REASON IN	Co 35667 N AUC 1.25 MONT
DLE FAITHFUL/SOME DAY	ME 13354 E AUC 1.00 THOM			BIX COLUMBIA ALBUM	Co N AUC 5.00 MONT
TRUE BLUE BILL/GANGSTER'S	PE 12695 G AUC 1.00 THOM			I'LL BE A FRIEND/I DON'T	Vi 23008 G T-A 2.00 KEND
THAT'S HOW I GOT MY START	DR 8093 V AUC 1.00 THOM			I'LL BE A FRIEND/I DON'T	Vi 23008 E+AUC ——— LOVE
TRUE BLUE BILL/GANGSTER'S	BA 32132 V AUC 1.00 THOM			MARGIE,LOUISIANA	PAE R2833 N TRA ——— EOEL
<u>BUSTER BAILEY</u>				ROYAL GARDEN/GOOSE PIMPLES	Co 35664 N T-A ——— EDEL
MAN WITH A HORN GOES BERSERK	VO 4564 N T-A ——— UMHP			<u>BEN'S BAD BOYS</u>	
APRIL IN PARIS	VA 8337 E T-A ——— UMHP			WANG WANG BLUES/YELLOW DOG	Vi 21971 N T-A 3.00 KEND
THE BLUE ROOM	VA 8333 E T-A ——— UMHP			<u>BENSDN DRCHESTRA DF CHICAGD</u>	
PINETOP'S BOOGIE WOOGIE	VA 8365 V T-A ——— UMHP			WABASH BLUES	Vi 18820 V AUC ——— COX
CALL OF THE DELTA	Co 35677 !! T-A ——— UMHP			<u>BUNNY BERIGAN</u>	
PINETOP'S BOOGIE WOOGIE(KIRBY)	PH FR-82 N T-S ——— SYMO			I CAN'T GET STARTED	Vi 36208 N TRA ——— DEIT
AM I BLUE(KIRBY)	PH FR-84 N T-S ——— SYMO			IN THE DARK	Vi 26122 N TRA ——— DEIT
<u>MILDRED BAILEY</u>				WHITE CLIFFS/GOT IT BAD	EL 5006 G AUC ——— CLAR
I CRIED FOR YOU	Vo 4619 E T-A 2.00 CALL			I GOT A GUY/MOONSHINE	Vi 25833 G AUC ——— WILS
PLEASE BE KIND/WEEK-END	BR 8088 E AUC ——— SCHE			WHEN A PRINCE OF A FELLA	Vi 26055 G AUC ——— WILS
AFTER DINNER SPEECH	BR 8171 E AUC ——— SCHE			THE PRISONER'S SONG/CAN'T GETVI	25728 F AUC ——— WILS
MELANCHOLY BABY/LO'ESOME RD	OK 4474 E+AUC ——— SCHE			ANOTHER CIGARETTE/ROSES IN	Vi 25613 V AUC ——— WILS
WASHBOARD BLUES/DESERTED FARM	VO 4139 E AUC ——— SCHE			IT'S THE LITTLE THINGS/SOME.	Vi 25868 E AUC ——— JACO
MORE THAN YOU KNOW	OK 3378 E AUC ——— SCHE			I CAN'T GET STARTED WITH (12")	Vi 36208 N AUC ——— COX
JUMP JUMP'S HERE/GARDEN	BR 8202 E AUC ——— SCHE			DIXIELAND SHUFFLE	BR 7858 E AUC ——— GALB
DAY IS DONE/SOMEDAY SWEET.	VO 3057 E+AUC ——— SCHE			SWING,MR.CHARLIE/BEEN SO LG.	Vo 3179 E AUC ——— SCHE
ROCKIN' CHAIR,GEORGIA	BB 6945 E AUC ——— SCHE			I CAN'T GET STARTED/RHYTHM SAVO	3225 E AUC ——— LOVE
MOTHERLESS CHILD	Vo 5209 E AUC ——— SCHE			NIGHT SONG/PE O' MY HEART	Vi 27258 E AUC ——— LOVE
BOT WHITE/STONES THROW	Vo 3712 E AUC ——— SCHE			AZURE	Vi 25948 E+AUC ——— LOVE
MELANCHOLY BABY/LONESOME RD	Vo 4474 N AUC ——— JACO			I CAN'T GET STARTED/PRISONER	Vi 36208 N AUC ——— NAUL
<u>BAILEY'S LUCKY SEVEN</u>				<u>BARNEY BIGARD</u>	
BEE'S KNEES/WHERE THE	GE 5004 V T-A ——— KEND			WATCH THE BIRDIE	Bb 5595 G T-A ——— McMA
<u>CHARLIE BARNET</u>				WATCH THE BIRDIE/MARDI GRAS	Vo 5595 N AUC ——— VOGE
RING DEM BELLS/SGT. WAS SHY	BB 10862 N T-A ——— PARK			EARLY MORNING/LOST IN 2 FLTS	Vo 5422 N AUC ——— VOGE
WHEN I'M WITH YOU,BUT	BB 6433 E T-A ——— PARK			READY EDDY/LAMENT FOR JAVEN.	Bb 11098 N AUC ——— VOGE
CHEROKEE/RECO'D MAN	BB 10373 N AUC ——— NAUL			LULL AT DAWN/CHARLIE E CH.	Bb 10981 E AUC ——— VOGE
<u>COUNT BASIE</u>				JACK BLAND'S RHYTHMAKERS	
JUMPIN AT WOODSIDE/DARK RAP.	DE 2212 E T-A ——— PARK			WHO STOLE DE LOCK/SOMEONE ST	PE 15694 V AUC ——— LOVE
IT'S TORTURE/I WANT A	OK 5773 E T-A ——— PARK			<u>BLUE RIBBON BOYS</u>	
SHORTY GEORGE	DE 2325 N T-S 1.00 FREE			STARBUST	DR 2265 V T-A ——— DELG
LADY BE GOOD/DEPEND ON ME	DE 2631 E T-A ——— CREA			STARBUST	BA 32166 F+T-A ——— DELG
IF I DIDN'T CARE/ANGELS SING	Vo 4784 F SAL .40 JACO			STARBUST (1/2" CR. AT START)	PE 15468 V T-A ——— DELG
ONE,TWO,THREE O'LAIRY	DK 6319 N AUC ——— JACO			<u>WILL BRADLEY</u>	
I WANT A LITTLE GIRL/IT'S	DK 5773 N AUC ——— JACO			I BOOGIED WHEN I SHOULD HAVE	Co 36044 N STA ——— BAND
LONDON BRIDGE/STOP BEATIN'	DE 2004 V AUC ——— JACO			THE 3 B'S/ I THINK OF YOU	Co 36444 N STA ——— BAND
EVIL BLUES/JIVE AT FIVE	DE 2922 N AUC ——— JACO			SWINGIN' DOWN THE LANE	Co 36147 N STA ——— BAND
OH LADY BE GOOD	DE 2631 E AUC ——— GALB			3 RING RAGOUT/I SHOULD HAVE	Co 35871 E STA ——— BAND
CHEROKEE, PARTS 1 & 2	DE 2406 E+AUC ——— JACO			BOUNCE ME BROTHER WITH A	Co 35963 N STA ——— BAND
ROCK-A-BYE BASIE/BABY DON'T	Vo 4747 V AUC ——— JACO			SCRUB ME MAMA/THERE I GO	Co 35743 N STA ——— BAND
<u>HELEN BAXTER</u>				I BOOGIED WITH I SHOULD HAVE	Co 36044 N STA 2.00 CALL
YOU'VE GOT EVERYTH.(L.FOWLER)	Co 3922 G T-A ——— DELG			LONESOME ROAD	Co 35849 N T-A ——— TRES

FOR DISPOSITION

<u>ACE BRIGADE</u>			
YOU LOVE ME/REMEMBER	CA	785 V AUC	COX
<u>BROADWAY BELL HOPS</u>			
CRADLE IN CAROLINE/DIXIELAND	HA	504 F AUC	CLAR
<u>BESSIE BROWN</u>			
BLUES SINGER FROM ALABAM	BR	4346 V T-A	DELG
CHLOE	9R	3817 G T-A	DELG
<u>LES BROWN</u>			
STARDUST	BB	7858 G T-A	McMA
<u>WILLIE BRYANT</u>			
I LIKE BANANAS/I'M GRATEFUL	BB	6436 V SAL	1,00 WILS
<u>BUCKTOWN FIVE</u>			
HOT MITTENS	CLAX	40353 N AUC	COLE
<u>BUTTERBEANS &amp; SUSIE</u>			
CONSTRUCTION GANG(J.O.LIVER)	OK	8163 G AUC	VOGE
CONSTRUCTION GANG(J.O.LIVER)	OK	8163 V T-A	DELG
<u>BLANCHE CALLOWAY</u>			
CONCENTRATIN/LAST DOLLAR	VI	22862 V AUC	JACO
<u>CAB CALLOWAY</u>			
TARZAN OF HARLEM	VO	5267 N T-S	SYMO
DINAH	ME	12489 N TRA	DEIT
<u>SOME OF THESE DAYS</u>			
TAKE THE A TRAIN(CHU BERRY)	OK	6305 V+AUC	COX
WOOD INDIGO/FAREWELL BLUES	RO	1609 E T-A	GAYL
DINAH/I'M NOW PREPARED TO	RO	1868 F+T-A	GAYL
BEALE ST. MAMMA/STRANGE	RO	1980 G T-A	GAYL
TRICKERATION/AIN'T GOT	RO	2013 F+T-A	GAYL
SOME OF THESE DAYS/IS	RO	2032 G T-A	GAYL
HOT TODDY/OLD YAZOO	BR	6400 E T-A	GAYL
F.D.R. JONES/ANGELS WITH	VO	4498 E AUC	JACO
TAKE THE A TRAIN/CHATTANOOGA	OK	6305 N AUC	JACO
DIXIE DOORWAY/VAH-DEE-DAH	BA	32812 F SAL	.50 JACO
RATAMACUE/A-OE-OEY	VO	4700 E T-A	PARK
SWEET JENNIE LEE	RO	1460 E T-A	PARK
BLUES IN THE NIGHT/SAYS	OK	6422 E T-A	PARK
TRYLON SWING/JUMPIN JIVE	VO	5005 E T-A	PARK
HARLEM HOLIDAY	BA	33074 V T-A	1,00 CALL
PLUCK T' BASS/BABY GIVE	VO	5406 E T-A	CREA
ARE YOU HEP TO JIVE/SUNSET	OK	5804 V+AUC	JACO
BUGLE CALL RAG/MAN FROM HARL	ME	12802 N AUC	JACO
JUBILEE/EVERY DAY'S A HOLIDAY	VO	3996 E+AUC	JACO
WHEN YOU'RE SMILING/ARE YOU	BR	7685 E AUC	JACO
CHILI CON CONGA/VUELVA	VO	5315 N AUC	JACO
<u>THE CAROLINERS</u>			
GOOD LITTLE BAD LITTLE YOU	CA	9062 G AUC	CLAR
GOOD LITTLE BAD LITTLE YOU	RO	866 G AUC	CLAR
<u>BEYONN CARTER</u>			
POM POM/SERENADE TO SAVAGE	DE	3262 V T-A	MAER
COCKTAILS FOR TWO/TAKIN' TIME	BB	10998 E AUC	CREA
I'VE GOT TWO LIPS	VO	3279 N STA	BURL
BIG BEN BL/WHEN DAY IS DONE	BR	7786 G AUC	STEI
WHO' LIGHT ARE LOW/IF I COULDBR	VI	7853 V AUC	STEI
BLUE LIGHT/I'M COMING VA.	VI	26221 V AUC	STEI
SHOOT THE WORKS/DREAM LULLABY	VO	2898 G AUC	STEI
SWINGIN'THE BLUES/2 LIPS	VO	3279 V AUC	STEI
SCANDAL IN A FLAT/SAVOY	VO	5112 N AUC	STEI
LOVE'S GOT ME/VAGABOND	VO	5224 N AUC	STEI
SLEEP/SLOW FREIGHT	VO	5399 N AUC	STEI
BEALE ST.BLUES/JOE TURNER	OK	6001 N AUC	STEI
SCANDAL IN A FLAT/SAVOY STAM	VO	5112 N AUC	LOVE
MORE THAN YOU KNOW/SHUFFLEBUG	VO	5508 N AUC	JACO
<u>KING CARTER</u>			
MINNIE THE MOOCHER	CO	2439 N T-A	UMPH
MINNIE THE MOOCHER	CO	2439 N AUC	STEI
LOW DOWN ON THE BAYOU	CO	2638 G AUC	STEI
<u>CASA LOMA</u>			
MANIAC'S BALL/BLACK JAZZ	BR	6242 F T-A	TRES
BLACK JAZZ/MANIAC'S BALL	BR	6242 G AUC	CLAR
INDIANA/I NEVER KNEW	BR	6337 V AUC	CLAR
MIGHTY RIVER/WHY CAN'T	BR	6402 G AUC	CLAR
RHYTHM MAN/THANKSGIVING	BR	6463 G AUC	CLAR
WILD GOOSE/BUJI	BR	6588 V AUC	CLAR
SAY IT/SOUTHERN ACCENT	BR	6945 V AUC	CLAR
SAN BUE STRUT/ROYAL	CO	2884 E AUC	1,50 RIDL
ALEXANDERS RAGTIME BAND	BR	6100 G T-A	GAYL
IT'S THE GIRL/TAKE IT FROM	BR	6153 E T-A	GAYL
MANIAC'S BALL/BLACK JAZZ	BR	6242 G T-A	GAYL
<u>CHARLESTON CHASERS</u>			
FAREWELL BLUES/MY GAL SAL	CO	1539 E AUC	HULL
TURN ON THE HEAT/WHAT	CO	1989 N T-A	KEND

<u>CHICAGO FOOTWARMERS</u>			
GRANDMA'S BALL/DUBBYTHM	OK	8533 - TRA	NOVI
<u>CHICAGO RHYTHM KINGS</u>			
TOO BAD/BATTLE HEAD	VO	03208 E AUC	SCHE
FOUND NEW BABY/CHANGES MADE	UHCA	8 N AUC	SCHE
<u>HERMAN CHITTISON</u>			
MAN I LOVE/FLAMINGO	BB	11333 N AUC	LOVE
<u>CHOCOLATE DANDIES</u>			
PADUCAH/4 OR 5 TIMES	OK	8627 G AUC	STEI
DEE BLUES/BUGLE-CALL	CO	2543 V AUC	STEI
GOODBYE BLUES/CLOUDY SKIES	CO	35679 N AUC	STEI
SIX OR SEVEN TIMES	OK	8728 G AUC	SCHE
SMACK/DEDICATION	CMS	533 N AUC	SCHE
BUGLE CALL RAG/DEE BLUES	CMS	54 N AUC	SCHE
<u>LILLIE DELK CHRISTIAN</u>			
MY BLUE HEAVEN/ANNABELLE	OK	8536 G+T-A	EDEL
<u>LARRY CLINTON</u>			
SHADRACK/OLD FOLKS	VI	26056 N AUC	JACO
MY HEART AT THAT SWEET VOICE	VI	26024 E AUC	JACO
MY REVERIE/BOOGIE WOOGIE	VI	26006 N AUC	JACO
<u>KING COLE TRIO</u>			
SWEET LORRAINE/SIDE UP	DE	8520 E T-A	CREA
<u>RUSS COLUMBO</u>			
GUILTY/I DON'T KNOW WHY	VI	22801 E+AUC	LOVE
WHEN YOU'RE IN LOVE/LET'S	BR	6972 E+AUC	LOVE
MY LOVE/LONESOME ME	VI	24077 E+AUC	LOVE
JUST FRIENDS/YOURE MY	VI	22909 E+AUC	LOVE
<u>EDDIE CONDON</u>			
MAKIN' FRIENDS	PAE	R2031 N AUC	LOVE
FIDGET Y FEET	CMS	542 N AUC	SCHE
GEORGIA GRIND/DANCING FOOL	CMS	536 N AUC	SCHE
STRUT MISS LIZZIE	CMS	530 E+AUC	SCHE
BALLING THE JACK/JELLY ROLL	CMS	531 E+AUC	SCHE
HENRY LEE/SERIOUS THING	BB	10168 N AUC	SCHE
CALIFORNIA/SUNDAY	CMS	515 N AUC	SCHE
<u>CONNIE'S INN ORCHESTRA</u>			
ROLL ON/HOAN YOU MOANERS	VI	22698 E AUC	CLAR
<u>DOC COOK</u>			
HUM AND STRUM/GOT WORRY	CO	1430 V AUC	GALB
BROWN SUGAR/HIGH FEVER	CO	813 E AUC	QUAI
SIDEWALK BLUES (FINE CRACK)	CO	862 N AUC	QUAI
THE ONE I LOVE	Ge	5360 V T-A	RAAB
<u>THE COTTON PICKERS</u>			
MILENBERG JOYS/GONE AWAY	BR	2937 E AUC	CLAR
JUST HOT/SHUFFLIN' MOSE	BR	2507 G T-A	GAYL
JIMTOWN BLUES/PRINCE WAILS	BR	2766 N T-A	GAYL
MILENBERG JOYS/IF YOU	BR	2937 G T-A	GAYL
SWEET IOA JOY/SUGAR IS	BR	4404 N T-A	GAYL
MAMA GOES/WALK JENNY	BR	2490 F AUC	ROSE
JIMTOWN BLUES	BR	2766 E T-A	GALB
MILENBERG JOYS	BR	2937 E T-A	GALB
<u>IDA COX</u>			
MISSISSIPPI RIVER BLUES	PA	12251 F-T-A	RAAB
<u>WILTON CRAWLEY(LUIS RUSSELL)</u>			
SNAKE HIP DANCE/SHE'S DRIV.	VI	38094 E AUC	STEI
<u>BING CROSBY</u>			
I KISS YOUR HAND/BABY	CO	1851 E AUC	LOVE
SHADOW WALTZ/TORCH SONG	BR	6599 E+AUC	LOVE
I'M THRU WITH LOVE/MILLION	BR	6140 E+AUC	LOVE
TEMPTATION/SHADOW WALTZ	ME	13136 E+AUC	LOVE
LOVE IN BLOOM/GUESS IT HAD	BA	33198 V AUC	JACO
STAR DUST/DEEP PURPLE	DE	2374 N AUC	JACO
MY KINDA LOVE	CO	1773 N T-A	5,00 RIDL
GAY LOVE/CAN'T WE BE	CO	2001 E T-A	4,00 RIDL
OUT OF NOWHERE	BR	6090 E T-A	4,00 RIDL
HERE LIES LOVE	BR	6406 V T-A	2,50 RIDL
JUST ONE MORE CHANCE	BR	6120 V T-A	2,50 RIDL
MY LOVE	BR	6623 N T-A	4,00 RIDL
PLEASE	BR	6324 E T-A	4,00 RIDL
A GHOST OF A CHANCE	BR	6454 E T-A	4,00 RIDL
SWEET GEORGIA BR/BLACK MOON	VO	2867 E+AUC	JACO
<u>BOB CROSBY'S BOB CATS</u>			
MUSK,RAMBLE/DIXIE SHUFFLE	DE	3338 E AUC	CREA
TILL WE MEET/LOVE NEST	DE	2825 E AUC	CREA
SPAIN/ALL BY MYSELF	DE	3248 E AUC	CREA
CROSS PATCH/BIG CHIEF DESOTA	DE	841 N T-A	MURC
<u>PUTNEY DANDRIDGE</u>			
ALL MY LIFE	VO	3252 E T-A	1,50 CALL
ALL MY LIFE/IT'S A SIN TO	VO	3252 E T-A	KENO

FOR DISPOSITION

<u>COW COW DAVENPORT</u>			
LOW DOWN HOUND/SILVER DOLLAR VO	1288 N AUC	—	LOVE
BACK IN THE ALLEY/MOOTH PID.VO	1282 N AUC	—	STEI
THIRD ALLEY BL (IVA SMITH) PARA	12447 G AUC	—	STEI
STEALIN'BLUES/NEW COW COW PARA	12452 F AUC	—	STEI
<u>MEYER DAVIS</u>			
BY A WATERFALL/HONEYMOON	Co 2816 N AUC	—	NEWL
<u>WALTER DAVIS</u>			
STRANGE LAND BLUES/ENGINEERS' VI	23315 N AUC	—	WILS
SUNNY LAND BLUES/YOU DON'T V	23291 N AUC	—	WILS
WHAT MADE ME LOVE YOU	VI 23282 N AUC	—	WILS
M & O BLUES No.2/MR.DAVIS #2 V	23302 N AUC	—	WILS
HOWLING WIND BL/PLEADING	VI 23308 N AUC	—	WILS
<u>DELTA FOUR</u>			
FAREWELL BLUES	DE 737 N T-A	—	UMPH
<u>CARROLL DICKERSON</u>			
BLACK MARIA/MISSOURI SQUAB.	BR 3990 N AUC	—	STEI
BLACK MARIA/MISSOURI SQUAB.	BR 3940 P SAL	.50	CALL
<u>DIXIELAND JUG BLOWERS</u>			
NATIONAL BLUES/SOUTHERN SHOUT VI	20954 N AUC	—	NEWL
<u>DIXIE STOMPERS</u>			
HAVE IT READY/ST.LOUIS SHUFFLE HA	467 V AUC	—	HULL
ALABAMA STOMP	VE 1283 V AUC	—	HULL
<u>JOHNNY DODDS</u>			
MELANCHOLY/WILO MAN(27/25)	BR 3567 V+AUC	—	QUAI
BRUSH STOMP/GET EM AGAIN	OK 8599 G AUC	—	STEI
JOE TURNER/ERASTUS	BR 3997 E AUC	—	STEI
MELANCHOLY/WILD MAN(27/25)	BR 3567 G AUC	—	STEI
PENCIL PAPA/SWEET LORRAINE	VI 38038 V AUC	—	STEI
BUCKTOWN/BLUE WASHBOARD	BB 8549 N AUC	—	STEI
BLUE PIANO/INDIGO STOMP	BB 10238 N AUC	—	STEI
WEARY CITY/BULL FIDDLE	BB 10239 N AUC	—	STEI
TOO TIGHT/GOOBER DANCE	BB 10240 N AUC	—	STEI
JOE TURNER/WHEN ERASTUS (DUBBING)	—	—	NOVI
MELANCHOLY	DE 3864 E T-A	—	MAER
WIL0 MAN BLUES	DE 3519 E T-A	—	MAER
<u>DORSEY BROTHERS</u>			
SOLITUDE/WEARY BLUES	DE 15013 N T-A	—	BURL
OOH THAT KISS	Co 2591 N AUC	—	NOVI
CONGRATULATIONS	Ro 1186 F+AUC	—	CLAR
BY HECK	Co 36065 N T-S	—	FREE
HEAT WAVE/STOP,LOOK,& LIST.	DE 208 N AUC	—	NEWT
<u>JIMMY DORSEY</u>			
TURN LEFT/TURN RIGHT	DE 3647 E T-A	—	TRES
MAJOR AND MINOR STOMP	DE 2490 V T-A	—	TRES
SWEET AND HOT/YOU SAID IT	ME 12113 G AUC	—	LOVE
AMAPOLA (V.C. BOB EBERLY)	DE 3629 E T-S	1.00	CALL
<u>TOMMY DORSEY</u>			
CAROLINA MOON	VI 26072 E AUC	—	CREA
YEARNIN'/DEED I OO	VI 25815 E AUC	—	CREA
HARVEST MOON/PROMISE ME	VI 25780 E AUC	—	CREA
CABIN DREAMS/AM DREAMIN	VI 25620 E AUC	—	CREA
BEALE ST.BL/SGR LOOK(12")	VI 36207 N AUC	—	NAUL
SWINGLOW SWEET CHARIOT(12")	VI 36399 N AUC	—	NAUL
DEEP RIVER/WITHOUT SONG(12")	VI 36396 N AUC	—	NAUL
MARIE/SONG OF INDIA	VI 25527 T-A	—	RAAB
IN A DANCING MOOD	VI 25476 V T-A	—	RAAB
DEED I DO/YEARNING	VI 25815 N T-A	—	RAAB
SENT OVER YOU/ROYAL GARDEN	VI 27518 N T-A	—	RAAB
DIPSY OODLE/WHO	VI 25693 V T-A	—	RAAB
EAST OF THE SUN(SINATRA)	RB 10726 N T-A	—	RAAB
BEALE ST. BLUES/STOP (12")	VI 36207 N AUC	—	COX
MARIE/SONG OF INDIA	VI 25523 N T-A	—	PARK
STAR0UST(TD)/STAR0UST(BG)	VI 25320 E+AUC	—	JACO
WHISPERING/FUNNY LITTLE PED.	BB 10771 N AUC	—	JACO
QUIET PLEASE(WITH BUDDY RICH)BB	10810 N AUC	—	JACO
EAST OF THE SUN(WITH SINATRA)BB	10726 N AUC	—	JACO
SWING HIGH(FEATURING ELMAN)	VI 27249 N AUC	—	JACO
<u>EDDIE DUCHIN</u>			
STAR0UST/STORMY WEATHER	Co 36118 N T-A	—	PARK
<u>LOUIS DUMAINE'S JAZZOLA EIGHT</u>			
PRETTY AUOREY/TO-NA	VI 20723 E+AUC	—	CLAR
<u>DUKE ELLINGTON</u>			
SCROUNCH	BR 8093 N AUC	—	NOVI
ST.LOUIS BLUES CREOLE	Co 55003 N SAL	1.00	CHAM
DIAMUNDO IN BLUE	Co 36125 E T-A	—	MAER
AIN'T MISBEHAVIN	DE 3516 E T-A	—	MAER
RUMPUS IN RICHMOND	VI 26788 N T-A	—	MAER
BLUE RAMBLE	Co 35834 N T-S	—	FREE

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

<u>(DUKE ELLINGTON, CONTINUED)</u>			
LOST IN MEDITATION	BR 8083 N AUC	—	NOVI
RING DEM BELLS	VI 22528 E TRA	—	NOVI
WEELY	Co 35363 N STA	3.50	CALL
KILLIN MYSELF	Co 35640 N STA	3.25	CALL
DAYBREAK EXPRESS/DEAR OLD S.	VI 24501 N AUC	—	VOGE
CHLOE/CROSS THE TRACK BL	VI 27235 E AUC	—	VOGE
SHADE OF OLO APPLE T/HARLAM	BR 6646 G AUC	—	VOGE
DIGGA DIGGA OO/1 CAN'T GIVE	VI 38008 V AUC	—	VOGE
WASHINGTON WOBBLE/HARLEM RIV	VI 21284 V AUC	—	VOGE
SOLITUDE/DELTA SERENADE	VI 24755 V AUC	—	VOGE
DOUBLE CHECK STOMP/JAZZ HIPS	VI 38129 G AUC	—	VOGE
JUBILEE STOMP/BLACK BEAUTY	VI 21580 G AUC	—	VOGE
HYDE PARK/AIN'T MISBEHAVIN	DE 323 N AUC	—	VOGE
PORTRAIT OF B.WMS/BOJANGLES	VI 26644 V AUC	—	VOGE
DAYBREAK EXPRESS/DEAR OLD S.	VI 24501 E T-A	—	PARK
MOON MIST/C.JAM BLUES	VI 27856 N T-A	—	PARK
PERDIDO/RAINCHECK	VI 27880 E T-A	—	PARK
MR. J.B.BLUES/BODY & SOUL	VI 27400 N T-A	—	PARK
"THE DUKE" ALBUM	Co 016 N T-S	—	MURC
MOOD INDIGO	VI 22587 N T-A	—	DELG
CREOLE LOVE CALL	VI 24861 N T-A	—	DELG
BUGLE CALL RAG/DINAH	VI 22938 N T-A	—	DELG
MOOCHE/MOOD INOIGO	VI 24486 N T-A	—	DELG
BLUES I LOVE TO SING	VI 22985 V T-A	—	DELG
RUMPUS IN RICHMOND	VI 26788 N T-A	—	DELG
LIMEHOUSE BLUES	VI 22743 V T-A	—	DELG
SLOPPY JOE/HOT FEET	VI 38065 G T-A	—	DELG
HARLEM AIR SHAFT	VI 26731 N T-A	—	DELG
RING DEM BELLS	VI 22528 E T-A	—	DELG
MORNING GLORY	VI 26536 N SAL	1.50	RIDL
RING DEM BELLS	VI 22528 N SAL	1.00	RIDL
BLUE AGAIN	VI 22603 E SAL	1.00	RIDL
12TH ST. RAG/ROCKIN' IN R.	BR 6038 V AUC	—	JACO
BLK-TAN FANTASIE/CREOLE LOVE	VI 24861 N AUC	—	JACO
SOLITUDE/DELTA SERENADE	VI 24755 N T-A	—	RAAB
DROP ME OFF AT HARLEM	Co 35837 N T-A	—	RAAB
WHEN YOU AIN'T THERE/LIGHT.	Co 35835 N T-A	—	RAAB
BUNDLE OF BLUES	Co 38536 N T-A	—	RAAB
FLAMING YOUTH/BREAK.DANCE	BB 10243 N T-A	—	RAAB
"C" BLUES (BIGARD UNIT)	BB 11581 N T-A	—	RAAB
DRY LONG SO (STEWART UNIT)	OK 5690 N T-A	—	RAAB
GOOO GAL BLUES(HODGES UNIT)	VO 5170 N T-A	—	RAAB
WITHOUT A SONG(STEWART UNIT)	BB 10946 N T-A	—	RAAB
SOLITUDE	Co 35427 G TRA	—	DEIT
PITTER PANTHER PATTEN	VI 27221 V TRA	—	DEIT
AFTER ALL	VI 27434 V TRA	—	DEIT
BAKIFF	VI 27502 G TRA	—	DEIT
JUMP FOR JOY	VI 27517 V TRA	—	DEIT
CLEMENTINE	VI 27700 G TRA	—	DEIT
BLACK & TAN FANTASIE	VI 24861 N TRA	—	DEIT
CREOLE LOVE CALL/BLACK & TAN	VI 21137 V T-A	2.50	KEND
12TH ST.RAG/ROCKIN' IN	BR 80001 N T-A	—	KEND
COTTON TAIL/DON'T GET	VI 26610 N T-A	—	KEND
MOOD INOIGO/BLACK & TAN	BR 6682 V T-A	—	KEND
MOON GLOW/SOLITUDE	BR 6987 V T-A	—	KEND
DIGA OIGA DOO/DOING LOWDOWN	OK 8602 G+T-A	—	EDEL
(4 SOLOS/MOOD INOIGO,ETC.)	Co 36312 N T-A	—	EOEL
BODY & SOUL(WITH BLANTON)	VI 27406 N T-A	—	EOEL
COLUMBIA ALBUM	Co C-38 N T-A	—	EOEL
I CAN'T REALIZE YOU LOVE ME	OOBN 36190 N AUC	—	LOVE
RIVER & ME/KEEP A SONG IN	VI 22614 E+AUC	—	LOVE
BUGLE CALL RAG/DINAH	VI 22938 N AUC	—	LOVE
OLD MAN BLUES/JUNGLE NIGHTS	VI 23022 N AUC	—	LOVE
COCKTAILS FOR TWO/LIVE AND	VI 24617 E+AUC	—	LOVE
DOIN' THE VOOM/FLAMING YOUTH	VI 38035 N AUC	—	LOVE
COTTON CLUB STOMP/ARABIAN	VI 38079 N AUC	—	LOVE
RING DEM BELLS/THREE WORDS	VI 22528 G AUC	—	LOVE
YOU, YOU DARLIN'/SO FAR SO	VI 26537 N AUC	—	JACO
DUSK/BLUE GOOSE	VI 26677 N AUC	—	JACO
<u>ZIGGY ELMAN</u>			
TOOTIN' MY BABY HOME	BB 10563 E T-A	—	GALB
<u>WILL EZELL</u>			
HOOR BEHIND THE SUN/TICK TOCK	PARA12544 N AUC	—	LOVE
BUNKER HILL BLUES/PLANTATION	PAR12545 N AUC	—	LOVE
GOLD MANSON BL/ARKANSAS MILL	PARA12701 N AUC	—	LOVE
HEIFER OUT/B.H. WOMAN	PARA2753 N AUC	—	STEI
(ACC.E.ROBINSON)BACK DOOR	PARA12509 G AUC	—	STEI
<u>REGINALD FORSYTHE</u>			
ST.LOUIS BLUES	Co 3088 N AUC	—	NOVI

(REGINALD FORSYTHE CONTINUED NEXT PAGE)

FOR DISPOSITION

(REGINALD FORSYTHE, CONTINUED)

THE GREENER THE GRASS CO 3060 N AUC --- NOV1  
 ODDING A DIVORCEE(GOODMAN) CO 3012 E T-A --- UMPH  
BUO FREEMAN  
 BUZZARD/TITLE DE 1812 E T-A --- TRES  
EARL FULLER'S FAMOUS JAZZ BAND  
 COON BANK CONTEST/LIL LIZA VI 18394 E AUC --- ROTH  
THE GEORGIAN  
 LOVEY COME BACK/DANCIN DAN CO 62 E T-A --- PARK  
GEORGIA YELLOW HAMMERS  
 THE RUNNING BL/MOONSHINE VI 21626 N AUC --- NEWL  
RUBY GLANTZ & HOT SHOT WILLIE  
 LONESOME DAY BLUES VI 23553 N SAL 1.00 WILS  
JEAN GOLDKETTE  
 OINAH/AFTER I SAY VI 19947 E AUC --- GALB  
 SUNNY DISPOSISH VI 20493 N AUC 5.00 ROSE  
 LONESOME AND SORRY VI 20031 V TRA --- PENS  
 IDOLIZING/HUSH A BYE VI 20270 E TRA --- PENS  
 OINAH/AFTER I SAY I'M SOR. VI 19947 V TRA --- PENS  
 A LANE IN SPAIN VI 20491 E TRA --- PENS  
 I'M GONNA MEET MY SWEETIE VI 20675 E TRA --- PENS  
 SLOW RIVER VI 25354 E SAL 1.00 RIDL  
 CLEMENTINE VI 20994 E SAL 1.00 RIDL  
 A LANE IN SPAIN VI 20491 N SAL 1.00 WILS  
 SLOW RIVER VI 20926 N AUC --- WILS  
 LONESOME AND SORRY VI 20031 V AUC --- CLAR  
 BIRDS EYE VIEW/GREEN HILL VI 20268 V AUC --- CLAR  
 IDOLIZING VI 20270 E+AUC --- CLAR  
 HOOSIER SWEETHEART VI 20471 G AUC --- CLAR  
BENNY GOODMAN  
 HECKLE & JIBE/TEXAS TEA PARTY BG 3167 E AUC --- SCHE  
 RIGHT TO SING BLUES/AIN'TCHA BG 3168 E AUC --- SCHE  
 SING SING SING, PTS 1 & 2 VI 36205 N AUC --- NAUL  
 TOO GOOD TO BE TRUE(TRIO) VI 25324 N T-S --- FREE  
 ONE O'CLOCK JUMP/DON'T BE WAY VI 25792 N AUC --- NAUL  
 SING SING SING, PARTS 1 & 2 VI 25796 N AUC --- NAUL  
 RIFFIN' AT RITZ/ALEX.R.T.BAND VI 25445 N AUC --- NAUL  
 LET'S DANCE CO 35307 N SAL 1.25 SYMO  
 JAZZ HOLIDAY BR 80027 G SAL 1.50 HAST  
 TOO GOOD TO BE TRUE(TRIO) VI 25324 N T-S --- FREE  
 ONE O'CLOCK JUMP/DON'T VI 25792 N STA --- BAND  
 KING PORTER STOMP VI 25090 N AUC --- COX  
 BUGLE CALL RAG VI 25467 N AUC --- COX  
 ALEXANDER'S RAGTIME BAND VI 25445 N AUC --- COX  
 SHIRTAL STOMP/BLUE BR 80030 N AUC --- COX  
 GOODBYE VI 25215 V TRA --- DEIT  
 THE SHEIK CO 35466 V TRA --- DEIT  
 GOODY,GOODY VI 25245 H AUC --- RIDL  
 STOMPIN' AT THE SAVOY VI 25247 N AUC --- RIDL  
 I'VE FOUND A NEW BABY VI 25355 N AUC --- RIDL  
 IN A SENTIMENTAL MOOD VI 25351 N AUC --- RIDL  
 DOWN SOUTH CAMP MEETIN' VI 25387 N SAL 1.50 RIDL  
 YOU TURNED THE TABLES ON ME VI 25391 E SAL 1.00 RIDL  
 REMEMBER /BLUE SKIES VI 25860 V SAL 2.00 RIDL  
 RIFFIN' AT THE RITZ VI 25445 N SAL 1.50 RIDL  
 WRAPPIN' IT UP VI 25890 N SAL 1.75 RIDL  
 WHISPERING VI 26130 H SAL 1.50 RIDL  
 KING PORTER STOMP/SOME VI 25090 N T-A --- PARK  
 MY LITTLE COUSIN/ZOOT SUIT OK 6606 N T-A --- PARK  
 SING SING SING, PTS 1 & 2 VI 25796 N T-A --- PARK  
 ONE O'CLOCK JUMP DONT'IT BE VI 25792 N T-A --- PARK  
 BENNY RIDES AGAIN CO 55001 N SAL 1.00 CHAM  
 SOFT AS SPRING/DOWN, DOWN CO 36219 E T-A --- TRES  
 HOUSE HOP/ANYTHING FOR YOU VI 25350 E AUC --- HULL  
 VIENI VIENI/HANDFUL OF KEYS VI 25705 E AUC --- HULL  
 WONDERFUL/MUST HAVE THAT M.VI 26090 E AUC --- HULL  
 WONDERFUL/THANKS MEMORY VI 25727 E AUC --- CREA  
 GOT RHYTHM/THIS YEARS KISSES VI 25505 E AUC --- CREA  
 LESSON TO YOU/I'VE HITCHED VI 25708 E AUC --- CREA  
 MILL STREAM/HEART ALONE CO 35445 E AUC --- CREA  
 SWEET LETTER/SCATTER BR. CO 35241 V AUC --- CREA  
 ON ALAMO/GONE WHAT DRAFT CO 35938 V AUC --- CREA  
 LAZY RIVER/ON LOOK NOW CO 36012 E AUC --- CREA  
 ROBITY/SMOKE GETS IN CO 36284 E AUC --- CREA  
 SOMETHING NEW/SUN COME OUT CO 36209 E AUC --- CREA  
 TILL TOM/GONE WHAT WIND CO 36404 V AUC --- CREA  
 NOT COMPLAININ'/SISTER & I CO 35022 E AUC --- CREA  
 HONEYSUCKLE ROSE/SPRING SONG CO 35319 E AUC --- CREA  
 BI MIR BIS DU/BG QT, 1 & 2 VI 25751 E AUC --- CREA

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

WHY DON'T YOU DO RIGHT CO 36652 E T-S 1.75 CALL  
 OARN THAT DREAM CO 35331 N T-A 3.00 CALL  
 DOWN BY THE OLD MILLSTREAM CO 35445 N T-A 3.00 CALL  
 LET'S DANCE(THEME SONG) CO 35301 N STA 3.50 CALL  
 BOY MEETS HORN CO 35301 N STA 3.50 CALL  
 MY MELANCHOLY BABY/WRAPPIN VI 25890 E AUC --- JACO  
 HONEYSUCKLE ROSE/SPRING SONG CO 35319 E+AUC --- JACO  
 AND THE ANGELS SING/SENT FOR VI 26170 N AUC --- JACO  
 THE FLAT FOOT FLOOGIE/BIG JOH VI 25871 N AJC --- JACO  
 OPUS 3/4 / SUGAR VI 26240 N AUC --- JACO  
 REMEMBER/BLUE SKIES BB 10680 N AUC --- JACO  
 BUSY AS A BEE/ZAAGIN' WITH Z CO 35356 N AUC --- JACO  
 CAN'T YOU TELL/ONCE MORE CO 35543 N AUC --- JACO  
 MORE THAN YOU KNOW/NOBODY'S BB 10723 E+AUC --- JACO  
 ALWAYS/WALK JENNY WALK BB 10799 N AUC --- JACO  
 STAR DUST(BG)/STAR DUST(TO) VI 25320 E+AUC --- JACO  
 COCOANUT GROVE/HOUR OF PART. CO 35527 N AUC --- JACO  
 JUMPIN'AT THE WOODSIDE (OTHER SIDE)ROR/E AUC --- JACO  
 WE'LL NEVER KNOW/UNDECIDED VI 26134 E+AUC --- JACO  
GOOFUS FIVE  
 SWEET MAN OK 40474 E AUC --- CLAR  
TEODOY GRACE  
 MONDAY MORNING/DOWNHEARTED OE 2128 N T-A --- FAKO  
 CRAZY BLUES/LOVE ME OR LEAVE OE 2050 N T-A --- FAKO  
COOT GRAID & KID WILSON (LOUIS ACC.)  
 COME ON COOT DO THAT THING PA 12317 V T-A --- RAAB  
GLEN GRAY  
 HEAT WAVE/HOT FOR ALL RICE BR 6679 G AUC --- JACO  
 YOU GROW SWEETER/TEARS FROM OE 2388 V SAL .50 JACO  
 ROYAL GARDEN BLUES(BLUE COL.)CO 2884 G+AUC --- JACO  
SONNY GREER  
 BEGGARS BLUES(G+I)/FUNCTION(F) VO 3012 AUC --- CLAR  
BOBBY HACKETT  
 BUGLE CALL RAG/DARDENELLA VO 5375 E+AUC --- JACO  
 AFTER I SAY I'M SORRY/OLD --- V AUC --- JACO  
FREO HALL & SUGAR BABES  
 COME ON BABY/HORNS OK 41152 V+AUC --- CLAR  
LIONEL HAMPTON  
 SUNNYSIDE OF THE ST. VI 25592 N AUC --- COX  
 MEMORIES OF YOU/JUMP JIVE VI 26304 E AUC --- CREA  
 SUNNY SIDE OF ST/I KNOW THAT VI 25592 G AUC --- JACO  
 JIVIN' WITH JARVIS VI 26724 N T-S --- FREE  
 ONE SWEET LETTER/EARLY SESS --- N 2.50 JACO  
HARLEM FOOTWARMERS  
 BLUES VAGABOND/SYNCOATED OK 8746 V AUC --- NEWL  
HARLEM HOT SHOTS  
 MARCH WINDS (MANNONE) OR 3103 V T-A --- EDEL  
 MY GALVESTON GAL/CAN THIS BB 5253 E T-A --- KEND  
COLEMAN HAWKINS  
 HONEYSUCKLE/NETCHA'S DREAM DE 3881 E T-A --- MAER  
 LOST IN FOG OE 18252 E T-A --- MAER  
 LOST IN FOG/I AIN'T GOT OE 19252 H T-A --- PARK  
 DAY IS DONE BB 10693 N AUC --- SCHE  
 BODY & SOUL BB 11161 V T-A --- SCHE  
 ORIGINAL DIXIELAND/CONSOLAT DEE F6407 N AUC --- LOVE  
 MEET DR.FOO/SHE'S FUNNY BB 10477 N AUC --- JACO  
ERSKINE HAWKINS  
 TUXEDO JUNCTION BB 10409 E T-A --- MAER  
 SHIPYARD RAMBLE BB 11218 E T-A --- MAER  
 OLOMITE BB 10812 V T-A --- MAER  
 STRICTLY SWING BR 10012 V T-A --- MAER  
 SOFT WINDS BB 11001 E T-A --- MAER  
 NO USE SQUAWKIN' BB 11049 E T-A --- MAER  
 RIFFTIME BB 11161 V T-A --- MAER  
 WHO'S SORRY NOW/CARRY ME VO 4072 G AUC --- JACO  
 A SWINGY LITTLE RHYTHM/SWING VO 3336 E AUC --- JACO  
 BIG JOHN'S SPECIAL/COQUETTE VO 3318 E AUC --- JACO  
EDMONA HENDERSON (AUSTIN'S SERENADERS)  
 TRAVELIN' BLUES PA 12095 G T-A --- RAAB  
FLETCHER HENDERSON  
 COPENHAGEN(LOUIS) VO 15926 E AUC --- LOVE  
 MINNIE THE MOOCHER'S WEDDINGPAE R2031 N AUC --- LOVE  
 MOAN YOU MOANERS/ROLL ON VI 22638 N AUC --- LOVE  
 SWEET MUSIC/ALINDA'S WEDD VI 22775 N AUC --- LOVE  
 BUSINESS IN F/CASA LOMA ST. CO 2615 N AUC --- LOVE  
 NEED LOVIN'/SWEET THING CO 854 F AUC --- ROSE  
 SUGAR FOOT ST./WHATCHA BLUES CO 395 G+T-A --- EDEL  
 TOZDI/ROCKY MTS. BLUES CO 970 V T-A --- EDEL

(FLETCHER HENDERSON CONTINUED NEXT PAGE)

FOR DISPOSITION

<u>(FLETCHER HENDERSON, CONTINUED)</u>				<u>PETE JOHNSON</u>			
COMING VIRGINIA/WHITE	Co	1059 G+T-A	— EDEL	GOING AWAY BLUES/ROLL 'EM	Vo	4607 N T-A	— FAKO
SUGAR FOOT ST./HOCUS POCUS	Bs	10247 N T-A	— KENO	<u>ISHAM JONES</u>			
HAPPY AS DAY IS LONG(WEBSTER)	DE	3885 N AUC	— JACO	MISS HANNAH/VAH WAH GIRL	BR	4968 E AUC	— CLAR
SNAG IT/HOP OFF	Co	35670 N AUC	— JACO	<u>MAGGIE JONES</u>			
FIDGETY FEET/SENSATION	BR	3521 G AUC	— CLAR	CHEATIN' ON ME/MAMA	Co	14074 G T-A	— FAKO
COME ON COOT	UHCA	80 N T-A	— PARK	GOOD TIME FLAT BLUES	Co	14055 N AUC	— QUAI
GULF COAST BLUES	Co	3957 G AUC	1.00 CALL	<u>JONES-COLLINS HOT EIGHT</u>			
COMIN' AND GOIN'	Co	35840 N T-S	3.00 CALL	ASTORIA STRUT/DUET STOMP	BB	8158 N AUC	— LOVE
SUGARFOOT STOMP/WHATCHA	Co	395 V T-A	— THOM	<u>JONES-SMITH, INC.</u>			
CEATIN ON ME/MAMA COME	Co	14074 G T-A	— THOM	LADY BE GOOD/BOOGIE WOOGIE	Vo	3459 G AUC	— ROSE
DO THAT THING/THOSE BROKEN	Vo	14838 E T-A	— THOM	<u>LOUIS JORDAN</u>			
ALL GOO'S CHILLUN GOT RHYTHM	Vo	3641 N T-A	— THOM	IT'S A LOW DOWN/I'M GOING	DE	8638 G T-A	— KENO
WORRIED OVER YOU/LET'ER GO	Vo	3713 N T-A	— THOM	<u>JUNGLE BAND (ELLINGTON)</u>			
MOTEN STOMP/DON'T LET RHY.	Vo	4180 N T-A	— THOM	JOLLY WOG/JAZZ CONVULSIONS	BR	4705 V T-A	— EDEL
SWEET LADY/GYPSY BLUES	Bs	2025 V T-A	— THOM	<u>KENTUCKY GRASSHOPPERS</u>			
A PIXIE FROM DIXIE	Co	35668 N T-A	— THOM	MAKIN' FRENDS	BA	6360 N SAL 2.00	RIDL
VARIETY STOMP/ST. LOUIS S.	BB	10246 N T-A	— THOM	<u>FREDDIE KEPPARD</u>			
SUGARFOOT STOMP/HOCUS POCUS	BB	10247 N T-A	— THOM	SALTY DOG/JAZZ YARD STRUT	JI	4 N AUC	— STEI
STAMPEDE/JACKASS BLUES	Co	654 E AUC	— HULL	<u>JOHN KIRBY</u>			
TALK OF THE TOWN(HAWKINS)	DE	18253 E T-A	— MAER	UNDECIDED	DE	2216 G T-A	— MCMA
I'VE GOT A TORCH(HAWKINS)	DE	18254 V T-A	— MAER	<u>ANDY KIRK</u>			
<u>WOODY HERMAN</u>				FROGGY BOTTOM/CORKY STOMP	BR	4893 V AUC	— QUAI
DECCA ALBUM "BLUES ON PARADE"	DE	131 N AUC	— ROTH	LITTLE JOE FROM CHICAGO	DE	1710 E T-A	— CREA
BLUE PRELUDE (THESE SONG)	DE	3017 N T-A	— JACO	BLUE CLARINET STOMP/1	Vo	3255 E T-A	— PARK
LAS CHIAPANECAS	DE	4176 N	— SYMO	BEAR DOWN/BIG OPPER	DE	1606 N T-A	— MURC
<u>J.C. HIGGENBOTHAM</u>				<u>GENE KRUIPA</u>			
GIVE ME YOUR TELEPHONE #	HRS	14 N AUC	— STEI	RHUMBOOGIE/OLD CASTLE IN	OK	5788 N T-A	— PARK
<u>TEDDY HILL</u>				MAYBE I'LL NEVER SMILE AGAIN	OK	5643 E AUC	— JACO
HARLEM TWISTER/BIG BOY	BB	6908 E T-A	— PARK	FARE THEE WELL/PRELUDE TO A	BR	8139 G AUC	— JACO
<u>EARL HINES</u>				LOVE IN MY HEART/CHOP CHOP	Co	35490 G SAL .50	JACO
WADHOUSE/DARKNESS	Vo	3379 G AUC	— HULL	SWING IS HERE/I HOPE GAB.	BB	10705 V AUC	— COX
BEAU BOO JACK/LOVES MY BABY	BB	7040 V AUC	— CLAR	BLUES OF ISRAEL/3 LITTLE WOS	DE	18114 V T-A	— FAKO
<u>ART HODES</u>				JAZZ ME BLUES/LAST ROUND UP	DE	18115 N T-A	— FAKO
LIBERTY INN DRAG	DE	19437 V T-A	— UMPH	FULL DRESS HOP/WHO	OK	6009 V AUC	— ROTH
GET HAPPY	DE	18438 N T-S	— FREE	MEET THE BEAT OF MY HEART	BR	8188 N SAL 3.50	NOVI
<u>JOHNNY HODGES</u>				SWEET GA.BROWN/OLD MILL STR.	OK	6070 N AUC	— JACO
GOOD QUEEN BESS/THAT'S THE	BB	11117 N AUC	— MAUL	DRUMMER BOY	OK	5747 N AUC 2.50	JACO
SQUATTY ROO/THINGS AIN'T	BB	11447 N T-A	— PARK	BLUE RHYTHM FANTASY	OK	5627 N AUC	— JACO
THE JEEP IS JUMPIN	Vo	4386 G T-A	— MCMA	<u>KAY KYSER</u>			
I LET A SONG/IF YOU WERE	Vo	4046 E T-A	— KEND	HEAVEN CAN WAIT/I PROMISE	BR	8317 G AUC	— ROTH
WANDERLUST/HODGE PODEG(CHIPS)	Vo	4573 E AUC	— JACO	<u>TOMMY LADHIER</u>			
<u>BILLY HOLIDAY</u>				WEARY BLUES/JA DA	BB	10086 N AUC	— SCHE
WHO WANT LOVE/FUN OUT LIFE	Vo	3701 E AUC	— CREA	REALLY THE BLUES/MAGGIE	BB	10089 N AUC	— SCHE
GLOOMY SUNDAY/I'M IN A LOW	OK	6451 E T-A	— PARK	<u>LAZY LEEVEE LOUNGERS (ALLEN)</u>			
ST. LOUIS BLUES(BENNY CARTER)	OK	6064 E AUC	— JACO	IF I COULD BE WITH YOU	Co	2243 G AUC	— STEI
<u>CLAUDE HOPKINS</u>				<u>BARON LEE</u>			
JUNE NIGHT/CHURCH STREET	DE	1286 N T-A	— MURC	REEFER MAN/OLD YAZOO	OR	2576 E T-A	— GAYL
<u>BOB HOWARD</u>				<u>TED LEWIS</u>			
LULU'S BACK/IF THE MOON	DE	504 N T-A	— PARK	ST. LOUIS BLUES	Co	697 V T-A 2.00	CALL
<u>EDDIE HOWARD (WILSON)</u>				BO-LA-BO	Co	2895 E T-A	— PARK
STAROUST/OLD FASHIONE	Co	35771 N T-A	— TRES	MARIE/DOWN THE OLD CHUR	Co	3528 E T-A	— PARK
<u>SPIKE HUGHES</u>				HO HUM/ONE MORE TIME(BG ETC)	Co	2452 N T-A	— EDEL
MUSIC AT SUNRISE/MUSIC AT H.DEE	F3836	N AUC	— LOVE	YELLOW DOG BLUES/SOBBIN BL.	Co	2217 G AUC	— SCHE
<u>ALBERTA HUNTER</u>				AUNT HAGARS BLUES/SAN	Co	2113 G AUC	— SCHE
EMPTY CELLAR BLUES/I DON'T	OK	8315 G T-A	— FAKO	SOMEODY SWEETHEART	Co	2336 V AUC	— QUAI
<u>HARRY JAMES</u>				DALLAS BLUES/ROYAL GARDEN	Co	35694 V AUC	— CLAR
KING PORTER STOMP	BR	8366 E AUC	— COLE	<u>ELLA LOGAN</u>			
O'CLOCK JUMP/DREAMER ME	BR	8055 E AUC	— CREA	BLUE BELLS OF SCOT./MY BONNIE	BR	8196 G AUC	— JACO
MUSIC MAKERS/MONTEVIDEO	Co	35932 G+SAL .50	JACO	<u>VINCENT LOPEZ</u>			
CONCERTO FOR TRUMPET	Co	35340 N T-S	— SYMO	ANGELA MIA	BR	3927 V T-S 1.00	CALL
CIRIBIRIBI/SWEET GA.BROWN	BR	8327 E AUC	— JACO	<u>LOUISIANA RHYTHMAKERS</u>			
NIGHT SPECIAL/BACK BEAT BOOG.	Co	35456 N AUC	— JACO	ST. LOUIS(F)/GASA LOMA(G)	ME	12632 AUC	— CLAR
EVERY DAY OF MY LIFE/CROSS	Co	35531 N AUC	— JACO	<u>LOUISIANA SUGAR BABES</u>			
CONCERTO FOR TRUMPET/I'M IN	Co	35340 N AUC	— JACO	PERSIAN RUG/THOU SWELL	Vi	21346 N T-A	— EDEL
<u>JAM SESSION AT COMMODORE</u>				WILLOW TREE/SIPPI	Vi	21348 E T-A	— EDEL
CARNEGIE DRAG/CARN. JUMP	CMS	1500 N AUC	— MAUL	<u>LUMBERJACKS</u>			
EMBRACEABLE YOU/SHYLOCK	CMS	1501 N AUC	— MAUL	WHOOPEE STOMP	Ca	9030 V SAL 1.00	RIDL
<u>FRANKIE JAXON</u>				<u>JIMMY LUNCFORD</u>			
SCHOOLIN'/CHOCOLATE (ALEX HLL)	Vo	1583 N AUC	— STEI	BELGIUM STOMP/LITTLE DAODY	Vo	5207 V AUC	— CREA
15¢/FAN IT	Vo	2603 E AUC	— STEI	HI SPOOK/YARD DOG MAZURKA	DE	4032 E AUC	— CREA
<u>JACK JENNY</u>				BREAKFAST BALL	BR	6133 N T-S	— FREE
HIGH SOCIETY/MOON RAY	Vo	5223 N AUC	— ROTH	STAROUST/RHYTHM IS OUR BIZ	DE	369 N T-A	— PARK
<u>JAMES "STUMP" JOHNSON</u>				RAININ'/LE JAZZ HOT	Vo	4595 N AUC	— JACO
THE SNIITCHERS BLUES	QRS	7049 G AUC	— COLE	BLUE BLAZES/BABY PLEASE COME	Vo	4667 E AUC	— JACO
<u>JAMES P. JOHNSON</u>				<u>JIMMY LYTELL</u>			
WEEPING BLUES	Co	3950 E AUC	— QUAI	FAT MEAT/HE'S COMM. IN CHIEF	BE	104 V AUC	— JACO
THING CALLED LOVE (SOLOS)	BR	4712 V AUC	— HULL	<u>SHERY MAGEE</u>			
<u>JOHNNY JOHNSON</u>				BLUIN' THE BLUES/SATANIC BL	Vo	5436 N AUC	— LOVE
WOP BLUES/STAY HOME	CA	477 V AUC	— COX				

## FOR DISPOSITION

<u>WINGY MANNING</u>				<u>JULIA MOODY (ACC. JOE SMITH'S JAZZ BAND)</u>			
OH SAY CAN YOU SWING/SOOD HOO	BB	6806 V T-4	FAKO	DOOTIE CRAWL/JAZZ BLUES	BB	14122 E AUC	SOLE
FLAT FOOT FLODGEE/MARTHA	BR	7621 N T-4	FAKO	<u>THOMAS MORRIS &amp; T-HOT BABIES/N.O. BLUE FIVE</u>			
IT CAN HAPPEN TO YOU/COTTAGE	BB	6536 G T-4	FAKO	THE MESS/MY BABY DOESN'T SOU VI	20364 N AUC		NEWL
A FINE ROMANCE/I CAN'T PREL.	BB	6606 N T-4	FAKO	<u>JELLY ROLL MORTON</u>			
IT'S THE GYPSY IN ME/AND THEY	BB	6549 N T-4	FAKO	STEAMBOAT STOMP	VI	20296 E AUC	DUAI
ODDI CHORNYA/SOODIE SEAT'LL	BB	11298 N T-4	FAKO	PANAMA/SWEET SUBSTITUTE	GENR	1703 N AUC	SCHE
DINNER FOR THE DUCHESS/WHEN	BB	10909 N T-4	FAKO	WHY/LET THE BUCKET	GENR	1706 N AUC	SCHE
TIN ROOF/TAR PAPER	DE	7425 E AUC	CREA	TANK TOWN BUMF	VI	35075 E AUC	SCHE
PANAMA BASIN ST. BLUES	BB	6411 N AUC	LOVE	ALBUM OF N.O. MEMORIES	GENR	11 E+AUC	SCHE
IN THE GROOVE	BB	6616 E+AUC	LOVE	DIRTY/SWINGIN THE ELKS	GENR	1711 N AUC	SCHE
RIVER MAN/AFTERGLOW	BB	6423 N AUC	LOVE	HOVE IS IN A SOUTHERN TOWN	GENR	1710 N AUC	SCHE
ONCE IN A WHILE/ISN'T LOVE	BB	6393 N AUC	LOVE	CHANT/BLACK BOTTOM STOMP	VI	20221 E AUC	SCHE
DALLAS BLUES/SWINGIN AT HICK	BB	6375 E AUC	LOVE	BOOGABOO/SHOE SHINERS DRAG	BB	7725 N AUC	SCHE
BEST WIND/SHOE SHINE BOY	YO	3192 N AUC	LOVE	MUSHMOUTH SHUFFLE/BLUE BL.	BB	8201 N AUC	SCHE
LOVE & KISSES/A LITTLE DOOR	YO	2999 E AUC	LOVE	CHANT/BLACK BOTTOM STOMP	BB	10283 N AUC	SCHE
<u>JOE MARSHALL</u>				<u>THE CRAVE/SUDDY BOLDENS BLUESSE</u>			
LOW REGISTER/YOU KNOW	DE	3764 E AUC	CREA	KING PORTER STOMP/DON'T YOU	GE	4005 E T-4	HAST
FEATHERBED LAMENT/STAMPEDE	DE	2111 E AUC	CREA	PANAMA/SWEET SUBSTITUTE	GE	703 E T-4	HAST
REUNION IN HARLEM/30 JUMP	DE	3001 N AUC	NAUL	WOLVERINE BLUES/MR. JELLY	VI	21064 E T-4	3,50 KEND
MIGHTY LIKE THE BLUES/HOT	VO	4158 N AUC	LOVE	SHREVEPORT/SHOE SHINERS	VI	21558 V T-4	2,50 KEND
BULL'S EYE/SLOW DOWN	DE	3715 N T-4	UMPH	CANNON BALL BLUES/GRANDPA	VI	20431 V T-4	2,50 KEND
LOWER REGISTER	DE	3764 N T-4	UMPH	THE CHANT/BLACK BOTTOM	VI	20221 V T-4	2,50 KEND
<u>FREDDY MARTIN</u>				<u>GEORGIA SWING/MOURNFUL</u>			
WHY DREAM/TWO TOGETHER	BR	7454 V AUC	NEWL	(MANY ON GENERAL)	GENR	N T-5	MURD
<u>VIOLA MOODY</u>				<u>BIG FAT HAM/MUDDY WATER</u>			
SLOW UP PAPA/FORTUNE TELLER	RO	375 E T-4	FAKO	MR. JELLY LORD/WOLVERINE BL	VI	21064 G AUC	VOGE
<u>MCKENZIE'S CANDY KIDS</u>				<u>K.C. STOMPS/N. O. BUMF</u>			
BEST BLACK STRETCH IT	YO	14978 V AUC	CLAR	BIG LIP BLUES/GOOD OLD N.Y.	GENR	1704 N AUC	VOGE
<u>MCKENZIE &amp; LONDON</u>				<u>DOCTOR JAZZ/MEMPHIS SHAKE</u>			
NOBODY'S SWEETHEART/LIZA	UMCA	11 N AUC	SCHE	(DR. JAZZ:ONE GROOVE SKIPS)	VI	20415 E T-4	NOVI
NOBODY'S SWEETHEART/LIZA	OK	40971 G AUC	SCHE	GRANDPA'S SPELLS	GE	5218 E AUC	SOLE
OHINA BOY/SUGAR	UMCA	9 N AUC	SCHE	THE PEARLS	GE	5328 G AUC	SOLE
<u>MCKINNEY'S COTTON PICKERS</u>				<u>LONDON BLUES(2* LAM TRACK)</u>			
PEGGY/ID LOVE IT	BB	10706 N T-4	TRES	35TH ST. BLUES/MAMAMITA	SD	101 N BALL	1,10 STEI
BEEDLE UM BUM	VI	35052 G T-4	MOGA	DOCTOR JAZZ	BB	10255 N T-4	MOGA
MISS HANNAH/WAY I FEEL TODAY	BB	10232 N T-4	FAKO	THE PEARLS (CATCH)	VO	1020 E T-4	RIDD
WILBERG JOYS/WANT A LITTLE	BB	10954 N T-4	FAKO	<u>BENNY MORTON</u>			
<u>JIMMY MCPARTLAND</u>				<u>TAYLOR MADE/GOLD DIGGER'S</u>			
ECCENTRIC/PANAMA	DE	3363 N T-4	TRES	<u>BENNIE MOTEN</u>			
ORIGINAL DIXIELAND ONE-STEP	DE	18441 V T-4	UMPH	SOUTH/SHE'S NO TROUBLE	VI	24993 N T-4	PARK
SUGAR/WORLD IS WAITING	DE	18043 G AUC	ROSE	NEW ORLEANS/LAFAYETTE	VI	24216 E T-4	DELS
<u>MEMPHIS FIVE</u>				<u>KANSAS CITY BREAKDOWN</u>			
SNAKE HIPS/WHO'S SORRY NOW	VI	19052 V AUC	COX	GRANDD BLUES	OK	8100 G T-4	DELS
<u>METRONOME ALL STARS</u>				<u>SOUTH/SHE'S NO TROUBLE</u>			
BUGLE CALL RAG/D'GLOCK JUMP	VI	27314 E AUC	CREA	<u>MOUND CITY BLUE BLOWERS</u>			
<u>MEZZ MEZZROW</u>				<u>MUSKAT RAMBLE/HIGH SOCIETY</u>			
BLUES IN DISGUISE/HOW I FEEL	VI	25636 V AUC	HULL	TAILSPIN BLUES/NEVER HAD A	BB	10209 N AUC	SMIT
LOST/MELODY FROM SKY	BB	6320 V+AUC	CLAR	THANKS A MILLION/SITTIN' HI	DE	40059 N AUC	SCHE
SWING SESSION/HOT CLUB STOMP	VI	25612 G AUC	STEL	WAAH-HOO/SADDIE YOUR BLUES	OD	40099 N AUC	SCHE
BLUES IN DISGUISE/FEEL TODAY	VI	25636 G AUC	STEL	GEORGIA ON MY MIND	UMCA	52 N AUC	SCHE
OLD-FASHIONED LOVE	VI	25202 E AUC	STEL	BARB WIRE BLUES	BR	2548 V AUC	SCHE
COMIN' ON WITH THE COME ON	BB	10085 N AUC	STEL	<u>RONNIE MURDO</u>			
GETTIN' TOGETHER	BB	10088 N AUC	STEL	WHEN MY HEART/YOU'VE	BB	7513 E T-4	PARK
NONE OF MY JELLY ROLL	BB	10090 G AUC	STEL	<u>PHIL NAPOLEON</u>			
REVOLUTIONARY BLUES	BB	10088 N AUC	SCHE	GO JOE GO/FINGER	VI	20645 G AUC	ROBE
APOLOGIES/SENDIN' THE VIPERS	BB	10250 N AUC	SCHE	GO JOE GO/TAKE FINGER	VI	20660 V+AUC	CLAR
35TH & CALUMET/OLD FASHIONED	BB	10251 N AUC	SCHE	<u>DAVE NELSON &amp; KING'S MEN</u>			
COMIN' ON WITH THE COME ON	BB	10085 N AUC	SCHE	SOME OF THESE DAYS/NOBODY	BB	5023 V AUC	CLAR
ROYAL GARDEN BLUES/SEE ME	BB	10087 N AUC	SCHE	<u>ROY NEWMAN</u>			
MELODY FROM THE SKY/LOST	BB	6320 E+AUC	LOVE	EVERYBODY'S TRYING/TEXAS ST.	VO	04866 E AUC	JACO
<u>BUBBER MILEY</u>				<u>NEW ORLEANS DWLS</u>			
PENALTY OF LOVE/LOVING YOU	VI	23010 E+AUC	LOVE	BLOWING OFF STEAM/LOVE	CO	823 V AUC	CLAR
BLACK MARIA/CHINNIN' & CHATT	VI	38146 V AUC	LOVE	PRETTY BABY/DYNAMITE	CO	1045 G AUC	CLAR
<u>GLENN MILLER</u>				<u>THAT'S A PLANTY/TWISTER</u>			
LITTLE BROWN JUG	BB	10286 G T-4	DEIT	<u>NEW ORLEANS RHYTHM KINGS</u>			
IN THE MOOD	BB	10416 G T-4	DEIT	SINCE WE FELL OUT/DUST OFF	DE	388 N T-4	FAKO
TUXEDO JUNCTION	BB	10612 G T-4	DEIT	NO LOVERS ALLOWED/BABY BROWN	DE	401 N T-4	FAKO
SLOW FREIGHT	BB	10740 G T-4	DEIT	<u>NEW ORLEANS WANDERERS</u>			
ANVIL CHORUS	BB	10982 G T-4	DEIT	TOO TIGHT/PAPA DIP	CO	735 E AUC	QUAI
MOONLIGHT SERENADE	BB	10214 G T-4	DEIT	PAPA DIP/TWO TIGHT	CO	735 G AUC	LOVE
<u>MILLS BLUE RHYTHM BAND</u>				<u>RED NICHOLS</u>			
BROWN SUGAR MINE/WEARY TRAV	PAE	22366 N AUC	LOVE	MELANCHOLY BABY	BB	10593 E T-4	MAER
RIDE RED RIDE/CONGO CARAVAN	OK	6119 N AUC	JACO	DARDANELLA	BR	7385 N AUC	NOVI
<u>MILLS HOTSY TOTSY GANG</u>				<u>SMILES/NOBODY KNOWS</u>			
HIGH AND DRY/BARBARIC	BR	4920 V AUC	HULL	HALLELUJAH/SOMETIMES I'M HAP	BR	470 E AUC	HULL
<u>MISSOURI JAZZ HOUNDS</u>				<u>NEW YORKERS/I MAY BE WRONG</u>			
NUTHIN' BUT	RE	9470 V AUC	CLAR	SWEET S.A. BROWN/SHALIMAR	BR	4944 G AUC	HULL
<u>MIFF MOLE</u>				<u>JIMMIE NOONE</u>			
HONOLULU BLUES/NEW TWISTER	OK	40984 V AUC	HULL	WHEN YOU'RE SMILING/LOST MY	VO	1497 N AUC	HULL
				CRYING FOR THE CAROLINES	VO	1466 N T-4	3,50 KEND





FOR DISPOSITION

<u>BESSIE SMITH</u>		<u>PAUL TREMAINE</u>		
RECKLESS/SOBBIN HEART(LOUIS)	CO 14056 G AUC	HULL	SARAH LEE/SIGHNIN' FOR MOON	
GOOD OLE WAGON/DIXIE(LOUIS)	CO 14079 V AUC	HULL	FRANK TRIMBAUER	
BEALE ST. MAMA	CO A3877 G T-A	RAAB	IN A MIST	
JAIL HOUSE BLUES	CO A4001 G T-A	RAAB	DSTRICH WALK/RIVERBOAT SHUF	
DOWN HEARTED BLUES	CO A3844 G T-A	RAAB	CLARINET MARMALADE(BIX)	
EMPTY BED BLUES 1 & 2	CO 14312 V+TRA	EDEL	NO RETARD WEARING OF GREEN VA	
NASHVILLE WOMAN BL.(LOUIS)	CO 14090 G T-A	EDEL	CRAZY QUILT/MERRY MONTH	
GRAVEYARD WORDS/'LECTRIC	CO 14209 G+T-A	EDEL	SUGAR FOOT STOMP/GHOST OF CH VA	
RECKLESS BLUES/SOBBIN	CO 14056 N AUC	QUAI	<u>UNIVERSITY SIX</u>	
DON'T CRY BABY/YOU(JAMES P.)	CO 14487 N AUC	LOVE	SO LONG PAL/ROSY CHEEKS	HA 399 G AUC
DIRTY NO GOODER (JAMES P.)	CO 14476 N AUC	LOVE	<u>VARSITY SEVEN</u>	
<u>CLARA SMITH</u>		<u>POW POW/HOW LONG BL.(HAWKINS)</u>		
WAY I FEEL THIS MORN(LOUIS)	CO 10458 G T-A	RAAB	SAVE IT MAMA/SCRATCH BACK	VS 8135 E+TRA
WHEN MY SUGAR WALKS	CO 14104 V T-A	RAAB	SHAKE IT & BREAK IT/PRETTY G VA	8179 N AUC
TIRED OF BEIN' GOOD	CO 14117 V T-A	RAAB	SHAKE IT & BREAK IT/PRETTY G VA	8179 E AUC
<u>MAMIE SMITH</u>		<u>JOE VENUTI GROUPS</u>		
MAMIE SMITH BL/ALABAMA BL	DK 4658 G T-A	FAKO	BEATIN' THE DOK/KICKIN' THE OK	40853 V T-A
<u>PINE TOP SMITH</u>		THERE'S NO OTHER/NOW THAT		CO 2535 E T-A
BIG BOY THEY CAN'T DO THAT	VO 1256 N AUC	COLE	WOLF WOBBLE	CO 2589 E AUC
BIG BOY/NOBODY KNOWS YOU	VO 1256 N AUC	LOVE	VIBRAPHONIA NUMBER 2/SEND	DE 669 N AUC
PINE TOP BLUES/BOOGIE WOOGIE	BR 80008 N T-A	FAKO	TAPROOM BLUES/MYSTERY	DE 625 N AUC
<u>PINE TOP LINDBERGH</u>		STRINGIN' THE BLUES		CO 914 N AUC
EAST CHICAGO BLUES	BB 10177 N T-A	MCMA	<u>THE VIRGINIANS</u>	
<u>TRIXIE SMITH</u>		MEMPHIS BLUES/LONESOME MAMA		VI 18995 V AUC
LONG LOST WEARY BL/YOU MISSED	BS 2044 G T-A	FAKO	'SIPPI WALLACE (J.O.LIVER ACC.)	
FREIGHT TRAIN BLUES	DE 7489 N T-A	EDEL	MORNING DOVE BLUES	DK 8205 G T-A
MY DADDY ROCKS ME	DE 7617 N T-A	UMPH	<u>FATS WALLER</u>	
<u>EDDIE SOUTH</u>		HONEYSUCKLE ROSE/TURNING GREY VI		36206 N AUC
NAGASAKI/MAMA MOCKING BIRD	VI 24383 N AUC	LOVE	HONEYSUCKLE/TURNING GREY(12*)VI	36206 N AUC
OLD MAN HARLEM/NO MORE BLUES	VI 24324 N AUC	LOVE	GEORGIA ROCKIN CHAIR	VI 25175 E T-A
MARCHETA/HEJRI KATI	VI 22847 N AUC	LOVE	SWEET & SLOW/LULU'S BACK IN VI	25063 V AUC
MY OHIO HOME/VOICE OF SOUTH	VI 21155 E AUC	LOVE	WEST WIND/SING AN OLD FASH. VI	25253 V AUC
MARCHETA/HEJRE KATI	VI 22847 N SAL	1,00 WILS	ALLIGATOR CRAWL/CLOTHES LINE	BB 10098 E AUC
<u>SOUTHERN SERENADERS</u>		SCRAM/EVERBODY LOVES MY BABY		BB 10989 E AUC
ALONE AT LAST	HA 5 V AUC	GALB	HOG-MAW STOMP/SUGAR	VI 21525 E AUC
<u>MUGGSY SPANIER</u>		PERSIAN RUG/THOU SWELL(LSB)		VI 21346 E AUC
DIPPERMOUTH BLUES	BB 10506 E AUC	COLE	BYE BYE BABY/THERE GOES MY VI	25388 N AUC
RIVERBOAT SHUFFLE	BB 10532 E AUC	COLE	CRYIN MOOD/TO A SWEET	VI 25551 E AUC
OINAH	BB 10682 E AUC	COLE	HARLEM FUSS/MINOR DRAG	BB 10185 N AUC
LONESOME ROAD	BB 10766 V T-A	MCMA	DIGAN'S STOMP/GEECHEE	VI 21358 V AUC
THAT DA-DA STRAIN	BB 10384 V T-A	MCMA	BLACK RASS, JAM/PASWONKY	VI 25359 E AUC
ECCENTRIC	BB 10417 V T-A	MCMA	GA. ROCKING CHAIR/BROTHER	VI 25175 G+AUC
AT THE JAZZ BAND BALL	BB 10518 V T-A	MCMA	WHERE IS SUN/OLD PLANTATION	VI 25550 E AUC
DARK TOWN STRUTTERS BALL	CO 36281 V T-A	MCMA	LET'S SING AGAIN	VI 25348 N AUC
BLUIN THE BLUES/AT SUNDOWN	BB 10719 N AUC	HULL	FRACTICIOUS FINGERING	VI 25652 G+AUC
SOMEDAY SWEETHEART/DA-DA ST.	BB 10394 N AUC	3,00 JACO	YOU SOCKS DON'T MATCH	BB
<u>VICTORIA SPIVEY</u>		HONEYSUCKLE ROSE		VI
BLOOD THIRSTY BL/DOPE HEAR	DK 8531 V AUC	NEWL	<u>WASHBARD RHYTHM KINGS</u>	
MOANING THE BLUES	BB 8619 N T-A	UMPH	BLUES IN MY HEART/GA ON MY	BB 6150 V AUC
<u>JESS STACY</u>		<u>WASHBARD SERENADERS</u>		
MELANCHOLY MOOD/WHAT'S NEW	VA 8064 N T-A	UMPH	KAZOD MOAN/WASHBOARDS GET T	VI 38127 N AUC
WHAT'S NEW/MELANCHOLY MOOD	VA 8064 N AUC	LO E	<u>ETHEL WATERS</u>	
<u>STATE STREET RAMBLERS</u>		WHAT YOU DID LAST NITE/GET UP		CO 14380 E AUC
SIC 'EM TIGE/S.AFRICAN BL.	CH 40070 N AUC	LOVE	CAN'T MOLD THAT MAN/JOE	CO 14134 G AUC
<u>REX STEWART</u>		HANDY MAN/WHO'S IN TOWN		CO 14353 G AUC
SAN JUAN HILL	VO 5510 V T-A	MCMA	<u>CHICK WEBB</u>	
JUANITA STINETTE CHAPPELLE(WALLER AT ORGAN)			RHYTHM & ROMANCE/MOON	DE 588 N T-A
FLORENCE/(BERT HOWELL & WALLER)VI	21062 N AUC	WILS	<u>DICKY WELLS</u>	
<u>CHARLES STRAIGHT</u>		BUGLE CALL RAG/DEVIL AND		S# 6 N TRA
PERSIAN RUG/CALL KEEN	BR 3899 G+AUC	CLAR	<u>PAUL WHITEMAN</u>	
<u>SYNCD JAZZ BAND</u>		LONELY MELODY/WISTFUL		VI 20418 G AUC
THE MOAN/BLACKSMITH RAG	PA 20461 V AUC	COX	MUDDY WATER	VI 20508 V AUC
<u>JACK TEAGARDEN</u>		SIDE BY SIDE (NICHOLS)		VI 20627 E AUC
NOBODY KNOWS THE TROUBLE	DE 4317 V AUC	GALB	MAGNOLIA/L & K	VI 20679 N AUC
AUNT HAGAR/SWING ELECT	CO 35206 V AUC	CREA	I'M COMING VIRGINIA(NICHOLS)	VI 20751 N AUC
DARK EYES/CHICK WONDERFUL	DE 3701 E AUC	CREA	I'LL ALWAYS REMEMBER YOU	VI 20784 N AUC
YOU KNOW	BR 8435 N AUC	NOVI	FIVE-STEP(J.DORSEY TRUMPET)	VI 20893 N AUC
PERSIAN RUG/SHEIK OF ARABY	BR 8370 N AUC	LOVE	SHAKING THE BLUES AWAY	VI 20885 N AUC
MAKIN' FRIENDS	CD 36010 E T-A	MAER	CHANGES/MARY	VI 21103 N AUC
I SWUNG ELECT.(REV."F"COND.)		JACO	WHITEMAN STOMP/SENSATION	VI 21119 N AUC
<u>TEN BLACK BERRIES</u>		LONELY MELODY/RAMONA		VI 21214 AUC
RENT PARTY BL./ST.JAMES INF.	RO 1209 V+T-A	EDEL	OL'MAN RIVER	VI 21218 N AUC
<u>TENNESSEE MUSIC MEN</u>		SMILE		VI 21228 G AUC
BABY DON'T YOU PLEASE (BIX)	HA 1422 V AUC	LOVE	SUNSHINE/BACK IN YOUR OWN	VI 21240 N AUC
LOVELESS LOVE/(REV.R.CARROLL)VE	2506 V AUC	CLAR	FROM MONDAY ON/MISS MUD	VI 21274 E AUC
<u>TENNESSEE TOOTERS</u>		WHEN		VI 21338 N AUC
HOTTENTOT/HOW COME	VO 14967 V AUC	CLAR	WINGING HOME/WITH SOMEBODY	VI 21365 N AUC
<u>CLAUDE THORNHILL</u>		YOU TOOK ADVANTAGE OF ME		VI 21398 V AUC
O SOLO W/O/TRAUMEREI	DK 6124 N T-6	SYMO	(PAUL WHITEMAN CONTINUED NEXT PAGE)	

FOR DISPOSITION

(PAUL WHITEMAN, CONTINUED)

LOUISIANA/DIXIE DAWN	VI 21438 E+AUC	STEI
IT WAS THE DAWN OF LOVE	VI 21453 N AUC	STEI
THERE AIN'T NO SWEET MAN	VI 21464 N AUC	STEI
WHEN IT'S SLEEPY TIME DOWN	VI 22828 V AUC	STEI
GETTIN' SENTIMENTAL	VI 22876 V AUC	STEI
3 ON A MATCH/HERE'S HOPING	VI 24089 G AUC	STEI
"O" BLUES/TAIL SPIN	VI 24668 E AUC	STEI
AVALON/DAROAANELLA	VI 25238 N AUC	STEI
THERE'S A SMALL HOTEL	VI 25270 E AUC	STEI
STOP, LOOK AND LISTEN	VI 25319 V AUC	STEI
ANNOUNCER'S BLUES	VI 25404 N AUC	STEI
COQUETTE/THERE AIN'T NO	VI 25675 N AUC	STEI
EVENING STAR/LAST NIGHT	CO 1401 G AUC	STEI
PICKIN' COTTON/AMERICAN	CO 1464 E AUC	STEI
IF YOU DON'T LOVE ME/EVENING	CO 1484 G AUC	STEI
OH YOU HA E NO IDEA/GEORGE P.	CO 1491 E AUC	STEI
OUT-O-TOWN GAL/DRIFTWOOD	CO 1505 G AUC	STEI
WHERE IS THE SONG OF SONG	CO 1630 N AUC	STEI
MAKIN' WHOOP/RED RED ROSE	CO 1683 G AUC	STEI
CRADLE OF LOVE/HOW ABOUT ME	CO 1723 G AUC	STEI
LOVER COME BACK TO ME/MARIAN	CO 1731 V AUC	STEI
REACHING FOR SOMEONE	CO 1822 E AUC	STEI
HAPPY FEET/BENCH IN PARK	CO 2164 G AUC	STEI
SONG OF THE CONGO	CO 2263 G AUC	STEI
BODY & SOUL/SOMETHING TO	CO 2297 V AUC	STEI
CHOO-CHOO (REV. E. SELVIN)	CO 2491 G AUC	STEI
HEART AND SOUL/WHILE CIGARETT	DE 2083 N AUC	STEI
MEETING IN THE NURSERY	DE 2222 N AUC	STEI
HEAT WAVE/HOME AGAIN BLUES	DE 2697 N AUC	STEI
HOORAY FOR SPINACH	DE 2418 N AUC	STEI
I GO FOR THAT	DE 2283 E AUC	STEI
I'M COMING VIRGINIA/AUNT HAG.	DE 2145 N AUC	STEI
NOW AND THEN/THREE FISHIES	DE 2417 V AUC	STEI
WASHBOARD BLUES/HIGH WATER	VI 36186 V TRA	THOM
MY PET/I'M AFRAID OF YOU	VI 21389 G TRA	THOM
LONELY MELODY/RAMONA	VI 21214 V TRA	THOM
SMILE	VI 21228 E TRA	THOM
SUGAR/FROM MONDAY ON	VI 25368 N TRA	THOM
CHANGES/DEEP DOWN SOUTH	VI 25370 N TRA	THOM
SAN/POOR BUTTERFLY	VI 24078 N TRA	THOM
FELIX THE CAT/MOTHER GOOSE	CO 1478 E TRA	THOM
PARADE OF SOLDIERS	VI 19007 V AUC	COX
NOTHIN' BUT	VI 19073 V AUC	COX
WANG WANG BLUES/ANYTIME	VI 18694 V AUC	ROTH
<u>PAUL WHITEMAN'S RHYTHM BOYS</u>		
MISSISSIPPI MUD/AIN'T SHE SW	VI 20783 E AUC	STEI
RHYTHM KING/SUPPRESSED OESIRE	CO 1629 N AUC	STEI
WA-OA-DA/THAT'S GRANDMA	CO 1455 N AUC	STEI
FROM MONDAY ON/WHAT PRICE	VI 24349 V AUC	STEI
<u>WHOOPEE MAKERS</u>		
ST. LOUIS BL/BUGLE CALL RAG	PE 15126 G AUC	HULL
IT'S SO GOOD (#5)	OR 1668 V AUC	LOVE
TIGHT LIKE THAT (#4)/4 OR 5(#3)	OR 1483 V AUC	LOVE
<u>ALEC WILDER OCTET</u>		
SUCH A TENDER NIGHT	CO 36315 N T-A	UMPH
<u>CLARENCE WILLIAMS</u>		
MOUNTAIN CITY BL/LAZY MAMA	OK 8592 G AUC	SCHE
HIGH SOCIETY/WHOOPEE IT UP	OK 8706 G AUC	SCHE
BREEZE	VO 2541 N AUC	SCHE
LAZY MAMA/COTTAGE OF LOVE	VI 38063 N AUC	SCHE
CANDY LIPS/I'OBODY BUT	OK 8440 E AUC	SCHE
EVERYBODY LOVES MY BABY	OK 8191 V TRA	EDEL
THRILLER BLUES/UNCLE SAM	BB 11362 H T-A	PARK
RIGHT KEY/LITTLE BIT LEFT	VO 2563 V AUC	CLAR
SWALLER TAIL COAT/LOOKA	VO 2616 V AUC	CLAR
<u>COOTIE WILLIAMS</u>		
G-MEN/WEST END BLUES	OK --- T-A	TRES
ECHOES OF HARLEM/HAVE HEART	VO 3760 E AUC	CREA
G-MEN/WEST END BLUES	OK 6370 V TRA	DEIT
GIVE IT UP/DRY SO LONG	OK 5690 N T-A	EOEL
<u>MARY LOU WILLIAMS</u>		
MARY'S SPECIAL/NEW FROGGY	DE 781 N T-A	FAKO
MR. FREDDIE BLUES/SWEET PAT.	DE 2797 N T-A	FAKO
PEARLS/ROCKS	DE 2796 N T-A	FAKO
ISABELLE/CORNY RHYTHM	DE 1021 N AUC	LOVE
<u>FESS WILLIAMS</u>		
A FEW RIFFS/OO SHUFFLE	VI 38064 E SAL	.50 WILS
BUTTONS/MUSICAL CAMP MEET.	VI 38095 N AUC	WILS

(FESS WILLIAMS CONTINUED NEXT COLUMN)

(FESS WILLIAMS, CONTINUED)

EVERYTHING'S OK WITH ME	VI 23003 N T-A	THOM
ALL FOR GRITS & GRAVY	VI 23025 N T-A	THOM
FRICTION/HERE 'TIS	VI 38056 N T-A	THOM
FEW RIFFS/OO SHUFFLE	VI 38064 E T-A	THOM
KENTUCKY BLUES/HOT TOWN	VI 38077 N T-A	THOM
SWEET SAVANNAH SUE/AIN'T M.	VI 38085 N T-A	THOM
SLIOE, MR. JELLY, SLIDE	VI 38106 N T-A	THOM
CAROLINE/MAKE ME KNOW IT	OK 8322 V T-A	THOM
RAZOR EDGE/NUMBER TEN	BR 3596 E T-A	THOM
MESSIN' AROUND/HEEBIE JEEB	VO 1054 E T-A	THOM
<u>LEONA WILLIAMS</u>		
SUGAR BLUES/MEANEST MAN	CO 3690 E T-A	PARK
<u>DUKE WILSON &amp; 10 BLACK BERRIES</u>		
BULL FIDDLE BLUES/SOUTH	PE 15632 G AUC	CLAR
<u>TEDDY WILSON</u>		
IF YOU WERE MINE(HOLIDAY)	CO 36206 N AUC	JACO
WHEN SMILIN/CAN'T BELIEVE	BR 8070 E AUC	CREA
ALL MY LIFE/CHRIS.COLUM.	BR 7640 G TRA	THOM
MY MELANCHOLY BABY/I CRIED	BR 7729 G+TRA	THOM
SING BABY SING/YOU TURNED	BR 7736 G TRA	THOM
TEA FOR TWO/I'LL SEE YOU IN	BR 7816 G TRA	THOM
BIG APPLE/YOU CAN'T STOP ME	BR 7954 G TRA	THOM
SWEET LORRAINE/MISS BROWN	BR 8087 V TRA	THOM
IN THE MOOD/CRYING MY SOUL	CO 35372 N TRA	THOM
I CRIED FOR YOU/MEL.BABY	CO 35862 N TRA	THOM
MY MAN/CAN'T HELP LOVING	CO 36113 N TRA	THOM
YOU CAN'T STOP ME FROM DR.	BR 7954 N AUC	COLE
COCONUT GROVE	CO 35737 N T-S	FREE
LAUGH AND CALL IT LOVE	BR 8207 N T-A	UMPH
RIGHT OR WRONG	BR 7797 E T-A	UMPH
IF I HAD YOU	BR 7960 V T-A	UMPH
MEAN TO ME	BR 7903 V T-A	UMPH
EASY TO LOVE	BR 7762 N T-A	UMPH

THE WOLVERINES

CRAZY QUILT/YOU'RE BURNIN	BR 3332 V+AUC	CLAR
<u>BOB ZURKE</u>		
MELANCHOLY MOOD/HONKY TONK	VI 26342 N AUC	JACO

VICTOR ALBUM

"EIGHT TO THE BAR"	VI P-69 N STA	BAND
<u>DECCA ALBUM</u>		
"FIVE FEET OF SWING"	DE #131 N AUC	ROTH
<u>"STAROUST"</u>		

EDGAR HAYES ORCHESTRA	DE 1882 V TRA	THOM
GLENN MILLES ORCHESTRA	BB 10665 E TRA	THOM
SAMMY KAYE'S ORCHESTRA	VO 4433 N TRA	THOM
DICK LEIBERT & ORGAN	VI 26712 N TRA	THOM
ALEC TEMPLETON	VI 26353 N TRA	THOM
VERNON GEYER	BB 10108 N TRA	THOM
"FATS" WALLER	BB 10099 N TRA	THOM
COLEMAN HAWKINS	VO S.123 N TRA	THOM
PAUL WHITEMAN'S ORCHESTRA	VI 36159 N TRA	THOM

THEME SONGS

(ANY; QUOTE PRICE; N OR E)	---	ROTH
----------------------------	-----	------

COLLECTORS

A

PENNY POSTCARD  
brings you  
an auction list of

FIVE HUNDRED  
VERY DESIRABLE RECORDS

Jack Owen  
340 E. Carlisle Ave.  
Milwaukee, Wisc.

PHILLIP ELWOOD  
2830 Regent St., Berkeley 5, Calif.  
FOR TRADE OR AUCTION

ALL STAR BAND	THE BLUES/BLEU LOU	V4 26114 G
	ALL STAR STRUT/KING PORTER	Co 35389 E
HENRY ALLEN	RUG CUTTER/HOUSE HARLEM	Co 35676 N
	SWING OUT/FEELIN DROWSY	BR 10702 N
	PLEASING PAUL/IT SHOULD	BB 10235 N
LOUIS ARMSTRONG	DINAH/TIGER RAG	OK 3009 N
	(MOST REISSUES ON COLUMBIA; PREWAR)	N
COUNT BASIE	BABY DON'T TELL/ROCKAWAY	Vo 4747 E
	12TH ST. RAG/JUMP FOR ME	Vo 4686 E
	WORLD IS MAD/MISS THING	N
BARNEY BIGARD	JUST ANOTHER/HONEY HUSH	OK 5663 N
	READY EDDY/LAMENT	BB 11098 E
	LULL AT DAWN/CHARLIE	BB 10981 N
BE'INY CARTER	I'VE GOT 2 LIPS/SWINGIN	Vo 3279 V
	SLEEP/SLOW FREIGHT	Vo 5399 E
CHOC. DAVIDIES	GOODBYE BLUES/CLOUDY SKY	Co 35679 N
	DEE BLUES/BUGLE CALL RAG	Co 36908 E
	GOT ANOTHER SWEETIE/---	Co 36009 N
BILL COLEMAN	BIG BOY BLUES/SWING GUITARS	Vi 26223 N
	BILL COLEMAN BL/DICKY WELLS	Vi N
EDDIE CONDON	THAT'S A SERIOUS/GONNA	BB 10168 V
IDA COX	LAST MILE BLUES/CAH'T QUIT	OK 6405 N
	DEEP SEA/DEATH LETTER	Vo 05336 N
JOHNNY DODDS	29TH & DEARBORNE/WILDMAN	DE 2111 N
	WILDMAN/MELANCHOLY	BR 3567 F-
TOULY DORSEY	MILBERG JOYS I & II	Vi 26437 V
	BEALE ST./STOP, LOOK, ETC.	Vi 36207 E
SONNY DUNHAM	MEMORIES OF YOU/BLUE SKIES	Vars 8324 N
DUKE ELLINGTON	MISTY MORNIN/BLUES WITH	Co 35955 E
	ROCKY MT./BIG HOUSE BLUES	Co 35682 N
	COUNTRY GAL/JUBILEE	Co 35776 N
	MISSISSIPPI MOAN/RHYTHM	Co 35157 N
	CRESCENDO/DIVIN. IN BLUE	BR 8004 V
	LIMEHOUSE/ECHOES OF JUNGLE	Vi 22743 N
	MOOD INDIGO/MOOCHIE	Vi 2446 E
	SOLDBREAK EXP/OLD SOUTHLAND	Vi 24501 E
	SOLITUDE/DELTA SERENADE	Vi 24755 E
	BLACK & TAN/CREOLE LOVE	Vi 24861 V
	NEVER NO/COONTAIL	Vi 2661C N
	PORTRAIT OF BERT/BOJANGLES	Vi 26644 N
	BLUE GOOSE/DUSK	Vi 26677 N
	SEPIA PANORAMA/HARLEM	Vi 26731 E
	IN A MELOTONE/RUMPUS IN	Vi 26788 N
GENE GIFFORD	NOTHIN BUT NEW ORLEANS	BR 10704 E
LIONEL HAMPTON	SUN WILL SHINE/YO'IRE MY	Vi 25771 N
	EVERYBODY LOVES/JUST COH'IT	Vi 25682 N
	AFTER YOU'VE GONE/BABY	Vi 25674 N
	I KNOW THAT YOU/SUNNYSIDE	Vi 25592 E
	CHINA STOMP/RHYTHM RHYTHM	Vi 25586 E
	CONFESSION/DRUM STOMP	Vi 25685 N
	MY BUDDY/TEMPO & SWING	Vi 26608 E
	PIANO STOMP/I SURRENDER	Vi 25666 N
	ROCK HILL/DOWN HOME	Vi 26114 E
	FLYING HOME/SAVE IT	Vi 26595 E
	CAH'T GET STARTEO/WUNSUN	Vi 26453 N
	MUSCAT/RING OEM BELLS	Vi 26017 N
	HI SOCIETY/SWEETHEARTS	Vi 26209 N
COLE HAWKINS	WHEN DAY/BOUNCING WITH	BR 10693 N
	WHAT HARLEM/MEDITATION	DE 742 E
	HONEYBUCKLE/CRAZY RHYTHM	Vi 26219 E
	BODY & SOUL/FINE DINNER	BR 10523 N
JOHNNY HODGES	TRULY WONDERFUL/XY HEART	Vo 5330 N
	YOUR LOVE/MOON ROMANCE	OK 5940 N
	GOOD GAL/SAVOY STRUT	OK 5170 N
	RENDEZVOUS/JEEPS BLUES	Vo 4115 V
	DAY DREAM/JUNIOR HOP	BB 11021 N
MEZ MEZZROW	SENDIN VIPERS/APOLOGIES	BB 10250 N
	OLD FASHIONED/35TH & CAL.	BR 10251 N

MY WANTS ARE ALL OF THE NEW ORLEANS TYPE: OLIVER, ARMSTRONG, DODDS, NORK, MORTON, ETC. SEND ANY TITLES, FOR I'M INTERESTED IN REISSUES, ORIGINALS, AND MANY RECENT AS WELL AS OLD DISCS. I'LL RETURN ALL LISTS.

MELODY SHOP  
190 MASSACHUSETTS AVENUE, BOSTON, MASS  
For Auction. Clcsing date for bids: Feb. 28

<u>QUINTETTE OF THE HOT CLUB OF FRANCE</u>		
THE SHIEK OF ARABY/YOURE SWEET	ROY	1807 N
SWEET SUE/AVALON	ROY	1780 N
<u>TOOTS MONDELLO/ROLLINI,ELMAN, C.THORHILL</u>		
LOUISIANA/ST.LOUIS GAL	VARs	8118 N
<u>SONNY DUNHAM</u>		
MEMORIES OF YOU/BLUE SKIES	VARs	8234 N
ESTRELLITA/JUST A MEMORY	VARs	8205 N
<u>FLETCHER HENDERSON/OLLIE POWERS</u>		
COME ON COOT DO THAT THING/PLAY THATTHING	UHCA	79/80
<u>STUFF SMITH</u>		
JOSHUA/IT'S UP TO YOU	VARs	8251 N
<u>JUNGLE BAND</u>		
ST.LOUIS BLUES/GOTTA DARN GOOD REASON NOW	BR	4936 G
<u>RED NICHOLS</u>		
FIVE PENNIES/HARLEM TWIST	Vi	21560 N
<u>RED AND MIFF'S STOMPERS</u>		
DELIRIUM/DAVENPORT BLUES	Vi	20778 N
<u>FLETCHER HENDERSON</u>		
NEW KING PORTER STOMP/CAN YOU TAKE IT	Co	35671 E
SNAG IT/COLUMBIA	Co	35670 E
STAMPEDE/MONEY BLUES	Co	35669 E
WHAT-CHA-CALLEN BLUES/SUGAR FOOT STOMP	Co	35668 E
<u>BIX BEIDERBECKE</u>		
GOOSE PIMPLES/ROYAL GARDEN BLUES	Co	35664 E
WA DA DA/DL MAN RIVER	Co	35666 E
LOUISIANA/THOU SWELL	Co	35665 E
<u>FRANKIE TRUMBauer</u>		
WALKIN' THE DOG/NOT ON THE FIRST NITE BABY	VARs	8225 N
I SURRENDER DEAR/SOMEBODY STOLE MY GAL	VARs	8239 N
<u>ROY ELDRIDGE</u>		
DOES YOUR HEART BEAT FOR ME/WHO TOLD YOU	VARs	8144 N
<u>JACK TEAGARDEN</u>		
FATIMA'S DRUMMER BOY/I HEAR BLUEBIRDS	VARs	8273 N
<u>BENNIE MOTEN'S KANSAS CITY SIX</u>		
SHE'S NO TROUBLE/SOUTH	Vi	24893 N
<u>FATS WALLER</u>		
VIPERS' DRAG/CLOTHE'S LINE BALLET (SOLOS)	Vi	25015 N
THERE GOES MY ATTRACTION/BYE BYE BABY	Vi	25388 N
CROSS PATCH/CABIN IN THE SKY	Vi	25315 N

RALPH J. STURGES  
131 Washington St., Hartford 6, Conn.  
For Trade or Auction

MILLS MERRY MAKERS	ST. JAMES INFIRMARY	DI	3127 E+
N.O. WANDERERS	PERDIDO STREET	Co	698 G+
COTTON PICKERS	RAILROAD MAN	CA	9048 G+
ICA COX, AUSTIN, DODDS	---	PARA	12307 G
BIX BEIDERBECKE	---	HRS	25 N
BIX BEIDERBECKE	---	HRS	22 N
LIONEL HAMPTON	JIVIN THE VIBES	Vi	25535 V
BOB CATS	FIDGETY FEET	DE	1593 V
BING-SPANIER	YES INDEED	DE	3689 V+
BENNIE MOTEN	LAFAYETTE/N.O. ORLEANS	Vi	24216 V+
BENNY GOODMAN	FOUND A NEW BABY	Vi	25355 E+
MUGCAT/RING OEM BELLS	N.O. ORLEANS PARADE	DE	1019 N
N. O. R. K.	PANAMA	DE	162 N
JOHNNY HODGES	TIRED SOCKS	Vo	5533 N
MUGGSY SPANIER	RELAXIN AT TOURO	BB	---
WANTED: PIERCE "BULL FROG", PARA 12619, RED HEADS "BALTIMORE", PERFECT NEW ORLEANS BOOTBLACKS; PIANO SOLOS, PARAMOUNT, DIXIELAND JUG THUMPERS. TRADE LISTS.			

COLLECTORS

Send your list of wants and bids: Closing out large collection of early Boswells, Barnetts, Calloways, Clintons, Coon-Sanders, Goldkettes, Ambrose, Kemps, Kirks, Kysers, Lunceford, Manone, Mills Bros., Prima, Redman, Walker, Webb, Shaw, Savitt, Weems, Motens. Minimum shipment 5 discs. JOE HULL, 2814 RUTLAND AVENUE, DES MOINES, IOWA

FOR SALE

FOR SALE

HARRY N. FOSBURY  
5104 S.E. 87th. Ave.  
Portland 6, Oregon

All records NEW and sent postpaid

TOMMY DORSEY

Weary Blues/Boogie (7 copies) Vi 26054 \$2.00  
Who/Dipsy Doodle Vi 25693 1.50  
Blue Danube/Dark Eyes Vi 25556 1.50

BENNY GOODMAN

Alex. Ragtime/Riffin' (2 copies) Vi 25445 1.75  
King Porter ,Sometimes Vi 25090 2.00  
Bugle Call/After You've (T.D.) Vi 25467 1.75

DUKE ELLINGTON

Black & Tan/Creole (2 copies) Vi 24861 2.25

METRONOME ALL STARS

Bugle Call/I O'clock (3 copies) Vi 27314 2.00

BIX BEIDERBECKE

Columbia Album C-29 (Complete set; NEW) 4.50

WANTED

WANTED

JACKSON GEORGE HOFFMAN  
13514 Earlwood Rd.,  
Cleveland, Ohio

LARRY CLINTON

Down home rag Vi ----- \$2.50

BUNNY BERIGAN

In the dark Vi 26122 1.25  
In a mist Vi 26123 1.50  
Wacky dust Vi ----- 1.00  
Mahogany hall stomp Vi 26116 1.00

ANY GROUP

Don't be that way (not B.G.)-- ----  
Stomping room only -- -----  
Cocktails for two -- -----

JESS STACY

In the dark De 18111 ----

LOUIS ARMSTRONG

Come back sweet papa Co -----

WANTED

## CLASSICAL RECORDS

Would like information on excerpts from the opera "Faust" by Charles Gounod. Prefer the Columbia series featuring the tenor Georges Thill. Other recordings by Rene Maison, Sidney Rayner, Charles Kullman, Luigi Fort are acceptable. Also the complete Columbia recording in English, conducted by Beecham. Please send title, artists, condition of record, whether acoustic or electrical recording, and please quote price.

Complete Victor recording NOT acceptable.

Sgt. Giuseppe Salvatore  
Hq. Det. 3rd AART. Gp.  
c/o Radio School  
Ft. Eustis, Virginia

## LEMME TAKE THIS CHORUS

Say what you will about Esquire's jazz bash,--it must be admitted that this excellent magazine has actually *DONE* more for jazz music in one month than all other publications put together have done in the past forty years.

The board of jazz experts picked by Esquire to assemble a real jazz band for the Met concert and for other enterprises were:

S/Sgt. George Avakian  
E. Simms Campbell  
Leonard Feather  
Robert Goffin  
Abel Green  
Elliott Grennard  
Fvt. John Hammond  
Roger Kay  
Harry Lim  
Paul Eduard Miller  
Bucklin Moon  
Baron Timme Rosenkrantz  
Charles Edward Smith  
Frank Stacy  
Bob Thiele  
Barry Ulanov

There are several good men in this group, but,--the others,--well I don't know.

Whattya say we do this,--purely for the sport of it, let's pick a board of experts of our own and see what it looks like.

The phonograph record is the best approach to the study of jazz music. The enterprise of jazz record collecting establishes a person as an above-average jazz authority. Therefore, it is my opinion that there is no single group of people better qualified to pick a board of jazz experts than the jazz collectors who have sought out this obscure publication to implement their study of jazz music.

With this issue all Record Changer subscribers have received a post card on which we ask you, *as a favor to us*, to write three names. We ask you:

Whom do you regard as the three foremost jazz authorities in the world?

Let's have your choices. Mark 'em down on the enclosed ballot, and drop it in the mail box. *DO IT NOW*, and the March Record Changer will carry the results.

NOTE: Ballots carrying names of persons on the Record Changer staff (page 2) will be thrown out.

\* \* \*

Last month we sent out questionnaires to collectors advertising in that issue of the Record Changer, in order to determine what sort of results they were obtaining from their ads. Thirty four of the sixty advertisers responded and the results are shown in the next column.

A New Service For  
COLLECTORS

Write for Details

RECORDIANA  
Dept. R  
Norwich, Conn.

	No. OF REPLIES	WANTED		FOR DISPOSITION	
		No. ADVERTISED	No. ACQUIRED	No. ADVERTISED	No. DISPOSED
TOTAL	721	337	146	1,015	643
AVERAGE	22	17	8	36	23
POOREST RESULTS	7	25	1	25	1
BEST RESULTS: BRUCE BAKER	10	6	6	-	-
KEN QUAIFFE	21	-	-	33	30

Not bad. If you advertised in the Saturday Evening Post, you couldn't get better results.

\* \* \*

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all other sent to your locality. The ways of the Post Office Department are strange and devious, and there is nothing we can do to improve the delivery service.

Wait until the 20th of the month before advising us that you have not received your copy of the Record Changer for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

\* \* \*

Due to the labor shortage we have been forced to discontinue our accounts receivable and billing departments. All advertising must be accompanied by the appropriate remittance.

\* \* \*

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

THE RECORD CHANGER  
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each month for  
the best article submitted to us  
for publication

Manuscripts will be read on the last day of each month, by Nesuhi Ertegun, Tom Williston, and Gordon Gullickson. Decisions of the judges will be final.

Names of contributors will be withheld from judges until after manuscripts are read.

No limitations of subject matter are prescribed, and anything bearing on jazz music or jazz collecting will be considered.

Manuscripts printed in the Record Changer become its property and are subject to reprinting in the Jazz Music Bulletin, London. Manuscripts not printed will be returned.

This month's winner: John Steiner.

# BLUE NOTE

## JAMES P. JOHNSON EIGHT OUTSTANDING PIANO SOLOS

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# NOTE

**NOW that for** more than a decade jazz has been moving toward abstractness, and concerning itself with generating sheer excitement, we encounter fewer and fewer musicians who think and feel in terms of its traditional language. Only rarely, indeed, does a musician of the stature of Meade "Lux" Lewis appear to reaffirm the values of jazz expression by remaking those values. Lewis contributes an authentic contemporary note which crystallizes our view of jazz as a living organism, a historical artistic and social manifestation.

James P. Johnson is another such musician whose work advances our view of the significant continuity of jazz. Although Johnson has had renown as a pianist for about thirty years, he has had to be rediscovered. This is not surprising, since like Lewis, he cannot be pigeonholed according to the working standards which apply to practically all jazz pianists today.

Aspects of Johnson's style have been absorbed by pianists of considerable ability, including in particular the late Fats Waller; but the impulse which characterizes his music is complex and peculiarly his own. This impulse has led to audacious exploration and extensive discovery in the piano field, freeing new areas of sensibility.

Of the eight 12-inch piano solos listed above, the rapid pieces have a pure dance character so rhythmically patterned and contoured that they have hardly any suggestion of vocal style, while the two poignant blues pieces are exquisite with fingered intervals and rich passing harmonies. The selections are all rooted in modes of feeling that were intensely felt in the comparatively remote past of jazz. Johnson has brought to them the seriousness, dignity, and critical consciousness that define total art. He has brought, moreover, a technical equipment so dazzling and resourceful, so erudite, and so tastefully utilized, that it has no equal in our day.

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## BLUE NOTE RECORDS

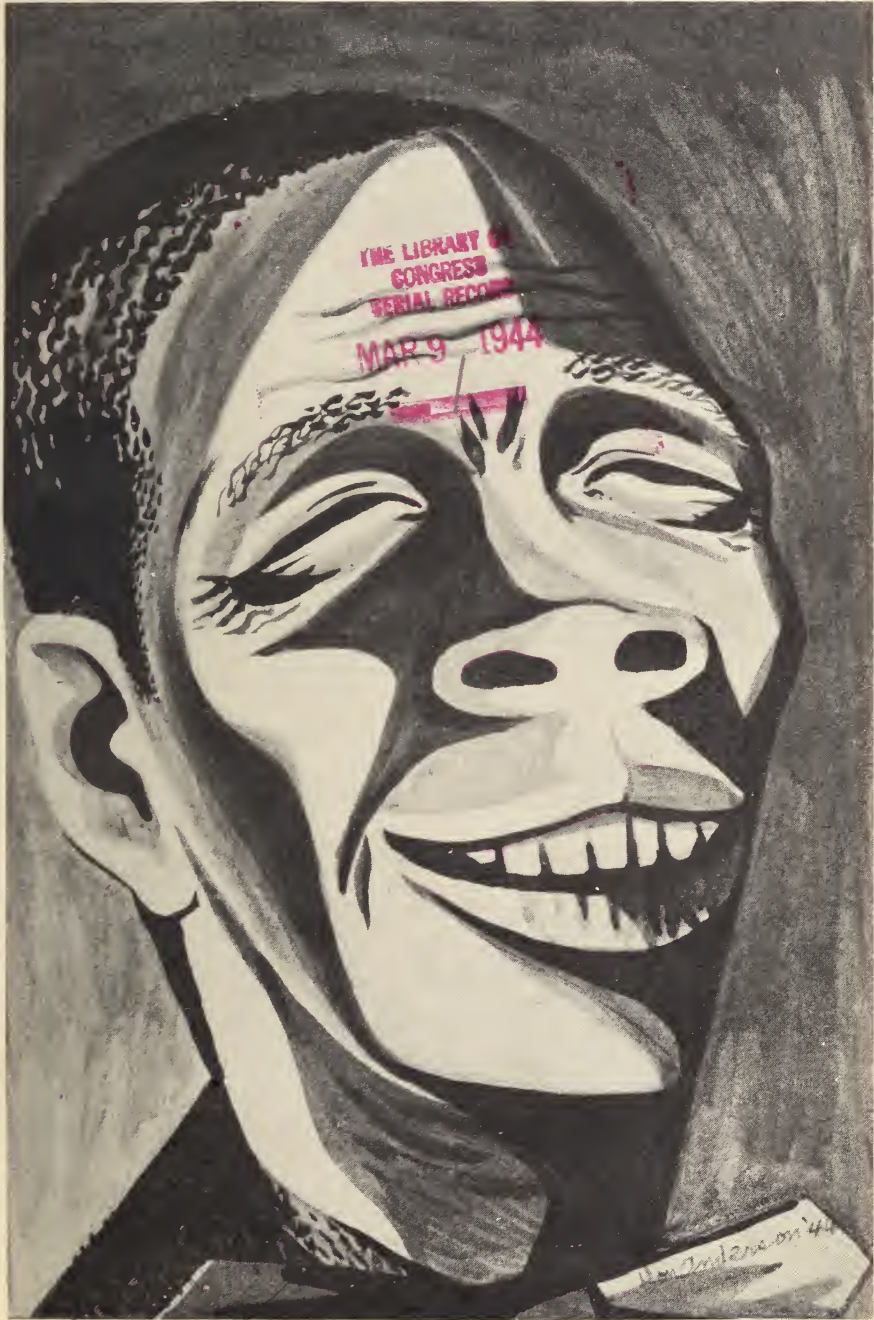
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THE

# Record Changer

Music

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Mar • 44

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# THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1944, Gordon Gullickson, \$1.50 (U.S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
B3 - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BRE - ENGLISH BRUNSWICK	DEF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

- N (New): SURFACE NOISE EQUAL TO AN UNPLAYED RECORD; NO VISIBLE OR AUDIBLE WEAR PERCEPTIBLE; ORIGINAL FINISH INTACT.
- E (EXCELLENT): SURFACE NOISE LOW, SMOOTH, UNIFORM. NOT IRREGULAR OR CRACKLING, EASILY DISREGARDED IN LISTENING. NO PERCEPTIBLE DISTORTION.
- V (VERY GOOD): SURFACE NOISE SOMEWHAT MORE PROMINENT; LIGHT FOREIGN NOISES, BUT SLIGHT DISTORTION, IF ANY; NOISES NOT SERIOUSLY OBTACTING.
- G (GOOD): A MODERATE AMOUNT OF SURFACE NOISE; BACKGROUND MAY BE SOMEWHAT IRREGULAR AND CRACKLING; SOME FOREIGN NOISES, AND A LITTLE DISTORTION; ON THE WHOLE, REASONABLY SATISFACTORY LISTENING WITHOUT UNDUE DISTRACTION OF ATTENTION. FOREIGN NOISES DEFINITELY LESS PROMINENT THAN THE MUSIC.
- F (FAIR): FOREIGN NOISES, TAKEN TOGETHER, ARE ABOUT AS PROMINENT AS THE MUSIC, AND THERE IS CONSIDERABLE DISTRACTION OF ATTENTION, AND LISTENING REQUIRES SOME EFFORT AND CONCENTRATION; NEVERTHELESS, UNDER THESE CONDITIONS, LISTENING SHOULD BE FAIRLY SATISFACTORY.
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The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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Wants.....4¢ each; 30 for \$1.00  
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The Record Changer  
 FAIRFAX, VA





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## AUCTION

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HEEBIE JEEBIES/POTATO HEAD BLUES	Co 35660 N	LONE GRAVE/LOOK WHAT A HOLE I'M IN	QRS 7001 N
S.O.L. BLUES/SQUEEZE ME	Co 35661 N	<u>PETE JOHNSON &amp; JOE TURNER</u>	
SAVE IT PRETTY MAMA/NO ONE ELSE BUT YOU	Co 35662 N	ROLL 'EM PETE/GOIN' AWAY BLUES	Vo 4607 N
TWELFTH STREET RAG/KNOCKIN' A JUG	Co 35663 N	<u>GENE KRUPA &amp; ORCHESTRA</u>	
GUT BUCKET BLUES/YES I'M IN THE BARREL	Co 36152 N	GRANDFATHER'S CLOCK/I KNOW THAT YOU KNOW	BR 8124 V
MUSKAT RAMBLE/SKID-DAT-OE-DAT	Co 36153 N	<u>EDDIE LAUD</u> (ACC. BOYD SENTER; ODET)	
CORNET CHOP SUEY/MY HEART	Co 36154 N	SIG' ANO CRY BLUES/SOMEBODY'S WRONG	Vo 3031 E
YOU'RE NEXT/ORIENTAL STRUT	Co 36155 N	<u>MEADE LUX LEWIS/ALBERT AMMONS</u>	
WEATHER BIRD/A MONDAY DATE	Co 36375 N	BEAR CAT CHAWL/SHOUT FOR JOY	Vo 4608 E+
CHICAGO BREAKDOWN/DON'T JIVE ME	Co 36376 N	<u>LUX LEWIS, PETE JOHNSON, ALBERT AMMONS</u>	
WEST END BLUES/HUGGLES	Co 36377 N	BOOGIE WOOGIE PRAYER, PARTS 1 & 2	Vo 4606 N
TIGHT LIKE THIS/HEAH ME TALKIN' TO YA	Co 36378 N	<u>LITTLE BROTHER/PINETOP &amp; LINDBERG</u>	
MUGGLES/PEANUT VENDOR(LAM, CRACKS)	OK 3194 N	FARISH STREET JIVE/EAST CHICAGO BLUES	BB 10177 N
<u>BIX BEIDERBECKE &amp; HIS GANG</u>		<u>LOUISIANA FIVE JAZZ ORCHESTRA</u>	
AT THE JAZZ BAND BALL/JAZZ ME BLUES	Vo 3042 E	YEL.P.H.U. FOUND BLUES/JUST ANOTHER GOOD MAN	Co 42742 N
<u>BUNNY BERIGAN &amp; HIS ORCHESTRA</u>		<u>MILTON MEZZROW &amp; ORCHESTRA</u>	
JAZZ ME BLUES/THERE'LL BE SOME CHANGES	VI 26244 N	OLD-FASHIONED LOVE/35TH AND CALUMET	BB 10251 N
<u>SIDNEY BECHET'S NEW ORLEANS FEETWARMERS</u>		<u>EMMETT MILLER &amp; ORCHESTRA</u>	
LAUGHIN' IN RHYTHM/RIP UP THE JOINT	VI 27663 N	YOU LOSE/LION TAMERS	OK 41205 N
<u>BARNEY BIGARD &amp; ORCHESTRA</u>		I AIN'T GONNA GIVE NOBODY NONE O' THIS	PAE 2163 N
LAMENT FOR JAVANETTE/READY EDDY	BB 11098 N	JELLY ROLL/WILTON CRAWLEY, REVERSE	
<u>CASA LOMA ORCHESTRA</u>		<u>LUCKY MILLINER MILLS BLUE RHYTHM BANO</u>	
AFTER TONIGHT/ONE LITTLE WORD LET TO	BR 6397 N	RIDE RED RIDE/CONGO CARAVAN	OK 6119 N
MIGHTY RIVER/WHY CAN'T I FIND SOMEBODY	BR 6402 N	"TOOTS" & DONDELLO TRIO (THORNHILL & FATOLE)	
MUSIC FROM ACROSS SEA/MOMENT I LOOKED	BR 6628 N	BURNIN' STICKS/HERE'S YOUR CHANGE	ROYALE 1817 N
AND SO GOODBYE/GOODBYE LOVE	BR 6666 N	SHADES OF JADE/SUNSET LULLABY	ROYALE 1823 N
LULLABY IN BLUE/THAT'S LOVE	BR 6764 N	<u>NEW ORLEANS RHYTHM KINGS</u>	
SPELLBOUND/DON'T LET IT HAPPEN AGAIN	BR 6910 N	SHE'S CRYIN' FOR ME/EVERYBODY LOVES SOME BB	10956 N
<u>HERMAN CHITTISON</u> (PIANO SOLOS)		<u>CLARENCE PROFIT TRIO</u>	
THE MAN I LOVE/FLAMINGO	BB 11333 N	TEA FOR TWO/THERE'LL BE SOME CHANGES MADE	BR 8341 N
<u>L.D. CHRISTIAN</u> (A.A. ARMSTRONG'S HOT FOUR)		<u>QUINETTE OF HOT CLUB OF FRANCE</u>	
TOO BUSY/WAS IT A DREAM	OK 8596 N	SHINE/NAGASAKI	VI 25558 N
<u>IDA COX &amp; ALL STAR ORCHESTRA</u>		ULTRAFOX/SWANEE RIVER	ROYALE 1785 N
MIGHTY RIVER/WHY CAN'T I FIND SOMEBODY	DK 6405 N	<u>MA RAINEY &amp; HER BAND</u>	
<u>BING CRDSBY</u> (ACC. WHITEMAN'S RHYTHM BOYS)		PROVE IT ON ME BLUES/HEAR ME TALKIN' TO PARA	12068 N
MISS ANNABELLE LEE	VI 21104 N	<u>ART SHAW &amp; HIS ORCHESTRA</u>	
<u>LEROY CARR AND SCRAPPER BLACKWELL</u>		COMIN' ON/I CAN'T BELIEVE THAT YOU'RE IN	BB 7772 N
PAPA WANTS A COOKIE/I AIN'T GOT NO GAL	Vo 1561 E	<u>MUNIGY SPANIER &amp; RAGTIME BANO</u>	
<u>PITNEY DANDRIDGE &amp; ORCHESTRA</u>		RIVERBOAT SHUFFLE/RELAXIN' AT THE TOURD	BB 10532 N
CHASING SHADOWS/WHEN I GROW TOO OLD	Vo 2982 E	LONESOME ROAD/MANNO MAKE UP YOUR MIND	BB 10766 N
YOU HIT THE SPOT/YOU TOOK MY BREATH AWAY	Vo 3123 N	<u>JESS STACY</u> (SOLOS WITH RHYTHM)	
EASY TO LOVE/YOU DO THE DARDEST THINGS	Vo 3351 N	BARRELHOUSE/IN THE DARK/FLASHES	De 18119 N
I'M IN A DANCING MOOD/WITH PLENTY OF MONEY	Vo 3399 E	<u>JOE SULLIVAN</u> (PIANO SOLOS)	
<u>CDW COW GAVENPORT</u> (PSEUDONYM: "BAT")		LITTLE ROCK GETAWAY/JUST STROLLING	OE 600 E
SLOW DRAG (SOLO)(ORIGINALLY PARA 12800)	VARS 6068 N	<u>JACK TEAGARDEN &amp; ORCHESTRA</u>	
<u>DORSEY BROTHERS &amp; ORCHESTRA</u>		SO MANY TIMES/A TABLE IN THE CORNER	Co 35262 N
OOH THAT KISS/BY THE SCYAMORE TREE	Co 2581 V	<u>SKETS TOLBERT &amp; GENTLEMEN OF SWING</u>	
<u>ROY ELDRIDGE &amp; ORCHESTRA</u>		JUMPIN' IN THE NUMBERS/RHUMA BLUES	OE 8565 N
HIGH SOCIETY/MUSKAT RAMBLE	VARS 8154 N	<u>VARSITY SEVEN</u> (SULLIVAN, HAWKINS, CARTER)	
<u>FOSTER AND HARRIS</u> (MA RAINEY'S BOYS)		EASY RIDER/IT'S TIGHT LIKE THAT	VARS 8147 N
ALLEY CUP GAME/CROW JANE ALLEY	PARA 12709 N	HOW LONG HOW LONG BLUES/POM POM	VARS 8173 N
<u>LEMUEL FOWLER</u> (PIANO SOLOS)		<u>THOMAS "FATS" WALLER</u> (PIANO SOLOS)	
BLUES MIXTURE/SATISFIED BLUES	Co A3959 N	MUSCLE SHOAL BLUES/BIRMINGHAM BLUES	OK 4757 N
<u>HANDY'S ORCHESTRA OF MEMPHIS</u>		<u>THE WOLVERINES</u>	
LIVERY STABLE BLUES/THAT "JAZZ" DANCE	Co A2419 N	CRAZY QUILT/YOU'RE BURNIN' ME UP	BR 3332 N
<u>HARLEM HOT CHOCOLATES</u> (ELLINGTON)		<u>JIMMY YANCEY</u>	
SING YOU SINNERS	HIT OF THE WEEK 1045 N	EAST ST. LOUIS BLUES/I RECEIVED A LETTER	Vo 05464 N
<u>COLEMAN HAWKINS &amp; ORCHESTRA</u>		YANCEY STOMP/STATE STREET SPECIAL	VI 26589 N
JAMAICA SHOUT/HONEYSUCKLE ROSE	OE 3358 N	FIVE O'CLOCK BLUES/TELL 'EM ABOUT ME	VI 26590 N
<u>LES HITE &amp; HIS ORCHESTRA</u>		SLOW AND EASY BLUES/THE MELLOW BLUES	VI 26591 N
WAITIN' FOR YOU/THE LICK	VARS 8396 N	<u>BILLIE HOLIDAY &amp; ORCHESTRA</u>	
<u>BILLIE HOLIDAY &amp; ORCHESTRA</u>		DREAM OF LIFE/THAT'S ALL I ASK	Vo 4631 G
THE SAME OLD STORY/PRACTICE MAKES PERFECT	OK 5806 N	I'M ALL FOR YOU/I HEAR MUSIC	DK 5831 N
I'M ALL FOR YOU/I HEAR MUSIC	DK 5831 N	TIME ON MY HANDS/I'M PULLING THROUGH	OK 5991 N
LOVE ME OR LEAVE ME/JIM	DK 6369 N	<u>HARRY JAMES &amp; ORCHESTRA</u>	
<u>HARRY JAMES &amp; ORCHESTRA</u>		TUXEDO JUNCTION/PALM'S OF PARADISE	VARS 8194 N
<u>BLIND LEWON JEFFERSON</u>		CHINCH BUI BLUES/OCEANIC BROWNSKIN BLUES	PARA 12551 N
LOCKSTEP BLUES/HANDMAN'S BLUES	PARA 12679 N	O.R. BLUES/MALTESE CAT BLUES	PARA 12712 N
<u>EDITH JOHNSON</u> (ACC. CLARENCE WILLIAMS)		YOU AIN'T NO GOOD BLUES/YOU KNOW THAT AIN'T	QRS 7048 N

THE FOLLOWING MAGAZINES ARE IN FROM VERY GOOD TO NEW CONDITION. BIDS WILL BE ACCEPTED ON THEM INDIVIDUALLY OR AS A GROUP. THOSE MARKED (\*) HAVE NO YEAR OF PUBLICATION GIVEN.

H.R.S. SOCIETY RAG

JANUARY 1939

OCTOBER \*

JANUARY 1941

AUGUST \*

SEPTEMBER \*

NOVEMBER \*

DECEMBER \*

JAZZ INFORMATION

SEPTEMBER 6, 1940

SEPTEMBER 20, 1940

OCTOBER 4, 1940

OCTOBER 25, 1940

NOVEMBER 22, 1940

# The State of Jazz in San Francisco

By LESLIE SMITH



Bunk Johnson and His Hot Seven (left to right) Bill Bardin, trombone; Willie Bunk Johnson, trumpet; Ellis Horne, clarinet; Squire Girsback, tuba; Pat Patton banjo; Bill Catalano, drums; Bert Bales, piano.

The lights are dimmed. The audience adjusts itself as comfortably as possible on the straight-backed chairs. The musicians take a drag on their cigarettes or a sip of their drinks, adjust their instruments to their mouths and wait for the stomp of Willie "Bunk" Johnson's foot. A moment of great tenseness is felt by all. Bunk holds his trumpet low and reflects for a moment, his eyes on the ceiling, feeling for the exact tempo. He taps his foot two or three times softly indicating his decision in this all important matter. The drummer feels for it; moves his sticks to the beat. Then Bunk's foot comes down sharply. The first notes of the first tune for the afternoon strike clear and true. The audience gasps as the unbelieving thrill comes once again. The tune wears on through improvised choruses and brilliant counterpoint. The audience relaxes and another great Sunday session begins in earnest.

To people who do not live here, San Francisco has always seemed a poor place indeed for authentic jazz music. San Francisco had become conspicuous, in fact, because apparently it was a non-supporter of jazz. The sweet music of Henry Bussy, Henry King and Harry Owens was always to be heard

at the hotels. To the outsider this exemplified the music spirit of the natives.

However, there are groups in San Francisco which insist that the center of jazz definitely has moved from New Orleans to San Francisco and that San Francisco has been a center of jazz for a long time. They point with justifiable pride to the Lu Watters band which played in the Dawn Club previous to the war and, of course, always cinch their arguments with, ". . . and where else could you possibly hear anything to equal the music of Bunk Johnson and his Hot Seven?"

When our shellac imports were suddenly cut off because of Japan's successes in the South Pacific and war production was thrown into high gear, necessitating the use of the existing supply for purposes other than phonograph records, the record industry was faced with an acute problem. How to obtain the vital shellac? Various solutions to the problem were considered and the logical one, which was chosen, has been given so much publicity that almost everyone knows of it. The answer was salvaged shellac from the millions of old records lying in attics and basements of American homes.

Photo by Leslie Smith.

Scrap drives were organized by many agencies, charitable and otherwise. Citizens were urged to turn in their unused and broken records. The real success of this program is not generally known to the public, but according to figures given in a recent issue of Downbeat Magazine, actual record production has only been decreased by about 15%.

There is another angle to this, however. Record collectors and jazz enthusiasts, and most jazz enthusiasts are record collectors, grew panicky at the thought of having no more scrap piles through which to rummage. The very fact of the small decrease in record production was disheartening information to the jazzist. It meant that scrap drives had been successful. It meant that his chances of finding rare and valuable jazz records in the dwindling scrap piles were almost void. Overnight the realization hit the alert owners of these discs that at last their collections were really valuable. Prices soared. Dealers who had been experiencing a slump for some months refused to sell their stock until the market settled. Dilettantes became exacting critics and shrewd traders. Magazines devoted exclusively to the exchange of jazz records were issued.

It was into this scene that Rudi Blesh and a small gathering of devout jazz fans gathered, one rainy afternoon last winter, in San Francisco's Museum of Art to listen to and discuss "The Real Jazz." Some publicity was given the lectures on placards posted in San Francisco's municipal transportation system, but the greatest publicity came from those who attended the first lecture. They talked enthusiastically and the word spread like fire throughout the city that here was **something**.

Jazz had already been rescued from a seamy fate in the honky-tonks and barrelhouses but seldom before had organizations so prominent as San Francisco's museum sponsored lectures exclusively on Hot Jazz. The jazzists felt that history was being made.

The remaining Blesh lectures were highly successful. At each one, people stood quietly in the aisles for two hours to be sold on authentic jazz by the quip and academic dissertations of Rudi Blesh. The lecture series was

extended beyond its schedule. A high point was reached at the last lecture when Rudi Blesh walked onto the platform leading a stringy and graying negro, whom he introduced as Willie "Bunk" Johnson.

Jazzists, who had read of Johnson, and others who had heard of him, were stunned with the realization that here in front of them stood the greatest figure of them all, the originator of the jazz trumpet style and the teacher of most of the great players, including Louis Armstrong. A man whose influence on all popular music of today is unbelievably tremendous.

When asked to speak, Bunk first said, "I'm right proud to be here as I know you all must be proud to have me . . ."

Bunk now considers himself as the savior of jazz. He may well be.

A natural outgrowth of the Blesh lectures was the great Geary concert of last summer. A white band, consisting largely of men from the Lu Watters group, played introductory and intermission music from the pit, while on the stage, under the leadership of Bunk Johnson, an all-colored jazz band played the real stuff for three solid hours, a half-hour of which was broadcast coast-to-coast over NBC. Bunk's band, patterned after King Oliver's Creole Jazz Band, had two trumpets, the second trumpet played by Papa Mutt Carey, one of the famous musicians of the old New Orleans days who is now a Pullman porter. Kid Ory, who has complimented many New Orleans trumpet players with his fine tailgate trombone work, was there and he played as good as he ever has. It is an interesting sidelight that the last time Kid Ory and Papa Mutt Carey played together was at the session when "Ory's Creole Trombone" was waxed for the obscure Nordskog label, that record which is now one of the most coveted of all collectors items.

There are many avid jazz collectors in the bay area. This region has become recognized as a center in the collecting field. The collectors range from adolescent girls in high school to solid business men, labor leaders and designers of warships. Many of these, unfortunately, are collectors of the same type as the postage stamp or match cover collector. They attempt

to "complete" their collections, to fill in the blanks and gather together all the odd and obscure labels and are often willing to go to great expense and trouble to procure these. Others collect records for the music they contain, rejecting those musically inferior to the standards of jazz. Still others build their collections around the musical evolution of jazz and are most eager to play for you records designed to illustrate different "periods" in this evolution and have arguments to prove that jazz is a native American art form, and a highly important one too.

The new collector or the casual observer of the jazz field is greatly influenced, in most instances, by the programs of the so-called disc jockeys, those nocturnal champions of the jitterbug and somebody's ready-to-wear clothing. The young hopeful's collection is usually built around recommendations of his particular radioland hero.

San Francisco is particularly lucky in having a discriminating, musically capable and, yet, entertaining M C of the discs, who praises authentic jazz and refuses to play a commercial tune on his program. Vernon White's "Swing and Hot" program on KSFO Saturday afternoons is without peer any place else in the country. There is more authentic jazz played on this two hour show than over any other station during an entire week. The influence of the "Swing and Hot" is, without doubt, tremendous.

There are many spots in San Francisco where good jazz may be heard. During these war times, Saturdays have replaced Mondays for jam sessions, due to so many musicians being in the services and the relative availability of week end passes. If you know where to look, you can always find a group of musicians, civilians and servicemen, white or colored, playing beaten down, improvised versions of rags and blues themes.

On Sunday nights Sister Lottie Peavy spellbinds the few jazz enthusiasts who know of her and who seek her at the Emanuel Church of God in Christ on Post Street in the heart of San Francisco's harlem. She sings spirituals and blues with all the emotion and fervor of the late Bessie Smith and has a fresh vigorous style that makes her a great singer.

No account of San Francisco jazz would be complete without a mention of Saunders King and his band, who are very well known on the Pacific Coast. They play, expertly, a type of music best called swing, but swing of a high calibre incorporating jazz ideas.

Willie "Bunk" Johnson and his Hot Seven hold the fort on Sunday afternoons at 150 Golden Gate Avenue in the city of the bridges and the shipyards. What these people are doing is vital and important. You couldn't find a more absorbed and hard working group in the music field. The fact that these sessions have attracted jazz critics, musicians and students of Americana from all over the country is proof enough of this. Neshui Ertegun, the son of the Turkish Ambassador and a prominent Washington, D. C., jazzist, traveled across the continent expressly to "dig" Bunk and his band. Others have traveled like distances to hear Bunk. One of Bunk's staunchest admirers is a young man from Iceland visiting in this country for the duration.

The others in the band feel as keenly about the importance of what they are doing as Bunk does.

Turk Murphy, who plays trombone with the band while on liberty from Naval duties, is an admitted student of Kid Ory, but brings to us a more scholarly technique and a youthful vigor that climaxes all the things that Ory did.

The band, as it now stands, is fairly stable around the pictured group. Bardin is working hard and picking up ideas from Bunk. His playing shows marked improvement with each session. Ellis Horne and Squire Girsback are dependables from the old Lu Watters band. Occasionally, Bill Dart, of the old Lu Watters band, sits in for Catalano on drums. Catalano, however, does a marvelous job, considering that he earns his living by playing in a Rhumba band in a Latin night club. He seems to have a natural flare for jazz percussion work. Bert Bales is consistent and solid on the piano. Quite often we are favored with Paul Lingle's phenomenal piano work. Paul Lingle is one of the truly great jazz piano players. Jelly Roll Morton playing piano at the World's Fair in San Fran-

*Continued on page 39*

AUCTION **MELODY SHOP** AUCTION  
 190 MASSACHUSETTS AVENUE, BOSTON, MASS  
 Closing date for bids: March 31, 1944

<u>JIMMY LUNCEFORD</u>		
PUT IT AWAY/IPTOWN BLUES	Vo	5362 N
<u>PAUL WHITEMAN</u>		
"G" BLUES/TAILSPIN (WITH TRUMBAUER)	Vi	24668 N
SAN/WHEN (FEATURES BIX & TRUMBAUER)	Vi	25367 N
SUGAR (FEATURING BEIDERBECKE) / FROM MONDAY	Vi	25368 N
LOUISIANA/YOU TOOK (BIX, CROSBY & TRUMBAUER)	Vi	25369 N
COQUETTE/THERE AIN'T (BIX, CROSBY & RHYTHM B'S)	Vi	25675 N
HIGH WATER/WASHBOARD BL (BIX & CROSBY) (I2")	Vi	36186 N
LONELY MELODY/MISS MUD (BIX, TRAM & RHYTHM B'S)	Vi	25366 N
BAHAMAMA/LOST IN YOUR ARMS (CROSBY)	Vi	24095 N
<u>SONNY DUNHAM</u>		
MEMORIES OF YOU/BLUE SKIES	Va	8234 N
<u>BEHNY GOODMAN</u>		
ON ALAMO/GONE WITH DRAFT (SEXTET & BASIE)	Co	35938 N
STARDUST/STARDUST (T. DORSEY)	Vi	25320 N
MELANCHOLY BABY/SWEET SUE (QUARTET)	Vi	25473 N
<u>LIONEL HAMPTON</u>		
WIZZIN THE WIZZ/OPENING SWING	Vi	26233 N
BIG WIG IN WIGWAM/STAND BY FOR ANNOUNCE.	Vi	26296 N
<u>DUKE ELLINGTON</u>		
NO PAPA NO/ROCKIN IN RHYTHM	Vi	26310 N
BLUE SERGE/JUMPIN PUNKINS	Vi	27356 N
<u>JOHN KIRBY</u>		
CUTTING THE CAMPUS/I LOVE YOU TRULY	Co	36165 N
FRASQUITA SERENADE/SEXTET FROM LUCIA	Vo	5705 N
<u>RED NICHOLS</u>		
AFTER YOU'VE GONE/I'M JUST WILD ABOUT H.	BR	4839 G
<u>LOUIS ARMSTRONG</u>		
THAT RHYTHM MAN/SWEET SAVANNAH SUE	OK	41281 F

WANTED **ABRAHAM K. KAUFMAN** WANTED  
 205 West 34th Street, New York 1, N.Y.

<u>CLIFF NAZARRO</u>		
I'LL REMEMBER HOW TO TAP	BB	10433
<u>JELLY ROLL MORTON</u>		
SHREVEPORT/ELLINGTON "VOOM VOOM"	BB	7710
<u>MCKINNEY'S COTTON PICKERS</u>		
MISS HANNAH/WAY I FEEL TODAY	BB	10232
<u>BENNIE MOTEN'S KANSAS CITY ORCH.</u>		
TORY/MOTEN SWING	BB	6032
<u>BIG BILL</u>		
BORDER BLUES/GOOD BOY	PE	C2027
<u>JONES-SMITH, INC.</u>		
SHOE SHINE BOY/EVENIN'	Vo	3441
<u>JIMMY LUNCEFORD</u>		
AIN'T SHE SWEET/WHAT IS THIS	Vo	4875
<u>BARLEY BIGARD</u>		
CARAVAN/STOMPY JONES	Vo	3809
<u>COOTIE WILLIAMS</u>		
DELTA MOOD/BOYS FROM HARLEM	Vo	4574
<u>DUKE ELLINGTON</u>		
COTTON CLUB ST./WALL ST. WAIL	BR	6813
HARMONY IN HARLEM/BLACK BUTTERFLY	BR	8044
<u>ELZAOIE ROBINSON</u>		
GOLD MANSION BLUES/ARKANSAS HILL BL.	PARA	12701
<u>MEZZ MEZZROW</u>		
COMIN' ON WITH THE COME ON, 1 & 2	BB	10085
<u>FATS WALLER</u>		
SERENADE FOR WIDOW/SWEETIE PIE	BB	10262

A New Service For  
**COLLECTORS**

Write for Details

**RECORDIANA**  
 Dept. R  
 Norwich, Conn.

**PHILIP ELWOOD**

2830 Regent St., Berkeley 5, Calif.

FOR TRADE OR AUCTION

ELLINGTON	CHLOE/ACROSS THE TRACK	Vi	27235 N
	BLUE SERGE/JUMPIN PUNKINS	Vi	27356 N
	NO PAPA NO/ROCKIN' IN RHYTHM	Vi	26310 N
	HARLEMANIA/STEVEDORE STOMP	BB	6306 E
	DICTY GLIDE/HIGH LIFE	BB	6269 E
	JUNGLE NIGHTS/HOT FEET	BB	6335 E
	JAZZ LIPS/SLOPPY JOE	BB	6396 E
	EAST ST. LOUIS/BLACK BEAUTY	BB	6430 E
	DOUBLE CHECK/OLD MAN BLUES	BB	6450 E
	COTTON CLUB/SHOUT EM TILLIE	BB	10242 E
	FLAMING YOUTH/BREAKFAST	BB	10243 E
	GOT EVERYTHING/IT'S GLORY	BB	10245 E
	RING DEM BELLS (5)/3 LIT. (6)	Vi	22528 N
J. HODGES	REST PARTY BLUES/RABBIT'S	OK	5100 N
	Tired socks/SKUNK HOLLOW	OK	5533 N
	HODGE PODGE/WANDERLUST	OK	4573 N
	SWINGIN ON CAMPUS/LIKE SHIP	Vo	4710 G+
	DANCE OF GOOD/HOME TOWN	Vo	4941 N
	DREAM BLUES/I KNOW WHAT	Vo	5353 E
	QUATTY ROO/THINGS AIN'T	BB	11447 N
	QUEEN BESS/THAT'S THE BLUES	BB	11117 V
B. HOLIDAY	TRAVELIN ALL/HE'S FUNNY TH.	Vo	3748 V
	SAILBOAT IN MOON/BORN LOVE	Vo	3605 V
	ME MYSELF & I/WITHOUT LOVE	Vo	3593 V
	BODY AND SOUL/WHAT IS THIS	Vo	5481 V
	YOU CAN'T BE MINE/GOT A OATEVO	Vo	4396 E
CHAS JOHNSON	BOY IN BOAT/WALK THAT	BB	10248 E
LIL JOHNSON	WAS I/20 TIMIN MAN	Vo	03266 E
	PRESS MY BUTTON/PEANUT MAN	Vo	03199 V
LON JOHNSON	TOOTHACHE BL (& V. SPIVEY)	Vo	03243 V
G. KRUPA	HOPE GABRIEL/SWING IS HERE	BB	10705 E
SIGAR BABES	PERSIAN RUE/THOU SWELL	Vi	21346 E
J. LUNCEFORD	UPTOWN BLUES/PUT IT AWAY	Vo	5362 E
R. MCKENZIE	ONE HOUR/HELLO LOLA	BB	10037 E
	TAILSPIN BL/NEVER HAD A	BB	10209 N
MEMPHIS 5	LONESOME MAMA/LONGING BL	RE	9301 E
	CHINESE BLUES/TAIN'T COLD	BR	3039 E
	WHO'S SORRY NOW/SNAKE HIPS	Vi	19052 V
B. MOTEN	LAFAYETTE/NEW ORLEANS	BB	10955 N
F. NEWTON	ROMPING/MINOR JIVE	BB	10186 N
	ROSETTA/WORLD IS WAITING	BB	10176 E
	WHO/BLUES MY BABY GAVE ME	BB	10216 N
	VAMP/PARALLEL FIFTHS	Vo	5410 E
J. NOONE	THE BUMPS/I KNOW THAT YOU	OE	1584 V
RED NORVO	OLD FASHIONED LOVE/I SURREN	Co	35688 E
	BUGHOUSE/BLUES IN E FLAT	Co	36158 E
RHYTHMAKERS	WHO STOLE LOCK/SOMEONE STOLE	CMS	104 V
L. RUSSELL	CALL OF FREAKS/JERSEY LIGHT	Co	35690 V
ART SHAW	SWEET ADELINE/HOW DRY I AM	Vo	4182 E
CLARA SMITH	PERCOLATIN' BLUES/EASE I	Co	14202 V
SPANIER	LIVERY STABLE/JAZZ BANO BL	BB	10518 N
	OINAK/BLACK AND BLUE	BB	10682 N
	LONESOME ROAD/MANDY MAKE	BB	10766 V
	DIPPERMOUTH/SISTER KATE	BB	10506 N
	ECCENTRIC/BUTTER & EGG MAN	BB	10417 N
	LOVE IN MY HEART/SUGAR HILL	OK	3844 N
REX STEWART	WITHOUT A SONG/SUNOAY GAL	BB	10946 E
	MOBILE BAY/LINGER AWHILE	BB	11057 E
	SUBTLE SLOUGH/SOME SATURDAY	BB	11258 E
VARSITY SEVEN	HOW LONG BLUES/POP MOM	VARs	8173 N
DICKY WELLS	BULE CALL RAG/DEVIL & D.	Vi	26220 N
	FOUND A NEW/HANGIN' ROUND	Vi	26617 N
TEOBY WILSON	BLUES IN C#/WARMIN UP	Co	36314 E
THOMAS WALLER	MINOR DRAG/HARLEM FUSS	BB	10185 E
	CLOTHESLINE/ALLIGATOR CRAWL	BB	10098 E
	BASIN ST./AFRICAN RIPPLES	BB	10115 V
	AIN'T GOT NOBODY/VIPERS DRAG	BB	10133 E
	SERENADE/SWEETIE PIE	BB	10262 E

MY WANTS ARE OF THE NEW ORLEANS JAZZ TYPE. OLIVER, MORTON, OODS, LOUIE, NORR, AND ALL THE REST. SEND ALL LISTS OR ITEMS, REISSUE OR ORIGINAL; I WANT MANY. SPECIAL WANT: "OROP THAT SACK", BRE 02502, WITH LILS HOT SHOTS, UNDER TITLE OF "LOUIS ARMSTRONG ORCHESTRA".

# WANTED

4	FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3	PRICE OFFERED FOR RECORD.
2	CATALOG NUMBER OF RECORD.
1	LABEL OF RECORD

## ALABAMA RASCALS

(ANY) (ANY) — — — DOAN

**RED ALLEN**

RUG CUTTER'S SWING Co 35676 — WI,R  
 ROSETTA/CHLOE Co 35954 — WI,R  
 ROSETTA/CHLOE Co 35954 — WI,B  
 THIS YEAR'S KISSES Vo 3261 — CLEA

## ALL STAR BAND

THE BLUES/HONEYSUCKLE ROSE Vi 26144 — CLEA  
 ALL STAR STRUT Co 35389 — CLEA

## AMBROSE

HORS D'OEUVRES De 500 — CHER  
 COPENHAGEN Oe 726 — CHER

## ALBERT AMMONS

(ANY) SA — — — WI,R

## LOUIS ARMSTRONG

MEMORIES OF YOU/YOU'RE LUCKY TO ME DK 41463 4.00 GING  
 HEY LAWOY MAMA/DON'T PLAY Oe 3756 1.75 GING  
 STAROUST (OH MEMORY MASTER) DK 41552 4.50 GING  
 WHEN THE SAINTS GO MARCHING De 2230 1.50 GING  
 SOME SWEET DAY BB 10247 — CLEA  
 LONESOME ROAD DK 3026 — CLEA  
 STAROUST DK 3172 — CLEA  
 BIG FAT MA/SWEET LITTLE PAPA OK 8379 — DOAN  
 IRISH BLACK BOTTOM/YOU MADE DK 8447 — DOAN  
 WILD MAN BLUES/GULLY LOW BLUES OK 8474 — DOAN  
 ALLIGATOR CRAWL/WILLIE OK 8482 — DOAN  
 WEST END BLUES/MUGGLES Co 36377 — DOAN  
 IRISH BLACK BOTTOM/YOU MADE ME OK 8447 — WINT  
 KING OF THE ZULUS/LONESOME BLUES ANY — — — WINT  
 DROPPIN' SHUCKS/WHO'S IT OK 8357 — WINT  
 MUGGLES/WEST END BLUES Co 36377 — BELL  
 AIN'T MISBEHAVIN'/EXACTLY LIKE YOU OK 3040 — BELL  
 LAZY RIVER/GEORGIA ON MY MIND OK 41541 — STEW  
 (MANY STATE CONDITION AND PRICE) OK — — — EOEL  
 (MANY ACCOMPANIMENTS; STATE PRICE) DK — — — EOEL

I'M NOT ROUGH Vo 3237 — UMPH  
 BODY AND SOUL Vo 3072 — UMPH  
 STAROUST Vo 3172 — UMPH  
 GULLY LOW BLUES OK OR Vo 3193 — UMPH  
 SAVOY BLUES Vo — — — UMPH  
 MAHOGANY HALL STOMP Vo 3055 — UMPH  
 (ANY HOT 5 & 7 ON OK OR VO) — — — FAY  
 MY SWEET ANY — — — KELL  
 SHINE ANY — — — KELL

## BUSTER BAILEY

SHANGHAI SHUFFLE/CALL OF DELTA Co 35677 — WI,R  
 SHANGHAI SHUFFLE/CALL OF DELTA Co 35677 — FAY

## MILORED BAILEY

WHEN DAY IS DONE Vo 3057 — DESO  
 SOME DAY SWEETHEART Vo 3057 — DESO  
 MY LAST AFFAIR Vo 3449 — DESO  
 TRUST IN ME Vo 3449 — DESO  
 LITTLE JOE Vo 3553 — DESO  
 ROCKIN CHAIR Vo 3553 — DESO  
 SOB WHITE Vo 3712 — DESO  
 JUST A STONE'S THROW FROM HEAVEN Vo 3712 — DESO  
 ROCK IT FOR ME Vo 4083 — DESO  
 I LET A SONG GO OUT OF MY HEART Vo 4063 — DESO  
 LOVE IS WHERE YOU FIND IT/I USED Vo 4345 — DESO  
 (ANY WITH WHITEMAN OR OORSEY) — — — DESO  
 MADNESS/WRAP DREAMS BR 6184 — DESO  
 BLUES/SLEEPY TIME BR 6190 — DESO  
 RELIGION/HARLEM LULLABY BR 6558 — DESO  
 LAZY BONES/CABIN IN PINES BR 6587 — DESO  
 AMEN CORNER/SNOWBALL BR 6655 — DESO  
 LOWDOWN/LIBERTY OF LOVE BR 6690 — DESO

## CHARLIE BARNET

MISSOURI SCRAMBLER BB — — — MAUR

## COUNT BASIE

NINE TWENTY SPECIAL DK 6244 — CLEA  
**BEAL'S STREET WASHBOARD BAND**  
 PIGSLEY WIGGLE/40 AND TIGHT Vo 1403 — FAY  
**SIDNEY BECHET**  
 OLD MAN BLUES Vi 26663 — WI,B  
 WILD MAN BLUES Vi 26640 — WI,B

## BIX BEIDERBECKE

RIVERBOAT SHUFFLE/DSTRICH WALK OK 40822 — DOAN  
 JAZZ BANO BALL ANY — — — KELL  
 RIVERBOAT/DSTRICH WALK ANY — — — KELL  
 JAZZ ME BLUES OK 40923 — GAIN  
 WA-04-04 OK 41088 — GAIN  
 LOUISIANA OK 41173 — GAIN  
 DEEP DOWN SOUTH Vi 23018 — GAIN  
 RIVERBOAT SHUFFLE/LAZY OADDY(N-E)HRS 9 3.00 TORN  
 COPENHAGEN (N OR E) UHCA 45-46 3.00 TORN  
 FIDGETY FEET/DAVENPORT BLUES(N-E) HRS 22 3.00 TORN  
 SENSATION/TODDLIN' BLUES (N OR E) HRS 23 3.00 TORN  
 BIG BOY/TIGER RAG (N OR E) HRS 24 3.00 TORN  
 JAZZ ME BLUES/DH BABY (N OR E) HRS 25 3.00 TORN  
 ROYAL GARDEEN BLUES/TIA JUANA(N-E)HRS 26 3.00 TORN  
 JAZZ ME BLUES/AT JAZZ BANO BALL (N) Co 36156 1.50 TORN  
 GOOD MAN IS/CRYING ALL DAY (N) Co 35956 1.50 TORN  
 I'M COMING VIRGINIA (N) Co 36280 1.50 TORN

## BIX BEIDERBECKE WITH WHITEMAN

SAIL/FOOD BUTTERFLY (N) Vi 24079 2.00 TORN  
 LOVE NEST/WONDERFUL ONE (N) Vi 24105 2.00 TORN  
 OARDENELLA/AVALON(N) Vi 25238 2.00 TORN  
 COQUETTE/AIN'T NO SWEET MAN (N) Vi 25675 2.00 TORN

## BUNNY BERIGAN

I CAN'T GET STARTED Vi 25729 — WI,B  
 AZURE Vi — — — 2.00 PERR  
 TREES Vi — — — 2.00 PERR  
 IN A MIST Vi 26123 — GAIN  
 IN THE OARK Vi 26122 — GAIN  
 DAVENPORT BLUES Vi 26121 — GAIN  
 BLUE LOU BR 7832 — GAIN  
 DIXIELAND SHUFFLE BR 7858 — GAIN  
 LET YOURSELF GO Vo 3178 — GAIN  
 SWING MR. CHARLIE Vo 3179 — WINT  
 I CAN'T GET STARTED Vo 3225 — GAIN  
 IN THE OARK/CANDLELIGHT(N OR E) Vi 26122 — HARV  
 SWANEE RIVER Vi 25588 — HARV  
 SOBBIN' BLUES Vi 26116 — HARV

## BARNEY BIGARO

MINUET IN BLUES/BARNEY GOIN' EASY Vo 5378 2.00 GING  
 JAZZ A LA CARTE VA 655 1.75 GING  
 GET IT SOUTHERN STYLE VA 596 1.75 GING  
 MOONLIGHT FIESTA VA 626 1.75 GING  
 LAMENT FOR A LOST LOVE Vo 3820 1.75 GING  
**BLUE JAY BOYS**  
 ENOURANCE STOMP De 7224 — PENS  
 BROWN SKIN MAMA Oe 7240 — PENS  
 PLEASURE MAD Oe 7225 — PENS

## JIMMY BLYTHE

(MANY VO, CH; STATE PRICES) — — — EOEL

## SHARKEY BONAND

HIGH SOCIETY/I'M SATIFIED Vo 3380 — OAN  
 MUD HOLE BLUES/SWING IN Vo 3353 — OAN  
 OLD FASHIONED SWING/BIG BOY Vo 3450 — OAN

## CONNIE BOSWELL

I'LL NEVER SAY "NEVER AGAIN" BR — — — SIME

## BOSWELL SISTERS

LULLABY OF BROADWAY BR — — — SIME

## AL BOWLLY

(ANY ON ENGLISH DECCA) — — — STEN

## PERRY BRADFORD

LUCY LONG/I AIN'T GONNA PLAY Vo 15165 — WINT

## WILL BRADLEY

HALL OF THE MOUNTAIN KING Co 36296 — CHER  
 BEAT ME OADY Co 35530 — CLEA  
 SCRAMBLE TWO Co 35732 — CHER  
 SEEING YOU AGAIN Co 36547 — WI,B  
 BASIN ST. BOOGIE Co 36340 — WI,B  
 TEA FOR TWO Co 3610 — WI,B  
 SOUTHPAW SERENADE Co 35963 — WI,B  
 STAR DUST Co 35939 — WI,B  
 LONESOME ROAD Co 35849 — WI,B  
 TEA FOR TWO Co 36101 — WI,B

# WANTED

BROADWAY BELLHOPS  
 RAINBOW OF LOVE HA 508 --- GAIN  
BUCKTOWN FIVE  
 (ANY ON GENNETT OR CLAXTONOLA) --- --- --- FAY  
CAB CALLOWAY  
 LONESOME NIGHTS OK --- 1.50 PERR  
 A GHOST OF A CHANCE OK --- 1.50 PERR  
HOAGY CARMICHAEL  
 MOON COUNTRY/JUDY VI 24627 --- DESO  
 STARDUST GE 6311 --- NEWL  
 BESSIE COULDN'T HELP IT VI 22864 --- GAIN  
 ROCKIN' CHAIR/GEORGIA (N OR E) VI 25494 --- GAYL  
BENNY CARTER  
 DEVIL'S HOLIDAY/SYMPHONY CO 2898 --- SM,B  
 BLJE LOU/LONESOME NIGHTS COE CB720 --- SM,B  
 SWING IT/S BELLS STAMPEDE COE CB628 --- SM,S  
 SYNTHETIC LOVE/LOVE YOU'RE NOT COE CB636 --- SM,B  
 SHOOT THE WORKS/DREAM LULLABY VO 2898 --- SM,B  
 SYNTHETIC LOVE/SHUFFLE VO 2870 --- SM,B  
CHARIOTEERS  
 THE GAUCHO SERENADE CO 35424 --- CHER  
CHICAGO FOOTWARMERS  
 (MANY; STATE PRICE AND CONDITION) OK --- --- EDEL  
CHICAGO LOOPERS  
 THREE BLIND MICE HRS I 3.00 TORN  
CHICAGO RHYTHM KINGS  
 CHARGES/FOUND NEW BABY ANY --- --- KELL  
CHOCOLATE CANDIES  
 STARDUST/BIRMINGHAM BREAKDOWN OK 866B --- NEWL  
GARNET CLARK & HOT FOUR  
 ROSETTA/OBJECT OF AFFECTION GRF K7618 3.50 GAYL  
 STARDUST HMV X4593 3.50 GAYL  
LARRY CLINTON  
 MARTHA/I DREAM I DWELT VI 25789 --- BODI  
RUSS COLUMBO  
 YOU CALL IT WADNESS BB 6503 --- CHOY  
EDDIE CONDON  
 MAKIN' FRIENDS OK 41142 2.50 AVER  
 THAT'S A SERIOUS THING BB 10169 --- W1,R  
 THE EEL CO 35680 --- W1,R  
SAM COSLOW  
 (VICTORS AND VOCALIONS) --- --- --- STEN  
BING CROSBY  
 STARLIGHT/HOW LONG WILL IT BR 6259 2.50 RICE  
 I'LL FOLLOW YOU/SOMEDAY BR 6427 2.50 RICE  
 YOU'VE GOT ME CRYING AGAIN BR 6515 2.50 RICE  
 DAY YOU CAME ALONG OK 2830 --- CLEA  
 GAY LOVE VELVETONE, OIVA, OR CLARION --- --- --- SIME  
 (ANY RARE OR UNUSUAL LABELS) --- --- --- SIME  
 (ANY TRANSCRIPTIONS OR SOUND FILMS) --- --- --- SIME  
 DECCA CUSsing RECORD --- --- --- SIME  
 ANY 6000 SERIES BRUNSWICK (NEW ONLY) BR --- --- SIME  
 BLUE OF THE NIGHT (NEW ONLY) BR 6226 --- SIME  
 SHADOWS ON THE WINDOW ("A" MASTER) BR 6276 --- SIME  
 CAN'T WE TALK IT OVER (NEW ONLY) BR 6240 --- SIME  
 LET'S TRY AGAIN ("B" MASTER) BR 6320 --- SIME  
 PLEASE (NEW ONLY) BR 6394 --- SIME  
 STREET OF DREAMS (NEW ONLY) BR 6464 --- SIME  
 YOU'RE BEAUTIFUL TONIGHT (NEW ONLY) BR 6477 --- SIME  
 TEMPTATION (NEW ONLY) BR 6695 --- SIME  
 ST. LOUIS BLUES ("B" MASTER) BR 20105 --- SIME  
 STARDUST BR 6169 --- NEWL  
 MANY HAPPY RETURNS/AT YOUR COMMAND BR 6145 --- NEWL  
 MOONBURN OE 617 .50 ODER  
 LOVE, YOU FUNNY THING BR 6268 --- MELL  
 YOU'VE GOT ME CRYING AGAIN BR 6515 --- MELL  
 LITTLE DUTCH MILL BR 6794 --- MELL  
 MOONBURN OE 617 1.25 GAYL  
BOB CROSBY  
 COMPLAININ' DE 3233 --- CHER  
 SUGARFOOT STOMP DE 4390 --- GARD  
XAVIER CUGAT  
 NIGHT MUST FALL VI 26074 --- CHER  
JOHNNY DODDS  
 BLUE WASHBOARD STOMP BB 8549 --- DOAN  
 WEARY CITY BB 10239 --- DOAN  
 BLUE WASHBOARD/BUCKTOWN BB 8549 --- KELL  
 WEARY CITY BB 10239 --- KELL  
 GOOBER OANCE BB 10240 --- KELL  
 (JOHNNY DODDS CONTINUED NEXT COLUMN)

(JOHNNY DODDS, CONTINUED)  
 GET 'EM AGAIN BLUES CO 35681 --- W1,B  
 (MANY PARA, V1, VO, CH) --- --- --- EDEL  
 WILDMAN/MELANCHOLY BLUES BR 3567 --- FAY  
 WEARY BLUES/NEW ORLEANS STOMP VO 15632 --- FAY  
 COME AND STOMP VO 1148 --- FAY  
 GET 'EM AGAIN BLUES CO 35681 --- W1,R  
 BLUE PIANO STOMP BB 10239 --- W1,R  
 TOO TIGHT BB 10240 --- W1,R  
ORSEY BROTHERS  
 CHURCH BELLS TOLO/HOME TIES OE 340 --- STEN  
 DESE DEM OOSE/WEARY BLUES DE 469 --- STEN  
 FUN TO BE FOOLED/LET S TAKE A OE 260 --- STEN  
 LOST IN A FOG/I COULDN'T BE OE 195 --- STEN  
 SPELL OF THE BLUES OK 41181 --- MELL  
TOMMY ORSEY  
 HOW AM I TO KNOW VI 26294 --- CHER  
 DEED I DO VI 25815 --- CHER  
 MAPLE LEAF RAG (NEW TO EX.) VI 25496 --- HARV  
BLIND WILLIE DUNN'S GIN BOTTLE FOUR  
 GUITAR BLUES/BLUE GUITAR (NEW) OK 8711 3.50 GAYL  
DUKE LINGTAN  
 CHICAGO STOMP DOWN OK 8675 4.50 GING  
 HARLEM TWIST OK 8638 4.50 GING  
 I MUST HAVE THAT MAN/BABY BR 6518 3.25 GING  
 BATTLE OF SWING/JAZZ POTPOURRI BR 8293 2.00 GING  
 ROSE ROOM BR 6265 --- CHER  
 I GOT TO BE A RUG CUTTER --- --- --- CHER  
 CHELSEA BRIDGE VI 27740 --- CHER  
 I LET A SONG GO OUT OF MY HEART BR 8108 --- BODI  
 CRESCENDO IN BLUE ANY --- --- KELL  
 REMINISCING IN TEMPO ANY --- --- KELL  
 COTTON CLUB STOMP BB 10242 --- CHER  
 SARATOGA SWING BB 10245 --- CHER  
 ROSE OF THE RIO GRANDE BR 8186 --- CHER  
 EAST ST. LOUIS TOODLE-OO (33 RPM) VI L-16007 --- SIME  
 MOOD INOIGO, ETC (33 RPM) VI L-16006 --- SIME  
 PYRAMID CO 36105 --- W1,B  
 CARAVAN CO 36120 --- W1,B  
 I LET A SONG GO OUT CO 36108 --- W1,B  
 MISTY MORNING CO 35955 --- W1,B  
 IN A MELLOPHONE VI 26788 --- W1,B  
 FIVE O'CLOCK WHISTLE VI 26677 --- W1,B  
 REMINISCING IN TEMPO CO 36115 --- W1,B  
 CRESCENDO IN BLUE CO 36125 --- W1,B  
 CHELSEA BRIDGE VI 27740 --- UMPH  
 ARE YOU STICKIN' VI 27804 --- UMPH  
 BOJANGLES VI 26644 --- UMPH  
 ALL TOO SOON VI 27247 --- UMPH  
 WARM VALLEY VI 26797 --- UMPH  
 WAY LOW BR 8411 --- UMPH  
 IN A MIZZ BR 8405 --- UMPH  
 SOLID OLD MAN BR 8380 --- UMPH  
 BLACK BUTTERFLY BR 8044 --- UMPH  
 BLUES SERENADE BR 8221 --- W1,R  
 CLARINET LAMENT RR 7650 --- W1,R  
 IN A MIZZ BR 8405 --- W1,R  
 NEW BLACK & TAN FANTASY BR 8063 --- W1,R  
 PROLOGUE TO BLACK & TAN BR 8256 --- W1,R  
 SUBTLE LAMENT BR 8344 --- W1,R  
 THE MOOCHE BR 8241 --- W1,R  
 SOPHISTICATED LADY CO 35556 --- STEW  
 BOY MEETS HORN CO 36123 --- STEW  
 MARGIE BR 7526 --- UMPH  
 STOMPY JONES VI 24521 --- UMPH  
 AIN'T MISBEHAVIN' DE 323 --- UMPH  
 IT'S GLORY BR 10245 --- UMPH  
 STEVEDORE STOMP BB 6306 --- UMPH  
 MEMORIES OF YOU BB 6280 --- UMPH  
 THE DUKE STEPS OUT BB 6727 --- UMPH  
 ROCKY MOUNTAIN BLUES CO 35682 --- UMPH  
 HARLEM SPEAKS CO 36195 --- UMPH  
 SADDEST TALE BR 7310 --- UMPH  
ZIGGY ELMAN  
 AM I BLUE BB 10490 --- CHER  
FIVE REO CAPS  
 DON'T FOOL WITH ME ANY --- --- PENS  
CHUCK FOSTER  
 OH YOU BEAUTIFUL DOLL OK --- --- MAUR  
 OH YOU BEAUTIFUL DOLL OK 5915 --- CHOY





# WANTED

## (LITTLE BROTHER, CONTINUED)

MISLEO BLUES BB 7806 --- W1,R  
 LOVELESS LOVE BB 6073 --- W1,R  
 WEST TEXAS BLUES BB 7178 --- W1,R  
JOHNNY LONG  
 ROSE COLORED GLASSES OE 3341 --- CHER  
 IN A SHANTY IN OLD SHANTY TOWN OE 3409 --- CHER  
 LDUISE DE 3239 --- CHER  
 WHEN I GROW TOO OLD TO DREAM DE 3574 --- CHER  
JIMMY LUNCEFORD  
 EASTER PARADE CO 35484 --- W1,B  
 WHATCHA KNOW JOE CO 35625 --- W1,B  
 ROCK IT FOR ME CO 35860 --- W1,B  
 DINAH CO 36054 --- W1,B  
 BY THE RIVER ST. MARIE DE 1808 --- CHER  
 AIN'T SHE SWEET VD 4875 --- CHER  
 BABY WON'T YOU PLEASE COME HOME --- CHER  
 ORGAN GRINDERS SWING OE 908 --- CHER  
 SWEET RHYTHM BB 5330 --- CLEA  
WINGS MANNONE  
 LOVE IS JUST AROUND ME 13333 --- GARD  
 OUST OFF THAT OLD PIANO ME 13353 --- GARD  
 ISLE OF CAPRI VO 2913 --- GARD  
 FARE THEE WELL VO 2914 --- GARD  
 LULU'S BACK IN TOWN VD 2972 --- GARD  
 I'M GONNA SIT DOWN VD 3058 --- GARD  
 OLD MAN MOSE VO 3159 --- GARD  
 OALLAS BLUES BR 6375 --- GARD  
 IN THE GROOVE BR 6616 --- GARD  
 SWEET LORRAINE/FORMAL NIGHT BR 6816 --- FAY  
 (ALMOST ANY) --- KEVO  
 JUST ONE GIRL CD 35685 --- W1,R  
PAUL MARES  
 MAPLE LEAF RAG/NAGASAKI (E - N) OK 41574 \$2.4 EDEL  
MCKINNEY'S COTTON PICKERS  
 PEGGY/'D LOVE IT VI 38133 2.00 AVER  
 ROCKY ROAD/WILL YOU VI 22932 2.00 AVER  
MEMPHIS NIGHT HAWKS  
 (ANY) ANY --- DDAN  
MEZZ MEZZROW  
 35TH AND CALUMET BB 10251 --- KELL  
 APOLOGIES BB 10250 --- KELL  
 COMIN ON WITH THE COME ON BB 10085 --- DDAN  
 35TH & CALUMET BB 10251 --- DDAN  
MEZZROW-LAONIER  
 ROYAL GARDEN BLUES BR 10087 --- DDAN  
 GETTIN' TOGETHER BB 10088 --- DDAN  
 EVERYBODY LOVES MY BABY BB 10090 --- DDAN  
ERNEST "PUNCH" MILLER  
 ODWN BY THE LEVEE (N TO E ONLY) VD 1220 15.00 HOVI  
GLENN MILLER  
 BLUES SERENADE CO 30510 --- IDER  
 PAGAN LOVE SONG BB 10352 --- CHER  
 WHO'S SORRY NOW BB 10486 --- CHER  
JELLY ROLL MORTON  
 STROKING AWAY/LOW GRAVY BB 8302 --- FAY  
 MUSHMOUTH/BLUE BLOOD BB 8201 --- FAY  
 STEAMBOAT STOMP/SMOKEHOUSE BB 8372 --- FAY  
 PINTCHARTRAIN/FUSSY MABEL VI 38125 --- FAY  
 BILLY GOAT STOMP/IVYENA STOMP VI 20772 --- FAY  
 MY LITTLE DIXIE HOME VI 38601 --- MONT  
 SIDEWALK BLUES --- MONT  
 (MANY SONGS; STATE PRICES) --- EDEL  
 (MANY; STATE PRICES AND CONDITION) --- EDEL  
 DEEP CREEK BLUES/RED HOT PEPPER BB 5333 --- STEW  
 SIDEWALK BLUES/DEAD MAN BLUES VI 20252 --- STEW  
 TANK TOWN BUMP/BURNING THE ICEBERG VI 38075 --- STEW  
 BLACK BOTTOM STOMP BB 10253 --- KELL  
 DOCTOR JAZZ BB 10255 --- KELL  
 WINN' BOY/DIDN'T HE RAMBLE BB 10429 1.75 GING  
 HIGH SOCIETY/BUDDY BOLDEN BB 10434 2.00 GING  
 WEST END BLUES/CLIMAX BB 10442 2.00 GING  
 JUNGLE BLUES/WILD MAN BLUES BB 10256 2.00 GING  
 WOLVERINE BLUES/MR. JELLY LORD BB 10258 2.75 GING  
 (ANY) --- CARM  
 SMOKE HOUSE BLUES/STEAMBOAT STOMP VI 20296 --- DDAN  
 SOMEDAY SWEETHEART/J.R. BLUES VI 20405 --- DDAN  
 JUNGLE BLUES/WILD MAN BLUES BB 10256 --- DDAN  
 WOLVERINE BLUES/MR. JELLY LORD BB 10258 --- DDAN  
 BEALE STREET BLUES/THE PEARLS BB 10252 --- DDAN

## MOUND CITY BLUE BLOWERS

YOU RASCAL YOU OK 41526 2.00 AVER  
RUBY NEWMAN  
 MUSIC MAESTRO PLEASE DE --- RODT  
NEW ORLEANS BOOTBLACKS  
 FLAT FOOT MAD DOG CD 14337 --- FAY  
 MIXED SALAD/I CAN'T SAY CD 14465 --- FAY  
NEW ORLEANS RHYTHM KINGS  
 WEARY BLUES GE 5102 --- UMPH  
 THAT DA DA STRAIN GE 5106 --- UMPH  
 MAPLE LEAF RAG GE 5104 --- UMPH  
 FAREWELL BLUES GE 4966 --- UMPH  
 CLARINET MERMALADE GE 5220 --- UMPH  
 (ANY ON GENNETT (5102-5106) --- FAY  
 DA DA STRAIN GE 5106 --- KELL  
 TIN ROOF BLUES DE 161 --- KELL  
 OSTRICH WALK DE 229 --- KELL  
NEW ORLEANS WANDERERS  
 GATE MOUTH/PERDIDO STREET BLUES ANY --- MONT  
 GATEMOUTH/PERDIDO STREET BLUES UHCA 15-16 --- FAY  
 TOD TIGHT/PAPA DIP CO 2305 --- FAY  
RAY NOBLE  
 GOODNIGHT SWEETHEART VI 2516 --- CHOY  
 OVER MY SHOULDER VI 24720 --- CLEA  
RED NORVO  
 I SURRENDER DEAR (N TO EX ONLY) CO 35688 --- HARV  
 HOLE IN THE WALL/KNOCKIN ON WOOD BR 6563 --- DESO  
 POSIH/EVERYONE'S WRONG BUT YOU BR 7928 --- DESO  
 TEARS IN MY HEART/WORRIED OVER YOU BR 7970 --- DESO  
 LOVE IS HERE TO STAY/I WAS OOGING BR 8068 --- DESO  
 IT'S WONDERFUL/ALWAYS AND ALWAYS BR 8069 --- DESO  
 A SERENADE TO STARS/MORE THAN EVER BR 8085 --- DESO  
 THERE'S A BOY IN HARLEM/HOW CAN I BR 8089 --- DESO  
 (ANY WITH PAUL WHITEMAN) --- DESO  
 I SURRENDER DEAR/TOMBOY CO 2977 --- DESO  
 THE NIGHT IS BLUE/HEART AND SOUL CD 3026 --- DESO  
 OLD FASHIONED LOVE/HONEYSUCKLE ROSE CO 3059 --- DESO  
 BLUES IN E FLAT/BUGHOUSE CO 3079 --- DESO  
KING OLIVER  
 CALL OF THE FREAKS BB 7705 --- DDAN  
 (MANY ON OKEH LABEL) --- WINT  
 HIGH SOCIETY/TEARS HRS 12 --- FAY  
 CAMP MEETING BLUES/LONDONN BLUES CO 14003 --- FAY  
 CHATANOOGA STOMP/H.O. STOMP CO 13003 --- FAY  
 (ANY ON OKEH) OK --- FAY  
ORIGINAL DIXIELAND BAND  
 TIGER RAG OK 4841 --- AVER  
 (ANY) ANY --- KELL  
TONY PASTOR  
 DANCE WITH A DOLLY BB 10582 --- CHER  
 PARADIDDLE JOE BC 11008 --- CHER  
 LET'S DO IT BB 10902 --- CHER  
STEW PLETCHER  
 I HOPE GABRIEL HEARS MY HORN BR 6343 --- DESO  
 I DON'T WANTA/WILL I BR 6345 --- DESO  
BEN POLLACK  
 SWEET SUE VI 21437 --- GARD  
 OING DONG DADDY OR 2214 --- GARD  
 YOU MADE ME LOVE YOU BR 02538 --- GARD  
 BOOGIE WOOGIE DE 1517 --- GARD  
 CUDDLE UP DE 1546 --- GARD  
 (ANY BY PICK-A-RIB-BOYS) --- BELL  
DANNY POLO  
 MORE THAN SOMEWHAT/BLUE MURDER OE 1718 --- BELL  
TEDDY POWELL  
 TEDDY BEAR BOOGIE OE 3234 --- CHER  
ARTHUR PRYOR BAND  
 AFTER SUNSET VI --- IOER  
 LOVE THOUGHTS/TRUMBONE SOLO VI --- IDER  
 LOVE'S ENCHANTMENT VI --- IDER  
QUINETTE OF FRANCE  
 BOLERO/MABEL (12 INCH) GRF L1046 6.00 GAYL  
 LADY BE GOOD VARS 8376 DR ROYALE 1754 1.50 GAYL  
 SHINE VI 25558 --- W1,B  
CARL RAVAZZA  
 (ANY ON BLUEBIRD) BB --- MAUR  
MARTHA RAYE  
 ONCE IN A WHILE/I WALK ALONE CO 35260 --- NEWT  
 YESTERDAYS/JEANIE WITH THE LIGHT CO 35305 --- NEWT

# WANTED

RED DNOY JAZZ BABIES		VENUTI-LAND			
OF ALL THE WRONGS/CAKE WALKING BL.	GE 5627	WINT	FAREWELL BLUES/SOMEDAY SWEET	ANY	KELL
TERRIBLE BLUES/SANTA CLAUS BLUES	GE 5607	WINT	<u>FATS WALLER</u>		
<u>DJANGO REINHARDT</u>			LOOKIN' GOOD	VI 38096	2.00 AVER
SWEET GEORGIA B'DOWN/RASCAL YOU	Sw 35	6.00 GAYL	RIDIN' BUT WALKIN'	VI 38119	2.00 AVER
LEO REISMAIL			YACHT CLUB SWING	BB 10035	CLEA
PUTTIN' ON THE RITZ	VI 22306	CLEA	CHRISTOPHER COLUMBUS	VI	.75 WHTG
KID RENA'S BAND			HAVIN' A BALL	BB 10100	CHER
(ANY ON DELTA)		CROC	MAMACITA	BB 11078	CHER
<u>RHYTHMAKERS</u>			GA. ROCKIN' CHAIF/AIN'T MISBEHAVIN	BB 10288	BODI
(ANY ON U.H.C.A.)	UHCA	FAY	YOU'RE NOT THE ONLY OYSTER	BB 10261	BODI
<u>FREDDIE RICH</u>			BIG CHIER DE SOTA	VI 25342	BODI
A HOUSE WITH A LITTLE RED BARN	VO	2.00 PERR	CAROLINA SHOUT/RING DEM BELLS	VI 27563	BODI
TILL WE MEET AGAIN	VO	2.00 PERR	ORY BONES/MY MOMMIE SENT	BB 10892	BODI
<u>ADRIAN ROLLINI</u>			STARBUST/KEEPIN' OUT OF	BB 10099	BODI
NAGASAKI	VI 25085	GARD	SHAME SHAME/TELL ME	BB 7895	BODI
HONEYSUCKLE ROSE	BR 8382	GARD	'TAIN'T WHAT YOU DO	BB 10192	BODI
BILL	OE 1638	GARD	PORTER'S LOVE SOME/SWINGIN'	BB 10016	BODI
<u>JAN SAVITT</u>			GONNA SIT RIGHT DOWN AND WRITE		BODI
QUAKER CITY JAZZ	BB 10005	CHER	HONEYSUCKLE ROSE	VI 25779	WI,B
<u>BOYD SENTER</u>			HONEYSUCKLE ROSE	VI 24826	WI,B
SIGH AND COPY BLUES/SOMEBODY'S WRONG	VO 3031	NEWL	SHIER OF ARABY	VI 25847	WI,B
<u>ARTIE SHAW</u>			DINAH	VI 25471	WI,B
APRIL IN PARIS/KING FOR A DAY	VI 26654	NEWT	SMASHING THIRDS (SOLO)	VI 25338	WI,B
DREAMING OUT LOUD/NO WE KNOW	VI 26642	NEWT	WAITIN' AT THE END (SOLO)	BB 10264	WI,B
CHANITZ LES BAS/DANZA LUCUMI	VI 27354	NEWT	STARBUST	BB 10099	NEWL
GLOOMY SUNDAY	VI 26563	WI,B	A LITTLE BIT INDEPENDENT	VI 25192	1.35 GARD
KEEPING MYSELF FOR YOU	VI 26762	WI,B	BEAT IT OUT	VI 25672	1.25 GARD
BEGIN THE BEGUINE	BB	WI,B	SBPOSIN	VI 25415	1.25 GARD
JUNGLE DRUM	BR 10091	CHER	TAKE IT EASY	VI 25078	1.40 GARD
ONE NIGHT STAND	BB 10202	CHER	SUGAR BLUES	VI 25194	1.25 GARD
GLOOMY SUNDAY	VI 26563	CHER	YOU'RE SO OARN CHARMING	VI 25120	1.25 GARD
DANCING IN THE DARK	VI 24739	CHER	THEN I'LL BE TIED	VI 24708	1.25 GARD
<u>OWEN SIMEDN</u>			AIN'T MISBEHAVIN	VI 22108	1.35 GARD
BEAU-KOO JACK	BR 7109	DOAN	BELIEVE IT BELOVED	VI 24808	1.50 GARD
<u>JDE SMITH</u>			LULU'S BACK IN TOWN	VI 25063	1.25 GARD
ONE AND TWO BLUES	CO 14172	GARD	I'M GONNA SIT RIGHT DOWN	VI 25044	1.50 GARD
<u>SONG FELLOWS</u>			DINAH	VI 25471	1.25 GARD
(ANY RECORDINGS)		SIME	YOU'RE THE PICTURE	VI 25075	1.25 GARD
<u>'EDDIE SOUTH &amp; DANGO REINHARDT</u>			SOMEBODY STOLE MY GAL	VI 25194	1.25 GARD
SOMEBODY LOVES ME	SW 31	3.50 GAYL	NUMB FUMBLIN	VI 25338	CHER
<u>MUGGSY SPANIER</u>			SWINGA-DILLA-STREET	BB 10858	CHER
(ANY ON BLUEBIRD (NEW ONLY))		CROC	'SIPPI	BB 10260	CHER
DIPPERMOUTH	BB 10506	WI,R	MINOR ORAG	BB 10185	KELL
BIG BUTTER AND EGG MAN	BB 10417	IOER	BIRMINGHAM/MUSCLE SHOAL	OK 4757	EOEL
SISTER KATE	BB 10506	IOER	<u>MICHEL WARLOP</u>		
HESITATING BLUES	OE 4271	IOER	SERENADE FOR A WEALTHY WIDOW	SW 28	3.00 GAYL
ECCENTRIC/BIG BUTTER MAN	BB	KELL	<u>CHICK WEBB</u>		
SISTER KATE/DIPPERMOUTH	BB	KELL	STOMPIN' AT THE SAVOY	OK 3246	CLEA
LIVERY STABLE/JAZZ B.B.	BB	KELL	<u>PAUL WHITEMAN</u>		
RELAXIN TOUR/RIVERBOAT SHUFFLE	BB	KELL	METROPOLIS, PARTS 1 TO 4	VI 35933/4	STEN
QINAH/BLACK AND BLUE	BB	KELL	THREE SHADES OF BLUES	VI 35952	STEN
SOMEDAY SWEETHEART/THAT DA DA	BB 10384	BELL	STUDY IN BLUE	VI 36067	STEN
AT SUNDOWN/BLUIN' THE BLUES	BB 10719	BELL	LOEVBEST (ORIG. LABEL)	VI 24105	GAIN
LONESOME ROAD/MANDY MAKE UP	BB 10766	BELL	SAN (ORIG. LABEL)	VI 24078	GAIN
(SEVERAL OF THE RAGTIME BAND SERIES)	BB	FAY	DARDANELLA (ORIG LABEL)	VI 25238	GAIN
LONESOME ROAD	BB 10766	CLEA	CHANGES (ORIG. LABEL)	VI 25370	GAIN
AT SUNDOWN	BB 10719	CLEA	WHEN (ORIG. LABEL)	VI 25367	GAIN
RELAXIN' AT THE TOURO	BB 10532	CLEA	SUGAR (ORIG. LABEL)	VI 25368	GAIN
<u>STATE STREET RAMBLERS</u>			LOUISIANA (ORIG. LABEL)	VI 25369	GAIN
GEORGIA GRIND	CH 16279	PENS	DAWN OF LOVE	VI 21438	GAIN
<u>REX STEWART</u>			CONCERTO IN F	CO 50140	GAIN
TEA AND TRUMPETS	OK 3831	2.00 GING	SONG OF THE DAWN	CO 2163	CHOY
FINESSE/I KNOW THAT YOU	SW 70	2.75 GING	LOVE NEST	VI 24105	BRIC
<u>STUFF SMITH</u>			SMILE	VI 21228	BRIC
I'SA MUGGIN	VO 3169	1.50 PERR	HOW ABOUT ME	CO 1723	BRIC
<u>JACK TEAGARDEN</u>			MAN I LOVE	CO 50059	BRIC
JUNK MAN	BR	WANG	CHINA BOY	CO 1945	BRIC
PICKIN FOR PATSY (BLACK LABEL)	CO	1.50 WHTY	I'M IN SEVENTH HEAVEN	CO 1877	BRIC
<u>HOCIEL THOMAS</u>			REACHING FOR SOMEONE	CO 1822	BRIC
(ANY WITH ARMSTRONG EXCEPT DK 8346)		WINT	LOVABLE	HMV 85509	SIME
<u>FRAK TRUMBauer</u>			AFTER YOU'VE GONE (NEW ONLY)	CO 2098	SIME
RIVERBOAT SHUFFLE	OK 40822	MELL	LIVIN' IN THE SUNLIGHT (NEW ONLY)	CO 2171	SIME
RIVERBOAT SHUFFLE	OK 40822	GAIN	<u>ZACH WHITE'S CHOCOLATE BEAU BRUMWELS</u>		
JUBILEE	OK 41044	GAIN	(ANY)	ANY	DOAN
DUSKY STEVEDORE	DK 41100	GAIN	<u>ALEC WILDER</u>		
LOUISE	DK 41236	GAIN	SWEET SUE	CO 35989	WI,B
I LIKE THAT	DK 41286	GAIN	JAPANESE SANDMAN	CO 36323	WI,B
SUGAR (RUSSELL GRAY)	OK 40938	GAIN	CONCERNING ETCHING	CO 36126	WI,B
OSTRICK WALK	UHCA 29	BRIC	SELDOM THE SUN	CO 35648	WI,B

# WANTED

<u>CLARENCE WILLIAMS</u>			
COAL CART BLUES/SANTA CLAUS	OK	8245	FAY
TEXAS MOANER BLUES	OK	8171	FAY
PAPA OE OA DA	OK	8215	FAY
TERRIBLE BLUES	HRS	31	MONT
MANDY MAKE UP YOUR MIND	CO	35957	WI,B
CANDY LIPS	---	---	CARM
(MANY ON OK, VO, OR CO.)	---	---	DOAN
<u>FESS WILLIAMS</u>			
ALLIGATOR CRAWL/OZARK BLUES	BR	3589	DESO
VARIETY STOMP/PHANTOM BLUES	BR	3532	DESO
GOIN' TO GET CHA/SLIDE	VI	38106	DESO
<u>TEDDY WILSON</u>			
IT'S TOO HOT FOR WORDS	BR	7520	2,00
EMBRACEABLE YOU	CO	35905	WI,B
BETWEEN OEVL (SOLO)	CO	36274	WI,B
MEAN TO ME	CO	35926	WI,B
LIZA	CO	35711	WI,B
MORE THAN YOU KNOW	CO	36117	WI,B
MY MAN	CO	36113	WI,B
EXACTLY LIKE YOU	CO	35220	WI,B
JUMPIN' ON BLACKS AND WHITES	CO	35232	WI,B
I CRIED FOR YOU	CO	35862	WI,B
JUST A MOOD (QUARTET), 1 & 2	BR	7973	\$3-4 GING
WHAT A NIGHT/TOO HOT FOR	BR	7520	2,00 GING
I'M PAINTING TOWN/SWEET LORRAINE	BR	7514	2,00 GING
JUST A MOOD	BR	7973	DESO
<u>WOLVERINES</u>			
FIDGETY FEET	HRS	22	BRIC
JAZZ ME BLUES	HRS	25	BRIC
RIVERBOAT SHUFFLE	HRS	9	BRIC
ROYAL GARDEN BLUES	HRS	26	BRIC
TIGER RAG	HRS	24	BRIC
<u>JIMMY YANCEY</u>			
(BOOGIE WOOGIE ALBUM P-25)	VI	P-25	WI,B
<u>BOB ZURKE</u>			
HONKY TONK TRAIN	VI	26342	WI,B
<u>ANY RECORDING ARTIST OR RECORDING GROUP</u>			
ACE IN THE HOLE	---	---	CARM
A KISS IN THE MOONLIGHT	---	---	ROOT
BECAUSE IT'S LOVE	---	---	ROOT
AFTER YOU'VE GONE	---	---	ROOT
DON'T BE THAT WAY	---	---	ROOT
LET ME DREAM	---	---	ROOT
WITCH DOCTOR	---	---	WHTY
PHANTOM RHAPSOODY	---	---	WHTY
DEVIL'S KITCHEN	---	---	WHTY
ANY TRIO	---	---	MAER
ANY QUARTET	---	---	MAER
ANY QUINTET	---	---	MAER
ANY SEXTET	---	---	MAER
ANY SEPTET	---	---	MAER
CLARINET ALA KING	OK	---	MAER
BENNY RHOES AGAIN	OK	55001	MAER
STARDUST (CUTOUTS; ODD LABELS)	---	---	SIME
<u>SOUND FILMS</u>			
BING CROSSBY; STARDUST; NAME BANDS	---	---	SIME
<u>TRANSCRIPTIONS</u>			
BING CROSSBY; STARDUST; NAME BANDS	---	---	SIME
<u>MOVIE TRAILERS</u>			
BING CROSSBY; STARDUST; NAME BANDS	---	---	SIME
<u>ANY FEMME VOCALS</u>			
DAODY EASE IT TO ME	---	---	MATL
LOVE FOR SALE	---	---	MATL
<u>STAROUST</u>			
VI BRADLEY & RHYTHMMAKERS	CH	40038	SIME
HOAGY CARMICHAEL	GE	6311	SIME
DETROITERS	ANY	---	SIME
GOOD7 & HIS GOODTIMERS	PE 15084	PAT 36903	SIME
DENNY DENNIS	REX	9827	SIME
FLETCHER HENDERSON	BROADWAY	1441	SIME
LOUIS PRIMA (NEW ONLY)	BR	6335	SIME
COLEMAN HAWKINS	HMV 4496	OR HMV 88420	SIME
GARNET CLARK & HOT FOUR	HMV	X4593	SIME
WEST BROTHERS TRIO	BB	5836	SIME
<u>ALBUMS</u>			
CHICAGO JAZZ ALBUM	DE	121	GAIN
ARTIE SHAW'S POPULAR MUSIC	BP	1	CHER

AUCTION	BRUCE BAKER, JR.	AUCTION
2929 Bryn Mawr Drive, Dallas 5, Tex. Closing dates for bids: March 31, 1944		
<u>LOUISIANA RHYTHM KINGS</u>		
BASIN STREET BLUES/LAST CENT BLUES	Vo	15915 E
<u>JOHNNY DODDS GROUPS</u>		
AFTER YOU'VE GONE/COME ON AND STOMP	BR	3568 E
29TH AND DEARBORN/WILD MAN BLUES	DE	2111 N
MELANCHOLY/STACK O'LEE BLUES	DE	1676 E
<u>LOUIS ARMSTRONG</u>		
KING OF THE ZULUS/LONESOME BLUES	OK	8396 V
ST. JAMES INFIRMARY/SAVE IT, PRETTY	OK	41180 N
<u>PAUL MARES' FRIARS SOCIETY ORCH.</u>		
REINCARNATION/LAND OF DREAMS	OK	41575 E
<u>STUMP JOHNSON (PIANOCORNET ACC.)</u>		
KING BABE BLUES/WOULD YOU DO WHAT	PARA	12862 E
<u>DUKE ELLINGTON</u>		
SHOWBOAT SHUFFLE/IN A SENTIMENTAL MOOD	BR	7461 N
HARLEM SPEAKS/SHAKE OF OLD APPLE TREE	BR	6646 E
CONGA BRAVA/KO KO	VI	26577 N
ARABIAN LOVER/WASHINGTON WOBBLE	BB	6782 N
BLACK AND TAN/CREOLE LOVE CALL	VI	24861 E
HARLEMANIA/STEVEDORE STOMP	BB	6306 N
RUMPUS IN RICHMOND/IN A MELLOTONE	VI	26788 N
BLUE LIGHT/SLAP HAPPY	BR	8297 E
<u>JOE MANNONE &amp; HARMONY KINGS</u>		
CAT'S HEAD/SADNESS WILL BE GLADNESS	CO	14282 G
<u>COUNT BASIE</u>		
ONE O'CLOCK JUMP/JOHN'S IDEA	DE	1363 N
ROCKING THE BLUES/VOLCANG	OK	6010 N
DOGGIN' AROUND/BLUE AND SENTIMENTAL	DE	1965 N
TUESDAY AT TEN/UNDECIED BLUES	OK	6071 N
OUT THE WINDOW/I KEEP REMEMBERING	DE	1581 N
TIVE OUT/LET ME DREAM	DE	1583 N
<u>JACK TEAGARDEN</u>		
OL' PAPPY/FARE THEE WELL TO HARLEM	BR	6780 E
ST. JAMES INFIRMARY/BLACK AND BLUE	DE	3844 N
MUDDY RIVER BLUES/WOLVERINE BLUES	CO	35297 N
<u>JACK PETTIS</u>		
FRESHMAN HOP/SWEETEST MELODY	OK	4141 V
<u>JELLY ROLL MORTON</u>		
KANSAS CITY STOMPS/GEORGIA SWING	BB	5109 V
DEEP CREEK (TINY PARHAM)	BB	5333 G
<u>HOUND HEAD HENRY (COW COW DAVENPORT ACC.)</u>		
CRYIN' BLUES/LAUGHIN' BLUES	VO	1210 F+
LOW DOWN HOUND BLUES/SILVER DOLLAR	VO	1288 G
<u>BIX BEIDERBECKE</u>		
IN A MIST/BRINGIN' AND TWISTIN'	OK	3150 N
JAZZ ME BLUES/AT THE JAZZ BAND BALL	OK	3042 N
<u>HARLEM HOT SHOTS</u>		
WHO'S SORRY NOW/BALD HEADED MAMA	RO	1895 V
<u>BUNNY BERIGAN</u>		
JELLY-ROLL BLUES/'DEED I OO	VI	26113 E
<u>BUD FREEMAN</u>		
BIG BOY/COPENHAGEN	DE	18064 N
SENSATION/OH, BABY	DE	18065 N
TIA JUANA/I NEED SOME PETTIN'	DE	18066 N
FIDGETY FEET/SUSIE	DE	18067 N
<u>RED NORVO</u>		
BLUES IN E FLAT/BUGHOUSE	BR	820R N
TEA TIME/JEANNINE	BR	8103 N
<u>SIDNEY BECHET'S NEW ORLEANS FEETWARMERS</u>		
I'VE FOUND A NEW BABY/SHAG	BB	10022 N
LAY YOUR RACKET/I WANT YOU TONIGHT	BB	10472 N
STOMPY JONES/SAVE IT, PRETTY MANNA	VO	27240 N
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		
FIDGETY FEET/LAZY DADDY	VI	18654 G
JAZZ BAND BALL/OSTRICH WALK	VI	18457 V
ROYAL GARDEN BLUES/DANGEROUS BLUES	VI	18798 V
LIVERY STABLE BLUES	VI	18255 G
TODDLIN' BLUES/SOME OF THESE DAYS	OK	4738 V
<u>TEDDY WILSON</u>		
HONEYSUCKLE ROSE/AIN'T MISBEHAVIN'	BR	7964 N
LESLIE SMITH, OF SAN FRANCISCO, TAKES OUR \$10.00 THIS MONTH. THE RECORD CHANGER OFFERS THIS AWARD EACH MONTH FOR THE BEST ARTICLE SUBMITTED TO US FOR PUBLICATION. LET'S HAVE YOUR MANU- SCRIPT.		

# A Fragment of an Autobiography

By JELLY-ROLL MORTON

*My relations were natives of France they were somewhat rich, settled in N.O. Shortly after the Louisiana purchase, more than 125 years ago according to information gathered from family statistics,*

*I scarcely can remember my Great Grandfather, who was considered the largest jeweler in the entire south. His name was, Emile*

was Emile Pache (Pay-shay). Remember my Great-grandmother very well; she lived until I was grown and had travelled quite extensively. She died around 100 years old. She made one trip around the world when I was still young, and came back as I began approaching my teens. Her name, Mimi Pache. The Paches bore five children, as far as my memory serves me, one son, Emile, Jr., and four daughters, Laura, Lena, Hortense, Orealia. There were none of the aforementioned who could speak English or American, only French and a little Spanish. Laura married a French settler by the name of Henri Monette, also a native of France; they bore four sons, Henri, Jr., Gus, Neville, Nelusco; three daughters, Louise, Viola, Marguerite. Monette, Sr., was a wholesaler of fine liquors and cordials. Louise was married to F. P. Lamenthe, also native of France and early settler. Louise bore one son, Ferdinand, two daughters, Amide, Mimi. Lamenthe was considered one of the outstanding building contractors and demolishers in the entire South. Most of the aforementioned lived on their estate for many years, at the corner of Frenchman and North Robertson Streets in New Orleans. The Robertson Street block, from Frenchman to Elysian Fields Avenue, was considered the longest block in New Orleans. The entire estate was adjoining the Bartholomew's estate which faced Elysian Fields. I happened to be Ferdinand, abbreviated Ferd, and that is the exact location where I was born and reared.

I was christened by Paul and Eulalie Echo, who were also early settlers from France. When I was a baby, there seemed to be some exalted idea about me becoming a great man, so I was named after King Ferdinand, but took the wrong step early in life. My godmother, Eulalie, would always take me around, passing me off for her child (I was supposed to be a pretty baby) and one day she loaned me to one of her friends to also make believe. Somehow the woman was arrested and refused to relinquish "her child", so we both went to jail. It was in jail that my inspiration for music was first noticed. Some of the inmates were singing and I was supposed to have shown great interest, and would smile along with the singing and weep when they would quit, (so) they sang until I fell to sleep in the cell.

We always had musicians in the family, but they played for their own pleasure and would not accept it seriously, and always considered a musician (with the exception of those who would appear at the French Opera House, which was always supported with their patronage) a scallawag, lazy, and trying to duck work. There were always several instruments in the house, including zither, guitar, piano, etc. We always had access to practice at given periods to get our lessons. My first tutoring was on the guitar, my godmother was solely responsible for that, by a Spanish teacher. I don't remember my tutor's name, (but) at the age of seven I was considered among the best guitarists around, on equality with the greatest

seniors. I also took piano, but the guitar was my favorite. I later studied music under Prof. Nickersen, Mrs. Moment, at St. Joseph Catholic College. My denomination is Catholic. As a boy I was always obedient to relatives and respected older people, and was bashful and shy.

In my early youth I thought New Orleans was the whole world, in spite of school teaching. (I) had been to Shell Beach, Lake Ponchartrain, Spanish Fort, Milneberg, Algiers, Gretna, all considered New Orleans suburbs. I was convinced this was the whole world, (and that) the names on the map such as New York, London, Paris, Berlin, Rome, Hong Kong, etc., were just there to fill the map out, until my great Grandmother took a trip around the world and brought back toys for every one of the kids but me. She told me in French "Never mind, when I go again I'll bring you something real nice." I could speak only French at that time. She never did go again, my heart was broken, (and) it was then that I decided that I wanted to work for money, and get the things I wanted, and would not have to ask anyone for anything,—after school I could work. My first job was dishwasher after school, with permission from mother; just to please me she agreed. Salary 75c a week payable monthly \$3.00. At the end of the month my boss would not pay me and said I ate enough for my pay. That broke my heart. I know mother gave me the money and said she had collected. I wanted to work at the same job, (but) mother objected. Later I could understand. I was about eleven years of age then. My godmother lived in the uptown section of New Orleans which was known as the Garden District. She would spoil me and would give me little freedom. When school closed she permitted me to go to pick berries at the strawberry farm. I thought I could eat up the whole strawberry farm and ate enough to get sick and returned back home. (It was) about a 45 mile trip, and that was the first time I began to believe that the world was a little larger than New Orleans.

Mother died when I was about fourteen and left my uncle as guardian. I liked him very well, he was my favorite. He was in the barber business, and he gave me a job at a fabulous salary of 25c a week and a suit for New Years. This did not interfere with my music. My

assignments were chambermaid, apprentice, shoeshiner, and note messenger to his different girls, plus excuses to his wife. He was punctual with my salary, and (that) with the few pennies I made on shines helped me to help my sisters, for whom I had a fatherly feeling, since I was the oldest. When New Years came I waited for my new suit. Uncle's wife was very good at sewing, and I believe it was agreed between both uncle and wife to cut down one of uncle's suits. This was done, and the suit was presented to me, very much to my disapproval. The suit was tried but did not fit; the seat of the pants was much too large and they did not fit me anywhere. Uncle was a fat man weighing about 210 pounds. All the kids had new holiday clothes but me. I was so peeved at my uncle and his wife that I tried to kill their cat, Bricktop.

## NEXT MONTH

WE PRESENT THE FINAL INSTALLMENT OF JELLY ROLL MORTON'S UNFINISHED AUTOBIOGRAPHY. THIS INTERESTING DOCUMENT WAS WRITTEN IN 1938 DURING THE PERIOD MORTON SPENT IN WASHINGTON. ROY CAREW, AT WHOSE INSISTENCE JELLY-ROLL BEGAN THIS PROJECT, HAS LOANED US THE MANUSCRIPT FOR REPRODUCTION, AND WE THANK HIM KINDLY.

NEXT MONTH WE BEGIN A SERIES OF ARTICLES BY ERNEST BORNE-MAN OF THE NATIONAL FILM BOARD OF CANADA, WHICH, FROM THE STANDPOINT OF THE HISTORY OF JAZZ MUSIC, WILL PROVE TO BE THE BEST YET. THE SERIES IS TITLED "THE ANTHROPOLOGIST LOOKS AT JAZZ."

AUCTION

J.R. KELLEY

AUCTION

355 Hillcrest Ave., Louisville 6, Ky.  
Winners will be notified - Records will be shipped as requested

Closing date for bids: March 31, 1944.

<u>LOUIS ARMSTRONG</u>		<u>JIMMIE LUNCEFORD</u>	
CARRY ME BACK/DARLING NELLIE GRAY	DE 1245 E	IN OAT MORNIN'/SWEET RHYTHM	BB 5330 N
YOU'RE A LUCKY GUY/YOU'RE NO ACCOUNT	DE 2934 N	DINAH, 1 & 11	CO 36054 N
CAIN AND ABEL/YOU RUN YOUR MOUTH	DE 3204 N	<u>MILLS BLUE RHYTHM BAND</u>	
SIDNEY BECHET		JAMMIN' FOR THE JACKPOT	VAR: 634 E
BLUES OF BECHET/SHEIK OF ARABY	VI 27485 N	BROWN SUGAR MINE/DANCING DOGS	CO 3044 E+
ROSE ROOM/DH LADY BE GOOD	VI 27707 N	EVERYTHING IS OK/JES MATCH'ELLY LAZY	CO 3134 N
GEORGIA CABIN/I'M COMING VIRGINIA	VI 27904 N	YES: YES/BROKEN DREAMS OF YOU	CO 3111 E+
MOOCHE/BLUES IN THE AIR	VI 201510 V	<u>JOE MARSDALA</u>	
STEADY RIDER/SAT. NITE BLUES	BN 502 N	WOLVERINE BLUES/JAZZ ME BLUES	VAR: _____ N
BEALE STREET FIVE		JIM JAM STOMP/TOO WOO	VO 4116 E
ST. LOUIS GAL/(REV.UNIV.SEXTETTE) LINCOLN	_____ V	<u>LEE MORSE</u>	
BROADWAY BELL HDPS		YES SIR THAT'S MY BABY	PE 11580 V
MY OHIO HOME/LET A SMILE	DI 2564 G	<u>BENNIE MOTEN</u>	
BARNIEY BIGARD		MOTEN'S BLUES/HOT WATER BLUES	BB 7938 E
GET IT SOUTHERN STYLE/I'N YOU'RE EVER	VAR: 596 E+	<u>JIMMIE HODNE (TRIO)</u>	
STOMPY JONES/CARAVAN	VAR: 515 G	I'M GOING HOME/THEN YOU'RE ORUNK	BB 8649 N
JAZZ-A-LA-CARTE/DEMI-TASSE	VAR: 655 E+	<u>ORIGINAL MEMPHIS FIVE</u>	
JIMMY BERTRAND'S WASHBOARD KINGS		JAZZ ME BLUES/ANYTHING	CO 36064 N
47TH STREET STOMP-IDLE HOUR SPECIAL	VO 1060 V	<u>ORIGINAL WOLVERINES</u>	
CHARLES CREATH & HIS JAZZ-D-MANIACS		GOODMAN IS HARD TO FIND/ROYAL GARDEN	VO 15635 V
CRAZY QUILT/BITTERFINGER BLUES	DK 8477 V+	<u>MEMPHIS STOMPERS</u>	
CASA LOMA ORCHESTRA		KANSAS CITY BLUES/HOLD IT STILL	VI 21270 G
CASA LOMA STOMP/FOR YOU	_____ V	ODD REDMAN	
BENNY CARTER		SUNNYSIDE OF STREET/EXACTLY LIKE YOU	VAR: 580 N
BEALE ST. BLUES/JOE TURNER BLUES	OK 6001 E	CHAIR OF THE WEEK/TWO TIME MAN	CO 35689 N
PUTNEY DA'ORIDGE		<u>SOUTHERN SERENADERS</u>	
DL MAN RIVER/WHY WAS I BORN	VO 3269 E+	RUNNIN' WILD/GOTTA SEE MAMA	CA 310 V+
DIXIE DAISIES		<u>REX STEWART</u>	
WAY DOWN YONDER IN NEW ORLEANS	CA 280 E	TEA AND TRUMPETS/BACK ROOM ROMP	VAR: 618 E
DUKE ELLINGTON		<u>JACK TEAGARDEN-EDDIE CONDON</u>	
SERENADE TO SWEDEN/SGT. WAS SHY	CO 35214 N	DIANE/MEET ME TONITE OREANLAND	CMS 505 N
LITTLE POSEY/LADY IN BLUE	CO 35291 N	<u>FATS WALLER</u>	
JUBILEE STOMP/COUNTRY GAL	CO 35776 N	GEORGIA ROCKIN CHAIR	VI 25175 G
KILLIN' MYSELF/YOUR LOVE HAS FADED	CO 35640 N	RHYTHM & ROMANCE	VI 25131 V
WEELY/NEVER FELT THIS WAY BEFORE	CO 35353 N	GOT MY FINGERS CROSSED	VI 25211 V
BAKIFF/GIDDYJUG GALLOP	VI 27502 N	YOU'RE SO OARN CHARVING	VI 25120 E
PERDIDOO/RINCHECK	VI 27880 N	HAVIN' A BALL/SCRYR MADE YOU CRY	VI 25515 E
CHOC SHAKE/GOT IT BAD	VI 27531 N	WOO IS ME/LOAFIN' TIME	VI 25140 V
CHELSEA BRIDGE/WHAT GOOD WOULD	VI 27740 N	FLORIDA FLO/I LOVE TO WHISTLE	VI 25806 V
DICTY GLIO/HIGH LIFE	BR 6269 N	I ADORE YOU/RYME FOR LOVE	VI 25491 V
DUKE STEPS OUT/HAUNTED NIGHTS	BR 6727 V+	12TH ST. PAG/SWEET SUE	VI 25087 N
ZIGGY ELMAN		DON'T GIVE ME THAT 'SIVE	BB 11539 V
AM I BLUE/EVERYTHING TO LIVE FOR	BB 10450 V+	CHAIR OF THE GROOVE	BB 11262 N
BENNY GODDMAN		CH: BABY SWEET BABY	BB 11383 E
STOMPIN AT SAVOY/VIERA BL(QUART)	VI 25521 V+	BUCK JUMPIN'	BB 11324 N
WHISPERING/TIGER RAG (QUART)	VI 25481 G	<u>CLARENCE WILLIAMS</u>	
KING PORTER/SOMETIMES I'M HAPPY	VI 25090 N	ZONKY/YOU'VE GOT TO BE	CO 14488 V
LET'S DANCE/BOY MEETS HORN	CO 35301 N	SWEET EMERALINE/LOG CABIN BLUES	OK 8572 V+
AIN'T CHA GLAO/GOTTA RIGHT (ALL ST.)	CO 3168 E	THIS IS MY SUNDAY OFF	VO 3195 V
SOLO FLIGHT/WAIT FOR SUNRISE	CO 36684 N	SUGAR BLUES	VO 2805 G+
GOODFUS FIVE		YAMO YAMO BLUES	VC 2991 E
YES SIR THAT'S MY BABY	OK 40423 F+	SWALLER TAIL COAT	VO 2616 N
RAMBLING WRECK FROM G. TECH	DK 41177 E	MISSISSIPPI BASIN	VO 03350 G
SPITTY GREER & MEMPHIS MEN		MANHOV/BLACKBIRD LOOKING FOR BL.	CO 35957 N
BEGGAR'S BLUES/SAT. NITE FUNC.	CO 2833 E	<u>CHICK WEBB</u>	
ERSKINE HAWKINS		TRUE/IF IT AIN'T LOVE	DK 41571 N
TUXEDO JUNCTION/GIN M. SPEC.	BB 10409 N	BDB ZURKE	
SKINNCING ON LENNOX AVE./NO SOAP	BB 10292 N	BETWEEN 18TH & 19TH ON CHESTNUT	VI 26450 G+
DON'T CRY BABY/BEAR MASH BLUES	BB 30-0813 N		
LIONEL HAMPTON			
PIG FOOT SONATA/JUST FOR LAFFS	VI 26793 N		
ALTITUDE/NEARLY LOST NY MIND	VI 27316 N		
SUNNYSIDE OF ST./I KNOW THAT YOU	VI 25592 E		
ED LANG			
WALKIN' THE OOGS/MARCH OF HOCOLUNS	OK 41344 N		

ALSO

RECORDS BY

PHIL HUGHES, SAM LANIN, KNICKERBOCKERS,  
FRANK FARRELL, GOLDEN TER. ORCH., ANNETTE HANSHAW, SARA  
MARTIN, BEN SELVIN, ROY CARROLL, HARMONIANS, FRANK SI-  
NATRA (WITH T. DORSEY). SEND FOR LIST OF ONES YOU WANT.

## SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

<u>RED ALLEN</u>				<u>BAREFOOT BILL (GUITAR ACC.)</u>	
1. THERE'S A HOUSE IN HARLEM	ME	13145 N		62. MY CRIME BL/SNIGGLIN' BL.	CO 14510 N
2. I WISH I WERE TWINS	ME	13045 G		<u>CHU BERRY</u>	
3. FUNNY FEATHERS BLUES	BB	6588 E		63. LIMEHOUSE BLUES	VAR 587 V
4. LOST IN MY DREAM'S	VO	3340 V		<u>VIC BERTON</u>	
5. A SHERIOAN "SQUARE"	OK	6357 N		64. LONESOME & SORRY	VO 2944 E
<u>ALLEN-HAWKINS</u>				<u>BENNY CARTER</u>	
6. MY GALVESTON GAL	ME	12842 E		65. DREAM LULLABY	VO 2898 N
7. STRINGING ALONG ON A	OR	2739 V		66. THERE'S A SMALL HOTEL	VOE 557 N
8. AIN'T CHA GOT MUSIC	ME	12769 G		67. I'M IN MOOD FOR SWING	VOE 369 N
9. SHADOWS ON THE SWANEE	ME	12759 E		<u>CHOCOLATE DANDIES</u>	
<u>LOUIS ARMSTRONG</u>				68. STAROUST	PARL 558 N
10. HOTTER THAN THAT	OK	8535 V		69. GOODBYE BLUES	CO 35679 E
11. LAWO, YOU MADE/I GOT RHYTHM	PARL	1207 N		70. DEE BLUES	CO 36008 N
12. MEMORIES OF YOU	PARL	854 N		71. KRAZY KAPERS/(F.HENDERSON)	PARL 1743 N
13. SWEETHEARTS ON/SAVOY BLUES	PARL	2127 E		<u>GEORGE CHISHOLM JAZZ FIVE</u>	
14. LAZY RIVER/GEORGIA ON MIND	PARL	1127 N		72. ARCHER STREET DRAG	DEE 6867 N
15. STRUTTIN' WITH BARBECUE	PARL	2829 N		<u>CAB CALLOWAY</u>	
16. GOT NO BLUES/SUGAR FOOT ST.	PARL	2449 N		74. A GHOST OF A CHANCE	OK 5687 N
17. ONCE IN AWHILE (OKEH)	PARL	2242 N		<u>CONNIE'S INN (HENDERSON)</u>	
18. I GOT A RIGHT TO SING BL.	BB	5173 V		75. MILENBERG JOYS	CROWN 3212 E
19. MISSISSIPPI BASIN	BB	6501 E		<u>ALEX COMBELLE</u>	
20. TWELFTH STREET RAG	CO	35663 N		76. SHIEK OF ARABY	ROY 1807 N
21. S.O.L. BLUES	CO	35661 N		76A. AL'S IOEA/AVALON	SW 24 N
22. NO ONE ELSE BUT YOU	CO	35662 N		<u>CHARLESTON CHASERS</u>	
23. ORIENTAL STRUT	CO	36155 N		77. FEELIN' NO PAIN	CO 1229 E
24. POTATO HEAD BLUES	CO	35660 N		<u>EDDIE CONDON</u>	
25. CHICAGO BREAKDOWN	CO	36376 N		78. BALLIN' THE JACK	CMS 531 N
26. A MONDAY DATE	CO	36375 N		79. TENNESSEE TWILIGHT	CO 36009 N
27. TRUE CONFESSION	DE	1635 N		<u>DIXIE STOMPERS</u>	
<u>ALBERT AMMONS</u>				80. SNAG IT	HA 353 E
28. SHOUT FOR JOY	CO	35961 N		81. SPANISH SHAWL	HA 70 E
<u>ARCADIAN SERENADERS</u>				82. JACKASS BLUES	HA 166 V
29. SAN SUE STRUT	OK	40378 V		<u>TOMMY DORSEY</u>	
<u>BILLY BANKS</u>				83. WASHBOARD BLUES	VI 26085 E
32. OH PETER/MARGIE	UHCA	110 N		84. MAPLE LEAF RAG	VI 25496 E
33. SPIOER CRAWL/BUGLE CALL	UHCA	109 N		85. FLIBI BABY	VI 25577 V
<u>CHARLIE BARNET</u>				86. MILENBERG JOYS	VI 26437 E
34. LEAPIN' AT THE LINCOLN	BB	10774 N		87. SHIEK OF ARABY	VI 26023 V
35. WANDERIN' BLUES	BB	10721 N		<u>JOHNNY DODDS TRIO</u>	
36. SOUTH-LAND SHUFFLE	BB	10602 E		88. INDIGO STOMP	BB 10238 N
37. TAPPIN' AT THE TAPPA	BB	10584 E		<u>JOHNNY DODDS HOT SIX</u>	
38. THE RIGHT IOEA	BB	10530 E		90. TOO TIGHT/GOOBER OATICE	BB 10240 N
39. NIGHT GLOW	BB	10511 E		<u>COW COW DAVENPORT</u>	
40. THE DUKE'S IOEA	BB	10453 E		91. SLOW DRAG	VAR 6068 E
41. THE LAST JUMP	BB	10389 E		<u>DELTA FOUR (ELORIOGE, MARSALA)</u>	
42. EBONY RHAPSODY	BB	10341 E		92. FAREWELL BLUES	DE 737 N
43. GHEROKEE	BB	10373 E		<u>PUTNEY DANDRIDGE</u>	
44. LAZY BUG	BB	10294 E		93. SKELETON IN THE CLOSET(CHIP)	VO 3352 E
45. MIOWEEK FUNCTION	BB	10285 E		<u>JOHNNY DUMIN</u>	
46. S'POSIN'	BB	10206 E		94. SGT. DUNN BUGLE CALL BL.	CO 14306 G
47. SWING STREET STRUT	BB	10172 E		<u>LOUISIANA RHYTHMAKERS(DUKE;34928/7)</u>	
48. THE GALS FROM JOE'S	BB	10153 E		95. DREAMY BLUES/RUNNIN' WIL0	ME 12468 V
49. TIN ROOF BLUES	BB	10131 E		<u>DUKE ELLINGTON</u>	
50. I'M PRAYIN' HUMBLE	BB	10119 E		97. NO PAPA NO	VI 26310 N
51. ECHOES OF HARLEM	BB	10210 E		98. JACK THE BEAR	CANADIAN VI 26536 N
<u>JACK BLAND</u>				99. COTTONTAIL	CANADIAN VI 26610 N
52. SOMEONE STOLD GABRIEL'S	UHCA	104 N		101. BOJANGLES/PORTRAIT	CANADIAN VI 26644 N
<u>BUNNY BERIGAN</u>				102. SERGEANT WAS SHY( $\frac{1}{2}$ " CRACK)	CO 35214 E
53. LITTLE GATES SPEC.(CHIP 4CR.)	VI	26338 E		103. KILLIN' MYSELF	CO 35640 N
54. MAHOGANY HALL STOMP	VI	25622 N		104. SHOUT 'EM AUIT TILLIE	VI 23041 G
55. A STUDY IN BROWN	VI	25653 E		105. OH, BABY! I'AYBE SOME DAY	BR 7667 N
56. MOTHER GOOSE	VI	25616 V		<u>ELLINGTONIA</u>	
57. PIANO TUNER MAN	VI	25776 V		106. LOW COTTON	HRS 1003 E
58. IF I HAD MY WAY( $\frac{1}{2}$ "CRACK)	VO	3254 V		<u>ROY ELDRIDGE</u>	
<u>SIDNEY BECHET</u>				107. AFTER YOU'VE GONE	OK 3458 N
59. I AIN'T GONNA GIVE	VI	27447 N		108. HECKLERS' HOP	VO 3577 N
60. PREACHIN' BLUES	BB	10623 N		109. WABASH STOMP	OK 3479 N
<u>BIX BEIDERBECKE</u>				<u>ZIGGY ELMAN</u>	
61. JAZZ ME BLUES	OK	3042 N		110. ZAGGIN' WITH ZIG	BB 10316 E



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FRIAR'S SOCIETY ORCH (NORK)		JONES-COLLINS	
111. ECCENTRIC BUD FREEMAN	GE 5009 G	161. TIP EASY BLUES 161A ASTORIA STRUT	BB 10952 N BB 8168 N
112. SHIM-ME-SHA-WABBLE	CD 35856 N	LIONEL HAMPTON	
113. AT THE JAZZ BAND BALL	CD 35853 N	162. MEMORIES OF YOU	VI 26304 N
114. SENSATION	DE 18065 N	163. SHUFFLIN' AT THE HOLLYWOOD	VI 26254 E
115. I NEED SOME PETTIN'	DE 18066 N	164. DDN'T BE THAT WAY	VI 26173 N
116. SUSIE/FIDGETY FEET TEDDY GRACE	DE 18067 N	165. EVERYBODY LOVES MY BABY	VI 25682 N
117. DOWN HEARTED BLUES JOE HAYMES	DE 2128 N	166. AFTER YOU'VE GONE	VI 25674 E
118. I SAW STARS GOODY & HIS GOOD TIMERS	BA 33142 V	167. JACK THE BELLBOY	VI 26652 E
119. DIGGA DIGGA DD (36902-7) BENNY GOODMAN	PE 15083 E	168. ON THE SUNNY SIDE OF THE STREET	VI 25592 N
120 SHIRT TAIL STOMP	BR 3975 E	169. EARLY SESSION HOP	VI 26393 E
121. THE BLUES (ALL STAR BAND)	VI 26144 N	170. SINGIN' THE BLUES	VI 26557 E
122. PEACE, BROTHER	CO 35331 N	171. MY BUDDY	VI 26608 E
122. NOBODY'S SWEETHEART (TRIC)	BB 10723 N	172. MUNDON STREET BREAKDOWN	VI 26453 E
123. TIGER RAG (TRIO)	CANADIAN VI 25481 N	173. HOT MALLET	VI 26371 N
124. DINAH (QUARTET)	CANADIAN VI 25398 N	174. WIZZIN' THE WIZZ	VI 26233 E
125. AVALON (QUARTET)	CANADIAN VI 25644 N	175. SWEETHEARTS ON PARADE	VI 26209 E
126. IDLE SWEET AS APPLE CIDER	CANADIAN VI 25531 N	176. MUSKAT RAMBLE	VI 26017 E
127. TEA FOR TWO (QUARTET)	CANADIAN VI 25529 N	177. DRUM STOMP	VI 25658 E
128. SWEET SUE (QUARTET)	CANADIAN VI 25473 N	178. STOMP DLODY	VI 25601 N
129. 'S WONDERFUL (QUARTET)	CANADIAN VI 26090 N	179. CHINA STOMP	VI 25586 E
130. OPUS 1/2 SWEET GA. BROWN	CANADIAN VI 26091 N	180. BUZZIN' AROUND WITH THE BEE	VI 25575 N
131. WORLD IS WAITING FOR SUNRISE NAT GOMELLA	CD 36684 N	181. STOMP	VI 25535 N
132. SHIEK OF ARABY FLETCHER HENDERSON	PARL 317 G	BUD JACOBSON	
133. CHINATOWN, MY CHINATOWN	PARL 1399 N	184. OPUS NO. 1 SANS MELDODY JOHN KIRBY	SIG 103 N
134. HONEY-SUCKLE RDSE	CO 2732 V	185. ROYAL GARDEN BLUES MAGGIE JONES (LOUIE)	VO 5187 E
135. HOUSE OF DAVID BLUES	UHCA 57 E	186. ANYBODY HERE WANT TO TRY CABBAGE HARRY JAMES	CD 14063 V
136. KAUGHTY MAN	CD 249 G	187. HOME JAMES/JESSE FREDDIE JENKINS	BR 8350 E
137 GRAND TERRACE SWING	VO 3213 N	188. SWINGIN' 'EM DOWN GENIE KRUPA	BB 6193 E
138 WANT WANG BLUES	VO 3360 E	189. SWING IS HERE ANDY KIRK	BB 10705 E
139. DINAH ROSA HENDERSON (HAWKINS)	VO 15204 V	190. FLOYDS GUITAR BLUES LITTLE CHOCOLATE DANDIES	DE 2483 E
140. EVERY WOMAN'S BLUES FLETCHER HENDERSON	VO 14682 V	191. SIX OR SEVEN TIMES LITTLE BROTHER	OK 8728 V
141. SHOE SHINE BOY	VI 25375 V	192. SHREVEPORT FAREWELL	BB 10953 N
142. WHAT-CHA-CALL 'EM BLUES JOHNNY HODGES	VO 3323 N	193. FARISH STREET JIVE LANG & JOHNSON	BB 6894 E
143. MOON ROMANCE	OK 5940 E	194. BULLFROG MAN/A HANDFUL OF RIFFS LANG & VENUTI	PARL 1496 N
144. I LET A SONG GO OUT OF MY HEART	VO 4046 N	195. AFTER YOU'VE GONE HARLAN LATTIMORE	VO 15864 V
145. DAY DREAM TEDDY HILL	BB 11021 N	196. CHANT OF THE WEEDS BARON LEE	PARL 2134 N
146. GOT ME DDIIN' THINGS COLEMAN HAWKINS	ME 13351 V	197. SENTIMENTAL GENTLEMAN FROM GEORGIA MCKINNEY'S COTTON PICKERS	OR 2535 V
147. PASSIN' IT AROUND	OK 6284 N	198. MILENBERG JUDYS	BB 10954 N
148. THE DAY YOU CAME ALONG (1/2) CRACK TOWARDS LABEL; DOES NOT EFFECT PLAYING	PARL 1685 N	199. WHEREVER THERE'S A WILL BABY BENNIE MOTEN	BB 10249 N
149. THE CHEIK OF ARABY	CANADIAN BB 10770 N	200. NEW ORLEANS	BB 10955 E
150. BODY AND SOUL	CANADIAN BB 10523 N	201. MOTEN'S SWING	BB 10259 E
151. STAR DUST	HMV 4496 P	MCKINNEY'S COTTON PICKERS	
152. IT SENDS ME BILLIE HOLIDAY	PARL 1837 N	202. TALK TO ME	VI 22640 V
153. LAUGHING AT LIFE	OK 5719 E	203. WHEREVER THERE'S A WILL BABY MOUND CITY BLUE BLOWERS	VI 22736 V
154. I CAN'T PRETEND SPIKE HUGHES	VO 3333 G	204. GEORGIA ON MY MIND PAUL MARES	UHCA 51 N
155. BUGLE CALL RAG/PASTORAL LEONARD FEATHER	DEE 3606 E	205. MAPLE LEAF RAG WINGY MAN/MOON	CD 35686 N
156. CLEMENTINE BOBBY HACKETT	VO 4062 E	206. STRANGE BLUES	BR 6911 G
157. POOR BUTTERFLY	VO 4499 E	207. MY HONEY'S LOVIN' ARMS	BB 30030 N
158. BUGLE CALL RAG J.C. HIG INBOTHAM	VO 5375 E	208. LIMEHOUSE BLUES	BB 10432 E
159. HIGGINBOTHAM BLUES EARL HINES	CD 36011 N	209. TORMENTED	BB 6359 E
160. MONDAY DATE/OFF TIME BLUES	HRS 19 E	210. SHE'S CRYING FOR ME	OK 41569 E
		211. NICKLE IN THE SLOT	VO 3171 E
		212. LULU'S BACK IN TOWN	VO 2972 E

MORE

## SAM MELTZER

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

<u>HARLEM HOT SHOTS (MANNONE)</u>		<u>BESSIE SMITH</u>	
214. LOVE IS JUST AROUND THE CORNER	ME 13333 V	266. LOST YOUR HEAD BLUES	Co 35674 N
<u>MEZZ MEZZROW</u>		266A. YOUNG WOMAN'S BLUES	Co 35673 N
215. SWING SESSION'S CALLED TO ORDER	VI 25612 E	266B. YOU'VE BEEN A GOOD OLE WAGON	Co 35672 N
216. REVOLUTIONARY BLUES	BB 10088 E	<u>MUGGSY SPANIER</u>	
217. ROYAL GARDEN BLUES	BB 10087 E	267. LIVERY STABLE BLUES	BB 10518 N
219. COMIN' ON WITH THE COME ON	BB 10085 E	268. DIPPER MOUTH BLUES	BB 10506 E
<u>CHAUNCEY MOREHOUSE</u>		269. BLACK AND BLUE	BB 10682 E
220. BLUES IN B FLAT	VA 608 E	<u>SEXTET 'OF THE RHYTHM CLUB</u>	
<u>BENNY MORTON</u>		270. CALLING ALL BARS	BB 10529 E
221. GET GOIN'	Co 2902 E	271. WHY DON'T WILLIAM TELL	BB 10557 N
<u>JIMMY MCPARTLAND</u>		<u>ART SHAW</u>	
222. PANAMA	DE 3522 N	272. THE BLUES A B	Vo 4401 E
<u>METRONOME ALL STAR BAND</u>		<u>JACK TEAGARDEN</u>	
223. ROYAL FLUSH	Co 36499 N	273. THE BLUES	ELITE 5042 N
<u>JELLY ROLL MORTON</u>		274. AUNT HAGAR'S BLUES	Co 35206 N
224. BALLIN' THE JACK	BB 10450 N	275. I JUST COULDN'T TAKE IT BABY	BR 6716 V
225. THE CHANT	BB 10253 E	276. MAKIN' FRIENDS	Co 36010 N
<u>SARA MARTIN</u>		277. LOVELE'S LOVE (MAST.) 1 & 2	HRS 5 N
226. MISTREATING MAN BLUES	PARA 1284 E	278. I'SE A MUGGIN'	VI 25273 V
<u>RED NICHOLS</u>		<u>JOE TURNER (DUKE)</u>	
227. RIVERBOAT SHUFFLE	BR E 01806 N	279. I MUST HAVE THAT MAN	CoE 5486 E
228. CORRINE CORINA	BR 1120 N	<u>FRANKIE TRUMBAUER</u>	
<u>LOUISIANA RHYTHM KINGS (NICHOLS)</u>		280. I'M COMIN' VIRGINIA	Co 36280 E
229. BASIN STREET BL. (HAIRLINE CRACK)	BR E 02506 N	281. THE MAYOR OF ALABAM'	BR 7653 N
<u>JIMMY NOONE</u>		282. I'M AN OLD COHAND	BR 7687 N
230. LIZA	Vo 2862 V	283. MY PET (BIX)	OK 41039 V
231. FOUR OR FIVE TIMES	Vo 1185 G	<u>THE VARSITY SEVEN</u>	
<u>FRANK NEWTON</u>		284. HOW LONG, HOW LONG BLUES	VAR 8173 N
232. JAM FEVER (1 <sup>st</sup> CRACK)	Vo 4851 E	285. SAVE IT PRETTY MAMA	VAR 8135 N
<u>KING OLIVER</u>		286. IT'S TIGHT LIKE THAT	VAR 8147 E
233. DIPPER MOUTH BLUES	BR E 02200 N	<u>JOE VENUTI</u>	
<u>LIPS PAGE</u>		287. TEMPO DI MODERNAE	Co 2488 E
234. LAFAYETTE	DE 18124 N	<u>WHODPEE MAKERS</u>	
235. HARLEM RHUMBAIN' THE BLUES	DE 8531 N	288. ROCKIN' CHAIR	OR 2191 G
<u>RED HORVO</u>		290. BUGLE CALL RAG	PE 15126 E
236. BLUES IN E FLAT	BR 8208 N	<u>WASHINGTONIANS</u>	
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		291. IT'S TIGHT LIKE THAT	Ro 863 V
237. JAZZ ME BLUES	VI 18722 E	292. STACK O'LEE BLUES	DI 2601 V
<u>LOUIS PRIMA</u>		<u>TEDDY WILSON</u>	
239. JAMAICA SHOUT	BR 7524 N	293. A TICKET A TASKET (SL. LAM. DR.)	BR 8199 V
240. PUT ON AN OLD PAIR OF SHOES	BR 7419 E	294. EASY TO LOVE	BR 7762 V
241. I'M SHOOTING HIGH	BR 7586 N	<u>ETHEL WATERS (J.P. JOHNSON)</u>	
242. SWEET SUE JUST YOU	BR 7596 N	295. MY HANOY MAN	Co 14353 G
243. SOLITUDE	BR 7531 V	<u>FATS WALLER</u>	
<u>SANTO PECORA</u>		296. BOND STREET	BB 10437 N
244. MAGNOLIA BLUES	Co 36159 N	297. A PORTER'S LOVE SONG	BB 10016 N
<u>QUINTET OF FRANCE</u>		298. GEORGIA ROCKIN' CHAIR	VI 25175 N
245. NIGHT AND DAY	DE 23067 V	299. PASWONKY	VI 25359 N
246. CHASING SHADOWS	ROY 1798 N	300. FRACTIOUS FINGERING	VI 25652 N
249. CONFESSIN'	ROY 1788 N	301. LOOKIN' FOR ANOTHER SWEETIE	VI 38110 V
250. CRAZY RHYTHM	ROY 1778 N	302. IMAGINE MY SURPRISE	BB 10062 E
<u>LUIS RUSSELL</u>		<u>DICKY WELLS</u>	
251. DOCTOR BLUES	Vo 3480 N	303. DICKY WELLS BLUES	VI 27318 N
252. PANAMA	PARL 963 N	<u>CLARENCE WILLIAMS</u>	
253. MUGGIN' LIGHTLY	PARL 934 N	304. MILD COW BLUES	Vo 2927 E
254. FEELING THE SPIRIT	PARL 1882 N	<u>JIMMY YANCEY</u>	
255. CALL OF THE FREAKS	OK 8656 G	305. DEATH LETTER BLUES	BB 8630 N
<u>PEE-WEE, ZUTTY &amp; JAMES P.</u>		306. BEAR TRAP BLUES	Vo 05490 N
256. EVERYBODY LOVES MY BABY	HRS 1002 N	307. YANCEY'S BUGLE CALL	VI 27238 N
257. HORN OF PLENTY BLUES	HRS 1001 N	308. STATE STREET SPECIAL	VI 26589 N
258. BABY WON'T YOU PLEASE COME HOME	HRS 1000 N	309. FIVE O'CLOCK BLUES	VI 26590 N
<u>JOSEPH ROBECHAUX</u>		310. THE MELLOW BLUES	VI 26591 N
259. SATURDAY NIGHT FISH FRY DRAG	Vo 2796 E	311. SLOW AND EASY BLUES	VI 26591 N
<u>ADRIAN ROLLINI</u>		<u>JACK TEAGARDEN</u>	
260. GOT THE JITTERS	ME 12893 N	312. WHITE SAILS/OCTOORON	BR 8388 N
261. RIVERBOAT SHUFFLE	DE 265 E	313. UNDERTOWN	BR 8401 N
262. DAVENPORT BLUES	DE 359 E	<u>FRANK TRUMBAUER</u>	
<u>RAG ORCHESTRA</u>		314. HOPE GABRIEL LIKES MY MUSIC	BR 7613 N
263. BLACK AND WHITE (A REAL RAG)	CORT 235 E	<u>BENNY GOODMAN</u>	
<u>CLARA SMITH</u>		315. BASIN STREET BLUES	Co 2914 V
264. CHEATIN' DADDY	Co 14192 N	<u>DORSEY BROTHERS (Muggsy)</u>	
<u>NOBLE SISSLE (BECHE)</u>		316. HAVE A LITTLE FAITH IN ME	PE 5265 G
265. THE BASEMENT BLUES	BR 6129 G	<u>GUY LOMBARDO'S ROYAL CANADIANS</u>	
		317. SO THIS IS VENICE/CY	GE 5416 V

**SAM MELTZER**

737 Fox Street, Bronx 55, New York

The following records are all up for auction. Please state which auction you are bidding on. Service men please state where you want records shipped. Closing date for bids: April 3rd. All records must go, so don't hesitate to place low bids. Winning bidders will be notified.

DUKE ELLINGTON

1. JIVE STOMP/I'M SATISFIED	BR	6638 N
2. BLACK & TAN FANTASY	BR	6682 N
3. GAL FROM JOE'S (LAMINATION CR.)	BR	8108 V
4. PYRAMID (LAMINATION CRACK)	BR	8168 E
5. ROSE OF THE RIO GRANDE	BR	8186 V
6. HIGH LIFE	BB	6269 N
7. DIGA-DIGA-DOO	BB	6305 E
8. HARLEMANIA	BB	6306 N
9. JUNGLE NIGHTS IN HARLEM	BB	6335 N
10. JAZZ LIPS	BB	6396 N
11. EAST ST. LOUIS TOODLE OO	BB	6430 E
12. DOUBLE CHECK STOMP	BB	6450 E
13. SARATOGA SWING	BB	6565 N
14. SWANEE SHUFFLES	BB	6614 N
15. ARABIAN LOVER	BB	6782 N
16. BANDANNA BABIES	BB	7182 N
17. SHOUT 'EM AUNT TILLIE	BB	10242 N
18. FLAMING YOUTH	BB	10243 N
19. SCATTIN' AT THE KIT KAT	MA	123 E
20. ALL GOD'S CHILLUN' GOT RHYTHM	MA	137 V
21. HYDE PARK	DE	323 N
22. CHICAGO	DE	800 E

HARLEM HOT CHOCOLATES

23. SING YOU SINNERS	HIT OF WEEK	1045 E
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JOHNNY HODGES

24. FOOLIN' MYSELF	VO	3771 N
25. I LET A SONG GO OUT OF MY HEART	VO	4046 N
26. RENDEZVOUS WITH RHYTHM	VO	4115 V
27. EMPTY BALLROOM BLUES	VO	4213 N
28. LOST IN MEDITATION	VO	4242 N
29. JITTERBUG'S LULLABY	VO	4309 N
30. KRUM ELBOW BLUES (1/2 CRACK)	VO	4351 E
31. THE JEEP IS JUMPIN'	VO	4386 N
32. HODGE PODGE	VO	4573 N
33. DOOJI WOOJI	VO	4849 N
34. KITCHEN MECHANIC'S OAY	VO	4917 N
35. GOOD GAL BLUES	VO	5170 N
36. MY HEART JUMPED OVER THE MOON BARNEY BIGARD	VO	5330 N
37. DRUMMER'S DELIGHT	VO	3985 N
38. FROLIC SAM	VAR	525 E

REX STUART

39. THE BACK ROOM ROMP	VO	3831 N
40. SUGAR HILL SHIM SHAM	VO	3844 E
41. REXATIUS/LAZY MAN SHUFFLE	VAR	517 V/F
42. STINGAREE	VO	2880 N

GOTHAM STOMPERS (DUKE)

43. ALABAMA HOME	VAR	629 N
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**SPECIAL AUCTION**

200 Early records! None broken, cracked, or unplayable. Included are Chick Webb, Ethel Waters, Dixie Jazz Band, Glenn Miller, Red Norvo, Miff Mole, Fletcher Henderson, Trumbauer, Coon Sanders, Mamie Smith, ODJB, Lunceford, Hal Kemp, Seger Ellis, Hanshaw, E. Hawkins, John Kirby, Willie Bryant, Venuti, Sissle, Count Basie, Dorsey Brothers, Rollini, Original Indiana Five, McKinney's Cotton Pickers, Broadway Bellhops, Bluegrass Footwarmers, Calloway, Gene Krupa, and Whiteman. Labels chiefly Vi, BB, De, Vo, Banner, Brunswick, Okeh (black, red, & orchid), Pathe, Perfect, Columbia, Regal, & Oriole. Average condition is very good. Must sell and highest bid (regardless of how low) gets the lot. NO LIST FURNISHED. Auction closes on March 31. Bids with deposits will be given preference. I will ship these records collect to first party sending me \$30.00, which is 15¢ per record.

Nat M. Jacobs,  
155-01 90th Ave., Apt. 4-S,  
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**FOR AUCTION**

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New Orleans Stomp*

**KING OLIVER'S  
CREOLE JAZZ BAND**

Columbia 13003-D

IN NEW TO EXCELLENT CONDITION

Submit bids to

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SPECIAL PRESSINGS  
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# The Esquire Farce

By JAZZBO BROWN

Jazz would be in much better health if Goffin would concentrate on subjects he knows something about, if Feather would curtail his activities to being a good publicity agent, and if *Esquire* would learn alone.

With a tremendous fanfare and hula-baloo, *Esquire* has discovered jazz. The question is: does *Esquire's* propaganda exert a favorable and desirable influence on the development of jazz, or is it on the contrary harmful to it? Has *Esquire* presented to the public an accurate picture of the American jazz scene? Or has it willingly and consciously misrepresented, falsified and caricatured the actual state of jazz music? What are the qualifications of the so-called experts who were chosen to select the best American jazz musicians?

\* \* \*

The man who made *Esquire* jazz-conscious is the well-known Belgian author Robert Goffin. The ties between Goffin and *Esquire* are now so close that that magazine's editor, Arnold Gingrich, wrote the introduction to Goffin's catastrophic new book: *Jazz, from the Congo to the Metropolitan*. This Goffin is an interesting character indeed. The most profound musical comment he has made so far was his statement at a discussion in the New School of Social Research, when he said: "Bix is to jazz music what Timoshenko is to the Russian armies." Goffin is the author of one of the early books on jazz, entitled *Aux Frontières du Jazz*. In English, that means: "On the Borders of Jazz". That's where he was then, and that's where he is now. In his case, of course, the border in question is at an immense distance from the capital of this

mythological jazz country. This book, which throughout revealed on the part of the author a congenital incapacity to have any true understanding of the subject-matter, is admirably dedicated to none other than Ted Lewis. If that book had been at all read in this country, Goffin would now be ashamed to have written it. But as only a few people here have actually seen it, he glorifies himself for being one of the earliest discoverers of native American music. He is even spreading the rumor that he wrote the first serious book on jazz: the truth is that André Coeuroy and André Schaeffner wrote a book entitled *Le Jazz* in 1926, several years before Goffin's first masterpiece came out. We do not doubt that Goffin is a man of great intelligence and culture; his book on the French poet Rimband is remarkable; he is a lawyer of distinction; his stories of the Belgian Underground were admired by all; he is a specialist on the habits and customs of rats; in other words he is a man of vast knowledge. But unfortunately, jazz does not lie within the field of that knowledge. He is, in his own peculiar way, fond of jazz; that however is not sufficient to establish him as an outstanding authority on the subject, as *Esquire* would have us believe.

Goffin's adviser and sidekick on all matters touching jazz is the well-known publicity agent Leonard Feather. When the now celebrated concert at the Metropolitan was over, one of our friends asked Feather how he liked it. His answer is historical: "It was not too good," he said, "but then how could it be, with Louis Armstrong playing?" Feather has gone a short way in a long time. We remember the days when Panassié would have to write in and correct almost every statement he made in the *Melody Maker*. We don't often agree with Panassié's general outlook on jazz, but compared to Feather he is a tower of jazz knowledge and feeling and understanding. Therefore we laugh when we read in Feather's article *Jazz is Where You Find It*: "And for the muddled but dogmatic views of a Frenchman who has scarcely ever heard real jazz, try Panassié's *The Real Jazz*." But Feather reveals his true nature, and at the same time his opinion of record collectors, when he writes in the same article (this should amuse the readers of the Record Changer): "You can listen

to each of the five trumpet players in Lionel Hampton's band, and every one of them will take a chorus which, had it been discovered on some obscure old record, would be hailed as a genius by the Jelly Roll Network." It should be noted in passing that when he wrote this, Feather was Lionel Hampton's press agent. Yet, we were naive enough to take this statement seriously. We listened to Lionel Hampton's five trumpet players. Maybe they really were good; maybe we had missed something. With great sorrow we have to report that we were utterly unable to discover among them a George Mitchell, a Tommy Ladnier or a Lee Collins. Feather is also the record reviewer for another magazine with a large circulation, *Look*. He takes advantage of this position to insult everything that is more or less good in jazz. His review of the Jazz Information Bunk Johnsons is the first example that comes to mind. He reviewed Art Hodes' *Royal Garden Blues* among hill-billy records, which was a flagrant instance of hitting below the belt, but such methods are willingly employed by Feather when personal animosities rule his critical opinions.

\* \* \*

It must be presumed that the other judges for *Esquire's* All-American Band were chosen by Goffin and Feather. They constitute undoubtedly the most incredible collection of fakes and phonies ever assembled, with two or three exceptions. We note with surprise the presence of the editor of *Variety* and of the music editor of *Billboard*. We fail to see what qualifies these gentlemen as jazz experts. Why not also include someone from *The Ladies Home Journal* or maybe the editor of *The Sears-Roebuck Catalogue*? E. Simms Campbell is a good cartoonist, but his chapter on the Blues in *Jazzmen* is the weakest in the book, and sure enough his second choice among trumpet players is Harry James. That eminently silent critic Harry Lim is naturally one of the picked authorities. Bucklin Moon wrote a novel about Harlem, but since when does that make you a jazz critic? Who is Roger Kay? He is supposed to be a famous European critic, but no one ever heard of him in Europe. We know who Barry Ulanov is,—he is the editor of *Metronome*. That is enough. Paul Eduard Miller of *Down Beat* fame comes through with some selections that really knock you out: Red Nichols, Don Redman, Benny Good-

man, Les Paul, and to make everything perfect vocals by Cab Calloway. You may disagree with Avakian's selections, but at least the musicians he chose fall within a definite pattern and his list makes sense. Bob Thiele, the Chocolate Kid, who is supposedly a jazz purist, likes Goodman, Hackett, and Hampton. We shall be charitable and ignore the rest of this motley crew. However, we want to make this clear: "We don't have the intention of attacking and finding fault with the selections of the *Esquire* judges. They are entitled to their opinions, and with obvious sincerity they have chosen their favorite musicians. What we violently object to is the fact that these people have been chosen as the foremost authorities on jazz music. With the exception of Avakian and Charles Edward Smith, whose article on jazz collecting is the only bright spot in the *Esquire* jazz number, all the serious students of jazz are shockingly conspicuous by their absence. *Esquire*, or rather Goffin and Feather, fooled the American public by selecting as judges these incompetent jive fans. The motives of these two gentlemen don't escape us; they fully realized that if the judges had been really authoritative critics and collectors, several of them having perhaps a certain inclination for New Orleans music, the band these would have chosen would have been very different from the band that appeared at the Metropolitan. So, Goffin and Feather had to make sure that their boys won. They could not very well skip Louis Armstrong; the scandal would have been too great. (It may also be asked why among sixteen judges, only one was negro.)

Imagine the reaction of an average amateur of classical music, who knows nothing about jazz, but who is told that the best jazz critics of this country have chosen the All-American Band, and decides to go to the Metropolitan, or to listen over the air, in order to hear what he is told to be the very best in jazz sounds like. What will his opinion be,—what can it be,—after he has heard that horrible cacophony which is presented to him as the highest expression of jazz? If this person possesses any musical sensitivity, the disgust he will feel for what he thinks is good jazz will last until the end of his life, because although he may not know anything about jazz, he will be certain that what he heard was just plain bad music.

*Continued on page 39*

# YE OLD RECORD SHOP

1136 Greenwood Cliff, Charlotte, North Carolina

## FOR SALE AT \$5.00 EACH

LOUIS ARMSTRONG	TWO DEUCES/SQUEEZE ME	OK 8641 E
	SOMEBODY STOLE GAL/MUSICAL FAMILY	DK 797 N
	I CAN'T GIVE YOU/NO ONE ELSE	OK 41204 E
	SAVOY BLUES/WALKING MY BABY BACK	Vo 3217 N
DUKE ELLINGTON	SWANEE SHUFFLE/MYSTERY SONG	BB 6614 G
	GAL FROM JOE'S/I LET A SONG GO OUT	BR 8108 G
BENNY GOODMAN	MUSKRAT RAMBLE/AFTER AWHILE	BR 4968 E
	MAN I LOVE/AVALON	VI 25644 G
	PICKING MYSELF UP/DOWN SOUTH, ETC.	VI 25387 G
	IF I COULD BE WITH YOU/DEAR SOUTHL.	BB 10458 E
HARRY JAMES	TEXAS CHATTER/SONG OF THE WANDERER	BR 8067 E
	HODGE PODGE/FOUR OR FIVE TIMES	EL 5028 E
RED NICHOLS	RIVERBOAT SHUFFLE/ECCENTRIC	BR 3627 G
NOBLE SISSLE	BROADWAY BLUES/(ST. L. BL., BERNARD)	EM 10296 G
KING OLIVER	MY GOOD MAN SAM/CAN I TELL YOU	VI 38049 G
PORTER GRANGER	TRIFLING BLUES/NOBODYS BUSINESS	VI 19085 E
CL. WILLIAMS	FREEZE OUT/PAIN IN MY GLASS	Co 14460 N
N.O. WILLIE JACKSON	CHARLESTON BOUND (CLARENCE WILLIAMS)	Co 14165 N
JOHNNY HODGES	DREAM BLUES/I KNOW WHAT YOU DO	Vo 5353 E

### THE FOLLOWING RECORDS FOR SALE AT 55¢ EACH + 20¢ PACKING & POSTAGE :

FRANKIE CARLE	IDA/LIZA (FROM CO. ALBUM C-97)	Co 36689 N
	CHARMAIN/DIANE	Co 36690 N
	MARGIE/ROSE MARIE	Co 36691 N
	LOUISE/JOSEPHINE	Co 36692 N

### THE FOLLOWING RECORDS FOR SALE AT \$1.50 EACH

WILL BRADLEY	DOWN THE ROAD A PIECE	Co 35707 N
	BEAT ME DADDY	Co 35530 N
DUKE ELLINGTON	SOLITUDE	Co 35427 N
	TOOTING THROUGH THE ROOF	Co 35310 N
TEDDY WILSON	MY MELANCHOLY BABY	Co 35862 N
	EMBRACEABLE YOU	Co 35905 N
JIMMY LUNCEFORD	BAREFOOT BLUES	Co 35860 N
GENE KRUPA	DRUMMER MAN	Co 35324 N

### THE FOLLOWING RECORDS FOR AUCTION

BING CROSBY	YOU'RE GOT ME CRYING AGAIN	BR 6515 G
	HOME ON THE RANGE	BR 6663 F
	YOUNG AND HEALTHY	BR 6472 G
	NOW THAT YOU'RE GONE	BR 6200 E
	SOMEBODY STOLE GABRIEL'S HORN (1/2" CH)	BR 6553 E
	AFTER SUNDOWN (1/2" CHIP)	PE 13042 G
	MY HEART AND I	DE 631 G
	WOULD YOU	DE 756 E

All sales on money back guarantee.

FOR TRADE OR AUCTION

JOE EDWARDS

FOR TRADE OR AUCTION

4607 Stanford Street, Chevy Chase, Maryland

Closing date for bids: March 31, 1944

<u>HENRY ALLEN</u>			<u>JAY McSHANN</u>		
CANAL STREET BLUES	DE	18052 E	BABY HEART BLUES	DE	8623 V
<u>LOUIS ARMSTRONG</u>			THE JUMPIN' BOY BLUES	DE	4418 V
2:10 BLUES	DE	18094 E	LONELY BOY BLUES	DE	4387 E
COAL CART BLUES	DE	18091 E	<u>JELLY ROLL MORTON</u>		
HARLEM STOMP	DE	3092 P	FREAKISH/SEATTLE HUNCH	VI	27565 N
SAVE IT PRETTY MAMA	DE	2405 E	MP. JELLY ROLL/MIDNIGHT MAMA	BR	80040 N
GOING TO SHOUT ALL OVER GOD'S HEAVEN	DE	2085 G	<u>BENNY MOTEN</u>		
<u>CHARLIE PARLET</u>			SOUTH	VI	24893 N
THE COUNT'S IDEA/DUKE'S IDEA	BB	10453 G	<u>JINNIE MOORE</u>		
<u>SIDNEY BECHET</u>			THE BLUES JUMPED A RABBIT	DE	18439 E
COAL BLACK SHINE	VI	27346 N	KEYSTONE BLUES	DE	18095 E
1 <sup>st</sup> COMING VIRGINIA	VI	27904 N	<u>KING OLIVER</u>		
THE MOOCHIE	VI	20-1510 N	SHAG IT	BR	80039 N
LAUGHIN' IN RHYTHM	VI	27663 N	<u>LIPS PAGE</u>		
SWING PARADE	VI	27574 N	ROCK IT FOR ME	BR	7567 F
OLD MAN BLUES	VI	26663 N	<u>SAN PRICE</u>		
<u>BUNNY BERIGAN</u>			I KNOW HOW TO DO IT	DE	8596 F
FATHER DEAR FATHER	VI	26061 G	MATCH BOX BLUES	DE	8624 V
JAZZ ME BLUES	VI	26244 N	<u>LUIS RUSSELL</u>		
PIANO TUNER MAN	VI	25776 V	SARATOGA ORAG	BR	80038 N
I GOT A GUY	VI	25833 V	<u>ZUTTY SINGLETON</u>		
RINKA TINKA MAN	VI	25920 V	KING PORTEP STOMP	DE	18093 E
BLUES/1 <sup>st</sup> COMING, VIRGINIA	DE	18116 V	<u>JESS STACY</u>		
CHICKENS AND WAFFLES	DE	18117 V	BAPPELHOUSE/FLASHES	DE	18119 V
HE AND MY MELINDA	FR	61 N	<u>LEE WILEY</u>		
TVC IN LOVE	FR	62 N	SUGAR	OMS	1507 P
<u>BIG BILL BROONZY</u>			<u>BERT WILLIAMS</u>		
TELL ME BABY	OK	6688 P	UNLUCKY BLUES	Co	35502 N
NIGHT WATCHMAN BLUES	OK	6705 F	<u>ALBERT WYBIN</u>		
<u>BENNY CARTER</u>			PARKWAY STOMP	BR	80041 N
BADALU	BR	11090 N	DOWN BY THE L'VEE	BR	80042 N
SCARDAL IN A FLAT	VO	5112 F	<u>PETE BROWN</u>		
MY FAVORITE BLUES	BR	11288 N	TEMPO OF JUMP/OCEAN MOTION	DE	18118 V
SUNDAY	BR	11341 G	<u>EARL HINES</u>		
SOMEBODY LOVES ME	DE	18256 E	II SWAMP LAMOS	BB	11026 N
<u>CHOCOLATE DAIDIES</u>			STORMY MONDAY BLUES	BB	11567 E
BLUE INTERLUDE	DE	18255 N	SWINGIN ON "C"	BB	11465 E
<u>BOB CROSBY</u>			JELLY JELLY	BB	11065 E
FIVE POINT BLUES	DE	2108 E	ROSETT/DEEP FOREST	Co	35878 E
ROYAL GAROCHI BLUES	DE	3339 N	<u>PETE JOHNSON</u>		
BIG CRASH FROM CHINA	DE	1756 F	627 STOMP	DE	18121 G
BY INSPIRATION	DE	2209 V	<u>ALDY KIRK</u>		
<u>JOHNNY DODDS</u>			BEGGIE WOOGIE COCKTAIL	DE	3481 G
GRAVIER STREET BLUES	DE	18094 E	<u>GENE KRUPA</u>		
<u>BUD FREEMAN</u>			BLUES OF ISRAEL	DE	18114 E
MUSKAT RAMBLE	Co	35855 V	JAZZ ME BLUES	DE	18115 V
<u>ELLA FITZGERALD</u>			ROCKIN CHAIR	OK	6352 V
GULF COAST BLUES	DE	3324 N	<u>JIMMY LANCEFORD</u>		
<u>LIONEL HAMPTON</u>			MARGIE	DE	1617 E
RING OEM BELLS	VI	25889 V	FOR DANCERS ONLY	DE	1346 E
I KNOW/SUNNY SIDE	VI	25592 N	SWEET SUE JUST YOU	DE	1927 E
<u>COLEMAN HAWKINS (SOLO)</u>			FOUR OR FIVE TIMES	DE	3515 E
I HAVEN'T GOT NOBODY	DE	18252 N	POSH!	DE	3514 E
STAR DUST	DE	18251 N	BLUES IN THE NIGHT I & II	DE	4125 G
<u>ERSKINE HAWKINS</u>			MUDDY WATER	DE	1219 E
BICYCLE BOUNCE	BB	11547 N	SIESTA AT THE FIESTA	DE	3931 E
TUXEDO JUNCTION	BB	10409 G	HI SPOOK	DE	4032 P
BEAR-WASH BLUES	BR	30-0813 E	OUTKIRTS OF TOWN, I & II	DE	18324 G
<u>FLETCHER HENDERSON</u>			WHITE HEAT	VI	24586 F
NAGASAKI	DE	18253 N	EASY STREET	DE	18534 N
QUEER NOTIONS	DE	18169 N	<u>WINGIE MANONE</u>		
SNAP IT/HOP OFF (1/8 CHIP)	Co	35670 E	STOP THE WAR, MAMA'S GONE GOOD-BYE	BB	11107 E
HOT AND ANXIOUS	Co	35840 N	<u>WALTER DAVIS</u>		
A PIXIE FROM DIXIE	Co	36289 N	YOU KEEP ON CRYIN'	BB	8860 N
NIGHT LIFE	DE	18254 N	<u>JESS STACY</u>		
MONEY BLUES/STAMPEDE	Co	35669 N	LONG/JESS STACY BLUES	ASCH	350-2 N
<u>MORACE HENDERSON</u>			<u>JAMES P. JOHNSON</u>		
MINNIE THE MOOCHER/1 <sup>st</sup> WEDDING DAY	DE	18171 N	SNOWY MORNING BLUES	ASCH	350-3 N
<u>JOE MARZALA</u>			<u>FLETCHER HENDERSON</u>		
SLOW DOWN/BULL'S EYE	DE	3715 V	MILLENBERG JOYS/12TH STREET RAG	ASCH	350-1 N

WANTED: MOST ANY COUNT BASIE; ANY BILLIE HOLLIDAY; ANY LONIE JOHNSON.



# FOR DISPOSITION

- 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: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION, CLOSING DATE FOR BIDS, MARCH 31, 1944; "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "S" 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'S RAMBLERS 1 2 3 4 5 6  
 WISH I WERE TWINS/LETTER TO BR 6889 N T-A --- LEVI  
ALABAMA WASHBOARD STOMPERS  
 CORRINE CORRINA/PORTER'S VO 1630 V AUC --- CLAR  
HENRY ALLEN  
 PICTURE ME WITHOUT YOU VO 3306 E T-A --- UMPH  
 MEET ME IN THE MOONLIGHT VO 3574 E T-A --- UMPH  
 CHLOE/ROSETTA CO 35954 N T-A --- EDEL  
 WHY DON'T YOU PRACTICE PE 15933 G T-A --- GAYL  
LIL ARMSTRONG  
 SIXTH ST./MY SECRET FLAME DE 7739 N T-A --- HERR  
LOUIS ARMSTRONG  
 CORNET C-OP SUEY CO 36154 E SAL 1.00 FISH  
 DON'T GIVE ME CO 36376 E SAL 1.00 FISH  
 BIG FAT MA/SWEET LITTLE PAPA OK 8379 G TRA --- WINT  
 WEARY BLUES/THAT'S WHEN'LL OK 8519 G TRA --- WINT  
 WILDMAN BLUES/MELANCHOLY PARL R2162 H TRA --- WINT  
 POTATO HEAD/HEEBIE JEEBIES CO 35660 N T-A --- MONT  
 S.O.L. BLUES/SQUEEZE ME CO 35661 H T-A --- MONT  
 NO ONE ELSE/SAVE IT MAMA CO 35662 E+T-A --- MONT  
 12TH ST. RAG/KNOCKIN' A JUG CO 35.63 E+T-A --- MONT  
 (COLUMBIA KING LOUIS ALBUM) CO C-28 - T-A --- MONT  
 AS LONG AS YOU LIVE/WHEN STS DE 2230 E T-A --- NEWL  
 LITTLE JOE/I'M IN THE MARKET VO 3301 G+T-A --- NEWL  
 BODY AND SOUL/YOU RASCAL VO 3072 F AUC --- CLAR  
 I MISS MY SWISS HA 4 N AUC --- GAIN  
 SWING THAT MUSIC DE 866 V AUC --- MAHA  
 DALLAS BLUES VO 3025 F AUC --- MAHA  
 I'M SHOOTIN' HIGH DE \* 623 E AUC --- MAHA  
 STRUTTIN' WITH SOME BARBECUE DE 1661 V AUC --- MAHA  
 I'M NOT ROUGH(I'M LAM.CRACK) OK 8551 G AUC --- MAHA  
 LOVE, YOU FUNNY THING OK 41557 G AUC --- MAHA  
 ST. LOUIS BL./AFTER YOU'VE GONE OK 41350 G T-A --- EDEL  
 SONG OF ISLANDS/BLUE GREY OK 41373 G T-A --- EDEL  
 WEATHER BIRD(HAIRLINE CRACK) OK 41454 G+T-A --- EDEL  
 KING LOUIS ALBUM CO C-28 N AUC --- CLEA  
 MEMORIES OF YOU PARL R854 N AUC --- CLEA  
 TIGHT LIKE THIS/HEAR ME TALKING CO 36379 N TRA --- FAY  
 ALLIGATOR CRAWL/WILLIE WEEPER OK 8482 F TRA --- FAY  
 ORIENTAL STRUT CO 36155 H T-A --- MELL  
 KEEPIN' OUT/LAND, YOU VO 3181 E T-A --- AVER  
 DING DONG DADDY PAE 796 N T-A --- AVER  
 CONFESSION/SONG OF THE PAE 909 N T-A --- AVER  
 LOVE, YOU/KEEPIN' OUT PAE 1260 N T-A --- AVER  
 I CAN'T BELIEVE/I AIN'T GOT PAE 1261 N T-A --- AVER  
 BODY & SOUL/YOU CAN DEPEND PAE 1355 H T-A --- AVER  
 JUST A GIGOLO/I SURRENDER PAE 1863 N T-A --- AVER  
 HURDY-GURDY/SKELETON IN CLOS DE 949 V AUC --- CREA  
 MY WALKING STICK DE 1892 N T-S --- CHOY  
 YOU'RE A LUCKY GUY DE 2934 N T-S --- CHOY  
 ST. LOUIS BLUES/DUSKY STEVE VI 24320 E T-S --- CHOY  
 HONKY TONK TOWN/COAL CART DE 18091 N AUC --- CROC  
 BASIN STREET BLUES BB 5408 N T-A --- W1,R  
 I'M IN THE MOOD FOR LOVE DE 579 N T-A --- W1,R  
 TIGER RAG OK 3009 H T-A --- W1,R  
 ST. LOUIS BLUES BB 5280 N T-A --- W1,R  
 STRUTTIN' WITH BARBECUE OK 8566 G AUC --- MERE  
GUS ARNHEIM (VOCAL BY RUSS COLUMBO)  
 A PEACH OF A PAIR VI 22546 E AUC --- CLEA  
GENE AUSTIN  
 THINKING OF YOU/SUNDAY VI 20411 F T-S --- MURC  
BILLY BANKS  
 HEAT WAVES/MINIE MOODHER'S BA 32444 G AUC --- VOGE

MILDRED BAILEY  
 UPTOWN LOWDOWN/LIBERTY BR 6580 V AUC --- CLAR  
 WHERE ARE YOU VO 3456 N AUC --- FRY  
 GEORGIA ON MY MIND/I'M AFRAID DE 3691 N AUC --- NEWT  
 GEORGIA ON MY MIND/I'M AFRAIN DE 3691 N T-A --- MELL  
 ROCKIN' CHAIR/THERE'LL BE CO 35043 N T-A --- HERR  
 I'M NOBODY'S BABY/GIVE ME TIME CO 35626 N T-A --- HERR  
 EV'RYTHING DEPENDS ON YOU DE 3898 N T-A --- HERR  
 WHAT SHALL I SAY/BLAME IT VO 4632 E AUC --- MATL  
 ROCKING CHAIR/CHANGES CO 35943 N AUC --- MATL  
 'TAIN'T WHAT YOU DO/SUMBER VO 4708 G AUC --- MATL  
CHARLIE BARNET  
 HAUNTED TOWN/BUFFY BOY BB 11093 N AUC --- NAUL  
 CHEROKEE/ALL NIGHT RECORD MAN BB 10373 N AUC --- NAUL  
 CHARLESTON ALLEY/G-F NOTHIN BB 11037 N AUC --- NAUL  
 LITTLE DIP/PONCE DELEON BB 11194 N AUC --- NAUL  
 HARLEM SPEAKS/SWINGIN' ON BB 11281 E AUC --- NAUL  
 I'M PRAYIN' HUMBLE/I GET ALONG BB 10119 N AUC --- NAUL  
 LAVANT FOR MAY BB 10743 N T-A --- MELL  
 CHEROKEE/STAY UP STAN BB 10373 N T-A 1.00 CROH  
 CHARLESTON ALLEY/GOOD FOR N. BB 11037 N T-A 1.00 CROH  
 BIRMINGHAM BREAKDOWN BB --- N AUC 2.00 CROH  
 WINGS OVER MANHATTAN BB 10885 N T-A .75 CROH  
 LUXBY/PHYLLYSIA BB 11014 N T-A .75 CROH  
 ALWAYS BB 6487 G T-A --- CROH  
 I'M COMING VIRGINIA BB --- N AUC 1.25 CROH  
 NORHERE/YOU'RE MY THRILL BB 11 41 N TSA --- CROH  
 CHEROKEE BB 10373 N AUC --- CLEA  
COUNT BASIE  
 SMARTY/LISTEN CHILDREN DE 1379 V AUC --- MAHA  
 JUMPIN' AT THE WOODSIDE DE 3709 E AUC .75 JACC  
 DOWN DOWN DOWN OK 6221 E T-S .75 KEND  
 ONE O'CLOCK JUMP(SLIGHT CHIF) DE 1363 G T-S --- MURC  
 KING JOE/PARTS I & II OK 6475 N AUC --- CHES  
 I NEVER KNEW/TICKLE-TOE CO 35521 N T-A --- HERR  
 BOOGIE WOOGIE/HOW LONG DE 2355 N T-A --- HERR  
 THE FIVES/HEY LANDY MAMA DE 2722 E+T-A --- HERR  
 THE FIVES/HEY LANDY MAMA DE 2722 E AUC --- CREA  
 HAM 'N EGGS CO --- N T-A --- W1,R  
SIDNEY BECHET  
 I'VE FOUND A NEW BABY BS 10022 V T-A --- UMPH  
 SIDNEY'S BLUES/PALLET ON FLOOR BB 8509 N T-A --- EDEL  
 COLD BLACK SHINE/BABY VI 2736 N T-A --- EDEL  
 BLUES IN THE AIR VI 20-1510 N T-A --- MELL  
 BLUES OF BECHET/SHEIK OF AR. VI 27485 N T-A --- ROTH  
 THE MOOCHIE/CHANGES IN THE NITEVI 20-1510 N AUC --- ROTH  
BIX BEIDERBECKE  
 ROYAL GARDEN BLUES CO 35664 E SAL --- FJSH  
 GOOSE PIMPLES/ROYAL GARDEN CO 35664 N T-A --- MONT  
 LOUISIANA/THOU SWELL CO 35665 N T-A --- MONT  
 OL' MAN RIVER/WA DA DA CO 35666 N T-A --- MONT  
 SWEET SUE/FOR NO REASON CO 35667 N T-A --- MONT  
 (BIX COLUMBIA ALBUM) CO C-29 N T-A --- MONT  
 JAZZ ME BLUES/JAZZ BAND CALL CO 35674 N TRA --- FAY  
 GOOD MAN/CRYIN' ALL DAY CO 35625 N TRA --- FAY  
 FOR NO REASON AT ALL CO 35667 N T-A --- MELL  
 AT THE JAZZ BAND HALL VO 3042 N AUC --- STEN  
 THOU SWELL/SOMEBODY STOLE OK 41030 F AUC --- CREA  
 SWEET SUE/(TRAN, GIX, LANG, REV.) CO 35667 N AUC --- CROC  
BUNNY BERIGAN  
 MILES APART/A STRANGE LON. VI 25690 V AUC --- VOGE  
 CAN'T HELP LOVIN' DAT MAN/SPANVI 26152 N AUC --- VOGE  
 FATHER DEAR FATHER LET THIS VI 26361 E AUC --- VOGE  
 AZURE/(DORSEY, REV.) VI 25848 V AUC --- VOGE  
 JAZZ ME BLUES/CHANGES VI 26244 N AUC 1.00 JACO  
 I CAN'T GET STARTED (12") VI 36208 N AUC --- KELL  
 I CAN'T GET STARTED (12") VI 36208 N T-A --- BODI  
CHU BERRY  
 MONDAY AT MINTON'S/BREEZE CMS --- E+TRA --- FAY  
SHARKEY BONANO  
 SWINGING ON THE SWANEE SHORE VO 3470 E T-A --- MELL  
BODIS AND HIS BUDDIES  
 SAN ANTONIO TAMALA/(PARHAM, REV) BR 7005 V AUC --- CREA  
 SLEEPY GAL/(TAMPA RED, REV.) BB 6968 V AUC --- CREA  
CONNIE BOWSELL & CROSSBY'S BOB CATS  
 MARTHA/HOME ON THE RANGE DE 1600 E+T-A --- GAYL  
BOSWELL SISTERS  
 ALEXANDER'S RAGTIME BAND VO 4239 E AUC --- MATL  
 CREEK TO CHEEK/TOP HAT DE 574 E AUC --- MATL  
 SHOUT SISTER SHOUT BR 6109 V AUC --- MATL

# FOR DISPOSITION

PERNY CR/DORFORD				(ZEZ CONFREY, CONTINUED)	
ORIGINAL BLACK BOTTOM/KANSAS	OK	8416	V+1-A	---	LEVI
<u>WILL BRADLEY</u>					
BEAT ME DADDY	Co	35330	E T-A	---	UMPH
CELEBY STALKS AT MIDNIGHT	Co	35707	E T-A	---	UMPH
SCRUB ME MAMA WITH A BOOTIE	Co	35708	N AUC	---	ROTH
RHUMBOOGIE	Co	35464	N T-A	---	HERR
SLEEPY TIME GAL/WHO CAN I TURN	Co	35470	N T-A	---	HERN
<u>BROADWAY BELLHOPS</u>					
SOMEONE IS LOSING SUSAN	HA	223	G AUC	---	MATL
BARBARA	HA	494	G AUC	---	MATL
SPEAKING OF LOVE	HA	648	V AUC	---	MATL
HONEY BUNCH	HA	163	G AUC	---	MATL
BUT I DO YOU KNOW I DO	HA	120	F AUC	---	MATL
<u>CLEO BROWN</u>					
HEHE COMES COOKIE/I'LL TAKE	DE	409	N T-S	---	MURC
<u>LES BROWN</u>					
BLUE DIVEL JAZZ/GRAVE DIGGER'S	SBB	10827	E AUC	---	NAUL
BOG.WOOD.DIG/MISS IRISH	DK	6085	N AUC	---	NAUL
BOOGIE WOOGIE/STAROUST	BR	7858	E T-A	---	WI,R
<u>PETE BROWN</u>					
TEMPO DI JUMP/OCEAN MOTION	DE	18118	N SAL	1,25	JACO
<u>WILLIE BRYANT</u>					
CROSS PATCH/MARY HAD	BB	6435	G T-S	---	MURC
I LIKE BANANAS/I'M GRATEFUL	BB	6436	F T-S	---	MURC
A VIPER'S MOAN/TEX. TEASER	BB	6750	G AUC	---	CREA
<u>CHUCK BULLOCK</u>					
SMOKE GETS IN EYES/JUST COUL.	BA	32922	E AUC	---	VOGE
BLUE MOON/HAUNTING ME	BA	33316	E AUC	---	VOGE
<u>CALIFORNIA RAMBLERS</u>					
JUST A LITTLE DRINK/DROMED.	Co	340	E T-A	---	BOOI
<u>BLANCHE CALLOWAY</u>					
SUGAR BLUES	BB	5334	V T-A	---	UMPH
<u>CAB CALLOWAY</u>					
HARLEM HOLICAY/HOBODY'S SW.	OR	2908	G AUC	---	VOGE
MOOC INDIGO/FAREWELL BLUES	PE	15457	E AUC	---	VOGE
BUGLE CALL RAG/MAN FROM HARL.	OR	2766	G AUC	---	VOGE
STAROUST/YOU CAN'T STOP ME	PE	15521	E AUC	---	VOGE
STACK O LEE/WITHOUT RHYTHM	BA	32378	G AUC	---	VOGE
ST. JAMES INFIRMARY	OK	6391	V+AUC	---	KELL
SWING, SWIN', SWING	VARI	501	N AUC	---	KELL
TALL, TAN T. TERRIFIC/IN MOOD	VARI	643	E+AUC	---	KELL
COME ON WITH COME ON	OK	5687	V AUC	---	KELL
STRICTLY CLUDD AFFAIR/AW YOU	BR	6292	V AUC	---	VOGE
VIPERS DRAG/YALLER	PE	15412	G AUC	---	FRY
<u>HOGGY CARMICHAEL</u>					
GEORGIA/ONE NIGHT	VI	23016	V T-A	---	EDEL
<u>LEROY CARR</u>					
HOW ABOUT ME/THINKING	VO	1250	V AUC	---	CLAR
<u>BEEMY CARTER</u>					
SOMEBODY LOVES ME (FEAT. C.HAWK)	DE	18256	N SAL	1,50	JACO
CUDDLE UP, HUDDLE UP	BB	11197	N T-A	---	WI,R
VAGABOND DREAMS	VO	5724	N T-A	---	WI,R
<u>CASA LOMA</u>					
BLUE JAZZ	BF	6358	G AUC	---	CLAR
CHINATOWN	DE	3524	E T-S	---	CARM
<u>THE CHARLSTON CHASERS</u>					
LOVABLE AND SWEET/RED HAIR	Co	1925	V+AUC	---	CLAR
WABASH BLUES/DAVENPORT	Co	909	V AUC	---	CLAF
YOU'RE LUCKY/LOVING YOU	Co	2309	V AUC	---	CLAR
<u>BOB CHESTER</u>					
OCTAVE JUMP/HEARTBREAKER	BR	10649	G AUC	---	MAHA
WHING-DING/LOVEABLE MOOD	BR	10964	V AUC	---	MAHA
<u>CHOCOLATE DA'DIES</u>					
CLOUDY SKIES/GOOD BYE	Co	35679	N T-A	---	EDEL
SMACK/DEDICATION	CMS	533	E T-A	1,50	WANG
<u>LARRY CLINTON</u>					
WANT TO ROCK/JUMP JOE	BB	10961	G AUC	---	MAHA
DIPPERMOUTH/MILBENBERG JOYS	VI	26018	N AUC	---	KELL
DIG ME HONEY/MY BUDDY	BB	10888	N AUC	---	ROTH
<u>BILL COLEMAN-DORANJO REINHARDT</u>					
SWIN' GUITARI	VI	26223	N AUC	---	CLEA
<u>JERRY COLONNA</u>					
I LOVE LIFE	Co	35371	N T-A	---	MELL
<u>EDDIE CONDON'S CHICAGOANS</u>					
CHANGES MADE/SOMEDAY SWING	DE	18041	N AUC	---	CROC
<u>EDDIE CONDON'S HOT SHOTS</u>					
I'M GONNA STOMP/SERIOUS THING	BR	10168	N TRA	---	FAY
<u>ZEZ CONFREY</u>					
FUZZY WUZZY BIRD/SOME LITTLE	VI	19037	G T-A	---	CRON
(ZEZ CONFREY CONTINUED NEXT COLUMN)					
NICKEL SLOT/MISS SHIVER	VI	19430	G T-A	---	CRON
YOU PLAYIN' FAIR	VI	18921	G AUC	---	CRON
LIZA	VI	18921	G TSA	---	CRON
<u>IDA COX -</u>					
LAST MILE BLUES/I CAN'T QUIT	OK	6405	N AUC	---	VOGE
BLUES AIN'T NOTHING ELSE	PARA	12212	G AUC	---	VOGE
CHICAGO MONKEY MAN/WORRIED	PARA	12202	F+AUC	---	VOGE
<u>BIIG CROSBY</u>					
HOME ON THE RANGE	LUCKY	60003	G T-A	---	UMPH
LITTLE THINGS/WRAP YOUR	BB	7102	V AUC	---	CLAR
BEAUTIFUL GIRL	OK	2830	F T-A	---	MELL
TEMPTATION	BRE	0160P	E T-A	---	MELL
BE HONEST WITH ME	DE	Y5679	E T-A	---	MELL
<u>BOB CROSBY</u>					
PERUNA/M & L SWING	DE	2789	N AUC	---	KELL
YOU'RE DRIVING ME CRAZY	DE	1680	N AUC	---	KELL
V. J. SPIRIT/TECH TRIUMPH	DE	3080	N AUC	---	KELL
PANAMA/BIG FOOT JUMP	DE	1615	N AUC	---	KELL
CHERRY/DAY IN DAY OUT	DE	2703	N AUC	---	KELL
CECILIA	DE	3090	G AUC	---	KELL
BLUE SURREAL/BLACK ZEPHIR	DE	4415	V AUC	---	KELL
WORLD WAITING FOR SUNRISE	DE	2734	N AUC	---	KELL
T'BODY'S BABY/SPEAK EASY	DE	3179	N AUC	---	KELL
SMOKEY MARY	DE	3336	N AUC	---	KELL
CCQUETTE/BIG CRASH CHINA	DE	1756	E AUC	---	KELL
BIG TOM	DE	4403	N T-A	---	MELL
WOLVERINE BLUES/PANAMA	DE	3340	E TRA	---	PENS
YANCEY SPECIAL/JAZZ BALL	DE	1747	E AUC	---	CREA
DON'T CALL ME BOY/BUGGSSY	DE	3431	N T-S	---	CHOY
<u>JOE DANIELS</u>					
TIGER RAG/DRUMMER MAN	DE	2725	E T-S	---	CARM
12TH ST. RAG/THE SHEIK	DE	1905	E T-S	---	CARM
<u>EDDIE DELAIGNE</u>					
JUMP JUMP/BUTTON BUTTON	BB	7837	G AUC	---	MAHA
<u>DELTA FOUR</u>					
SWINGING AT FAMOUS DOOR	DE	3526	E T-S	---	CARM
<u>DIXIE STOMPERS</u>					
FLORIDA STOMP (TEST PRESSING)	---	---	E T-A	20,00	NOVI
<u>JOHNNY DODDS</u>					
WILD MAN BLUES/ELAR:CHOLY	BR	3567	E AUC	5,00	MATL
<u>DORSEY BROTHERS</u>					
ST. LOUIS BLUES	DE	3524	E T-S	---	CARM
SANDMAN/MISSOURI MISERY	DE	297	N T-S	---	CHOY
SENTIMENTAL OVER YOU	DE	1,5	V+AUC	---	SM,B
SHIM SHAM SHIMMY (BERIGAN)	Co	36066	N T-A	---	MELL
MILBENBERG JOYS/ST. LOUIS BL	DE	119	E SAL	5,00	STEW
DINAH/NITE WIND	DE	376	E SAL	5,00	STEW
NO STRINGS/TOP HAT	DE	516	V AUC	---	MAHA
BASIN STREET/BY HECK	DE	118	F+AUC	---	MAHA
DR. HECKLE & MR. JIBE	DE	117	G AUC	---	MAHA
ECCENTRIC	DE	1304	N AUC	---	GAIN
BY HECK	DE	118	N AUC	---	GAIN
FOOTLOOSE/ALL I NEED	DE	422	G AUC	---	CLAR
ANYTHING/JAZZ ME BLUES(E+)	Co	36064	N T-A	---	PONT
ODDLES OF NOODLES/PRAVIN'(E+)	Co	36053	N T-A	---	MONT
<u>JIMMY DORSEY</u>					
PARADE MILK BOTTLE CAPS	DE	941	G AUC	---	MAHA
DUST IN UPPER SANDUSKY	DE	1935	E T-A	---	UMPH
<u>TOMMY DORSEY</u>					
HALLELUJAH	VI	27591	E T-A	---	WI,R
UN THE ALAMO	VI	27578	E T-A	---	WI,R
DAVENPORT BLUES	VI	26135	N T-A	---	WI,R
SYMPHONY IN RIFFS	VI	26163	N T-A	---	WI,R
HYMN TO THE SUN	VI	26259	N T-A	---	WI,R
WASHBOARD BLUES	VI	26085	N T-A	---	WI,R
LOHESOME ROAD, PARTS 1 & 2	VI	26508	N T-A	---	HARV
QUIET PLEASE/So WHAT	BB	10810	N T-A	---	HARV
ROOGIE WOOGIE/WEARY BLUES	VI	26054	E STA	1,00	ICER
So WHAT/IT'S DRUMMER IN ME	BB	10810	E STA	1,00	ICER
BOOGIE WOOGIE	VI	26054	N T-A	---	ROTH
MILBENBERG JOYE	VI	26457	N T-A	---	ROTH
NOT SO QUIET PLEASE	VI	27864	N AUC	---	CHES
COPENHAGEN	VI	26016	E T-S	.85	KEND
STOMP IT OFF	VI	26376	N AUC	---	CLEA
DEEP NIGHT	VI	26445	N AUC	---	CLEA
LOHESOME ROAD, PARTS 1 & 2	VI	26508	N AUC	---	CLEA
SHOOT THE SHERBET (CLAM.7)	VI	26370	G AUC	---	CLEA
STREET OF DREAMS (SINATRA)	VI	27903	E T-A	---	GAYL
BEALE STREET BLUES	VI	25767	G T-A	---	GAYL
(TOMMY DORSEY CONTINUED NEXT PAGE)					

# FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

(BENNY GOODMAN, CONTINUED)

TICKET A TACKET (CLARK) VI 25899 G T-A --- AYL  
 STOMPIN' AT THE STADIUM VI 26062 E AUC --- COX  
 ALL IN FAVOR OF LOVE SAY VI 26356 E AUC --- COX  
 DIPS DOODLE VI 25693 H AUC --- COX  
 FOR YOU/SING LOW SWEET CHAR VI 36399 H AUC --- KELL  
 ANOTHER ONE THEY THINGS VI 27209 V AUC --- MAHA  
 HEAVEN CAT WAIT VI 26154 V AUC --- MAHA  
 SWEET IS WORD FOR YOU VI 25532 G+AUC --- MAHA  
 EVERYBODY'S DOING IT VI 25821 H AUC --- GAIN  
 MARIE (SONG OF INDIA VI 25523 H AUC --- BILL  
 WHO DIPS DOODLE VI 25693 H AUC --- BULL  
 MARCHETA, I'LL NEVER SMILE AG. VI 26628 H AUC --- BULL  
 AFTER YOU'RE GONE VI 25467 H AUC --- BULL

EDDIE DUNCAN

STARO ST/STORY WEATHER CO 3614 R T-A --- MELL  
JOHNNY D'AM  
 FOUR O'CLOCK (HAWAIIAN) CO 3729 G T-S --- DARM  
 CORNET BLUES (HAIR CRACKS) CO 124 E AUC --- CLAR

BOY ELDRIDGE

DOES YOUR HEART BEAT FOR ME VA 8144 H SAL --- HERR  
 YOU'RE A LUCKY GUY VA 8094 N SAL --- HERR

DWE ELLINGTON

SAT. NIGHT FUNCTION VI 24674 G T-S --- DARM  
 BLUE RAMBLE/LAZY RHAPSODY CO 35834 E T-S --- CHOY  
 TAKE THE A TRAIN VI 27380 H T-A --- CHOY  
 CONCERT FOR COOTIE HMV 2896 E T-A --- MELL  
 DIGA DIGA DO VI 38008 V T-A --- MELL  
 KC KO/CONGA BRAVA VI 26577 H TPA --- FAY  
 BLACK AND TAN/CREOLE LOVE CALL VI 21137 E TRA --- FAY  
 DIMINUENDO & CRESCENDO IN BLUE CO 36125 H TRA --- FAY  
 CARAVAN/AZURE BR 7997 H TRA --- FAY  
 BOJANGLES VI 22644 H AUC --- CLEA  
 BLACK & TAN FANTASY VI 24861 H AUC --- CLEA  
 FLAKINGO VI 27326 H AUC --- CLEA  
 LADY WHO COULDN'T BE KISSED MA 124 G AUC --- FRY  
 NEW BIRMINGHAM BREAKDOWN MA 123 V+AUC --- CONN  
 EERIE MOAN BR 6407 F AUC --- MAHA  
 SOL TUDE VI 24755 F AUC --- MAHA  
 OUR ALLEY BLUES (REV. C. CHAS'S) CO 1076 G+AUC --- CLAR

BARRY ELICHT

STARD IST MU 15010 E T-A --- MELL

ESQUIRE ALL AMERICAN BAND (HOME RECORDING)

BASIN ST. BL/ESQUIRE BL/HONEY SUCKLE R. H T-A --- BOOI  
FIVE BIRMINGHAM BABIES

REMEMBER THE NIGHT PE 14635 E AUC --- CLAR

BUD FREEMAN

TIX JUANITA/NEED SOME PETTIN' DE 18066 H SAL 1,25 JACO  
 CRAZELOG/CAIT' HELP LOVING UHCA 31-32 H TPA --- FAY  
 CHINA TOY/THE EEL BB 10266 E AUC --- CREA  
 THAT DA DA STRAIN CO 35854 E SAL --- FISH

FRIARS SOCIETY ORCHESTRA

BUDGL CALL BLUES/DISC. BLUES GE 4967 G AUC --- COX

BLIND BOY FULLER

EVIL HEARTED WOMAN ME 60564 E T-A --- UMPH

THE GEORGIA'S

LOGSE FEET (GRAVATIN') PAPA CO 3825 G AUC --- CROX

GEORGIA STRUTTERS

ORIGINAL BLACK BOTTOM/WASH'IT HA 311 V T-A --- LEVI  
 ORIGINAL BLACK BOTTOM/WASH'IT HA 311 V T-A --- NEWL

JEAN GOLDKETTE

COND LOCK/COM M' UP VI 21889 G AUC --- CLAR

PROUD OF A BABY LIKE YOU VI 20469 V AUC --- GAIN

CLEVENTINE VI 20994 G AUC --- COX

AFTER I SAY I'M SORRY VI 19947 E AUC --- CLEA

IDOLIZING VI 20270 V T-A --- MELL

BENNY GOODMAN

FEELIN' HIGH AND HAPPY VI 25940 E T-A --- UMPH

LIFE GOES TO A PARTY VI 25726 E T-A --- UMPH

FULL MOON CO 36590 V T-A --- UMPH

I WANT TO BE HAPPY BR 10760 H T-A --- UMPH

BOY MEETS HORH CO 35301 H T-A --- UMPH

WINTER WEATHER OK 6516 E T-A --- UMPH

TILL TON SPECIAL (SEXTET) CO 35404 E T-A --- UMPH

KING PORTER VI 25090 H T-A --- UMPH

ALWAYS AND ALWAYS VI 25908 E T-A --- UMPH

TEA FOR TWO (TRIG) VI 25527 H T-A --- UMPH

I'M A DING DONG DADDY (TRIC) VI 25725 E T-A --- UMPH

I FOUND A NEW BABY (SEXTET) CO 36030 E T-A --- UMPH

SIX APPEAL (SEXTET) CO 35553 E T-A --- UMPH

(BENNY GOODMAN CONTINUED NEXT COLUMN)

AND THE ANGELS SING VI 26170 V T-A --- UMPH  
 KING PORTER STOMP VI 25050 N AUC --- BULL  
 BUGLE CALL RAG VI 26467 H AUC --- BULL  
 RIFFIN' AT THE RITZ VI 25445 H AUC --- BULL  
 ONE O'CLOCK JUMP VI 25792 H AUC --- BULL  
 ROOM 1411/JUNGLE BL (SM. CRACK) BR 4013 V AUC --- CLAR  
 GET HAPPY VI 25270 V AUC --- GAIN  
 GOODNIGHT BY LOVE VI 25461 V AUC --- GAIN  
 SANDMAN/GOODBYE VI 25215 V AUC --- MAHA  
 ONE O'CLOCK JUMP/DON'T BE VI 25792 G AUC --- MAHA  
 SHEET SUE VI 25473 H AUC --- COX  
 SING SING SING VI 25796 N AUC --- COX  
 RUNNIN' WILD VI 25527 H AUC --- COX  
 OOH BOOH VI 25808 V AUC --- COX  
 CAMEL HOP VI 25717 N AUC --- COX  
 I'M HUNDRED PER CENT FOR YOU CO 2988 E AUC --- FRY  
 JERSEY BOUNCE/4 STRING OF OK 6590 H TRA --- BELL

LET'S DANCE CO 35331 N AUC --- CLEA

O'CLOCK JUMP VI 25792 G AUC --- CLEA

STOMPIN' AT THE SAVOY VI 25247 E AUC --- CLEA

YOU'RE LOVELY MADAME VI 26053 E AUC --- CLEA

AND ANGELS SING VI 26170 E AUC --- CLEA

ONE O'CLOCK JUMP VI 25792 H T-S .85 KEND

SING, SING, SING VI 25796 H T-A --- BODI

MORE THAN YOU KNOW (12") CO 55002 N T-A --- BODI

(ALL SEXTETS) CO --- H TRA --- FAY

SING, SING, SING (12") VI --- N TRA --- FAY

BEI MIR BIST DU SCHON, 1 & 2 VI 25751 G AUC --- CHES

WHERE OR WHEN (SEXTET) OK 6553 N T-A --- MOTH

SOMEBODY STOLE MY GAL CO 35916 N T-A --- HERR

CORN SILK/THE MEMORY OF A ROSE CO 35992 H T-A --- HERR

ONCE MORE CAN'T YOU TELL CO 35543 H T-A --- HERR

TAKE IT CO 36067 H T-A --- HERR

THE WANG WANG BL/THE WAY YOU CO 36594 N T-A --- HERR

YOU'RE A HEAVENLY THING/R'ST. VI 25021 E T-A --- HERR

GET RHYTHM IN FT./BALLAD IN VI 25081 H T-A --- HERR

MY MELANCHOLY BABY/WRAPPIN IT VI 25830 E T-A --- HERR

THAT FEELIN' IS GONE/LULLABY VI 25827 E T-A --- HERR

NO OTHER ONE/FAIKIE VI 25193 E T-A --- AVER

I LET A SONG/FEELIN' VI 25840 E T-A --- AVER

THIS CAN'T SING FOR VI 26099 E T-A --- AVER

TAINT' NO USE (8G VOC)/GOODBY. VI 25461 E AUC --- CREA

MINNIE WOODER/BOB WHITE VI 25683 E AUC --- CREA

CAMEL HOP/LOCH LOHOND VI 25717 E AUC --- CREA

CAMEL HOP/LOCH LOHOND VI 25717 E AUC --- CREA

ROSE ROOM/FLYING HOME CO 35254 H AUC --- IDER

REMEMBER BLUE SKIES VI 25860 E T-A --- HARV

JAZZ SESSION/SOMEBODY LOVES VI 25497 E T-A --- HARV

SING SING (10 INCH), 1 & 2 VI 25796 H AUC --- CROX

SANDMAN/GOOD BYE VI 25215 H AUC --- CROX

TAKE IT CO 35057 E T-A --- W1,R

STRING OF PEARLS OK 6590 H T-A --- W1,R

BIG JOHN SPECIAL VI 25871 N T-A --- W1,R

CAMEL HOP VI 25717 N T-A --- W1,R

LET'S DANCE CO 35301 V T-A --- W1,R

I FOUND A MILLION DOLLAR BABY CO --- H T-A --- W1,R

SMOKE GETS IN YOUR EYES CO --- H T-A --- W1,R

CORN SILK CO --- N T-A --- W1,R

OLD MILL STREAM CO --- N T-A --- W1,R

TEDDY GRACE (WITH BUD FREEMAN)

SEE WHAT THE BOYS IN THE BACK DE 3123 N T-A --- HERR

GLEN GRAY

THE HOUSE IS HAUNTED BR 6858 V AUC --- BULL

CHINATOWN MY CHINATOWN DE 199 N T-S --- HERR

AIN'T IT JUST TOO BAD DE 375 H T-S --- HERR

BUGLE CALL RAG DE 869 N T-S --- HERR

GREEN BROTHERS

THE MOAN (SANDFOR ORCH, REV.) EM 10223 F STA --- CROX

TOM GERIN

SING YOU SINNERS/IN MY HOPEC. BR 4727 E STA --- CROX

GRAIT AND WILSON

KEEP YOUR HANDS (HAIRLINE CR.) VO 03121 E AUC --- CLAR

SONNY GREER

BEGGAR'S (7)/SATURDAY (V) CO 2833 - T-A --- EDEL

SAT. NITE FUNCTION (B-GROOVE CH) VO 3012 V AUC --- CONN

LIONEL HAMPTON

FLYING HOME DE 18394 F AUC --- CLEA

HOUSE OF MORGAN VI 26751 N AUC --- CLEA

DRUM STOMP/CONFESSIN' VI 25695 H TRA --- FAY

(LIONEL HAMPTON CONTINUED NEXT PAGE)

# FOR DISPOSITION

<u>(LIDIEL HAMPTON, CONTINUED)</u>				<u>SPIKE HUGHES</u>	
I'M ON MY WAY, AVENT' NAMED	VI 26476	II	TRA	—	FAY
RHYTHM CHINA STOMP	VI 25586	E	AUC	—	CREA
SUNNY SIDE ST./I KNOW	VI 25722	E	AUC	—	CREA
STOMP, LOVING/SWING GUITARS	VI 25601	E	T-A	—	HARV
BIG WIG IN WIGWAG/STAND BY	VI 26226	N	AUC	—	NAUL
MARTIN ON EVERY BLOCK/CHARLIE	VI 26739	II	AUC	—	NAUL
JOHNNY GET YOUR HORN/LOVE	VI 26343	II	AUC	—	NAUL
JIVIN' WITH JARVIS/BLUE BEC.	VI 26724	N	AUC	—	NAUL
SUNNY SIDE OF CT./I KNOW YOU	VI 25592	N	AUC	—	NAUL
12TH ST. RAG/AIN'T CHA COMIN	VI 26362	II	AUC	—	NAUL
SINGIN' THE BLUES/DINAH	VI 26557	II	AUC	—	NAUL
BLUE/JIVIN' WITH JARVIS	VI 26724	N	AUC	—	NAUL
3/4 BOOGIE/GIVE ME SOME SKIN	VI 27409	II	AUC	—	NAUL
BOOG AT BEACON/FIDDLE DEE OEE	VI 27364	N	AUC	—	NAUL
RONG JO/OPEN HOUSE	VI 27641	II	AUC	—	NAUL
<u>COLLEMAN HAWKINS</u>					
LOST IN A FOG/I AIN'T GOT NO	DE 19254	II	SAL	1,50	JACO
BOOY AND SOUL/FINE DINNER	BB 10523	N	AUC	2,00	JACO
NETCHA'S DREAM/CHICAGO	DE 661	V	AUC	.90	JACO
BOOY AND SOUL	BB 10523	II	AUC	—	COX
SHIEK OF ARABY	BB 10770	N	AUC	—	CDX
BOOY AND SOUL	BB 10523	N	AUC	—	CLEA
BOOY AND SOUL/FINE DINNER	BB 10523	N	T-A	—	HARV
<u>ERSKINE HAWKINS</u>					
EASY RIDER/STUDY IN BLUE	BR 10029	E	T-A	—	UMPH
RAID THE JOINT/SWING OUT	BB 10224	F	AUC	—	MAHA
<u>EDGAR HAYES QUINTET</u>					
I KNOW WHEN YOU AND I	DE 1509	N	T-S	—	MURC
<u>MONK HAZEL</u>					
NIGH SOCIETY/SIZZLIN' BLUES	BR 4131	G	AUC	—	MERE
<u>FLETCHER HENDERSON</u>					
NEW KING PORTER STOMP	OK 41565	V+	AUC	—	LEVI
NAGASAKI	DE 18253	E	SAL	—	FISH
NAGASAKI/SUGAR FOOT STOMP	VO 3322	V-T-A	—	—	NEWL
SUGAR FOOT STOMP/WHAT-CHA-CALL	CO 395	G	T-A	—	NEWL
MEANEST KIND/KING OF	VO 14890	E	AUC	—	CLAR
FAREWELL BLUES (J. SMITH)	PARA 12033	V	AUC	—	GAIN
WOTEN STOMP/DON'T LET RHYTHM	VO 4189	V	AUC	—	KELL
KING PORTER STOMP/YESAH MAH	VO 2527	V+	AUC	—	KELL
LET 'ER GO/WORRIED OVER YOU	VO 3713	3+	AUC	—	KELL
HONEYUCKLE ROSE/HARLEM MOON	CO 2732	E	AUC	—	KELL
TIDAL WAVE/D.S.O.U.T. CAMP MEET	DE 213	II	AUC	—	KELL
MALINDA'S WEDDING DAY	VI 22775	G	T-A	—	GAYL
OH, IT LOOKS LIKE RAIN	VI 22786	II	T-A	—	GAYL
STAMPEDE/JACK'S BLUES	CO 654	G	T-A	—	GAYL
GRAND TERRACE SWING	VO 3213	II	AUC	—	CLEA
HOUSE OF DAVID BL.(CONNIE'S INN)	ME 12216	E	TRA	—	FAY
A PIXIE FROM OXIE/WE GO WELL	CO 36299	II	T-A	—	HERR
DOWN SOUTH BLUES/JUST HOT	VO 14691	E	T-A	—	CHOY
COTTON PICKERS BALL	VO 14759	E	T-A	—	CHOY
MEANEST KIND OF BLUES	VO 14890	E	AUC	—	MATL
31ST ST. BLUES/BLACK JOE BL.	PAT 036042	G	T-S	—	CARRI
<u>HORACE HENDERSON</u>					
IN GROOVE/KITTEN ON TOAST	VO 5433	V-T-A	—	—	CRON
SIZZLIN' JOE/BOB RHYTHM	VO 5518	V+	AUC	1,00	CRON
FLINGING WHING/DREAMS TRUE	OK 5748	II	AUC	—	CRON
COQUETTE/'AVE DREA'S	OK 5841	II	T-A	—	CRON
AIN'T MISBEHAVIN'/SMOOTH SAIL	OK 5900	E	AUC	1,50	CRON
<u>WOODY HERMAN</u>					
SOUTH/FAN IT	DE 3761	E	AUC	—	CREA
<u>WILT HERTH</u>					
STOMPIN' AT SAVOY	DE 911	E	AUC	—	MAHA
<u>TEDDY HILL</u>					
WHEN ROBIN SINGS AGAIN	ME 13364	G	AUC	—	MAHA
<u>EARL HINES</u>					
SKYLARK/REMEMBER	BB 11512	E	AUC	—	CLAP
<u>JOHNNY HODGES</u>					
DAY DREAM/JUNIOR COP	BB 11021	E	AUC	—	CREA
<u>BILLIE HOLIDAY</u>					
I'M ALL FOR YOU/I HEAR MUSIC	OK 5831	V	AUC	—	NAUL
YOU GO TO MY HEAD/THE MOON L.	OK 4126	II	AUC	—	NAUL
I'VE GOT MY LOVE/ONE NEVER K	OK 3431	N	AUC	—	NAUL
SAME OLD STORY/PRACTICE MAKES	OK 5806	N	AUC	—	NAUL
FALLING IN LOVE/GHOST OF YEST	OK 5609	N	AUC	—	NAUL
LAUGHING AT LIFE/TELL ME MORE	OK 5719	N	AUC	—	NAUL
APRIL IN MY HEAR/I'LL NEVER	BR 8265	G	AUC	—	NAUL
<u>CLAUDE HOPKINS</u>					
CHURCH ST. SOBBIIN' BLUES	DE 1286	G	AUC	—	CLEA
<u>HOTSY TOTSU GANG</u>					
DIGGA DIGGA/LOT DOWN	BR 4014	V	AUC	—	CLAR
DIGGA DIGGA/LOW DOWN	BR 4014	V-T-A	—	—	EDEL
				<u>EDGAR HAYES</u>	
				<u>JACK NYLTON</u>	
				<u>EARL JACKSON &amp; MUSICAL CHAMPIONS</u>	
				<u>HARRY JAMES</u>	
				<u>BRAGGIN'</u>	
				<u>DUKE'S MIXTURE</u>	
				<u>MAKE LOVE TO ME</u>	
				<u>DAY DREAMING</u>	
				<u>BLUES IN THE NITE</u>	
				<u>I REMEMBER YOU</u>	
				<u>STRICTLY INSTRUMENTAL</u>	
				<u>HARRY JAMES</u>	
				<u>TJXED OVER/JUNCTION/PALMS OF</u>	
				<u>HOW HIGH/YOU'VE GOT</u>	
				<u>FOOLS RUSH/SECRETS IN</u>	
				<u>ORCHOS FOR/IT'S THE</u>	
				<u>HOW HIGH MOOD/OUT ON LIMB</u>	
				<u>JAMES (STUMP) JOHNSON</u>	
				<u>THE DUCK/THE SNITCHER'S BLUES</u>	
				<u>LONNIE JOHNSON</u>	
				<u>MOVE OVER/HARLEM TW(ELLINGTON)</u>	
				<u>RAMBLER'S BLUES</u>	
				<u>MAGGIE JONES</u>	
				<u>CHEATIN' ON ME/MAMMA WDN'T</u>	
				<u>JONES &amp; COLLINS</u>	
				<u>DAMP WEATHER/TIP EASY</u>	
				<u>JONES-SMITH, INC.</u>	
				<u>BOOGIE WOOGIE/LADY BE GOOD</u>	
				<u>THE JUNGLE BAND</u>	
				<u>JAZZ CONVULSIONS/JOLLY</u>	
				<u>HOME AGAIN BLUES(10 GROOVE CH)</u>	
				<u>WANG WANG BLUES</u>	
				<u>FREDDIE KEPPARD</u>	
				<u>SALTY DOG/STOCKYARD STRUT</u>	
				<u>JOHN KIRBY</u>	
				<u>JUGLER'S OILSMA</u>	
				<u>SWEET GEORGIA BROWN</u>	
				<u>COQUETTE</u>	
				<u>ST. LOUIS BLUES</u>	
				<u>CUTTIN' THE CAMPUS</u>	
				<u>ANDY KIRK</u>	
				<u>TWINKIN(MLW)/FLOYO GUITAR</u>	
				<u>YOU SET ME ON FIRE</u>	
				<u>LADY WHO SWINGS THE BAND</u>	
				<u>BETTER LUCK NEXT TIME</u>	
				<u>CARL KRESS</u>	
				<u>DA'ZOH/STAGE FRIGHT(MCDONOUGH)</u>	
				<u>SOLO ALBUM (LESS "PEOLEG")</u>	
				<u>BENNIE BRUEGER</u>	
				<u>SINGIN' THE BLUES</u>	
				<u>GENE KRUPA</u>	
				<u>ANNIE LAURIE/PRELUDE</u>	
				<u>BEST GAL/WALKIN</u>	
				<u>BYE BYE BLUES/AFTER</u>	
				<u>ANY TIME MY OWN</u>	
				<u>MUTINY IN THE PARLOR/I'M GON.</u>	
				<u>SYMPHONY IN RIFFS/MARCHETA</u>	
				<u>"I'JIDEH" HE SAYS</u>	
				<u>HODGE POGGE/ON THE BEAM</u>	
				<u>DRUMMER HOY/LOOKING FOR</u>	
				<u>ALL THIS AND HEAVEN TOO</u>	
				<u>MAKE BELIEVE ISLAND</u>	
				<u>OLD BLACK JOE/KENTUCKY HO</u>	
				<u>TOMMY LADNIER</u>	
				<u>WEARY BLUES/JA-0A</u>	
				<u>WEARY BLUES/JA-0A</u>	
				<u>HARLAN LEONARD</u>	
				<u>HARRY JOE JUMP/MY GAL SAL</u>	
				<u>PARADE OF THE STOMPERS/I'M IN</u>	
				<u>MY POP GAVE ME A NICKLE/400</u>	
				<u>LEWIS-JOHNSON-ALMONS</u>	
				<u>BOOGIE WOOGIE PRAYER, Pts 1&amp;2</u>	
				<u>TED LEWIS</u>	
				<u>THROUGH (LAM, CRACKS)</u>	
				<u>HARMONICA HARRY YOU'VE</u>	
				<u>(TED LEWIS CONTINUED NEXT PAGE)</u>	

# FOR DISPOSITION

(TED LEWIS, CONTINUED)		WINGIE MANONE			
DALLAS BLUES	ME 13379 H AUC	FRY	MANONE BLUES/LET'S BREAK	BB 7633 E AUC	KELL
YELLOW DOG BLUES	ME 13380 H AUC	FRY	ANNIE LAURIE/LOCH LOMOND	BB 7399 E AUC	KELL
BEALE ST. BLUES	CO 3972 G AUC	FRY	MY MARIJUICA/LAND YAMO YAMO	BR	KELL
ECCENTRIC/SWEET LITTLE YOU	CO 1991 H AUC	FRY	SUGAR WALKS DOWN STREET	BB 30-0801 G AUC	KELL
MO'KEY DOODLE-DOO	CO 620 E AUC	FRY	I'VE GOT A NOTE	VO 3071 E AUC	FRY
HEV MY BABY SMILES AT ME	CO 922 H AUC	FRY	DALLAS BLUES	BB 6375 G AUC	FRY
FRANKIE AND JOHNNY	CO 1017 N AUC	FRY	ISH'T LOVE THE STRANGEST TH.	BB 6393 N AUC	FRY
BEALE STREET BLUES	CO 1050 N AUC	FRY	A GOOD MAN IS HARD TO FIND	BB 6537 E AUC	FRY
GOOD MAN IS HARD TO FIND	CO 1428 N AUC	FRY	MY HONEY'S LOVING ARMS	BR 30-0801 N T-A	MELL
JUNGLE BLUES/JAZZ HOLIDAY	CO 1525 V AUC	FRY	MY HONEY'S LOVING ARMS	BB 30-0801 N T-A	ROTH
CLARINET MARMALADE	CO 1573 N AUC	FRY	GOTTAGE MOON/IT CAN HAPPEN	BB 6536 E AUC	CREA
LIMEHOUSE BLUES	CO 1789 H AUC	FRY	CYPSY IN ME/AND THEY SAID	BB 6549 E AUC	CREA
SAN/AUNT HAGAR'S BLUES	CO 2113 F AUC	FRY	SAY CAN YOU SWING	BB 6806 V AUC	MATL
SINGING A VAGABOND SONG	CO 2144 N AUC	FRY	JAZZ ME BLUES	BB 7198 N T-A	WIR
SOMEBOY TOLE MY GAL	CO 2336 E AUC	FRY	<u>GILBERT MARSH</u>		
HEADIN FOR BETTER TIMES	CO 2378 H AUC	FRY	LUCKY LITTLE DEVIL	PNY 34041 E AUC	CLAR
TRULY AT LA T I'M HAPPY	CO 2408 N AUC	FRY	<u>PAUL MARES</u>		
ONE MORE TIME HO HUM	CO 2452 G AUC	FRY	NAJASAKI/LAND OF DREAMS	CO 35930 E AUC	CLAR
ROYAL GARDE/L DALLAS BLUES	CO 2527 N AUC	FRY	<u>JOE MARSALA</u>		
TIGER RAT/FAREWELL BLUES	OK 41590 E AUC	FRY	I KNOW THAT YOU KNOW/LOWER REGDE	3764 N SAL	.85 JACO
DINAH/SOBBIN' BLUES	OK 41585 N AUC	FRY	BULL'S EYE/SLOW DOWN	DE 3715 N SAL	.85 JACO
WHEN MY BABY SMILES AT ME	CO A2908 P T-G	MURC	<u>JIMMY MCHUGH</u>		
<u>LITTLE RAMBLERS</u>			GREAT BIG WAY/LET'S SIT	HA 823 V T-A	EDEL
MUSIC GOES ROUND AND ROUND	BB 6220 E AUC	FRY	WHOOPEE STOMP/FUTURISTIC RHY.	VE 1836 E TRA	WINT
TESSIE/HARD HEARTED HANNAH	CO 203 N AUC	FRY	WHOOPEE STOMP/FUTURISTIC RHY.	VE 1836 V T-A	LEVI
DEEP BLUE SEA BLUES	CO 217 N AUC	FRY	<u>MCKENZIE'S BLIE BLOWERS</u>		
COULD I HERE COMES MALINDA	CO 628 N AUC	FRY	ONE HOUR/HELLO LOLA	BB 10037 E+ AUC	CONN
SWAMP BLUES/PLAY IT REO	CO 1103 N AUC	FRY	<u>MCKENZIE-CDNOON</u>		
TAP-ROOM SPECIAL	BB 6193 E AUC	FRY	CHINA BOY/SUGAR	CO REISS N TRA	FAY
<u>CRIPPLE CLARENCE LOFTON</u>			LIZA/HOOBOOY'S SWEETHEART	CO 39562 N T-A	EDEL
BROWN SKIN GIRLS	ME 61166 G AUC	FRY	<u>MCKINNEY'S COTTON PICKERS</u>		
STREAMLINE TRAIN/HAD A DREAM	SA 12003 E T-A	LEVI	DKAY BAB /LITTLE GIRL	VI 23000 G+ AUC	CLAR
<u>ELIA LOGAN</u>			MILBURG JOYS	VI 21611 V AUC	GAIN
JINGLE (BINGLE) BELLS	BR 8057 E AUC	MATL	ZONKY /IF I BE WITH YOU	VI 38118 N T-S	CHOY
<u>VINCENT LOPEZ</u>			TEA FOR TWO	CO	N T-A WIR
RAGGIN THE SCALES/GLORIA	OK 4921 F T-S	MURC	<u>JIMMY MCPARTLAND</u>		
<u>LOUISIANA FIVE</u>			JAZZ ME/CHINA BOY	DE 18042 N AUC	CROC
THUNDERBOLT/DIXIE BLUES	EM 1026 F AUC	FRY	PANAMA/(REV., TEAGARDEN)	DE 3522 N AUC	CROC
YELPING DOG BLUES	CO A2742 F AUC	FRY	PANAMA/ECCENTRIC	DE 3363 N AUC	CRON
<u>LOUISIANA RHYTHM KINGS</u>			<u>MEZZ MEZDRW</u>		
LAZY OADY	BR 6838 N AUC	FRY	APOLOGIES/SENDING THE	BB 10250 E TRA	PENS
OH, LADY BE GOOD	BR 4706 N AUC	FRY	35TH AND CALUMET	BB 10251 E TRA	PENS
MEANEST KIND OF BLUES	BR 4845 N AUC	FRY	35TH AND CALUMET	BB 10251 N TRA	FAY
KARAVAN	BR 4908 E AUC	FRY	JENDIN' THE VIPERS	BB 10252 N TRA	FAY
<u>LOUISIANA SUGAR BABES</u>			<u>BUBBER WILEY</u>		
WILLOW TREK/MISSISSIPPI	VI 21348 N AUC	FRY	I LOST MY GAL FROM MEMPHIS	VI 38138 N T-A	WILL
TWO SWELL/PERSIAN RUG	VI 21346 H AUC	FRY	LOST MY GIRL FROM MEMPHIS	VI 38138 G AUC	MATL
<u>LOUISVILLE STOMPERS</u>			<u>GLENN MILLER</u>		
CLEF CLUB STOMP	VI 38011 V AUC	MATL	PRESIDENT'S BALL	BB 11429 E AUC	MAHA
DANCE HALL SHUFFLE	VI 38557 V AUC	MATL	STRING OF PEARLS	BB 11382 E AUC	MAHA
<u>CLOYDE LUCAS &amp; CALIFORNIA JONS</u>			TUXEDO JUNCTION	BB 10612 N AUC	MAHA
SWINGIN' IN A JAZZ/CHINESE	VAR 667 H AUC	FRY	<u>RAY MILLER BLACK &amp; WHITE MELODY</u>		
<u>JIMMY LUNCEFORD</u>			WEEP NO MORE/THE SHEIK	CO A3519 V STA	CRON
STARBUST/RHYTHM BUSINESS	DE 369 V T-A	EDEL	<u>MILLS BLUE RHYTHM BAND</u>		
JAZZNOCRACY/WHITE HEAT	BB 5713 N AUC	2,00 JACO	CONGO CARAVAN/RIDE RED RIDE	OK 6119 N T-A	UMPH
WHITE HEAT/JAZZNOCRACY	BB 5713 N AUC	FRY	ST. LOUIS WIGGLE RHYTHM/RED RH	CO 3135 N T-A	UMPH
BREAKFAST BALL/HERE GOES	BB 6133 E AUC	FRY	<u>MILLS BLUE RIBBON BOYS</u>		
MISS OTIS REGRETS/VAVA	DE 130 H AUC	FRY	STARBUST/MINNIE MOOCHER	BA 32166 V AUC	VOGE
ROSE ROOM/MOOD INDIGO	DE 131 N AUC	FRY	HEAT WAVES/MINNIE'S WEDDING	BA 32444 V AUC	VOGE
STRATOSPHERE/SOLITUDE	DE 299 N AUC	FRY	TALLAHASSEE/ONCE TO EVERY	BR 7534 V AUC	VOGE
STAR DUST/RHYTHM	DE 369 H AUC	FRY	SOLITUDE/KEEP RHYTHM GOING	CO 2994 V AUC	VOGE
RUNNING WILD/FOUR OR FIVE	DE 503 E AUC	FRY	LET'S HAVE A JUBILEE/OUT OF	CO 2963 E AUC	VOGE
OH BOY/CHARMAINE	DE 628 N AUC	FRY	<u>MILLS BROTHERS</u>		
HARLEM SHOUT/CAN'T ESCAPE	DE 980 N AUC	FRY	GOOD BYE BLUES (THEME)	RO 2381 N T-A	GAYL
AH! I GOT RHYTHM/SLUMMING	DE 1128 N AUC	FRY	YOU RASCAL/BABY WON'T	BR 6225 F AUC	CLAR
MOODY WATER/HOHEST	DE 1219 H AUC	FRY	ROCKIN' CHAIR/GOOD BYE	BR 6278 G AUC	CLAR
SWEET SUE/OLD MILL STREAM	DE 1927 E T-A	GAYL	<u>MILLS MERRY MAKERS</u>		
HE AIN'T GOT RHYTHM/SLUMMING	DE 1128 N AUC	NEWT	MOANIN' LOW	CA 9235 G AUC	CLAR
CHARMAINE	DE 628 E AUC	CLFA	<u>MILLS MUSIC MASTERS</u>		
DINAH, 1 & 2	CO 36054 H T-A	BODI	PLEASE DON'T TALK/TEY	ME 12091 G AUC	CLAR
SEE YOU IN MY DREAMS	DE 1318 V AUC	SM,B	<u>MIFF MOLE &amp; MOLERS</u>		
LIZA/I USED TO LOVE YOU	VO 5276 N AUC	STEN	FEELIN' NO PAIN/IMAGINATION	CO 35678 N TRA	FAY
AIN'T SHE SWEET/WHAT IS THIS	VO 4875 N T-A	HARV	<u>LEE MORSE BLUE GRASS BOYS</u>		
UPTOWN BLUES/PUT IT AWAY	VO 5362 E T-A	HARV	MISSISSIPPI MUD/AUST HAVE MAN CO	1584 G T-A	2,00 CRO
WHITE HEAT/LEAVING ME	VI 24586 E T-A	HARV	<u>JELLY ROLL MORTON</u>		
<u>ABE LYMAN'S SHARPS AND FLATS</u>			PRETTY LIL'/O, BUMP	VI 33078 E T-A	LEVI
JAZZ HOLIDAY/SOME RAINY	BR 4155 E AUC	FRY	BLACK BOTTOM ST./CHANT	VI 20221 V T-A	EDEL
<u>ABE LYMAN'S ORCHESTRA</u>			WEST END BLUES/CLIMAX	BB 10442 E AUC	CONN
WEARY WEAZEL	BR 2504 N AUC	FRY	OH DIDN'T HE RAMBLE (REV. E)	BR 10429 E+ AUC	CONN
			SHOE SHINER'S DRAG/SHREVEPORT	VI 21658 V TRA	FA
			BLACK BOTTOM STOMP/CHANT	VI 20221 E AUC	SM, B

# FOR DISPOSITION

<u>CURTIS MOSEBY</u>		(ORIGINAL DIXIELAND JAZZ BAND, CONTINUED)			
LOUISIANA 30°/BETWEEN YOU	Co 4001 E T-A	WINT	MARGIE	VI 18717 V AUC	MATL
<u>BENJIE MOTEN</u>			CRAZY BLUES	VI 18729 E AUC	MATL
SLOW MOTION/HOT WATER BLUES	VI 39012 V T-A	LEVI	BLUIN THE BLUES TIGER RAG	VI 25403 E AUC	CREA
EVIL MAMA BL/BREAK O'DAY BLUES	DK 8191 G T-A	WINT	<u>DRIFLE TERRACE ORCHESTRA</u>		
KANSAS CITY SHUFFLE/YAZOO	VI 20435 E AUC	CLAR	TOOT TOOTSI/CLOVER BLOSSOM	BLBR 2337 G T-A	1.50 CROH
SOUTH/VINE ST. BLUES	DK 8191 G T-A	EDEL	<u>TINY PARHAM</u>		
SOUTH/SHE'S NO TROUBLE	VI 33021 V TRA	FAY	SUD BUSTERS DREAM/FOUND	VI 22778 V+AUC	CLAR
12TH STREET RAG	VI 20945 V AUC	MATL	<u>JACK PETTIS</u>		
NEW ORLEANS/LAFAYETTE	BR 10955 E T-S	CARM	SOMEBODY TO LOVE	BA 1929 F+AUC	CLAR
<u>MOUND CITY BLUE BLOWERS*</u>			AIN'T SHE SWEET/HAPPINESS	RE 8263 G+AUC	CLAR
BROKEN RECORD/MUSIC GOES R'ND	CH 40081 V+T-A	LEVI	<u>BEN POLLACK</u>		
TAILSPIN BLUES/REASON INC	VI 38087 E T-A	EDEL	SONG OF THE BLUES (B.G., TEA)	VI 22147 V AUC	VOGE
DNE HOUR (HANKIN')	BB 6456 G T-A	GAYL	BUY BUY FOR BABY/SHE'S ONE	VI 21743 E AUC	VOGE
DNE HOUR/HELLO LOLA	BB 10037 H TRA	FAY	IF I COULD BE WITH YOU	OR 1990 E AUC	VOGE
<u>ROY NEWMAN</u>			DEEO I DO	VI 20408 V AUC	VOGE
TIN ROY BLUES/GARBAGE MAN BL VO	02994 E AUC	CROH	DEEP ELM	VAR 504 V AUC	COX
<u>NEW ORLEANS RHYTHM KINGS</u>			<u>BOB POPE-JIM GUNN</u>		
WEARY BLUES/WOLVERINE	GE 5102 G AUC	FRY	MADHOUSE/SLATS SHUFFLE	BB 6508 E AUC	CREA
TIN ROOF/SAN ANTONIO	DE 161 V AUC	FRY	<u>MEL POWELL</u>		
PANAMA/JAZZ IT BLUES	DE 162 N AUC	FRY	BLUE SKIES/LEAVE HEAVEN	CMS 543 N AUC	SM, B
OSTRICH WALK/DRIG. JIXIE	DE 229 E AUC	FRY	WORLD IS WAITING/MOOD AT	CMS 544 N AUC	SM, B
BABY BROWN/NO LOVERS	DE 401 V AUC	FRY	<u>LOUIS PRIMA</u>		
SENSATION/BLUIN THE BLUES	DE 464 G AUC	FRY	PENINES FROM HEAVEN/HAT WILL	VO 3376 G+T-A	NEWL
MAPLE LEAF RAG/CLARINET MARCH	BR 02209 H T-A	WINT	SWEET AND LOWDOWN	DE 2749 N T-A	MELL
<u>RED HIC OLS</u>			<u>JOE PULLEN</u>		
HURRICANE/ALABA'IA STOMP	BR 3550 V AUC	CLAR	REDROD' BLUES/HATTIE GREEN	BB 6426 N T-A	UMPH
BOHEMIAN SHUFFLE/HABITS	BR 3477 G AUC	CLAR	<u>RED HEADS</u>		
YOU RASCAL YOU/JUST A CRAZY	BR 6133 E SAL 3.00	STEW	GOOD MAN IS HARD/BALTIMORE	PE 14882 V TRA	FAY
GOOFUS/GOING TO TOWN	BR 6312 E SAL 3.50	STEW	<u>DOE' ROMAN</u>		
MY HONEY'S LOVIN' ARMS/ROCKIN'	BR 6012 E SAL 5.00	STEW	HOW YA' FEELING	BR 6523 H AUC	FRY
D-SOLE-MID/HUMORESQUE	VARI	KELL	BUGLE CALL RAY/TOO BAD	ME 61218 V AUC	FRY
CORNED/MEAN OOG BLUES	BR 3597 N AUC	FRY	SHIM-ME-SHA-WAGGLE/CHANT OF	BB 10765 N SAL 1.00	JACO
I NEVER KNEW WHO'S SORRY	BR 4243 E AUC	FRY	YOU AIN'T NOWHERE/ABOUT RIP	BB 10615 N SAL 1.00	JACO
ALLAN'S HOLIDAY/ROSES	BR 4286 E AUC	FRY	I GOT RHYTHM/NAGASAKI	ME 51104 N T-A	UMPH
CHITATOWN/ON THE ALAMO	BR 4363 F AUC	FRY	<u>RHYTHM WRECKERS</u>		
ALICE/PRETTY GIRL	BR 4456 G AUC	FRY	MARIE/SEPT. IN THE RAIN	VO 3608 E AUC	KELL
I MAY BE WRONG/NEW YORKER	BR 4500 N AUC	FRY	<u>GIL RODIN</u>		
CAN'T BE WAIT FOR	BR 4510 V AUC	FRY	RIGHT ABOUT FACE/LOVER'S SER.	ME 13376 N T-A	UMPH
HALLELUJAH/SOMETIMES	BR 4701 G AUC	FRY	<u>ADRIAN ROLLINI</u>		
AFTER YOU'VE GONE/I'M JUST	BR 4839 E AUC	FRY	BILL	DE 1638 E AUC	GAIN
I GOT RHYTHM/EMBRACEABLE	BR 4957 G AUC	FRY	SOMEBODY LOVES ME	DE 3525 E T-S	CARM
LINDA/YOURS AND MINE	BR 4982 V AUC	FRY	<u>HARRY RDY</u>		
ROCKIN CHAIR/MY HONEY'S	BR 6012 E AUC	FRY	LIMHOUSE/CHITATOWN	DE 1108 E T-S	CARM
SWEET & HOT/YOU SAID IT	BR 6029 G AUC	FRY	PORCUPINE RAG/PIANO MADNESS	DE 1043 E T-S	CARM
SWEET ROSITA/PEANUT VENO	BR 6035 G AUC	FRY	<u>LUIS RUSSELL</u>		
KEEP A SONG/THIN IS I	BR 6068 G AUC	FRY	PRIMITIVE/MY BLUE HEAVEN	RO 2499 E T-A	GAYL
WERE YOU SINCERE	BR 6070 E AUC	FRY	SARATOGA SHOUT/SONG OF SWAG	OK 8790 G T-A	EDEL
LOVE IS LIKE THAT	BR 6113 E AUC	FRY	JERSEY LIGHTNINGS/CALL FREAKS	CO 35690 N T-A	EDEL
DAVENPORT BLUES/WAIL WINDS	BB 10408 E AUC	CREA	<u>SAVANNAH SYMPOCATORS</u>		
PUZZLE RECORD	VI 22745 E T-A	AVER	JACKASS BLUES/DEEP HENDERSON	BR 3245 G AUC	COX
LADY OF SPAIN	VI 22774 E T-A	AVER	JACKASS BLUES/DEEP HENDERSON	BR 3245 F+AUC	CLAR
HOLD MY HAND/PIED	VI 24034 E T-A	AVER	WA WA WA SOMBEDAY	BR 3373 V AUC	CLAR
LOVE IS THE/ILL OO	VI 24333 V T-A	AVER	<u>JAN SAVITT ORCHESTRA</u>		
PETER! PETER!	VI 24556 E T-A	AVER	JOODY DOO/DOIN' TONITE	BB 7737 G AUC	MAHA
SLUMMING/I'VE GOT MY	VI 25307 E T-A	AVER	RUNNING THRU MY MIND	DE 2614 G AUC	MAHA
<u>RAY NOBLE</u>			<u>RAYMOND SCOTT</u>		
WAY DOWN YONDER IN NEW ORLEANS	VI 25082 G AUC	CLFA	EAGLE BEAK/1950	Co 35911 V AUC	MAHA
DINAH/BUGLE CALL	VI 25223 H AUC	CLAR	<u>SEVEN HOT AIR MEN</u>		
<u>JIMMY NODDIE*</u>			LOW DOWN RHYTHM/GOTTA FEELING CO	1850 G T-S	CARM
LOVE ME OR LEAVE ME	VO 1272 G AUC	CLFA	LOW DOWN RHYTHM/GOTTA FEELING CO	1850 F+T-A	GAYL
LN REVIVAL DAY	VO 1506 E AUC	FRY	<u>SHARKEY AND SHARKS OF RHYTHM</u>		
CHICAGO RHYTHM (RIM CHIP)	VO 1267 F+AUC	CLAR	SWINGIN'/RUSTY GATE	VO 3470 E AUC	CLAR
<u>RED NORVO</u>			OLO FASHIONED SWING/BIG	VO 3450 E AUC	CLAR
DECCA STOMP	DE 3527 E T-S	CARM	MISTER BROWN GOES TO TOWN	VO 3400 N AUC	FRY
I SURRENDER DEAR/DLO FASHIONED	CO 35698 H TRA	FAY	<u>ARTIE SHAW</u>		
BLUES IN "E" FLAT/BUGHOUSE	CO 35679 H TRA	FAY	SUMMIT RIDGE/CROSS HEART	VI 26763 N AUC	MAHA
POLLY WOLLY DOODLE	DE 670 H TRA	BELL	SAY IT WITH A KISS	BB 10079 V AUC	MAHA
BUGHOUSE/BLUES	BR 8209 V+AUC	CLAR	SPECIAL DELIVERY STOMP	VI 26762 N AUC	ROTH
DANCE OF THE OCTOPUS/IN A MISTB	BR 6306 N T-A	LEVI	DR. LIVINGSTONE I PRESUME	VI 27289 V TRA	PENS
<u>KING OLIVER</u>			NIGHTMARE/NON STOP FLIGHT	BB 7875 E TRA	PENS
EVERY TUB/SHOWBOAT SHUFFLE	BR 3998 H T-A	LEVI	YESTERDAYS/THING CALLED LOVE	BB 13001 E AUC	CREA
ST. JAMES/IN EN YOUR SMILING	VI 22298 V T-A	EDEL	THE CHANT/FE FI FO FUM	BR 7952 E AUC	CREA
JACKASS BLUES	VO 1014 G AUC	COHN	DNE NIGHT STAND/ONE FOOT	BB 10292 E STA 1.00	IDR
CHIMEN BLUES/FROGGIE MOORE	GE 5135 G T-A	CARM	TRAFFIC JAM/SERENADE TO	BB 10385 N AUC	CREA
<u>ORIGINAL DIXIELAND JAZZ BAND</u>			<u>MILT SHAW &amp; DETROITERS</u>		
CRAZY BLUES/TOME AGAIN	VI 18729 E AUC	CROC	ON THE ALAMO	DK 41172 E+AUC	CLAR
TOW DOW BLUES	VI 19850 V AUC	MATL	<u>NOBLE SISSLE</u>		
DANGEROUS BLUES	VI 18798 E AUC	MATL	I TAKE YOU (VOC. LENA HORNE)	DE 847 N T-S	MURC
BROADWAY ROSE	VI 19772 V AUC	MATL	<u>SIX JUMPING JACKS</u>		
(ORIGINAL DIXIELAND J.B. CONT. NEXT COLUMN)			JAI ELEVATOR MAN/SEND FOR	BR 4759 N T-A	CROH

# FOR DISPOSITION

<u>FREDDIE SLACK</u>		<u>(FRANKIE TRUMBAUER, CONTINUED)</u>			
BOOGIE KITTEN ON KEYS	DE 4043 E T-S	CARM	BORNED/MIY PET	DK 41039 N AUC	FRY
<u>BESSIE &amp; CLARA SMITH</u> (ACC. F. HENDERSON)			SENTIMENTAL BABY	DK 41128 N AUC	FRY
FAR AWAY BLUES/I'M GOING	CO 13007 G+AUC	ROTH	I HOPE GABRIEL LIKES MY MUSIC	BR 7613 E AUC	FRY
<u>BESSIE SMITH</u>			CLARINET MARMALADE/WAY DOWN	VO 4412 N AUC	STEN
COLD IN HAND/GOOD OLD WAGON	CO 35672 N T-A	MONT	JIMTOWN BLUES/LAZIEST GAL	VA 8223 E AUC	CREA
YOUNG ROMAN'S/CAKE WALKING	CO 35673 N T-A	MONT	3 BLINO MICE/CRAZY KAT	DK 40903 V AUC	MERE
LOST YOUR HEAD/BABY DOLL	CO 35674 N T-A	MONT			
EMPTY BED BLUES, 1 & 2	CO 35675 N T-A	MONT	<u>JUDE TURNER</u>		
COLUMBIA BESSIE SMITH ALBUM	CO 0-31 N T-A	MONT	FREEZE & MELT/MISS MOAN(DUKE)	CO 1813 G T-A	GAYL
PREACHIN' THE BLUES	CO 35842 N T-A	EOEL	<u>VARSITY SEVEN</u> (HAWKINS, CARTER)		
PREACHIN' THE BLUES	CO 14195 V T-A	EOEL	POM POM/HOW LONG BLUES	VA 8173 N T-A	GAYL
ST. LOUIS BLUES (LOUIS)	CO 14064 G+T-A	EDEL	POM POM/HOW LONG BLUES	VA 8173 N AUC	GAIN
RECKLESS (LOUIS)(HAIRLINE CR)	CO 14056 G T-A	EOEL	SCRATCH MY BACK	VA 8135 N AUC	GAIN
MY MAN BLUES/NOBODY'S BLUES	CO 14098 G+AUC	ROTH	EASY RIDER	VA 8149 N AUC	GAIN
PINCHBACKS TAKE 'EM AWAY	CO 14025 G+AUC	ROTH			
SORBIN' HEART BLUES/RECKLESS	CO 14056 G AUC	ROTH	<u>VENUTI, LANG, ETC.</u>		
FRANKIE BLUES/WATEFUL BLUES	CO 14073 G AUC	ROTH	BLACK & BLUE BOTTOM/STRINGING	CO 914 E T-A	WINT
I WANT EV'RY BIT OF IT/WHAT	CO 14129 G AUC	ROTH	MY HONEY'S ARMS/GOING HOME	DK 41251 E AUC	CLAR
PREACHIN' BLUES/BACKWATER	CO 14195 E T-A	2,00 WAIG	BEATIN' THE DOG/CAT	DK 40353 G+AUC	CLAR
DOWN HEARTED/GULF COAST	CO A3944 E AUC	CROC	WILD DOG/DINAH	DK 41025 E AUC	CLAR
<u>MAVIE SMITH</u>			SWEET SUE/NEAR BABY	DK 41469 V AUC	CLAR
MY MAMMY'S BLUES/DO IT	OK 40019 G T-S	CARM	EAT WAVE/EASTER PARADE	PE 15938 V AUC	MAHA
DADDY, YOUR MAMA'S LONESOME	DK 4416 G T-S	CARM	TAP ROOM BLUES	DE 3527 E T-S	CARM
<u>PINETOP SMITH</u>			<u>THE VIRGINIANS</u> (R.GORMAN)		
PINETOP'S BOO IE WOODIE	UHCA 113 E AUC	STEN	AGGRAVATIN' PAPA/AUNT HAGAR	VI 19021 G+AUC	CRON
<u>RUBY SMITH</u>			DA DA STRAIT/MA' BE YOUR MAN	VI 19013 V AUC	CRON
BACK WATER BLUES	VO 4903 E T-A	UMPH	BARKIN DOG	CO 2844 G AUC	CRON
<u>TRIXIE SMITH</u>			<u>SIPPIE WALLACE</u>		
DESPERATE BLUES/TRIXIE'S BL	BS 2039 G T-A	LEVI	TROUBLE EVER WHERE/I CAN'T	DK 8212 G TRA	WINT
<u>WILLIE (LIDLI) SMITH</u>			<u>FATS WALLER</u>		
SWAMP/LAD, I CAN SEE YOU ALL	DE 1291 N AUC	VOGE	BASIN ST. BLUES/AFRICAN	B 10115 N T-A	EDEL
I'VE GOT TO THINK IT OVER/	DE 1957 N AUC	VOGE	BARY BROWN	VI 24867 V AUC	FRY
<u>EDDIE SMITH</u>			I AIN'T GOT NOBODY/VIPER'S	BB 10133 N T-A	BODI
STOMPIN' AT THE SAVOY	CO 36193 N AUC	CLEA	A LITTLE INDEPENDENT/SWEET	VI 25196 F AUC	CHES
<u>SOUTHERN RHYTHM KINGS</u>			STAIN' AT HOME	BB 10841 A AUC	SM,B
CARAVAN/JOSEPHINE	BB 7079 E AUC	KELL	124 ST. RAG/SWEET SUE	VI 25087 E AUC	CREA
<u>MUGGSY SPANIER</u>			HONE SUCKLE ROSE/BRACKIN'ICE	VI 24826 E AUC	CREA
HESITATING BLUES	DE 4271 E T-A	LEVI	VIPERS DRAG/HANDFUL OF KEYS	VI 27768 N TRA	CARM
<u>VICTORIA SPIVEY</u>			<u>WASHINGTONIANS</u>		
MOANING THE BLUES/TELEPHONIN'	VI 38546 E T-A	BODI	MOVE OVER	RO 829 V T-A	EOEL
<u>MUGGSY SPANIER</u>			<u>ETHEL WATERS</u>		
SOMEAY SWEETHEART	BB 10384 N AUC	CONN	JERSEY WALK/IVY SPECIAL FRIEND	CO 14182 E AUC	NEWT
MAND' MAKE UP MIND/(REV. E)	BB 10766 E+AUC	CONN	GIVE ME A HEART TO SING TO	DE 141 N T-A	MELL
DIPPERMOUT-4/(REV. E)	BB 10500 E+AUC	CONN	DINAH	DE 234 N T-A	MELL
DINAH/BLACK & BLUE	BB 10682 E AUC	CONN			
ECCENTRIC/BUTTER-EGG MAN	BB 10417 E AUC	CONN	<u>LU WATERS</u>		
JAZZ BAND BALL/LIVERY STABLE	BB 10518 E AUC	CONN	COME BACK SWEET PAPA/TIGER R.	JM 6 N TRA	FAY
<u>JUDE SULLIVAN</u>			<u>DICKY WELLS &amp; DRCH</u>		
LITTLE ROCK GETAWAY/DVNX	UHCA 34 N AUC	STEN	BUGLE CALL RA'/DEVIL & DEEP	VI 26220 E AUC	NAUL
<u>MAXINE SULLIVAN</u>			HANGIN AROUND BOUDON/FOUND A	VI 26617 N AUC	NAUL
PLEASE BE KIND(ACC.THORNHILL)	VI 25802 E T-A	MELL	D. WELLS BLUES/B. COLEMAN BLUES	VI 27319 N AUC	NAUL
<u>JOHNNY SYLVESTER &amp; PLAYMATES</u>			<u>GEORGE KETTLING</u>		
A BLUES SERENADE	GE 6062 V+T-A	LEVI	BUGLE CALL/SISTER KATE	DE 18044 N AUC	CROC
<u>TAMPA RED</u>			STRUTTER'S BALL/HOT BODY	DE 18045 N AUC	CROC
BOOGIE WOOGIE/BUMBLE BEE	VO 1619 F AUC	CROC	<u>PAUL WHITEMAN</u>		
<u>ART TATUM</u>			COQUETTE	VI 21301 E+AUC	CLAR
I AIN'T GOT NOBODY	DE 741 N T-S	HERR	I'M COMING VIRGINIA	VI 20571 V AUC	COX
ANYTHING FOR YOU/LIZA	DE 1373 N T-S	HERR	SENSATION STOMP	VI 21119 V AUC	COX
ROCK ME MAMA	DE 8577 N T-S	HERR	CHINABOY/DN MISS MARIAN	CO 1945 N AUC	FRY
<u>JACK TEAGARDEN</u>			FROM MONDA/ON/WHAT PRICE LV.	VI 21302 E AUC	NEWT
JUNK MAN	BR 7652 V T-A	EDEL	MANDALAY/DRIFTWOOD (12")	VI 35744 E AUC	NEWT
ST. JAMES INFIRMARY	DE 3844 N T-A	HERR	HOW ABOUT ME?/CRADLE OF LOVE	CO 1723 E AUC	NEWT
RIPPLING WATERS	CO 35727 N T-A	HERR	JUST A MEMORY	VI 20831 G AUC	CLEA
BLUES TO THE DOOLE	BR 8454 V T-A	HERR	NITE OWL (WITH RHYTHM HOYS)	VI 24400 C AUC	CLEA
STOP KICKIN MY HEART AROUND	CO 35245 N T-A	HERR	OL' MAN RIVER(VOCAL BING CROSSBY)	VI 25249 N AUC	CLEA
WOLVERINE BLUES/RUDDY RIVER	CO 35297 N T-A	HARV	PICKING COTTON	CO 1454 T T-A	MELL
CLASS WILL TELL	BR 8373 N T-A	WI,R	SAH	VI 24078 N T-A	MELL
UNDERTOW (REV. REUSS SOLO)	BR 8401 N T-A	WI,R	IF I HAD A TALKING PICTURE	CO 2010 V T-A	MELL
<u>TEN BLACK BERRIES</u>			GEORGEE PORGEE	CO 1491 G T-A	MELL
ST. JAMES/SMILING	PE 15272 V AUC	CLAR	(P. WHITEMAN ALBUM;BIX, TRAM)	VI P-100 N AUC	ROTH
<u>SKEETS TOLBERT</u>			MISSISSIPPI MUD/AIN'T SHE	VI 20783 V T-A	AVER
BUGLE BLUES/DRAFTIN' BLUES	DE 8516 E AUC	SM,B	FROM MONDAY ON/WHAT PRICE	VI 21302 E T-A	AVER
<u>PAUL TREMAINE</u>			DRANGE BLOSSOM TIME	CO 1845 N T-A	CHYO
STORMY WEATHER	BB 5049 N STA	CRON	SWEET SUE/JUST YOU (12")	CO 51013 E T-A	CHYO
<u>FRANK TRUMBAUER</u>			BROADWAY/MAHATTAN MARY	VI 20974 E T-S	CHYO
IN A MIST	BR 6997 E AUC	CLAR	<u>ALED WILDER OCTET</u>		
PLANTATION MOODS/TRUMBLEO	VI 24834 G AUC	CLAR	A LITTLE GIRL GROWS UP/CONC.	CO 36126 N T-A	LEVI
MISSISSIPPI MUD (2 GROOVE CHIP)	DK 40979 V AUC	GAIN	<u>CLARENCE WILLIAMS</u>		
SINGING THE BLUES	DK 40772 F AUC	COX	JUST GOT A LITTLE BIT LEFT	VO 2563 V T-A	LEVI
			GEER GARDEN BLUES/BREKKE	DK 2541 A AUC	VOGE
			CANDY LIPS/NOBODY BUT	DK 8440 E AUC	VOGE
			THE WROG KEYHOLE (4 GR.CHIP)	DK 8173 E AUC	GAIN
			SHAKE THAT THING/GET IT FIXED	DK 8267 V TRA	FAY

(FRANK TRUMBAUER CONTINUED NEXT COLUMN)

# FOR DISPOSITION

<u>COOTIE WILLIAMS</u>	
CARNIVAL IN CAROLINE	VO 4061 H AUC — GAIN
BLACK BEAUTY/LIGHT SONG	VO 4959 E AUC — CREA
<u>DOUGLAS WILLIAMS</u>	
ROADHOUSE STOMP/SLOW DEATH	VI 21269 V+T-A — NEWL
<u>FESS WILLIAMS</u>	
GOIN' TO GET CHA/SLIDE	VI 33106 3 T-A — GAYL
CAROLINE/OTHER TIME	GE 3210 V AUC — CLAR
<u>DRUMMER MAN JOHNNY WILLIAMS</u>	
CLARINET MARMALA/E/MEMOR	VO 5213 E AUC — ROTH
<u>MARY LOU WILLIAMS</u>	
SCRATCHIN' IN THE GRAVEL	VAR 8190 H T-A — W1,R
TEA FOR TWO	VAR 8193 H AUC — GAIN
<u>DUKE WILSON &amp; TEN BLACKBERRIES</u>	
HOW AM I GOING (NEEDLE CATCH)	PE 15607 9 AUC — CLAR
<u>TEDDY WILSON</u>	
THESE 11 THAT N THOSE 5 SUGAR PL BR	7577 V AUC — BULL
MORE THAN YOU KNOW/SUGAR	CO 35117 H T-A — HERR
IN THE MOOD/CRYING MY SOUL OUT	CO 35372 H T-A — HERR
WHAM/ODD RAY	CO 35354 H T-A — HERR
SWEET LORRAINE/LIZA	CO 35711 H T-A — HERR
JUMPIN ON BLACK & WHITE	CO 35232 H T-A — HERR
SOME OTHER SPRING	CO 35298 E T-A — W1,R
IN THE MOOD	CO 35372 H T-A — W1,R
WHAM/ODD RAY	CO — N T-A — W1,R
I CRIED FOR YOU	CO — N T-A — W1,R
<u>WOLFRINES</u>	
ON BAD/COPE/HAZEN	GE 5453 V AUC — MERE
<u>SCOTT WOOD &amp; SIX SWINGERS</u>	
HANDEL IN HARLEM	COE 1495 E AUC — MATL
<u>ALBERT WYNN &amp; GUIT BUCKET FIVE</u>	
CRYING MY BLUES AWAY	VO 128 V AUC — YOGE
<u>JIMMY YANCEY</u>	
YANCEY'S BUGLE CALL/35TH &	VI 27238 H T-A — HEHR
<u>ALBUMS</u>	
ANTHOLOGY OF WHITE JAZZ	DE — N TRA — FAY
HOT TROMBONES	CO C-45 H AUC — GAIN
HOT TRUMPETS	CO C-6 H AUC — GAIN
31X BEIDERBECKE	CO C-23 H AUC — GAIN

## THURMAN & MARY GROVE

47CS Frankford Ave., Baltimore 6, Md.  
FOR TRADE OR AUCTION

MCKITTEY'S	PRECIGLS LITTLE THING VI	38051 E
GOODMAN TRIO	SNEEDAY SWEETHEART	BB 10463 E
BARNEY BIGARD	READY EDDY	BB 11098 H
F. HENDERSON	ROSE ROOM	VO 3511 H
TEN BLACKBERRIES	ST. JAMES	PE 15272 V
MEZZROW	COMIN ON, 1 & 2	BB 10085 N
BESSIE SMITH	STANDING IN THE RAIN	CO 14338 E+
BUTK JOHNSON	MOOSE MARCH	JM 9 N
MUGGSY SPANIER	DINAH	BB 10682 V
BESSIE SMITH	EMPTY BED BLUES	CO 14312 G

ALSO WATERS JM #2 FOR TRADE ONLY FOR JM #1.

WANTED: TOM DELANEY CO 14122 PARSON JONES AND CO 14082 GEORGIA STOCKADE AT \$2.50 EACH. SUNDRY BESSIE PAGE 33, 34 HOT DISCOGRAPHY, PARTICULARLY CO 1453B. ARMSTRONG OK 8396, OK 8474, OK 8447, OK 8343. MANY BLUES SINGERS LISTED IN HENDERSON AND LAUSTIN SECTIONS OF H.D.

AUCTION **FRED FACET** AUCTION  
356 Fifth Ave., Redwood City, Calif.  
Records sent express collect  
Auction closes March 31, 1944

**SPECIAL**  
MUGGSY SPANIER ON BLUEBIRD  
COMPLETE SET OF ALL EIGHT  
NEW CONDITION. \$15 MINIMUM BID

### ALBUMS

GEMS OF JAZZ. VOL. 1	DE	200 N
COLORADO JAZZ	DE	192 N
LOUIS ARMSTRONG HOT FIVE	CO	57 N
<u>JELLY ROLL MORTON</u>		
WHY/GET THE BUCKET	GE	1706 H
JUNGLE BLUES/CHILDREN	BR	10256 N

AUCTION **NORMAN LIFSCHITZ** AUCTION  
1023 Ave. St. John, Bronx 55, N.Y.  
Closing date for bids: March 31, 1944

### LOUIS ARMSTRONG

1. WHEN YOU'RE SMILING/SOME OF THESE	VO	3202 N
2. MAHOGANY HALL STOMP/BEA KOO JACK	CO	35879 N
3. SAVE IT PRETTY MAMA/NO ONE ELSE BUT	CO	35662 N
4. MY HEART/CORNET CHOP SUEY	CO	36154 N
5. SWING THAT MUSIC/THANKFUL	DE	866 N
6. SHOE SHINE BOY/I HOPE GABRIEL LIKES	DE	672 N
7. AFTER YOU'RE GONE/I GOT RHYTHM	VO	3643 N
<u>ALBERT AMMONS</u>		
8. NAGASAKI/BOODIE WOODIE STOMP	DE	749 N
9. MILE-OR-NO-BIRD RAG/EARLY MORNING BL	DE	975 N
<u>ALL STAR BAND</u>		
10. BLUES/BLUE LOU	VI	26144 E
<u>CHOCOLATE DANDIES</u>		
11. KRAZY KAPERS/ONCE UPON A TIME	HRS	16 N
<u>ROY ELDRIDGE</u>		
12. HECKLER'S HOP/THAT THING	VO	3577 E
13. TABASH STOMP/FLORIDA STOMP	VO	3479 E
<u>BUD FREEMAN</u>		
14. I'VE FOUND A NEW BABY/EASY TO GET BL	RB	10370 E
15. CHINA BOY/THE EEL	B	10386 E
<u>GENE GIFFORD</u>		
16. NEW ORLEANS TRUST/NOTHIN' BUT THE BL.	BB	10704 N
FLETCHER HENDERSON (LOUIS' HARLEM STOMPERS)		
17. BUSINESS IN F/CASA LOMA STOMP	CO	2615 E
<u>COLEMAN HAWKINS</u>		
18. BODY AND SOUL/FINE DINNER	BB	10523 N
<u>JOHNNY HODGES</u>		
19. HOMETOWN BLUES/DANCE OF THE GOON	VO	4941 E
<u>BENNY GOODMAN</u>		
20. GOODBYE/SANDMAN	VI	25215 E
21. DIZZY SPELLS(QUART)/SWEET LORRAINE(TRIO)	VI	25822 E
<u>LIONEL HAMPTON</u>		
22. DOWN HOME JUMP/ROCK HILL SPECIAL	VI	26114 V
23. SHOE SHINERS DRAG/I'M IN THE MOOD FOR	VI	26011 V
24. BUZZ!!! ROUND WITH THE BEE/HOA BASE	VI	25575 N
25. HOT MALLETS/WHEN LIGHTS ARE LOW	VI	26371 E
26. STOMPOLOGY/SWINS GUITARS(QUINETTE)	VI	25601 E
27. STOMP/JIVIN' THE VIBES	VI	25535 N
<u>JONES &amp; COLLINS ASTORIA HOT EIGHT</u>		
28. ASTORIA STRUT/DUET STOMP	BB	8168 N
29. TIP EASY BLUES/DAMP WEATHER	BB	10952 H
<u>TOMMY LADNIER</u>		
30. REALLY THE BLUES/WHEN YOU AND I	BB	10089 N
31. WEARY BLUES/JA DA	BB	10086 E
<u>WINGY MANNONE</u>		
32. UP THE COUNTRY/SHAKE THAT THING	DE	7366 V
<u>MIFF MOLE (TEA)</u>		
33. ORIGINAL DIXIE ONE STEP/MAKING FRIENDS	CO	36010 H
<u>JELLY ROLL MORTON</u>		
34. BLUE BLOOD BLUES/HUSHMOUTH SHUFFLE	BB	8201 N
<u>MEZZ MIZZROW</u>		
35. THE PANIC IS ON/AUTUMN IN THE PARLOR	B	6319 E
<u>MEZZROW-LADNIER QUINNET</u>		
36. NONE OF MY JELLY-ROLL/EVERYBODY LOVES	BB	10090 E
<u>RED MCKENZIE &amp; M.C.B.B.</u>		
37. ONE HOUR/HELLO LOLA	BR	10037 N
<u>NEW ORLEANS RHYTHM KINGS</u>		
38. TIN ROOF BLUES/SAN ANTONIO SHOUT	DE	161 N
<u>NEW ORLEANS FEETWARMERS</u>		
39. SWEETIE DEAR/MAPLE LEAF RAG	BB	7614 N
<u>RED NORVO</u>		
40. BLUES IN E FLAT/BUGHOUSE	BR	8208 N
<u>JOE SULLIVAN</u>		
41. LITTLE ROCK GETAWAY/JUST STROLLING	DE	600 N
<u>JESS STACY</u>		
42. CLARINET BLUES/I CAN'T BELIEVE	VAR	8132 N
<u>SIX BLUE CHIPS</u>		
43. STEEL ROOF/CHEATIN' CHEECH	DE	740 E
<u>MUGGSY SPANIER (2 &amp; 3 COPIES OF EACH)</u>		
44. RELAXIN' AT THE TOURS/RIVERBOAT SHUF.	BB	10532 N
45. BIG BUTTER AND EGG MAN/ECCENTRIC	BB	10417 N
46. SOMEDAY SWEETHEART/THAT DA DA STRAIN	BB	10384 H
47. SISTER KATE DIPPER MOUTH BLUES	BB	10506 N
48. LONESOME ROAD MANDY, MAKE UP YOUR MIND	B	10766 E
49. LIVERY STABLE BLUES/JAZZ BAND BALL	BB	10518 N
<u>FATS WALLER</u>		
50. THE MINOR DRAG/HARLEM FUS	BB	10185 N



AUCTION

ARTHUR L. RASNER

AUCTION

607 Van Sicklen Ave., Brooklyn, N.Y.

Closing date for bids: March 31, 1944

KING OLIVER	CHATANOOGA STOMP/NEW ORLEANS STOMP	CO 13003 N
KING OLIVER	MABEL'S DREAM/SWEET BABY OOLL	OK 8235 N
KING OLIVER	JAZZIN' BABIES' BLUES	OK 4975 N
CLARENCE WILLIAMS BLUE FIVE	GET IT FIXED/SHAKE THAT THING	OK 8267 N
CLARENCE WILLIAMS BLUE FIVE	COAL CART BLUES/SANTA CLAUS BLUES	OK 8245 E
CLARENCE WILLIAMS BLUE FIVE	WIL0 CAT BLUES/KANSAS CITY MAN BLUES	OK 4925 F
JELLY ROLL MORTON	STEAMBOAT STOMP/SMOKEHOUSE BLUES	VI 20296 N
JELLY ROLL MORTON	SHOE SHINERS DRAG/SHREVEPORT	VI 21658 N
JELLY ROLL MORTON	JUNGLE BLUES	VI 21345 N
BECHEE-SPANIER BIG FOUR	LAZY RIVER/SWEET LORRAINE	HRS 2000 N
BECHEE-SPANIER BIG FOUR	CHINA BOY/FOUR OR FIVE TIMES	HRS 2001 N
BECHEE-SPANIER BIG FOUR	THAT'S A PLENTY/IF I COULD BE WITH YOU	HRS 2002 N
BECHEE-SPANIER BIG FOUR	SWEET SUE/SQUEEZE ME	HRS 2003 N
REX STEWART'S BIG SEVEN	CHERRY/DIGA DIGA DO	HRS 2004 N
JACK TEAGARDEN'S BIG EIGHT	BIG EIGHT BLUES/WORLO IS WAITING	HRS 2007 N
ELLINGTONIA	LOW COTTON/MONTMARTRE	HRS 1003 N
LOUISIANA RHYTHM KINGS	NOBODY'S SWEETHEART/MISSISSIPPI MUD	VO 15657 E
LOUISIANA RHYTHM KINGS	THAT'S A PLENTY	VO 15784 G
LOUISIANA RHYTHM KINGS	BALLIN' THE JACK/WINDY CITY STOMP	HRS 15 N
CHICAGO FOOTWARMERS	BRUSH STOMP/GET 'EM AGAIN BLUES	OK 8599 N
WINGY MANNONE	NICKEL IN THE SLOT/SWING BROTHER SWING	OK 41573 N
EDDIE CONDON	HOME COOKIN'/THE EEL	BR 6743 E
EDDIE CONDON	THAT'S A SERIOUS THING/I'M GONNA STOMP	VI 38046 N
RAY MILLER	THAT'S A PLENTY/ANGRY	BR 81257 N
THE CELLAR BOYS	BARRELHOUSE STOMP/WAILING BLUES	VO 1503 N
ALBERT WYNNE	PARKWAY STOMP/DOWN BY THE LEVEE	VO 1220 N
HARRY DIAL	POISON/WHEN MY BABY STARTS TO SHAKE	VO 1594 N
JIMMY BERTRAND	THE BLUES STAMPEDE/EASY COME EASY GO	VO 1100 F
JED DAVENPORT JUG BAND	DIRTY OZZEN/BEALE STREET BREAKDOWN	VO 1478 F
FATS WALLER	LOOKIN' GOOD/I NEED SOMEONE LIKE YOU	VI 38086 N
TED LEWIS	FAREWELL BLUES/WABASH BLUES	CO 2029 N
TE ROY WILLIAMS	LINDBERGH HOP/CH MALINOA	HA 439 N
YOUNG'S CREOLE JAZZ BAND	TIN ROOF BLUES	CLAX 40272 N
RED NICHOLS	WHO/CAROLINA IN THE MORNING	BR 4925 N
NEW ORLEANS RHYTHM KINGS	I NEVER KNEW/BABY	OK 40422 F
NEW ORLEANS RHYTHM KINGS	SOBBIN' BLUES/ANGRY	GE 5219 F
RED NORVO	BLUES IN E FLAT/BUGHOUSE	CO 3079 E
MA RAINY	SEEKING BLUES/MOUNTAIN JACK BLUES	PARA 12352 N
MA RAINY	SOUTH BOUND BLUES/LAWD SENO ME A MAN	PARA 12227 N
MA RAINY	LUCKY ROCK BLUES/THOSE OOGS OF MINE	PARA 12215 N
JOSIE MILES	WAR HORSE MAMA/YOU OON'T KNOW MY MIND	GE 5359 N
IDA COX	SOUTHERN WOMAN'S BLUES/MISTREATIN' OADDY	PARA 12298 N
ALBERTA HUNTER	MISTREATED BLUES	PARA 12043 N
BUTTERBEANS & SUSIE	A TO Z BLUES/CONSTRUCTION GANG	OK 8163 N
BUTTERBEANS & SUSIE	KISS ME SWEET	OK 8182 E
BERTHA CHIPPIE HILL	DO DIRTY BLUES/SPORT MODEL MAMA	OK 8473 N
CLARA SMITH	NOBODY KNOWS THE WAY I FEEL DIS MORNIN'	CO 14058 N
MAGGIE JONES	THUNDERSTORM BLUES/POORHOUSE BLUES	CO 14050 N
EARL HINES	CHIMES IN BLUES/STOWAWAY	QRS 7038 N
FATS WALLER	THE DIGAH'S STOMP/GEECHEE	VI 21358 N
FATS WALLER	LENOX AVENUE BLUES/ST. LOUIS BLUES	VI 20357 N
ROOSEVELT SYKES	ROOSEVELT'S BLUES/TEN AND FOUR BLUES	OK 8776 N
JOE SULLIVAN	ONYX BRINGDOWN	CO 2925 N
CHARLIE SPAND	HASTINGS STREET	PARA 12863 N
GEORGIA GRINDER	SOUTHERN JACK CHIMES/BEALE STREET DRAG	VO 02792 N
PINETOP SMITH	PINETOP'S BOOGIE WOOGIE/PINETOP'S BLUES	VO 1245 N
HOCIAL THOMAS	GAMBLER'S DREAM/WASHWOMAN BLUES	OK 8289 E
KID RENA'S JAZZ BAND	COMPLETE SET	DELTA 800/7 N
DELAUNAY	HOT DISCOGRAPHY 1936 EDITION	UNCUT

7612 Wydown Blvd., Clayton 5, Missouri

Closing date for bids: March 31, 1944

## GROUP #1 Minimum bid \$2.00

BENNY GOODMAN

BIG JOHN SPECIAL V1 25871 E  
 MARGIE V1 24060 G  
 SMOKE HOUSE/TORSY V1 26107 V  
 ROSETTA/I WANT TO BE HAPPY BB 10760 E  
 SING ME A SWING SONO/CAN'T WE BB 10462 E  
 CHRISTOPHER COLUMBUS/EVIL BB 10460 V  
 MAD HOUSE/GET HAPPY BB 10461 E  
 BLUE SKIES/REMEMBER BB 10690 V  
 WALK JENNY WALK/ALWAYS BB 10799 G  
 I SURRENDER DEAR/BOY MEETS CO 35482 E  
 JUNK MAN/OLD RAPPY CO 2692 F+  
 BALLAD IN BLUE/OIXIELAND BAND BB 10851 G

BENNY GOODMAN TRIO

OPDS 3/4/SUGAR V1 26240 G+  
 FICK A RIE V1 26166 N  
 I CRIED FOR YOU V1 26139 E  
 BLUES IN YOUR FLAT V1 26044 G  
 GIE MIR BIS DU SHOEN V1 25751 E  
 WHERE OR WHEN/ONG DONG V1 25724 E  
 AVALON/IAN I LOVE V1 25644 N  
 SMILES/LIZA V1 25660 E  
 WHO/SOME DAY SWEETHEART BB 10463 E  
 DIZZY BRELLS/ONG DONG DADDY BB 10903 E

BENNY GOODMAN SEXTETTE

A SMOOTH ONE/GOOD ENOUGH CO 36099 E  
 NEW BABY/BREAKFAST FEUD CO 36039 N  
 ON THE ALAMO CO 35938 E  
 ROYAL GARDEN BLUES CO 35810 E  
 AS LONG AS I LIVE/BENNY'S BUGLE CO 35901 E  
 THESE FOOLISH THINGS/SIX APPEAL CO 35553 E  
 TILL TOM SPECIAL CO 35404 E  
 POOR BUTTERFLY/SHEIK CO 35466 E  
 MEMORIES OF YOU CO 35320 E  
 FLYING HOME/ROSE ROOM CO 35254 E

MEZZ MEZZRIN

35TH AND DEARBORN/OLD FASHIONED BR 10251 E  
 AFDLOCIES/SENDING THE VIPERS BR 10250 E  
 BLUES IN DISGUISE V1 25636 F+

MUGGSY SPANIER

LORESOME ROAD/HARDY BB 10766 E  
 ELI IN THE BLUES/SUNDOWN BR 10719 E  
 RELAXIN' AT TOUR/RIVERBOAT BR 10532 G  
 DINAH/BLACK AND BLUE BB 10692 G  
 DIFFER MOUTH/SISTER KATE BB 10506 E  
 JAZZ BAND BALL/LIVERY STABLE BB 10516 G  
 DA DA STRAIN/SOMEDAY SWEETHEART BB 10394 V  
 ECCENTRIC/BIG BUTTER AND EGG MAN BB 10417 G

LOUIS ARMSTRONG

SLEEPY TIME/NIGHTY RIVER BR 10703 G  
 BASIN STREET/DOUSKY STEVEDORE BB 5408 G  
 HIGH SOCIETY/RIGHT TO SING BLUES BR 6771 F+  
 SITTING IN THE DARK/HUSTLIN' & BB 7506 G  
 HONEY DO/HONEY DON'T YOU LOVE ME BR 7787 E  
 MAHOGANY HALL/BEAU BOO JACK OK 8680 F

GENE GIFFORD

N.O. TWIST/NOTHING BUT BLUES BR 10704 N

REO MCKENZIE

HELLO LOLA/ONE HOUR BB 10037 E  
 TAILSPIN BLUES BB 10209 E

HENRY ALLEN

IT SHOULD BE YOU/PLEASIN' PAUL BB 10235 N  
 SWING OUT/FEELIN DROWSY BB 10702 N

ROY ELDRIDGE

WABASH STOMP/FLORIDA STOMP VO 3479 N  
 AFTER YOU'VE GONE/WHERE LAZY RIVER VO 3458 N

PAUL WHITEMAN

CHRISTMAS NIGHT/FARE THEE WELL BB 10969 E  
 I'BODY'S SWEETHEART/AIN'T MISBEHAVIN BB 10957 E

DON'T HESITATE TO OFFER MINIMUM BID.

ALL RECORDS SHIPPED C.O.D. TO HIGHEST BIDDER.

CLOSING DATE FOR BIDS: MARCH 31, 1944.

Many Basie, Lunceford, Ellington, Jelly-Roll Morton, Armstrong, and Goodman records also for auction.

## GROUP #2 Minimum bid \$1.25

BENNY GOODMAN

OIXIELAND BAND/FUNKYDOLA V1 25009 E  
 JINGLE BELLS/(DORSEY REV.) V1 25145 V  
 GOODBYE/SANDMAN V1 25215 E  
 THESE FOOLISH THINGS/SENTIMENTAL V1 25351 N  
 I FOUND A NEW BABY/SWING TIME V1 25355 E  
 RULI EM/AFRAID TO DREAM V1 25627 V  
 MINNIE THE MOGGER'S/BOB WHITE V1 25683 G  
 LIFE GOES TO A RARTY/IF DREAMS V1 25726 V  
 LULLABY IN RHYTHM/FEELIN IS GONE V1 25827 G  
 I LET A SONG GO OUT OF MY HEART/FEELIN V1 25840 V

LILOEL HAMFTON

JIVIN' THE VIBES/STOMP V1 25535 E  
 EVERYBODY LOVES MY BABY V1 25682 V  
 DENISE SWING/KIZZIN' THE WIZZ V1 26233 G  
 SHUFFLIN AT THE HOLLYWOOD/IT DON'T ME V1 26254 V  
 I CAN GIVE YOU LOVE/JOHNNY GET V1 26343 G  
 GIN FOR XMAS/REEBIE JEEBIES V1 26423 G  
 DINAH/SINGIN' THE BLUES V1 26557 V  
 CHARLIE WAS A SAILOR/ V1 26739 G

FLETCHER HENDERSON

SUGARFOOT STOMP/HOCUS POCUS BB 10247 N  
 DOWN SOUTH CANR MEETIN/TIDAL DE 213 G  
 BIG JOHN SPECIAL/HAPRY DE 214 N  
 BLUE LOU/CHRISTOPHER COLUMBUS VO 3211 E

DUKE ELLINGTON

OLD MAN BLUES/DOUBLE CHECK BB 6450 E  
 HOT FEET/JUNGLE NIGHTS IN HARLEM BB 6335 G  
 SGT. WAS SHY/SERENADE CO 35214 G

SICHEY BECHET

LAY YOUR RACKET/I WANT YOU BB 10472 N  
 SHAG/I FOUND A NEW BABY BB 10022 N  
 HOLD TIGHT/JUNGLE DRUMS VO 4537 N  
 MAPLE LEAF RAG/SWEETIE BB 7614 E  
 SIDNEY'S BLUES/MAKE ME A RALLET BB 8509 E  
 INDIANA SUMMER/PREACHIN' THE BLUES BB 10623 E

BOBBY HACKETT

SINGIN' THE BLUES/CLARINET MARM. VO 4593 E  
 SURPRISE SERENADE/THAT'S HOW DREAMS VO 4806 E  
 EMIRACABLE YOU/AIN'T MISBEHAVIN OK 4877 N

BENNY CARTER

I'VE GOT TWO LIPS/SWINGIN THE BLUES VO 3279 E  
 RIFF ROP/FAVOR OF A FOOL VO 5294 V

DICKY WELLS

BUGLE CALL RAG/BETWEEN DEVIL V1 26220 G

ARTIE SHAW

BLUES, A & B VO 4401 F+

RHYTHMAKERS

CH PETER/WHO STOLE LOCK CO 35841 E

BUNNY BERIGAN

I CAN'T GET STARTED/RHYTHM SAVED VO 3225 V

DELTA FOUR

FAREWELL BLUES/SWINGIN' AT DE 737 N

COLEMAN HAWKINS

BOUNCIN' WITH BEAN/WHEN DAY IS DONE BB 10693 E

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES V1 25559 F+

MCKINLEY'S COTTON PICKERS

GEE, AIN'T I GOOD TO YOU/WHEREVER THERE BB 10249 E

JEAN GOLDKETTE

CLEMENTINE/BY PRETTY GIRL V1 25283 V

CAB CALLOWAY

WILLOW WEEP FOR ME/JONAH JONES OK 6109 G

BUNNY BERIGAN

MAHOGANY HALL/(B. SHEFTER) V1 25662 E

LEWIS, JOHNSON, AMMONS

EGGIE WOOGIE PRAYER/STOMP VO 4606 N

TEODY WILSON

DON'T BLAME ME CO 3627 E

HARRY JAMES

BOO WOO/BOO WOO BR 8318 F+

EDDIE CONDON

THAT'S A SERIOUS THING/MR. HENRY BROWN BB 10168 N

## AUCTION

## AUCTION

## NESUHI ERTEGUN

1106 23rd St., N.W., Washington, D.C.

Closing date for bids: March 31, 1944.

BIX & WOLVERINES

PILERBOAT SHUFFLE/SUSIE	CLAXTONOLA	40339 N
SENSATION/LAZY DADDY	CLAXTONOLA	40375 N
OH BABY/COPEHAGEN	CLAXTONOLA	40336 N

BUCKTOWN FIVE

HOT MITTENS	CLAXTONOLA	40353 N
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STEADY ROLL BL./REALLY A PAIN	GE	5419 G
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LOUIS ARMSTRONG

TIGER RAG/DINAH	OK	8900 V
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GOT NO BLUES/I'M NOT ROUGH	OK	8551 V
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TIGHT LIKE THIS/HEAR ME TALKIN'	OK	8649 E
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SHINE/JUST A GIGOLO	OK	41486 N
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SKIP THE GUTTER/KNEE DROPS	OK	41157 N
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WEATHERBIRD/DEAR OLD SOUTHLAND	OK	41454 V
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BSIN ST. BL./SOME SWEET DAY	FR.Y.M.V.	K8152 V+
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YOU RASCAL YU/(JACK PURVIS)		
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"POOR RICHARD", (REVERSE)	PAE	R992 E
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DALLAS BLUES/BESSIE COULDN'T HELP IT	VO	3025 E
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LOUIS ARMSTRONG ACCOMPANIMENTSLILLIE DELK CHRISTIAN

TOO BUSY/WAS IT A DREAM	OK	8596 N
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YOU'RE A REAL SWEETHEART/LAST NIGHT	OK	8607 N
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MAGGIE JONES

IF I LOSE/EARLY EV'RY MORN	Co	14059 V
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GOOD TIME FLAT BL./ (CHIPPY HILL, REV.)	HRS	Div. N
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HOCIEL THOMAS

LOHES/2 HOURS/DEEP WATER BLUES	OK	8297 N
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ADAM AND EVE/PUT IT WHERE	OK	8258 G
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KING OLIVER

DIPPERMOUTH/WHERE DID YOU STAY	OK	4918 G+
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JELLY ROLL MORTON

GRANDPA'S SPELLS/KANSAS CITY STOMPS	GE	5218 F
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JOHNNY DODDS

ELAN/CHICLY (25)/WIL0 MAN BLUES (25)	BR	3567 V
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OH LIZZIE/NEW ST. LOUIS BL (SOLO)	BR	3585 V
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CHARLIE JOHNSON

HARLEM DRAG/HOT BONES AND RICE	VI	38059 N
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BUNNY BERIGAN

I CAN'T GET STARTED (12 INCH)	VI	36208 N
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BENNY GOODMAN

SING SING SING (12 INCH) Pts I & II	VI	25796 E
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## RALPH J. STURGES

131 Washington St., Hartford 6, Conn.

## FOR SALE OR AUCTION

BING-J. SULLIVAN	MOONBURN	DE	617 N
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COOTIE WILLIAMS	DOWNTOWN UPROAR	VO	3814 N
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WELLS-B. COLEMAN	BLUEG (WITH DJANGO)	VI	27318 N
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D. WELLS ORCH.	DEVIL & DEEP BLUE SEA	VI	26220 E
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GENE KRUPA	PRELUDE TO A STOMP	BR	8139 N
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T. LEWIS & SPANIER	DALLAS BLUES/SHIM-ME	ME	13379 V+
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TEAGARDEN	THE BLUES	VARS	8218 N
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GOODMAN SEXTET	THE SHEIK	Co	35466 N
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BOB CROSBY	H. SOCIETY/B.W. MAXIE	DE	2848 V+
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BROAD.B'CASTERS	IF I HAD YOU	CA	9057 G
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BROAD.B'CASTERS	HONEY	CA	9130 G+
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MA RAINY	L. MINUTE BLUES	PARA	12080 F
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FLHENDERSON	LIME-CUSE BLUES	OE	157 N
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WANTED

NEW ORLEANS RHYTHM KINGS	ANY	\$2.00+	GENNETT
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JELLY ROLL MORTON	ANY	\$2.00+	GENNETT, VOC.
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EARL HINES	ANY	---	H.R.S.
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ART YOUNG (BOOK) "ON MY WAY"			
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RED & WIFF'S STOMPERS	EOISCN	51854, 51878.	
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## STEWART &amp; BATES

R.F.D. #1, Camp Hill, Penna.

## FOR TRADE OR AUCTION

BLANCHE CALLOWAY (WITH ARMSTRONG)

LONESOME LOVESICK/LAZY WOMAN	OK	9279 N
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ROSA HENDERSON & HENDERSON JAZZ 5

I'M A GOOD GAL/PAPA WILL BE GONE	BR	2582 E
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CLARENCE WILLIAMS' BLUE FIVE

SHAKE THAT THIN/GET IT FIXED (E. TAYLOR)	OK	8267 N
--	----	--------

SHREVEPORT BLUES/MEAN BLUES	OK	40006 V
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ETHEL WATERS (WITH CORDY WILLIAMS)

DOWN HOME BLUES/OH DADDY	BS	2010 G
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BUTTERBEANS AND SISIE

YOU AIN'T TALKIN'/DON'T START NOTHIN'	OK	8233 E
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HAMMIE SYLVESTER (WITH HENDERSON)

I DON'T LET NO ONEMAN/MIDNIGHT BLUES	EM	10625 II
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JOSIE MILES (HENDERSON & JOE SMITH)

YOU DON'T KNOW MY MIND/WAR HORSE MAMA	GE	5359 V
---------------------------------------	----	--------

MA RAINY

ROUGH AND TUMBLE/MEMPHIS BOUND BL.	PARA	12311 E
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WANTED

ALL LOUIS ARMSTRONG &amp; JELLY ROLL MORTON RECORDS

## AUCTION

## WILLIAM G. LOVE

930 BROADWAY

NASHVILLE, TENNESSEE

## AUCTION

Perfect copies  
of the following publications

## JAZZ INFORMATION

Vol. 1: Nos. 26, 27, 28, &amp; 29

Vol. 2: Nos. 4, 7, 8, 9, 10 &amp; 11

## HOT JAZZ

Nos. 11, 12, 14, 15, 16, 17, 18, 21 &amp; 31

## RECORD CHANGER

April 1943

All JAZZ  
ISSUES

## COLUMBIA CATALOGS

1929, 1939, 1931

## VICTOR CATALOG

1928

## BRUNSWICK CATALOG

1937

## DECCA CATALOG

1941 race

## FOR TRADE

Several Hundred  
Recent and Old Blues  
and Jazz Records  
For Trade

## SEND WANT LISTS

For my wants see Wanted Section  
of this month's Record Changer.B. T. Doane, 2712 East West Highway  
Chevy Chase, Maryland

## WANTED

ANY 33 1/3 R.P.M.  
COMMERCIAL TRANSCRIPTIONS  
OF GOOD SWING OR HOT JAZZ INTEREST  
(STATE PRICE AND CONDITION)Jackson Hoffman  
13514 Earlwood Rd.  
Cleveland, 10, Ohio

FLASH DEPARTMENT: We are more than proud to announce that Arnold Gingrich, Editor of Esquire Magazine, has offered to invite the three top men in the "Record Changer Jazz-Authority Poll" to take their places on Esquire's board of jazz experts, and to assist in assembling the Esquire All-American Jazz Band of 1945.

## LEMME TAKE THIS CHORUS

Due to the unsettled state of world affairs at the present time, we are going to streamline the Record Changer a bit.

Effective March 16, all advertising concerning out-of-print records will be consolidated into the two classified sections "WANTED" and "FOR DISPOSITION".

This means that beginning with the May issue no more display ads will be set up for out-of-print records.

Beginning March 16, all advertising received by us must be submitted on the forms shown on page 3.

We believe this will not only save us time and trouble, but will also make the Record Changer a more serviceable medium of exchange to advertisers as well as readers. For instance, all items by a particular recording group will be found in only two places,—either "wanted" or "for disposition". It will no longer be necessary to thumb through the entire magazine to find what you're looking for. Furthermore, under this arrangement, all collectors' advertising will be on a common footing. There will be no necessity for collectors competing with each other by buying excessive space to advertise their records.

However, extremely rare records may be given extra space in the classified sections. For such a record we will set up a one-inch box, showing in bold type the record label data and the name and address of the advertiser. The fee for this service will be \$2.00 per record.

Rates for commercial ads are shown on page 2.

\* \* \*

Our circulation has doubled within the past six months. This has increased our cost of publication. Effective March 16, our new advertising rates will be:

Items wanted..... 5c each

Items for disposition....10c each

\* \* \*

FROM SAM MELTZER,  
NEW YORK

I've received word from England on Frank Teschmacher's *Indiana/Oh Baby*. It's scheduled for release on March 1st on English Parlophone.

Harry Lim is recording for Keynote a trio of trumpets with rhythm (a la Panasié) featuring Roy Eldridge.

Art Hodes is issuing another side by the Childs band.

Bob Thiele's latest recording date featured Barney Bigard and trio, with Shelly Manne, drums, and Eddie Haywood, piano. Selections: *Tea for Two*, *Moonglow*, and two originals by Bigard, *Step Steps Up* and *Step Steps Down*. Seems that at a concert up in New England recently, the Ellington band was obliged to walk up a long flight of stairs to the hall. Bigard, upon surmounting this hazardous incline, tripped at the top and rolled to the bottom. Since that time Barney has been known by the nickname "Steps".

\* \* \*

The Record Changer suggests that record collectors suspend dealings with

Pvt. Sol Gritz,  
Camp Croft, S. C.

until further notice.

\* \* \*

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

\* \* \*

We do not bill. All advertising must be accompanied by the appropriate remittance.

\* \* \*

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

## FROM THURMAN & MARY GROVE, BALTIMORE, MD.

Bill Riddle believes he has a previously unreported Dodds item on the reverse of Lizzie Miles Vi 38607, which is a vocal duet and on which he hears Dodds playing accompaniment along with piano and drums, possibly Lil and Baby Dodds. The record is under the name of Smith and Lee, the title is *If I Could Be With You One Hour Tonight*, and composers are stated as B. Smith and P. Lee, although this is the well-known Creamer-Johnson tune, made famous by George Thomas of McKinney's Cotton Pickers.

The week of March 3rd brings Earl Hines and Orchestra into the Royal Theater. Last visit here, Hines featured a terrific white drummer named Dennifer. On April 7th, Louis Armstrong opens at the Royal.

Jesse Means, Baltimore collector, reported for duty at Fort Meade recently. Jesse is a fine guitarist and has been playing the local spots with a small band for several years.

### JAZZ AUTHORITY POLL

Response to the Record Changer's poll of its readers on the question "Who are the foremost jazz authorities in the world?" is just beginning to come in, and in next month's issue we will print the results. William Russell and Eugene Williams, who should be included on any board of jazz experts, are out in front at this time.

As an afterthought we printed on our ballot the question "Whom do you regard as the most over-rated jazz authority." The response to this question has been rather humorous, 90% of the votes so far received going to a certain party.

If you haven't yet mailed us your ballot, we would like you to do so. You have just enough time to make the deadline, March 15th.

We therefore maintain that *Esquire*, with all its ill-advised advisers, has done infinitely more harm than good to the cause of jazz. It will attract to a great number of neophyte jitterbugs and would-be hep cats, but all serious lovers of music will have been introduced to jazz in the worst possible manner; the so-called experts of *Esquire*, by keeping good jazz safely hidden from the public while forcing upon them the Eldridges, the Tatum and the Pettifords have created in the minds of intelligent music followers a totally false impression of real American jazz music. The two inane short-stories in the Jazz Number, fabricated by people who clearly don't have the slightest insight into the psychology of jazz musicians, and who furthermore don't know how to write, will increase the inaccuracy of the caricature that *Esquire* has so painstakingly produced.

\* \* \*

Jazz would be in much better health if Goffin would concentrate on subjects he knows something about, if Feather would curtail his activities to being a good publicity agent, and if *Esquire* would leave it alone.

### JAZZ IN SAN FRANCISCO CONTINUED

cisco in 1915 fascinated Paul Lingle, then a boy in knee pants. His influence on Lingle's work shows, even today. Although possessed of an ability that would enable him to play with the best bands in the country, he prefers to play true jazz in relative obscurity here in San Francisco.

Before the audience realizes it, the afternoon has worn on and the band is playing the last bars of Bunk's closing theme, "Down By the Riverside." Bunk looks over his group and stamps his foot sharply for the final chorus. The people gather up their coats and hats and prepare to leave. One person says to his neighbor, "Surely this can't go on. Bunk will add some-saxophones and sign with a booking agency and go on tour." But happily he never does. You can always count on hearing good authentic jazz music in San Francisco these days.

THE RECORD CHANGER  
OFFERS AN AWARD OF

**\$10.00**

each month for  
the best article submitted to us  
for publication

Manuscripts will be read on the last day of each month, by Nesuhi Ertegun, Tom Williston, and Gordon Gullickson. Decisions of the judges will be final.

Names of contributors will be withheld from judges until after manuscripts are read.

No limitations of subject matter are prescribed, and anything bearing on jazz music or jazz collecting will be considered.

Manuscripts printed in the Record Changer become its property and are subject to reprinting in the Jazz Music Bulletin, London. Manuscripts not printed will be returned.

AUCTION	J. O'BYRNE DeWITT	AUCTION
51 Warren Street, Roxbury 19, Mass.		
(Auction closes January 31, 1944.)		
DUKE ELLINGTON	CREOLE LOVE CALL/BLACK AND TAN FANTASIE	VI 21137 V
DUKE ELLINGTON	MISSISSIPPI/SWANEE SHUFFLES	VI 39089 V
DUKE ELLINGTON	MISTY MORNIN'/SARADIA SWING	VI 39058 V
DUKE ELLINGTON	AZURE/CARAVAN	CO 36120 N
WASHINGTONIANS	MOVE OVER	CA 9025 V
WASHINGTONIANS	JUBILEE STOMP/EAST ST. LOUIS TOOGLE-OO	CA 8182 V
HARLEM HOT CHOCOLATES	SING YOUR SINNERS	HIT OF THE WEEK 1045 V
IVY ANDERSON & BOYS FROM DIXIE	OLD PLANTATION/ALL GOD'S CHILLUN GOT RHYTHM	VAR 591 E
JOHNNY HODGES	KITCHEN MECHANIC'S OAY/YOU CAN COUNT ON ME	VO 4917 N
JOHNNY HODGES	YOU WALKED OUT OF THE PICTURE/EMPTY BALLROOM BLUES	VO 4213 E
LOUIS ARMSTRONG	I'LL BE GLAD WHEN YOU'RE DEAD/WHEN IT'S SLEEPY TIME	OK 41504 G
LOUIS ARMSTRONG	ST. LOUIS BLUES/AFTER YOU'VE GONE	OK 41350 G
LOUIS ARMSTRONG	JUST A GIGGOL/SHINE	OK 41486 G
LOUIS ARMSTRONG	I GOT RHYTHM/CHINATOWN, MY CHINATOWN	OK 41534 G
LOUIS ARMSTRONG	IF I COULD BE WITH YOU/CONFESSION THAT I LOVE YOU	OK 41448 G
LOUIS ARMSTRONG	ST. LOUIS BLUES/BASIN STREET BLUES	VO 3008 G
LOUIS ARMSTRONG	WHEN YOU'RE SMILING/SOME OF THESE DAYS	OK 8729 V
MAGGIE JONES	POOR HOUSE BLUES/THUNDERSTORM BLUES (LAMINATION CRACK)	OK 14050 V
BENNY BAD BOYS	YELLOW DOG BLUES/WANG WANG BLUES	VI 21971 V
BENNY GOODMAN/TOMMY DORSEY	THERE'S A SMALL HOTEL/THAT'S A PLENTY	VI 25363 E
BENNY GOODMAN	I HAD TO OO IT/IS THAT THE WAY TO TREAT A SWEETHEART	VI 26082 V
BENNY GOODMAN	I'VE HITCHED MY WAGON TO A STAR/LET THAT BE A LESSON	VI 25708 E
BENNY GOODMAN	I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY/SUGARFOOT STOMP	VI 25678 V
BENNY GOODMAN QUARTET	STOMPIN' AT THE SAVOY/VIGRAPHONE BLUES	VI 25521 G
BENNY GOODMAN SEXTET	I SURRENDER DEAR/BOY MEETS GOY	CO 35482 G
BENNY GOODMAN	A LITTLE KISS AT TWILIGHT/WHAT GOES ON HERE IN MY HEART	VI 25878 G
BENNY GOODMAN	MAMA, THAT MOON IS HERE/YOU TOOK THE WORDS RIGHT OUT OF	VI 25720 G
BENNY GOODMAN	WHAT HAVE YOU GOT THAT GETS ME/YOU'RE LOVELY MADAME	VI 26053 G
BENNY GOODMAN	HERE'S LOVE IN YOUR EYES/YOU TURNED THE TABLES ON ME	VI 25391 G
BENNY GOODMAN	GEE HUT YOU'RE SWELL/SMOKE DREAMS	VI 25486 G
JIMMY JOHNSON	HARLEM WOODIE/AFTER TONIGHT	VO 4768 E
BILLIE HOLIDAY	YOU OO TO MY HEAD/THE MOON LOOKS DOWN AND LAUGHS	VO 4126 G
BILLIE HOLIDAY	HAVIN' MYSELF A TIME/SAYS MY HEART	VO 4208 N
TEDDY WILSON (B. HOLIDAY)	THEY'RE DREAM IN THE MOONLIGHT/YOU'RE SO DESIRABLE	BR 8283 V
VICTORIA SPIVEY AND CHICAGO FOUR	ANY-KIND-A-MAN/I AIN'T GONNA LET YOU SEE MY SANTA CLAUS	VO 3366 N
PUTNEY DANDRIDGE	DINNER FOR ONE PLEASE JAMES/A BEAUTIFUL LADY IN BLUE	VO 3189 V
PUTNEY DANDRIDGE	IT'S A SIN TO TELL A LIE/ALL MY LIFE	VO 3252 V
PUTNEY DANDRIDGE	OL' MAN RIVER/HY WAS I BORN	VO 3269 E
CHARLESTON CHASERS	DELIRIUM/DOWN IN OUR ALLEY BLUES	CO 1076 G
MIFF MOLE & MOLERS	THE NEW TWISTER/HONOLULU BLUES	OK 40984 G
HENRY "RED" ALLEN	MEET ME IN THE MOONLIGHT/DON'T YOU CARE WHAT ANYONE	VO 3574 E
DIXIE STOMPERS	ST. LOUIS BLUES/VARIETY STOMP	HA 451 G
DIXIE STOMPERS	ST. LOUIS BLUES/VARIETY STOMP	DI 2451 G
DIXIE STOMPERS	NERVOUS CHARLIE STOMP/LACK HORSE STOMP	HA 153 V
CONNIE'S INN ORCHESTRA	MILBERG JOYS/TWELFTH STREET RAG	VAR 8042 E
FLETCHER HENDERSON	THE STAMPEDE/JACKASS BLUES	CO 654 N
BOBBY HACKETT	THAT OO-OA STRAIN/YOU OO AND ESPECIALLY YOU	VO 4142 E
TENNESSEE MUSIC MEN	GEORGIA ON MY MIND/I CAN'T BELIEVE THAT YOU'RE IN LOVE	CL 5389 V
FRANK NEWTON	JITTERS/JAM FEVER	VO 4851 E
FRANKIE NEWTON	ROSETTA/THE WORLD IS WAITING FOR THE SUNRISE	BB 10176 V
TOMMY LADPIER	WHEN YOU AND I WERE YOUNG, JAGGIE/REALLY THE BLUES	BB 10089 E
MEZZ MEZZROW/MEZZROW-LADNIER	REVOLUTIONARY BLUES/GETTIN' TOGETHER	BB 10088 E
BOSWELL SISTERS	SHUFFLE OFF TO BUFFALO/FORTY SECONO STREET	BR 6545 V
BOSWELL SISTERS	THE GOLD DIGGERS' SONG/IT'S SUNDAY DOWN IN CAROLINE	BR 6596 G
BING CROSBY & MILLS BROTHERS	DINAH/SHINE	BR 6485 G
BING CROSBY	HOME ON THE RANGE/THANKS	ME 13131 G
BING CROSBY	THANKS/BLACK MOONLIGHT	BR 6643 V
BING CROSBY	MY KINGA LOVE/TILL WE MEET	CO 1773 E
BING CROSBY	ONCE IN A BLUE MOON/1000 NIGHT, LOVELY LITTLE LADY	BR 6854 G
BING CROSBY	I FOUND YOU/SNUGGLED ON YOUR SHOULDER	BR 6248 E
BING CROSBY	STRAIGHT FROM THE SHOULDER/LOVE IN BLOOM	BR 6936 V
BING CROSBY & GUY LOMBARDO	YOUNG AND HEALTHY/YOU'RE GETTING TO BE A HABIT WITH ME	BR 6472 V
BING CROSBY	SHADOW WALTZ/TEMPTATION	ME 13136 V
BING CROSBY	SOME OF THESE DAYS/LET'S SPEND AN EVENING AT HOME	ME 13130 G
BING CROSBY	LOVE THY NEIGHBOR/SHE REMINDS ME OF YOU	ME 13168 E
BING CROSBY	THE LAST ROUND-UP/SOMEONE STOLE GABRIEL'S HORN	ME 13170 F
BING CROSBY	STAY ON THE RIGHT SIDE OF THE ROAD/STRAIGHT FROM SHOULDER	ME 13169 G
BING CROSBY	WALTZING IN A DREAM/PLEASE	BR 6394 G
JOSEPH ROBECHAUX	ST. LOUIS BLUES/KING KONG STOMP	VO 2539 V
JOHNNY DUNN	HALLELUJAH BLUES/SPANISH DREAMS	CO 3839 V
JAMES P. JOHNSON	WEEPING BLUES/TORRIED AND LONESOME BLUES	CO 3950 V
JELLY-ROLL MORTON	MOURNFUL SERENADE/RED HOT PEPPER	BB 6601 V
BUTTERBEANS AND SUSIE	A TO Z BLUES/CONSTRUCTION GANG	OK 8163 G
RED NICHOLS	SOMETIMES I'M HAPPY/HALLELUJAH	BR 4701 G
CHOCOLATE DAIDIES	PAUCUHAN/FOUR OR FIVE TIMES	OK 8627 V
FLETCHER HENDERSON	STOCKHOLM STOMP/HAVE IT READY	BR 3460 G
BILLIE HOLIDAY	BACK IN YOUR OWN BACK YARD/WHEN A WOMAN (LAM. CRACK)	VD 4029 F

# THE *Record Changer*

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Apr • 44

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# THE RECORD CHANGER

Gordon Gullickson, editor/publisher; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia, and copyright 1949, Gordon Gullickson, \$1.50 (U.S. money) 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
B3 - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HR - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BRE - ENGLISH BRUNSWICK	DEF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

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

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FORM HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

Records wanted..... 5¢ each  
Records for disposition..... 10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 18. The rate for advertising not submitted on these forms is 15¢ per item-

### RATES FOR

Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. inch
Ads to set in type .....	\$20.00	\$12.00	\$2.00
Ads ready to photograph.....	10.00	6.00	1.00

Subscription Rate **\$1.50 PER YEAR**

The Record Changer  
FAIRFAX, VA



## Advertisers whose addresses are not shown elsewhere

- AYER:** Harry E. Avery, 4538 Ellen Street, Oakland 1, California.  
**BAKE:** John H. Baker, 342 W 89th St., Apt. 88, New York 28, New York.  
**BAND:** John P. Banda, 425 Euclid Terrace, Atlanta 3, Georgia.  
**BAWD:** John Bawden, Jr., 1833 Spruce Street, Philadelphia 3, Pennsylvania.  
**BROO:** J. M. Brooks, 727 Carlyle Street, Indianapolis, Indiana.  
**BUCH:** Dick W. Bucht, 330 Center Street, Lake Geneva, Wisconsin.  
**BULL:** R. W. Bull, 3216 Columbia Pike, Arlington, Virginia.  
**BURL:** Berney Burleson, Radio Station WJHI, Johnson City, Tennessee.  
**CLAR:** Bill Clark, 353 E. Andover Drive, Burbank, California.  
**COX:** Walker Cox, 1120 S. Central Ave., Burlington, Iowa.  
**DELG:** Joseph Delgoletto, 742 South Marvine St., Philadelphia 47, Pennsylvania.  
**DeVa:** John DeVault, La Plata, Maryland.  
**EARN:** William M. Earnest, RFD #2, York County, Dover, Pennsylvania.  
**EAST:** Lt. H. M. Easterling, USM, U.S. McGowan, c/o Fleet Post Office, New York City  
**EDEL:** Sanford Edelstein, 975 Walton Avenue, Bronx, New York.  
**EDIC:** Miss T. Edic, 51 Leroy Street, New York City 14, New York.  
**EWAL:** P. F. Ewald, 914 Judah Street, San Francisco 22, California.  
**FISH:** Mrs. Pearl H. Fisher, 720 Carlyle Place, Indianapolis 1, Indiana.  
**FRY:** Alderson Fry, 2407 Oakland Street, Nashville, Tennessee.  
**FURS:** PFC Eugene A. Furst, 328 F.G.T.G., K.A.A.F., Kingman, Arizona.  
**GALE:** Doris Gale, 1685 Ocean Avenue, Brooklyn 30, New York.  
**GAYL:** James Gaylard, 409 1/2 26th Avenue, W., St. Petersburg 4, Florida.  
**GRIF:** William R. Griffith, c/o Francis J. Walcott, 2402 Dana Street, Berkeley 4, California.  
**HERR:** Wallace T. Herrell, Jr., RFD #14, Box 105, Richmond, Virginia.  
**HURN:** John Hurn, 1000 Sutter Street, San Francisco, California.  
**IDER:** Pvt. J. Van Iderstine, Box 146, Wortendyke, New Jersey.  
**JACO:** Pvt. Irving L. Jacobs, 155-01 90th Ave., Apt 4-5, Jamaica 2, New York.  
**KAUF:** G.C. Kaufman, ATB Solomons Branch, Disbursing Office, Washington, D.C.  
**KEND:** Carl Kendziora, Jr., 74 South Road, Harrison, New York.  
**KOBI:** Bill Kobl, Eaton's Santa Anita Hotel, Arcadia, California.  
**KOUT:** Charles Koutny, 3038 S. Central Park, Chicago, Illinois.  
**LIQU:** Mele Liquori, 867 N. 6th St., 3rd Fl. Apt. Philadelphia 23, Pennsylvania.  
**LOVE:** William C. Love, 930 Broadway, Nashville, Tennessee.  
**MAER:** William A. Maercker, A/S, USNR, Navy Y-12 Unit, Company S, Platoon 2, 1210 W. Michigan St., Milwaukee 3, Wisconsin.  
**MAHA:** Donald L. Mahanna, 9 W. Buttles Avenue, Columbus 8, Ohio.  
**MAHE:** Tommy Maher, 2683 E. Lafayette, Detroit, Michigan.  
**McGO:** E.D. McGowan, P.O. Box 43, St. Paul, Minnesota.
- McMa:** Pvt. C. J. McMahon, USMCR, Base Exchange, Marine Corps Base, San Diego 40, Calif.  
**MELL:** Edward Mello, 318 Excelsior Avenue, San Francisco 12, California.  
**METC:** Don Metcalf, Kedzie Chemical Lab., Michigan State College, East Lansing, Michigan.  
**MONT:** George F. Montgomery, #1529 North Ogden Drive, Los Angeles, California.  
**MURC:** William Murch, 703 Bloomfield Street, Hoboken, New Jersey.  
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# The Anthropologist Looks at Jazz

by Ernest Borneman

Anthropology (from *anthropos* = man, *logos* = reason) is the study of that branch of natural history which deals with the human species. Its point of departure is the tenet that man is not exceptional among other creatures and forms a natural continuity with all animate and inanimate phenomena of reality; its method of investigation is analysis and coordination without necessarily accepting evolution as a progress in values. To the anthropologist there are no such things as "primitive" societies or "primitive" music; all societies from the beginning of mankind to the present date, from the scattered tribes of Africa to the United States of America, from the mud hut to the skyscraper, are considered in terms of their own logic and the standards of the one are never applied to the other unless it be to study the processes of acculturation, assimilation and other such specialized fields of which comparative musicology is one.

To the anthropologist there are no superior races and no inferior ones. If he studies music as an aspect of cultural anthropology he is not allowed to judge its value with the current standards of his own civilization; faced with, say, the boat-songs of seventeenth century Dahomey, he is not in a position to say that song A is "better" than song B, or that singer X is "better" than singer Y. Instead, he will have to investigate how and why songs like A and B came to exist, what function they perform in the tribal pattern and, finally, why singer X is considered by his own tribe as a better singer than Y. Similarly, on approaching a native American pattern of culture such as the jazz idiom and its tradition, it would be inadequate to say that *St. Louis Blues* is a better piece of music than *Pistol Packin' Mama*, or that Louis Armstrong is a better

trumpeter than Clyde McCoy; instead, we shall want to know how and why *St. Louis Blues* and *Pistol Packin' Mama* came to exist, what function they perform in the American social pattern and, finally, why Armstrong is considered by our own musicians and critics as a better musician than McCoy.

In other words, anthropology is first and foremost a field science; it accepts no teleology, and thus, if the following notes on the evolution of the jazz idiom appear to stem from a hypothesis rather than from a digest of field data, this is to be understood merely as a lucky accident of research. In most cases, hypotheses formed before going into the field have proved fallacies. The Hornbostel theory of musicology, from which the present thesis evolved, was the condensation of a lifetime of field work in all borderline territories of musicology, linguistics and anthropology; it was not evolved in a rocking chair.

If jazz is here considered in terms of its African roots, I do not wish to imply that Negroes alone are capable of producing jazz; nor that the African idiom to the extent that it survives in jazz is a racially inherited quality; on the contrary, the more we learn about the survival of cultural patterns the more clearly do we notice that all of them are matters of social habit and tradition rather than biological characteristics. Their perseverance and survival appears to be due to the fact that children receive them before their consciousness is formed; thus they become semi-automatic patterns of behaviour and appear in practice as motor reactions. In this manner, children of musical parents tend to be more musical than those who have never heard music in their earliest childhood days; this gives then rise to the misconception that musical talent

is inherited. Actually, white boys growing up in the colored districts of New Orleans have acquired the jazz language right from the beginning of its formation, Africanisms included, whereas northern pure-blooded Negroes grown up in regions where no jazz was ever heard failed to recognize and understand the New Orleans language.

My own first impression of Negro music left its mark on my whole life because it was received at the most impressionable age of childhood; I was ten years old when my parents took me to the Paris World Fair where the Congo drummers played those poly-rhythmical twelve-part fugues that made me badger my father, all through my school years, to let me go to West-Africa after matriculation. When the time came, however, he did not let me go, but took me to see Professor Erich von Hornbostel, who dominated the whole of European musicology in those days and whose ideas were to influence and model the thinking of the whole new generation of anthropologists now teaching "primitive" music in the key centers of learning all around the globe. In many ways, Hornbostel's position among the musicologists of his time was still more outstanding than Boas's among contemporary anthropologists. Thus in 1929, when he set me to work on West-African music (which was not among his own fields of speculation), he outlined a series of suggestions which were confirmed, point for point, by the research of the next fifteen years.

The whole thesis was summed up best in a one-sentence annotation he made at the foot of one of my first papers: "Compare significant tone in Fanti dialects with vocal vibrato of Fanti singers and check if vibrato effects are noticeable as scalar or harmonic alterations when singing European songs on the diatonic scale." The insight here shown into the relations between significant tone on the one side and the development of new scales and harmonies on the other, has proved the key to the study of African survivals in American music.

We knew fifteen years ago when the Hornbostel hypothesis was first suggested that for more than three hun-

dred years most West-African languages had evolved not only from vowels and consonants but also from a third element of articulation which was based simultaneously on variations of pitch, timbre and timing. Today we know that the West-African drum language is not a primitive sort of Morse code but a phonetic reproduction of the sound of words; only languages dependent on pitch, vibrato and timing lend themselves to such treatment. The time element is the easiest to reproduce on a drumhead; changes of pitch are effected by changes of pressure on the drum skin; changes of vibrato are effected by vibrating the knees while holding the drum tightly clasped to the drummer's lap.

Thus language and music are not strictly divided and the average standard of musical talent is extraordinarily high: Drumming, singing and dancing are practiced universally. Children learn to discern subtleties of rhythm, melody and tone-color as parts of their language; music-making takes a little more skill but is never considered as an "art". The most highly skilled musicians are warriors and witch doctors. Three hundred years ago these were the most valuable slaves, and since they were the strongest in body and mind they showed also the highest rate of survival after the slave ships had taken their toll of death and disease. It is due to this lucky accident of the survival of the best musicians that African music survived on the continent of America after one of the saddest periods of African history.

When the slaves first heard the white man's music in the New World, they tried to imitate it—first in the characteristic African spirit of satire and parody but soon as a matter of habit and tradition. Elements of harmony, alien to African music, were altered and curtailed, and gradually these songs which had come into existence as mere imitations began to emancipate themselves and emerged as Afro-American folk songs of a new type—the Habanera, Tango, Rumba, Son and Danzon of Cuba, the Mazouk of Martinique, the Calypso, Foyen and Leggo of Trinidad, the Candade, Samba, Candomble, Marchinha and Maxixe of Brazil, the Pasillo of Co-

lombia, the Voudon, Petro, Rada, Congo and Bamboche dances of Haiti and numerous other cross-bred products of Afro-American lineage.

Obstacles in the course of this union went a good deal beyond racial antagonisms. On a purely musical level, the European tradition, which had long lent its best efforts to harmonic and instrumental developments, was bound to clash most violently with the African tradition which had developed timing and timbre at the expense of melodic and harmonic achievements.

Up to the time when slavery first brought Africans into extensive contact with alien civilizations, African music from the Ivory Coast to the Congo had remained without any developments of a native harmony. Even today, wherever natives have remained untouched by alien music, chords are only produced as accidental meeting points of three or more lines of melody. Melodies move within a simple non-hemitonic pentatone system—a scale of five whole tones which coincides with five intervals of the diatonic scale and clashes with two of them, i.e., the third and seventh step which are semitone intervals in the diatonic and are therefore alien to the African ear. When faced with music in the diatonic major, the African will tend to become uncertain wherever the third or seventh or any of their chords are approached. He will tend to skid around them by violent vibrato effects until they reach scalar value and become effective as sharps or flats. In the course of time, such modulations tend to crystallize into new scalar patterns which can no longer be shrugged off as freaks, but must be accepted into our musical vocabulary as native creations of a new Afro-American tradition. Such scales have arisen in the Suriname region of Dutch Guiana, the Bahia region of Brazil, all over the Caribbean and West-Indian islands, and even on the North-American mainland. Out of one of these scales emerged the whole tradition of American jazz.

This scale is the diatonic major with added minor thirds and sevenths which has sometimes been called the "blues" scale. At first sight, the blues scale appears to consist simply of sub-dominant modulations with alternatives of

major and minor, but on closer inspection the diminished notes and chords show themselves not as regular half-tone modulations but as glissando effects which are linked more closely with the use of significant tone in African language than with any proper element of music as we understand it.

In our occidental music, a trained singer's voice differs from an untrained one mainly by the regularity and control of its vibrato. In Africa, where vibrato serves to define lingual meaning, vibrato control is not a matter of regularity but of adaptation to a purpose. The African singer alters both frequency and amplitude of his vibrato according to the meaning of the words and the purpose of the song. Songs of great emotional depth are invariably sung with a fast and narrow vibrato which is given a harsh and dirty effect at its climax points. African instrumentalists try to reproduce this effect by lip and tongue vibrato, or by vibrating the instrument with their hands, their legs or their whole body. Singers and wind instruments sometimes reach vibrato effects of such amplitude and violence that they appear as half-tone tremolos, and in these cases all differentiation between timbre and pitch becomes idle and academic. This, however, is exactly what occurs in the blues. That it does occur more frequently on the third and seventh step of the scale than on any other is simply the result of viewing the diatonic scale through the eyes of the pentatonic. The tonic third is approached as the seventh of the sub-dominant and the vibrato amplitude becomes effective as a flattening of all sub-dominant chords.

Yet the complex structure of the traditional twelve-bar blues could hardly have been evolved without the survival of a third Africanism—rhythmic variations on a metric theme. In West-African music a rhythmic theme, i.e., a series of beats with a definite pattern of volume and timing (sometimes strung to a tune and sometimes not), may be varied by one or more musicians until complexities are reached which may well compare with the finest of our own melodic and harmonic variations on given themes. Themes and variations may evolve contrapun-

tally, i.e., the variation may appear simultaneously with the theme, or two themes may interweave polyrhythmically, or the theme may be assumed as existing in the listener's memory and variations may then evolve on a third plane of complexity frequently beyond the understanding of the occidental ear.

Wherever Africans are taught occidental music, they tend to strip down its harmonic structure and apply their own variations of timbre and timing, and though syncopation is no Africanism and is found no oftener in African music than numerous other forms of rhythmic variation, yet syncopation is one of the first and simplest rhythmic variations generally applied by Africans to our music.

In its first and simplest form this syncopation takes the shape of hand claps on the weak beats while the feet mark the strong beat and the voice rests strongly on the beat. At the next stage, hands and feet cease marking all but the second or fourth bar line and allow the voice to proceed by implied syncopation. At the third stage, these pauses are artificially produced by curtailing the end of one line and the start of the next so as to insert short solo passages whose timing stands in direct or implied contrast to the adjoining lines of music. After a while these solo passages become standardized and traditional and are then used contrapuntally against the melodic line in the manner of a complex basso continuo.

The Wesleyan and methodist hymns, which formed the original themes of a great many spirituals, were therefore transformed by American Negroes in a fairly general and standardized manner: the accent was shifted from the strong to the weak beat; only one or two lines out of the total length of the tune were accepted and these were varied in repetition by shifted beats, glissando and vibrato effects and finally by the introduction of flattened thirds and sevenths.

Inevitably, rhythmic variations had their effect on the whole structure of the song. All untrained singers, Africans as well as Occidentals, tend to sharpen the accented beats and to flatten the unaccented ones. Thus, strong

beats shifted to weak ones by syncopation tend to be flattened in the process, and the Africans' natural tendency to diminish certain notes and chords of the diatonic scale was confirmed and encouraged. Moreover, syncopation tends to encourage glissando and portamento effects, and these were exactly the effects most natural to the African sense of variation. Each and all of these elements drove American Negro music quite inexorably towards one definite form which would combine all surviving Africanisms with as much of the white man's music as was accessible and acceptable to the Negro singers. This form was the blues.

In its first form, during the Civil War years, the blues consisted of single lines between two and four bars long which were repeated any number of times and broken by throat sounds to mark the beat. The meter was invariably in unaccented four-four time, the simplest signature capable of the greatest variation. The chords were inevitably the basic chords—tonic, subdominant, dominant—which together contain all the notes of the scale and whose basic progressions were demonstrated to the first Afro-Americans by their masters' use of hymnology. Irresistably, the singer would start his first line on the tonic, move to the subdominant in the second line and to the dominant in the third, then end as naturally and inevitably on the tonic as he had begun on it: what emerges is the chord progression of the blues. Let an African sing this progression and he will add the diminished seventh to the tonic in his first line, to the subdominant in the second and to the dominant in the third. Thus he arrives at the peculiar harmonic structure of the blues—four bars tonic with the diminished seventh brought in gradually towards the end, four bars split between subdominant and tonic with the diminished seventh carried over from the end of the first line into the beginning of the second, four bars split between dominant and tonic with the diminished seventh covering the first half—and the twelve-bar blues is complete.

As in the spiritual, the voice rests on the beat, the foot marks the strong beat, the hand marks the weak beat.

the banjo or guitar marks all four beats evenly. Soon the rhythmic variations already noted in the metamorphosis of hymns into spirituals make their appearance: Hands, feet and guitar learn to build rhythmic tension by marking only every second or fourth bar line and thus the predecessor of the stop-chorus makes its appearance. The pauses at the end of the first and second four-bar phrase are filled in by bridge passages of a stop-chorus type and so the predecessor of the break makes its appearance. The breaks become standardized and are used contrapuntally against the melodic line and thus the riff and its modern use as a section pattern has emerged: we have not reached the twentieth century yet and already the blues pattern is complete with all its fertile elements that are to form the inspiration for the whole of jazz in the decades to come.

Not until slavery was at least partly broken and not until the formation of an urban and secular Negro background could any such form as the blues evolve on the North American mainland. But it evolved out of the agricultural worksongs and the spirituals and the whole African heritage of playsongs and musical rites rather than out of the white man's popular music, and in many cases the whole genesis of a blues from its ancestry of methodist hymnology to its secularization as urban ballad and its decline from the blues form to popular jazz can be traced step by step. In such hymns as "Hold On, Keep Your Hands on the Plough" the distance between the first and last link of the chain is spanned by such direct verbal (and harmonic) transferences as Jesus-the-Saviour or Mary-the-Mother who become Willie-the-Weeper or Minnie-the-Moocher after the intermediate steps of ballad (St. James Infirmary) and blues (Dying Gambler's Blues) had been passed. Compare this to the evolution of a typical theme of white jazz and it will become immediately apparent that all the elements which differentiate jazz from the pre-jazz tradition of popular dance music are present in the first case and absent in the second: "La Marseillaise", a French quadrille, was taken up by Jack Laine and became "Praliné," a rag tune

whose suspended notes differed little from any contemporary European usage of syncopation, whose harmonic structure showed no deviation from any Gilbert and Sullivan tune and whose vibrato and portamento effects became only noticeable after it became "No. 2 Rag" in the hands of Mutt Carey. When Jelly Roll Morton takes it over as "Get Out of Here and Go Home", it becomes a stomp with a "Spanish bass" and all of Jelly Roll's tricks of "faking and fumbling", but when the Original Dixieland Jazzband gets hold of it as "Tiger Rag", none but Larry Shields' clarinet shows any elements that could not be found in the brass bands, fold songs or popular dance music of the time. In other words, not even the transformation by skilled improvisers could infuse the white tradition of dance music with any of the elements of jazz proper, and thus it is seen that the music which was soon to be called "jazz" (West African for coitus) is little else than the application of blues elements to any sort of tune.

Where the tune is longer or shorter than twelve bars, it is broken into the traditional four-bar blues phrases; chords are changed by the introduction of minor thirds and diminished sevenths; the metric structure of unaccented four-four time is superimposed on pieces written in two-four or three-four time; where the blues singer's foot used to mark the strong beat and the hands the weak one, there the drummer now uses the same technique; where the singer rested steadily on the beat, the melody instruments now do the same (and it is no accident that jazz began to decline when the solo players began to play around the beat instead of resting on it and when the drummer's hands forgot the blues tradition of marking the weak beat and fell back on the ragtime system of marking the strong ones on the high hat cymbal). Out of the need of improvising breaks in the traditional blues intervals came the main stimulus for jazz improvisation; when the breaks became traditional, like Baquet's "Well-in-a-Bucket", they were used as riffs and as such served both as new

*Continued on page 53*

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BILLIE HOLIDAY	ONE NEVER KNOWS/GOT MY LOVE	Vo 3431 G
BILLIE HOLIDAY	WHO WANTS LOVE/GETTING SOME FUN	Vo 3701 N
BILLIE HOLIDAY	HAVIN' A TIME/SAYS MY HEART	Vo 4208 V
BILLIE HOLIDAY	GONNA LOCK MY HEART/I WISH	Vo 4238 E
BILLIE HOLIDAY	JUNGLE MOON/EVERYTHING HAPPENS	Vo 4786 N
BILLIE HOLIDAY	LUCKY GUY/YOU'RE JUST A NO ACCOUNT	Vo 5302 G
BILLIE HOLIDAY	JUM/LOVE ME OR LEAVE ME	OK 6369 V
REX STEWART	SUGAR HILL SHIM/LOVE IN MY HEART	OK 3844 N
WOODY HERMAN	WOODCHOPPERS' BALL	OE 2440 N
BUNNY BERIGAN	I CAN'T GET STARTED/PRISONERS	Vi 36208 N
BENNY GOODMAN	SING SING SING, 1 & 2	Vi 36205 N
ARTIE SHAW	CONCERTO FOR CLARINET, 1 & 2	Vi 36383 N
HARRY JAMES	BACK BEAT BOOGIE/NIGHT SPECIAL	Co 35456 N
BOB CROSBY	SC. RAMPART STREET/DOGTOWN BLUES	DE 15038 N
BOB CROSBY	EC STACY/CHAIN GANG	OE 15064 N
COUNT BASIE	DON'T WORRY/WHAT @@ES UP	Vo 4734 N
COUNT BASIE	TAXI WAR DANCE/ONE HOUR	OK 4748 N
COUNT BASIE	YOU CAN COUNT/YOU AND LOVE	Vo 4967 V
COUNT BASIE	SUB-DEB BLUES/HOW LONG BLUES	Vo 5010 V
COUNT BASIE	POUND CAKE/CLAP HANDS	Vo 5085 V
COUNT BASIE	NOBODY KNOWS/SONG OF THE ISLANDS	OK 5169 G
COUNT BASIE	SUPER CHIEF/RUN AROUND	OK 5673 N
COUNT BASIE	TORTURE/WANT LITTLE GIRL	OK 5773 N
COUNT BASIE	WORLD IS MAD, 1 & 2	OK 5816 N
COUNT BASIE	APPLE JUMP/BLUES	OK 5862 N
COUNT BASIE	5 O'CLOCK WHISTLE/WANO MAN	OK 5922 N
COUNT BASIE	STAMPEDE G MINOR/WHO AM I	OK 5987 N
COUNT BASIE	MUSIC MAKERS/SQUARE ROCKS	OK 6047 E
COUNT BASIE	BROADWAY/JITTERS	OK 6095 V
COUNT BASIE	BEAU BRUMMEL/I'LL FORGET	OK 6122 N
COUNT BASIE	WIGGLE WOOGIE/JUMP BLUES	OK 6157 E
COUNT BASIE	FEEDIN' THE BEAN/I OD MEAN	OK 6180 E
COUNT BASIE	DOWN DOWN/BETCHA LIFE	OK 6221 V
COUNT BASIE	9120 SPECIAL/CHICAGO BLUES	OK 6244 G
COUNT BASIE	ONE, TWO, THREE/FANCY	OK 6319 N
COUNT BASIE	BASIE BOOGIE/LET ME SEE	OK 6330 G
COUNT BASIE	OIGGIN' FOR OEX/H & J	OK 6365 E
COUNT BASIE	FIESTA IN BLUE/TAKE ME	OK 6440 G
COUNT BASIE	PLATTERBRAINS/MARCH	OK 6508 N
COUNT BASIE	TOM THUMB/OLD FLAME	OK 6527 E



# WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD

1 2 3 4

HENRY ALLEN

CANAL ST. BLUES/DOWN IN JUNGLE TOWN DE 18092 — KAUF

ALBERT AMMONS

MECCA FLAT BLUES SA 12001 — EOIC

ST. LOUIS BLUES SA 12002 — EOIC

(ANY EXCEPT BLUE NOTE) — — — — PARE

LOUIS ARMSTRONG

S.O.L. BLUES CO 35661 — EOIC

219 BLUES DE 18090 — EOIC

COAL CART BLUES DE 18091 — EOIC

I CAN'T BELIEVE YOU'RE IN LOVE WITH CO — — — — MAHE

KING OF THE ZULUS/LONESOME OK 8396 — EAST

AS LONG AS YOU LIVE/WHEN OE 2230 — EAST

WHEN ITS SLEEPYTIME/YOU OK 41504 — EAST

HIGH SOCIETY/MAHOGANY VI 24232 — EAST

ST. JAMES INFIRMARY (E TO NEW) PARL R643 — POOE

WILLIE THE WEEPER (E TO NEW) PARL R2393 — POOE

DROP THAT SACK (E TO NEW) BR E 2502 — POOE

WILLOW BLUES (E TO NEW) PARL R2162 — POOE

TWO DEVICES (E TO NEW) PARL R2282 — POOE

DALLAB BLUES (E TO NEW) OK 8774 — POOE

I GOT RHYTHM (NEW TO E) VO 3643 — WOLF

(MANY HOT 5'S AND 7'S) ANY — — — — POLS

(ANY HOT FIVE, SEVEN, ACCOMPIMENTS) ANY — — — — GRIF

SWEETHEARTS ON PARADE/CUT OFF OE 3235 — EARN

KING LOUIS ALBUM CO CO-28 — EARN

BYE AND BYE OE 3946 — EARN

YOU RABCAL YOU OE 4140 — EARN

DROPPIN' SHUCKS/WHO'S IT OK 8357 6.00 EDEL

SWEET LITTLE PAPA OK 8379 6.00 EOEL

JAZZ LIPS OK 8436 6.00 EOEL

WILLOW MAN BLUES OK 8474 6.00 EOEL

ONCE IN A WHILE OK 8566 6.00 EOEL

KEYHOLE BLUES OK 8496 6.00 EOEL

MAHOGANY HALL STOMP CO 35879 — SPIL

ST. LOUIS BLUES OK 41350 — SPIL

SOMETHING TELLS ME OE 1842 — SPIL

(HOCIEL THOMAS ACCOMP.) — — — — HURN

(L.D. CHRISTIAN ACCOMP.) — — — — HURN

(SIPPIE WALLACE ACCOMP.) — — — — HURN

(CHIPPY HILL ACCOMP.) — — — — HURN

(NOLAN WELSH ACCOMP.) — — — — HURN

(VICTORIA SPIVEY ACCOMP.) — — — — HURN

(ALBERTA HUNTER ACCOMP.) — — — — HURN

(CLARA SMITH ACCOMP.) — — — — HURN

(MAGGIE JONES ACCOMP.) — — — — HURN

BILLY BANKS

BUGLE CALL RAG/SPIDER CRAWL UNCA — — — — POOE

OH PETER/MARGIE (E TO NEW) UNCA — — — — POOE

WHO'S SORRY NOW (E TO NEW) PE 15642 — POOE

COUNT BASIE

GONE WITH WHAT WIND OK — — — — MAHE

LADY BE GOOD OE — — — — MAHE

LOVE JUMPEO OUT OK — — — — MAHE

ONE O'CLOCK JUMP/DOWN FOR DOUBLE OK — — — — MAHE

BEALE STREET WASHBOARD BAND

FORTY AND TIGHT ANY — — — — BROO

SIONEY BECHET

I KNOW THAT YOU KNOW — — — — KOB1

MAPLE LEAF RAG BB 7614 — BROO

SHAG BB 10022 — BROO

BECHET-SPANIER BIG 4

CHINA BOY HRS 2001 — EOIC

THAT'S A PLENTY HRS 2002 — EOIC

LAZY RIVER/SWEET LORRAINE HRS 2000 — IOER

FOUR OR FIVE TIMES/CHINA BOY HRS 2001 — IOER

THAT'S A PLENTY/IF I COULD HRS 2002 — IOER

SWEET BUE/SQUEEZE ME HRS 2003 — IOER

LAZY RIVER (E TO NEW) HRS 2000 — POOE

(BECHET-SPANIER BIG 4, CONTINUEO NEXT COLUMN)

1 2 3 4

(BECHET-SPANIER BIG 4, CONTINUEO)

CHINA BOY (E TO NEW) HRS 2001 — POOE

THAT'S A PLENTY (E TO NEW) HRS 2002 — POOE

SQUEEZE ME (E TO NEW) HRS 2003 — POOE

BIX BEIDERBECKE

SORRY/SINCE MY BEST GAL VO 3149 — EARN

DAVENPORT BLUES/FIOGETY FEET HRS 22 — EARN

TOOOLIN' BLUES/SENSATION HRS 23 — EARN

BUNNY BERIGAN

BLUES/I'M COMIN' VIRGINIA DE 18116 — KAUF

CHICKEN & WAFFLES/TOOK ADVANTAGE ME OE 18117 — KAUF

(ALL ON VOCALION) VO — — — — MAER

JELLY ROLL BLUES VI 26113 — MAER

TREES VI 26138 — MAER

SWANEE RIVER VI 25588 — MAER

THE IMAGE OF YOU VI 25587 — MAER

ALL GOD'S CHILLUN VI 25609 — MAER

FRANKIE AND JOHNNY VI 25616 — MAER

SWEET VARSITY SUE VI 25667 — MAER

EBB TIOE VI 25666 — MAER

MAMA I WANNA MAKE VI 25677 — MAER

THE PIED PIPER VI 25881 — MAER

FIRST TIME I SAW YOU VI 25893 — MAER

ALL OARK PEOPLE ARE LIGHT ON THEIR VI 25557 — MAER

YOU CAN'T RUN AWAY VI 25562 — MAER

(ALL ON BRUNSWICK) ANY — — — — MAER

FLASHES/OAVENPORT BLUES VI 26121 — EARN

IN A MIST/WALKIN' THE OOG VI 26123 — EARN

IN THE OARK/CANOLELIGHT VI 26122 — EARN

JAZZ ME BLUES/CHANGES VI 26244 — EARN

CHU BERRY

INDIANA VO 3824 — RAAB

LIMEHOUSE BLUES VO 3824 — MAER

TOO MARVELOUS FOR WORDS VA 532 — MAER

EBB TIOE VO 3793 — MAER

EBB TIOE (N-E) VA 657 OR VO 3793 — WOLF

LIMEHOUSE BLUES ANY — — — — WOOD

JIMMY BERTRANO

(ANY WITH DOOOS) — — — — HURN

BARNEY BIGARO

BARNEY'S GOIN' EAST VO OR OK 5378 — HERR

ESTHER BIJOU

(ANY) — — — — RAAB

JACK BLAND'S RHYTHM

WHO STOLE THE LOCK UNCA — — — — POOE

GONNA BE YOU (E TO NEW) PE — — — — POOE

JIMMY BLYTHE

(ANY WITH DOOOS) — — — — HURN

WEARY BLUES/POUTIN PAPA VO 1135 — WA,R

HAVE MERCY/HOT STUFF VO — — — — WA,R

WILL BRADLEY

BASIN STREET BOOGIE CO 36340 — KENO

GHOST OF A CHANCE CO 35376 — BURL

BROADWAY BROADCASTERS

HONEY (3773) RO 932 OR CA 9130 — KENO

DEEP HENDERSON CA 955 — KENO

SHE'S FUNNY THAT WAY RO 827 OR CA 9023 — KENO

I WANT TO ME BAD CA 9084 — KENO

HENRY BROWN

(ANY) ANY — — — — WA,R

PETE BROWN

OCEAN MOTION/TEMPO OI JUMP OE 18118 — KAUF

MOUND BAYOU/UNLUCKY WOMAN OE 8613 — KAUF

PHILLIPPE BRUN

BLUES SY 54 3.50 GAYL

CAB CALLOWAY

LONESOME NIGHTS OK — — — — WOOD

GHOST OF A CHANCE OK — — — — WOOD

THE CAROLINERS

I DON'T CARE CA 8348 — KENO

LEROY CARR

(ANY) ANY — — — — RAAB

ROY CARROLL & SANDS POINT ORCH.

THE KING'S HORSES ANY — — — — RIOL

IT'S THE GIRL HA 1345 — KENO

ONE MORE TIME VE 2402 — KENO

BENNY CARTER

PAROON ME PRETTY BABY/SOME LOVES ME DE 18256 — KAUF

(ANY ON ENGLISH DECCA) OE — — — — MAHE

(BENNY CARTER CONTINUEO NEXT PAGE)

# WANTED

<u>(BENNY CARTER, CONTINUED)</u>					<u>COW COW DAVENPORT</u>			
(ANY ON ENGLISH PARLOPHONE)	PAE	---	---	MAHE	CHIMES BLUES/SLOW DRAG	PARA	12800	SPIL
BLUE LOU	CO	---	---	MAHE	SLOW DRAG/HUMMING BLUES	VAR	6068	SPIL
(ANY ON ENGLISH VOCALION)	VoE	---	---	MAHE	<u>DIXIE OASIS</u>			
BOOGIE WOOGIE/SUGAR BLUES	DE	3588	---	EDIC	DIGGA DIGGA DO	RO 808	OR CA	9004
SAVOY/SCANDAL IN A FLAT	OK	5112	---	BURL	IN MY WEDDING GOWN	RO	1082	KEND
FISH FRY/AMONG MY SOUVENIRS	OK	5458	---	BURL	<u>DIXIE JAZZ BAND</u>			
SAVOY STAMPEDE/SCANDAL IN A FLAT	OK	5112	---	SMIT	DIXIE DRAG	JE	5446	KEND
HIGHT HOP/OK FOR BABY	DE	3294	---	SMIT	<u>DIXIELAND JUG BLOWERS</u>			
ALL OF ME	BB	---	---	WOOD	HEN PARTY	VI	20649	HURN
COCKTAILS FOR TWO	BB	---	---	WOOD	CARPET ALLEY	VI	20480	HURN
<u>CASA LOMA ORCHESTRA</u>					<u>JOHNNY DODDS</u>			
BUJI/WILD GOOSE	BR	6588	---	EARN	COME ON AND STOMP	BR	---	5.65 HURN
OLD GRAY BONNET/ALEXANDERS	OK	41476	---	EARN	TOO TIGHT/GOOSEP DANCE	BB	10240	PODE
WHITE JAZZ/CRAZY	BR	6092	---	EARN	HEAH ME TALKIN'	BB	10241	PODE
<u>CHOCOLATE DANDIES</u>					BLUE PIANO STOMP	BB	10238	PODE
BLUE INTERLUDE/ONCE UPON A TIME	DE	18255	---	KAUF	PENCIL PAPA/SWEET LORRAINE	VI	38038	PODE
PADUCAH/FOUR OR FIVE TIMES	OK	8627	---	PODE	WEARY BLUES/NEW ORLEANS STOMP	VO	15632	PODE
DEE BLUES/BUGLE CALL	CO	2543	---	PODE	(MOST)	---	---	GRIF
SIX OR SEVEN TIMES	OK	8728	---	PODE	<u>DOORSEY BROTHERS</u>			
<u>CHICAGO FOOTWARMERS</u>					BY HECK	---	---	MAER
MY BABY/ORIENTAL MAN	OK	8548	---	EDEL	HAVE A LITTLE FAITH	Pe	15265	MAER
BRUSH STOMP/BET 'EM BLUES	OK	8599	---	EDEL	<u>TOMMY DOORSEY</u>			
LADY LOVE/BROWN BESS	OK	8613	---	EDEL	QUIET PLEASE	BB	10810	KOBI
MY GIRL/SWEEP 'EM UP	OK	8792	---	EDEL	ROYAL GARDEN/GETTIN' SENT	VI	27518	KOBI
MY BABY	OK	8548	---	HURN	LONGSOME ROAD	---	---	KOBI
BROWN BOTTOM BESS	OK	8613	---	HURN	SONG OF INDIA/STARDUST (1940)(V)	VI	27520	ROSE
MY GIRL	OK	8792	---	HURN	<u>EDDIE DUCHIN</u>			
<u>CHICAGO RHYTHM KINGS</u>					OL' MAN MOSE	BR	---	FURS
I FOUND A NEW BABY	BR	4001	---	MAER	<u>CHAMPION JACK DUPREE</u>			
CHANGES MADE/NEW BABY	ANY	---	---	WA, R	(ANY)	Vo	---	RAAB
<u>JUNIE C. COBB</u>					<u>BLIND WILLIE OUNN'S GIN BOTTLE FOUR</u>			
SMOKEHOUSE DRAG	Vo	1269	---	HERR	GUITAR BLUES/BLUE GUITAR (N)	OK	8711	4.00 GAYL
EAST COAST TROT	PARA	12382	---	HERR	<u>ROY ELDRIDGE</u>			
<u>KING COLE TRIO</u>					(ANY TRANSCRIPTIONS)	---	---	PERR
THIS WILL MAKE YOU LAUGH	---	---	---	.75 SIEG	(ANY OFF-THE-AIR SHOTS)	---	---	PERR
<u>BILL COLEMAN</u>					<u>DUKE ELLINGTON</u>			
I AIN'T GOT NOBODY	Sw	14	3.50	GAYL	HARLEM SPEAKS	DE	3944	KAUF
<u>COLLECTORS ITEM CATS</u>					(ANY)	---	---	PARK
I SURRENDER DEAR (E TO NEW)	CI	102	---	PODE	LIGHTNIN'/BABY WHEN YOU AIN'T THERE	Co	35835	BURL
<u>ALEX COMBELLE</u>					CRESCENDO & DIMUENDO	Co	36125	BURL
CRAZY RHYTHM (E TO NEW)	UL	AR1544	---	PODE	HONOLULU/7TH AVE.	BR	8131	EAST
AVALON/AL'S IDEA (E TO NEW)	Sw	24	---	PODE	TRUCKIN'/ACCENT ON	BR	7514	EAST
WHEN YOU'RE SMILING	Sw	17	---	PODE	MARGIE/COTTON	BR	7526	EAST
<u>EDDIE CONDON</u>					MEMORIES/YOU'VE LUCKY	VI	23017	EAST
FRIAR'S PT. SHUFFLE/NOBODY'S SWEET	DE	18040	---	KAUF	RING DEM BELLS/THREE LITTLE	VI	22528	EAST
SOMEDAY SWEETHEART/THERE'LL BE CHAN.	DE	18041	---	KAUF	TROUBLED WATERS/MY OLD	VI	24651	EAST
THE EEL	BR	---	---	MAHE	ST. LOUIS BLUES/CREOLE (B MASTER)	BR	20105	KEND
TENNESSEE TWILIGHT	UHCA OR	BR	---	MAHE	TROMBONE BLUES	Pe	14514	PAT 36333
<u>COTTON PICKERS</u>					CLARINET LAMENT/ECHOES	BR	7656	EARN
HOT HEELS	CA	9207	---	KEND	HOT AND BOTHERED/MOOCH (V TO NEW)	OK	8623	EARN
<u>ROSEITA CRAWFORD</u>					TIGER RAG, PARTS 1 & 2	BR	6510	EARN
TIRED OF FATTENIN' FROGS	DE	7584	---	RAAB	CHELSEA BRIDGE (NEW TO E)	VI	27740	WOLF
<u>BING CROSBY</u>					SUBTLE LAMENT (NEW TO E)	VI	---	WOLF
IF I HAD MY WAY	DE	2448	---	RING	FRANKIE & JOHNNIE (NEW TO E)	---	---	WOLF
I SURRENDER DEAR	DE	2535	---	RING	SLIP OF THE LIP (NEW TO E)	VI	20-1528	WOLF
CROSBYANA (ALBUM)	DE	4221	---	RING	JOHN HARDY'S WIFE (NEW TO E)	VI	27434	WOLF
TWILIGHT ON THE TRAIL	DE	757	---	RING	BUFFET FLAT (NEW TO E)	BR	8231	WOLF
STARLIGHT/HOW LONG WILL LAST	BR	6259	---	RICE	THE GAL FROM JOE'S	ANY	---	WOOD
I'LL FOLLOW YOU/SOMEDAY WE'LL	BR	6427	---	RICE	REMINISCING IN TEMPO, 1 TO 4	ANY	---	WOOD
WHAT DO I CARE/GOT ME CRYING	BR	6515	---	RICE	BLACK BUTTERFLY	ANY	---	WOOD
YOU'RE BEAUTIFUL TONIGHT	BR	6477	---	RICE	RUDE INTERLUDE	ANY	---	WOOD
MOONBURN (N)	DE	617	1.25	GAYL	LOST IN MEDITATION	ANY	---	WOOD
WHERE THE BLUE OF THE NIGHT	BR	6226	---	ROTH	STEPPING INTO SWING SOCIETY	ANY	---	WOOD
<u>BOB CROSBY</u>					BLACK BEAUTY	ANY	---	WOOD
DOG TOWN BLUES/S. RAMPART ST. PARADE	DE	15038	---	KAUF	CRESCENDO AND DIMUENDO IN BLUE	ANY	---	WOOD
BRASS BOOGIE (TWO PARTS)	DE	18369	---	KOBI	UPTOWN DOWNBEAT	BR	---	WOOD
EC STACY/CHAIN GANG	DE	15064	---	KOBI	THE SARGENT WAS SHY	---	---	BUCH
KING PORTER/SUGAR FOOT STOMP	DE	4390	---	KOBI	DINAH/BUGLE CALL RAG	VI	22938	PODE
PAGEN LOVE SONG	DE	896	---	KOBI	JAZZ LIPS/SLOPPY JOE	BB	6396	PODE
ROYAL GARDEN BLUES	DE	3339	---	KOBI	DOUBLE CHECK STOMP	BB	6450	PODE
HONKY TONK TRAIN/BIG NOISE	DE	2208	---	KOBI	DUKE STEPS OUT	BB	6727	PODE
BIG CRASH FROM CHINA	---	---	---	KOBI	COTTON CLUB STOMP	BB	10242	PODE
SOUTH RAMPART ST./DOG TOWN BLUES	DE	15038	---	KOBI	COTTON/MARGIE	BR	7526	PODE
WHAT'S NEW (I'M FREE)	DE	---	---	FURS	TRUMPET IN SPADES	BR	7752	PODE
HONKY TONK TRAIN	DE	---	---	FURS	ACCENT ON YOUTH	BR	7514	PODE
<u>PUTNEY DANDRIDGE</u>					<u>IMPROVISATIONS IN ELLINGTONIA</u>			
BY BLUE BIRD	Vo	2935	---	MAER	FINESSE (E TO NEW ONLY)	HRS	1004	PODE
CHASIN' SHADOWS	Vo	2982	---	MAER	<u>ESQUIPE ALL-AMERICAN JAZZ BANO</u>	(OFF-THE-AIR SHOTS)		
NO OTHER ONE	Vo	3122	---	MAER	COCA COLA SPOTLIGHT BAND PROGRAM	---	---	PERR
YOU HIT THE SPOT	Vo	3123	---	MAER	METROPOLITAN OPERA HOUSE CONCERT	---	---	PERR

# WANTED

<p><u>RUTH ETTING</u> TOMORROW WHO CARES Co 2954 --- RING WHAT ABOUT ME Co 2955 --- RING MY MAN Co 955 --- RING LOST BR 6769 --- RING</p> <p><u>WILL EZELL</u> (ANY PIANO SOLOS) --- --- --- MCMA (ANY) --- --- --- SPIL</p> <p><u>SAMMY FAIN</u> AIN'T MISBEHAVIN' 0e 2993 --- KENO</p> <p><u>BUDDY FIELDS ORCHESTRA</u> LOVABLE AND SWEET Ro 1068 --- KEND</p> <p><u>SHEP FIELDS</u> SHAG BB --- --- FURS</p> <p><u>ELLA FITZGERALD</u> WHEN I COME BACK CRYING 0e 4315 --- KAUF</p> <p><u>BENJAMIN FRANKLIN HOTEL ORCHESTRA</u> LOVABLE AND SWEET Pe 15213 --- KEND</p> <p><u>BUD FREEMAN</u> SUNDAY AS LONG AS I LIVE 0e 2849 --- 10ER KEEP SMILING AT TROUBLE/WHAT TO SAY 0e 18113 --- KAUF BUZZARD 'TILLIE'S DOWNTOWN NOW 0e 18112 --- KAUF</p> <p><u>SID GARY</u> AT LAST I'M HAPPY Me 12069 --- KEND</p> <p><u>GENE GIFFORO</u> SQUAREFACE (NEW TO E) Vi 25065 --- WOLF</p> <p><u>JEAN GOLOKETTE</u> ROSES/LONESOME &amp; SORRY Vi 20031 1.00 THOM MY PRETTY GIRL Vi 20588 1.50 THOM SUNNY DISPOSHISH Vi 20493 2.50 THOM CLEMENTINE (NEW) Vi 20994 1.50 THOM JUST IMAGINE Vi 21565 1.00 THOM</p> <p><u>BENNY GOODMAN</u> SIX APPEAL Co --- --- MAHE FLYING HOME Co --- --- MAHE BREAKFAST FUED Co --- --- MAHE SMOOTH ONE Co --- --- MAHE ROYAL GARDEN BLUES Co --- --- MAHE BENNY'S BUGLE Co --- --- MAHE HONEYSUCKLE ROSE Co --- --- MAHE I'M HERE Co --- --- MAHE SCARECROW Co --- --- MAHE TEXAS TEA PARTY Co 2845 --- BURL LOVE ME OR LEAVE ME Co 2871 --- RIDL JUNK MAN Co 2892 --- RIDL CLOUDS Co 3015 --- RIDL BLUES IN YOUR FLAT Vi 26044 --- RIDL POPCORN MAN Vi 25808 --- FURS STAR DUST Vi 25320 --- FURS BLUES IN MY FLAT Vi 26044 --- MAER MEMORIES OF YOU Co 35320 --- MAER ALWAYS BB 10799 --- MAER SWEET LORRAINE Vi 25822 --- MAER ROLL 'EM Vi 25627 --- MAER LADY BE GOOD Vi 25333 --- MAER PICK A RIB Vi 26116 --- MAER CLARINET A LA KING OK 6544 --- BAWD OPUS 2/SWEET GEORGIA BROWN Vi 26091 --- BAWD FALLING IN LOVE/IF YOU Me 12079 \$2-8 KEND I WANNA BE AROUND/WHAT HAVE ME 12138 \$2-8 KEND YOU'RE THE TOP Co 2986 \$2-8 KEND LOVE ME OR LEAVE ME Co 2871 \$3-9 KENO JUNK MAN CoE 08730 \$5-10 KEND ROOM 1411 BRF 500201 \$5-10 KEND MADHOUSE (MATRIX #1) Vi 25268 --- KEND A LITTLE KISS (MATRIX '2) Vi 25878 --- KEND (TRANSCRIPTIONS) ('78 R.P.M.) --- --- --- KEND (HOME RECORDINGS) --- --- --- KEND SIX APPEAL/THOSE FODLISH THINGS Co 35553 --- THOM WHOLLY CATS/ROYAL GARDEN-BLUES Co 35810 --- THOM ON THE ALAMO/GONE WITH WHAT DRAFT Co 35938 --- THOM VIBRAPHONE BLUES/STOMPIN' AT Vi 25521 --- THOM HANDFUL OF KEYS/VIENI VIENI Vi 25705 --- THOM ALL MY LIFE/TOO GOOD TO BE TRUE Vi 25324 --- THOM EXACTLY LIKE YOU Vi 25406 --- THOM SILHOUETTES IN THE MOONLIGHT Vi 25711 --- THOM FLYING HOME/ROSE ROOM Co 35254 --- THOM SOFTWINDS/MEMORIES OF YOU Co 35320 --- THOM SEVEN COME ELEVEN/SHIVERS Co 35349 --- THOM THE SHEIK/PDDR BUTTERFLY Co 35466 --- THOM</p>	<p>(BENNY GOODMAN, CONTINUED) I SURRENDER DEAR/BOY MEETS GUY Co 35482 --- THOM NITWIT SERENADE Co 2958 --- WOOD LIFE GOES TO A PARTY Vi 25726 --- WOOD RUNNIN' WILD Vi 25529 --- WOOD ROSETTA Vi 25510 --- WOOD SMOKEHOUSE RHYTHM Vi 26107 --- WOOD SMOKE DREAMS Vi 25486 --- WOOD BODY AND SOUL Vi 25115 --- WTKR WHO BB 10463 --- WTKR NOBODY'S SWEETHEART BB 10723 --- WTKR (ANY SEXTETTE (N) EXCEPT Co 35466 &amp; 36617 --- GAYL NOBODY'S SWEETHEART BB 10723 1.00 WA,H WHO BB 10463 1.00 WA,H WHISPERING Vi 25431 1.50 WA,H BODY AND SOUL Vi 25115 1.50 WA,H BENNY'S BUGLE Co 35901 --- RIDL WHOLLY CATS Co 35810 --- RIDL SHIVERS Co 35349 --- RIDL TILL TOM SPECIAL Co 35404 --- RIDL SIX APPEAL Co 35553 --- RIDL LINDA/OVERNIGHT ME 12024 --- RIDL CAN WE LIVE ON LOVE ME 12120 --- RIDL BLUE MOON Co 3003 --- RIDL I WAS LUCKY Co 3018 --- RIDL WHEN BUDDHA SMILES/BASIN STREET Vi 25258 --- WOOD BOY WHITE Vi 25683 --- WOOD STARBUST Vi 25320 --- WOOD BALLAD IN BLUE Vi 25081 --- WOOD LOCH LOMOND Vi 25717 --- WOOD SLEEPYTIME DOWN SOUTH Vi 25634 --- WOOD WALK JENNIE WALK Vi 25327 --- WOOD JAM SESSION Vi 25497 --- WOOD I FOUND A NEW BABY Vi 25355 --- WOOD I'M A DING DONG DADDY Vi 25725 --- MAER HANDFUL OF KEYS Vi 25705 --- MAER</p> <p><u>GOODY AND HIS GOODTIMERS</u> STARBUST PE 15084 OR PAT 36903 --- KEND NOW I'M IN LOVE PE 15105 OR PAT 36924 --- KEND</p> <p><u>GOTHAM STOMPERS</u> ALABAMA HOME (E TO NEW) Va 629 --- PODE</p> <p><u>MAL HALLETT</u> BOSTON TEA PARTY ANY --- --- WOOD</p> <p><u>LIONEL HAMPTON</u> FLYING HOME 0e 18394 --- KOB1 GIN FOR CHRISTMAS Vi 26423 --- KOB1 JACK THE BELLBOY/CENTRAL Vi 26652 --- KOB1 SUNNY SIDE OF STREET/I KNOW Vi 25592 --- KOB1 (ALMOST ALL VICTOR RECORDS) Vi --- --- MAER DON'T MEAN A THING/SHUFFLIN' Vi 26254 1.50 THOM CHINA STOMP Vi 25586 1.50 WA,H GIN FOR CHRISTMAS Vi --- --- WOOD JIVIN' THE VIBRES Vi --- --- WOOD MUSCAT RAMBLE Vi --- --- WOOD</p> <p><u>COLEMAN HAWKINS</u> (ANY ON PARLAPHONE OR ENG. Oecca) --- --- --- MAHE JAMAICA SHOUR 0e 3358 --- SPIL</p> <p><u>ERSKINE HAWKINS</u> JUNCTION BLUES/ASHES BR 10790 --- BURL COLOMITE BB 10812 --- BURL BLACKOUT BB --- --- BURL</p> <p><u>FLETCHER HENDERSON</u> LET'S GO HOME Co --- --- MAHA I KNOW THAT YOU KNOW OK --- --- MAHE HARLEM MADNESS BB --- --- MAHE BLUE LOU VO 3211 --- MAER STEALIN' APPLES Vi 3213 --- MAER RHYTHM OF THE TANBOURINE --- --- --- MAER</p> <p><u>CHIPPY HILL</u> TROUBLE IN MIND ANY --- --- WA,R PLEADING FOR THE BLUES OK 8420 --- WA,R</p> <p><u>EARL HINES</u> HONEYSUCKLE ROSE/QUARTET; N TO E) Vo 3586 --- WOLF</p> <p><u>ART HODGES</u> ROSS TAVERN/SOUTH SIDE SA 12007 --- PARE ROSS TAVERN/SOUTH SIDE SA 12007 --- PODE I'VE FOUND A NEW BABY SIG 101 --- PODE</p> <p><u>JOHN'Y HODGES</u> I YOU WERE IN MY PLACE/I LET(NOR E) Vo 4046 --- JACO JITTERBUG'S LULLABY/A BLUES (NOR E) Vo 4309 --- JACO</p> <p style="text-align: center;">(JOHNNY HODGES CONTINUED NEXT PAGE)</p>
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(BENNY GOODMAN CONTINUED NEXT COLUMN)

# WANTED

(JOHNNY HODGES, CONTINUED)

FOOLIN' MYSELF/YOU'LL NEVER GO VA 576 — THOM  
 FOOLIN' MYSELF/YOU'LL NEVER GO VO 3771 — THOM  
 IF YOU WERE IN MY PLACE/I LET VO 4046 — THOM  
 KRUM ELBOW BLUES/THERE'S SOME VO 4351 — THOM  
 DANCE OF THE GOON/HOME TOWN VO 4941 — THOM  
 OREAM BLUES/I KNOW WHAT YOU DO VO 5353 — THOM  
 I LET A SONG GO OUTOF MY HEART VO 4046 — WTKR  
BILLY HOLIDAY  
 I CAN'T GET STARTED VO 4467 — SIEG  
 THESE FOOLISH THINGS VO — SIEG  
LIBBY HOLMAN  
 CAN'T WE BE FRIENDS/I MAY BE WRONG BR 4560 — ROSE  
WIPE HUGHES  
 ARABESQUE DE 18170 — MAER  
HARRY JAMES  
 TEXAS CHATTER (N TO E) BR 8067 — WOLF  
 WHO TOLO YOU I CARED CO 35261 1,50 COX  
 TEXAS CHATTER BR 8167 1,50 COX  
 LITTLE WHITE LIES BR 8178 1,50 COX  
 BLAME IT ON MY LAST AFFAIR BR 8326 1,50 COX  
 COMES LOVE BR 8395 1,50 COX  
 JUBILEE BR 8038 1,75 COX  
 OUT OF THE MOOD VAR 8419 1,50 COX  
 MY GREATEST MISTAKE VAR 8389 1,50 COX  
 TEMPO DELUXE VAR 8411 1,50 COX  
 THE NEARNESS OF YOU VAR 8293 1,50 COX  
 'TAIN'T WHAT YOU DO BR 8337 — BAWO  
 COME ANO GET IT/SWANNEE RIVER VAR 9404 — BAWO  
 OAOOY CO — WOOD  
JAM SESSION AT COMMODORE  
 CARNEGIE JUMP/CARNEGIE DRAG CMS 1500 — KOBI  
JAM SESSION AT VICTOR  
 HONEYBUCKLE ROSE VI 25559 — MAER  
JAMES P. JOHNSON  
 RIFFS/FEELIN' BLUE OK 8770 — EAST  
 CAROLINA SHOUT/KEEP OFF OK 4495 — EAST  
 SNOW MORNING/ALL THAT I HAO CO 14204 — EAST  
 TOOLIN'/SCOUTING AROUND OK 4937 — EAST  
 (ANY SOLOS EXCEPT BLUE NOTE) — PARE  
 (ANY SOLOS (EXC. ASCH) ANY — MCMA  
 RIFFS OK 8770 — BROD  
LIL JOHNSON  
 HOUSE RENT/ROCK THAT THING VO 1410 — PARE  
 HOT NUTS/PRESS MY BUTTON VO 3199 — PARE  
LOINIE JOHNSON  
 MIDNIGHT CALL BLUES OK 8818 — BROD  
LOINIE JOHNSON & BLINO WILLIE OUNN  
 HAVE TO CHANGE KEYS (N OR E) OK 8637 4,00 GAYL  
 DEEP MINOR STOMP/HOT FINGERS OK 8743 4,00 GAYL  
 MIDNIGHT CALL/BLUE ROOM OK 8818 4,00 GAYL  
PETE JOHNSON  
 PETE'S BLUES SA 12010 — EDC  
 CHERRY REO VO 4997 — PARE  
 LOVIN' MAMA BLUES VO 5186 — PARE  
 (ALL SOLO ART TITLES) SA — PARE  
 (ANY OTHERS EXCEPT DECCA) — PARE  
 DEATH RAY BOOGIE (N TO E) OE 3830 — WOLF  
 (ALL SOLO ART TITLES) SA — SPIL  
 ROLL 'EM PETE/GOIN' AWAY BLUES VO 4607 — SPIL  
JOLLY JIVERS  
 PIANO STOMP VO 25015 — BROD  
 JOOKIT JOOKIT VO 02532 — BROD  
JONES-SMITH, INC.  
 SHOE SHINE BOY VO 3441 — RAAB  
RICHARD M. JONES  
 BABY O' MINE OK 8390 — HERR  
 SLEEP WALKERS BLUES OK 8437 — HERR  
KENTUCKY GRASSHOPPERS  
 SWEET LIZA BA 6359 — KEND  
HAL KEMP  
 GLOOMY SUNDAY BR 7630 1,00 PATT  
 DELIGHTFUL DELIRIUM VI 26176 1,00 PATT  
 SMALL FRY VI 25886 1,00 PATT  
 I JUST COULDN'T TAKE IT BABY VI 26655 1,25 PATT  
GENE KRUPA  
 DRUMBOOGIE OK 6046 — KOBI  
 JUNGLE MAGNESS/APURKSOOY OK 5937 — KOBI  
 NO NAME JIVE CO 35508 — KOBI  
 DRUMMER BOY OK 5747 — KOBI

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

AFTER YOU'VE GONE — — — — — KOBI  
 SIREN SERENADE — — — — — KOBI  
 KNOCK ME A KISS — — — — — KOBI  
 GOLDEN WOODING — — — — — KOBI  
 DRUMBOOGIE OK 6046 — BAWO  
 WHO/FULL DRESS HOP OK 6009 — BAWO  
 MUTINY IN THE PARLOR VI 25263 — RAAB  
 ROCKIN' CHAIR OK — — — — — WOOD  
 BLUES OF ISRAEL PAC 82224 — BROO  
 JAZZ ME BLUES/LAST ROUND-UP OE 18115 — KAUF  
 BLUES OF ISRAEL/THREE LITTLE WORDS OE 18114 — KAUF  
BILLY KYLE  
 — — — — — VO 3915 — PARE  
TOMMY LAONIER  
 REALLY THE BLUES BB 10089 — BROO  
 WEARY BLUES (E TO N) BB 10086 — POOE  
 REALLY THE BLUES BB 10089 — POOE  
ODROTHY LAOUR  
 MOONLIGHT AND SHADOWS BR 7829 — RING  
 MOON OF MANAKOORA BR 8027 — RING  
 MAH I LOVE BB 10302 — RING  
FRANCES LANGFORD  
 I'M IN THE MOOD FOR LOVE (N) BR 7513 — RING  
 I'VE GOT YOU UNDER MY SKIN OE 939 — RING  
 EASY TO LOVE OE 940 — RING  
 HILLS OF OLD WYOMING OE 783 — RING  
 WHEN DID YOU LEAVE HEAVEN OE 902 — RING  
 THEN YOU'VE NEVER BEEN BLUE OE 1831 — RING  
HUDDY LEDBETTER  
 EASY RIDER BB 8570 — WA,R  
 REO CROSS STORE BB 8709 — WA,R  
 T. B. BLUES BB 8559 — RAAB  
MAE "LUX" LEWIS  
 HONKY TONK TRAIN BLUES BB 10175 — PARE  
 (ANY OTHERS EXCEPT BLUE NOTE) — — — — — PARE  
TEO LEWIS  
 SWEET SUE JUST YOU CO 2652 — RIOL  
 DALLAS BLUES/ROYAL GAROEN CO 2527 — IOER  
 LEWISADA BLUES CO 1916 — IOER  
 FAREWELL BLUES/WABASH BLUES CO 2029 — IOER  
CRIPPLE CLARENCE LOFTON  
 (ANY) — — — — — SPIL  
 STREAMLINE TRAIN SA 12003 — EDC  
 (ALL SOLO ART TITLES) SA — — — — — PARE  
 (ANY OTHER SOLOS) — — — — — PARE  
 PIANO SOLOS) — — — — — MCMA  
ELLA LOGAN  
 TWO SLEEPY PEOPLE BR 8250 1,00 PATT  
LOUISVILLE RHYTHM KINGS  
 SHOUT HALLELUJAH OK, PAE R340, OR PAF 22305 — KEND  
 BALLIN' THE JACK HRS 15 OR VO 15828 — KEND  
THE LUMBERJACKS  
 WOULD YOU BE HAPPY CO 9147 — KEND  
JIMMIE LUNCEFORD  
 BLUES IN THE NIGHT OE 4125 — KAUF  
 GONE/IMPROMPTU DE 4093 — KAUF  
 LIFE IS FINE/I'M LOSING MY MIND OE 4289 — KAUF  
 OH BOY OE 4205 — KAUF  
 BLUES IN THE NIGHT OE 4125 — BUCH  
SHERRY MAGEE & OXIELANDERS  
 BLUIN' THE BLUES/SATANIC BLUES OK 5436 — MONT  
 TIN ROOF BLUES VO 5281 — MONT  
WINGY MANNONE  
 JUST ONE GIRL CO 35685 — EDC  
 BASIN STREET BLUES BB 6411 — EDC  
 D'WNRIGHT DISGUSTED BLUES BB 10296 — EDC  
 IN THE BARREL BB 10331 — EDC  
 CAT'S HEAD BLUES CO 14282 — HERR  
 DOWNRIGHT DISGUSTED VO 15728 — HERR  
 HOUSE RENT PARTY DAY ME 13353 — HERR  
 DROP A NICKEL — — — — — MCMA  
 ISLE OF CAPRI (N OR E) OK 4464 — ROTH  
 HONEY'S LOVIN' ARMS/WHEN MY SUGAR BB 30-0801 — ROSE  
 CAT'S HEAD CO 14282 — BROO  
 ROYAL GAROEN BLUES OK 41570 — BROO  
PAUL MARES  
 NAGASAKI/APPLE LEAF RAG OK 41574 — ROSE  
JOE MARSALA  
 FEATHER BED LAMENT/12 BAR STAMPEOE OE 18111 — KAUF

# WANTED

<u>MCKINNEY'S COTTON PICKERS</u>									
ROCKY ROAD	V1	----	MAHE						
I WANT A LITTLE GIRL/OKAY	V1	23000	---	EARN					
WILENBURG JOYS/SHIMM-EE-SHA WA'RILE	BB	10954	---	EARN					
MISS HANNAH/WAY I FEEL TODAY	BB	10232	---	EARN					
FOUR OR FIVE TIMES	V1	21583	---	BROO					
CRYING AND SIGHING	V1	38000	---	BROO					
PUT IT THERE	V1	38025	---	BROO					
CHERRY	V1	21730	---	BROO					
MILENBERG JOYS	ANY	----	---	BROO					
PEGGY/I'D LOVE IT	V1	38133	2.00	AVER					
ROCKY ROAD/WILL YOU	V1	22932	2.00	AVER					
<u>JIMMY MCPARTLAND</u>									
JAZZ ME BLUES	DE	18042	---	KAUF					
SUGAR	DE	18043	---	KAUF					
<u>MEZZ MEZZARDI</u>									
BLUES IN DISGUISE/THAT'S HOW	V1	25636	---	SPIL					
REVOLUTIONARY BLUES/GETTIN'	BB	10088	---	SPIL					
35TH AND CALUMET	BB	10251	---	POOE					
FREE LOVE/DISSONANCE	BR	7751	---	POOE					
BLUES IN DISGUISE	V1	25636	---	POOE					
COMIN' ON WITH THE COME ON	BB	10085	---	WILL					
<u>METRONOME ALL STARS</u>									
BLUE LOU/THE BLUES	V1	26144	1.75	WA,H					
<u>RAY MILLER</u>									
WHO WOULDN'T BE JEALOUS	BR	4131	---	IDER					
MISSISSIPPI HERE I AM	BR	4194	---	IDER					
THAT'S A PLENTY/ANGRY	BR	4224	---	IDER					
<u>MILLS BLUE RHYTHM</u>									
RHYTHM JAM (NEW TO E)	VS	546	---	WOLF					
<u>MILLS HOTSYS TOTSYS GANG</u>									
SINCE YOU WENT AWAY	BR	4122	---	KENO					
<u>MILLS MERRY MAKERS</u>									
FAREWELL BLUES	HA, D1, CL, OR	VE	7121	---	KEND				
LOVE ME OR LEAVE ME	RO	943	---	KENO					
IN A GREAT BIG WAY	RO	972	---	KENO					
<u>PAUL MILLS MERRY MAKERS</u>									
MY MONEY'S LOVING ARMS/LET'S DO IT	CA	9005	---	ROSE					
<u>THE MISSOURIANS</u>									
VINE ST. DRAG	V1	38103	---	HERR					
<u>ALICE MODRE</u>									
(ANY)	DE	----	---	RAAB					
<u>CHAUNGY MODREHOUSE</u>									
MY GAL SAL	VA	638	---	BROO					
<u>JELLY ROLL MORTON</u>									
(MANY)	----	----	---	KOUT					
TURTLE TWIST/SMILIN'	V1	38108	---	EAST					
PONTCHARTRAIN/MABEL	V1	38125	---	EAST					
LOW GRAVY/MINT JULEP	V1	23334	---	EAST					
BILLY GOAT/HYENA	V1	20772	---	EAST					
NEVER DO/FICKLE FAY	V1	23019	---	EAST					
JERSEY JOE/SWEET PETER	V1	23402	---	EAST					
TANK TOWN/ICABURG	V1	38075	---	EAST					
HIGH SOCIETY/FISHTAIL	AUTO	606	20.00	EAST					
BEALE STREET BLUES	BB	10252	---	WITT					
CAN ON BALL BLUES	BB	10254	---	WITT					
FAT FRANCES	BB	10257	---	WITT					
SHREVEPORT	BB	7710	---	WITT					
TURTLE TWIST	RR	10194	---	WITT					
MR. JELLY LORO	BB	10258	---	WITT					
(ANY GENNETT)	GE	----	---	POLS					
(MOST ANY VICTOR OR BB)	V1	----	---	POLS					
(ANY ODD LABEL)	----	----	---	MCMA					
(MANY)	----	----	---	GRIF					
KANSAS CITY STOMPS	BB	7757	---	POOE					
BLUE BLOOD BLUES	BB	8201	---	POOE					
STROKIN AWAY/LOW GRAVY	BB	8302	---	POOE					
GEORGIA SWING	BB	8515	---	POOE					
CANNON BALL BLUES	BB	10254	---	POOE					
WILD MAN BLUES	BB	10256	---	POOE					
BILLY GOAT STOMP	V1	20772	---	POOE					
<u>MOUND CITY BLUE BLDWERS</u>									
HELLO LOLA/ONE HOUR	ANY	----	---	EAST					
BLUE BLUES/ARK. BLUES	BR	2581	---	EAST					
GA. ON MY MIND/I CAN'T	DK	41515	---	EAST					
GEORGIA ON MY MIND (E TO NEW)	OK	41515	---	POOE					
YOU RASCAL YOU (E TO NEW)	OK	41526	---	POOE					
GEORGIA/I CAN'T BELIEVE	DK	41515	---	IDER					
GEORGIA/I CAN'T BELIEVE	DK	41515	---	MAER					
<u>ROMED NELSON</u>									
HEAD RAG HOP/GETTIN' DIRTY	VO	1447	---	SPIL					
<u>RED NELSON</u>									
STREAMLINE TRAIN	DE	7171	---	RAAB					
<u>NEW ORLEANS RAMBLERS</u>									
THAT'S THE KIND OF MAN FOR ME	ME	12230	---	KENO					
<u>NEW ORLEANS RHYTHM KINGS</u>									
TIN ROOF BLUES	DE	161	---	EOIC					
BABY BROWN	DE	401	---	EOIC					
SENSATION	DE	464	---	EOIC					
DSTRICH WALK	DE	229	---	EOIC					
(ANY WITH RAPPOLO)	ANY	----	---	VOGE					
BABY BROWN	DE	451	---	RAAB					
DUST OFF THAT OLO PIANO	DE	388	---	RAAB					
(MANY)	----	----	---	GRIF					
<u>NEW ORLEANS WANDERERS</u>									
PERDIDO/GATE MOUTH	CO	698	7.00	EDEL					
TOO TIGHT/PAPA DIP	CO	735	7.00	EDEL					
<u>FRANKIE NEWTON</u>									
ROSETTA	BB	10176	---	EOIC					
WHO	BB	10216	---	EOIC					
PLEASE DON'T TALK ABOUT ME	VO	3811	---	RAAB					
<u>RED NICHOLS</u>									
CHINATOWN	BR	4363	---	RAAB					
ROSE OF WASHINGTON SQUARE	BR	4778	---	RAAB					
SQUEEZE ME	BR	4953	---	RAAB					
GOOD MAN IS HARD TO FIND	BR	----	---	RAAB					
<u>GERTRUDE NIESEN</u>									
JEALOUSY	V1	24454	---	RING					
<u>RAY NOBLE</u>									
CHINATOWN MY CHINATOWN	V1	25070	1.00	PATT					
IROQUOIS	CO	35258	1.00	PATT					
LYIN' IN THE HAY	V1	24297	1.00	PATT					
<u>JIMMY NODNE</u>									
KING JOE	VO OR HRS	----	---	POLS					
THEN YOU'RE DRUNK	BB	8649	---	RAAB					
<u>RED NORDY</u>									
HONEYBUCKLE ROSE	CO	----	---	MAHE					
HONEYBUCKLE ROSE	DE	3059	---	MAER					
WITH ALL MY HEART AND SOUL	DE	3026	---	MAER					
<u>KING OLIVER</u>									
HIGH SOCIETY	HRS	----	---	HURN					
SHAKE RAG	UHCA	----	---	HURN					
HIGH SOCIETY/TEARS	HRS	12	7.00	MONT					
(MANY)	----	----	---	GRIF					
CALL OF THE FREAKS/TRUMPET'S PRAY	BB	7705	---	SPIL					
WEST END BLUES/CAN I TELL YOU	RCA REISSUE	----	---	SPIL					
<u>JACK PETTIS</u>									
EAG O' BLUES	DK	41410	\$3-10	KEND					
DRY MARTINI/HOTHEELS	VO	15703	\$2-40	KEND					
STOCKHOLM STOMP	BA 1927 OR RE	8243	---	KENO					
<u>DICK POWELL</u>									
IT'S GETTING FAIR AND WARMER	----	----	---	RICE					
<u>SAM PRICE BLUESICIANS</u>									
JUMPIN' THE BOOGIE	DE	8515	---	SPIL					
HOW 'BOUT THAT MESS	DE	8505	---	SPIL					
BOOGIE WOOGIE MOAN	DE	8575	---	SPIL					
<u>QUINTET OF HDT CLUB OF FRANCE</u>									
MINOR SWING	ANY	----	---	BROO					
<u>DJANGEL REINHARDT</u>									
YOU RASCAL YOU/SWEET GEORGIA BROWN	SW	35	6.00	GAYL					
NARUINE/ECHOES OF SPAIN	SW	65	6.00	GAYL					
<u>DDN REDMAN</u>									
HOW'M I DOIN'/TRY GETTIN	BR	6273	---	EARN					
NAGASAKI/DOIN' WHAT	BR	6429	---	EARN					
TROUBLE/I HEARD	BR	6237	---	EARN					
<u>RHYTHMMAKERS</u>									
(ANY ON UHCA LABEL)	UHCA	----	---	WILL					
YELLOW DOG BLUES	ANY	----	---	BROO					
ANYTHING FOR YOU	----	----	---	BROO					
<u>ADRIAN ROLLINI</u>									
BLUE PRELUDE/MISSISSIPPI BASIN	PAE	R2515	---	KEND					
SONG OF SURRENDER/COFFEE	ME	12866	---	KEND					
BUTTER FINGERS/A THOUSAND	VO	2672	---	KEND					
HOW CAN IT BE A BEAUTIFUL DAY	VO	2675	---	KEND					
<u>PEE WEE RUSSELL</u>									
DINAH (E TO NEW ONLY)	HRS	1000	---	POOE					
EABY WON'T YOU PLEASE COME HOME	HRS	17	---	POOE					
I'VE FOUND A NEW BABY	HRS	1002	---	POOE					
(ANY)	HRS	----	---	WTKR					
EVERYBODY LOVES MY BABY	HRS	1002	---	WILL					
BABY WON'T YOU PLEASE COME HOME	HRS	17	---	BROO					
DINAH	HRS	1000	---	BROO					

# WANTED

<u>LUIS RUSSELL</u>									
EASE ON DOWN	VO	MAHE							
SAVOY SHOUT	OK	MAHE							
SARATOGA SHOUT	OK	MAHE							
I GOT RHYTHM	ME	MAHE							
<u>RAYMOND SCOTT</u>									
TWILIGHT IN TURKEY	ANY	FURS							
<u>ARTIE SHAW</u>									
OUT OF NOWHERE/VIRGINIA	BB	10320	EARN						
<u>OMER SIMEON</u>									
SMOKEHOUSE BLUES/BEAU KOD JACK	BR	7109	HERR						
<u>FREDDIE SLACK</u>									
CHICAGO BLUES (N TO E)	DE	4093	WOLF						
<u>BESSIE SMITH</u>									
POOR MAN'S BLUES	CO	14399	EDIC						
SQUEEZE ME	CO	14133	EDIC						
BLUE BLUE	CO	14611	EDIC						
LONG OLD ROAD	CO	14603	EDIC						
ME AND MY GIN	CO	14364	RAAB						
(ALBUM - "EMRESS OF BLUES")	CO	31	WILL						
BACKWATER BLUES	CO	14195	WILL						
EMPTY BED BLUES	CO	15675	WILL						
<u>PINE TOP SMITH</u>									
BIG BOY/NOBODY KNOWS	VO	1256	PARE						
SOBER NOW/GOT MORE SENSE	VO	1266	PARE						
JUMP STEADY/AIN'T GOT NOTHIN	VO	1298	PARE						
BIG BOY/NOBODY KNOWS	VO	1256	PODE						
JUMP STEADY BLUES	UHCA	65	HERR						
<u>TRIXIE SMITH</u>									
TRIXIE BLUES	DE	7496	EDIC						
FREIGHT TRAIN BLUES	DE	7489	EDIC						
NO GOOD MAN	DE	7617	EDIC						
(ANY)	DE		RAAB						
<u>EDDIE SOUTH &amp; REIN-ARDT</u>									
SOMEBODY LOVES ME	SW	31	3,50 GAYL						
<u>MUGGSY SPANIER</u>									
LIVERY STABLE BLUES	BB	10518	EDIC						
BLUIN' THE BLUES	BB	10719	EDIC						
RELAXIN' AT THE TOURO	BB	10532	EDIC						
DIPPERMOUTH BLUES/SISTER KATE	BB	10506	KOBI						
TWO O'CLOCK JUMP	DE	4336	KOBI						
RELAXIN' AT THE TOURO	BB	10532	KOBI						
LONESOME ROAD/MANDY	BB	10766	KOBI						
DARK TOWN STRUTTERS BALL	CO	36281	KOBI						
LAZZ BAND BAL./LIVERY STABLE	BB	10518	4,00 EAST						
RELAXIN AT THE TOURO	BB	10532	WTKR						
AT SUNDOWN	BB	10719	WTKR						
LONESOME ROAD	BB	10766	WTKR						
BIG BUTTER AND EGG MAN	BB	10417	PODE						
<u>SPECKLED RED</u>									
LOUIS BALTIMORE	BB	8012	HERR						
ST. LOUIS STOMP	BB	7985	HERR						
<u>JESS STACY</u>									
YOU'RE DRIVING ME CRAZY	CMS	529	BURL						
CANDLELIGHT/AIN'T GOIN' NOWHERE	CMS	517	BURL						
<u>REX STEWART</u>									
TEA AND TRUMPETS/BACK ROOM ROMP	VO OR VA	618	JACO						
SUGAR HILL SHIM SHAM	VO	3844	HERR						
SOLID ROCK	HRS	2005	PODE						
LINGER AWHILE	BB	11057	SPIL						
SOLID OLD MAN	SW	56	3,50 GAYL						
HEXATIOUS/LAZY MAN'S SHUFFLE	VA	527	THOM						
REXATICUS/LAZY MAN'S SHUFFLE	VO	3810	THOM						
TEA AND TRUMPETS/BACK ROOM ROMP	VA	618	THOM						
TEA AND TRUMPETS/BACK ROOM ROMP	VO	3831	THOM						
"FAT STUFF" SERENADE/I'LL COME	VO	5448	THOM						
<u>JOE SULL IVAN</u>									
GIN HILL BLUES/HONEYSUCKLE ROSE	ANY		VOGE						
ONX BRINGDOWN/LITTLE ROCK	ANY		VOGE						
JUST STROLLING	ANY		VOGE						
MINOR WOOD	ANY		VOGE						
LITTLE ROCK/JUST STROLLING	DE	600	BURL						
<u>JACK TEAGARDEN</u>									
YOU RASCAL YOU/THAT'S WHA T	CO	2558	EAST						
FARE THREE WELL TO HARLEM	VI	24571	EAST						
STARS FELL ON ALABAMA/YOU GUESS	BR	6993	5,00 EAST						
A HUNDRED YEARS FROM TODAY/ JUST	BR	6716	EAST						
BIG EIGHT BLUES (N TO E)	HRS	2007	WOLF						
AUNT HAGAR'S BLUES	CO	35206	\$2-5 WITT						
BEALE STREET BLUES	CO	35323	\$2-5 WITT						
(JACK TEAGARDEN CONTINUED NEXT COLUMN)									
(JACK TEAGARDEN, CONTINUED)									
SOMEWHERE A VOICE IS CALLING	CO	35450	\$2-5 WITT						
WOLFEINE BLUES	CO	35297	\$2-5 WITT						
PEG O' MY HEART	CO	35727	\$2-5 WITT						
YOU'RE SIMPLY DELISH	PE	15361	KEND						
SON OF THE SUN	PE	15363	KEND						
<u>TEN FRESHMEN</u>									
FRESHMAN SHAW	PE	15235	OR PAT 37054	KEND					
<u>FRANK TESCHMAKER</u>									
FRIAR POINT SHUFFLE									
<u>PAUL TREMAINE</u>									
LONELY ACRES	ANY								
KRAZY KAT	OK								
BALTIMORE	OK								
BORNEO	OK								
BABY WON'T YOU PLEASE COME HOME	OK								
RIVERBOAT SHUFFLE	ANY								
<u>SUGAR UNDERWOOD</u>									
DAVIS ST./DEW DROP	VI	21528	WA, R						
<u>VENUTI-LANO</u>									
FAREWELL BLUES	ANY								
BEALE STREET BLUES	ANY								
<u>FATS WALLER</u>									
DARKTOWN STRUTTERS/I CAN'T	BB	10573	EARN						
HOR MAW STOMP/SUGAR	VI	21525	EARN						
ORIGINAL E FLAT BLUES/SWINGA	BB	10858	EARN						
SOMEBODY STOLE/SUGAR BLUES	VI	25194	EARN						
MINOR DRAG/HARLEM FUSS	BB	10185	EARN						
RIDING BUT WALKING	VI		MAHE						
WON'T YOU GET OFF IT PLEASE	VI		MAHE						
I BELIEVE IN MIRACLES (ORGAN)			RICE						
NIGHT WIND			RICE						
HARLEM FUSS/MINOR DRAG	BB	10185	PODE						
DINAH	VI	25471	FISH						
GOOD MAN IS HARD TO FIND	BB	10142	WTKR						
ORIGINAL E FLAT BLUES	BB	10858	WTKR						
UP JUMPED YOU WITH LOVE			WTKR						
YACHT CLUB SWING	BB	10035	BROO						
DREAM MAN	BB	10261	BROO						
FINDFUL OF KEYS	VI	38508	BROO						
VALENTINE STOMP	VI	38554	BROO						
SPOUSIN'/ROSETTA	BB	10156	WILL						
THOU SWELL	VI	21346	WILL						
YOU'RE NOT THE ONLY OYSTER	BB	10261	WILL						
YOU RUN YOUR MOUTH	BB	10779	WILL						
BLUES/HONEYSUCKLE (JAM SESSION)	VI	25559	WILL						
SERENADE FOR A WEALTHY WIDOW	SW	28	3,50 GAYL						
SWEET SUE/ORGAN GRINDER'S SWING	SW	43	3,50 GAYL						
<u>WASHBOARD STOMPERS</u>									
(ANY)	ANY								
<u>ETHEL WATERS</u>									
I CAN'T GIVE YOU ANYTHING BUT (N)	BR	6517	RING						
ST. LOUIS BLUES (N)	BR	6521	RING						
DON'T BLAME ME (N)	BR	6617	RING						
MY HANDY MAN	CO	14353	RING						
SOMEDAY SWEETHEART	CO	14264	RING						
YOU CAN'T STOP ME FROM LOVING YOU	CO		RING						
COME UP AND SEE ME SOMETIME	BR		RING						
BRING YOUR GREENBACKS	CO	14125	RING						
SUGAR	CO	14146	RING						
MY HANDY MAN	CO	14353	FISH						
<u>TEDDY WEATHERFORD</u>									
TEA FOR TWO	SW	5	BROO						
<u>CHICK WEBB</u>									
HALLELUJAH/I WANT TO BE HAPPY	DE	15039	KAUF						
LIZA	DE		WOOD						
<u>MAE WEST</u>									
(ANY)									
<u>GEORGE WETTLING</u>									
BUGLE CALL RAG/SISTER KATE	DE	18044	KAUF						
DARKTOWN STRUTTERS' BALL/FOUND A NEW	DE	18045	KAUF						
<u>PAUL WHITEMAN</u>									
MISSISSIPPI MUD	VI	20783	1,00 PATT						
<u>"WHOOPEE MAKERS" GROUPS</u>									
MILWAUKEE WALK	CA	9203	KEND						
ICKY BLUES	ANY		KEND						
SORORITY STOMP	ANY		KEND						
4 OR 5 TIMES (EXC. MASTERS 1 & 3)	ANY		KEND						
TIGHT LIKE THAT (EXC. MASTERS 1 & 2)	ANY		KEND						
ROCKIN' CHAIR	BA	32070	KEND						
(WHOOPEE MAKERS CONTINUED NEXT PAGE)									

## WANTED

(WHOOPIE MAKERS, CONTINUED)

DARDANELLA	Vo	15763	\$5-11	KENO
SLOW BUT SURE	PE 15507 OR PAT	37326	---	KENO
RUSH INN BLUES/FRESHMAN HOP	Vo	15769	\$5-11	KENO
I'M SO IN LOVE	OR	2528	---	KENO
<u>CLARENCE WILLIAMS</u>				
AIN'T MISBEHAVIN'	OK	---	---	MAHE
WEST END BLUES	OK	---	---	MAHE
DIGA DIGA DO	VA	---	---	MAHE
TERRIBLE BLUES	HRS	31	3.00	HURN
(ANY WITH ARMSTRONG)	---	---	---	HURN
<u>COOTIE WILLIAMS</u>				
DIGA DIGA DO/I CAN'T BELIEVE	VO OR VA	555	---	JACO
WATCHING/I CAN'T GIVE YOU	VO	3890	---	JACO
BEAUTIFUL ROMANCE/SHE'S GONE	VO	5411	---	JACO
DRY LONG SO/GIVE IT UP	VO	5690	---	THOM
DOWNTOWN PROAR/BLUE REVERIE	VA	527	---	THOM
DIGA DIGA DOO/I CAN'T BELIEVE	VO	3818	---	THOM
JUBILESTA/PIGEONS AND PEPPERS	VO	3922	---	THOM
SWINGTIME IN HONOLULU	VO	4061	---	THOM
OL' MAN RIVER/A LESSON IN C	VO	4086	---	THOM
SWING PAN ALLEY/CHASIN' CHIPPIES	VO	4425	---	THOM
MOBILE BLUES/GAL-AVANTIN'	VO	4636	---	THOM
AIN'T THE CRAVY GOOD/BOODOO	VO	4726	---	THOM
BLACK BEAUTY NIGHT SONG	VO	5411	---	THOM
<u>HOD WILLIAMS</u>				
MY SECRET LOVE AFFAIRS	BB	---	---	FURS
<u>JARO WILLIAMS/WESLEY WALLACE</u>				
TAR BLUES, No. 29	J1	3	---	HERR
<u>TEDDY WILSON</u>				
CARELESSLY/HOW COULD YOU	BR	7867	---	BURL
MOANIN' LOW/FINE AND OANOE	BR	7877	---	BURL
I'M COVING VIRGINIA	BR	7993	---	BURL
AIN'T MISBEHAVIN'/HONEYSUCKLE	---	---	---	BURL
PENNIES FROM HEAVEN	BR	7789	---	RIOL
SAILIN'	BR	7781	---	RIOL
THIS YEAR'S KISSES	BR	7824	---	RIOL
HOOR OF PARTING	BR	7943	---	RIOL
(ALL OK BRUNSWICK)	BR	---	---	MAER
EMBRACEABLE YOU	CO	---	---	WOOD
<u>WOLVERINES</u>				
(ANY)	ANY	---	---	VOGE
<u>JACK WYNN'S DALLAS DANDIES</u>				
ST. LOUIS BLUES/LOVED ONE	VO OR ME	12051	\$5-11	KENO
<u>VICTOR YOUNG</u>				
NOTHIN' BUT A NOTHIN'	DE	280	1.00	PATT
<u>ANY ARTIST OR RECORDING GROUP</u>				
ANY SOLO ART RECORDS	SA	---	---	PARE
ANY EARLY BOOGIE WOOGIE	---	---	---	PARE
ANY SOLO ART RECORDS	SA	---	---	MCMA
<u>THEME SONGS</u>				
ANY; QUOTE PRICES (N OR E)	---	---	---	ROTH

## AUCTION

## AUCTION

# MELODY SHOP

150 MASSACHUSETTS AVENUE BOSTON, MASS

Closing date for bids: April 30, 1944

<u>LIONEL HAMPTON</u>	
PIG FOOT SONATA/JUST FOR LAFFS	VI 26793 N
HOUSE OF MORGAN/I'VE BE LOST WITHOUT YOU	VI 26751 N
THE OBJECT OF MY AFFECTIONS/JOVY	VI 25699 N
BABY WON'T YOU PLEASE COME HOME/AFTER	VI 25674 N
<u>LIONEL HAMPTON/ORIGINAL DIXIELAND BAND</u>	
ANY TIME AT ALL/OLO JOE BLAEO	VI 26039 N
<u>CLARENCE WILLIAMS TRIO</u>	
I'M FALLING FOR YOU/BLUER THAN BLUE	VO 4157 N
<u>BOB CROSBY</u>	
BIG NOISE FROM WINNETKA/HONKY TONK TRAIN	OE 2208 N
<u>RED NORVO</u>	
BLUES IN E FLAT/BUGHOUSE	BR 8208 N
<u>ORIGINAL DIXIELAND BAND</u>	
TOOOLIN' BLUES/OSTRICH WALK	VI 25460 N
<u>ORIGINAL DIXIELAND FIVE</u>	
BARNYARD BLUES/ORIGINAL DIXIELAND 1 STEP	VI 25502 N
<u>GLENN HARDMAN FIVE</u>	
ON THE SUNNY SIDE OF THE STREET/CHINA BOY	CO 35341 N
<u>EDDIE SOUTH</u>	
MY OH MY/GOTTA GO	VI 24343 N
MARCHETA/HEJRE KATI	BB 10138 N
<u>BILL COLEMAN</u>	
BIG BOY BLUES/SWING GUITARS	VI 26223 N
<u>HUOSON DELANGE</u>	
IT'S A LOT OF LOLE GOSSIP/TORMENTEO	BR 7598 N
LOVE SONG OF HALF WIT/PARTS 1 & 2	BR 7828 N
<u>ART TATUM &amp; SWINGSTERS</u>	
WITH PLENTY OF MONEY AND YOU/I'VE GOT MY	DE 1198 N
<u>JOHNNY DODDS &amp; CHICOGIANS/DELTA FOUR</u>	
MELANCHOLY/FAREWELL BLUES	DE 3864 N
<u>MEADE "LUX" LEWIS</u>	
MR. FREDDIE BLUES/CELESTE BLUES	DE 3831 N
<u>MUGGSY SPANIER &amp; ORCH.</u>	
AMERICAN PATROL/MORE THAN YOU KNOW	OE 4328 N
TWO O'CLOCK JUMP/WRECK OF OL 97 (TRIO)	DE 4336 N
<u>JOE TURNER &amp; FREDDIE SLACK</u>	
ROCKS IN MY BE/GOIN' TO CHICAGO BLUES	DE 4093 N
<u>BUD FREEMAN &amp; SUMMA CUM LAUDE ORCH.</u>	
AS LONG AS I LIVE/SUNDAY (PEE WEE RUSSELL, BRAO	
GOWANS, MAX KAMINSKY, CONDON, AL SEIOEL)	DE 2849 N
<u>COUNT BASIE &amp; ORCH.</u>	
YOU CAN'T RUN AROUND/SUPERCHIEF	VO 5673 N
BLUES/THE APPLE JUMP	OK 5862 N
I'LL FORGET/BEAU BRUMMEL	OK 6122 N
SOMEBOY STOLE GAL/LET'S MAKE HAY WHILE SUN. CO	35500 N
<u>HORACE HENDERSON</u>	
COQUETTE/I STILL HAVE MY DREAMS	OK 5841 N
<u>BENNY CARTER</u>	
POW POW/SERENADE TO A SARONG	OE 3262 N
<u>JDA COX</u>	
LAST MILE BLUES/I CAN'T QUIT THAT MAN (REC ALLEN,	
J.C. HIGGINBOTHAM, EMUNC HALL)	OK 6405 N
<u>JOE SULLIVAN</u>	
I COVER THE WATER FRONT/POW POW	VO 5556 N
<u>JOE MARSALA &amp; HIS CHICOGIANS</u>	
HOT STRING BEANS/MIGHTY LIKE THE BLUES	VO 4168 N
JIM-JAM STOMP/WOO WOO	VO 4116 N

FOR TRADE OR AUCTION  
HOT JAZZ ALBUMS ON PREWAR WAX  
ALL RECORDS ARE NEW

COLUMBIA  
C-26 Bix BEIDERBECKE  
C-57 ARMSTRONG HOT FIVE  
C-31 BESSIE SMITH

DECCA  
NEW ORLEANS JAZZ-144

I WILL TRADE FOR ARMSTRONG AND ODODS RECORDS  
JOHN PINCUS,  
60 DOWNING STREET, WORCESTER 3, MASS.

I WANT

Baily, Bigard,  
Goodman units, Hodges,  
Hampton, Mannone.

Please send lists  
giving condition and prices.

Elliston Bell  
Knutsford House, Pigeon Cove, Mass.

I will pay exceptionally good prices  
for my wants which are:

★ Earliest ELLINGTON (Washingtonians) records  
★ ELLINGTON Brunswick (N to VG), in 7000 and  
8000 series.

★ "ELLINGTONIA" on HRS.  
★ Rex Stewart's Big 7 on HRS.  
★ Brownie McGee -- any label.

and  
★ The first 18 editions of MUSIC AND RHYTHM  
(pocket size)

Irving L. Jacobs  
155-01 90th Avenue, Apt. 4-S, Jamaica 2, N.Y.

FOR SALE

EDWARD MULLENER

FOR SALE

34-41 78th Street, Jackson Heights, Long Island, New York.

Record sale at fixed prices

Records will be shipped via Railway Express, C.O.D. unless otherwise requested.

LOUIS ARMSTRONG  
 MUSKRAT RAMBLE/HEEBIE JEEBIES OK 8300 V 3.00  
 I'VE GOT A POCKETFUL OF DREAMS/NATURAL DE 1937 E .75  
BIX BEIDERBECKE/TRAM, BIX & LANG  
 IN A MIST/WRINGIN' AND TWISTIN' OK 40916 E 5.00  
SIDNEY BECHET'S NEW ORLEANS FEETWARMERS  
 COAL BLACK SHINE/BABY WON'T YOU PLEASE VI 27386 N 1.25  
BUNNY BERIGAN & ORCHESTRA  
 TWO IN LOVE/'TIS AUTUMN ELITE 5005 N 2.00  
 I GOT IT BAD/WHITE CLIFFS OF DOVER ELITE 5006 N 2.50  
 MY LITTLE COUSIN/SKYLARK ELITE 5020 N 2.00  
HOAGY CARMICHAEL & ORCHESTRA  
 ROCKIN' CHAIR/GEORGIA VI 25494 N 2.50  
EDDIE CONDON'S HOT SHOTS  
 I'M GONNA STOMP MR. H. LEE/THAT'S A SER. BB 10168 N 2.50  
JOHNNY DODDS & HIS CHICAGO BOYS  
 STACK O' LEE BLUES/MELANCHOLY DE 1676 N 2.00  
ROY ELDRIDGE & ORCHESTRA  
 HIGH SOCIETY/MUSKAT RAMBLE VARS 8154 N 2.50  
DUKE ELLINGTON & ORCHESTRA  
 BLUES I LOVE TO SING/GOT EVERYTHING BB 6531 N 2.00  
BUD FREEMAN & SUMMA CUM LAUDE ORCHESTRA  
 THE EEL/CHINA BOY BB 10386 N 2.00  
BILLIE HOLIDAY & ORCHESTRA  
 ROMANCE IN THE DARK/ALL OF ME (L.A.M.C.R.) OK 6214 E 2.00  
JAMES P. JOHNSON (PIANO SOLOS)  
 BLEEDING HEARTED BLUES/YOU CAN'T DO VI 19123 E 4.00  
HUDDIE (LEADBELLY) LEDBETTER  
 DON'T YOU LOVE YOUR DADY/SAIL ON BB 8550 N 2.00  
 ROBERTA/THE RED CROSS STORE BLUES BB 8709 N 2.00  
CRIPPLE CLARENCE LOFTON (PIANO SOLOS)  
 STREAMLINE TRAIN/HAD A DREAM SA 12003 E+5.00  
RED MCKENZIE'S MOUND CITY BLUE BLOWERS  
 ONE HOUR/HELLO LOLA BB 10037 E 2.25  
JELLY ROLL MORTON  
 DOCTOR JAZZ/MEMPHIS SHAKE BY THE DIXIELAND  
 JUG BLOWERS WITH JOHNNY DODDS VI 20415 N 6.00  
 WOLVERINE BLUES/Mr. JELLY LORD VI 21064 E 5.00  
 (JELLY ROLL MORTON CONTINUED NEXT COLUMN)

(JELLY ROLL MORTON, CONTINUED)  
 SHREVEPORT/DOIN' THE VOOM (ELLINGTON) BB 7710 N 3.00  
 BALLIN' THE JACK/DON'T YOU LEAVE ME BB 10450 N 3.50  
ORIGINAL DIXIELAND JAZZ BAND  
 BLUIN' THE BLUES/SENSATION RAG VI 18483 V .75  
PEE-WEE, ZUTTY AND JAMES P. JOHNSON  
 I'VE FOUND A NEW BABY/EVERYBODY LOVES HRS 1002 N 3.50  
ART SHAW & ORCHESTRA  
 SWEET ADELIN/HOW DRY I AM VO 4182 N 2.50  
 STREAMLINE/SWEET LORRAINE VO 4598 N 2.50  
BESSIE SMITH  
 OH DADY BLUES/BABY WON'T YOU PLEASE CO A3888 E 2.50  
MUGGY SPANIER & HIS RAGTIME BAND  
 DIPPERMOUTH BLUES/SISTER KATE BB 10506 E+2.50  
 BLACK AND BLUE/DINAH BB 10682 E+2.50  
 LONESOME ROAD/MANOV, MAKE UP YOUR MINOBB 10766 E+2.50  
JESS STACY & ORCHESTRA  
 A GOOD MAN IS HARD TO FIND VARE E140 N 2.00  
GUY SULLIVAN & CAFE SOCIETY ORCHESTRA  
 I CAN'T GIVE YOU ANYTHING BUT LOVE VO 5496 E 2.00  
ART TATUM (PIANO SOLOS)  
 LOVE ME/COCKTAILS FOR TWO DE 156 N 2.00  
 STAR DUST/BEAUTIFUL LOVE DE 306 N 2.00  
 I AIN'T GOT NOBODY/WHEN A WOMAN LOVES DE 741 N 2.00  
 LIZA/ANYTHING FOR YOU DE 1373 N 2.00  
 STORMY WEATHER/GONE WITH THE WIND DE 1603 N 2.00  
TEAGARDEN BOYS & TRUMBauer SWING BAND  
 I'SE A MUGGIN, PARTS 1 & 2 VI 25273 V 1.50  
JACK TEAGARDEN & ORCHESTRA  
 THE BLUES CAN'T WE TALK IT OVER VARS 8218 N 2.00  
 I HEAR BLUEBIRDS/FATIMA'S ROY VARS 8273 N 1.50  
VARSITY SEVEN (SULLIVAN, CARTER, HAWKINS)  
 EASY RIDER/IT'S TIGHT LIKE THAT VARS 8147 N 2.00  
 POM POM/HOW LONG HOW LONG BLUES VARS 8173 N 2.00  
JIMMY YANCEY  
 BEAR TRAP BLUES/OLD QUAKER BLUES VO 05490 E+2.50  
 CRYING IN MY SLEEP/DEATH LETTER BL BB 8630 E 2.00  
 YANCEY'S BUGLE CALL/35TH & DEARBORN VI 27238 N 2.25

I WILL PAY  
**\$16.50**  
 each  
 FOR VERY-GOOD COPIES  
 OF THE STATE STREET RAMBLERS  
 ON GENNETT 6232, AND 6249.  
 PLEASE CONTACT ME:  
 MORTY W. NOVICK  
 500 OCEAN AVE.  
 BROOKLYN 26, N.Y.

A CARD OR LETTER  
 TO  
 JACK G. HOFFMAN,  
 13514 EARLWOOD ROAD,  
 CLEVELAND, 10, OHIO,  
 BRINGS YOU AN AUCTION LIST OF RARE, SEMI-RARE  
 RECENT, AND EXCEPTIONALLY FINE HOT JAZZ, SWING,  
 AND SWEET RECORDINGS. GET YOUR CARDS IN EARLY  
 BEFORE AUCTION DEADLINE.

This is a sample of the form on which all advertising concerning out-of-print records is to be submitted. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. A penny post card will get you a large supply of these forms. If you need more than 20 let us know.

<p><b>USE THIS SIDE FOR RECORDS WANTED</b></p> <p>Use a separate blank for each recording group.</p> <p>Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.</p> <p>Enter records by that recording group from top to bottom, starting with top line of form.</p> <p>You may use both sides of this blank. Use the reverse side to list items for disposition.</p>	Recording group						
	Names of tunes (30 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name		



# Concerning the Elephant

by Eugene Williams

The brash article in which Gordon Gullickson imported Iain Lang's theories of jazz deserved a sharp scolding, and Ronald Stearns' reply was the work of an exceptionally discriminating critic. I sympathize with Mr. Stearns' tastes, and admire the reproof he administers to Lang and Gullickson. What elicits this protest is his prejudiced dogmatism, which pushes the theory of New Orleans jazz to the point of absurdity. While jazz is ending, jazz criticism is only beginning; Stearns' contribution will be greater if he regulates the confusions which, at times, make his language resemble the prose of a bad poet.

Semantic muddles have always involved jazz critics in peculiar difficulties. "Jazz," Stearns remarks, "is unfortunately a word applied universally to many facets of a special music, while it should remain exclusively the name of the original Negro creation." He discriminates better between realities than between the words which symbolize them: for why should the name "jazz" be applied to the original New Orleans music (which was never so called) and not to its musical descendants which are universally so called? It is, indeed, a "matter of critical taste" that New Orleans Negro jazz is an art which, transcending the ordinary level of folk music, became the most searching and profound musical expression ever developed in America; and it is true that the music which (as a matter of historical fact) evolved from it is inferior in value as well as different in nature. But these points of critical taste are valid regardless of nomenclature, and it is better for us to speak of "Negro New Orleans jazz" than to fight over who saw the word first. Mr. Stearns' excessive ardor is understandable in face of the general ignorance of these distinctions, and the

prevalence of spurious jazz criticism. But there is no need to argue over the elephant's name. All we need do is take a firm grip on our elephant's leg and proclaim, "This is more important than all the rest of the bloody beast."

Messrs. Lang-Gullickson and Stearns disagree chiefly on three subjects: the origin of jazz, its nature and its relation to its audience. Their disagreements are of two kinds, however. Both parties agree that jazz originated in New Orleans, therefore they can discuss its origin sensibly. But they are referring to two different actualities by one name, "jazz"; so when they have left the common point of origin, they talk only at cross-purposes.

For instance: Lang asserts that "the underworld did not create jazz, which grew out of the everyday life of the people." Stearns replies that "the underworld is almost exclusively responsible for the early development of jazz." Replace his exaggerated "almost exclusively" by the words "in part", and the two statements are not incompatible. They differ only in emphasis. Stearns does not suggest that the underworld created jazz, nor does Lang deny that the underworld furthered its development. The history of New Orleans jazz, I believe, will show that the music grew out of the everyday life of the people, and found economic roots and emotional stimulus not only in the streets and in the dance halls of New Orleans, but in its dives, saloons and warehouses. We need not dismiss the underworld's abundant life and freedom with a moralistic reference to the "dung heap of civic and municipal corruption." If jazz found an enthusiastic reception in the underworld, it was because they had a certain community of spirit.

Lang's statement that "jazz is not jungle music" is literally true; and in-

significant. "Jazz," by anyone's definition, is not customarily played in jungles: therefore not jungle music. But Lang's contention that the folk music of earlier New Orleans Negroes had no trace of jazz essentials is indefensible. Take the nearest example: many suggestive quotations in Robert Goffin's otherwise extremely bad book on jazz offer proof that, exactly as Stearns says, "Jazz music has an extremely close relationship to jungle music." For the latter expression, with its irrelevant connotations, let me substitute the description "native African music". In New Orleans jazz (Mr. Stearns' "jazz"), this relationship was manifest, if not as dominant as he believes. In Ellington's **Echoes of the Jungle** (which Lang, but not Stearns, would also call "jazz"), only a sophisticated remnant appears.

Lang condemns as a fallacy the idea that "jazz is a product of this race or that race, and no other race plays jazz," adding the historically false axiom that "jazz is not the music of a race, black or white, but of a class—of a proletariat which is both black and white. If Negroes have been conspicuous in its history, it is because most American Negroes are proletarians." Stearns replies that "jazz is the exclusive product of the Negro race, and, particularly, the product **and property** of certain New Orleans Negroes." Here both antagonists are involved in a semantic mixup over what the word "jazz" means; both are guilty of oversimplification, and Stearns in particular uses the expression "Negro race" in a cabalistic way which cannot be condoned.

Gullickson's protest is stout-hearted but short-sighted. Since white men are not superior to Negroes, he deduces that the converse is true: Negroes are not superior to white men. Therefore, they can't do anything better. This exemplifies the heretical idea that all men are created equal, not only in worth but also in capacity. An oceanful of Seashore tests cannot alter the fact (evident to anyone with sufficient information and clear perception) that Negro musicians in New Orleans played **better** jazz than their white contemporaries. This real difference

has nothing to do with "racial discrimination", which judges the worth of men by their ancestry.

Consider what is actually meant by "race", and what by "Negro". A "white man", in the American language, is one of European descent with little or no infusion of the Asiatic or African. By parallel definition, a "Negro" is a man of African descent, with no perceptible admixture of Asiatic or European ancestry. Mulattoes, quadroons and others of mixed descent would not, by this strict definition, be considered Negroes at all; nor would that great "Negro" musician, Bunk Johnson, who is as proud of his Indian "blood" as of his African.

But most Americans think of Negro ancestry as a taint. The African Negroes began their life in this country under the stigma of economic and social inferiority; hence even a "touch of the tarbrush" becomes most important in determining an individual's status in the community. Americans of partial African ancestry are invariably called "Negroes" or (a more accurate term) "colored". There is significance not in the name a man receives, but in the fact that his fraction of Negro ancestry is enough to place him in the "Negro" group, with its restricted opportunities and special conditions. Small wonder that Negroes as well as whites are susceptible to this fallacy of a Negro race, and that almost-whites, if they try to "pass", are accused of betraying their "race". Our thought habits place all individuals of "mixed blood" in a class with the "pure blooded" individuals of their less favored strain: a class with distinct social and cultural characteristics.

The American Negro is not a race, but a racially defined social group. His differences from the white American are due not to any mystical quality of his constitution, but to the persistence of some of his African traditions and to the special circumstances in which he lives. These actual differences, which are not inferiorities and do not imply innate differences, are so plain that only a quite blind man could deny them.

So much for banalities which are not clear, it seems, to either party in the

current debate. The word "Negro" may be used in its popular sense, to the extent that it expresses a real social unity. But if we want sound, not mystical, criticism we must not lose sight of the realities behind the words.

"The rhythms which are the basis of the music," Mr. Stearns continues, "are new to the Western world . . . they come from a different race, the **Negro race**." True, the rhythms are different; but it is because they come from a different **world**. The world of Africa is richly and deeply different from the worlds of Europe and Asia, and we should lose much of the sense of these differences by ascribing them to race. It is possible to speak of a Negro race **existing in Africa**, and one might say that the rhythms of jazz came from the music of that race. It is not possible to speak of a Negro race **existing in America**, and it is nonsense to say that "jazz is the exclusive product of the Negro race." Jazz arose out of the mixture of African and other factors in the folk culture of New Orleans; primarily it was the product of New Orleans (not African) Negroes, and its divergence from European tradition appears in many aspects other than rhythm. In a similar manner the boogie woogie piano style, which has little or nothing to do with New Orleans music, was originated in America by Negroes—and more exclusively by Negroes than was jazz.

"Only Negroes can play jazz," Stearns tells us—a tautology, if we accept his initial statement that jazz is a product of New Orleans Negroes. White men, he adds, "cannot emulate their Negro contemporaries because they are alien to the mystical and profound inspirations which motivate the Negro musicians." Stearns also believes that jazz defies understanding or explanation; and at times his arguments almost defy exposition. Actually the music he calls "jazz" was played in New Orleans by Negro bands from about 1890 on. Under its influence a similar musical tradition was developed by the white musicians of the city. Particularly during the first World War, when many of the finest jazz musicians left for Chicago and other Northern cities, this original

jazz music flourished outside its home. But it was, as Stearns says, "exclusive almost to the point of absurdity". Its imitators could not absorb it, not because they lacked mystical inspiration but because both their surroundings and themselves were too different from those necessary to produce jazz spontaneously. Under the stress of alien influences, New Orleans jazz was converted into "swing", losing most of its important qualities in the process. It achieved wide popularity only in this adulterated form; and today, no one plays New Orleans jazz except New Orleans Negroes, who played it in the first place. And they find no jobs, no pupils, no future.

From the briefness of history's flirtation with New Orleans jazz, no doubt, arises Stearns' misguided insistence that "New Orleans jazz is a musician's music and has never been popular or well understood—even in its heyday . . ." and that "jazz is much too complex musically to appeal to the average mind." This is dream criticism. Jazz in its heyday in New Orleans was extremely popular, not in high society but among the people, especially the colored people: Mr. Lang's Negro proletariat, if you will. Precisely because it was a **people's music**—the urban counterpart of a folk music—it could be popular **without** being understood, without the support of "discriminating" audiences. When Bunk Johnson said of a swing record, playing on a New Orleans jukebox, "I don't like that shoutin' and screamin' music, do you?" he may have been expressing a musician's opinion; but when George Lewis' wife said she preferred the Bunk records, with their **clear melody**, to the big modern bands which she **couldn't follow**, she was expressing the sound and natural good taste which still exists in the colored people of New Orleans. Jazz in New Orleans was primarily **march and dance** music, linked inextricably to the daily life of the people and given renewed vigor by their participation. Buddy Bolden never called his admirers jitterbugs or refused to play their requests; it is modern inner-sanctum swing, not New Orleans jazz,

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737 Fox Street, Bronx, 55, New York

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<u>HENRY ALLEN</u>		<u>JIMMIE BLYTHE RAGAMUFFINS (DODDS)</u>	
BODY & SOUL/ROSETTA	Vo 2965 N	ADAMS APPLE/MESSIN' AROUND	Slg 906 N
DINAH LOU/TRUCKIN'	Vo 2998 E	<u>IKE ROGERS &amp; HENRY BROWN</u>	
LOST/I'LL BET YOU TELL (1" CRACK)	Vo 3214 V	TWENTY FIRST STREET STOMP	Slg 909 N
THE TOUCH OF YOUR LIPS	Vo 3215 E	<u>CHICK BULLOCK</u>	
YOU/WOULD YOU	Vo 3244 V	SOMEBODY LOVES ME	ME 13434 V
TORMENTED/NOTHING'S BLUE	Vo 3245 E	<u>CAR CALLOWAY</u>	
TAKE MY HEART	Vo 3261 E	CRESCENDO IN DRUMS	Vo 5062 N
CHLOE/YOU'RE NOT THE KIND	Vo 3262 E	<u>IDA COX (LAONIER)</u>	
UNTIL TO-DAY/AM I ASKING TOO MUCH	Vo 3292 E	WEARY WAY BLUES	Slg 907 N
ALGIERS STOMP	Vo 3302 V	<u>BOB CROSBY</u>	
DARLING, NOT WITHOUT YOU	Vo 3305 E	FIVE POINT BLUES	DE 2108 E
MIDNIGHT BLUE	Vo 3339 E	<u>BING CROSBY (MUGGSY)</u>	
THE MILLER'S DAUGHTER MARIANNE	Vo 3607 N	YES INDEED	DE 3689 N
<u>ALL STAR BANDS</u>		<u>EDDIE DUCHIN</u>	
THE BLUES/BLEU LOU	Vi 26144 E	STARDUST/STORMY WEATHER	BR 8367 N
ALL STAR STRUT/KING PORTER(V)	Co 35389 N	<u>TOMMY DORSEY</u>	
ONE O'CLOCK JUMP	Vi 27314 E	DON'T EVER CHANGE (CLAMBAKE 7)	Vi 25607 V
<u>LOUIS ARMSTRONG</u>		YOU'RE A SWEETHEART (CLAMBAKE 7)	Vi 25695 E
SKIP THE GUTTER	OK 41157 V	THE LADY IS A TRAMP (CLAMBAKE 7)	Vi 25673 N
MEMORIES OF YOU(I GROOVE SKIP)	OK 41463 V	JUST A SIMPLE MELODY	Vi 25750 N
LAZY RIVER	OK 41541 V	BEALE STREET BLUES	Vi 25767 N
NEW TIGER RAG	OK 41557 E	I NEVER KNEW/COMIN' THRU RYE	Vi 25813 E
STARDUST/WRAP YOUR TROUBLES	Vo 3172 E	WHAT'LL I DO/HATE TO GET UP	Vi 25824 E
LAWD YOU MADE THE NIGHT TOO LONG	Vo 3181 E	I'M GETTING SENTIMENTAL OVER YOU	Vi 25236 V
I'M A DING OONG DADDY	Vo 3370 N	MELODY IN F	Vi 25519 E
THAT'S MY HOME	BB 6644 E	CANADIAN CAPERS/BARCAROLLE	Vi 25887 E
TIGHT LIKE THIS	Co 36378 N	THE SHEIK OF ARABY (CLAMBAKE 7)	Vi 26023 N
WILD MAN BLUES/MELANCHOLY BLUES	PARL 2162 N	<u>DUKE ELLINGTON</u>	
KNOCKIN' A JUG/ (REVERSE:"HIGH TENSION", LUIS RUSSELL)	PARL 1064 E+	SLIPPERY HORN	BR 6527 V
<u>BUMBLE BEE SLIM</u>		SOPHISTICATED LADY	BR 6600 N
QUEEN BEE BLUES	Vo 1720 V	ROSE OF THE RIO GRANDE	BR 8186 E
<u>BLIND BOY FULLER</u>		THE SERGEANT WAS SHY	Co 35214 E
CAT MAN BLUES	ME 70156 V	REMINISCING IN TEMPO, PARTS 1 & 2	Co 36114 N
<u>BIG BILL</u>		REMINISCING IN TEMPO, PARTS 3 & 4	Co 36115 N
YOU DO ME ANY OLD WAY	ME 70664 V	CRESCENDO IN BLUE	Co 36125 N
<u>BARNEY BIGARD</u>		THAT RHYTHM MAN	Co 36157 N
DRUMMERS DELIGHT	Vo 3985 N	PLUCKED AGAIN/BLUES DUET	Co 35322 N
<u>BUSTER BAILEY</u>		I NEVER FELT THIS WAY BEFORE	Co 35353 N
MAN WITH A HORN GOES BERSERK	Vo 4564 N	LAZY RHAPSODY	Co 35834 E
<u>SIDNEY BECHET</u>		SOLITUDE (SOLO)	Vi 27564 E
PREACHIN' BLUES	BB 10623 G	CONCERTO FOR COOTIE	Vi 26598 N
<u>WILLIE BRYANT</u>		MAIN STEM	Vi 201556 N
LONG GONE/VOICE OF OLD MAN RIVER	Vi 25129 E	HIGH LIFE	BB 6269 E
JERRY THE JUNKER	Vi 25045 E	NEW BIRMINGHAM BREAKDOWN	MA 123 E
<u>MILDRED BAILEY</u>		<u>SIX JOLLY JESTERS (DUKE)</u>	
DOWN HEARTED BLUES	Vo 4800 N	OKLAHOMA STOMP	Vo 1449 V
LITTLE JOE/ROCKIN' CHAIR	Vo 3553 N	<u>LOUISIANA RHYTHMAKERS (DUKE)</u>	
ARKANSAS BLUES/ST. LOUIS BLUES	Vo 4801 E	ROCKIN' IN RHYTHM	ME 12445 N
THERE'LL BE SOME CHANGES MADE	Co 35943 N	<u>SEGER ELLIS</u>	
THE MOON GOT IN MY EYES	Vo 3626 E	NO JUG NO JAZZ	OK 5966 N
MY MELANCHOLY BABY	Vo 4474 N	<u>ZIGGY ELMAN</u>	
BARREL-HOUSE MUSIC	Vo 4802 N	AND THE ANGELS SING	BB 10103 E
WHEN THAT MAN IS DEAD & GONE	DE 3661 N	29TH AND DEARBORN/SUGAR	BB 10096 E
<u>PAUL ROBESON (WITH COUNT BASIE)</u>		YOU TOOK ADVANTAGE OF ME	BB 10413 N
KING JOE, PARTS 1 & 2	OK 6475 N	I'LL NEVER BE THE SAME	BB 10342 E
<u>HOAGY CARMICHAEL</u>		<u>BENNY GOODMAN</u>	
ROCKIN' CHAIR/GEORGIA	Vi 25494 N	I GOTTA RIGHT TO SING THE BLUES	Co 2835 E
BESSIE COULDN'T HELP IT	Vi 25371 N	I AIN'T LAZY I'M JUST DREAMIN' (E)/ AS LONG AS I LIVE (F)	Co 2923 -
<u>BUNNY BERIGAN</u>		STARDUST	Vi 25320 V
ROCKIN' ROLLERS' JUBILEE	Vi 26077 E	IN A SENTIMENTAL MOOD	Vi 25351 E
LET 'ER GO	Vi 25646 E	EXACTLY LIKE YOU (TRIO)	Vi 25406 E
CANDLELIGHT/IN THE DARK	Vi 26122 E	SWING LOW SWEET CHARIOT	Vi 25492 V
A STUDY IN BROWN	Vi 25653 E	STOMPIN AT THE SAVOY (2)	Vi 25521 E
SOBBIN' BLUES	Vi 26116 E	SILHOUETTEO IN MOONLIGHT (TRIO)	Vi 25711 E
<u>BIX BEIDERBECKE</u>		CAMEL HOP	Vi 25717 E
SINCE MY BEST GAL TURNED ME OOWN	Vo 3149 N	BLUES IN YOUR FLAT	Vi 26044 N
AT THE JAZZ BAND BALL	Vo 3042 E	RUSSIAN LULLABY/MARGIE	Vi 26060 E
<u>BROADWAY BROADCASTERS (TEAGARDEN)</u>		BACH GOES TO TOWN	Vi 26130 E
IF I HAD YOU	CA 9067 V	ESTRELLITA	Vi 26187 E
		(BENNY GOODMAN CONTINUED NEXT PAGE)	

## SAM MELTZER

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Auction closes May 1, 1944.

## (BENNY GOODMAN, CONTINUED)

DEAR OLO SOUTHLAND BB 10458 N  
CHRISTOPHER COLUMBUS BB 10460 E  
WADHOUSE/GET HAPPY BB 10461 N  
ROSETTA BB 10760 N  
FLYING HOME (SEXTET) CO 35234 N  
BOY MEETS HORN CO 35301 N  
SHIVERS/SEVEN COMES ELEVEN (SEXTET) CO 35349 E  
STEALIN' APPLES CO 35362 E  
BOARD MEETING CO 35396 E  
GONE WITH WHAT WIND (SEXTET) CO 35404 E  
WHOLLY CATS (SEXTET) CO 35810 E  
TAKING A CHANCE ON LOVE CO 35869 N  
ON THE ALAMO CO 35938 N  
INTERMEZZO/ANAPOLA CO 36050 N  
SOMETHING NEW CO 36209 N  
MY LITTLE COUSIN (1-5) OK 6606 N  
A STRING OF PEARLS (1-2) OK 6590 N  
GOLDEN GATE QUARTET  
DIP YOUR FINGERS IN THE WATER OK 6712 N  
TEDDY GRACE (BUO FREEMAN)  
SING/I HATE TO GO HOME ALONE OE 3463 N  
GOLDEN GATE JUBILEE SINGERS  
I HEAR ZION MOAN/NOAH BB 7962 N  
LIONEL HAMPTON  
WHOA BABE VI 25575 V  
I KNOW THAT YOU KNOW (E)/SUNNYSIDE(F) VI 25592 -  
PIANO STOMP VI 25666 E  
THE OBJECT OF MY AFFECTIONS VI 25699 E  
ANY TIME AT ALL VI 26039 E  
MEMORIES OF YOU/(REVERSE G) VI 26304 E  
HOMeward BOUND/EVIL GAL BLUES K-N 605 N  
SALTY PAPA BLUES/I KNOW HOW TO OO IT K-N 606 N -  
GEORGE HARTMAN  
MUSKAT RAMBLE/OIGA OIGA OOO K-N 602 N  
TIN ROOF BLUES/JAZZ ME BLUES K-N 601 N  
JOHNNY HODGES  
HOME TOWN BLUES VO 4941 N  
BILLIE HOLIDAY  
BILLIE'S BLUES VO 3288 N  
WITHOUT YOUR LOVE VO 3593 V  
YOU GO TO MY HEAD VO 4126 E  
I CAN'T GET STARTED VO 4457 N  
I'VE GOT MY LOVE TO KEEP ME WARM VO 3431 N  
DREAM OF LIFE VO 4631 N  
COLEMAN HAWKINS  
THE SHIEK OF ARABY BB 10770 E  
BOUNCING WITH BEAN BB 10693 E  
HONEYSUCKLE ROSE/JAMAICA SHOUT DE 3358 N  
THE MAN I LOVE/SWEET LORRAINE SI 90001 N  
RICHARD HIMBER  
PARADE OF BANOS, PARTS 1 & 2 VI 25754 E  
WHOSE THEME SONG OE 3578 -  
ART HODES  
ROYAL GARDEN BLUES JR 1001 N  
SELECTION FROM THE GUTTER CMS 545 N  
SNOWY MORNING BLUES B&W 1 N  
HOTSY TOSY GANG  
DOIN' THE NEW LOWDOWN BR 4014 V  
BOBBY HACKETT  
THAT OLO GANG OF MINE OK 5620 N  
POOR BUTTERFLY VO 4499 E  
JA-DA/I SURRENDER DEAR OK 5198 N  
ERSKINE HAWKINS  
GABRIEL MEETS THE DUKE BB 10671 N  
TEDDY HILL (ELDRIDGE)  
KING PORTER STOMP BB 6988 E  
FLETCHER HENDERSON  
STEALIN' APPLES (CHU) VO 3213 N  
QUEER NOTICIS VO 2583 E  
STAMPEDE/MONEY BLUES CO 35669 N  
JANGLEO NERVES VI 25317 N

## EARL HINES

BOOGIE WOOGIE ON ST. LOUIS BLUES BB 10674 E  
JAM SESSION AT VICTOR  
BLUES/HONEYSUCKLE ROSE VI 25559 V  
BUD JACOBSON  
OPUS NO. 1(1611)/CLARINET MARM.(1608) JAZZ 102 N  
LAUGHING AT YOU(1609)/I CAN'T BELIEVE(1610) SIG 904 N  
JAMES P. JOHNSON  
SNOWY MORNING BLUES ASCH N  
BOOGIE WOOGIE STRIDE ASCH 1001 N  
PETE JOHNSON  
ROLL 'EM PETE VO 4607 N  
THE "GROOVY" BOOGIE WOOGIE BOYS  
BOOGIE WOOGIE PRAYER, PTS. 1 & 2 VO 4606 N  
CAFE SOCIETY RAG/LOVIN' MAMA BLUES VO 5186 N  
BUNK JOHNSON  
MOOSE MARCH/WEARY BLUES JM 9 N  
DOWN BY THE RIVER/PANAMA JM 8 N  
HARRY JAMES  
TRUMPET RHAPSODY, PARTS 1 & 2 CO 36160 N  
CONCERTO FOR TRUMPET CO 35340 N  
MUSIC MAKERS CO 35932 N  
ELI-ELI CO 35979 N  
FLIGHT OF THE BUMBLE BEEEE CO 36004 N  
WILLOW WEEP FOR ME/WHY BUOY CO 35242 N  
FLATBUSH FLANAGAN CO 35947 N  
MINKA/MISIRLOU CO 36390 N  
YOU MADE ME LOVE YOU CO 36296 N  
LIFE GOES TO A PARTY BR 8035 E  
MELANCHOLY MOOD BR 8443 N  
SWEET GEORGIA BROWN BR 8327 N  
GENE KRUPA  
APURKSOOY/JUNGLE MADNESS OK 5997 N  
KEEP'EM FLYING OK 6506 E  
SWANEE RIVER BR 8387 N  
HOPE GAB. LIKES MUSIC/CLAP MY HANDS HMV 8429 N  
SWING IS HERE/MUTINY IN PARLOUR HMV 8432 N  
ROCKIN' CHAIR (ELDRIDGE) OK 6352 N  
JOHN KIRBY  
ANITRA'S DANCE VO 4890 N  
JIMMY LUNCEFORD  
JAZZNOCRACY BB 5713 N  
STAROUST OE 369 N  
MEADE "LUX" LEWIS  
YANCEY SPECIAL OE 819 N  
LUMBERJACKS  
WHOOPEE STOMP (3514-2) CA 9030 V  
WINGY MANNONE  
STOP THE WAR BB 11107 E  
DOWNRIGHT DISGUSTED BLUES BB 10296 N  
JUMPY NERVES/CASEY JONES BB 10289 E  
CORRINE CORRINI BB 10266 E  
JOE MARSALA  
SLOW DOWN/BULLS EYE OE 3715 N  
TOOTS MONDELLO  
ST. LOUIS GAL VAR 8118 N  
BEYOND THE MOON VAR 8110 N  
MILLS MERRY MAKERS  
ST. JAMES INFIRMARY HA 1104 E  
DAN POLO  
BLUE MUDDER/MORE THAN SOMEWHAT OE 1718 E  
PAUL MARES  
MAPLE LEAF RAG CO 35686 N  
MOUND CITY BLUE BLOWERS  
HELLO LOLA/ONE HOUR BB 10087 V  
JELLY ROLL MORTON  
MUSHMOUTH SHUFFLE BB 8201 E  
CREEPY FEELING JM 12 N  
HONKY TONK MUSIC JM 11 N  
MILLS BLUE RHYTHM BAND  
SOLITUDE CO 2994 N

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<u>RED NORVO</u>			<u>JOE VENUTI</u>		
BLUES IN "E" FLAT/BUGHOUSE	Co	3079 N	ONE MINUTE TO ONE	Pe	15869 V
IT'S WONDERFUL (M. BAILEY)	BR	8069 E	<u>COOTIE WILLIAMS</u>		
<u>FRANKIE NEWTON</u>			TOASTED PICKLES/TOP AND BOTTOM	OK	6336 E
TAB'S BLUES/FRANKIE'S JUMP	Vo	4821 N	<u>CHICK WEBB</u>		
MINOR JIVE	BB	10186 E	STOMPING AT THE SAVOY	Co	2926 V
<u>KING OLIVER</u>			<u>TEDDY WILSON</u>		
RIVERSIDE BLUES (PARA)	Sig	905 N	WHY DO I LIE TO MYSELF/(REVERSE G)	BR	7699 V
<u>"HOT LIPS" PAGE</u>			TEA FOR TWO/I'LL SEE YOU IN MY DREAMS	BR	7816 V
FEELIN' HIGH AND HAPPY	BB	7569 E	I FOUND A NEW BABY	BR	7926 E
I LET A SONG GO OUT OF MY HEART	BB	7567 V	COQUETTE/THE HOUR OF PARTING	BR	7943 V
<u>JACK PETTIS &amp; PETS</u>			DON'T BE THAT WAY	BR	8116 N
FRESHMAN HOP	Vi	21793 N	JUNGLE LOVE	BR	8150 E
<u>BEN POLLACK (TEAGARDEN)</u>			THE MAN I LOVE/JUMPIN' FOR JOY	BR	8438 E
IF I COULD BE WITH YOU (9819-3)	Pe	15325 V	EXACTLY LIKE YOU/BOOLY-JA-JA	Co	35220 E
<u>LOUIS PRIMA</u>			JUMPIN' ON THE BLACKS AND WHITES	Co	35232 E
BREAKIN' THE ICE	BR	7320 N	<u>FATS WALLER</u>		
WORRY BLUES	BR	7471 E	TAKE IT EASY	Vi	25078 V
WEATHER MAN/PLAIN OLD ME	BR	7499 E	A RHYME FOR LOVE	Vi	25491 E
SOLITUDE	BR	7531 N	TRUCKIN'/THE GIRL I LEFT BEHIND ME	Vi	25116 V
I'M SHOOTING HIGH	BR	7586 N	BIG CHIEF DE SOTA	Vi	25342 E
SWEET SUE JUST YOU	BR	7596 N	YOU'RE NOT THE KIND	Vi	25353 V
IT'S BEEN SO LONG	BR	7628 E	BACH UP TO ME	Vi	25536 E
LAZY RIVER/DINAH	BR	7666 N	INSIDE/HOLD MY HAND	Vi	26045 V+
CONFESSION'/LET'S HAVE FUN	BR	7709 N	DRY BONES/MY MOMMIE SENT ME TO STORE	BB	10892 E
LET'S GET TOGETHER AND SWING	BR	7740 N	SCRAM/EVERYBODY LOVES MY BABY	BB	10989 N
<u>ADRIAN ROLLINI (PEE WEE)</u>			<u>LU WATERS</u>		
AH BUT IS IT LOVE?	Or	2736 E	COME BACK SWEET PAPA	JM	6 N
<u>MA RAINEY</u>			<u>WHOOPEE MAKERS</u>		
STACK OF LEE BLUES	Sig	908 N	SOME OF THESE DAYS	Pe	15194 V
COUNTIN' THE BLUES	UHCA	83 N	<u>PAUL WHITEMAN</u>		
SEE SEE RIDER BLUES	UHCA	85 N	COQUETTE	Vi	25675 V
<u>ART SHAW</u>			<u>LOUIS ARMSTRONG</u>		
NIGH AND DAY/SOMEDAY SWEETHEART	BR	7914 V+	WEATHERBIRD	HRS	18 N
THE BLUES (B)/THE BLUES (A)	Vo	4401 E	IRISH BLACK BOTTOM (DUBBING)	OK	8447 N
<u>MUGGSY SPANIER</u>			<u>CONNIE BOSWELL (BOB CROSBY)</u>		
HESITATING BLUES	DE	4271 N	MOMMY/YOU STARTED ME DREAMING	DE	794 V
MORE THAN YOU KNOW	DE	4328 N	MARTHA/HOME ON THE RANGE	DE	1600 V
TWO O'CLOCK JUMP	DE	4336 N	MR. FREDDIE BLUES	DE	1862 V
<u>RAYMOND SCOTT QUINTET</u>			<u>JIMMY DORSEY</u>		
SIBERIAN SLEIGH RIDE	BR	8452 V	PARADE OF THE MILK BOTTLE CAPS	DE	941 E
IN AN EIGHTEENTH CENTURY DRAWING ROOM	BR	8404 E	<u>BOB CROSBY</u>		
<u>JESS STACY</u>			COQUETTE	DE	1756 V
A GOOD MAN IS HARD TO FIND	Sig	901 N	GRAND TERRACE RHYTHM	DE	1725 E
<u>NOBLE SISSLE</u>			HONKY TONK TRAIN	DE	2208 E
THE BASEMENT BLUES	BR	6129 V	<u>TOMMY DORSEY</u>		
<u>RHYTHMAKERS</u>			EASY DOES IT	Vi	26429 E
OH! PETER/WHO STOLE THE LOCK	Co	35841 N	<u>DUKE ELLINGTON</u>		
<u>BESSIE SMITH</u>			FLAMING YOUTH	Vi	38035 G
EMPTY BED BLUES	Co	35675 N	<u>JEAN GOLDKETTE</u>		
<u>JOE SULLIVAN</u>			COVER ME UP WITH THE SUNSHINE	Vi	19317 E
HONEYSUCKLE ROSE/GIN MILL BLUES	PARL	1686 N	<u>COLEMAN HAWKINS</u>		
OH LADY BE GOOD	Vo	5496 E	MEDITATION	DE	742 G
<u>STUFF SMITH</u>			<u>WOODY HERMAN</u>		
I HOPE GABRIEL LIKES MY MUSIC	Vo	3170 N	INDIAN BOOGIE WOOGIE	DE	2250 E
AFTER YOU'VE GONE	Vo	3201 N	BLUES DOWNSTAIRS	DE	2508 E
OLD JOE'S HITIN' THE JUG	Vo	3270 N	BLUES ON PARADE	DE	2933 E
SERENADE FOR A WEALTHY WIDOW	Vo	3316 E	WOODCHOPPERS BALL	DE	2440 E
UPSTAIRS/WHERE IS THE SUN	DE	1287 N	TWIN CITY BLUES	DE	1801 E
<u>JACK TEAGARDEN</u>			<u>JIMMIE LUNCEFORD</u>		
SON OF THE SUN	Do	4651 E	PUT IT AWAY	Vo	5362 E
YOU'RE SIMPLY DELISH	Do	4649 V	CHEATIN' ON ME	Vo	4582 E
<u>SISTER ROSETTA THARPE</u>			FOR DANCERS ONLY	DE	1340 E
BEAMS OF HEAVEN	DE	3254 E	SOPHISTICATED LADY	DE	129 E
THIS TRAIN	DE	2558 E	<u>JOE MANNONE</u>		
THAT'S ALL/MY MAN AND I	DE	2503 E	CAT'S HEAD	Co	14282 V
GOD DON'T LIKE IT	DE	2328 E	<u>RED NORVO</u>		
ROCK ME/THE LONESOME ROAD	DE	2243 E	TEA TIME JEANNINE	BR	8103 N
PRECIOUS LORD HOLD MY HAND	DE	8610 E	CLAP HANDS/RUSSIAN LULLABY	BR	7975 N
STAND BY ME	DE	8548 E	THE MORNING AFTER (BAILEY)	BR	7932 N
<u>JOE VENUTI &amp; EDDIE LANG</u>			TEARS IN MY HEART (BAILEY)	BR	7970 N
STRINGING THE BLUES	Co	914 N	SLUMMING ON PARK AVENUE (BAILEY)	BR	7813 N
			I WAS DOING ALL RIGHT (BAILEY)	BR	8068 N

**SAM MELTZER**

737 Fox Street, Bronx, 55, New York

The following records are all up for auction. Service-men must state to where they want records shipped. All records MUST go, so don't hesitate to bid. Auction closes May 1, 1944. Winning bidders will be notified.

<u>ROYAL AIR FORCE BAND (G. CHISHOLM)</u>		<u>(COUNT BASIE, CONTINUED)</u>	
ANCHOR'S AWEIGH/BLUE LOU	DEE 8262 N	TEXAS SHUFFLE	DE 2030 V
<u>ART SHAW</u>		JOHN'S IDEA	OE 1363 E
DEEP PURPLE/PASTLE BLUE	BB 10178 E	SHORTY GEORGE	OE 2325 E
BACK BAY SHUFFLE	BB 7759 V	<u>ERSKINE HAWKINS</u>	
DELIGHTFUL DELIRIUM	BB 10134 E	SWINGING ON LENOX AVENUE	BB 10292 E
ROSE ROOM	BB 10148 E	GIN MILL BLUES	BB 10409 E
OAY AFTER OAY	BB 10046 E	<u>EARL HINES</u>	
HOW DRY I AM	BR 7936 N	RIDIN' & JIVIN'	BB 10351 E
<u>JACK TEAGAROEI</u>		(COMMODORE RECORDS)	ALL EX TO N
BIG EIGHT BLUES	HRS 2007 N	<u>BECHET-SPANIER</u>	
<u>ART TATUM</u>		CHINA BOY	HRS 2001 N
MOONGLOW (SOLO)	OE 155 N	<u>OMANGO REINHARDT (SOLO)</u>	
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		ST. LOUIS BLUES (1 <sup>st</sup> CRACK	Sw 7 E
FIDGETY FEET	VI 25668 V	<u>ARTIE SHAW</u>	
<u>COUNT BASIE</u>		THANKS FOR EVERYTHING	BB 10055 E
ROCK-A-BYE BASIE	VO 4747 E+	SAY IT WITH A KISS	BB 10079 E
I CAN'T BELIEVE THAT YOU'RE IN LOVE	VO 5036 N	IF YOU EVER CHANGE YOUR MIND	BB 10195 E
CLAP HANDS HERE COMES CHARLEY	VO 5085 N	CTOROON	BB 10319 E
MISS THING	VO 4860 N	ZIGEUNER	BB 10127 E
TAXIE WAR DANCE	VO 4748 E	ROSALIE	BB 10126 V
JUMP FOR ME	VO 4886 E	INDIAN LOVE CALL	BB 7746 V
SUPER CHIEF	OK 5673 E	NON-STOP FLIGHT	BB 7875 V
BLOW TOP	OK 5629 E	WHAT IS THIS THING CALLED LOVE	BB 10001 V
TICKLE-TOE	CO 35521 E	YOU'RE SO INDIFFERENT	BB 10215 E
SOMEBODY STOLD MY GAL	CO 35500 E	COMES LOVE	BB 10324 E
MAN 'N EGGS	CO 35357 E	I'M COMING VIRGINIA	BB 10320 V
THE FIVES	DE 2722 N	COPENHAGEN	BB 10054 V
EVERY TUB	OE 1728 E	JUNGLE DRUMS	BB 10091 V
JUMPIN' AT THE WOODSIDE	DE 2212 V	COMIN' ON	BB 7772 V
BLUE & SENTIMENTAL	DE 3882 E	CARIDCA	BB 10124 E
SWINGING THE BLUES	OE 1880 V	FEE-FI-FO-FUM	VO 4539 V
<u>(COUNT BASIE CONTINUED NEXT COLUMN)</u>		FREE WHEELING	VO 4193 V

**MORTY W. NOVICK**  
500 Ocean Ave., Brooklyn 26, N. Y.  
FOR TRADE OR AUCTION

<u>LOUIS ARMSTRONG</u>	
KEYHOLE BLUES(HAIR CRACKS AND CHIP;NO EFFECT)	OK 8496 G
MUSKRAT RAMBLE	OK 8300 V
HOTTER THAN THAT	OK 8535 G
GOT NO BLUES	OK 8551 G
WEST END BLUES	OK 8597 V
KNOCKIN' A JUG	CD 35663 E
SAVE IT PRETTY MAMA	CD 35662 N
S.O.L. BLUES	CD 35661 N
POTATO HEAD	CD 35660 N
<u>BIX BEIDERBECKE</u>	
MARGIE	PARL R2833 E
<u>DUKE ELLINGTON</u>	
E. ST. LOUIS TOODLE-OO	VD 1064 V
RING DEM BELLS	VI 22528 E
<u>LIONEL HAMPTON</u>	
SUNNY SIDE OF THE STREET	VI 25529 E
<u>WINDY MAINONE</u>	
STOP THE WAR	BB 11107 N
<u>COTTON PICKERS</u>	
PRINCE OF WAILES	BR 2766 E
WISH I COULD SHIMMY	BR 2338 V
<u>MUGGY SPANIER</u>	
RELAXIN AT THE TOURS	BR _____ V
<u>PEGGY ENGLISH</u>	
_____	(BRAND NEW) VD 15504 E
<u>JESS STACY</u>	
BARREI HOUSE	OE 18119 N
<u>CLARENCE WILLIAMS BLUE FIVE (ARMSTRONG)</u>	
MAJIDY (SKIPS ONE GROOVE)	OK 40260 V
I WILL PAY \$10.00 FOR EACH OF THESE RECORDS IN EXCELLENT OR NEW CONDITION!	
JIMMY BLYTHE: ANY SOLD ON PARAMOUNT, VOCALION, BENNETT	
HENRY BROWN: PARA. 12925, 12934, 12938.	
SAMMY BROWN: BENNETT 6337.	
FRANK MELROSE: BRUNSWICK 7062	
KANSAS CITY (TIN ROOF) STOPPERS: BR 7066, 7091.	
ROMEO NELSON: ANY VOCALION.	
JABBO WILLIAMS: ANY PARAMOUNT SOLO.	

**FOR SALE E.B. GARDNER FOR SALE**  
1407 N. Kenilworth St., Arlington, Virginia

ANDY KIRK	MARY'S IDEA	OE 2326 N 1.00
	MESSA STOMP	DE 2204 N 1.00
FRANK TRUMBauer	JINTOWN BLUES	VAR 8223 N 1.25
VARSITY SEVEN	SHAKE IT,BREAK IT	VAR 8179 N 1.50
LIL ARMSTRONG	HAPPY TODAY	OE 1722 N 1.10
	HARLEM SAT. NITE	OE 2234 N 1.10
LOUIS ARMSTRONG	CORNET CHOP SLEY	CD 36154 N 1.50
	SHOE SHINE BOY	OE 672 G 1.50
	STRUTTIN' WITH	OE 1661 N 1.75
	HARLEM STOMP	OE 3092 N 1.50
	219 BLUES	OE 18090 N 1.50
MILLS BLUE RHYTHM	RIDE RED RIDE	OK 6119 N 1.00
E. BUTTERFIELD	DOWN HOME BLUES	OE 3252 N .85
	CRAZY BLUES	DE 8620 E .85
	B.W. ST. L. BLUES	OE 3356 N .85
	MAMA LONG, TALL	OE 8596 N .85
COUNT BASIE	TAKE ME BACK BABY	OK 6440 N .85
	PLATTERBRAINS	OK 6508 N .85
THREE CEUCES	JIG WALK	CMS 539 N 1.50
ORIG. MEMPHIS 5	MEANEST BLUES	VI 19480 V 1.40
	4 O'CLOCK BLUES	VO 14506 E 1.40
F. HENDERSON	DOWN SOUTH BLUES	VO 14691 E 1.25
RED NORVO	CUCKOO CLOCK	VO 4658 G .75
JOHN KIRBY	ST. LOUIS BLUES	VI 27926 N 1.00
BUNNY BERIGAN	JAZZ ME BLUES	VI 26244 N 1.10
RED ALLEN	CANAL FT. BLUES	OE 18092 N 1.50
SIDNEY BECHET	SHEIK OF ARABY	VI 27485 N 1.50
BENNY MOTEN	SOUTH	VI 24893 N .85
O.O.JAZZ BAND	CLARINET MARMALADE	VI 18513 E 1.40
	LIVERY STABLE BL.	VI 18255 E 1.40
	ST. LOUIS BLUES	VI 18772 E 1.40
ALSO FOR SALE		
LARGE SELECTION		
SLIGHTLY USED RECORDS		
HARRY JAMES, GLENN MILLER, TOM & JIMMY DORSEY, ELLINGTON, POWELL, ETC.		
30¢ to \$1.00 EACH. SEND FOR LIST.		
E.B.GARDNER, 1407 N.KENILWORTH ST., ARLINGTON,VIRGINIA		

# RECORD RENDEZVOUS

105 East Hanover Street  
Trenton, N.J.

Closing date for bids: April 30, 1944

<u>LOUIS ARMSTRONG AND ORCHESTRA</u>				<u>ART HODES AND ORCHESTRA</u>	
CAIN AND ABEL/YOU RUN YOUR MOUTH	0E	3204	N	INDIANA/GET HAPPY	0E 18433
I'LL GET MINE BYE AND BYE/YES SUH!	DE	3900	N	<u>JOHNNY HODGES</u>	
<u>COUNT BASIE AND ORCHESTRA</u>				THAT'S THE BLUES OLD MAN/GOOD QUEEN BESS	BB 11117
POUND CAKE/CLAP HANDS, HERE COMES CHARLIE	Vo	5085	N	<u>BILLIE HOLIDAY</u>	
FIESTA IN BLUE/TAKE ME BACK, BABY	OK	6440	N	I'M IN A LOW DOWNTOWN/GLOOMY SUNDAY	OK 6451
SOMETHING NEW/MOON NOCTURNE	OK	6449	N	<u>JOHN KIRBY</u>	
STOP BEATIN'ROUND MULBERRY BUSH/LONDON BRIDGE	DE	2004	N	FIFI'S RHAPSODY/IT'S ONLY A PAPER MOON	VI 27598
BLUE AND SENTIMENTAL/YOU CAN DEPEND ON ME	0E	3882	N	TWEED ME/NIGHT WHISPERS	VI 27667
RUSTY DUSTY BLUES/ALL OF ME	Co	36675	N	ST. LOUIS BLUES/NO BLUES AT ALL	VI 27926
<u>SIDNEY BECHET AND ORCHESTRA</u>				<u>GENE KRUPA</u>	
SWING PARADE/I KNOW THAT YOU KNOW	VI	27574	N	THE LAST ROUND-UP/JAZZ ME BLUES	0E 18115
OH LADY BE GOOD/ROSE ROOM	VI	27707	N	LOVE IN MY HEART/CHOP CHOP CHARLIE CHAN	CO 35490
THE MOOCHE/BLUES IN THE AIR	VI	20-1510	N	MANHATTAN TRANSFER/MOMENTS IN MOONLIGHT	CO 35444
<u>WILL BRADLEY AND ORCHESTRA</u>				HAMTRAC/WIRE BRUSH STOMP	OK 6106
JIMTOWN BLUES/GHOST OF A CHANCE	Co	35376	N	LET ME IN A LOW DOWNTOWN/FLAWINGO	OK 6210
GOTTA GET HOME/I GET A KICK OUTA CORN	CO	35399	N	FULL DRESS BOB/WHO	OK 6009
PRAIRIELAND LULLABY/IT'S SQUARE BUT IT ROCKS	CO	36014	N	<u>HARLAN LEONARD AND ROCKETS</u>	
SHADOWS IN THE NIGHT/CALL ME A TAXI	CO	36082	N	SKEE/I DON'T WANT TO SET THE WORLD ON FIRE	BB 10919
THINK OF ME/TEA FOR TWO	CO	36101	N	MY DREAM/RIDE MY BLUES AWAY	BB 11032
I'M MISUNDERSTOOD/WHEN YOU AND I WERE YOUNG	CO	36182	N	KEEP ROCKIN'/DIG IT	BB 11302
GET THEE BEHIND ME SATAN/ALL THAT MEAT	Co	36248	N	MISTREATED/TOO MUCH	BB 11544
IN THE HALL OF THE MOUNTAIN KING/FROM THE LAND OF THE SKY BLUE WATER	CO	36286	N	<u>JIMMIE LUNCEFORD</u>	
<u>PETE BROWN AND HIS JUMP BAND</u>				IMPROMPTU/GONE	0E 4093
TEMPO DI JUMP/OCEAN MOTION	DE	18118	N	BLUE PRELUDE/PEACE AND LOVE FOR ALL	0E 3992
627 STOMP/PINEY BROWN BLUES(JOE TURNER)	DE	18121	N	QINAH, PARTS 1 & 2	CO 36054
<u>CAB CALLOWAY AND ORCHESTRA</u>				MINNIE THE MOOCHE IS DEAD/PAVANNE	CO 35700
JIVE FORMATION PLEASE/I AIN'T GETTING NOWHERE	Vo	5195	N	<u>WINGY MANONE AND ORCHESTRA</u>	
HARD TIMES/WHO'S YEHOODI	Vo	5566	N	THE BOOGIE BEAT'LL GET CHA/OCHI CHORNYA	BB 11298
FEELIN' TIP TOP/THE WORKERS' TRAIN	OK	5874	N	MY HONEY'S LOVIN' ARMS/WHEN MY SUGAR	BB 30-0801
MY COO-COO BIRD/MRS. FINNIGAN	OK	6459	N	<u>JOE MARSALA</u>	
WHO CALLS/THE MERMAID SONG	OK	6501	N	SLOW DOWN/BULL'S EYE	0E 3715
I WANT TO ROCK/TAIN'T NO GOOD	OK	6616	N	I KNOW THAT YOU KNOW/LOWER REGISTER	0E 3764
UTT DA ZAY/CRESCENDO IN DRUMS	Vo	5062	N	<u>RAY NOBLE</u>	
<u>BENNY CARTER AND ORCHESTRA</u>				HOW COULD I BE LONELY/I'M TELLING WORLD	VI 24752
POM POM/SERENADE TO A SARONG	0E	3262	N	<u>JIMMIE NOONE</u>	
<u>LARRY CLINTON AND ORCHESTRA</u>				BLUES JUMPED THE RABBIT/HE'S A DIFFERENT	0E 18439
DANCE OF THE REED FLUTES/ARAB DANCE	BB	10927	N	<u>QUINTETTE OF THE HOT CLUB OF FRANCE</u>	
NOBODY KNOWS MY TROUBLES/ROCKIN' CHAIR	BB	11018	N	AVALON/CLOUDS	0E 23002
ESSENTIAL TO ME/ESTRELLITA	BB	11140	N	MY MELANCHOLY BABY/DIRECT APPEAL	DE 23261
<u>BOB CROSBY AND ORCHESTRA</u>				SWING 39/THEM THERE EYES	0E 23262
DRY BONES/COW COW BLUES	DE	3488	N	THE JAPANESE SANDMAN/LOVE LETTERS	0E 23263
BOOGIE WOOGIE MAXIE/HIGH SOCIETY(I-N-I-V)	DE	2848	-	TWELFTH YEAR/THREE LITTLE WORDS	0E 23264
COMPLAININ'/JA DA	DE	3233	N	<u>RAYMOND SCOTT QUINTETTE</u>	
SPEAK TO ME OF LOVE/THE BIG BASS VIOL	DE	2206	N	GIRL THE LIGHT BLUE HAIR/NEW YEAR'S EVE	Co 35247
SWEETHEARTS ON PARADE/IT'S A LONG LONG WAY	0E	18355	N	BUMPY WEATHER OVER NEWARK/PETER TAMBOURINE	CO 35585
<u>SAM DONAHUE AND ORCHESTRA</u>				MEXICAN JUMPING BEAN/IN A SUBWAY FROM CO	CO 36211
SAXOPHONE SAM/LOAFIN' ON A LAZY DAY	BB	11169	N	ON THE JERSEY SIDE/KET WEST	CO 36410
SIX MILE STRETCH/DO YOU CARE	BB	11198	N	<u>JACK TEAGARDEN AND ORCHESTRA</u>	
<u>SLIM GAILLARDO &amp; FLAT-FOOT-FLOOGEE BOYS</u>				BLUE RIVER/A RHYTHM HYMN	0E 4071
MATZOH BALLS/IT'S YOU, ONLY YOU	Vn	5301	N	<u>FATS WALLER AND HIS RHYTHM</u>	
PUT YOUR ARMS AROUND ME BABY/HEY CHIEF	OK	6088	N	OLD GRAD DAD/LITTLE CURLY HAIR IN HIGH CH.	BB 10698
AH NOW/BASSOLOGUE	OK	6275	N	I'LL NEVER SMILE AGAIN/STAYIN' AT HOME	BB 10841
<u>BENNY GOODMAN AND ORCHESTRA</u>				DRY BONES/MY WOMMIE SENT ME TO THE STORE	BB 10892
STEALIN' APPLES/OPUS LOCAL 802	Co	35362	N	ALL THAT MEAT/BUCKIN' THE DICE	BB 11102
NOBODY'S SWEETHEART/MORE THAN YOU KNOW	BB	10723	N	I WANNA HEAR SWING SONGS/LET'S GET AWAY	BB 11115
FAREWELL BLUES/MARGIE	BB	10973	N	HEADLINES IN THE NEWS/1 REPENT	BB 11188
MY HONEY'S LOVIN' ARMS/IT HAD TO BE YOU	BB	11056	N	CLARINET MARMALADE/WINTER WEATHER	BB 11469
THE EARL/LET'S DO IT	OK	6474	N	HONEYBUCKLE ROSE/BREAKIN' THE ICE	VI 24529
JERSEY BOUNCE/STRING OF PEARLS	OK	6590	N	DEEP RIVER/LONESOME ROAD(ORGAN SOLO)	VI 27459
<u>LIONEL HAMPTON</u>				<u>ETHEL WATERS</u>	
PIANO STOMP/I SURRENDER DEAR(SURFACE SCRATCH; TWO CLICKS ONLY)	VI	25666	N	OLD MAN HARLEM/GEORGIA ON MY MIND	BB 11028
<u>EARL HINES</u>				DOWN IN MY SOUL/STOP MYSELF FROM WORRYING	BB 11284
BODY AND SOUL/CHILD OF A DISORDERED BRAIN	BB	10642	N	<u>CHICK WEBB AND ORCHESTRA</u>	
<u>LES HITE AND ORCHESTRA</u>				A LITTLE BIT LATER ON/SING ME A SWING SONG	0E 3319
BOARD MEETIN'/WORLD IS WAITING FOR SUNRISE	BB	11109	N	<u>PAUL WHITEMAN</u>	
T-BONE BLUES/THAT'S THE LICK	BB	11210	N	BACK IN YOUR OWN BACKYARD/WHEN YOU'RE	VI 27689
				DANCING SHADOWS/DOWN IN OLD HAVANA TOWN	VI 27687
				<u>TEODY WILSON AND ORCHESTRA</u>	
				HALL-ELUJAH/SOME OTHER SPRING	CO 35298
				BOOLY-JA-JA/EXACTLY LIKE YOU	CO 35220

(ALSO AVAILABLE: Esquire's Jazz Book. \$1.00)



Part 2 of  
A Fragment of  
an Autobiography  
by Jelly-Roll Morton

*(Editor's Note: It appears that when Jelly Roll was about fourteen or fifteen the family fortunes began to worsen. Also, the old folks began to die off, as can be gathered from the following, which follows the experience with Jelly Roll's barber uncle.)*

The older generations were passing away and friends were vanishing. The estate was being mortgaged, and Grandfather was losing his liquor business. My favorite horse died (TOM) during a very drastic September electric storm, and things were generally going bad. I had heard of boys lining barrels after school closed, and thought "I may try to take a shot at that," since none of the boys were known to make less than \$2.00 a week, and that was more than I had ever made working. School closed, I went to the Brooklyn Cooperage Company to get a job, (and) was hired. Positively green to the job, I made three dollars the first week, (and) my heart was jumping with joy and I could then see success by my own hands. (Lining is the small strip that's nailed around the head of a sugar barrel to make the head secure; two strips to each head; 5 nails to each strip.) I finally got to be one of the best in the shop, and was promoted higher departments to learn the trade of cooper (making barrels).

By this time I was considered among the best of all junior pianists in the whole city, and everywhere I went I was accepted as a king. I was always dressed well by my folks, "but" I myself wanted to dress myself. My Godmother had her country home in Biloxi, Miss., and in the summer time I would go over on the Sunday excursion to see her. . . . Some boys enticed me to go to the tenderloin district. I finally

accepted the invitation. That was on a Saturday night. I had leave then till 11 P. M. on Saturday and Sundays. I liked the freedom of standing at a saloon bar, passing along the streets crowded with men of all nationalities and descriptions. There were women standing in their cribs with their chippies on. (A crib is one room about 7 feet wide.) (A chippie is a dress that women wore, knee length, very easy to disrobe.) One Saturday night whilst on one of the wild jaunts, we heard that one of the houses was stuck for a professor (pianist). My friends encouraged me to go for the job, but my fear was so great the only way I would go was if my friends would go with me. They only wanted me, however, so that was impossible. They finally agreed to take the other upstarts along and put them in a rear room, so their guests could not see them. (I felt sure that it was a plot to kidnap me, since I had a narrow escape when I was younger on Melpomene and Willow Streets.) So they agreed to let them stay where I could see them. I was so frightened that when I first touched the piano the girls decided to let me go immediately. One of my friends spoke up, "Go ahead and show these people you can play". That encouraged me greatly, and I pulled myself together, and started playing with the confidence of being in my own circle. (Remarks of the inmates and guests) "That boy is marvelous." The money was plentiful, and they tipped me about \$20, but I did not want to accept, because I was not taught that way.

I was immediately given the job as regular professor, but I could not see the idea. I was making about \$15 legitimately, and furthermore if my folks

were to ever find out that I had ever passed through the tenderloin I would be dealt with drastically. I asked, what salary would they pay? "\$1 a night is the regular salary," was the landlady's answer. I flatly refused, and my attention was called (to the fact) that I made about \$20 in maybe 1 hour's playing, that was more than my weekly salary by my own admittance. "You see the \$1 is to guarantee that in case there happens to be a bad night you are sure of some kind of change. It is the tips to look forward to, and there's no telling how much you can make," she exclaimed. "But I can guarantee you \$5 a night—if you don't make \$5 in tips I'll pay you \$5 or make up the rest if short." There was no salary attached. My friends coaxed me. I thought of all the incidents that might happen, maybe in the thousands. I could tell the folks I was changed to the night watch since the cooperages ran 24 hours a day. And I could notify the job that I had taken ill, they never had time to investigate, and this plan would possibly make things safe all around. I then accepted the job, but would not stay that night. I reported the next night promptly at the given time, 9 P. M.

The streets were crowded with men walking in both directions; police were always in sight, never less than two abreast, this always guaranteed the safety of all concerned. Lights of all colors were glittering and glaring, music was pouring into the streets from every house. Women were standing in the doorways, singing or chanting some kind of blues, some very happy, some very sad, some with desire to end it all by poison, some planning a big outing, a dance or some other kind of enjoyment. Some were real ladies in spite of their downfall, and some were habitual drunkards, and some were (dope) fiends as follows: opium, crown, heroin, cocaine, laudinum, morphine, etc. All these drugs could be had, sometimes at the nearest pharmacy; without disappointment at any hour of the year, Chinatown would be waiting. I was personally sent to Chinatown many times with a sealed note and a small amount of money, and would bring back several cards of hop (opium). At that

time it sold for 15c a card. (1 playing card out of a deck.) Chinatown was located exactly one block from the Parish Prison, but there was no slipping and dodging; all you had to do was walk in and be served. Very often I would bring back Chop Suey, Yacca-mee (Chinese noodles), or some other Chinese dish on my errand. Around 4 A. M. the boy friends of the girls would show up to escort their girls home.

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## The Elephant

*Continued from page 21*

which is a "musician's music."

To say that "by far the greater support of today is given jazz by people in the middle class," and to adduce the **Record Changer's** subscription list as evidence, is so absurd that I can't believe Mr. Stearns was serious. "Jazz" in his sense exists today almost exclusively on records, and consequently can't be supported. Record collecting, an increasingly expensive hobby, is limited to those who can afford it, the middle and upper classes. And record collectors don't support jazz, any more than book collectors support literature. Music must be supported by living, participating audiences.

One might hope, with Mr. Gullickson, that what remains of jazz will reach such invigorating audiences in the American working class; but one must agree with Stearns' opinion that New Orleans jazz as such "is becoming increasingly rare and narrowing down inexorably to final extinction." What remains is a much different music, and dreadfully trivial by comparison. Nesuhi Ertegun expressed what is also my conviction in his excellent article (the **Record Changer**, April, 1943) **A Style and a Memory**:

"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 satisfying as New Orleans music." (Unlikely, I think, unless a new Africa is found.) "But there will be no rediscovery of New Orleans music. It is impossible to resurrect it. Musically speaking, history does not repeat itself."

ALL BENNY GOODMAN  
AUCTION

EVERY RECORD GUARANTEED  
NEW & UNPLAYED  
MINIMUM BID: \$2.00

DINAH/MOONGLOW (QUARTET)	VI 25398
STOMPIN AT THE SAVOY/BREAKIN' IN A PAIR OF	VI 25247
BASIN STREET BLUES/WHEN BUDDHA SMILES	VI 25258
ST. LOUIS BLUES/CLARINET MARMALADE	VI 25411
AVALON/IAN I LOVE (QUARTET)	VI 25644
SUGARFOOT STOMP/I CAN'T GIVE YOU ANYTHING	VI 25678
CAMEL HOP/LOCH LOMOND	VI 25717
BLUE ROOM/MAKE BELIEVE	VI 26088
BACH GOES TO TOWN/WHISPERING	VI 26130
MUSIC HALL RAG/DOWN HOME RAG	COE DB5011
SING SING SING, 1 & 2 (12 INCH)	VI 36205
KING PORTER STOMP/SOMETIMES I'M HAPPY	VI 25096
IDA SWEET AS APPLE CIDER/CHLO-E (QUARTET)	VI 25531
I MUST HAVE THAT MAN/'S WONDERFUL (TRIO-QUART)	VI 26090
JINGLE BELLS/( T.DORSEY: SANTA CLAUS, REV.)	VI 25145
GOOD-BYE/SANDMAN	VI 25215
TEA FOR TWO/RUNNIN' WILD (QUARTET)	VI 25529
ALEXANDER'S RAG TIME BAND/RIFFIN' AT RITZ	VI 25445
SWEET SUE JUST YOU/MY MELONCHOLY BABY (QUART)	VI 25473
ONE O'CLOCK JUMP/DON'T BE THAT WAY	VI 25792
TIGER RAG/WHISPERING (QUARTET-TRIO)	VI 25481
SING SING SING, PARTS 1 & 2	VI 25796
AVALON/THE MAN I LOVE (QUARTET)	VI 25644
BUGLE CALL RAG/AFTER YOU'VE GONE	VI 25467
OPUS 1/2/SWEET GEORGIA BROWN (QUARTET)	VI 26091
THE BLUE ROOM/MAKE BELIEVE	VI 26088
BUMBLE BEE STOMP/CHRIBIRIBIN	VI 26087
I'VE GOT A DATE WITH A DREAM/COULD YOU PASS	VI 26000
BLUE INTERLUDE/WHEN I GO A DREAMIN'	VI 26021
I HAVE EYES/YOU'RE A SWEET LITTLE HEADACHE	VI 26071
I MUST SEE ANNIE TONIGHT/KINDA LONESOME	VI 26110
SHUT-EYE/GOOD FOR NOTHING BUT LOVE	VI 26195
AND THE ANGELS SING/SENT FOR YOU YESTERDAY	VI 26170
IT'S BEEN SO LONG/GOODY GOODY	VI 25245
CHINA BOY/OH LADY BE GOOD (TRIO)	VI 25333
SWINGTIME IN THE ROCKIES/I FOUND A NEW BABY	VI 25355
PICK YOURSELF UP/DOWN MOUTH CAMP MEETING	VI 25397
YOU TURNED THE TABLES ON ME/HERE'S LOVE IN	VI 25391
LOVE ME OR LEAVE ME/EXACTLY LIKE YOU	VI 25406
GOODNIGHT MY LOVE/TAIN'T NO USE	VI 25461
HE AIN'T GOT RHYTHM/THIS YEARS' KISSES	VI 25505
VIBRAPHONE BLUES/STOMPIN' AT SAVOY (QUARTET)	VI 25521
IT'S WONDERFUL/THANKS FOR THE MEMORY	VI 25727
BEI MIR-BIST DU SCHON, PARTS 1 & 2 (QUARTET)	VI 25751
BIG JOHN SPECIAL/FLAT FOOT FLOODIE	VI 25971
A LITTLE KISS AT TWILIGHT/WHAT GOES ON HERE	VI 25978
MY MELANCHOLY BABY/WRA'PIN' IT UP	VI 25880
BLUE SKIES/REMEMBER	BB 10680
I CRIED FOR YOU/WHERE OR WHEN (QUART-TRIO)	BB 11456
MARGIE/FAREWELL BLUES	BB 10973
IF I COULD BE WITH YOU/DEAR OLD SOUTHLAND*	BB 10458
SOMEDAY SWEETHEART/WHO (TRIO)	BB 10463
RUSSIAN LULLABY/CHANGES	BB 12226
I CRIED FOR YOU/WHERE OR WHEN (QUINTET)	BB 11456
THE EARL/LET'S DO IT	DK 6474
THAT DID IT MARIE/SOMEBODY ELSE IS TAKING	DK 6497
WINTER WEATHER/EVERYTHING I LOVE	DK 6515
HOW LONG HAS THIS BEEN GOING ON/CLARINET ALA	DK 6544
WHERE OR WHEN/BLUES IN THE NIGHT (SEXTET)	DK 6533
THE LAMP OF MEMORY/WHEN THE ROSES BLOOM AGAIN	DK 6580
A STRONG OF PEARLS/JERSEY BOUNCE	DK 6590
MY LITTLE COUSIN/A ZOOT SUIT	DK 6606
BEFORE,WE'LL MEET AGAIN	DK 6644

JOSEPHINE MEYER

418 1/2 Easy Islay St., Santa Barbara, California

FOR FOR  
TRADE TRADE  
OR OR  
AUCTION AUCTION

DICK KENDREGAN  
Oak Knoll Sanatorium  
MacKinaw, Illinois

Closing date for bids:  
April 30, 1944

P. DANDRIDGE	MARY HAD LAMB/STARS	VO 3287 E
SEGAR ELLIS	SLEEPY TIME/NO JUG	OK 5966 E
CDUNT BASIE	STAMPEDE IN G/WHO AM I	DK 5987 E
	WHAT GOES UP/DON'T WORRY	VO 4734 V+
	MUSIC MAKERS/IT'S SQUARE	DK 6047 E
	JITTERS (TAB SMITH SOLO)	DK 6095 E
	LOVE JUMPED/SAME SOUTH	DK 5963 E
TED LEWIS	ST. LOUIS BLUES/RUNNIN'	Co 3790 V
L. HAMPTON	DOUGH/GHOST OF CHANCE	VI 26696 E
ARMSTRONG	HONEY DO/HONEY DON'T	BB 7787 E+
	CABIN IN PINES/WANT TO	BB 6910 E+
B. GODDMAN	ROSETTA/I WANT TO BE	BB 10760 E+
	HENDERSON STOMP/NOBODY	Co 35820 E
	BOY MEETS HORN/LET'S	Co 35301 N
	COUNT/MILLION PEOPLE	Co 36379 E
	SING SING SING 1 & 2 (12")	VI 36205 N
COTTON PICKERS	RAMPART ST./BACK O TOWN	BR 2486 V+
BUNNY BERIGAN	I GOT IT BAD/WHITE CLIFFS	EL 5006 E
EARL HINES	IN SWAMP LANDS/EVERY	BB 11036 E
	RIFF MEDLEY/XYZ	BB 10531 E/G
	STORMY MONDAY/12TH STREET	BB 11567 E+
J. TEAGARDEN	RED WING/SOMEWHERE	Co 35450 V/E
LUIS RUSSELL	PRIMITIVE/BLUE HEAVEN	ME 13366 E/G
TEDDY WILSON	JUMPIN ON BLACK & WHITES	Co 35232 E+
E. HAWKINS	SWINGING IN HARLEM	VO 3336 E+
	DOLOMITE/TOO MANY	BB 10812 E
	NORFOLK/PUT YOURSELF	BB 10932 E
	GEORGIE BROWN (BASCOMB SOLO)	BB 10854 E
DRIG, MEMPHIS 5	SWEET PAPA JOE/YOU	CA 478 V
HARRY JAMES	CIRIBIRIBIN	Co 36226 E+
MCKINNEY'S CP.	OH MISS HANNAH	BB 10954 N
	MILBERG JOYS	BB 10232 N
GENE KRUPA	WHO/FULL DRESS HOP	DK 6009 G+
	SKYLARK/HARLEM ON	OK 6007 E
	MARCHETTA/RIFFS	Co 35387 N
ANDY KIRK	CLUDS/GOODBYE	DE 2570 E
H. HAM FATS	BELIEVE I'LL MAKE A CHANGE	DE 2570 E
C. BARNET	LITTLE DIP/PONCE	BB 11194 E
	LIKE TO RIFF/SHADY	DE 18378 E
T. DORSEY	EAST OF SUN (SINATRA)	BB 10726 E
	LOVE LIES (SINATRA)	VI 26678 E
ART SHAW	JUST YOU/I'M YOURS	BR 8010 E
	INDIAN LOVE/BEQUINE	BB 7746 V
FATS WALLER	THOU SWELL (L.A. SUGAR BABES)	BB 10260 N
	SMARTY/I'M GONNA	VI 25608 V+
	RUMP STEAK/SAD SAP	BB 11393 E
	PAN PAN/OH BABY	BB 10841 N
	STAYIN'/I'LL NEVER	BB 11296 V
N.O. BLACK BIRDS	RED HEAD/BABY	BB 6611 E
HANNAH MAY & STATE ST. 4	JUST A RANK STUD/K.C.	VO 03313 E

WANTED

Morton, Armstrong,  
Mannone, Noone, Spanier,  
and many others.

Chiefly small combos, recent issues, reissues,  
and original labels. Will return all lists.

## AUCTION

## AUCTION

BRUCE BAKER, JR.

2929 Bryn Mawr Drive

Dallas 5, Texas

Closing date for bids: April 30, 1944

LOUIS ARMSTRONG

DROPPIN' SHUCKS/WHOSIT? OK 8357 G  
 WEST END BLUES/FIREWORKS OK 8597 F  
 SAVOY BLUES/HOTTER THAN THAT OK 8535 G

MUGGSY SPANIER

SOMEODAY SWEETHEART/DA OA STRAIN BB 10384 N  
 LIVERY STABLE/AT JAZZ BAND BALL BB 10578 N  
 BLUIN' THE BLUES/AT SUNDOWN BB 10719 N  
 LONESOME ROAD/MANDY BB 10766 N

MONK HAZEL

IDEAS/GIT WIT IT (1/2" HAIR CRACK) BR 4182 E

FRANKIE TRUMBAUER (Bix)

SINGIN' THE BLUES/CLARINET MARM. OK 40772 V

ALBERT WYNN

PARKWAY STOMP/DOWN BY THE LEVEE Vo 1220 N

COUNT BASIE

SWINGIN' AT THE DAISY CHAIN DE 1121 N  
 TAXI WAR DANCE/IF I COULD BE Vo 4748 N  
 ROCK-A-BYE BASIE/BABY, DON'T TELL Vo 4747 N

ANDY KIRK

FLOYD'S GUITAR BLUES/TWINKLIN' DE 2483 N

SCRATCHIN' IN THE GRAVEL DE 3293 N

JUMP JACK JUMP DE 2226 N

STEPPIN' PRETTY/GIT DE 931 N

MARY'S IDEA/HONEY DE 2326 N

DUKE ELLINGTON

HARLEM AIRSHAFT/SEPIA PANORAMA VI 26731 N

MOOCHE/BABY WHEN YOU AIN'T THERE BR 8241 N

JUNGLE BLUES (TEN BLACKBERRIES) RO 1215 E

EXPOSITION SWING BR 8213 N

FLAMING SWORD/WARM VALLEY VI 26796 N

JELLY ROLL MORTON

MOURNFUL SENEAOE/GEORGIA SWING VI 38024 E

MR. JELLY LORD/WOLVERINE BLUES VI 21064 V

THE CHANT/BLACK BOTTOM STOMP BB 10253 N

KANSAS CITY STOMP/NEW ORLEANS BUMP BB 7757 N

BING CROSBY

SHADOW WALTZ/TORCH SONG BR 6599 N

SWEET AND LOVELY/I APOLOGIZE BR 6179 N

GOT ME CRYIN' AGAIN/WHAT DO I CARE BR 6515 N

GOODNIGHT, SWEET HEART/TOO LATE BR 6203 N

I KISS YOUR HAND, MADAME CO 1851 N

MILTON MEZZROW

BLUES IN DISGUISE/THAT'S HOW VI 25636 N

35TH AND CALUMET/OLD FASHIONED LOVE BB 10251 N

ROYAL GARDEN BLUES/IF YOU SEE ME BB 10087 N

BESSIE SMITH

AIN'T GOT NOBODY/J.C. HOLMES Co 14095 F

HE GONE/CARELESS LOVE BLUES Co 14083 G

NASHVILLE WOMAN'S BLUES Co 14090 G

ADRIAN ROLLINI

RIVERBOAT SHUFFLE/SUGAR DE 265 N

DAVENPORT BLUES/SOMEBODY LOVES DE 359 N

WALTER ROLAND

SCHOOLBOY BLUES/SCREW WORM ME 13384 E

KANSAS CITY SIX

PAGIN' THE DEVIL/WAY DOWN YONDER CMS 512 E

WINGY MANNONE

HESITATION BLUES/SING SWING SONG BB 6394 E

DALLAS BLUES/HICKORY HONEY BB 6375 E

TIN ROOF BLUES/TAR PAPER STOMP CK 40005 E

TED LEWIS

FAREWELL BLUES/WABASH BLUES Co 2029 E

KING OLIVER

CALL OF THE FREAKS BB 6546 N

JAZZIN' BABIES BLUES OK 4975 F

CLARENCE WILLIAMS' BLUE FIVE

NEW ORLEANS HOP SCOP BLUES OK 4975 F

NEW ORLEANS RHYTHM KINGS

OSTRICH WALK/ORIGINAL DIXIELAND DE 229 N

BLUIN' THE BLUES/SENSATION DE 464 E

## AUCTION

## BILL KENNEDY

## AUCTION

Basement Store, 223 W. 10th St., New York City  
 Winners will be notified and records sent by Railway  
 express, C.O.D., unless requested differently. Men in  
 service send home address or inform us where to ship  
 records.

HENRY ALLEN TRUCKIN' MINAH LOU Vo 2998 V+

ALGIERS STOMP/WHEN Vo 3302 V

LOUIS ARMSTRONG CORNET CHOP SUEY/MY HEART Co 36154 N

LITTLE JOE/I'M IN THE M. Vo 3301 E

ORIENTAL STRUT/YOU'RE N. Co 36155 N

SWEET SAVANNAH SUE OK 41231 G

B. BEIDERBECKE IN A MIST/WRINGIN' OK 3150 N

BUNNY BERIGAN YOU TOOK ADVANTAGE DE 18117 V

CONNIE BOSWELL SAY IT/A NEW MOON BR 500489 E

BOSWELL SISTERS THE OBJECT/IT'S WRITTEN BR 01951 E

CAB CALLOWAY FATHER'S GOT/LADY VI 24451 E

AIN'T GOT NO GAL BR 6214 V+

BING CROSBY LOVE THY NEIGHBOT(OIG) BR 1A134 V+

JUST ONE MORE CHANCE BR 6120 G+

CROSBY-COLUMBO SWEET AND LOVELY/JUST ONE BB 7118 E

CASA LOMA ORCH HEAT WAVE/NOT FOR ALL BR 6679 E

UNDER A BLANKET/LOVE IS BR 6584 V

CASA LOMA STOMP (O.EOWS) OK 41492 N

RUSS COLUMBO YOU'RE MY EVERYTHING VI 22909 N

CONNIE'S INN OR. MOAN YOU MOANERS VI 22698 V

COW COW DAVENPORT THE MESS IS HERE DE 7813 N

DIXIE JAZZ BAND PA'S OLD HAT/(YANKEE TEN) OR 1536 G

JOHNNY DOODS WILD MAN BLUES/(NOONE) DE 3519 N

BUD FREEMAN SUNDAY/AS LONG OE 2849 N

BENNY GOODMAN CAN'T WE BE FRIENDS VI 25621 G

UNDECIDED VI 26134 N

BASIN ST./SEALE ST. Co 2914 V

JEAN GOLDKETTE I'D RATHER BE/SUNDAY VI 20273 G+

TAKE A GOOD LOOK VI 21899 V

GLEN GRAY ORCH. CASA LOMA STOMP/DARDOANELLAVI 24256 N

LIONEL HAMPTON YOU'RE MY IDEAL VI 25771 V+

PIG FOOT SONATA VI 26793 N

ON THE SUNNY SIDE VI 25592 V+

F. HENDERSON MALINDA'S WEDDING DAY VI 22775 N

JANGLED NERVES VI 25317 V+

EARL HINES JULIA/BLUE BR 6872 V

BLUE DRAG BR 6345 V

JOHNNY HOOGES I LET A SONG GO Vo 4046 E

RENT PARTY BLUES Vo 5100 V

DOOJY WOOJY Vo 4849 N

MY HEART JUMPED OVER Vo 5330 E

HOOGE POOGE Vo 4573 N

LOST IN MEDITATION Vo 4242 E

THE JEEP IS JUMPIN' OK 4386 N

CHARLIE JOHNSON THE BOY IN THE BOAT VI 21712 V

WINGY MANONE STOP THE WAR BB 11107 N

JOE MARSALA TWELVE BAR STAMPEDE DE 18111 N

BENNIE MOTEN BOOT IT/EVERDAY BLUES VI 38144 N

SOUTH/SHE'S NO TROUBLE VI 24893 E

N.O. RHYTHM KINGS SHE'S CRYING FOR ME BB 10956 N

NEW ORLEANS OWLS BLOWIN' OFF STEAM Co 823 V+

O.D. JASS BAND LIVERY STABLE BLUES VI 18255 V

KING OLIVER ST. JAMES INFIRMARY(OIG) VI 22298 V

BEN POLLACK MEMPHIS BLUES VI 21184 E

JACK PETTIS A BAG OF BLUES VI 21793 V

QUINT. OF FRANCE SWEET SUE/AVLON ROYALE 1780 N

SMOKE RINGS/CONFESSIN' ROYALD 1788 E

HARRY SHAYNE ORIGINAL MR. FREDDIE BL. DE 7663 N

JABBO SMITH ABSOLUTELY DE 1712 V

SLIM & HOT BOYS MISSISSIPPI STOMP VI 38044 V

7 HOT AIR MEN LOW DOWN RHYTHM Co 1850 V+

BESSIE SMITH YOU'VE GOT TO GIVE ME Co 14427 E

JOE SULLIVAN ORCH. I COVER THE WATERFRONT Vo 5556 E+

FRANK TRUMBAUER LONG ABOUT MIDN.(1/2" OIGS) BR 500424 V

ART TATUM SWING. WITH PLENTY OF MONEY DE 1198 N

PAUL WHITEVAN FROM MONDAY ON (Bix) VI 21274 V

TAIN'T SO, HONEY (Bix) Co 1444 G

CHICK WEBB STOMPING AT SAVOY(L.M. CREASE) Co 2926 E

ORIG. WOLVERINES ROYAL GARDEN BLUES(WHITE LA) CMS 101 N

TEDDY WILSON JUNGLE LOVE BR 8150 E

SING BABY SING(EDGE CHIP) BR 7736 V

MARY HAD(ROY ELDRIDGE) BR 7673 E

YOU CAM TO MY RESCUE BR 7739 E

BOB ZURKE COW COW BLUES VI 22646 N

# Records and Horse Trading

*by Ralph J. Sturges*

The past year has brought many new readers to the Record Changer who are buying, selling or trading records. With this fact in mind a few notes on the subject might be of help.

To begin with, the majority of traders and sellers are honest; if they are dealt with fairly, they will reciprocate in like fashion. By and large the older and established "active" collectors are the best to do business with. They have been at the game long enough to have acquired a good reputation, and wish to keep it so. However, there are always those who will take advantage; this article will mention a few of their practices (some with a humorous slant, others not so amusing), and also endeavor to shed a helpful light on the ways and means of fair dealing.

One particular type of trader usually manages to so conduct his correspondence that he receives his end of the trade first. If the records are to his satisfaction he will send along yours. This might leave you on the losing end if the items are not as stated, since the deal has been completed. It would be fair to mention, in connection with this, the practice of the established collectors to either see your end of the trade first or require you to forward the names of other known collectors with whom you have dealt satisfactorily. With collectors who are new to you there is a method of getting around this angle. You may both set values on the items to be traded and ship C. O. D. in each direction. This method protects you against the chance that a lapse of memory on the part of the other discophile may

leave you holding the well-known "sack". It is a good procedure, when trading, to have the records in shipment at the same time—say at some pre-stated day of the month, or as near to it as possible—thereby adding a sense of fairness to the deal. Relative to this idea, it is rather amusing to picture two collectors some thousand miles apart, each cooling his heels and wondering where the devil those precious records are, when neither has shipped to the other party!

Among traders and buyers who know and trust each other, either by past experience or personal knowledge, there can be a saving in C. O. D. charges (which come to a considerable amount over a period of time) by the following means: When answering auction sales or fixed price offerings, give the disposer to understand that you will either send a money order for the cost—plus the postage and/or packing charges—before shipment, or upon receipt of same. There are some collectors and dealers who will not ship records for sale unless a deposit is made when ordering, or the whole cost paid before shipment. They have their reasons for doing so of course: Irresponsible characters will order C. O. D. and then refuse to accept shipment from the Express or Mail Agent. The records are held at the shipping office for a nominal period of time—subject to storage charges after a few days—and then returned to the seller, with all the charges coming out of his own pocket!

As to packing and shipping charges, there is some variance of opinion as to who pays. Record shops and commer-

cial houses have various methods. Some will pay the cost of packing, shipping and insurance on prepaid orders to the amount of five dollars, more or less. Others will omit the packing charges, and the cost of shipping—plus C. O. D. charges—will be paid by the receiver (termed the consignee in commercial language). Among traders the general practice seems to be to omit the packing charges, as these even out when both ship. On small orders—one or two records—the margin of profit is generally so narrow that the consignee may expect to pay most or all of the charges. On larger orders, five dollars or more, some leniency should be given the consignee on the charges, especially when the order has been paid for before shipping.

One of the most discussed angles of record shipping is that of breakage charges in transit. The best insurance possible against breakage is proper packing; more on this further on in the article. If a record is received broken or badly cracked, who instigates the collection of insurance, and who is responsible? I have contacted both the postal department and the express company on this phase, and will give as clear a picture as possible. According to my local post office (Hartford, Conn.), the claim for damaged goods may originate at either end of the shipment. If you are involved in this postal matter, go to the office or substation from which the delivery was made. Always preserve the package in which the items came, in the condition it was received, as you may be required to show it as evidence of claim. There, if you choose, you may fill out a claim form, in duplicate, on which all the information necessary will be made out. This form, whether you start the claim at your office or have the shipper start same at his, will eventually go to the shipper, to be confirmed by him. Some collectors take the view that the sender of the shipment takes the responsibility of repayment, whether personally or through the insurance, in case of damage. If the shipment is insured by the post office, the consignee may save a lot of time by starting the claim at his end, also reducing

the amount of correspondence necessary. (Among the Record Changer subscribers there are no doubt others who could enlarge or correct my knowledge of the collection of breakage charges).

As to the Railway Express Co., they have Claim Agents (in the larger cities anyway) for the adjustment of damaged claims. The writer received some two years ago a brand new copy of "China Boy" (Bix, Whiteman) broken in shipment. It was won at auction and I put in a call to the local Express Office and explained. In a week or so a claim agent came to the house, examined the record and container, asked a few questions as to the relative values of "these jazzy old records of a distant day", and in a few days I received a check to cover the cost of the damage claim. It is a good precaution to save all correspondence pertaining to record dealings until items are received satisfactorily. In case of claim, have the shipper mail you a statement of the selling price of items in question; it gives you concrete evidence to show the claim agent. Some copies of the Record Changer and other trade and auction lists will also be handy in proving the point of the value of your claim.

There is a form of shipment (via Railway Express) advocated by some collectors, which permits the consignee to examine the records before taking them from the express man, with the right of refusing them if not satisfactory, or if they are broken in transit. When the receiver wishes to have records sent to him in this fashion he must request the shipper to state on the brief of information "examination allowed". However, some collectors the writer has contact in regards to this method are not partial to it, since they feel that they are taking an amount of risk by sending records C. O. D. without requiring a deposit from the buyer.

To return to the statement in regard to proper packing; the writer in the past few years has received many records from various collectors and commercial houses; in nine out of ten cases where the records were broken in shipment, they were badly packed!

Records packed in a three-inch heavy carton, with some cardboard fillers on each side of the items to fill out the box, stand a good chance of getting through intact. If necessary, a few flatly crumpled pieces of newspaper will fill out any remaining space if there is a shortage of fillers. If the heavy type of carton is not available, and you are required to use a lightweight one, it is a good idea to confine the edge of the records to the outline of the fillers with some sealing tape (around the cardboards on each side of the items).

Those who do much trading will eventually encounter a person who is "all out of shipping boxes",—though he may have a cellar full—"will you please send along the records, I will return yours in the same box". The trader must use his good judgment in such cases. It can be a legitimate excuse in these days of necessary shortages.

A word concerning the use of excelsior for packing records; it has a high degree of flexibility, causing the package to have a great deal of "bending quality" unless the shipping box is of sturdy construction. This "excelsior special" type of packing has its compensations; by not too much pressure the whole business may be rolled up and carried under the arm newspaper style, or stuffed in a large pocket. Quite the most optimistic person the writer has heard of is the one who sent to another collector in Canada two records wrapped in a brown paper shopping bag. This type of shipping is even more easily handled and carried than the above-mentioned "excelsior special". Believe it or not, I have received records so packed that the whole thing could be easily bent into an arch that dipped a good inch or two from the horizontal. After all, the craze for reconstructing puzzles went out some years ago!

Before records are shipped to another collector they should be carefully examined in a bright light for hair cracks; they may have developed in the record since it was handled last. The receipt of cracked records is a touchy point, especially so if there are no indications the break might have been caused in transit; in describing records for trade or sale, the true con-

dition should be fully declared and this applies very pointedly in the case of rare items for which a high price is being paid. If the amount of description necessary cannot be fully stated in advertising, due to the cost or lack of space, it certainly can be developed in correspondence with the prospective buyer, trader or high bidder. In case of doubt, the record can be sent with a return privilege; but it should be stated by the sender that the record must be returned in the same state of condition "as shipped", and the cost of the return shipping, plus that of sending it to the original consignee, should be paid by said "original consignee". Of course the "C. O. D. examination allowed" idea would circumvent the above condition coming to pass, but here the argument may be postured, Is the "C. O. D. examination allowed" shipper subject to the charges if the shipment is refused because of some whimsical or unreasonable refusal on the part of the consignee"?

In the long run collectors must depend upon each other's integrity in all these matters and good practice, as a matter of course, will contribute most to square dealing.

A collector may decide to auction or sell a few items; with this thought other conditions of good business practice come to mind in connection with the many answers in bid form or otherwise he may receive. When the high bid has been received, within the stated time interval for the auction, it is not compulsory to notify all other bidders that they have failed to acquire the record, but it would be good business practice, with an eye to the future, to do so. A penny postcard will do the job and perhaps encourage the receiver to contact you again in regards to records. Between the time a collector sends in his offer and receives an answer from you he may have another opportunity to acquire the same record elsewhere; he may hesitate and pass up the second opportunity if he fails to hear from you. The question has been raised, in connection with auction bids, as to whether the person who auctions the items may consider the bid—or highest bid—as being too low, and notify the bidders to that effect. Le-

*Continued on page 54*

Auction list of Leonarn Cherkin, 5735 Hobart Street, Pittsburgh, 17, Pennsylvania.  
 ALL RECORDS ARE NEW. Closing date for bids: April 30, 1944. Winning bidders will be notified &  
 records shipped C.O.D. by railway express, charges collect, unless otherwise specified.

ALL STAR ORCHESTRA (MCPARTLAND)		MEADE LUX LEWIS	
OH BABY/ADD A LITTLE WIGGLE	VI 21423	CELESTE BLUES/MR. FREDDIE BLUES	DE 3831
<u>LOUIS ARMSTRONG</u>		<u>LOUISIANA SUGAR BABES</u>	
AIN'T MISBEHAVIN'/I CAN'T GIVE LOVE	DE 2042	PERSIAN RUG/THOU SWELL	VI 21346
COQUETTE/AMONG MY SOUVENIRS	DE 4327	WILLOW TREE/SIPPI	VI 21348
DON'T JIVE ME/CHICAGO BREAKDOWN	CO 36376	<u>JIMMIE LUNCFERD</u>	
<u>GUS ARNHIEIM</u>		OINAH (PARTS I & II)	CO 36054
I'M GONNA GET YOU (VOCAL, BING)	VI 22691	<u>HELEN MORGAN</u>	
ALL I WANT (VOCAL, FRED McMURRAY)	VI 22384	MEAN TO ME/WHO CARES	VI 21930
SWEET AND LOVELY/RED RED ROSES	VI 22770	BODY AND SOUL	VI 22532
<u>COUNT BASIE</u>		MORE THAN YOU KNOW	VI 22149
ONE O'CLOCK JUMP/JOHN'S IDEA	DE 1363	BILL/CAN'T HELP LOVIN' THAT MAN	VI 21238
<u>GENE AUSTIN</u>		WHY WAS I BORN	VI 22199
ST. LOUIS BLUES	VI 21714	<u>JELLY ROLL MORTON</u>	
<u>SIDNEY BECHET</u>		DEAD MAN BLUES/SIDEWALK BLUES	VI 20252
COAL BLACK SHINE/BABY COME HOME	VI 27386	FREAKISH/SEATTLE HUNCH (SOLO)	VI 27565
LIMEHOUSE BLUES/TEXAS MOANER	VI 27600	<u>BENNIE MOTEN</u>	
SLIPPING SLIDING/EGYPT FANTASY	VI 27337	KANSAS CITY BREAKDOWN/GET LOW DOWN	VI 21693
INDIAN SUMMER/PREACHING BLUES	BB 10623	<u>KING OLIVER</u>	
SUMMERTIME (12")	BN 6	OIPPERMOUTH BLUES	UHCA 77
<u>BARNEY BIGARD</u>		<u>RUFUS PERRYMAN</u>	
READY EDDY/LAMENT FOR JAVANETTE	BB 11098	WILKINS STREET STOMP/HEAD RAG HOP	BR 80021
<u>WILL BRADLEY</u>		<u>JACK PETTIS &amp; PETS</u>	
DOWN ROAD APIECE/CELERY STALKS	CO 35707	SPANISH DREAM/DOIN' NEW LOW DOWN	VI 21559
<u>LES BROWN</u>		BAG OF BLUES/FRESHMAN HOP	VI 21793
MARCHE SLAV	OK 6199	<u>BEN POLLACK</u>	
<u>JEAN CALLOWAY</u>		SENTIMENTAL BABY/CAME DAWN	VI 21827
SADIE, THE SHAKER	VI 22959	DEED I DO	VI 20408
<u>BENNIE CARTER</u>		FUTURISTIC RHYTHM	VI 21858
MIDNIGHT/MY FAVORITE BLUES	BB 11288	SONG OF THE BLUES	VI 22147
<u>BOB CHESTER</u>		MY KINDA LOVE/ON WITH THE DANCE	VI 21944
CHESTER'S CHOICE/RIVER	BB 10780	LOUISE/WAIT TIL YOU SEE CHERIE	VI 21941
<u>BILL COLEMAN</u>		BUY BUY FOR BABY/SWEET SHOWGIRL	VI 21743
BILL COLEMAN BLUES/(REV. DICKIE WELLS)	VI 27318	TRUE BLUE LOU	VI 22089
<u>ZEZ CONFREY</u>		WONTCHA/IN HUSH OF NIGHT	VI 22071
JUMPING JACK/JACK IN BOX	VI 21845	<u>LOUIS PRIMA</u>	
<u>COON-SANDERS</u>		FORGIVE ME/TICATEE	OK 6520
SLUEFOOT/THE WAIL	VI 21305	<u>LEO REISMAN</u>	
READY FOR THE RIVER/NO IDEA	VI 21501	WHAT IS THIS THING CALLED LOVE	VI 22282
ROODLES/I AIN'T GOT NOBODY	VI 20785	<u>WILLARD ROBISON</u>	
<u>COW COW DAVENPORT</u>		DEEP RIVER BLUES/TAIN'T SO HONEY	VI 21651
COW COW BLUES/STATE STREET JIVE	BR 80022	RELIGION IN RHYTHM	VI 22446
<u>DUKE ELLINGTON</u>		<u>ARTIE SHAW</u>	
BLUE SERGE/JUMPIN PUNKINS	VI 27356	ST. JAMES INFIRMARY (2 PARTS)	VI 27895
BRAGGIN' IN BRASS/NEW E. ST. LOUIS	CO 36276	<u>BESSIE SMITH</u>	
<u>BUD FREEMAN</u>		GULF COAST BLUES/DOWN HEARTED	CO 3844
PRINCE OF WAIFS/JAZZ BAND BALL	CO 35853	WEEPING WILLOW BLUES/BYE BYE BLUES	CO 14042
SHIM-ME-SHA-WABBLE/AFTER AWHILE	CO 35856	<u>REX STEWART</u>	
<u>JAN GARDER</u>		MOBILE BAY/LINGER AWHILE	BB 11057
OUTSIDE (TESCH?)	CO 1615	<u>MONTANA TAYLOR</u>	
WAY DOWN YONDER IN NEW ORLEANS	CO 1823	DETROIT ROCKS/INDIANA AVE. STOMP	BR 80019
<u>JEAN GOLDKETTE</u>		<u>SOPHIE TUCKER</u>	
MY PRETTY GIRL/COVER ME UP	VI 20588	SOME OF THESE DAYS	VI 22049
MY BLACKBIRDS/DON'T BE LIKE THAT	VI 21805	LAST OF RED HOT MAMMAS	VI 21994
LANE IN SPAIN	VI 20491	<u>FATS WALLER</u>	
I'M GONNA MEET MY SWEETIE NOW	VI 20675	LENNOX AVE. BLUES/ST. LOUIS BLUES	VI 20357
BIRMINGHAM BERTHA	VI 22077	VIPER'S DRAG/I AIN'T GOT NOBODY	BB 10133
<u>BENNY GOODMAN</u>		<u>ETHEL WATERS</u>	
DOWN BY OLD MILL STREAM	CO 35445	SHOO-SHOO BOOGIE/DO I KNOW	CO 1905
BENNY RIDES AGAIN (12")	CO 55001	<u>PAUL WHITEMAN</u>	
<u>COLEMAN HAWKINS</u>		SWEET SUE/CAN'T GIVE ANY BUT LOVE(12")	CO 50103
ROCKY COMFORT/PASSING IT AROUND	OK 6284	CHANGES/MARY	VI 21103
<u>CLIFFORD HAYES LOUISVILLE STOMPERS</u>		LOUISIANA/DIXIE DAWN	VI 21438
BAREFOOT STOMP/BYE BYE BLUES	VI 21489	<u>DOUGLAS WILLIAMS (CLARINET SOLO)</u>	
<u>FLETCHER HENDERSON</u>		SLOW DEATH/ROADHOUSE STOMP	VI 21269
LINGER AWHILE	ED 51277	<u>CLARENCE WILLIAMS</u>	
SHAKE YOUR FEET	ED 51276	YOU'LL LONG FOR ME/BOTTOMLAND	CO 14244
HOP OFF/SNAG IT	CO 35670	<u>TEDDY WILSON</u>	
<u>JOHNNY HOOGES</u>		WHEN YOU'RE SMILING/EASY LIVING	CO 36208
GOOD QUEEN BESS/BLUES OLD MAN	BB 11117	MISS BROWN/WISHED ON MOON	CO 36205
<u>IPANA TROUBADORS (BING)</u>		DON'T BE THAT WAY/I CAN'T BELIEVE	CO 36335
I'LL GET BY/ROSE OF MANDALAY	CO 1694	<u>COLUMBIA ALBUMS</u>	
<u>HAL KEMP</u>		BIX BEIDERBECKE	C - 29
YOU'RE THE TOPS/LULLABY OF BROADWAY	CO 35929	LOUIS ARMSTRONG HOT FIVE	C - 57
I'VE GOT YOU UNDER MY SKIN	CO 35930	HOT TRUMPETS	C - 66
WHERE OR WHEN/SMALL HOTEL	CO 35931	HOT TROMBONES	C - 46
<u>JOHN KIRBY</u>		EARL HINES	C - 41
CLOSE SHAVE/BUGLER'S DILEMMA	VI 27568	DORSEY BROTHERS	C - 51
<u>GENE KRUPA</u>		KANSAS CITY JAZZ ALBUM	DE - 214
DRUMMER BOY *	OK 5747	PAUL WHITEMAN SOUVENIR ALBUM	VI - P-100



AUCTION	DAN MCGOWAN P.O. Box 43, St. Paul, Minnesota Closing date for bids: April 30, 1944.		HA	206 V
BLUE GRASS FODTWARMERS	HOW COULD I BE BLUE/SENORITA MINE		CO	1430 E
DOC COOK	I GOT WORRY/HUM AND STRUM			
BENNY CARTER	THE VERY THOUGHT OF YOU/ALL OF ME			
THE ARKANSAS TRAVELERS	BIRMINGHAM BREAKDOWN/I AIN'T GOT NOBODY		CO	2505 E
DON REDMAN	AULD LANG SYNE/I GOT YA		BB	10095 N
LOUIS PRIMA	WORRY BLUES/IT'S THE RHYTHM IN ME		BR	7471 N
MILLS BLUE RHYTHM BAND	SWINGIN' IN E FLAT/AFRICAN LULLABY		CO	3038 N
MILLS BLUE RHYTHM BAND	CONGO CARAVAN/RIDE RED RIDE		CO	3087 E-N
CLARK RANDALL	HERE COMES YOUR PAPPY/DRIFTING WITH TIDE		BR	7436 N
LOUIS ARMSTRONG	BLUE TURNING GREY OVER YOU/SONG OF THE ISLANDS		OK	41375 V
LOUIS ARMSTRONG	KICKING THE GONG AROUND/BETWEEN THE DEVIL AND THE DEEP BLUE SEA		SEBK	41550 E
LOUIS ARMSTRONG	TO YOU SWEETHEART ALOHA/ON A COCONUT ISLAND		OE	914 N
LOUIS ARMSTRONG	JEEPERS CREEPERS/WHAT IS THIS THING CALLED SWING		DE	2267 N
LOUIS ARMSTRONG	IN THE GLOAMING/EVERYTHING'S BEEN DONE BEFORE		OE	3825 N
LOUIS ARMSTRONG	WEST END BLUES/MHOGGANY HALL STOMP		DE	3793 N
LOUIS ARMSTRONG	SATCHELL MOUTH SWING/ON THE SUNNY SIDE		DE	3794 N
LOUIS ARMSTRONG	OPPPER MOUTH/I'M IN THE MOOD FOR LOVE		DE	3796 N
ART TATUM	MOONGLOW/EMALINE		DE	155 N
MUGGSY SPANIER	AMERICAN PATROL/MORE THAN YOU KNOW		OE	4328 N
MUGGSY SPANIER	CHICAGO/CAN'T WE BE FRIENDS		OE	4168 N
DUKE ELLINGTON	HOT AND BOTHERED (WASHINGTONIANS)		CA	3528 V
DUKE ELLINGTON	PARLOR SOCIAL STOMP/GEORGIA GRIND		PE	104 N
DUKE ELLINGTON	LOVELESS LOVE/I'M SO IN LOVE		ME	12444 V
DUKE ELLINGTON	AZURE CARAVAN		MA	131 N
DUKE ELLINGTON	SING YOU SINNERS	HIT OF WEEK		1045 -
DUKE ELLINGTON	ADMIRATION/MERRY GO ROUND		BR	7440 E-N
DUKE ELLINGTON	IT WAS A SAD NIGHT IN HARLEM/SHOE SHINE BOY		BR	7710 N
DUKE ELLINGTON	FLAMINGO/GIRL IN MY DREAMS TRY		VI	27326 E
DUKE ELLINGTON (SOLOS)	MOOD INDIGO,SOLITUDE/SOPHISTICATED LADY,SENTIMENTAL MOOD		BR	7990 N
CDUNT BASIE	BASIE "LUE/I'M GONNA MOVE TO THE OUTSKIRTS		CO	36601 V
CDUNT BASIE	12TH STREET RAG/JUMP FOR ME		VO	4886 E-N
CDUNT BASIE	MOONLIGHT SERENADE/I CAN'T BELIEVE THAT YOU'RE IN LOVE		VO	5036 E
CDUNT BASIE	EVIL BLUES/JIVE AT FIVE		DE	2922 V
CDUNT BASIE	DH! RED/FAIR THEE HONEY FARE THEE WELL		OE	2780 E
CDUNT BASIE	SING FOR YOUR SUPPER/MY HEART BELONGS TO DADDY		DE	2249 N
CDUNT BASIE	DARK RAPTURE/JUMPING AT THE WOODSIDE		DE	2212 N
CDUNT BASIE	ONE O'CLOCK JUMP/JOHN'S IDEA		OE	1363 N
CDUNT BASIE	THE DIRTY DOZENS/WHEN THE SUN GOES DOWN.		DE	2498 N

AUCTION	JOHN I. VAN IDERSTINE Box 146, Wortendyke, New Jersey		HA	206 V
Minimum bid \$1.00. All records in unused condition except where noted. Winners will be notified and records shipped C.O.D. Closing date for bids: April 30, 1944.				
<u>CHARLIE BARNET</u>			<u>BENNY GOODMAN &amp; FRED ASTAIRE</u>	
COMANCHE WAR DANCE/TAPPIN'	BB 10584	WHO CARES/JUST LIKE TAKIN'	CO	35157
<u>SIDNEY BECHET</u>		<u>BENNY GOODMAN SEKTET</u>		
LAUGHIN IN RHYTHM/RIP UP	VI 27663	FLYING HOME/ROSE ROOM	CO	35254
<u>WILL BRADLEY</u>		A SMOOTH ONE/GOOD ENOUGH	CO	36099
CHICKEN GUMBOOGIE/MINKA	CO 35939	PICK A RIB (1 & 2) (QUINTET)	VI	26166
SCRAMBLE TWO/ROCKA BYE THE BLUES	CO 35732	<u>LOUIS ARMSTRONG SAVOY FIVE</u>		
SCRUB ME MAMA/I'M ALWAYS	CO 35916	SAVE IT PRETTY MAMA/NO ONE	CO	35662
MASON DIXON LINE/I BODGIED	CO 36044	<u>METRONOME ALL STAR BAND</u>		
THINK OF ME(THEME)/TEA FOR TWO	CO 36101	KING PORTER/ALL STAR STRUT	CO	35389
IN THE HALL OF MT. KING/IN LAND	CO 36286	ROYAL FLUSH/I GOT RHYTHM	CO	36499
<u>TOMMY DORSEY</u>		<u>LIDNEL HAMPTON</u>		
TEA FOR TWO/NIGHT IN SUDAN	VI 26321	JACK THE BELLBOY/CENTRAL	VI	26652
YEARNING/DEED I DO	VI 25815	GIN FOR XMAS/HEEBIE JEEBIE	VI	26423
SHINE ON HARVEST MOON/ON PROM	VI 25790	<u>WDDDY HERMAN</u>		
GETTING SENTIMENTAL (THEME)	VI 25236	BLUE FLAME/FUR TRAPPERS	DE	3643
<u>DUKE ELLINGTON</u>		<u>HARRY JAMES</u>		
AFTER HALL/JOHN HARDY'S WIFE	VI 27434	FLIGHT OF BUMBLE BEE/(FOUR OR FIVE TIMES)	VA	8298
BODY,SOUL/MR. JS BLUES(DUKE & BLANTON)	VI 27406	MINKA/MISERLOU	CO	36390
THE FLAMING SWORD/WARM VALLEY	VI 25796	DUKES MIXTURE/DOON'T TAKE	CO	36339
SAMPSON & DELILAH/(BLUEJEANS, REV.)	(G) VI 23036	NOBODY KNOWS THE T-ROUBLE	CO	36412
<u>BENNY GOODMAN</u>		<u>FATS WALLER</u>		
DOWN BY THE OLD MILL STREAM	CO 35445	HONEYSUCKLE ROSE/BLUES (12")	VI	35206
SCARECROW/TIME ON MY HANDS	CO 36180	<u>RED NICHOLS FIVE PENNIES</u>		
TUESDAY AT 10/AIR MAIL SPECIAL	CO 36254	IDA/FEELIN' NO PAIN	VO	4654
DNCE MORE/CAN'T YOU TELL	CO 35543	<u>ORIGINAL DIXIELAND JAZZ BAND</u>		
SOMEBODY STOLE MY GAL/I'M	CO 35916	MARGIE/PALESTEENA	(G) VI	18717
POUND RIDGE/I'VE GOT IT BAD	CO 36421	JAZZ ME BLUES/ST. LOUIS BLUES	(G) VI	18772
STOMPIN AT SAVOY/BREAKIN	VI 25247	<u>MCKINLEY-SLACK</u>		
SING SING SING, 1 & 2 (12")	VI 36205	SOUTHPAW SERENADE		
<u>JIMMY DORSEY</u>		BOUNCE ME (BRADLEY)	CO	35963
CHEROKEE/A MAN & HIS DRUMS	OE 2961			
CONTRASTS (THEME)/TONIGHT	OE 3198			

**FRANCIS J. WALCOTT**  
2402 Dana Street, Berkeley 4, California

FOR TRADE OR AUCTION (Trades preferred)	WANTED
<u>ARCADIAN SERENADERS</u>	<u>LOUIS ARMSTRONG</u>
FIDGETY FEET OK 40272 V	MELANCHOLY/KEYHOLE BLUES (Any)
SAN SUE STRUT/BOBBED HAired BOBBY OK 40378 V	JAZZ LIPS/SKID DAT DE DAT OK 8436
<u>BUSTER BAILEY</u>	DRY'S CREOLE TROMBONE/THE LAST TIME CO 35838
PLANTER'S PUNCH/SLOE JAM FIZZ VO 4089 V	<u>JIMMY BERTRAND</u>
AFTERNOON IN AFRICA DIZZY DEBUTANTE VA 668 N	BLUES STAMPEDE/EASY COME EASY GO VO 1100
<u>COUNT BASIE</u>	MY BABY/ORIENTAL MAN VO 1180
SONG OF THE ISLANDS/NOBODY KNOWS VO 5119 V	<u>PERRY BRADFORD</u>
LESTER LEAPS IN/DICKIE'S DREAM VO 5118 E	LUCY LONG/I AIN'T GONNA PLAY VO 15165
<u>DUKE ELLINGTON</u>	(MANY OTHERS) ---
BLACKBIRD MEDLEY BR 6516 N	<u>CHICAGO FOOTWARMERS</u>
<u>REGINALD FORSYTHE</u>	MY BABY/ORIENTAL MAN OK 8548
SERENADE FOR A WEALTHY WIDOW/ANGRY JUNGLE CO 2916 N	BROWN BOTTOM BESS/LADY LOVE OK 8599
<u>RUD FREEMAN</u>	MY GIRL/SWEEP 'EM UP OK 8613
SATANIC BLUES/THE SAIL FISH DE 2781 E	<u>CHARLIE CREATH</u>
<u>BENNY GOODMAN</u>	KING PORTER STOMP/EVERYMAN OK 8210
99 OUT OF A HUNDRED/MINE YESTERDAY ME 12100 G	MARKET STREET BLUES/PLEASURE MAO OK 8201
<u>SONNY GREER</u>	GRANDPA'S SPELLS OK 8257
SATURDAY NIGHT FUNCTION/BEGGAR'S BLUES CO 2833 G	<u>JOHNNY DODDS</u>
<u>HALFWAY HOUSE ORCHESTRA</u>	PENCIL PAPA/SWEET LORRAINE VI 38038
PUSSY CAT RAG/BARATARIA OK 40318 G	<u>LOUIS DUMAINE</u>
<u>LIONEL HAMPTON</u>	RED ONION DRAG/FRANKLIN STREET VI 20580
BUZZIN' ROUND WITH THE BEE/WHOA BABE VI 25575 G	<u>JOHNNY DUNN</u>
DINAH/SINGIN' THE BLUES VI 26557 V	HAM AND EGGS/YOU NEED SOME LOVIN' CO 14358
RING OEM BELLS VI 25889 N	<u>WILL EZELL</u>
<u>MONK HAZEL</u>	HOT SPOT STUFF/FREAKISH PARA 12914
HIGH SOCIETY/SIZZLING THE BLUES BR 4181 N	<u>BERTHA "CHIPPIE" HILL</u>
IDEAS/GIT WIT' IT BR 4182 N	MESS KATIE MESS OK 8437
<u>EARL HINES</u>	LOVESICK BLUES/LONESOME WEARY BLUES OK 8453
57 VARIETIES/A MONDAY OATE CO 2800 N	<u>LIL'S HOT SHOTS</u>
<u>JOHNNY HODGES</u>	GEORGIA BO BO/DROP THAT SACK VO OR BRE
I LET A SONG GO OUT OF MY HEART VO 4046 E	<u>CRIPPLE CLARENCE LOFTON</u>
<u>HOTSY TOTSY GANG</u>	STRUT THAT THING/MONKEY MAN BLUES VO 02951
DIGGA DIGGA OOO/DOIN' THE NEW LOW DOWN BR 4014 G	<u>NEW ORLEANS BOOTBLACKS</u>
FUTURISTIC RHYTHM/OUT WHERE THE BLUE BR 4201 V	I CAN'T SAY/MIXED SALAO CO 14465
<u>CHARLIE JOHNSON</u>	<u>NEW ORLEANS WANDERERS</u>
HOT BONES AND RICE/HARLEM DRAG VI 38059 N	GATE MOUTH/PEROIDO STREET (VG) CO 608
<u>PETE JOHNSON</u>	<u>KING OLIVER</u>
CHERRY RED/BABY LOOK AT YOU VO 4997 N	THE SOUTHERN STOMPS PARA 12088
<u>SHERRY MAGEE</u>	MABEL'S DREAM/SWEET BABY OOLL OK 8235
SATANIC BLUES/BLUIN' THE BLUES VO 5436 E	FREAKISH LIGHT BLUES/I'VE GOT THAT THING VI 38521
<u>WINGY MANNONE</u>	<u>RAMPART (OR BEALE) STREET WASHBOARD BAND</u>
MANY ON CO, BR, VO, BB(SENO WANTS) G TO N	PIGGY WIGGLY/FORTY AND TIGHT (Any)
<u>PAUL MARES</u>	<u>RED ONION JAZZ BABIES</u>
MAPLE LEAF RAG/REINCARNATION CO 35686 N	CAKE WALKIN' BABIES/OF ALL THE WRONGS GE 5627
<u>RAY MCKINLEY</u>	<u>CLARA SMITH</u>
NEW ORLEANS PARADE/LOVE IN THE 1ST <sup>0</sup> DE 1019 E	SHIPWRECKED BLUES/MY JOHN'S BLUES CO 14077
SHACK IN THE BACK/FINGERWAVE DE 1020 N	<u>BESSIE SMITH</u>
<u>JIMMY MCPARTLAND</u>	JAZZBO BROWN FROM MEMPHIS TOWN CO 14133
ORIGINAL OXIELAND ONE-STEP/ECCENTRIC HRS 1004 E	GIMME A PIGFOOT (Any)
<u>MEZZ MEZZROW</u>	(SOME OTHERS) ---
APOLOGIES/SENOIN' THE VIPERS BB 10250 N	<u>CHARLIE SPAND</u>
<u>JOHNNY MILLER</u>	HASTINGS STREET PARA 12863
PANAMA/DIPPERMOUTH BLUES CO 1546 V	<u>SPECKLED RED</u>
<u>RAY MILLER</u>	(MANY ON BR AND BB) ---
THAT'S A PLENTY/ANGRY BR 4224 E	<u>HOCIEL THOMAS</u>
<u>JELLY ROLL MORTON</u>	(ANY ARMSTRONG ACCOMPANIMENTS) ---
SHOE SHINER'S DRAG/BOOGABOO BB 7725 N	<u>SIPPIE WALLACE</u>
<u>NEW ORLEANS FEETWARMERS</u>	(ANY ARMSTRONG ACCOMPANIMENTS) ---
SWEETIE DEAR/MAPLE LEAF RAG BB 7614 N	<u>ALBERT WYNN</u>
<u>FRANKIE NEWTON</u>	THAT CREOLE BANO OK 8350
ROMPING/MINOR JIVE BB 10186 N	CRYING MY BLUES AWAY (VG) VO 12118
<u>ARTIE SHAW</u>	<u>RICHARD M. JONES</u>
THE BLUES A & B VO 4401 N	(MANY ON PARA, OK, VI) ---
THE CHANT/FEE FI FO FUM BR 7952 G	<u>MA RAINEY</u>
<u>JABBO SMITH</u>	(MANY ON PARAMOUNT) ---
JAZZ BATTLE BR 4244 E	<u>JIMMY BLYTHE</u>
<u>PRISCILLA STEWART (JIMMY BLYTHE)</u>	(MANY) ---
TRUE BLUES/YOU AIN'T FOOLIN' ME PARA 12205 G	<u>JUNIE COBB</u>
<u>FRANKIE TRUMBAUER</u>	(MANY) ---
IN A MIST BR 6997 V	<u>MEMPHIS JUG BAND</u>
<u>JOE VENUTI</u>	(MANY) ---
TEMPO DI MODERNAE/LITTLE GIRL CO 2488 E	<u>TINY PARHAM</u>
LITTLE BUTTERCUP/PARDON ME PRETTY BABY OK 41506 V+	(MANY) ---
<u>PAUL WHITEMAN</u>	<u>CLARENCE WILLIAMS</u>
CHINA BOY/OH MISS HANNAH CO 1945 E	(MANY) ---

# 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: "SAL", FOR SALE AT PRICE, INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, APRIL 30, 1944; "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORD IN 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>ALABAMA JUG BAND</u>						
IDA SWEET AS/MY GAL SAL	DE	7000	N STA	1.00	WILL	
<u>ALABAMA RASCALS</u>						
DIRTY DOZEN COUSIN/HANCY	ME	70163	N AUC		FRY	
<u>ALABAMA WASHBOARD STOMPERS</u>						
ROCKING CHAIR/WHO STOLE	VO	1587	G AUC		FRY	
PEPPER STEAK/YOU CAN DEPEND	VO	1697	E AUC		FRY	
<u>ALABAMA RED PEPPERS</u>						
THE DRAG	RE	553	G AUC		FRY	
<u>DON ALBERT</u>						
LIZA/TOMORROW	VO	3491	E AUC		FRY	
TRUE BLUE LOU/ROCKIN'	VO	3401	N AUC		FRY	
<u>HENRY ALLEN</u>						
PARDON MY SOUTHERN ACCENT	PE	15970	E T-A		IDL	
INDIANA/SHERIDAN SQUARE	OK	6357	N T-A		POPE	
SWING OUT/FEELING DROWSY	VI	38030	E T-A		GRIF	
BORN TO SWING/AFTER LAST	VO	3524	N T-A		EDEL	
FEELIN' DROWSY/SWING OUT	BB	10702	G T-A		IDER	
KK BOOGIE/OL MAN RIVER	OK	6281	N T-A		IDER	
FUNNY FEATHERS/EVERYBODY SHOUT	BB		N AUC		ROSE	
ON TREASURE ISLAND	VO	3098	N AUC	1.00	FRY	
TOUCH OF YOUR LIPS	VO	3215	V AUC	1.00	FRY	
YOU/WOULD YOU	VO	3244	N AUC	1.00	FRY	
TAKE MY HEART	VO	3261	N AUC	1.00	FRY	
CHLOE/YOU'RE NOT THE KIND	VO	3262	N AUC	1.00	FRY	
ALGIERS STOMP	VO	3302	V AUC	1.00	FRY	
MIDNIGHT BLUE	VO	3422	N AUC	1.00	FRY	
I ADORE YOU	VO	3339	N AUC	1.00	FRY	
GOOD NIGHT MY LUCKY DAY	VO	3490	N AUC	1.00	FRY	
HOW DO YOU DO IT THAT WAY	VI	39088	V AUC		DELG	
DIFF'L'Y BLUES/IT SHOULD BE YOU	VI	38073	G+AUC		DELG	
<u>ALLEN-HAWKINS</u>						
GALVESTON GAL/GONNA LOSE	ME	12842	E T-A		SPIL	
<u>OVIE ALSTON'S ORCH.</u>						
JAWA/JUNK MAN'S SERENADE	VO	4448	N AUC		FRY	
<u>AMBASSADORS</u>						
PLEASURE MAD	VO	14351	V AUC		FRY	
<u>AMBROSE &amp; ORCH.</u>						
STREAMLINE STRUT/HORS	DE	500	N AUC		FRY	
NIGHT RIDE/CAFE CONTINENTAL	DE	992	N AUC		FRY	
<u>ALBERT AMMONS</u>						
BOOGIE WOOGIE STOMP/PINETOP'S	DE	3386	N AUC		BAND	
<u>AMMONS-LEWIS</u>						
SHOUT FOR JOY/BEAR CAT CRAWL	VO	4608	E T-A		EDEL	
<u>ANITA LOUISE</u>						
LAST ROSE OF SUMMER/BELIEV.ROYALE	1860	N AUC			ROSE	
<u>ANTONE-GIBBS QUARTET</u>						
HONEYBUCKLE ROSE/HANNAH	VA	8375	N AUC		FRY	
<u>ARKANSAS TRAVELLERS</u>						
BONEYARD SHUFFLE/WASHBOARD BL	HA	332	E T-A		POLS	
BONEYARD SHUFFLE/WASHBOARD BL	VE	1332	V AUC		FRY	
<u>LIL ARMSTRONG</u>						
DOING SUSY Q(REV. ANDY KIRK)	DE	3883	N AUC		RAYM	
(MANY ON DECCA)	DE		E T-S		MURC	
<u>LOUIS ARMSTRONG</u>						
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	E+AUC		LOVE	
THAT RHYTHM MAN/SWEET SAVANNAH	OK	41281	E+AUC		LOVE	
CONFESSION/IF I COULD BE WITH	OK	41448	E AUC		LOVE	
MY SWEET/I CAN'T BELIEVE	OK	41415	V AUC		LOVE	
CORNET CHOP SUEY/MY HEART	OK	8323	G AUC		LOVE	
AFTER YOU'VE GONE/I GOT RHYTHM	VO	3643	G AUC		LOVE	
WEARY BLUES/YOU'RE DRIVING ME	VO	3216	E+AUC		LOVE	

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

BEAU KOD JACK/NO ONE ELSE BUT	VO	3085	G AUC		LOVE	
MAHOGANY HALL STOMP/YOU CAN DE.VO	VO	3055	V AUC		LOVE	
MY SWEET/I CAN'T BELIEVE	VO	3308	E+AUC		LOVE	
U RASCAL U (N)/SLEEPYTIME(V)	DE	4140	-TRA		WOOD	
HEAR ME TALKIN/TIGHT LIKE THIS	VO	3303	E T-A		BAKE	
WEST END BLUES/MUGGLES	CO	36377	V T-A		BAKE	
SAVE IT PRETTY MAMA	CO	35662	N AUC		RHOA	
WEST END BLUES/IF IT'S GOOD	DE	2480	E AUC		NAUL	
HARLEM STOMP/VOO DOO	DE	3092	N AUC		NAUL	
MEXICAN SWING/SO LITTLE TIME	DE	1822	N AUC		NAUL	
SHADRACK/JONAH AND WHALE	DE	1913	N AUC		NAUL	
YES SUH/I'LL GET MINE	DE	3900	E AUC		NAUL	
BRAN NEW SUIT/MOOD FOR LOVE	DE	579	V AUC		NAUL	
AIN'T MISBEHAVIN'/CAN'T GIVE	DE	2042	E AUC		NAUL	
SAINTS GO MARCH,/AS LONG AS YOU	DE	2230	G AUC		NAUL	
NATURALLY/POCKETFUL OF DREAMS	DE	1937	N AUC		NAUL	
ST. LOUIS BLUES/SWEET SUE	BB	5260	N T-A		WOLF	
12TH ST. RAG/KNOCKIN' A JUG	CO	35663	N T-A		BURL	
ST. LOUIS BLUES/SWEET SUE	BB	5280	N AUC		GALF.	
STAR DUST/WRAP YOUR TROUBLES	VO	3172	N AUC		GALE	
HEY LAWDY MAMA	DE	3756	G AUC		GALE	
LEAP FROG/I USED TO LOVE YOU	DE	4105	N AUC		GALE	
WEARY BLUES(CHIP)/THAT'S	OK	8519	V T-A		WOLF	
KNEE DROPS(2" HAIR CRACK)	OK	8631	E T-A		WOLF	
SUGAR FOOT STRUT/MON. DATE	OK	8609	V+T-A		WOLF	
BUTTER EGG MAN(2" HAIR CRACK)	OK	8423	E T-A		WOLF	
AIN'T MISBEHAVIN'/I CAN'T	DE	2042	V AUC		ROTH	
GOT NO BLUES/I'M NOT ROUGH	OK	8551	G T-A		EDEL	
WEST END BLUES	PARL	448	N T-A		EDEL	
CARAVAN/FLAT FOOT FLOODIE	DE	1876	V T-A		IDER	
KNEE DROPS/SKIP THE GUTTER	OK	41157	E AUC		NAUL	
(HOT FIVE ALBUM, CO-57)	CO		E T-A		EARN	
ORIENTAL STRUT	CO	36155	N AUC		RAYIA	
CONFESSING	VO	3059	G AUC		RAYIA	
GUT BUCKET/IN THE BARREL	CO	36152	N AUC		MAHA	
HOTTER THAN THAT/SAVOY BLUES	OK	8535	V T-A		POLS	
S.O.L. BLUES/SQUEEZE ME	CO	35661	N T-A		POLS	
TIGHT LIKE THIS/HEAR ME	CO	36378	N T-A		POLS	
SHADE OF THE OLD APPLE TREE	DE	1495	G STA	1.00	WILL	
GUT BUCKET BLUES	CO	36152	N TRA		MCMA	
MUSKAT RAMBLE	CO	36153	N T-A		MCMA	
CORNET CHOP SUEY	CO	36154	N TRA		MCMA	
ORIENTAL STRUT	CO	36155	N TRA		MCMA	
YES YES/MY	DE	698	V+SA	1.00	QUMI	
S-ADRACK/JONAH & WHALE	DE	1913	V T-A		WTKR	
RED NOSE	DE	1049	V T-A		WTKR	
SWEET SUE/ST. LOUIS BLUES	BB	5280	V AUC		FRY	
SOME SWEET DAY/SNOW BALL	BB	6590	E AUC		FRY	
HIGH SOCIETY/I GOTTA RIGHT	BB	6771	N AUC		FRY	
LITTLE JOE/THEN THERE EYES	OK	41501	E AUC		FRY	
SOMEBODY STOLE MY BREAK	DE	797	N AUC		FRY	
EVENTIDE/LYIN' TO MYSELF	DE	835	N AUC		FRY	
SWING THAT MUSIC/THANKFUL	DE	866	E AUC		FRY	
RED NOSE/WHEN RUBEN	DE	1049	E AUC		FRY	
NO/THAT RHYTHM MAN	VO	3205	N AUC		FRY	
THAT'S MY HOME	BB	10236	E AUC		MAER	
WEST END BLUES	DE	2480	E AUC		MAER	
DIPPERMOUTH	DE	3796	E AUC		MAER	
HEP CAT'S BALL	DE	3293	E AUC		MAER	
SATCHEL MOUTH SWING	DE	1636	E AUC		MAER	
I'M GONNA GITCHA/DON'T	OK	8343	G AUC		DELG	
IRISH BLACK BOTTOM	OK	8447	F+AUC		DELG	
SNOW BALL/SWING YOU CATS	BB	10225	N AUC		DELG	
MAHOGANY HALL STOMP	OK	8560	V AUC		DELG	
DUSKY STEVEDORE/ST. LOUIS	VI	24320	V AUC		DELG	
#1 SSISSIPPI BASIN/SWEET SUE	VI	24321	V AUC		DELG	
HEAR ME TALKIN TO YA/TIGHT	OK	8649	G AUC		DELG	
DEAR OLD SOUTHLAND	OK	41454	G TRA		WAJR	
SNOWBALL/SWING YOU CATS	BB	10225	N AUC		ROSE	
MAHOGANY HALL/YOU CAN DEPEND	VO	3055	G AUC		ROSE	
LOVE WALKED IN/SOMETHING TELLS	DE	1842	V AUC		ROSE	
KING OF ZULUS/LONESOME BLUES	OK	41581	E AUC		ROSE	
#1 MANAN/GULLY LOW	DUB OF	OK	8474	N SAL	1.25	ROSE
KING OF ZULUS/LONESOME	DUB OF	OK	8396	N SAL	1.25	ROSE
MELANCHOLY/KEYHOLE	DUB OF	OK	8496	N SAL	1.25	ROSE
SKIP GUTTER/KNEE DROPS	DUB OR	OK	8631	N SAL	1.25	ROSE
<u>GUS ARNHEIM</u>						
FEELIN' GOOD/WITHOUT YOU	OK	41057	E AUC		CLAR	

# FOR DISPOSITION

<u>ASTORIA EIGHT</u>					
DUET STOMP/ASTORIA STOMP	VI	38576	G AUC	—	DELG
<u>LOVIE AUSTIN SERENADERS</u>					
DEATH LETTER BLUES/KY. MAN	PARA	12220	V AUC	—	LOVE
WEARY WAY BLUES/GRAVEYARD BL.	PARA	12044	V AUC	—	LOVE
STEPH IN ON THE BLUES/TRAVELI.	PARA	12255	E AUC	—	WHIT
<u>BUSTER BAILEY</u>					
I'M SATISFIED	GE	5577	F AUC	—	FRY
HOW MANY TIMES/WIMMIN	GE	4795	E AUC	—	FRY
BLUE ROOM/AM I BLUE	VAR	8333	N AUC	—	FRY
SLOE JAM FIZZ/PLANTER'S PUNCH	VO	4089	N AUC	—	LOVE
I'VE GOT MY HABITS ON	GE	4815	F T-A	—	IOER
BLUE ROOM/AM I BLUE	VAR	3333	N T-A	—	VOGE
PINETOP'S BOOGIE WOOGIE/ECCEN	VAR	8365	N AUC	—	VOGE
<u>MILDRED BAILEY</u>					
THE LITTLE MAN WHO WASN'T	VO	4966	N T-A	—	THOM
YOU'RE THE MOMENT IN MY LIFE	VO	5006	N T-A	—	THOM
A GHOST OF A CHANCE	VO	5086	N T-A	—	THOM
SOMETIMES FEEL LIKE MOTHERLESS	VO	5209	N T-A	—	THOM
I SHOULDA STAYED IN BED	VO	5236	N T-A	—	THOM
BLUE RAIN/ALL THE THINGS	VO	5277	N T-A	—	THOM
NOBODY KNOWS THE TROUBLE	CO	35249	N T-A	—	THOM
FOOLS RUSH IN/ANOTHER WORLD	CO	35463	N T-A	—	THOM
BLUE/I'LL PRAY FOR YOU	CO	35589	N T-A	—	THOM
ROCKIN' CHAIR/GEORGIA	BB	6945	N T-A	—	THOM
HEAVEN HELP THIS HEART OF	VO	3615	V T-A	—	THOM
BOB WHITE/JUST A STONE'S	VO	3712	V T-A	—	THOM
AT YOUR BECK AND CALL	VO	4036	E T-A	—	THOM
NOW IT CAN BE TOLD/I HAVEN'T	VO	4282	V T-A	—	THOM
THEY SAY/I GO FOR THAT	VO	4548	V T-A	—	THOM
THREE LITTLE FISHES	VO	4785	N T-A	—	THOM
GULF COAST BLUES/DOWN HEARTED	VO	4800	E T-A	—	THOM
TIT-WILLOW/THE LAMP IS LOW	VO	4845	N T-A	—	THOM
MOON LOVE/IT SEEMS LIKE OLD	VO	4939	N T-A	—	THOM
GA. ON MY MIND/ROCKIN' CHAIR	BB	6945	N AUC	1.00	FRY
HOME/TOO LATE	VI	22874	E AUC	1.00	FRY
STRANGERS/STOP THE SUN	VI	22942	N AUC	1.00	FRY
ROCKIN' CHAIR/LOVE ME	VI	24117	N AUC	1.00	FRY
MY LAST AFFAIR/TRUST IN ME	VO	3449	N AUC	—	FRY
BOB WHITE/JUST A STONE'S	VO	3712	V AUC	—	FRY
ALL TOO SOON	DE	3888	E AUC	—	MAER
WHAT SHALL I SAY	VO	4632	E AUC	—	MAER
LITTLE JOE/ROCKIN' CHAIR	VO	3553	N AUC	—	ROSE
ROCK IT FOR ME	VO	4083	N T-A	—	PODE
<u>BILLY BANKS &amp; ORCH</u>					
SCAT SONG/MINIIE MOOCHER	VI	24027	E AUC	—	FRY
<u>BUNNY BANKS</u>					
PARATHROOP BOOGIE (SOLO)	SAVOY	102	V AUC	—	ROSE
<u>FRANK BANTA</u>					
SWEET MAN/I WONDER (PIANO SOLO)	VI	19839	N AUC	—	FRY
<u>ROY BARGY</u>					
RUFAN REDDY (PIANO SOLO)	VI	19320	G TRA	—	MCMA
KNICE & KNIFTY (PIANO SOLO)	VI	18969	G TRA	—	MCMA
PIANOFLAGE (PIANO SOLO)	VI	18959	V T-S	1.00	BROD
<u>WALTER BARNES ROYAL CREOLAINS</u>					
HOW LONG BLUES/LOVE	BR	4419	G+AUC	—	CLAR
BIRMINGHAM BERTHA/IF YOU'RE	BR	4480	G AUC	—	FRY
<u>CHARLIE BARNET</u>					
ISLE OF PINES/BLUES IN THE	BB	11327	N AUC	—	ROTH
WINGS OVER MANHATTAN, PTS 1 & 2	BB	10885	N AUC	—	ROTH
CHEROKEE/STAY UP STAN	BB	10373	G T-A	—	EARN
LITTLE OIP/PONCE DE LEON	BB	11194	E AUC	—	MAHA
CHEROKEE/STAY UP STAN	BB	10373	V T-A	—	MCMA
CHEROKEE/STAY UP STAN	BB	10373	N SAL	1.50	WA,H
LUMBY/PHYLlysE	BB	11014	N SAL	2.50	WA,H
BUCKIN'THE WIND/WHAT IS SWEETER	OR	2778	N AUC	—	ROSE
<u>BARREL HOUSE FIVE</u>					
ENDURANCE STOMP/SOME DO	PARA	12975	G TRA	—	THOM
SCUFFLIN' BLUES/NOBODY'S	QRS	7057	V TRA	—	THOM
HOT LOVIN'/MAMA STAYED OUT (P)	QRS	7059	G TRA	—	THOM
<u>COUNT BASIE</u>					
THE DIRTY DOZENS	DE	2498	II T-A	—	WOLF
DUPREE BLUES/REO WAGON	DE	3071	V T-A	—	WOLF
ALL OF ME/RUSTY OUSTY	CO	36675	V T-A	—	WOLF
KING JOE, PTS 1 & 2 (PAUL ROB.)	OK	6475	N AUC	—	ROTH
EVERY TUB/WILL YOU BE GOOD	DE	1728	N AUC	—	NAUL
IT'S SAND, MAN/RIDE ON	CO	36647	N AUC	—	MAHA
MOTEN SWING (N)/EVENIN' (G)	OK	5732	T-A	—	GAYL
ONE O'CLOCK JUMP	DE	1363	V T-A	—	WTKR
<u>BEALE STREET WASHBOARD BAND</u>					
FORTY AND TIGHT/PIGGLY WIGGLY	VO	1403	N SAL	1.25	ROSE
<u>40 &amp; TIGHT/PIGGLY WIG. DUB OF VO</u>					
<u>SIDNEY BECHET</u>					
THE MOOCHIE/BLUES IN THE AIR	VI	20150	N T-A	—	SPIL
ROSE ROOM/LADY BE GOOD	VI	27707	N T-A	—	SPIL
GEORGIA CABIN	VI	27904	V T-S	1.00	BROD
K.C. MAN BLUES (ACC. M. SMITH)	OK	4926	V T-A	—	EOEL
BABY WON'T YOU PLEASE COME HOME	VI	27386	E T-A	—	WTKR
I'M COMIN' VIRGINIA/GEORGIA	VI	27904	N T-A	—	BUCH
<u>BIX BEIDERBECKE</u>					
FOR NO REASON AT ALL IN C	CO	35667	N AUC	—	SIEG
LOUISIANA	CO	35665	N AUC	—	SIEG
GOOSE PIMPLES	CO	35664	N AUC	—	SIEG
GOOSE PIMPLES	CO	35664	N T-A	1.25	BROD
CRYING ALL DAY	CO	35956	N T-A	1.25	BROD
NO REASON IN C/SWEET SUE	CO	35667	N T-A	—	EARN
IN A MIST	OK	3150	N AUC	—	RAYM
I'LL BE A FRIEND WITH PLEASURE	VI	23008	E AUC	—	FRY
SORRY/SINCE MY BEST GAL	VO	3149	V AUC	2.00	FRY
<u>BUNNY BERIGAN</u>					
ALL GOD'S CHILLUN GO RHYTHM	VI	25609	N AUC	—	FRY
LET'S HAVE ANOTHER CIGARETTE	VI	25613	E AUC	—	FRY
MAMA I WANNA MAKE RHYTHM	VI	25677	N AUC	—	FRY
MILES APART/A STRANGE LONELIN.	VI	25690	N AUC	—	FRY
BUTTON BUTTON/ROCKIN' ROLLERS	VI	26077	N AUC	—	FRY
CAN'T HELP LOVIN' DAT MAN	VI	26152	E AUC	—	FRY
AZURE (REV. TOMMY DORSEY)	VI	25848	E T-A	1.00	BAKE
JELLY ROLL BLUES/DEED I DO	VI	26113	E T-A	1.50	BAKE
AIN'T SHE SWEET, A-YAY-AY	VI	26753	V TRA	—	THOM
IT'S THE LITTLE THINGS COUNT	VI	25868	N TRA	—	THOM
AZURE (EDGE CHIP TO GROOVE)	VI	25848	N TRA	—	THOM
IN A MIST/WALKIN' THE OOG	VI	26123	E TRA	—	THOM
PEG O' MY HEART/NIGHT SONG	VI	27258	N TRA	—	THOM
JELLY ROLL BLUES/DEED I DO	VI	26113	N TRA	—	THOM
SOPHISTICATED SWING/DOWN SOUTH	VI	25811	N TRA	—	THOM
MOON & SWEET/I WON'T TELL	VI	26086	N TRA	—	THOM
JAZZ ME BLUES/THERE'LL BE	VI	26244	N TRA	—	THOM
TIS AUTUMN/MY LITTLE COUSIN	PH	FR-63	N TRA	—	THOM
IF I HAD MY WAY/LOVE GO	VO	3254	N T-A	—	EDEL
DIXIELAND SHUFFLE/LET'S DO IT	BR	7858	N AUC	—	ROSE
<u>BEN BERNIE</u>					
COLLEGIATE	VO	15080	G AUC	—	COX
<u>CHU BERRY</u>					
EBB TIDE	VAR	657	E T-A	—	PODE
LIMEHOUSE BLUES/INDIANA	VAR	587	N AUC	—	ROSE
<u>JIMMY BERTRAND</u>					
47TH ST. STOMP/IDLE HOUR	VO	1050	V AUC	—	DELG
<u>BARNEY BIGARD</u>					
BROWN SUEDE	BB	1158	V T-A	—	MAER
<u>RUBE BLOOM</u>					
MINE ALL MINE (GUITAR, ED LANG)	OK	40988	N AUC	—	FRY
<u>JIMMY BLYTHE'S OWLS (DOODS)</u>					
POUTIN' PAPA/WEARY WAY B. DUB OF	VO	1135	N SAL	1.25	ROSE
<u>BIRMINGHAM BABIES</u>					
GO BACK WHERE YOU STAYED/SHAKE	PE	14533	V AUC	—	WHIT
<u>BIRMINGHAM JUG BAND</u>					
KICKING MULE BLUES/CANE BRAKE	OK	8866	N AUC	—	FRY
GETTING READY FOR THE TRIAL	OK	8856	E AUC	—	ROSE
<u>BLIND BLAKE</u>					
DEPRESSION'S GONE FROM ME BLUES	CR	3357	V T-A	—	WTKR
<u>BLUE GRASS FOOT WARMERS</u>					
OLD FOLKS SHUFFLE/CHARLESTON	HA	248	V AUC	—	ROSE
OLD FOLKS SHUFFLE/CHARLESTON	HA	248	G AUC	—	WHIT
<u>BLUE RHYTHM BOYS</u>					
MOANIN' (REV. C. WEBB)	BR	6156	G AUC	—	CLAR
TALLAHASSEE/HEART	BR	7534	E+AUC	—	CLAR
<u>BLYTHE'S BLUE BOYS</u>					
ORIENTAL MAN (V)/MAMA (F)	CH	40023	- AUC	—	CLAR
<u>CURTIS BOSBY &amp; DIXIELAND BLUE BLOWERS</u>					
IN MY DREAMS/WEARY STOMP	CO	1191	N T-A	—	METC
<u>BOSWELL SISTERS</u>					
ROCK AND ROLL	BR	7302	E SAL	1.25	QUAI
<u>WILL BRADLEY</u>					
CRYING THE BOOGIE BLUES	DE	7013	E AUC	—	RAYM
THREE RING RAGOUT	CO	35871	N SAL	2.50	WA,H
DOWN THE ROAD A PIECE	CO	35707	N SAL	1.50	WA,H
<u>J.H. BRAGG &amp; HIS RHYTHM FIVE</u>					
ETHIOPIAN STOMP/PLEADING	VO	3060	E AUC	—	FRY
<u>BROADWAY BELLHOPS</u>					
I'O RATHER CRY OVER U/GET	HA	644	E T-A	—	PARK
I NEVER KNEW WHAT THE MOON	HA	258	V T-A	—	PARK
GOODNIGHT/OH YOU LULU BELLE	HA	140	V AUC	—	GALE
(BROADWAY BELLHOPS CONTINUED NEXT PAGE)					

# FOR DISPOSITION

(BROADWAY BELLHOPS, CONTINUED)

I NEVER KNEW WHAT THE MOONLIGHT HA 258 F AUC — GALE  
 NESTING TIME/THAT'S MY HAP HAP HA 365 G AUC — GALE  
 UNDER THE MOON/SA-LU-TA HA 429 V AUC — GALE  
 COQUETTE/IN THE SWEET BYE & BYE HA 605 V AUC — GALE  
 HAPPY GO LUCKY LANE/IN THE EVE, HA 630 V AUC — GALE  
 FORGETTING YOU/OLD MAN SUNS. HA 661 E AUC — GALE  
 GET OUT GET UNDER THE MOON HA 644 E AUC — FRY  
 NO LAMO LIKE OXIE LAMO DI 2504 G AUC — DELG  
 RAINBOW OF LOVE HA 508 V AUC — DELG

BROADWAY BROADCASTERS

EVERYBODY LOVES/DON'T BE PE 15057 V T-A — PARK  
 BIRTH OF BLUES/BLACK BOTTOM CA 985 G+AUC — GALE  
 HOT HENRY CA 939 F T-A — SPIL  
 IT HAD TO BE YOU CA 555 E T-A — PARK

BROADWAY SEVEN

BACK O' TOWN BLUES RAI0EX 1192 P AUC — FRY  
 ST. LOUIS GAL RAI0EX 1190 E AUC — RAYM

BROADWAY SYNCOPATORS

BLUE HOOSIER BLUES/LOUISVILLE VO 14586 E AUC — GALE

EDDY BROWN ENSEMBLE

3 PIECES FOR FLUTE, HARP & ST. QT. ROYALE 1868 N AUC — ROSE  
 SONATA VIRGINIAESQUE, 5 & 6 ROYALE 1872 N AUC — ROSE  
 SUITE ANTIQUE, #3 & #4 ROYALE 1855 N AUC — ROSE

LES BROWN

WITH YOU ON MY MIND/WHY BB 7812 V AUC — ROTH  
 RAMONA/DON'T YOU CARE DE 1296 N AUC 1,00 FRY

JOE BROWN

RED BANK ROMP/BEAUMONT BLUES DE 8521 G STA .90 WILL

ALBERT BRUNIES

JUST PRETENDING/IF I DIDN'T CO 1959 N T-A — METC  
 WHEN I'M BLUE/I WANT SOMEBODY CO 1263 N T-A — METC

TIM BRYNN & HIS BLACK DEVIL ORCH.

WANG WANG BLUES/SIRENE OK 4310 E AUC — FRY

THE BUFFALO DIANS

DEEP HENDERSON/EMALINE CO 665 E AUC — CLAR  
 HERE COMES EMALINE/DEEP HEND. CO 665 N AUC — FRY

CHICK BULLOCK

I'M PUTTING/LET'S FACE THE ME 60401 G T-A — PERK  
 MY MELANCHOLY BABY OK 6261 E STA — DAVA

YASHA BUNCHUK & SWING SYMPHONY ORCH

CRAZY RHYTHM/I NEVER KNEW BR 7801 V AUC — ROTH

BUTTERBEANS & SUSIE

A MARRIED MAN'S A FOOL/I CAN'T OK 8180 V AUC — WHIT

EMILIO CACERES & ORCH

RUNNIN' WILD/JIG IN G VI 26109 N AUC — FRY

CAB CALLOWAY

TRICKERATION/AIN'T GOT BR 6214 V+AUC — CLAR  
 STAR OUST PE 15531 G AUC — WHIT  
 MOONLOW VI 24690 V AUC — RAYM  
 MY COO-COO BIRD OK 6459 N AUC — RAYM  
 ST. JAMES INFIRMARY OK 6391 V AUC — RAYM  
 WOOD INDOGO/FAREWELL BLUES RO 1609 E T-A — GAYL  
 DINAH/I'M NOW PREPARED TO RO 1868 F+T-A — GAYL  
 BEALE ST. MAMMA/STRANGE RO 1980 G T-A — GAYL  
 TRICKERATION/AIN'T GOT RO 2013 F+T-A — GAYL  
 HOT TODDY/OLD YAZOO BR 6400 E T-A — GAYL  
 PARADIDDLE/PICKIN' CABBAGE VO 5467 E T-A — GAYL  
 DINAH/I'M PREPARED TO TELL OR 2495 V AUC — SMIT

BLANCHE CALLOWAY & JOY BOYS

NEED LOVIN'/RHYTHM VI 22641 V AUC — CLAR

CALLOWAY'S HOT SHOTS

SWEET BIRDS/WHY DON'T YOU GET BB 5109 N AUC — GALE

CALIFORNIA RAMBLERS

CHANGES/MINE ALL MINE CO 1275 N T-A — METC  
 ONLY A BUN SHOWER/IOTHIN' DOES CO 1148 N T-A — METC

EDDIE JANTOR

JOE IS HERE CO 3784 N AUC — QUAI  
 NO NO NORA CO 3964 N AUC — QUAI

THE CAPTIVATORS

GET HAPPY/SOMEBODY BR 4591 E — CLAR

FRANKIE CARLE

(FRANKIE CARLE ALBUM CO-23) CO — E T-A — EARN

HOAGY CARMICHAEL

POOR OLO JOE/JIMINY CRICKET VO 5113 N AUC — ROTH  
 GEORGIE/ONE NIGHT IN HAVANNAH VI 23013 N AUC 1,00 FRY  
 BESSIE COULON'T HELP IT VI 22864 E AUC — MAER  
 CAROLINA CLUB ORCH (HAL KEMP)  
 MY CASTLE IN SPAIN OK 41229 N T-A — AVER  
 I'LL ALWAYS BE IN LOVE OK 41240 N T-A — AVER

(CAROLINA CLUB ORCH. CONTINUED NEXT COLUMN)

(CAROLINA CLUB ORCH., CONTINUED)

MISS WONDERFUL/SOMEBODY OK 41309 N T-A — AVER  
 MEMORIES/GLORY TO GEORGIA OK 41336 N T-A — AVER  
 CAROLINA/HOW I'LL MISS OK 41337 N T-A — AVER  
 NOBODY BUT/WAITING FOR OK 41356 N T-A — AVER  
 BUSINESS IN F/IN Q(GLEN GRAY) ME 12365 V AUC — FRY

WINGY CARPENTER & HIS WINGIES

LOOK OUT PAPA, DON'T BENO OWN DE 7698 G STA .90 WILL

LEROY CARR

BIG 4 BLUES/YOU GET ME GRIEVIN VO 03349 N AUC — ROSE

BENNY CARTER

SWINGING THE BLUES VO 3279 G AUC — WITT  
 SOMEBODY LOVES ME DE 18256 G AUC — WITT  
 ALL OF ME BB 10962 V T-A — MELL  
 BLUE LOU/LONESOME NIGHTS OK — N AUC — ROSE

CASA LOMA ORCHESTRA

RAIN ON THE ROOF/STARLIGHT BR 6252 G AUC — MCGO  
 EVENING/LAZY DAY BR 6311 E AUC — MCGO  
 HEAT WAVE/NOT FOR ALL RICE IN BR 6679 V AUC — MCGO  
 SAY IT/PAROON MY SOUTHERN AC. BR 6945 E+AUC — MCGO  
 I COULDN'T BE MEAN/HOW CAN YOU BR 6983 E AUC — MCGO  
 LOVE YOU TRULY/FOR YOU BR 6606 G AUC — CLAR  
 SWEET MADNESS/FOREVER BR 6660 G AUC — CLAR  
 BLUE RAIN/OUT OF SPACE OE 2802 V T-A — EARN  
 BLACK JAZZ/MANIACS BALL BR 6242 G T-A — EARN

CHARLESTON CHASERS

TURN ON THE HEAT/WHAT WOULD CO 1989 N AUC — RACK  
 RED HAIR FRECKLES/LOVABLE CO 1025 N AUC — RACK  
 TURN ON THE HEAT/WHAT WOULDN'T CO 1989 N AUC — LOVE  
 AIN'T MISBEHAVIN'/MOANIN' LOW CO 1891 N AUC — LOVE  
 OAVENPORT BLUES/WABASH BLUES CO 909 E AUC — LOVE  
 SUGAR FOOT STRUT/IMAGINATION CO 1260 N AUC — LOVE  
 RED HAIR FRECKLES/LOVABLE CO 1925 N AUC — RACK  
 MOANIN' LOW/AIN'T MISBEHAVIN CO 1891 G AUC — GALE

CHICAGO BLUES DANCE ORCH.

HOUSE OF DAVID BL/BLUE GRASS CO 3923 V AUC — ROSE

CHICAGO FOOTWARMERS (Dooos)

BROWN BOTTOM BESS DUB OF OK 8613 N SAL 1.25 ROSE  
 MY GIRL/SWEEP 'EM UP DUB OF OK 8792 N SAL 1.25 ROSE  
 BRUSH ST/GET 'EM AGAIN DUB OF OK 8599 N SAL 1.25 ROSE  
 GRANOMA'S BALL/BALLIN' JACK OK 8533 E AUC — FRY

CHICAGO LOOPERS

THREE BLIND MICE HRS 1 E AUC — CLAR

HERMAN CHITTISON

THE MAN I LOVE BB 11333 E AUC — WITT

CHOCOLATE DANDIES

FOUR OR FIVE TIMES/PADUCAH OK 8627 G AUC — LOVE  
 SIX OR SEVEN TIMES/THAT'S HOW OK 8728 N AUC — LOVE  
 I NEVER KNEW CO 2875 E TRA — BROO  
 BUGLE CALL RAG/DEE BLUES CO 36008 N T-A — BUCH

B. CLARK (STACY, PEE WEE)

I WALK WITH MUSIC VARS 8233 N T-A — MCMA

SONNY CLAY

JAMBLD BLUES/BOGLOOSA BLUES VO 15078 V AUC — WHIT

LARRY CLINTON

ROCKIN' CHAIR/NOBODY KNOWS BB 11018 N T-A — THOM  
 JOHNSON RAG/HOO HOME RAG VI 26414 V T-A — THOM  
 DIPPERMOUTH/MILBERG JOYS VI 26018 E T-A — THOM  
 HEART & SOUL/DOING THE OCEAN VI 26046 N T-A — THOM  
 CRY BABY CRY/YOU'LL BE RE. VI 26010 E T-A — THOM  
 CHANGE PARTNERS/THE YAM VI 26010 E T-A — THOM  
 MILITARY MAOCCPS/SHADES OF VI 25755 N T-A — THOM  
 MY REVERIE/BOOGIE WOOGIE VI 26006 E T-A — THOM  
 JEEPERS CREEPERS/THE DEVIL VI 26108 E T-A — THOM  
 GOLDEN BANTAM/SATIN IN SAT. VI 26354 N T-A — THOM  
 STUDY IN GREEN PLEASE VI 25137 E AUC — CLAR  
 ROCKIN' CHAIR/HEZEKIAH(LEARY) VI 26319 N STA 1.25 WILL  
 JITTERBUG(E) OVER RAINBOW(G) VI 26174 G+STA .90 WILL  
 BACH TO BOOGIE VI 27510 N T-S 1.75 WA,H  
 A STUDY IN MODERNISM VI 26582 N SAL 1.50 WA,H  
 A STUDY IN SURREALISM VI 26481 N T-S 1.75 WA,H  
 DOWN HOME RAG/JOHNSON VI 26414 N AUC — WA,H  
 MY HEART BELONGS TO OADY VI 26100 N AUC — ROSE

BILLY CLYDE & ORCH.

ROSE ROOM/OH BABY CH 40102 V AUC 1,00 FRY

E.C. COBB & CORN EATERS

BARREL HOUSE/TRANSATLANTIC VI 38023 G AUC — CLAR

EDDIE COLE'S SOLID SWINGERS

STOMPIN' AT THE PANAMA DE 7215 V T-A — MCMA

# FOR DISPOSITION

<u>KING COLE TRIO</u>			
EARLY MORNING BLUES	DE	8541 N T-A	WOLF
I LIKE TO RIFF	DE	8592 F AUC	WITT
SWEET LORRAINE	DE	8520 G AUC	WITT
HONEYSUCKLE ROSE (1/2" CHIP)	DE	8635 G AUC	WITT
EARLY MORNING BLUES	DE	8541 G AUC	WITT
HIT THE RAMP	DE	8571 V T-A	WTKR
<u>COLUMBIANS</u>			
SAY IT WITH MUSIC/JUST LIKE	CO	3472 E T-A	PARK
<u>COLUMBIA PHOTO PLAYERS</u>			
JUST A LITTLE/LIVE AND LOVE	CO	2256 E T-A	PARK
<u>RUSS COLUMBO</u>			
YOU CALL IT MADNESS	VI	22802 E+AUC	MELL
GUILTY/I DON'T KNOW WHY	VI	22801 N AUC	FRY
GOOD NIGHT SWEETHEART/TIME	VI	22826 E AUC	FRY
MY LOVE/LONESOME ME	VI	24077 N AUC	FRY
<u>EDDIE CONNEN</u>			
SERIOUS THING/STOMP HENRY LEE	BB	10168 E T-A	BAKE
<u>ZEZ CONFREY</u>			
LIZA	VI	19055 E T-A	VOGE
KITTEN ON KEYS	VI	18900 V T-A	VOGE
COW BELLS	VI	18962 G T-A	VOGE
<u>CONNIE'S INN ORCHESTRA</u>			
DNE O'CLOCK BLUES	CO	14309 N T-A	WTKR
<u>DOC COOK</u>			
BROWN SUGAR/HIGH FEVER	CO	813 N AUC	RACK
SPANISH MAMA/HERE COMES	CO	727 N T-A	RIDL
WILLIE THE WEEPER	CO	1070 V SAL	1.50 QUAI
<u>COTTON CLUB ORCHESTRA</u>			
RIVERBOAT SHUFFLE/TWO TIME MAN	CO	374 N AUC	LOVE
DOWN & OUT BLUES/SNAG 'EM	CO	287 N AUC	LOVE
CHARLESTON BALL/EVERYBODY ST.	CO	14113 E AUC	LOVE
<u>THE CLOTTON PICKERS</u>			
WOE IS ME/DEM OERE HORNS	VO	3263 V+AUC	CLAR
ST. LOUIS BLUES/RAILROAD MAN	RO	852 E T-A	POLS
JUST HOT/SHUFFLIN' MOSE	BR	2507 G T-A	GAYL
JIMTOWN BLUES/PRINCE	BR	2766 N T-A	GAYL
MILEBEND JOYS/IF YOU	BR	2937 G T-A	GAYL
SWEET IOA JOY/SUGAR IS	BR	4404 N T-A	GAYL
<u>IDA COX</u>			
GRAVE YARD OREAM/WEARY WAY BL	PARA	12044 V AUC	WHIT
DEATH LETTER BL/KENTUCKY MAN	PARA	12220 G AUC	WHIT
WORRIED ANYHOW BL/CHI, MONKEY	PARA	12202 E AUC	WHIT
MISS. RIVER BL/IDA COX	PARA	12064 G AUC	WHIT
BLUE MONDAY BL/ANY WOMAN BL	PARA	12053 E AUC	WHIT
MEAN PAPA/HENCOERSON EDMONIA	PARA	12097 E AUC	WHIT
MISS. RIVER BL/GRAVEYARD	PARA	12251 G AUC	WHIT
LAST MILE BL/I CAN'T QUIT	OK	6405 V AUC	WHIT
MISS. RIVER BL/GRAVEYARD	PARA	12251 F+T-A	POLS
DEATH LETTER/KENTUCKY MAN BL	PARA	12220 G T-A	POLS
DEATH LETTER/KENTUCKY MAN BL	PARA	12220 V T-A	POLS
WORRIED MAMA BL/MAMA OOO BHE	PARA	12085 G T-A	POLS
WEARY WAY BL/GRAVEYARD DREAM	PARA	12044 F T-A	POLS
1. COX'S LADY LADY BLUES	PARA	12064 G+T-A	POLS
<u>WILTON CRAWLEY</u>			
IRONY ODDY BL/CRAWLEY BLUES	DK	8479 G AUC	WHIT
TALL BILLING'S TOO TIGHT	DK	8619 G AUC	WHIT
<u>TINGE CROSBY</u>			
BABY OH WHERE/I KISS YOUR HAND	CO	1851 N AUC	RACK
MAY I? RIDIN' AROUND IN RAIN	ME	13167 N AUC	3.00 LIQU
LOVE IN BLOOM/HAD TO BE THAT	ME	13165 N AUC	3.00 LIQU
BEAUTIFUL GIRL/DAY COME ALONG	ME	13132 N AUC	3.00 LIQU
BLUE PRELUDE/WE'LL MAKE HAY	ME	13128 N AUC	3.00 LIQU
LOVE THY NEIGHBOR/SHE REMINDS	ME	13168 N AUC	3.00 LIQU
LAST ROUND UP/GABRIEL'S HORN	ME	13170 N AUC	3.00 LIQU
I FOUND YOU/SNUGGLE ON YOUR	BR	6248 E AUC	3.00 LIQU
AT YOUR COMMAND/HAPPY RETURNS	BR	6145 E AUC	3.00 LIQU
PLEASE/WALTZING IN A DREAM	BR	6394 V AUC	2.50 LIQU
MOON STRUCK/LEARN TO CRODN	BR	6594 G AUC	2.00 LIQU
FADEO SUMMER LOVE/NOV THAT	BR	6200 G AUC	2.00 LIQU
GAY LOVE/JEEBIES(BOSWELL SIS'S)	HA	1428 E AUC	2.50 LIQU
DUTCH MILL/B1'S LOVE SCENE	PE	13040 E AUC	2.50 LIQU
I'LL GET BY/ROSE OF MANDALAY	CO	1694 G AUC	3.75 LIQU
IF I HAD YOU/MY KINDA LOVE	OK	41188 G AUC	2.75 LIQU
TEMPTATION/SHAOOW WALTZ	ME	13136 V AUC	1.75 LIQU
LAZY DAY/GO LUCKY YOU	BR	6306 G AUC	1.75 LIQU
FOLLOW YOU/WE'LL MEET AGAIN	BR	6427 E AUC	3.00 LIQU
HOME ON RANGE/THANKS	ME	13131 G AUC	1.50 LIQU
SWEET GEORGIA BROWN/BLACK	ME	13127 N AUC	2.00 LIQU
THANKS/HOME ON THE RANGE	VO	2870 N AUC	2.00 LIQU

(TINGE CROSBY CONTINUED NEXT COLUMN)

<u>(TINGE CROSBY, CONTINUED)</u>			
BLACK MOONLIGHT/GEORGIA BROWN	VO	2867 N AUC	2.00 LIQU
RIGHT SIDE OF ROAD/GABRIEL'S	VO	4522 N AUC	2.00 LIQU
LIVIN' IN THE SUNLIGHT/YOU	CO	2171 G AUC	1.75 LIQU
THAT'S MY WEAKNESS NOW	CO	1444 G AUC	1.75 LIQU
LOVE IN BLOOM/ST. FROM THE SH.	BR	6936 G AUC	WHIT
OLO FOLKS/MY REVERIE	DE	2123 N T-A	GAYL
<u>BOB CROSBY</u>			
JUST STROLLING/IT'S WONDERFUL	DE	1670 N AUC	LOVE
GIN MILL BOYS/B.W. MAXIXE	DE	3382 N AUC	BAND
YANCEY SPECIAL	DE	3834 E AUC	MAER
TEA FOR TWO/ROYAL GARDEN	DE	1580 E AUC	MAER
<u>PITNEY DANDRIDGE</u>			
LADY MEETS (RIM CHIP)	VO	3315 V AUC	CLAR
ISH'T THIS A LOVELY DAY/CHEEK	VO	3006 E AUC	WHIT
<u>COW COW DAVENPORT</u>			
RISING SUN BL/OWN MAN BL.	PARA	12436 V+T-A	EDEL
MIGHT FIZEN(WITH DORA CARR)	OK	8130 G+T-A	EOEL
CHIMES BL/ATLANTA RAG	DUB OF CH	50033 N SAL	1.25 ROSE
<u>DELTA FOUR</u>			
SWINGING ON THE FAMOUS DOOR	DE	3526 E T-A	GRIF
<u>DIXIE DAISIES</u>			
BROKEN HEARTED	CA	1193 E T-A	PARK
PEEK A BOO EYES	CA	8236 V AUC	CLAR
<u>DIXIE DEVILS</u>			
IN HARLEM'S ARABY	VAN DYKE	1804 V T-A	SPIL
<u>DIXIE JAZZ BAND</u>			
HORSES/FOR NO REASON	OR	598 E T-A	PARK
<u>DIXIELAND THUMPERS</u>			
WEARY WAY BL/THERE'LL	DUB OF PARA	12525 N SAL	1.25 ROSE
<u>DIXIE STOMPERS</u>			
SNAG IT/AIN'T SHE SWEET	HA	353 N T-A	EOEL
SPANISH SHAWL/CLAP HANDS	HA	70 N T-A	EDEL
OH BABY/FEELIN' GOOD	HA	636 N T-A	EDEL
PANAMA/CHINESE BLUES	HA	92 F+AUC	CLAR
BLACK HORSE STOMP/NEVROUS	HA	153 G AUC	CLAR
HI-ODDLE-DIDDLE	HA	179 V AUC	CLAR
SNAG IT/AIN'T SHE SWEET	HA	353 E SAL	1.50 QUAI
SPANISH SHAWL/CLAP HANDS HERE	HA	70 V AUC	ROSE
<u>JOHNNY DODDS</u>			
BLUES GLORE/SHAKE YOUR CAN	DE	7413 V AUC	LOVE
BULL FIDDLE BLUES/BLUE WASHBD.	VI	21552 V AUC	LOVE
THERE'LL COME A DAY	CHAL	806 F AUC	LOVE
WEARY CITY/BULL FIDDLE BLUES	BB	10239 E T-A	GRIF
DH LIZZIE/I'EW ST.	BR	3585 N TRA	HURN
CLARINET WOBBLE/SAN	BR	3574 E TRA	HURN
COME ON/AFTER YOU'VE	BR	3568 E-T-A	AVER
BLUE PIANO/BLUE CLARINET(CATCH)	VI	21554 G AUC	DELG
WILDMAN/MELANCHOLY	DUB OF POLK	9035 N SAL	1.25 ROSE
CLARINET WOBBLE/SAN	DUB OF BR	3574 N SAL	1.25 ROSE
ERASTUS PLAYS/J. TURNER	DUB OF BR	3997 N SAL	1.25 ROSE
OH LIZZIE/NEW ST. L. BL.	DUB OF BR	3585 N SAL	1.25 ROSE
<u>CHARLES DORNBERGER</u>			
NOROOY'S SWEETHEART	VI	19346 G AUC	MAHA
<u>DORSEY BROTHERS</u>			
ANYTHING/JAZZ ME BLUES	CO	36064 N T-A	HERR
CROSS ROADS/SALLY OF DREAMS	OK	41151 N AUC	NAUL
CROSS ROADS/SALLY OF DREAMS	OK	41151 N AUC	RACK
FORGETTING YOU/EVENING STAR	DK	41065 N AUC	RACK
ROUND EVENING/OUT THE OAWN	OK	41124 N AUC	RACK
YALE BLUES/COQUETTE	OK	41007 N AUC	RACK
PERSIAN RU'/MARY ANN	OK	40995 N AUC	RACK
WAS IT A DREAM 1 & 2	OK	41083 N AUC	RACK
LOVER COME BACK 1 & 2	OK	41223 N AUC	RACK
MEAN TO ME/BUTTON UP YOUR	OK	41210 N AUC	RACK
MY MELANCHOLY BABY/CRAOLE	OK	41032 N AUC	RACK
I GOT A WOMAN/MILT SHAW	OK	41158 N AUC	RACK
<u>JIMMY DORSEY</u>			
TURN LEFT/TURN RIGHT	DE	3647 V T-A	EARN
GAT A GAL IN KALA/SERENADE BL	DE	18433 G AUC	ROSE
<u>TOMMY DORSEY</u>			
WELL GIT IT/SOMEWHERE	CANADIAN VI	27887 N T-A	WOLF
ONE UMBRELLA FOR TWO	VI	25172 N+T-A	THOM
GOODBYE JONAH/YOU & I NOW	VI	25648 E T-A	THOM
IS THIS MY LUCKY SUMMER	VI	25610 N T-A	THOM
HUMERESQUE/ROLLIN' HOME	VI	25600 N T-A	THOM
DARK EYES/BLUE DANUBE	VI	25556 N T-A	THOM
THE LAMP IS LOW/HYMN TO SUN	VI	26259 N T-A	THOM
ALLEGHENY AL/THE THINGS I	VI	25623 V T-A	THOM
LITTLE SKIPPER/GOT NO TIME	VI	26195 N T-A	THOM

(TOMMY DORSEY CONTINUED NEXT PAGE)

# FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

GOOD NIGHT SWEET DREAMS	VI	25803	E	T-A	THOM
MR. GHOST GOES TO TOWN (BERIGAN)	VI	25509	V	T-A	THOM
STOMP IT OFF/NIGHT GLOW	VI	26376	G	T-A	EARN
ALL THE THINGS YOU ARE	VI	26401	G	T-A	EARN
YES INDEED/WILL YOU	VI	27421	E	T-A	EARN
QUIET PLEASE/SO WHAT	BB	10810	G	T-A	EARN
MARIE/SONG OF INDIA	VI	25523	F	AUC	WHIT
MANHATTAN SERENADE/BLUE BLAZES	VI	27'62	G	AUC	WHIT
BOOGIE WOOGIE/WEARY BLUES	VI	26054	V	AUC	WHIT
YES INDEED	VI	27421	E	AUC	RAYM
MOUNTAIN MUSIC/G'MORNING	VI	25581	E	AUC	MAHA
10 REGRETS/DN BALI BALI	VI	25349	G	AUC	MAHA
TIN ROOF BL/SWEET SUE	VI	26105	N	T-A	HERR
EASY DOES IT	VI	26429	E	1.50 WILL	
WELL GIT IT	VI	27887	N	2.00 WA,H	
WARIE/SONG OF INDIA	VI	25523	H	AUC	BULL
WHO/DIPSEY DOODLE	VI	25693	N	AUC	BULL
MARCHETTA/I'LL NEVER SMILE A GA	VI	26628	N	AUC	BULL
AFTER YOU'RE GONE	VI	25467	N	AUC	BULL
LOUIS DUMAINE'S JAZZOLA EIGHT					
FRANKLIN ST. BL./REDONION DUB	VI	20580	N	1.25 ROSE	
PRETTY AUDREY/TOM-A-BAD DUB	VI	20723	N	1.25 ROSE	

JOHNNY DUNN

SPANISH DREAMS	CO	3839	E	SAL	2.00 QUAI
DECEITFUL BL (LENA WILSON)	CO	3915	E	SAL	1.50 QUAI
DIXIE BLUES (EDITH WILSON)	CO	3787	E	SAL	1.50 QUAI
VAMPING SAL	CO	3893	E	SAL	1.50 QUAI
MAMMY I'M THINK (E. WILSON)	CO	3634	E	SAL	1.00 QUAI

EDDY-REILLY

SOUTH	DE	619	E	T-A	MCMA
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CLIFF EDWARDS

FEELING THE WAY I DO	PE	12120	E	AUC	GALE
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ELKINS-PAYNE JUBILEE SINGERS

DOWN BY RIVERSIDE/GONNA SHOUT PARA	12071	V	AUC	ROSE	
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DUKE ELLINGTON

DLO MAN BLUES/DOUBLE CHECK ST.	BB	6450	N	AUC	LOVE
DITA DIGA DO/KEEP A SONG IN	BB	6305	N	AUC	LOVE
DICTY GLIDE/HIGH LIFE	BB	6269	N	AUC	LOVE
MEMORIES OF YOU/CAN'T GIVE	BB	6280	N	AUC	LOVE
HITTIN' THE BOTTLE/LINDY HOP	VI	23016	N	AUC	LOVE
DIGA DIGA DO/I CAN'T GIVE YOU	BR	6519	N	AUC	LOVE
TRUMPET IN SPADES/YEARNING	BR	7752	N	AUC	LOVE
BLUES WITH A FEELING/MISTY	OK	8662	V	AUC	LOVE
BEGGAR'S BLUES/SAT. NIGHT FUNC.	CO	8833	V	AUC	LOVE
OKLAHOMA STOMP	VO	1449	E	AUC	LOVE
I LET SONG GO OUT OF HEART	BR	8108	N	AUC	ROBI
MOOD INDIGO/WHEN BL. MAN'S BLUE VI	22587	G	TRA	WOOD	
E.S.L.T./THE MOOCHE	VI	20-1531	N	TRA	WOOD
DELTA SERENADE/SOLITUDE	VI	24775	N	TRA	WOOD
BODY & SOUL/MR. J.B. BLUES (BLAN)	VI	27406	N	TRA	WOOD
DEAR OLD SOUTHLAND/DAYBR. EXPR.	VI	24501	E+TRA	WOOD	
MELLOTONE/RUMPU IN RICHMOND	VI	26788	E+TRA	WOOD	
BLUE SERGE (E-J)/PUNKINS (N-E)	VI	27356	N	TRA	WOOD
COCKTAILS FOR 2/L & L TONIGHT	VI	24617	N	TRA	WOOD
JUNGLE NITES IN H/D.M. BLUES	VI	23022	V	TRA	WOOD
RING DEM BELLS/3 LITTLE WORDS (D)VI	22528	V	TRA	WOOD	
SAR. SWING (1/4) CHIP./MISTY	BB	6565	E	T-A	WOLF
JUBILEE STOMP/BLUE BUBBLES	BB	6415	E	T-A	WOLF
HIGH LIFE/S. NIGHT FUNCTION	VI	38036	V	T-A	WOLF
SHERMAN SHUFFLE/HAYFOOT	VI	20-1555	N	T-A	WOLF
MOOD INDIGO/WHEN A BLACK MAN'S VI	22587	E	T-A	GRIF	
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	T-A	GRIF
AZURE/CARAVAN	MA	131	G	T-A	GRIF
MERRY-GO-ROUND/DROP ME OFF	CO	35837	N	T-A	GRIF
REMINISCING IN TEMPO, 1 & 2	CO	36114	N	T-A	WOLF
REMINISCING IN TEMPO, 3 & 4	CO	36115	N	T-A	WOLF
BLACK AND TAN/CREOLE	VI	24861	N	T-A	WOLF
THREE LITTLE WORDS/RING DEM	VI	25076	N	T-A	WOLF
MOOD INDIGO/THO MOOCHE	VI	24486	N	T-A	WOLF
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	T-A	PARK
HAUNTED NIGHTS/DUKE STEPS OUT	BB	6727	E	AUC	CLAR
MOOD INDIGO (DIG)/BLUE	VI	22587	V	AUC	CLAR
BLUE AGAIN (NEEDLE CATCH)	VI	22603	V	AUC	CLAR
SEPIA PANORAMA/AIRSHAF	VI	26731	V	T-A	EARN
JACK THE BEAR/MORNING	VI	26536	V	T-A	EARN
HOT AND BOTHERED/MOOCHE	DK	8623	P	T-A	EARN
STORMY WEATHER/SOPH. LADY	CO	35956	N	AUC	MELL
MOOD INDIGO/SOLITUDE	CO	35427	N	AUC	MELL
BLACK & TAN/WHAT CAN FOLLOW	DK	40955	N	AUC	RACK

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

THE MOOCHE/HOT AND BOTHERED	DK	8623	N	AUC	RACK
MISTY MORNING/BLUES WITH FEEL	DK	8622	N	AUC	RACK
DOING IT EASY/JUBILEE STOMP	DK	41013	N	AUC	RACK
TAKE NEW LOW DOWN/DIGA DO	DK	41096	N	AUC	RACK
DUSK IN THE/CHATTERBOX	BR	8029	N	T-A	AYER
SCROUNCH/IF YOU WERE	BR	8093	E	T-A	AYER
BATTLE OF JAZZ	BR	8293	E	T-A	AYER
BLUE LIGHT/SLAP HAPPY	BR	8297	N	T-A	AYER
SMORGASBORD/SOLID OLD	BR	8380	E	T-A	AYER
MOOD INDIGO/THO MOOCHE (E/V)	VI	24486	T-A	WTKR	
CREOLE LOVE CALL/ST.L. BLUES	CO	55003	N	T-A	VOGE
DOWN IN OUR ALLEY BLUES	CO	1076	E+AU	VOGE	
GAL FROM JOE'S/I LET A SONG	BR	8108	N	AUC	DELG
EAST ST. LOUIS TOODLE O	VO	1064	F+AU	DELG	
HARLEM RIVER/WASHINGTON	VI	21284	G	AUC	DELG
MISSISSIPPI/SWANEE SHUFFLE	VI	38089	G	AUC	DELG
SARATOGA SWING/MISTY	VI	38058	G	AUC	DELG
HIGH LIFE/SATURDAY	VI	38036	V	AUC	DELG
DUKE STEPS OUT/HAUNTED	VI	38092	G	AUC	DELG
MEMORIES OF YOU/LUCKY	VI	23017	E	AUC	DELG
DIGA-DIGA-DO/I CAN'T	VI	38008	V	AUC	DELG
BLACK AND TAN FANTASY	VI	24861	N	AUC	DELG
MOOD INDIGO/BLACK AND TAN	BR	6682	V	AUC	DELG
REMINISCING IN TEMPO	CO	36115	N	SAL	2.50 WA,H
ME AND YOU	VI	26598	N	SAL	1.00 WA,H
ST. LOUIS BLUES	CO	55003	N	SAL	3.00 WA,H
DICTY GLIDE/HIGH LIFE	BB	6269	N	AUC	ROSE

ELLINGTON UNITS

STOMPY JONES/CARAVAN	VARI	515	G	T-A	BAKE
NO PAPA NO/ROCKIN'	VI	26310	V	T-A	BAKE
RABBITS JUMP/RENT PARTY BLUES	VO	5100	V	T-A	BAKE
HODGEPODGE/WANDERLUST	VO	4573	V	T-A	BAKE
BACKROOM ROMP/TEA & TRUMPETS	VO	3831	G	T-A	BAKE

IMPROVISATIONS IN ELLINGTONIA

LOW COTTON/MONTMARTRE	HRS	1003	N	T-A	PODE
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BARD ELLIDIT

STAR STUP/VOS ZOK DER	MUS	15010	N	AUC	NAUL
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ZIGGY ELMAN

LET'S FALL IN LOVE/I'LL	BB	10342	N	AUC	GALE
FORGIVE MY HEART/LOVE TO	BB	10741	N	AUC	GALE

WILL EZELL

PITCHIN' BOOGIE (1 <sup>st</sup> CRACK)	PARA	12855	V	AUC	LOVE
JAILHOUSE MOAN/RESTLESS BL	PARA	12500	V+T-A	EDOL	
PITCHIN' BOOGIE	PARA	12855	G	TRA	WA,R

WILLIE FARMER

SCATTIN'/HOBBY HORSES	BB	7026	E+AU	CLAR	
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BUDDY FIELDS

LOVABLE AND SWEET	RO	1068	G	AUC	CLAR
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FIVE HARMONICACS

CAROLINA BOUND/SLEEPY BLUES	BR	7002	E	AUC	WHIT
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ELLA FITZGERALD

FIVE O'CLOCK WHISTLE	DE	3420	N	AUC	RAYM
GULF COAST BLUES	DE	3324	N	AUC	RAYM

REGINALD FDREYSYTHE

ST. LOUIS BLUES	COE	1407	E+T-A	EDOL	
SERENADE FOR A WEALTHY WIDOW	CO	2916	N	AUC	DELG
DODGING A DIVORCEE	CO	3012	N	AUC	DELG
DUKE INSISTS/GARDEN OF	CO	3000	E	AUC	DELG
MELANCHOLY CLOWN	CO	3060	E	AUC	DELG
ST. LOUIS BLUES (PIANO)	CO	3088	N	AUC	DELG
ST. LOUIS BLUES (A. YOUNG)	VI	26274	N	AUC	DELG

LEM FOWLER'S WASHBARD WONDERS

SALTY DOG/FLORIDA BLUES	CO	14111	N	T-A	METC
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ARNOLD FRANK

BLACK MARIA/RAIN	DK	40896	V+AU	CLAR	
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BUD FREEMAN

EASY TO GET/I FOUND A NEW BABY	BB	10370	E	AUC	WHIT
SUNDAY/AS LONG AS I LIVE	DE	2949	E	T-A	WTKR
WHAT IS THERE TO SAY	DE	18113	E	T-A	WTKR

FRIAR'S SOCIETY DRCH/HUSK D'HARE SUPER DRCH

ECCENTRIC/SAN	GE	5009	E	SAL	10.00 SHAR
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FRANK FROEBA

JOSEPHINE	DE	1401	E	T-A	MCMA
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BLIND BODY FULLER

GET YOUR YAS/WHAT'S THAT SMELL	VO	4519	N	STA	1.00 WILL
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BDB FULLER

ALLIGATOR CRAWL/HERE TIS	BA	7151	V	AUC	WHIT
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JAN GARBER

WISH I COULD SHIMMY/BEST	CO	13060	N	AUC	RACK
WAY DOWN YONDER/THAT'S WHY I'M	CO	1823	N	AUC	RACK
ROUND EVENING/SUNNY BOY	CO	1550	N	AUC	RACK

# FOR DISPOSITION

<u>CARL GAY'S MELODY</u>				<u>(BENNY GOODMAN, CONTINUED)</u>			
KENTUCKY BLUES	OR	102 E T-A	—	PARK	RIFFING AT THE RITZ	VI	25445 N AUC — RAYM
<u>GENE'S MERRYMAKERS</u>					WHAT GOES ON	VI	25878 V AUC — RAYM
BUSINESS IN O/ IN F	PE	15601 V AUC	—	CLAR	KING PORTER/SOMETIMES I'M HAPPY	VI	25090 N AUC — BULL
<u>THE GEORGIANS</u>					ALEXANDER'S RAGTIME BAND/RIFFIN	VI	25445 N AUC — BULL
LET'S DO IT/GLORIANNA	VE	1776 V AUC	—	CLAR	BUGLE CALL RAG	VI	25467 N AUC — BULL
<u>GEORGIA STRUTTERS</u>					ONE O'CLOCK JUMP/DON'T BE THAT	VI	25792 N AUC — BULL
ROCK JENNY/IT'S RIGHT HERE	HA	468 V AUC	—	DELG	WORLD IS WAITING FOR SUNRISE	CO	36684 G T-A — MCMA
<u>VERNON GEYER</u>					SENT FOR YOU YESTERDAY	VI	26170 V TRA — MCMA
SATAN TAKES/LAUGHING HYENA	BB	7398 N STA	1.00	WILL	WHISPERING	VI	26130 E T-A — MCMA
LIMEHOUSE BLUES/SOME OF THESE	BB	6958 N STA	1.00	WILL	NOBODY'S SWEETHEART	BB	10723 V TRA — MCMA
<u>LILLIAN GLINN</u>					BUMBLEBEE STOMP/CRIBIRIBIRIBIN	VI	26087 N AUC — MAER
SHREVEPORT BL./CRAWLING A MAN	BL.CO	14519 G AUC	—	ROSE	SUGARPOW STOMP	VI	25678 N AUC — MAER
<u>GOLDEN GATE ORCHESTRA</u>					LET'S DANCE	CO	— E AUC — MAER
SHOO SHOO/DO I	VE	1995 V AUC	—	CLAR	SING SING SING (12 INCH)	VI	36205 N SAL 1.00 MAER
WISHING AND WAITING	VE	1937 V AUC	—	CLAR	ALEXANDER'S RAGTIME BAND	VI	25445 N SAL 1.00 MAER
<u>LOU GOLD</u>					BUGLE CALL RAG	VI	25467 N SAL 1.00 MAER
IT'S TIGHT LIKE THAT	HA	851 V AUC	—	ROSE	KING PORTER STOMP	VI	25090 N SAL 1.00 MAER
<u>JEAN GOLDKETTE</u>					I'VE GOT A DATE WITH DREAM	VI	26000 V AUC — MAER
GONNA MEET MY SWEETIE	VI	20675 E AUC	—	LOVE	MOONGLOW/DINAH (QUARTET)	VI	25398 N AUC — MAER
CLEMENTINE	VI	20994 E AUC	—	LOVE	SWEET SUE/MELANCHOLY(QUARTET)	VI	25473 N AUC — MAER
I'M GONNA MEET MY SWEETIE	VI	20675 E AUC	—	CLAR	WHISPERING/TIGER RAG	VI	25481 N AUC — MAER
JUST A WHITE HOUSE	VI	20268 V AUC	—	CLAR	RUNNING W/LO/TEA FOR(QUARTET)	VI	25529 N AUC — MAER
JUST ONE MORE KISS	VI	20300 E AUC	—	CLAR	10A (QUARTET)	VI	25531 N AUC — MAER
I'M LOOKING OVER A 4 LEAF CL.	VI	20466 N AUC	2.00	LIQU	AVALON/MAN I LOVE(QUARTET)	VI	25644 N AUC — MAER
JUST IMAGINE/(REV. MASTERS)	VI	21565 E T-A	—	EARN	OPUS 2/SWEET GEORGIA(QUARTET)	VI	26091 N AUC — MAER
<u>BENNY GOODMAN</u>					MUST HAVE THAT MAN(QUARTET)	VI	26090 N AUC — MAER
JERSEY BOUNCE/STRING OF PEARLS	OK	6590 E T-A	—	PARK	LOCH LOMOND/CAHEL HOP	VI	25717 N AUC — MAER
SIX FLATS UNFURNISHED/WHY DON'T	CO	36652 E AUC	—	MCGO	BREAKFAST FUEO/I FOUND A NEW	CO	36039 N T-A — BUCH
HANG WANG BLUES(SEXTET)	CO	36594 V AUC	—	MCGO	WENDERSON STOMP/HOBBODY	CO	35820 E T-A — BUCH
HANDFUL OF KEYS/VENI VENI(BURR)	VI	25705 E AUC	—	MCGO	ONE O'CLOCK JUMP/DON'T BE	VI	25792 N T-A — BUCH
REMEMBER/BLUE SKIES	VI	25860 V AUC	—	MCGO	SING SING SING	VI	36205 N SAL 2.00 WA,H
TEA FOR TWO/RUNNING WILD(QUART)	VI	25529 E AUC	—	MCGO	BLUE ROOM/MAKE BELIEVE	VI	26088 E T-A — WA,H
BOY MEETS HORN/LET'S DANCE	CO	35301 N SAL	1.75	MCGO	S'WONDERFUL/MUST HAVE MAN	VI	26090 E T-A — WA,H
GOODOBY/SANDMAN	VI	25215 N AUC	—	MCGO	ONE O'CLOCK JUMP/DON'T BE	VI	25792 N T-S 1.75 WA,H
LAZY RIVER/OH LOOK ME NOW	CO	36012 E AUC	—	MCGO	RIFFIN AT THE RITZ	VI	25445 N SAL 2.00 WA,H
I'M NOBODY'S BABY/BUDS WON'T BUD	CO	35472 E AUC	—	MCGO	BUGLE CALL RAG/AFTER YOU	VI	25467 N T-S 2.75 WA,H
TAKE IT/YOURS	CO	36067 E AUC	—	MCGO	BENNY RIDES AGAIN	CO	59001 N SAL 1.00 MAER
WHAT'S THE MATTER WITH ME	CO	35374 N AUC	—	MCGO	SUPERMAN/MORE THAN YOU KNOW	CO	59002 N SAL 2.50 WA,H
WHAT'LL THEY THINK OF NEXT	CO	35374 N AUC	—	MCGO	THE COUNT/I SEE A MILLION	CO	36379 G AUC — ROSE
TABLE OF THE ROSE/HOW HIGH THE	CO	35391 E AUC	—	MCGO	CABIN IN THE SKY/TAKIN' CHANCE	CO	35869 G AUC — ROSE
WHO CARES/TAKING CANDY(F.ASTAIRE)	CO	35517 N AUC	—	MCGO	EMALINE/GEORGIA JUBILEE DUB OF	CO	2907 N SAL 1.25 ROSE
MISSION TO MOSCOW/IT'S ALWAYS	CO	36680 N STA	—	BAND	KANDFUL OF KEYS(QUARTET)	VI	25705 V+AUC — QUAI
BUGLE CALL RAG	VI	25467 N AUC	—	RHOA	WHERE OR WHEN/I CRIED FOR(TRIO)	BB	11456 V AUC — ROTH
ONE O'CLOCK JUMP/DON'T BE	VI	25792 N AUC	—	RHOA	<u>GOOFUS FIVE</u>		
SUPERMAN (12")	CO	59002 N T-A	—	WOLF	ARKANSAS BLUES	OK	40817 E T-S 1.00 BROO
WHY DON'T YOU DO RIGHT	CO	36652 E T-A	—	WOLF	<u>GLEN GRAY</u>		
SUNNY SIDE OF THE ST.(SEXTET)	CO	36617 E T-A	—	WOLF	GEORGIA ON MY (DUNHAM)	DE	2399 G STA 1.00 WILL
WHY DON'T YOU DO RIGHT	CO	36652 V T-A	—	WOLF	<u>LEE GREEN</u>		
BASIN STREET (F)/BUDDHA (E)	VI	25258 T-A	—	BURL	RAILROAD BLUES/NO.44 BLUES	VO	1401 G AUC — LOVE
GOODY GOODY	VI	25245 N T-A	—	RIDL	44 BLUES/MEMPHIS FIVE	DE	7016 E AUC — LOVE
STOMPIN AT THE SAVOY	VI	25247 N T-A	—	RIDL	<u>BOBBY HACKETT</u>		
ROLL 'EM	VI	25627 N T-A	—	RIOL	THAT DA DA STRAIN/YOU YOU	VO	4142 N AUC — LOVE
I'VE FOUND A NEW BABY	VI	25355 N T-A	—	RIOL	SINGIN' BLUES/CLARINET	VO	5493 N STA 1.25 WILL
REMEMBER	VI	25860 V T-A	—	RIOL	<u>FRED "SUGAR" HALL</u>		
OH LADY BE GOOD (TRIO)	VI	25333 V T-A	—	RIOL	IS IT POSSIBLE/SOME DAY YOU'LL	OK	40891 V AUC — ROSE
RIFFIN AT THE RITZ	VI	25445 E T-A	—	PODE	<u>SLEEPY HALL &amp; COLLEGIANS</u>		
ROOM 1411	BR	REISS E T-A	—	PODE	AT YOUR COMMAND/TIME	ME	12204 V AUC — CLAR
BLUE	BR	REISS E T-A	—	PODE	<u>LIONEL HAMPION</u>		
SING SING SING	VI	25796 N TRA	—	BROO	SUNNY SIDE/I KNOW THAT YOU	VI	25592 N T-A — SPIL
STRING OF PEARLS/JERSEY BOUNCE	OK	6590 N T-A	—	THOM	12TH STREET RAG	VI	26362 N T-A — PODE
MARGE/FAREWELL BLUES	BB	10973 N T-A	—	THOM	JACK THE BELLBOY	VI	26652 N T-S 3.50 WA,H
CHANGES/RUSSIAN LULLABY	BB	11226 N T-A	—	THOM	I KNOW THAT YOU KNOW	VI	25592 N SAL 2.75 WA,H
FEELIN' HIGH/I LET A SONG	VI	25840 N T-A	—	THOM	OPEN HOUSE	VI	27341 N SAL 2.50 WA,H
YOU'RE LOVELY MADAME	VI	26053 V T-A	—	THOM	<u>HANDY'S ORCHESTRA</u>		
WHEN I GO DREAMIN'/BLUE	VI	26021 E T-A	—	THOM	SNAKY BLUES/FUZZY WUZZY	CO	A241 G T-A — SPIL
I WANT TO BE HAPPY/ROSETTA	BB	10760 N T-A	—	THOM	MOONLIGHT BLUES/BUNCH OF BLUES	CO	A2418 E T-A — PARK
I'M NOBODY'S BABY/BUOS	CO	35472 N T-A	—	THOM	<u>ANNETTE HANSHAW</u>		
ONCE MORE/CAN'T YOU TELL	CO	35543 N T-A	—	THOM	WE LOVE IT/GET OUT & GET UNDER	PAT	32365 N AUC — WHIT
FRENESI/HARD TO GET	CO	35863 N T-A	—	THOM	<u>HAPPINESS BOYS — JONES &amp; HARE</u>		
STRING OF PEARLS/JERSEY BOUNCE	OK	6590 N AUC	—	NAUL	POOR LIZZIE/SCREAM FOR ICE CR.	OK	40968 N AUC — ROSE
DID YOU MEAN IT/TAIN'T NO USE	VI	25469 V AUC	—	NAUL	<u>BOB HARING</u>		
SOMEONE'S ROCKING/LOVE IS	OK	6534 N AUC	—	CLAR	LISTENING	CA	696 E T-A — PARK
ROSES BLOOM AGAIN/LAMP	OK	6580 N AUC	—	CLAR	IT MADE YOU HAPPY	CA	1060 E T-A — PARK
GOODOBY/SANDMAN	VI	25215 V+AUC	—	CLAR	<u>MONK HAZEL (SHARKY BONANO)</u>		
ONE O'CLOCK JUMP/DON'T BE THAT	VI	25792 N AUC	—	WHIT	SIZZLING THE BLUES/HIGH SOC.	BR	4181 N AUC — RACK
KING PORTER/SOMETIMES I'M HAP.	VI	25090 V AUC	—	WHIT	<u>COLEMAN HAWKINS</u>		
SIRENS SONG/ROSE OF WASH.SG.	VI	26230 V AUC	—	WHIT	LOST IN A FOG	DE	18252 E AUC — WHIT
KING PORTER STOMP	VI	25090 N AUC	—	RAYM	STARBUST	DE	18251 E AUC — WHIT
BASIN STREET BLUES	VI	25258 N AUC	—	RAYM	BODY AND SOUL	CANADIAN	BB 10523 N TRA — GAYL
(BENNY GOODMAN CONTINUED NEXT COLUMN)					BODY AND SOUL	BB	10523 E T-A — WTKR



# FOR DISPOSITION

<u>ERSKINE HAWKINS</u>		<u>JOHNNY HODGES</u>	
SWEET GEORGIA BROWN	BB 10954 N AUC — IDER	MOON ROMANCE/YOUR LOVE	OK 5940 N T-A — THOM
BYE BOUNCE/JULEP JOINT	BB 11547 E AUC — MAHA	GOOD QUEEN BESS(MARGIN CHIP)	BB 11117 G T-A — THOM
<u>JOE HAYMES</u>		PASSION FLOWER	VI 20-1545 N T-A — THOM
LOST MOTION(T.MONDELLO)	ME 13451 E T-A — MCMA	JITTERBUG'S LULLABY	VO 4309 N T-A — THOM
HONEYSUCKLE ROSE(BUD FREEMAN)	BB 5920 G AUC — ROSE	EMPTY BALLROOM BLUES	VO 4213 E TRA — MCMA
<u>LUCILLE HEGAMIN &amp; BLUE FLAME SYNCOPATERS</u>		<u>BILLIE HOOLIDAY</u>	
SYNCOPATIN' MAMA/YOUR MAN	CA 366 V AUC — ROTH	NO REGRETS/DID I REMEMBER	VO 3276 N AUC — GALE
ARKANSAS BLUES/I'LL BE GOOD	ART 9053 V T-A — PARK	GEORGIA ON MY MIND/LET'S DO IT	OK 6134 G+AUC — GALE
<u>FLETCHER HENDERSON</u>		SOLITUDE/GOD BLESS THE CHILD	OK 6270 E+AUC — GALE
HOW LONG/BRING BACK JOYS	BS 2008 E T-A — PARK	1,2 BUTTON SHOE/LET'S CALL A	VO 3334 N AUC — ROSE
—	VO 3717 E AUC — FRY	DON'T KNOW IF I'M COMIN' OR	VO 3543 V AUC — ROSE
ME NEENYAH	PE 14394 E AUC — LOVE	<u>CLAUDE HOPKINS</u>	
SUGAR FOOT STOMP/WHAT CHA CALL	CO 395 N AUC — LOVE	AIN'T MISBEHAVIN'	CO 2880 E T-A 1.25 BROO
SWEET THING/I NEED LOVIN'	CO 854 V AUC — LOVE	<u>HOOSIER HOT SHOTS</u>	
COPENHAGEN/WORDS	VO 14926 E AUC — LOVE	WAH-HOO/BOW WOW BLUES	ME 60557 N AUC — GALE
QUEEN NOTIONS/CAN YOU TAKE IT	VO 2583 E AUC — LOVE	PICK THAT BASS/EVERYBODY ST.	ME 70462 N AUC — GALE
RIFFIN'/GRAND TERRACE RHYTHM	VI 25339 N AUC — LOVE	<u>HUDDSON-DELLANCE</u>	
HOCUS POCUS/SUGARFOOT STOMP	BB 10247 N TRA — WOOD	STARBUST/BUGLE CALL RAG	MA 132 E TRA 1.25 RIDL
RIFFIN'/G.T. RHYTHM	VI 25339 N TRA — WOOD	HOMO ON PARK AVE.	BR 7618 N T-A 1.25 RIDL
STEPPIN' OUT	EM 10714 V AUC — RHOA	<u>REX IRVING AND BOYS</u>	
EASY MONEY/COME ON BABY	CO 14392 E T-A — WOLF	THEY'RE OFF/DANCE HENRY	ROYALE 1797 E STA 1.00 WILL
MUSCLE SHOALS BLUES/HOUSTON BL	CO 164 N T-A — METC	GOSSIP/2ND AVE. CLAMBAKE	ROYALE 1842 E AUC — ROSE
SUGAR FOOT STOMP/BLUE RHYTHM	MA 8052 F T-A — SPILL	<u>BESSIE JACKSON</u>	
LIZA	DE 555 E AUC — WITT	ROLL AND RATTLE/GROCERIES	ME 12845 N AUC — LOVE
TALK OF THE TOWN	DE 18253 E AUC — WITT	SLOPPY DRUNK BLUES/ALLEY BOOGIE	ME 12484 N AUC — LOVE
SUGARFOOT STOMP/HOCUS POCUS	BB 10247 V T-A — PARK	<u>BUD JACKSON'S SWANEE SERENADERS</u>	
I NEVER CARE ABOUT TOM	CO 209 G T-A — PARK	MESSIN' AROUND/JEEBIES	BR 3351 V AUC — CLAR
WHITEMAN STOMP/I'M COMIN VA.	CO 1059 G AUC — WHIT	<u>EARL JACKSON</u>	
MUSCLE SHOALS BLUES	CO 164 N T-A — WTKR	IS THAT RELIGION/PEANUT	ME 12080 V+AUC — DELG
MONEY BLUES/STAMPEDE	CO 35669 N T-A — VOGE	<u>PRESTON JACKSON</u>	
SUGAR FOOT STOMP/WHAT CHA CALL	CO 35668 N T-A — VOGE	TROMBONE MAN	CHAL 803 F AUC — LOVE
OLD BLACK JOE'S BLUES	CA 9033 G T-A — VOGE	<u>SADIE JACKSON</u>	
KING PORTER	CO 35671 E AUC — MAER	Nobody WORRIES BOUT ME/DRIG.	CO 14181 G AUC — ROSE
MALINDA'S WEDDING DAY	VI 22775 E AUC — MAER	<u>HARRY JAMES</u>	
MOTEN STOMP/DON'T LET RHYTHM	VO 4130 V AUC — SMIT	GOT NO TIME/AND THE ANGLES	BR 8355 N AUC — MCGO
12TH ST. BLUES(S.H.J.)(LOUIE)	VP 14395 V AUC — DELG	ONE O'CLOCK JUMP/IT'S THE DREAM	BR 8055 N AUC — MCGO
PRINCE OF WAILES (LOUIE)	PU 11367 V AUC — DELG	CRAZY RHYTHM/EASTER PARADE	CO 35545 N T-A — WOLF
COME ON BABY/EASY MONEY DUB OF	CO 14392 N SAL 1.25 ROSE	WOO-WOO/BOO-WOO	BR 8318 N T-A — EDEL
<u>ROSA HENDERSON</u>		FEET DRAGGIN' BLUES	CO 35227 N AUC — MELL
EVERY DAY BLUES	PE 12100 E AUC — GALE	WILLOW WEEP FOR ME	CO 35242 N AUC — MELL
WHERE/DOWN SOUTH(ACC.F.HEND.)	Vb 14635 V AUC — CLAR	AVALON/DIRTIBIRIBID	CO 35316 N AUC — MELL
MEMPHIS BOUND/DON'T WANT NOB.AJAX	VO 17069 E AUC — WHIT	FLASH	CO 35587 N AUC — MELL
STRUTTIN'/BLUES/LOW DOWN	VI 19157 V AUC — DELG	MUSIC MAKERS	CO 35932 N AUC — MELL
AN' I DON'T MEAN IF	VO 15215 V AUC — DELG	DODGERS' FAN DANCE	CO 36222 N AUC — MELL
<u>HENDERSON'S HAPPY SIX</u>		DUKE'S MISTURE	CO 36339 N AUC — MELL
OLD BLACK JOE'S BL(CA 3491)	LI 3062 V AUC — GALE	RANCHO PILLOW	CO 36430 N AUC — MELL
<u>MEL HENKE</u>		STRICTLY INSTRUMENTAL	CO 36579 N AUC — MELL
HENKE STOMP	CI 100 N TRA — BROO	YOU MADE ME LOVE YOU	CO 36296 N AUC — MAHA
<u>WOODY HERMAN</u>		BOO-WOO-WOO-WOO	CO 35958 N STA 1.00 WILL
INDIAN BOOGIE WOODIE	DE 3383 N AUC — BAND	MY BUDDY	CO 35242 N AUC — COX
TWIN CITY BLUES/L.B. BLUES	DE 1801 N T-A — WOLF	DAYBREAK	CO 36644 E AUC — COX
BOUNCE ME BROTHER/BOOGIE	DE 3617 N AUC — IDER	I REMEMBER YOU	CO 36518 N AUC — COX
GOLDEN WEDDING/5 O'CLOCK WHIST.	DE 3436 E AUC — NAUL	SWANEE RIVER	CO 3009 N AUC — COX
BLUES IN NIGHT/THIS TIME	DE 4030 G AUC — ROSE	AVALON	CO 35316 E AUC — COX
<u>J.C.HIGGINBOTHAM</u>		ONE O'CLOCK JUMP/TWO	CO 36232 N SAL 1.25 WA,H
HIGGINBOTHAM BLUES	CO 36011 E TRA — MCMA	PRINCE CHARMING/VELVET MOON	CO 36672 V AUC — ROSE
<u>TEDDY HILL</u>		<u>JAM SESSION AT VICTOR</u>	
HARLE' TWISTER/BIG BOY	BB 6908 E T-A — PARK	HONEYSUCKLE ROSE/BLUES DUB OF	VI 25559 N SAL 1.25 ROSE
MY MARIE/WHERE IS THE SUN	BB 6898 V T-A — PARK	<u>BLIND LEMON JEFFERSON</u>	
BLUE RHYTHM FAN/RUG CUTTERS	VO 3247 N TRA — WOOD	PINEY WOODS MONEY MAMA	PA 12650 — STA — BAND
CHINA BOY	BB 6941 N AUC — ROSE	<u>ARNOLD JOHNSON</u>	
<u>EARL HINES</u>		ANITA'S DANCE/SECOND HUNGARIAN VA	619 E STA 1.00 WILL
BOOGIE WOODIE ON ST.L. BLUES	BB 10674 E AUC — ROBI	<u>BERT JOHNSON</u>	
RHYTHM SUNDAC/CAN'T BELIEVE	VO 3467 E TRA — WOOD	NASTY BUT NICE	BR 7136 N AUC — FRY
SWINGIN' DOWN/YOU ARE	VO 3392 N TRA — WOOD	<u>CHARLIE JOHNSON</u>	
ROSETTA/DEEP FOREST	CO 35878 E T-A — WOLF	BOY IN THE BOAT/WALK THAT THING	BB — N AUC — ROSE
ROSETTA/CAVERNISM	BR 65-1 F T-A — METC	HARLEW DRAG/HOT BONES & RICE	VI 38059 N AUC — ROSE
ROSETTA	BB 10555 V T-S .70 BROO	<u>FREDDY JOHNSON</u>	
SWINGING DOWN	VO 3392 E AUC — WITT	TIGER RAG/1 GOT RHYTHM	DEE F5110 N AUC — LOVE
FATHER JUMPS/JITNET MAN	BB 11535 N STA 1.00 WILL	<u>JAMES P. JOHNSON</u>	
SWINGIN' ON C/I NEVER DREMT	BB 11465 N STA 1.00 WILL	FOUND NEW BABY/HOW COULD BE BL.	CO 14502 N AUC — LOVE
BLUE DRAG/OH/YOU SWEET DUB OF	BR 6345 N SAL 1.25 ROSE	JINGLES/MODERNISTIC	BR 4762 E T-A — BAKE
MAPLE LEAF RAG/F AT BABES	DE 219 G T-A — BUCH	BACKWATER BLUES/MINE ALL MINE	VO 4903 V T-A — BAKE
COPENHAGEN/ROSETTA	DE 337 G T-A — BUCH	BOOGIE STRIDE/IMPRESSIONS	ASCH 1001 N T-A — BURL
<u>LES HITE</u>		JINGLES	BR 4762 G TRA — BROO
BOARD MEETIN'/WAIT FOR SUNRISE	BB 11109 E AUC — NAUL	RIFFS/FEELING BLUE(SOLOS)	— — — — — RACK
WORLD WAITING SUNRISE/BOARD	BB 11109 N STA 1.00 WILL	FARE THEE HONEY BLUES	CO 14417 G+AUC — DELG
<u>ART HODES</u>		<u>JAMES STUMP JOHNSON</u>	
SNOWY MORN.BLUES/4,5 TIMES	B&W I N T-A — WOLF	DUCK YAS YAS/SNITCHER	QRS 7049 V AUC — DELG



# FOR DISPOSITION

(JIMMIE LUNCFORD, CONTINUED)

SWINGIN' ON C CO 35725 E AUC — MAER  
 I'LL TAKE THE SOUTH DE 805 V AUC — MAER  
 WHAT'S YOUR STORY MORNING GL. CO 35510 V AUC — MAER  
 DINAH, PARTS 1 & 2 CO 36054 E AUC — MAER  
 UPTOWN BLUES OK 5362 E AUC — MAER  
 CHOPIN'S PRELUDE CO 35547 V AUC — MAER  
 I WANT THE WAITER/YOU LET ME VO 5033 N AUC — ROSE

ABE LYMAN'S SHARPS & FLATS  
 A JASS HOLIDAY/SOME RAINY BR 4155 N AUC — RACK

MAJESTIC DANCE ORCHESTRA  
 ALL OVER NOTHING AT ALL PE 14047 E T-A — PARK

WINDY MANNONE  
 HONEY'S LOVIN' ARMS/WHEN MY BB 30-0801 V T-A — BAKE  
 ROYAL GARDEN/IN THE BARREL BB 10331 V T-A — BAKE  
 ROYAL GARDEN BLUES/BARREL BB 10331 N T-A — WOLF  
 BIG BUTTER & EGG/WEARY BLUES CH 40055 N AUC — GALE  
 SHAKE THAT THING/UP THE CTRY CH 40054 N AUC — GALE  
 DINNER FOR THE DUCHESS BB 10909 N AUC — ROTH  
 YOU SHOWED ME THE WAY BB 6804 E TRA — MCMA  
 BOO HOO BB 6806 E TRA — MCMA  
 MARTHA BB 7621 E TRA — MCMA  
 MY HOKEY'S LOVIN' ARMS BB 30-0801 V T-A — MCMA  
 THE IMAGE OF YOU BB 7003 E TRA — MCMA  
 I'M SHOOTING HIGH VO 3134 V SAL 1.00 QUAI  
 FLOATING DOWN TO COTTON TOWN BB 6605 V T-A — VOGE  
 IT'S THE GYPSY IN ME BB 6549 E T-A — VOGE  
 GOOD MAN IS HARD TO FIND BB 6537 E T-A — VOGE  
 FINE ROMANCE/CAN'T PRETEND BB 6606 E T-A — VOGE

JOE MARSALA  
 SLOW DOWN/BULLS EYE DE 3715 N STA .90 WILL  
 BULLS EYE OE 3715 E T-A — MCMA

FREDDY MARTIN  
 CAN'T GET OUT OF THIS MOOD VI 20-1515 N AUC — MAHA

CHARLIE MATSON CREOLE SERENADERS  
 TAIN'T NOBODY'S BUSINESS ED 51222 V AUC — OELG

GEORGE MCCLENNON (SOLOS)  
 LARKIN ST. BLUES/CUT THROAT BL OK 8314 V-T-A — POLS

CLYDE MCCOY ORCH  
 THE GOONA GOO/WHEN YOUR OE 1109 N AUC — IDER

DICK MCCOONOUGH  
 DON'T EVER CHANGE (GOODMAN) ME 70716 E-T-A — EDEL

HAL MCINTYRE  
 DAISY MAE VI 27872 E STA — OEVA

RED MCKENZIE  
 JUST FRIENDS/TIME ON MY HANDS CO 2556 N T-A — WTKR

MCKENZIE-COONON  
 CHINA BOY/SUGAR UHCA 10 N T-A — BUCH

MCKINNEY'S COTTON PICKERS  
 ZONKY/IF I COULD BE WITH YOU VI 38118 N AUC — LOVE  
 WORDS CAN'T EXPRESS/TRAVELLIN VI 38112 N AUC — LOVE  
 PEGGY/I'D LOVE IT VI 38133 N AUC — LOVE  
 SELLING THAT STUFF/BEEBLE UM VI 38052 E AUC — LOVE  
 MILEBERG JOYS/I WANT A LITTLE BB 10954 N T-A — HERR  
 I WANT A LITTLE GIRL VI 23000 E AUC — MAER  
 PEGGY/I'D LOVE IT BB 10706 E AUC — MAER

JAY MCSHANN  
 CONFESSION! THE BLUES OE 8559 V T-A — WOLF

MELODY MAN  
 SO TIRED/IS IT A SIN? HA 637 E T-A — PARK

MEMPHIS FIVE  
 WHO'S SORRY NOW/SNAKE HIPS VI 19052 N AUC — ROBE

MEMPHIS JUG BAND  
 SUGAR PUDDING VI 21740 E TRA — MCMA

MEMPHIS MINNIE & KANSAS JOE  
 GIVE IT TO ME/HOLE IN THE WALL OE 7023 N STA .90 WILL

MEMPHIS NIGHTHAWKS  
 COME ON IN BABY VO 1744 E AUC — FRY  
 SHANGHAI HONEYMOON VO 2593 E AUC — FRY

JOHNNY MERCER  
 LAZY BONES VA 8031 N AUC — RAYM

MERLINO-POLLOCK (PIANO SOLOS)  
 RAG DOLL/HIGH HAT CO 1447 N AUC — RACK

BENNY MEROFF  
 TALK OF THE TOWN/HAPPY DAYS BR 4709 E AUC — LOVE

MEZZ MEZZROW  
 LOST/MELODY FROM SKY BB 6320 V T-A — BAKE  
 SWINGIN' WITH MAZZ BR 6778 V AUC — ROSE  
 APOLOGIES/SENDING BB 10250 N AUC — DELG  
 SWINGIN' WITH MEZZ BR 6778 E-AUC — OELG

(MEZZ MEZZROW CONTINUED NEXT COLUMN)

(MEZZ MEZZROW, CONTINUED)

COME ON WITH THE COME ON BB 10085 V AUC — DELG  
 HOT CLUB STOMP/SWING VI 25612 V AUC — OELG  
 OLD FASHIONED LOVE/35TH BB 10251 N AUC — OELG

MICWAY DANCE ORCHESTRA  
 LOT'S O' MAMA/THE BLACK SHEEP CO 51 N T-A — METC  
 COTTON PICKER'S BALL/BUCKY'S HAB. CO 74 N T-A — METC

LIZZIE WILES  
 I HATE A MAN (J.P. MORTON) (6 GROVE CHIP) - V AUC — OELG

RUBBER MILEY  
 LEONDOX AVE. SHUFFLE PA 36160 V AUC — DELG  
 DOWN IN THE MOUTH BLUES PE 14341 V AUC — OELG  
 LCVIN' YOU THE WAY I DO VI 23010 V AUC — OELG  
 BLACK MARIA/CHININ VI 38146 G AUC — DELG  
 WITHOUT YOU EMALINE VI 38138 V AUC — DELG

GLENN MILLER  
 PEG O' MY HEART OE 1342 N TRA — WOOD  
 SOLD AMER(N)/O.J.'S BLUES (V) BR 8173 TRA — WOOD  
 STAR DUST/MELANCHOLY BABY BB 10065 N AUC — NAUL  
 LITTLE BROWN JUG/PAVANNE BB 10286 N AUC — NAUL  
 TUXEDO JUNCTION/DANNY BOY BB 10612 N AUC — NAUL  
 MY PRAYER/MOONLIGHT BB 10404 V T-A — EARN  
 JOHNSON RAG/WRITTEN BR 10498 G T-A — EARN  
 IN THE MOOD/I WANT BB 10416 G T-A — EARN  
 SOLO HOP/IN A LITTLE SPANISH CO 35881 V T-A — MELL  
 KING PORTER STOMP BB 7853 E AUC — RAYM  
 SOLO HOP/IN SPANISH TOWN CO BLUE LABEL N AUC — ROSE

RAY MILLER  
 WHISPERING OK 4167 E T-A — PARK  
 WHO WOULDN'T BE JEALOUS(MUGGSY) BR 4131 F T-A — BAKE

MILLS BLUE RHYTHM  
 — VAR 634 - AUC — FRY

RIDE RED RIDE/CONGO CARAVAN OK 6119 N T-A — WOLF  
 BACK BEATS VO 4769 E TRA — MCMA  
 TRUCKIN'/COTTON CO 3078 N SAL 1.50 QUAI  
 LET'S HAVE A JUBILEE CO 2963 N AUC — ROSE  
 LOVELY LIZA LEE/RHYTHM CO 3066 E AUC — ROSE

MILLS HOTSY TOTSY GANG  
 MARCH OF THE HOODLUMS BR 4559 V SAL 1.75 QUAI

MISSISSIPPI MAULERS  
 OON'T MESS AROUND WITH ME CO 15450 E AUC — DELG

MISSISSIPPI SHEIKS  
 PLEASE DON'T MAKE IT UP/KING CO 14672 F AUC — ROBE

BORAH MINNEVITE  
 MOONGLOW/DAYBREAK EXPRESS OE 174 E STA 1.00 WILL

MISSOURI JAZZ BAND  
 TOO TIRED RE 9710 G T-A — SPIL

WIFF MOLE  
 AFTER YOU'VE GONE UHCA 23-24 V TRA — BROO

VAUGHN MONROE  
 THUMBS UP/CLAM CHOWDER BB 11103 N AUC — IDER

RUSS WORGAN  
 BASIN ST. BLUES, PARTS 1 & 2 BR 7941 N STA 1.00 WILL

LEE MORSE  
 WHERE THE SHY LITTLE VIOLETS CO 1716 N T-A — WTKR

THOMAS MORRIS  
 E FLAT BL #2/ORIG. CHARLESTON OK 8055 G AUC — NAUL

JELLY ROLL MORTON  
 TURTLE TWIST/SMILING BLUES BB 10194 N T-A — PARK  
 SHREVEPORT/SHOE SHINER'S DRAG VI 21658 G AUC — LOVE  
 JUNGLE BLUES VI 21345 G AUC — LOVE  
 MOURNFUL SERENADE/GEORGIA SW. VI 38024 V AUC — LOVE  
 WOLVERINE BLUES/MR. JELLY LORD BB 10258 N AUC — LOVE  
 FREAKISH/SEATTLE HUNCH VI 27565 E T-A — BAKE  
 THE CHANT/BLACK BOTTOM VI 20221 G TRA — SARL  
 FREAKISH/SEATTLE HUNCH VI 27565 N TRA — SARL

ORIGINAL RAGS/MAMIE'S BLUES GENR 4001 N TRA — SARL  
 GRANDPA'S/CANNONBALL DUB OF VI 20431 E TRA — SARL  
 JUNGLE BLUES DUB OF VI 21345 E TRA — SARL  
 MAMA'S GOT A BARY GENR 1710 N T-A — PODE  
 WINN' BOY BLUES BB 10429 N T-A — PODE  
 STEAMBOAT STOMP/SMOKE HOUSE BL BB 8372 N T-A — HERR  
 SOMEDAY SWEETHEART VI — E TRA — HURN  
 SIDEWALK/DEADMAN VI — V TRA — HURN  
 SHREVEPORT/SHOE SHINER VI 21658 V T-A — AVER  
 CHANT/BLACK BOTTOM STOMP VI 20221 E T-A — GAYL  
 BALLIN' THE JACK BB 10450 G-T-A — WTKR  
 TURTLE TWIST/SMILIN' THE BLUES BB — N AUC — ROSE  
 SIDEWALK/DEADMAN VI — V TRA — WA,R  
 FAT MEAT/SWEETHEART OF. DUB OF VO 1019 N SAL 1.25 ROSE  
 BILLY GOAT/HYENA STOMP DUB OF VI 20772 N SAL 1.25 ROSE  
 THE PEARLS/JAZZIN' BAB. DUB OF GE 5323 N SAL 1.25 ROSE

# FOR DISPOSITION

<u>CURTIS MOSBY &amp; DIXIELAND BLUE BLOWERS</u>				<u>KING OLIVER</u>			
HARDEE STOMP/BLUES	Co	1442 E AUC	CLAR	STINGAREE BLUES/SHAKE IT &	BB	10707 N T-A	WOLF
WEARY STOMP	Co	1191 N T-A	WTKR	CALL OF FREAKS/TRUMPETS PRAY.	VI	38039 V T-A	PARK
<u>SNUB MOSELY</u>				DEAN MAN BLUES/SOMEDAY SWEET.			
SWAMPLAND/SNUB'S BLUES (V)	DE	8636 N T-A	WOLF	ST. JAMES INFIRMARY/WHEN YOU'RE	VI	22298 N AUC	ROSE
<u>BENNIE MOTEN</u>				SOMEDAY SWEETHEART (SAV.SYN.)			
NEW TULSA BLUES	VI	21584 N AUC	LOVE	JACKASS BLUES/DEEP HENDERSON	BR	3245 V AUC	DELG
MOTEN STOMP	VI	20955 N AUC	LOVE	JAZZIN' BABIES BLUES	OK	4975 G AUC	DELG
PASS OUT LIGHTLY/DING DONG BL	VI	21199 N AUC	LOVE	NEW ORLEANS (CATCH)/CHATTANOOGA	CO	13003 G AUC	DELG
BAND BOX SHUFFLE/VINE ST. BL	VI	23007 N AUC	LOVE	4 OR 5 TIMES/GOT EVERYTHING	BR	4028 V TRA	WA,R
SOMEBODY STOLE MY GAL/WON'T	VI	23028 N AUC	LOVE	STINGAREE BLUES	BB	10707 N TRA	WA,R
GET GOIN'/LIZA LEE	VI	23023 N AUC	LOVE	TOO LATE	BB	7242 N TRA	WA,R
BOUNCIN' ROUND/NEW MOTEN ST.	VI	23030 N AUC	LOVE	CAMP MEETING/LONDON	DUB OF	CO 14003 N SAL	1,25 ROSE
SUGAR/DEAR HEART	VI	20855 N AUC	LOVE	JACKASS BLUES/DEEP HEND.DUB OF	VO	1014 N SAL	1,25 ROSE
HOT WATER BLUES/MOTEN BLUES	BB	7938 E T-A	BUCH	<u>ORIGINAL DIXIELAND JAZZ BAND</u>			
<u>MOUND CITY BLUE BLOWERS</u>				MOURNIN' BLUES/CLARINET MARM.			
SAN/RED HOT	BR	2602 E AUC	CLAR	DIXIELAND I STEP/LIVERY STABLE	VI	18255 V AUC	LOVE
FIREHOUSE BLUES/INDIANA	Co	1946 N AUC	RACK	SENSATION RAG/BLUING THE BL.	VI	18483 E AUC	LOVE
THAT'S PLENTY/I'VE GOT FEELING	OK	41232 AUC	RACK	OSTRICH WALK/JAZZ BAND BALL	VI	18457 V AUC	LOVE
CRAZY RHYTHM/YOU TOOK ADVANTAG.	OK	41098 N AUC	RACK	CRAZY BLUES/HOME AGAIN BLUES	VI	18729 E AUC	LOVE
LOLA/ONE HOUR	BB	10037 N AUC	GALE	BOW WOW BLUES	VI	18850 E AUC	LOVE
ONE HOUR/TAILSPIN BLUES	BB	6456 N T-A	AVER	BROADWAY ROSE/SWEET MAMA	VI	18722 V T-A	SPIL
TAILSPIN BLUES/NEVER HAD A	BB	10209 N T-A	VOGE	BROADWAY ROSE/SWEET MAMA	VI	18722 E T-A	.70 BROO
SAN/RED HOT	BR	2602 G T-A	VOGE	INDIANA/STRUTTERS BALL	Co	2297 V T-A	EARN
ONE HOUR/TAILSPIN BLUES	BB	6456 E T-A	BUCH	ROYAL GARDEN/DANGEROUS	VI	18798 V T-A	EARN
ONE HOUR/HELLO LOLA	DUB OF	VI 38100 N SAL	1,25 ROSE	LAZY DADDY/FIDGETY FEET	VI	18564 E T-A	VOGE
<u>SPUD MURPHY</u>				JAZZ ME BLUES/ST. LOUIS BL.			
PINETOP'S BREAKWAY/SAND DONE	BB	10875 N T-A	HERR	MARGIE/PALESTINA	VI	18717 V T-A	VOGE
<u>OZZIE NELSON</u>				OH BOB/PLEASE BE KIND			
EBB TIDE	BB	7169 V AUC	COX	<u>ORIGINAL INDIANA FIVE</u>			
<u>NEW FRIENDS OF RHYTHM</u>				LIGHTHOUSE BLUES			
(SEVERAL; BUSTER BAILEY)	VI	N T-S	MURC	<u>ORIGINAL JAZZ HOUNDS</u>			
<u>NEW ORLEANS BOOTBLACKS</u>				LUCY LONG/ALL THAT I HAD			
FLAT FOOT/MAD DOG	DUB OF	Co 14337 N SAL	1,25 ROSE	<u>ORIGINAL MEMPHIS FIVE</u>			
I CAN'T SAY/MIXED SALAD	DUB OF	Co 14465 N SAL	1,25 ROSE	SINCE MA IS PLAYING MAH JONG			
<u>NEW ORLEANS RHYTHM KINGS</u>				LONESOME MAMA BLUES			
THAT'S A PLENTY/TIN ROOF BL.	GE	5105 E SAL	10,00 SHAR	FAMOUS			
BABY BROWN (G)/NO LOVERS	DE	401 E T-A	WOLF	SIOJX CITY SUE			
<u>NEWPORT SOCIETY ORCHESTRA</u>				MORE			
WABASH BLUES	Vo	14262 E T-A	PARK	WHY SHOULD I WEEP ABOUT ONE			
<u>RED NICHOLS</u>				<u>WILL OSBORN</u>			
INDIANA/DINAH	Vo	4599 N TRA	WOOD	SAME OLD MOON/PERHAPS (1ST Co)			
CORRINE CORRINA (F)/BUGABOO (V)	BR	6058 TRA	WOOD	SPINNING WHEEL			
DAVENPORT BLUES/WAIL OF WINDS	BB	10408 N AUC	NAUL	BA			
HOT LIPS/PARADE OF "PENNIES"	BB	10360 N AUC	NAUL	LIPS PAGE/HUDDY LEADBELLY			
RIVERBOAT SHUFFLE/ECCENTRIC	BR	3627 E AUC	NAUL	THIRSTY MAMA BLUES/GO ROUND			
ALABAMA STOMP/HURRICANE	BR	3550 E AUC	NAUL	PAPAMOUNT JUBILEE SINGERS			
I GOT RHYTHM	BR	6711 N T-A	RIDL	WHEN THE SAINTS GO MARCHIN			
FEELIN' NO PAIN	Vo	3654 N T-A	RIDL	<u>TINY PAPHAM</u>			
LIMEHOUSE BLUES/DEAR OLD SOUTH	BR	20070 E T-A	GRIF	SUBWAY SOBS/BLUES IS BLUES			
IDA/FEELIN' NO PAIN	BR	3626 E T-A	GRIF	<u>TONY PARENTI</u>			
ALICE BLUE GOWN	BR	4456 G T-S	.70 BROO	GUMBO/YOU MADE ME LIKE IT			
FIVE PENNIES	VI	21560 E T-S	1,50 BROO	NEW CRAZY BLUES			
IDA FEELING NO PAIN	BR	3626 E T-A	PARK	<u>JACK PETTIS</u>			
SWEET SUE (BOTH SIDES)	ARC	152 V AUC	CLAR	VA			
TEA FOR TWO/I WANT TO BE HAP	BR	80007 V AUC	ROSE	558 E AUC			
SOON/STRIKE UP THE BAND	BR	4965 N AUC	POEE	FRI			
<u>RAY NOBLE</u>				BAG OF BLUES			
LUZZY RECORD	VI	22745 E T-A	AVER	VI 21793 V SAL			
PAD OF SPAIN	VI	22774 E T-A	AVER	1,25 QUAI			
HOLD MY HAND/PIED	VI	24034 E T-A	AVER	<u>PHILLIPS LOUISVILLE JUG BAND</u>			
LOVE IS THE/I'LL DO	VI	24333 V T-A	AVER	SOLDIER BOY BLUES/LOVELY THING BR			
PETER! PETER!	VI	24556 E T-A	AVER	7207 N AUC			
SLUMMING/I'VE GOT MY	VI	25907 E T-A	AVER	<u>WALTER PICHON</u>			
<u>JIMMIE NOONE</u>				YO YO/DOGGIN' (HENRY ALLEN)			
LOVE ME OR LEAVE ME/WAKE UP	Vo	1272 N AUC	LOVE	BB 6329 V AUC			
AM I BLUE/BIRMINGHAM BERTHA	Vo	1296 N AUC	LOVE	<u>CHARLES PIERCE (TESCH)</u>			
YOU RAGDOL YOU/BRING IT ON HOME	Vo	1584 E AUC	LOVE	SISTER KATE/NOBODY'S SWEET.			
INKA DINKA DOO/LIKE ME A LITT.	Vo	2619 E AUC	LOVE	Co 35950 N TRA			
A MONDAY DATE	UHCA	41-42 V TRA	BROO	PIRON'S NEW ORLEANS ORCHESTRA			
LOVE ME OR LEAVE ME	Vo	1272 V T-A	EDEL	GHOST OF BLUES/BRIGHT STAR BL			
4 OR 5 TIMES/EVERY EVENING	Vo	1185 V T-A	EDEL	Co 99 N T-A			
4 OR 5 TIMES/EVERY EVENING	Vo	1185 V T-A	POLS	RED MAN BLUES/I SAY			
<u>JIMMY O'BRYANT</u>				<u>STEW PLETCHER</u>			
HOT HOT HOTTENTOT	PARA	12400 N AUC	FRY	HOPE GABRIEL LIKES MY MUSIC			
DRUNK MANS ST. (REV. BOYD SENTER)	PARA	12568 G T-A	POLS	BB 6345 N TRA			
DRUNK MANS STRUT/RED HOT	PARA	12246 V AUC	DELG	<u>BEN POLLACK</u>			
WASHBOARD/CHARLESTON	PARA	12265 G AUC	DELG	GOT THE JITTERS/FULL OF DEVIL			
DOWN TO THE BRICKS (CHIP)	PARA	12308 V AUC	DELG	Co 2870 V T-A			
ALABAMA SOUND/HOT HOT	PARA	12400 V AUC	DELG	FROM NOW ON/YOU MADE ME			
				YOUR ALWAYS IN MY ARMS/SWEET			
				ALICE BLUE GOWN			
				BUY BUY FOR BABY			
				JIMTOWN BLUES			
				Co 36325 N AUC			
				COX			
				<u>BOB POPE &amp; BAND</u>			
				WHEN YOU GOTTA GO YOU GOTTA GO			
				DE 8509 N AUC			
				GALE			
				<u>TEDDY POWELL</u>			
				BOOGIN' ON THE DOWNBEAT			
				BB 11175 N AUC			
				ROTH			
				BOOGIN' DOWNBEAT/TIME ON HANDS			
				BB 11176 E STA			
				1,00 WILL			
				<u>LOUIS PRIMA</u>			
				LET'S HAVE FUN/CONFESSING			
				BR 7709 N AUC			
				RACK			
				THEE I SING/SWEET LOW			
				DE 7698 G STA			
				.90 WILL			

# FOR DISPOSITION

<u>CLARENCE PROFIT TRIO</u>					
TEA FOR TWO/CHANGES MADE	BR 9341 N T-A	WOLF			
<u>SAV PRICE</u>					
JUMP THE BOOGIE/HONKY TONK	(AIR SHOT) N T-S	IDER			
<u>QUINTET OF HOT CLUB OF FRANCE</u>					
SOME OF THESE DAYS/LILLY	DE 23004 E+auc	CLAR			
LIMEHOUSE BLUES/I'VE FOUND A	DE 23021 E+auc	CLAR			
CRAZY RHYTHM/BLUE DRAG	ROY 1778 N TRA	WOOD			
SHEIK OF ARABY/YOUR SWEET SM.	ROY 1807 N TRA	WOOD			
SWANEE RIVER/CRAZY RHYTHM	VARs 8378 N auc	VOGE			
ULTROFOX/LADY BE GOOD	VARs 8376 N auc	VOGE			
OHNAH/I'VE HAD MY MOMENTS	VARs 8377 N auc	VOGE			
<u>MA RAINEY</u>					
LITTLE LOW MAMA/GRIEVIN' H.	PARA 12419 V auc	LOVE			
FAREWELL DADDY/SHAVE 'EM DRY	PARA 12222 V auc	LOVE			
MOONSHINE BLUES/SOUTHERN BL	PARA 12083 V auc	LOVE			
ROUGH & TUMBLE/MEMPHIS BOUND	PARA 12311 G auc	LOVE			
MOONSHINE BLUES/SOUTHERN	PARA 12093 E T-A	RIOL			
SEE SEE RIDER BLUES	JI 9 N TRA	BROO			
BAD LUCK BL/ALL NIGHT BLUES	PARA 12081 G T-A	EDEL			
SOUTHERN BLUES/MOONSHINE BL.	PARA 12083 G T-A	EDEL			
MA RAINEY'S MYSTERY RECORD	PARA 12200 V T-A	EDEL			
BO-WEAVIL BL/LAST MINUTE BL	PARA 12090 V T-A	EDEL			
WALKING BLUES/BAREL HINUSE BL	PARA 12082 V+T-A	POLS			
SOUTHERN BLUES/MOONSHINE BL	PARA 12083 E T-A	POLS			
JELLY BEAN BLUES/COUNTIN THE	JI 8 N T-A	BUCH			
HONEY WHERE HAVE YOU BEEN	PARA 12200 G auc	DELG			
<u>CASPER REARDON</u>					
I GOT RHYTHM/DON'T BELIEVE	SCH 512 N auc	LOVE			
<u>RED HEADS</u>					
POOR PAPA	PE 14368 E auc	LOVE			
BROWN SUGAR/ALABAMA STOMP	PE 14708 E auc	LOVE			
<u>DON REDMAN</u>					
CHANT OF THE WEEDS	PAE R2134 N auc	LOVE			
HOW YA FEELIN'/MOMMY	BR 6523 N auc	LOVE			
GOT THE JITTERS/WANNA BE LOVED	BR 6745 E auc	LOVE			
SWEET SUE/STORMY WEATHER	OK 3929 N T-A	EARN			
TOO BAD/BUGLE CALL RAG(G/P)	BA 61213 N auc	MAER			
BUGLE CALL RAG/TOO BAD	VO 3354 N T-A	BUCH			
<u>RUBEN REEVES</u>					
YELLOW FIVE/SCREWS,NUTS,BOLTS	VO 2638 E auc	LOVE			
YELLOW FIVE/SCREWS	DUB OF VO 2638 N SAL 1,25	ROSE			
<u>RHYTHM BOYS</u>					
THAT'S GRANDMA/WA-DA-DA	CO 1455 N T-A	WTKR			
BENCH IN THE PARK	CO 2223 E T-A	WTKR			
<u>RHYTHMAKERS</u>					
SHINE YOUR SHOES	UHCA 111 N TRA	BROO			
<u>FRED RICH</u>					
BELL HOPPIN' BLUES/POOR PAPA	HA 119 V auc	ROSE			
DON'T WAKE ME UP (LAM,CRACK)	HA 90 V auc	GALE			
HELLO ALONAH HOW ARE YOU	HA 171 E auc	GALE			
<u>IKEY ROBINSON</u>					
ROCK ME MAMA/FOUR REASONS	BR 7059 E+SAL 1,25	QUAI			
<u>WALTER ROLAND</u>					
	RO 5457 G auc	FRY			
	ME 12823 E auc	FRY			
EARLY THIS MORNING/HOUSE LADY	ME 12762 E auc	LOVE			
<u>ADRIAN ROLLINI</u>					
VARTHA/HONKY TONK TRAIN(TRIO)	VO 5592 N STA 1,00	WILL			
DIGA OIGA DO/STARDUST(TRIO)	VO 5376 E STA 1,00	WILL			
PAVANNE/MOONGLOW (TRIO)	VO 5200 E STA 1,00	WILL			
WISH I WERE TWINS/BETTER TO	BR 6889 E TRA	WOOD			
WISH I WERE TWINS/BETTER TO	BR 6889 E auc	LOVE			
<u>THOMAS ROSENKRANTZ</u>					
A WEE BIT OF SWING	VI 25876 E+SAL 1,50	QUAI			
<u>LUIS RUSSELL</u>					
CALL OF FREAKS/TIGHT LIKE	OK 8656 V T-A	EDEL			
SAY THE WORD/GOIN TO TOWN	VI 22789 E T-A	HEAR			
<u>JOE SAMUELS JAZZ BAND</u>					
DREAMING BLUES	OK 4167 E T-A	PARK			
<u>SAVANNAH SYNDICATORS</u>					
SUGAR FOOT STOMP/SNAG IT	BR 3361 F+auc	CLAR			
<u>SAVOY BEARCATS</u>					
BEARCAT STOMP/HOW COULDO	VI 20307 E auc	CLAR			
JAM AND CRACKERS/HEYFUSS GEV.F.	SAVOY 101 V auc	ROSE			
TRICKS/RHYTHM & BUYS	SAVOY 100 N auc	ROSE			
<u>ARTHUR SCHULT</u>					
JACK IN THE BOX/RAMBLING IN R.	VE 1860 V auc	ROSE			
<u>ELMER SCHOBEL</u>					
PRINCE OF WAILES/COPENHAGEN	BR 4652 N auc	LOVE			
PRINCE OF WAILES/COPENHAGEN	BRE 03309 N T-A	AVER			
<u>CECIL SCOTT</u>					
LAWD LAW/IN A CORNER	BB	N auc	ROSE		
<u>RAYMOND SCOTT</u>					
WHEN COOTIE LEFT THE DUKE	CO 35940 N T-A	WOLF			
<u>SEATTLE HARMONY KINGS</u>					
DARKTOWN SHUFFLE/GIRL	VI 19772 E auc	CLAR			
HOW MANY TIMES	VI 20133 E auc	CLAR			
DARKTOWN SHUFFLE/GIRL	VI 19772 V auc	DELG			
HOW MANY TIMES	VI 20133 V auc	DELG			
BREEZIN ALONG WITH	VI 20142 V auc	DELG			
<u>SEDRIC AND HONEY BEARS</u>					
WAIL OF SCROMPH/CHOO CHOO	VO 4552 V T-A	BAKE			
<u>BEN SELVIN</u>					
DARDANELLA/MY ISLE OF DREAMS	VI 19633 E T-A	PARK			
YA YA ALMA/BROWN EYES WHY ARE	VO 15110 V auc	GALE			
<u>SEPIA SERENADERS</u>					
(ANY ON BLUEBIRD; ALL DUBS)		N SAL 1,25	ROSE		
<u>SEVEN POLAR BEARS</u>					
DON'T TAKE THAT BLACK BOTTLE	CA 1050 E T-A	PARK			
<u>SEKTEY OF LONDON</u>					
CALLIN' ALL BARS/MIGHTY	BB 10529 E T-A	BAKE			
<u>TED SHAPIRO</u>					
MOANING LOW/SOME OF THESE DAYS	VI 22049 N auc	RACK			
<u>ARTIE SHAW</u>					
BEGIN THE BEGUNE/INDIAN LOVE	BB 7746 N auc	NAUL			
COPENHAGEN/MORNING SUNRISE	BB 10054 N auc	NAUL			
ST. JAMES INFIRMARY BL 1 & 2	VI 27895 N auc	NAUL			
VILIA/MAN I LOVE	BB 10128 N auc	NAUL			
ALONE TOGETHER/WHO'S EXCITED	VI 27385 N auc	NAUL			
PASTEL BLUE/DEEP PURPLE	BB 10178 N auc	NAUL			
BLUES, PARTS 1 & 2	VI 27411 N auc	NAUL			
APRIL IN PARIS/KING FOR DAY	VI 26654 E auc	NAUL			
NON STOP FLIGHT/NIGHTMARE	BB 7875 N auc	NAUL			
TRAFFIC JAM/SERENADE SAVAGE	BB 10385 G auc	NAUL			
TEMPTATION/STAR DUST	VI 27230 N auc	NAUL			
SWEET LORRAINE/STREAMLINE	VO 4598 E auc	NAUL			
PRETTY GIRL/JAPANESE SAIDMAN	VO 4465 N auc	NAUL			
SAME OLD LINE/YOU CAN TELL	VO 4514 N auc	NAUL			
WHEN QUAIL COME BACK (GRAM 5)	VI 27289 N auc	NAUL			
SUMMIT RIDGE/CROSS (GRAM 5)	VI 26763 N auc	NAUL			
SPECIAL DEL.STOMP (GRAM 5)	VI 26762 N auc	NAUL			
LADY BE GOOD	BB 10430 F auc	WITT			
FREE WHEELING	BR 7976 G auc	WITT			
MY BLUE HEAVEN/A PRETTY GIRL	CONQ 9556 E+STA	OEVA			
SPECIAL DELIVERY STOMP	VI 26762 N T-A	ROTH			
FRENIS/ADIOS MARQUITO	VI 26542 N auc	IDER			
SAY IT/MILLION YEARS	BB 10079 E auc	CLAR			
NIGHTMARE/FLIGHT	BB 7875 E+auc	CLAR			
CONCERTO FOR CLARINET	VI 36383 N T-A	EARN			
STARDUST/TEMPTATION	VI 27230 N auc	MELL			
LOVE ME LITTLE(ACC.LEAN HORNE)	VI 27509 N auc	MELL			
NIGHTMARE	BB 7875 N auc	RAYE			
BEAU NIGHT IN HOTCHKISS CORN'S	VI 27315 N auc	GALE			
HINDUSTAN/SOMEBODY NOBODY LOVES	VI 27798 N auc	GALE			
DANCING IN THE DARK	VI 27335 G auc	COX			
COMIN' ON	BB 7772 F auc	COX			
<u>ARTHUR SIMS</u>					
SOAP BOX BLUES/HOW DO	OK 8373 G auc	DELG			
<u>LEE SIMS (PIANO SOLO)</u>					
I CAN'T GIVE YOU ANYTHING	BR 4152 N auc	RACK			
TALKING TO THE MOON	BR 3202 V TRA	MCMA			
<u>NOBLE SISSEL</u>					
SUNNY SUNFLOWER/DAUGHTER	COE 08192 N auc	LOVE			
CAN'T LIVE IN HARLEM/THAT'S	OE 778 N auc	LOVE			
LOVELESS LOVE/GOT THE BENCH	BRF 9049 E T-A	BAKE			
POLKA DOT RAG (BECHET)	DE 153 N auc	DELG			
LOVELESS LOVE (BECHET)	DE 154 N auc	DELG			
BLACKSTICK (BECHET)	DE 2129 N auc	DELG			
WHO'S BLUE NOW (BECHET)	BR 6046 E auc	DELG			
<u>SIX BROWN BROTHERS</u>					
BULL FROG BL/PUSSYFOOT MARCH	VI 18097 G auc	GALE			
<u>SIX MAN AND A GIRL</u>					
ZONKY/SCRATCHIN' THE GRAVEL	VAR 8190 E T-A	BAKE			
<u>SLOPPY HENRY</u>					
SAY I DO IT/SOME SWEET RAINY	OK 8805 G auc	ROSE			
<u>RESSIE SMITH</u>					
BABY DOLL	UHCA 5-6 N TRA	BROO			
WOMAN'S TROUBLE BLUES	CO 14060 N SAL 1,50	QUAI			
BEALE ST. MAMA	CO 3877 N SAL 1,00	QUAI			
<u>"CHALK" SMITH</u>					
MY GAL	GE 9013 G auc	GALE			

# FOR DISPOSITION

CLARA SMITH  
TROUBLESOME BLUES/Ü CAN'T GET CO 14256 N TRA — WOOD  
DO SO BLUES/KIND LOVIN' BLUES  
(1/8" CHIP & 1" HAIR CRACK) Co 3961 N TRA — WOOD  
WHIP IT TO A JELLY Co 14150 E T-A .80 BROO  
MY GOOD FOR NUTHIN' MAN Co 14069 N SAL 1.00 QUAI  
BLACK WOMAN'S BLUES Co 14223 N T-A — WTKR  
SAN FRANCISCO BLUES Co 14049 N T-A — WTKR  
EMPTY HOUSE BLUES Co 14409 N T-A — WTKR  
WHIP IT TO A JELLY Co 14150 N T-A — WTKR  
WAITIN' FOR THE EVENING MAIL Co 13002 N T-A — WTKR  
I'M GONNA TEAR YOUR PLAYHOUSE Co 14013 N T-A — WTKR

JABBO SMITH  
SHA SHA STOMP BR 7065 E AUC — DELG  
JAZZ BATTLE BR 4244 V AUC — DELG

PINE TOP SMITH  
BOOGIE WOOGIE/BLUES Vo 1245 F AUC — DELG

STUFF SMITH  
IT AIN'T RIGHT/OLD JOE'S HITN' Vo 3270 N AUC — GALE  
I'SE A MUGGIN' Vo 3169 N AUC — GALE  
I HOPE GABRIEL LIKES MY MUSIC Vo 3170 N SAL 1.50 QUAI  
I'SE A MUGGIN' Vo 3169 V AUC — DELG  
ONX CLUB SWING DE 1279 E AUC — DELG

WILLIE "THE LION" SMITH  
BABA/TROPICAL MOOD VARS 8360 N AUC — VOGE  
HARRY SNODGRASS (PIANO SOLO)  
MAPLE LEAF RAG BR 3239 E AUC — GALE

EDDIE SOUTH  
LA ROSITA/WATERS OF MINNETONKA VI 21151 F AUC — DELG  
NO MORE BLUES/MAMA BB 10120 N AUC — DELG

SOUTHLAND SIX  
RUNNING WILD/IVEY Vo 14476 V AUC — DELG

SOUTHERN SERENADERS (LOUIS)  
I MISS A LITTLE SWISS HA 4 N T-A — RIDL  
ALONE AT LAST HA 5 N T-A — RIDL  
I MISS MY SWISS HA 4 V T-A — POLS

MUGGSY SPANIER  
HESITATING/LITTLE DAVID DE 4271 N T-A — BURL  
LONESOME ROAD BB 10765 N T-A — PODE  
DINAH/BLACK AND BLUE BB 10682 E T-A — POLS  
(ANY ON BLUEBIRD) BB — N TRA — HURN  
(ANY ON BLUEBIRD) (ALL DUBS) BB — N SAL 1.25 ROSE

SPECKLED RED  
DO THE GEORGIA/ST. LOUIS STOMP BB 7985 N AUC — LOVE

VICTORIA SPIVEY  
BLOOD HOUND BLUES/MORNING BL. BB 8619 N T-A — HERR

JESS STACY  
BREEZE/A GOOD MAN SIG 901 N T-A — WOLF  
GOOD MAN IS HARD TO FIND VARS 8140 N AUC — VOGE  
CLARINET TICKLE/I CAN'T VARS 8132 N AUC — DELG  
WHAT'S NEW/MELANCHOLY VARS 8064 N AUC — DELG

MARY STAFFORD  
ROYAL GARDEN BLUES/CRAZY BLUES Co 3365 N T-A — BUCH

STATE STREET BOYS  
CRAZY ABOUT YOU/MIDNIGHT SPEC. OK 8964 E AUC — ROSE

STATE STREET RAMBLERS  
SOUTH AFRICAN BLUES/SIC CH 40070 G AUC — DELG

LEITH STEVENS  
LA DE DODDY DOD Vo 4210 E T-A — MCMA

REX STEWART  
MY SUNDAY GAL/WITHOUT A SONG BB 10946 N T-A — HERR

JOE STEELE  
COAL YARD SHUFFLE VI 39066 V AUC — DELG

JOE SULLIVAN  
GIN MILL/HONEYSUCKLE BL. DUR OF Co 2876 N SAL 1.25 ROSE

GLORIA SWANSON  
LOVE/SERENADE VI 22079 N AUC — RACK

EVA TAYLOR & CLARENCE WILLIAMS BLUE FIVE  
OH DADDO BLUES/ (DIGS) OK 4927 V AUC — CLAR

TEA AND TRAM SWING BAND  
I'SE A MUGGIN', PARTS 1 & 2 VI 25273 N TRA — WOOD

JACK TEAGARDEN  
BLUES/ (REV. H. JAMES) HIT 5042 E T-A — BAKE  
MAKIN' FRIENDS (KY. GRASSHOPPERS) BA 6360 V T-A — BAKE  
BLACK AND BLUE/ST. JAMES INF. DE 3844 N T-A — WOLF  
NOBODY KNOWS THE TROUBLE I'VE DE 4317 E AUC — SIEG  
I GOTTA TRY TO SING BLUES BR 8397 E AUC 1.00 LIQU  
YOU'RE SIMPLY DELISH DO 4649 E SAL 2.00 QUAI  
SON OF THE SON DO 4651 V SAL 1.50 QUAI  
BEALE STREET BLUES Co 35232 V TRA — MCMA

(JACK TEAGARDEN, CONTINUED)

WOLVERINE BLUES/MUDDY RIVER BL Co 35297 E STA 1.00 WILL  
DARK EYES/CHICKS I DE 3701 V AUC — MAER  
OCTOROON BR 8398 E AUC — MAER  
RED WING/SOMEWHERE Co 35450 V AUC — MAER  
ST. JAMES INFIRMARY DE 3844 G+auc — MAER  
BLUE RIVER/RHYTHM HYMN DE 4071 V AUC — MAER  
ST. JAMES INFIRMARY/BLACK & BL DE 3944 N AUC — ROSE

TENNESSEE TOOTERS  
PRINCE OF WALLS Vo 14952 N TRA — BROO

TEXAS BLUES DESTROYERS  
LENOX AVENUE SHUFFLE Vo 14913 G AUC — CLAR

THE THREE KEYS  
NAGASAKI/FIT AS A FIDDLE BR 6411 G AUC — GALE

THE THREE "T'S"  
I'SE A MUGGIN' (LAB. SCRATCH) VI 25273 G AUC — DELG

THE TRAVELLERS  
BEGINN' FOR LOVE (DORSEY) ME 12227 V T-A — RIDL

PAUL TREMAINE  
SIGHING/SARAH LEE VI 40230 V T-A — EARN

TREMONT ORCHESTRA  
BLOND MAMA OR 102 E T-A — PARK

CHARLIE TROUT'S MELODY ARTISTS  
TRANSPORTATION BLUES, 3 & 4 Co 1265 N T-A — METC

FRANK TRUMBAUER  
ANNOUNCER BLUES/FLIGHT HAYBAG BR 7629 E T-A — BAKE  
HONKY TONK TRAIN VA 8236 G AUC — WITT  
A GOOD MAN IS HARD TO FIND Co 35956 N T-A — HERR  
MY SWEETER THAN SWEET OK 41326 E T-A — HERR  
ALABAMY SNOW/WHAT A DAY Co 1861 V AUC — ROSE  
WALKING THE DOG VARS 8225 N T-A — VOGE  
NO RETARD/WEARING OF GREEN VARS 8215 V T-A — VOGE  
LADY BE GOOD VARS 8269 V T-A — VOGE  
SUGAR FOOT STOMP/I DON'T VARS 8256 N T-A — VOGE  
JIM TOWN BLUES/LAZIEST GAL VARS 8223 N T-A — VOGE  
BUSINESS IN Q Co 2710 G AUC — MAER

TOMMY TUCKER  
I DON'T WANT TO SET WORLD ON F. OK 6320 N AUC — ROSE

SUGAR UNDERWOOD  
DAVIS ST. BLUES/DEW DROP VI 21538 V AUC — DELG

UNIVERSITY SIX  
GEORGIANA (LAM, CRACKS) HA 155 G AUC — GALE  
CHILLY PUP PUP PEE VE 1652 V AUC — GALE  
CONSTANTINOPLE VE 1653 G AUC — GALE  
SLOW RIVER/LAZY WEATHER (NICHOLS) HA 433 E T-A — KOUT  
THEN I'LL BE HAPPY (NICHOLS) HA 71 N T-A — KOUT  
CAMEL WALK (NICHOLS) HA 36 N T-A — KOUT  
ROSY CHEEKS (NICHOLS) HA 399 N T-A — KOUT  
BLESS HER LITTLE HEART (NICHOLS) HA 444 N T-A — KOUT

RUDDOLPH VALENTINO  
ELL RECARO/KASHMIR SONG BR — E AUC 10.00 LIQU

RUDY VALLEE  
OUTSIDE HA 857 E AUC — ROSE  
CARRESSING YOU/MARIE VE 1834 E AUC — ROSE  
OLD SAW SONG BB 7078 V AUC — ROSE

VARSITY EIGHT  
THOSE PANAMA MAMMAS/HOW I CA 635 V T-A — SPIL  
WHY DID I KISS THAT GIRL CA 881 V AUC — RAYM

VARSITY FOUR  
KIDDY KAPERS/JUMPING JACK BR 4075 N AUC — RACK

VARSITY SEVEN  
POM POM/HOW LONG BLUES VARS 8173 N T-A — GAYL

JOE VENUTI  
LITTLE GIRL Co 2488 E T-S 1.50 BROO

DON VOORHEES & ORCH  
BLUE HEAVEN/SOLILQUY Co 1129 E AUC — CLAR

FATS WALLER  
I NEED SOMEONE/LOOKING' GOOD VI 38086 G AUC — LOVE  
AIN'T MISBEHAVIN'/SWEET SAV. VI 22108 N AUC — LOVE  
LOVE ME OR LEAVE ME/FEELING VI 22092 V AUC — LOVE  
TURN ON THE HEAT/FATE IS IN VI 38568 V AUC — LOVE  
GLADYS/VALENTINE STOMP VI 38554 N AUC — LOVE  
SMASHIN' THIRDS/MY FEELIN'S VI 38613 N AUC — LOVE  
ROCKIN' CHAIR/GEORGIA VI 27765 N AUC — LOVE  
AFRICAN OF KEYS/VIPER'S DR. VI 27768 N AUC — LOVE  
HANDFUL RIPPLES/ALLIGATOR CRAWL VI 24830 N AUC — LOVE  
CLOTHES LINE BALLET/VIPER'S VI 25015 N AUC — LOVE  
NUMB FUMBLIN'/SMASHING THIRDS VI 25338 N AUC — LOVE  
GONNA SIT RIGHT DOWN/YOU'VE VI 25044 N AUC — LOVE  
BYE BYE BABY/MY ATTRACTION VI 25388 E AUC — LOVE

(FATS WALLER CONTINUED NEXT PAGE)

# FOR DISPOSITION

(FATS WALLER, CONTINUED)

YOU STAYED AWAY/WHEN SOMEBODY VI 25222 E AUC — LOVE  
 YOU'RE SO DARN CHARMING/SEE VI 25120 V AUC — LOVE  
 UNTIL THE REAL THING COMES VI 25374 E AUC — LOVE  
 LET'S SING AGAIN/MORE I KNOW VI 25348 E AUC — LOVE  
 CLOTHES LINE BALLET/ALLIGATOR BB 10098 G T-A — METC

SIPPI WALLACE

SUD BUSTIN' BLUES OK '8177 V T-S .70 BROO

FATS WALLER

COPPER COLORED GAL VI 25409 E T-A 1.00 BROO  
 HONEYSUCKLE ROSE/BREAKIN VI 24926 E T-A — PARK  
 KEEPING UP/STARBUST BB 10099 V T-A — EARN  
 SOCKS DON'T/UP JUMPED YOU BB 30-0814 N T-A — EARN  
 CASH FOR YOUR TRASH BB 11425 V AUC — RAYM  
 YOU SOCKS DON'T MATCH BB 30-0814 N AUC — RAYM  
 THE MINOR ORAG/HARLEM FUSS BB 10185 N T-A — HERR  
 GEORGIA ROCKIN' CHAIR VI 25175 E T-A — GAYL  
 HONEYSUCKLE ROSE/BREAKIN' THE VI 24826 N AUC — SMIT  
 SMASHING THROS VI 25338 E AUC — DELG  
 ST. LOUIS BLUES VI 20357 V AUC — DELG  
 DRAGGIN' MY HEART VO 3016 G AUC — DELG  
 I AIN'T GOT NOBODY VI 21127 V AUC — DELG  
 MINOR ORAG/HARLEM FUSS DUB OF VI 38050 N SAL 1.25 ROSE

EDDY WALLIS DRCH

LETTER OF MANON/MINUET IN G ROYALE 1740 E AUC — ROSE

WASHBOARD RHYTHM KINGS

IT DON'T MEAN A THING VO 1724 E AUC — FRY  
 OH YOU SWEET THING VO 1720 G AUC — FRY  
 PORTER'S LOVE SONG VI 22719 G AUC — FRY  
 BOOLA BOO VI 23303 N AUC — FRY  
 MY SILENT LOVE/ANOTHER DREAM VI 23348 G AUC — FRY

THE WASHINGTONIANS

MOVE OVER CA 9025 N TRA — RIOL  
 BLACK BEAUTY/TAKE IT EASY BR 4009 F+AUC — CLAR

ETHEL WATERS

TRUE BLUE LOU/2ND HANDED MAN CO 1871 N T-A — METC  
 GET UP OFF YOUR KNEE/J.P. JOHNSON CO 14390 V T-A — EDEL  
 SECONDO HANDED MAN CO 1871 E T-A — WTKR  
 I WANT MY SWEET OADY NOW CO 14229 N T-A — WTKR  
 DINAH/SWEET MAN CO 4870 G AUC — ROSE

LU WATERS

TEMPTATION RAG/FIOGETY FEET JM 7 N T-A — BUCH

CHICK WEBB

DIPBY OODLE/MIONITE MAHOUSE DE 1587 N AUC — GALE  
 MACPHERSON IS REMEARBIN DE 2080 N AUC — GALE  
 ELLA/I FOUND MY YELLOW BASKET DE 2148 N AUC — GALE  
 SWEET SUE/I GOT RHYTHM (CHICKS) DE 1759 N AUC — GALE  
 I'N A LITTLE SPANISH TOWN/ DE 1513 N T-A — HERR  
 DON'T BE THAT WAY DE 483 V T-A — HERR  
 I'M JUST A JITTERBUG DE 1899 N T-A — HERR

TED WEEMS

YOU'RE CREAM IN MY COFFEE VI 21767 G AUC — MAHA

DICKY WELLS

SWEET SUE/HANGIN' AROUND HMV 8763 N AUC — LOVE  
 BUGLE CALL RAG/DEVIL & DEEP HW 8799 N AUC — LOVE  
 BUGLE CALL RAG/DEVIL & DEEP SW 6 N T-A — EDEL  
 BUGLE CALL RAG/BLUE SEA VI 26220 E AUC — DELG

PAUL WHITEMAN

LONELY WEDDING(BIX)/RAMONA VI 21214 E T-A — PARK  
 TRUDY/WHEN REO REO ROBIN VI 20177 E T-A — PARK  
 LIKE YOU/DEAR EYES VI 20694 E T-A — PARK  
 PRECIOUS/MOONLIGHT ON VI 20139 E T-A — PARK  
 WASHBOARD BLUES/AMONG VI 35877 E T-A — PARK  
 ITCHOLA (TEAGARDEN) VI 24885 N TRA — WOOD  
 ANNOUNCER'S BLUES (TEAGARDEN) VI 25404 N TRA — WOOD  
 SONG OF THE CONGO/WEDDING(BIX) CO 2263 N T-A — METC  
 WHEN VI 21338 G T-A — METC  
 WASHBOARD BLUES/SO'VENIRS VI 35877 G T-A — BURL  
 SUNSHINE VI 21240 N SAL 1.50 RIOL  
 I'M AFRAID OF YOU VI 21389 N SAL 1.50 RIOL  
 MAKE BELIEVE VI 25249 N SAL 1.50 RIOL  
 SUGAR/FROM MONDAY ON VI 25368 N SAL 1.50 RIOL  
 YOU TOOK ADVANTAGE OF ME VI 21398 E TRA — RIOL  
 PICKIN' COTTON CO 1464 V SAL 1.00 RIOL  
 BUTTON UP YOUR OVERCOAT CO 1736 F SAL 1.00 RIOL  
 THAT'S MY WEAKNESS NOW CO 1444 G TRA — RIOL  
 NOBODY'S SWEETHEART CO 2098 V TRA — RIOL  
 LOUISE/BLUE HAWAII CO 1771 E TRA — RIOL  
 I'M A DREAMER/AREN'T WE ALL CO 2010 E AUC 1.50 EWAL  
 WITHOUT A SONG CO 2023 E AUC 1.50 EWAL

(PAUL WHITEMAN CONTINUED NEXT COLUMN)

(PAUL WHITEMAN, CONTINUED)

SONG OF THE DAWN CO 2163 N AUC 1.00 EWAL  
 HAPPY FEET CO 2164 E AUC 1.00 EWAL  
 I LIKE TO OD THINGS FOR YOU CO 2170 N AUC 1.00 EWAL  
 LIVIN' IN THE SUNLIGHT CO 2171 E AUC 1.50 EWAL  
 BODY AND SOUL CO 2297 E AUC 1.50 EWAL  
 METROPOLIS (12") VI 35934 E AUC 1.50 EWAL  
 WHISPERING VI 18690 F AUC 1.00 EWAL  
 IN A LITTLE SPANISH TOWN VI 20266 V AUC 1.00 EWAL  
 CONSTANTINOPLE CO 1402 E AUC 1.50 EWAL  
 BECAUSE MY BABY OON'T MEAN MAY. CO 1441 N AUC 1.50 EWAL  
 'TAIN'T SO HONEY 'TAIN'T SO CO 1444 V AUC 2.00 EWAL  
 I'M ON THE CREST OF A WAVE CO 1465 N AUC 1.00 EWAL  
 DUT O' TOWN GAL CO 1505 V AUC 1.50 EWAL  
 LET'S OO IT CO 1701 E AUC 1.00 EWAL  
 REACHING FOR SOMEONE CO 1822 E AUC 2.00 EWAL  
 DRANGE BLOSSOM TIME CO 1845 E AUC 1.50 EWAL  
 S'POSIN' CO 1862 E AUC 1.00 EWAL  
 DH MISS HANNAH CO 1945 E AUC 3.00 EWAL  
 WJOODY WATER VI 20508 E AUC 1.00 EWAL  
 MAGNOLIA VI 20679 E AUC 1.00 EWAL  
 I'M COMIN' VIRGINIA VI 20751 E AUC 1.50 EWAL  
 MY BLUE HEAVEN VI 20828 E AUC 1.00 EWAL  
 THE CALINDA VI 20882 N AUC 1.00 EWAL  
 MARY VI 21103 E AUC 2.50 EWAL  
 SUNSHINE VI 21240 E AUC 1.50 EWAL  
 RAMONA VI 21214 N AUC 1.50 EWAL  
 MARCH OF THE MUSKETEERS VI 21315 V AUC 1.00 EWAL  
 MY PET VI 21389 E AUC 2.00 EWAL  
 RHAPSODY IN BLUES, PARTS 1 & 2 VI 35822 N AUC — IOER  
 LONELY MELODY VI 21214 E AUC — CLAR  
 ANNOUNCERS BLUES VI 25404 E AUC — CLAR  
 PICKIN COTTON/AMERICAN CO 1464 E+AUC — CLAR  
 FARE THEE WELL TO HARLEM VI 24571 V AUC 1.50 LIQU  
 WASHBOARD (BIX-HOAGY)/HIGH VI 36186 N T-A — EARN  
 LONELY MELODY/MISS. MUO (BIX) VI 25366 N T-A — GAYL  
 SONYA/DOT NO TIME VI 19721 V AUC — GALE  
 BRIGHT EYES/LOVE BIRD VI 18735 V AUC — GALE  
 IN A BOAT/SWEETHEART VI 18789 V AUC — GALE  
 DEAR OLO SOUTHLAND/THEY CALL VI 18856 V AUC — GALE  
 HOT LIPS VI 18920 V AUC — GALE  
 MY RAMBLER ROSE VI 18923 V AUC — GALE  
 CHICAGO VI 18946 V AUC — GALE  
 ROMANY LOVE VI 18966 V AUC — GALE  
 THE BIRTH OF THE BLUES VI 20138 G AUC — GALE  
 BUTTON UP YOUR OVERCOAT CO 1736 G AUC — ROSE

PAUL WHITEMAN'S RHYTHM BOYS

RHYTHM KING/SUPPRESSED DESIRE CO 1629 N AUC — RACK  
 WHAT PRICE LYRICS VI 21302 N T-A — RIOL  
 MISSISSIPPI MUD VI 20783 N T-A — RIOL  
 THAT'S GRANOMA CO 1455 N T-A — RIOL  
 MY SUPPRESSED DESIRE CO 1629 N T-A — RIOL  
 MISS ANNABELLE LEE VI 21104 N T-A — RIOL  
 MISS ANNABELLE LEE(BING) VI 21104 V AUC — ROSE  
 TRAV'LIN' LIGHT/YOU WERE (BING) CAR 116 V AUC — ROSE  
 ST. LOUIS BLUES/BELL (BING) VI 20092 V AUC — ROSE

ZACH WHYTE

WEST END BLUES CH 40016 V. AUC — LOVE

CLARENCE WILLIAMS

LIVIN' HIGH/DO THE CHARLESTON DK 8272 F AUC — LOVE  
 MANDY/LOOKIN' FOR BLACKBIRD OK 40260 G AUC — LOVE  
 WHOOO IT UP DK 8706 E AUC — FRY  
 — DK 8790 E AUC — FRY  
 — DK 8842 E AUC — FRY  
 — VO 2788 G AUC — FRY  
 I SAW STARS/RHAPSODY VO 2899 E AUC — FRY  
 CLOSE FIT BLUES DK 8510 E TRA — BROO  
 TERRIBLE BLUES HRS 31 V TRA — BROO  
 LAZY MAMA DK 8592 V T-A 1.20 BROO  
 EVERYBODY LOVES MY BABY/OF OK 8181 G+T-A — POLS  
 WALK THAT BROAD/HAVE YOU OK 8629 N AUC — RACK  
 OH BABY/YOU OON'T UNDERSTAND DK 8752 N AUC — RACK  
 PRISONERS BLUES/(WITH MARTIN) DK 8442 N AUC — RACK  
 RED HOT FLO/(WITH E. TAYLOR) DK 8463 N AUC — RACK  
 BLACK SNAKE BLUES/SHUFFLE OK 8465 N AUC — RACK  
 CHURCH ST./BLUES/YA YA YA DK 8525 N AUC — RACK  
 DRAGN GRINDOR/I'M BUSY DK 8617 N AUC — RACK  
 LAZY MAMA/MOUNTAIN CITY OK 8592 N AUC — RACK  
 DRAGN GRINDOR/PIANO SOLO OK 8604 N AUC — RACK  
 YOU'LL LONG FOR ME CO 14244 E AUC — QUAI

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

# FOR DISPOSITION

(CLARENCE WILLIAMS, CONTINUED)

VIRGINIA OK 40671 V T-A --- WTKR  
 SHAKE THAT THING/GET IT FIXED OK 8267 V T-A --- VOG  
 RIMBO/BOZO QRS 7034 G AUC --- OELG  
 RED RIVER BLUES OK 8584 V AUC --- OELG  
 ACKIN' HEARTED BLUES OK 4966 V AUC --- OELG  
 BLACK SNAKE BLUES OK 8465 E AUC --- DELG  
 JACKASS BLUES OK 40598 F+AUC --- OELG  
 YOU DON'T UNDERSTAND OK 8752 G AUC --- OELG  
 WILDCAT BLUES OK 4925 G AUC --- OELG  
 MANDY MAKE UP YOUR MIND OK 40260 V AUC --- OELG  
 LOG CABIN BLUES OK 8572 G AUC --- OELG  
 ST. LOUIS BLUES VO 2676 G AUC --- DELG  
 PICKIN ON YOUR BABY OK 40330 V TRA --- WA,R  
 EARLY IN THE MORNING OK 8187 G TRA --- WA,R

COOTIE WILLIAMS

SHARPIE/BLUE IS THE EVENING VO 4324 N T-A --- WOLF

FESS WILLIAMS

SHE'S STILL OZZY VI 23025 E AUC --- MAER  
 HOT MAMMA VI 22864 V AUC --- MAER  
 MAKE ME KNOW IT/MAMA'S HA 189 G AUC --- OELG

MARY LOU WILLIAMS

THE PEARLS/THE ROCKS OE 2796 N T-A --- WOLF  
 MARY'S SPECIAL/OVERHAND OE 781 N AUC --- OELG  
 PEARLS/ROCKS OE 2796 N AUC --- OELG

TEDDY WILSON

PENNIES FROM HEAVEN BR 7789 E AUC --- FRY  
 JUNGLE LOVE/IF I WERE YOU BR 8150 N AUC --- FRY  
 --- BR 8265 N AUC --- FRY  
 --- BR 8281 N AUC --- FRY

MEAN TO ME/I'LL GET BY BR 7903 N AUC --- RACK  
 SING, BABY, SING BR 7736 E T-A --- RIOL  
 SING, BABY, SING BR 7736 V STA --- OEVA  
 LIZA/SWEET LORRAINE (HOLIDAY) CO 35711 G STA 1,25 WILL  
 RHYTHM IN NURSERY (HOLIDAY) BR 7612 N AUC --- ROSE  
 FOOTIN' MYSELF/EASY (HOLIDAY) BR 7911 N AUC --- ROSE  
 THERE'S A LULL IN MY (HOLIDAY) BR 7884 V AUC --- ROSE  
 CARELESSLY/HOW COULD YOU BR 7867 N AUC --- ROSE  
 JUST A MOOD, 1 & 2 (HOLIDAY) BR 7973 N AUC --- ROSE  
 JUST A MOOD, 1 & 2 DUB OF BR 7973 N SAL 1,25 ROSE

JACK WINN AND DALLAS OLANOIES

WILD MAN BLUES/AFTER YOU'VE POLK 9035 V AUC --- ROSE  
 LOVEE LEE/HOW COME YOU ME 12008 G AUC --- OELG

WISEMAN SEXTETTE

COULDN'T HEAR NOBODY PRAY PAR2 12078 E AUC --- ROSE

ORIGINAL WOLVERINES

NEW TWISTER/SHIM-ME-SHA BR 3707 N AUC --- LOVE

EMMA WRIGHT/BOBBY CAOTILLAC

LONESOME TRAIL/CARBOLIC ACID CO 14413 G AUC --- ROSE

YOUNG'S CREOLE JAZZ BAND/MIDWAY GARDEN ORCH

TIN ROOF/BLACK SHEEP DUB OF CLAX 40272 N SAL 1,25 ROSE

LESTER YOUNG QUARTET

SOMETIMES I'M HAPPY KE 604 N SAL 1,50 WA,H  
 I NEVER KNEW KE 603 N SAL 1,50 WA,H

ALBUMS

BIX BEJOERBECKE CO C-29 N AUC --- MURC  
 TED LEWIS (4 RECORDS) CO C-69 N T-A --- MELL  
 CAB CALLOWAY (4 RECORDS) BR 1004 N T-A --- MELL  
 HAZEL SCOTT (3 RECORDS) OE 212 E+T-A --- MELL  
 BIX BEJOERBECKE VI P-4 N AUC --- ROTH

TRANSCRIPTIONS

LOUIS ARMSTRONG --- N T-A --- MELL  
 BING CROSBY & JOHNNY MERCER --- N T-A --- MELL  
 HARRY JAMES --- N T-A --- MELL

LONDON TRANSCRIPTION SERVICE

AIR RAIDS OVER BRITAIN --- R2911 N --- PARK

I am disposing of a hot jazz collection of 2,500 records.

This collection includes many Louis Armstrong, King Oliver, Jelly Roll Morton, Duke Ellington, and Benny Goodman records.

Send want lists to:  
 Bernie Carroll,  
 3406 Connecticut Ave., Washington, D. C.  
 Local collectors  
 call Woodley 9886

# ELLINGTONIA

## WANTED

### GRANVILLE W. HURLEY

#### 1945 VERMONT AVE. N.W.

#### WASHINGTON, I, D. C.

JIG WALK/ALABAMA BOUND --- GE 3291  
 IF YOU CAN'T HOLD THAT MAN/YOU'VE GOT --- OE 3342  
 ANIMAL CRACKER/LIL' FARINA BU 11437  
 RAINY DAY PE 104  
 PARLOR SOCIAL STOMP/GEORGIA GRINO PE 14514  
 TROMBONE BLUES/I'M GONNA HANG AROUND HA 577  
 BUGLE CALL RAG/SWEET MAMA CO 953  
 EAST ST. LOUIS TODDLE-OO/HOP HEAD CO 1076  
 DOWN IN YOUR ALLEY BLUES VO 1077  
 THE CREEPER/IMMIGRATION BLUES VO 1153  
 OOH! THE FROG/RED HOT BRAND BR 3526  
 BLACK AND TAN FANTASY/SOLILQUOY BR 1556  
 ROCKIN' CHAIR/THEM THERE EYES OR 2526  
 I'M SO IN LOVE WITH YOU CA 8342  
 BLACK BEAUTY OK 40955  
 WHAT CAN POOR FELLOW DO/BLACK & TAN OK 8675  
 CHICAGO STOMP DOWN OK 41013  
 TAKE IT EASY/JUBILEE STOMP OK 8720  
 JUNGLE JAMBOREE/SNAKE HIP-DANCE OK 8746  
 BLUES OF THE VAGABOND/SYNCOATED SHUFFLE OK 8436  
 BLACK BEAUTY/SWAMPY RIVER BR 6806  
 PAUCAH/HARLEM FLAT BLUES BR 6003  
 HOME AGAIN BLUES/WANG WANG BLUES OK 8675  
 GOING TO TOWN VI 38036  
 HIGH LIFE/SATURDAY NIGHT FUNCTION CO 1813  
 FREEZE AND MELT/MISSISSIPPI MOAN VI 38115  
 MARCH OF THE HOODLUMS/BREAKFAST DANCE VI 38143  
 SWEET DREAMS OF LOVE/SWEET JAZZ OF MINE OK 8840  
 SWEET CHARLOT/MOOD INOIGO VI 36049  
 CREOLE RHAPSODY BR 6093  
 CREOLE RHAPSODY BR 6355  
 SWAMPY RIVER/FAST AND FURIOUS BR 6404  
 JAZZ COCKTAIL BR 6467  
 EERIE MOAN/ANY TIME, ANY DAY, ANY WHERE BR 6518  
 I MUST HAVE THAT MAN/BABY BR 6519  
 DIGA DIGA OO VI 24651  
 TROUBLED WATERS/MY OLD FLAME VI 26537  
 YOU YOU DARLING/SO FAR, SO GOOD  
 IMPROVISATIONS IN ELLINGTONIA  
 FINESSE/I KNOW THAT YOU KNOW HRS 1004

ISSUES OF THE SAME MASTERS ON LABELS OTHER THAN INDICATED WILL BE ACCEPTED.

**FOR SALE OR TRADE**  
 Catalogs, Race Lists, & Monthly Pamphlets.  
 1925 to 1928  
 Vocalion, Okeh, Gennett, Brunswick, Columbia, and Victor

**WILL TRADE**  
 Armstrong, Jelly Roll, Oliver or Henderson records.

**STEWART AND BATES**  
 RFD #1, Camp Hill, Penna.

**WANTED**  
 ANY TITLES  
 by  
 "Sons of the Pioneers."  
 K. Sherman,  
 435 Hudson St.,  
 Oakland, Calif.



FOR TRADE	L. B. REEB, JR.	FOR TRADE
Station WJMN, Louisville, Kentucky.		
COOT, WILLIAMS	ECHOES OF HARLEM/HAVE A HEART VO 3960 V	
	JUBILESTA/PIGEONS AND PEPPERS VO 3922 V	
	NIGHT SONG/BLACK BEAUTY VO 4958 V	
	OL' MAN RIVER/LESSON IN C VO 4086 V	
	SWINGTIME IN HONOLULU/CARNIVAL VO 4061 V	
BILLIE HOLIDAY	DID I REMEMBER/NO REGRETS VO 3276 V	
	BILLIE'S BLUES/SUMMERTIME VO 3288 V	
	LET'S CALL A HEART/ 1, 2, VO 3334 V	
	I'VE GOT MY LOVE TO KEEP/ONE VO 3431 V	
	PLEASE KEEP ME IN YOUR/IF MY VO 3440 V	
	THEY CAN'T TAKE THAT AWAY VO 3520 V	
	I DON'T KNOW IF/WHERE IS THE VO 3543 V	
	ME, MYSELF AND I/WITHOUT YOUR VO 3593 V	
	BACK IN YOUR OWN BACK YARD VO 4029 V	
	OUR LOVE IS DIFFERENT/SWING VO 5129 V	
TEDDY WILSON	EASY TO LOVE/THE WAY YOU LOOK BR 7762 V	
	GUESS WHO/LIKE REACHING FOR BR 7702 G	
	MELANCHOLY BABY/I CRIED FOR BR 7729 G	
	WHY WAS I BORN/I MUST HAVE BR 7859 V	
	CARELESSLY/HOW COULD YOU BR 7867 V	
	FOOLIN' MYSELF/EASY LIVING BR 7911 V	
	REMEMBER ME/YOU'RE MY DESIRE BR 7940 V	
	BIG APPLE/YOU CAN'T STOMP ME BR 7954 V	
	NICE WORK IF YOU CAN/THINGS BR 8015 V	
	(MANY OTHERS) BR —	
SONNY GREER	BEGGAR'S BLUES(N)/SAT. NITE(G) CO 2833 —	
JOHNNY HODGES	A SAILBOAT IN MOONLIGHT VA 586 N	
	HOME TOWN BLUES/DANCE OF VO 4941 V	
	I LET A SONG GO OUT/IF YOU VO 4046 V	
	BLUES SERENADE/JITTERBUGS VO 4309 V	
	PRELUDE TO A KISS/JEEP IS J. VO 4386 V	
	EMPTY BALLROOM BL/YOU WALKED VO 4213 V	
	(MANY OTHERS) VA AND VO	
NOBLE SIDDLE	I'M JUST WILD/BANDANA DAYS VA 552 V	
FRANKIE NEWTON	EASY LIVING/WHERE OR WHEN VA 616 V	
BUNNY BERIGAN	I'D RATHER LEAD A BAND/LET VO 3178 V	
	IT'S BEEN SO LONG/SWING MR. VO 3179 V	
	A MELODY FROM SKY/LITTLE BIT VO 3224 V	
	I CAN'T GET STARTED/RHYTHM VO 3225 V	
	WHEN I'M WITH YOU/BUT DEFIN. VO 3253 V	
	I NEARLY LET LOVE GO/IF I HAD VO 3254 V	
BUSTER BAILEY	CALL OF THE DELTA/SHANGHAI SH. VO 2887 V	
JIMMY NOONE	FOUR OR FIVE TIMES/EVERY EV. VO 1185 G	
LA RHYTHM KINGS	SQUEEZE ME/SWEET SUE BR 4053 G	
CH. CHASERS	SOMEDAY SWEETHEART/AFTER YOU CO 861 V	
RED NICHOLS	NOBODY'S SWEETHEART/AVALON BR 3854 G	
LUIS RUSSELL	PLANTATION JOYS/PLEASE DON'T OK 8424 V	
VARSITY SEVEN	POM POM/HOW LONG BLUES VARS 8173 N	
	TIGHT LIKE THAT/EASY RIDER VARS 8147 N	
IVIE ANDERSON	OLD PLANTATION/ALL GODS'S VA 591 V	
FATS WALLER	SAVANNAH BLUES/WON'T YOU VI 20776 V	
BENNY CARTER	SWINGIN' THE BLUES/I'VE GOT 2 VO 3279 V	
M. C. B. BLOWERS	GEORGIA ON MY MIND/I CAN'T OK 4151 V	

### WANTED

BENNY GOODMAN	GEORGIA JUBILEE/EMALINE CO 2907
	JUNK MAN/OL' PAPPY CO 2892
BOBBY HACKETT	SINGIN' THE BLUES/JADA —
	(ALMOST ALL ON VO AND OK) —
ALLEN-HAWKINS	DARK CLOUDS/HUSH MY MOUTH (ANY)
	SHADOWS ON SWANEE/SWINGIN (ANY)
JACK PURVIS	POOR RICHARD/OWN GEORGIA WAY OK 8782
	DISMAL DAW/BE BO BO OK 8808
COLEMAN HAWKINS	(ANY ON EUROPEAN LABELS) (ANY)
BENNY CARTER	(ANY WITH HAWKINS)
T. LADNER	WEARY BLUE S/JA DA BB 10086
	REALLY THE BLUES/MAGGIE BB 10089
PETE JOHNSON	ROLL 'EM/GOIN' AWAY BLUES VO 4607
	LOVIN' MAMA BLUES VO 5186
BUO FREEMAN	THAT DA DA STRAIN/JACK HITS THE CO —
	COPENHAGEN/BIG BOY DE 18064
WEZZ MEZZROW	LOST/A MELODY FROM THE SKY BB 6320
	MUTINY IN PARLOR/PANIC IS ON BB 6319
	I'VE A HUGGIN, I & 2 BB 6321
	OLD FASH. LOVE/35TH & CALUMET VI OR BB
	APOLOGIES/SENDIN' VIPERS VI OR BB

### AUCTION JACK WAGGONER

5912 Genoa Street, Oakland, Calif.  
Closing date for bids: April 30, 1944.

THE RECORDS LISTED BELOW ARE NEW UNLESS OTHERWISE NOTED, AND IN PERFECT PLAYING CONDITION. WINNING BIDDERS WILL BE NOTIFIED AND RECORDS SHIPPED IMMEDIATELY UPON RECEIPT OF PAYMENT. ALL RECORDS SHIPPED PREPAID AND INSURED PROVIDING MINIMUM BIDS ARE FIVE DOLLARS OR MORE. ONE DOLLAR MINIMUM BID PER RECORD.

#### LOUIS ARMSTRONG

GUT BUCKET BL/YES I'M IN THE BARREL	CO 36152
YOU'RE NEXT/ORIENTAL STRUT	CO 36155
CORNET CHOP SUEY/MY HEART	CO 36154
SKID DE DAT DAT/MUSKRAT RAMBLE	CO 36153

#### LOUIS ARMSTRONG & EARL HINES

DO'IT JIVE ME/CHICAGO BREAKDOWN	CO 36376
HEAR ME TALKING TO YA/TIGHT LIKE THIS	CO 36378
WEST END BLUES/MUGGLES	CO 36377
MONDAY DATE/WEATHER BIRD	CO 36375

#### BUO FREEMAN & CHICAGOANS (INCL. TEAGARDEN)

MUSKRAT RAMBLE/47TH AND STATE	CO 35955
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HENRY ALLEN	BODY AND SOUL	}	CO 36282
LOUIS ARMSTRONG	DEAR OLD SOUTHLAND		

BESSIE SMITH	ONE AND TWO BLUES	}	CO 36281
RED MCKENZIE	DARKTOWN STRUTTER'S		

#### ALBUMS

(FOUR RECORDS IN EACH SET WITH ALBUM)

COL. C-28	LOUIS ARMSTRONG
COL. C-29	BIX BEIDERBECKE
COL. C-57	LOUIS ARMSTRONG AND HOT FIVE
COL. C-41	EARL HINES
COL. C-73	LOUIS ARMSTRONG AND EARL HINES
COL. C-66	HOT TRUMPETS
COL. C-40	COMES JAZZ
COL. C-31	BESSIE SMITH
COL. C-46	HOT TROMBONES
COL. C-38	DUKE ELLINGTON

I CAN SUPPLY MORE THAN ONE ON SOME ITEMS.

#### BEN POLLACK (INCL. B.G.)

HE'S THE LAST WORD	VI 20425 E
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#### BING CROSBY (WITH ARNHIE)

I SURRENDER DEAR	VI 22618 E
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#### BENNY GOODMAN

MUSKRAT RAMBLE/AFTER AWHILE	BR 4968 E
BEALE STREET/BASIN STREET (TEAGARDEN)	BR 7645 V

#### JOHNNY OODOS STAMP BOTTOM STOMPERS

COME ON AND STOMP STOMP STOMP/AFTER	BR 3568 E
WILD MAN/MELANCHOLY	BR 3567 E

#### KING OLIVER CREOLE JAZZ BAND

CANAL STREET/JUST GONE	GE 5133 E
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#### FATS WALLER (ORGAN)

ST. LOUIS BLUES/LENNOX AVENUE	VI 20357 V
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# LEMME TAKE THIS CHORUS

In this issue Eugene Williams wraps up the metaphysical controversy between Messrs. Stearns and Gullickson and stalks off with the \$10.00 award offered by the Record Changer for the best writing published in this issue. One would think that one of the world's foremost jazz authorities would do more writing than does Mr. Williams—in the Record Changer, I mean.

\* \* \*

Art Hodes has become a little bored of the slurs on his musical ability which have appeared recently in *Metronome* (a sort of music magazine). Mr. Hodes is suing Leonard Feather, Barry Ulanov, and *Metronome Magazine* for \$100,000, contending that certain observations in this sheet have crippled his earning power. (Ed. Note: Make it \$200,000, Art. I think we can line up about twenty-five hundred witnesses for you.)

## CHANGE OF RATES AND PROCEDURE

Effective already, advertising rates for records listed in the Record Changer are:

Wants ..... 5c each

Items for disposition..... 10c each

No more displays ads will be set up for out-of-print records. All such records will be found either in the "Wanted" or "For Disposition" sections. If you have sent us a full-page or half-page ad for the May issue of the Record Changer, we will consolidate these records in the "Wanted" or "For Disposition" section and send you the appropriate refund.

Extremely rare records may be given extra space in the classified sections. For such a record we will set up a one-inch box, showing in bold type the record label data and title name and address of the advertiser. The fee for this service is \$2.00 per record.

Rates for commercial ads are shown on page 2.

\* \* \*

The Record Changer suggests that record collectors suspend dealings with Pvt. Sol Gritz, Camp Croft, S. C. until further notice.

From BOB THIELE, New York:

I enjoyed Jazzbo Brown's summary of the *Esquire* fiasco. However, I am at a loss to understand why I received the title, "Chocolate Kid". Sarcasm or jealousy was the motive, otherwise such a petty remark wouldn't have been mentioned. Could it be that "Jazzbo" dislikes Baker's chocolate bars or, possibly, could he be jealous of the fact that I am investing and losing too much money for the good of jazz music and the musicians who play jazz.

I want it known that my selections for *Esquire's* all-American jazz band were made with one thought in mind: to select the greatest soloists. I sincerely feel that Benny Goodman is the ultimate when it comes to playing jazz clarinet. I guess this means I'm nowhere (what a heavenly nowhere!).

All this leads up to an important factor concerning jazz critics which I will discuss more thoroughly in a future issue of *Down Beat*.

From BRUCE BAKER, Dallas, Tex.:

To my mind, the *Esquire* Jazz Issue and Jazz Book left much to be desired—but they will undoubtedly serve a good purpose in that they will interest thousands in jazz itself. Recall, if you will, your beginnings of interest in jazz. I started as a Benny Goodman-Harry James fan myself and had to listen some time before I caught on to the real stuff. That's been years ago. The point is that if I had not been interested in James, I might never have found jazz. That's a roundabout road to traverse, but I made it, and I think that many will travel the same route from the *Esquire* bally-hoo to Louis, King Oliver, and New Orleans jazz.

(Ed. Note: How about this, Jazzbo?)

FROM TOM HENRY,  
CLEVELAND, OHIO

About the only bands which go through Cleveland are on the New York Central Railroad's "Empire State Express", section one, which does not stop here. The local hot club has gone with the draft. Sometimes there is a

little activity in the way of small combos and trios; once in a while a good colored band may be heard.

Art Tatum's Trio is at Chin's Restaurant, 106th and Euclid, Slam Stewart on bass and Tiny Grimes on guitar. New York reviews have indicated that Tatum's Trio is the only outfit playing jazz today. Tatum is sensational, but give me Hines, Stacy, Sullivan, and a dozen others any day. Tatum is billed as "America's No. 1 Jazz Pianist". OI.

\* \* \*

Bill Love, who is working with the Record Changer on a long range project concerning hot record values, has whittled down his list of unknown records to the following: Recording artist, names of tunes and master numbers are requested on these Columbia, Victor, Brunswick and Q. R. S. Records. If you have any of these records, or if you have catalogs showing for these records:

Recording group

Names of tunes

Master numbers

Send this information to William C. Love, 930 Broadway, Nashville, Tenn.

<u>Q.R.S.</u>	<u>COLUMBIA</u>	<u>BRUNSWICK</u>
7010	14530	7011
7016	14633	7012
TO	14654	7013
7023	14656	7014
7035	14679	7015
7042	<u>VICTOR</u>	7016
7057	23281	7192
7059	23417	7201
(ABOVE	38022	7219
7092)	38033	7224

Bill Love wishes to thank the following collectors for their contributions during the past month:

H. W. Cronenberg	Alan Matley
Charles P. Rogers	Wallace L. Bricker
V. S. Thomas	Art Feher
Marvin Brown	B. T. Doane
Clement Penrose	Joseph Gorycki
Jack Chamberlain	Ralph Auf Der Heide
John T. Burns	Kay Buckmaster
Crin Blackstone	Peter Tamony

Barry Kenwood     Jake Trussell  
John Niemann     Ned Polsky  
Bob Martin

Extra thanks are due Barry Kenwood, Jack Chamberlain, and Peter Tamony, who sent in typed sheets giving information on the numbers listed in the January Record Changer, and especially to Clement Penrose, who searched his files to send in information on more than 200 numbers.

\* \* \*

The Record Changer is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

\* \* \*

We do not bill. All advertising must be accompanied by the appropriate remittance.

\* \* \*

Send special delivery letters to the Record Changer at 1220 North Capitol Street, Washington, D. C.

No back issues of the Record Changer are available.

\* \* \*

## Anthropologist

*Continued from page 9*

thematic material and as contrapuntal patterns to be set against the lead line of new tunes. The African survival of significant tone as part of the blues structure in glissando, portamento, rubato and timbre effects becomes part of the intonation and phrasing of all jazz players. The blues singer's inflections are thus transformed into the "hot" or "dirty" tone of the jazz instrumentalists, and the blues singer's blue notes are expanded into ever more complex patterns of blue chords from the blue ninths of the boogie players to the chromatic and polytonal harmonies of Ellington.

# Records and Horse Trading

Continued from page 33

gally speaking, the seller may bid on the record himself, for protective reasons or otherwise. The writer is not an authority on such matters, but it raises an interesting point, since most auctions of records are of a mail-order nature; does it make any difference in the event a minimum bid price is stated when advertising the auction?

In conclusion: The sum of the various arguments and conditions previously covered may be a bid overwhelming to the newcomer in record collecting, but he must realize that the purely "amateur hobby" stage of this game was passed several years ago, and the interest in collecting records is spreading by leaps and bounds. (To qualify this statement, the growth has been phenomenal when one considers the large group of collectors now in Uncle Sam's various services who have been of necessity forced to abandon their "active collecting"). In other words, record collecting must assume the aspects of sound business practice and it behooves those who become interested to abide by arbitrary methods if they wish to see it in an honest and fortuitous light.

ADV.

Any possible consequences of my having been the process server in Art Hodes' \$100,000.00 suit against Metronome, Leonard Feather, and Barry Ulanov are to be considered in view of that fact.

Staff Sergeant George M. Avakian

ADV.

## WANTED

IN EXCELLENT TO NEW CONDITION

ANY BENNY GOODMAN

TRIO, QUARTET, OR QUINTET

ON VICTOR OR BLUEBIRD

ALSO

SING, SING, SING

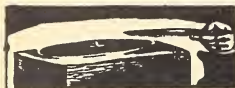
(12")

FRANK THOMPSON, RM2/C

N.A.S. NAVY #14

c/o F.P.O.

SAN FRANCISCO, CALIF.



# JAZZ AUTHORITIES

The results of the Record Changer's poll of its readers on the question "Whom do you regard as the three greatest authorities on jazz music?" are shown below. Two hundred and eighty-six collectors responded and we believe these figures provide a reliable sample of our readers' opinions on the matter.

Three points were awarded each authority receiving a vote for first choice, two points were marked up for each authority receiving a vote for second choice, and votes for third choice counted one point.


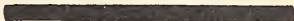
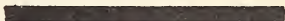
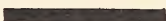
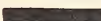















Eugene Williams received the greatest number of votes for first choice. Charles Edward Smith received the most second and third choice votes. But William Russell, of Pittsburgh, came out on top by virtue of receiving a large proportion of both first and second choice votes.

The names of the twenty jazz authorities receiving more than 10 points appear below. Thirty-seven other authorities received less than 10 points and their names are not shown.

Arnold Gingrich, of Chicago, writes: "To show you we're sports, I hereby agree to add your three winners to our board for next year's selection of Esquire's All-American jazz band." If you do this, Arnold, it will be a real break for the Record Changer, and maybe for jazz. However, as I wrote you, Downbeat and a dozen other magazines have kicked around an All-American band for years. What you need is some new angles. I urge those of you, who have any thoughts on what 20 jazz experts might do for jazz, to write to Arnold Gingrich (c/o Esquire Magazine, Chicago) and give him some new ideas. I've sent him mine.

# MEP CATS

*Number of Points*

	<i>First Choice</i>	<i>Second Choice</i>	<i>Third Choice</i>	<i>Total</i>	
William Russell	117	56	15	188	
Eugene Williams	108	32	10	150	
Charles Edw. Smith	57	62	28	147	
George Avakian	42	27	11	80	
John Hammond	24	22	7	53	
Paul E. Miller	33	8	9	50	
William C. Love	18	22	8	48	
George Hoefler	15	14	11	40	
Hugues Panassie	21	6	6	33	
George Frazier	18	10	2	30	
Charles Delauney	15	6	2	23	
Leonard Feather	12	6	2	20	
Fred Ramsey	6	6	7	19	
Roger P. Dodge	9	8	1	18	
Harry Lim	12	4	1	17	
John Steiner	0	10	6	16	
Robert Goffin	6	2	5	13	
Dave Stuart	3	2	7	12	
Nesuhi Ertegun	6	4	1	11	
Milt Gabler	6	2	2	10	





**"WHOM DO YOU REGARD AS  
THE MOST OVER-RATED  
JAZZ AUTHORITY?"**

The readers of the Record Changer may differ widely on their choices for the best jazz authorities, mentioning fifty-seven persons as their choices, but when it comes to the worst, a greater concert is evident. Only sixteen names

were mentioned in this election. We present the four names receiving the most votes. To each vote we have given three points, so that a comparison may be made with the above tabulation.

# SAD CATS

*Number  
of  
Points*

Barry Ulanov	24	
Robert Goffin	30	
Hugues Panassie	93	
Leonard Feather	273	

# EDMOND HALL'S BLUE NOTE JAZZ MEN

# B

EDMOND HALL ..... Clarinet  
 SIDNEY DE PARIS ..... Trumpet  
 VIC DICKENSON ..... Trombone  
 JAMES P. JOHNSON ..... Piano  
 ARTHUR SHIRLEY ..... Guitar  
 ISRAEL CROSBY ..... Bass  
 SIDNEY CATLETT ..... Drums

# N

# L

● No. 28 **HIGH SOCIETY**  
 12 Inch **BLUES AT BLUE NOTE**

# O

● No. 29 **ROYAL GARDEN BLUES**  
 12 Inch **NIGHT SHIFT BLUES**

\$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

# U

**BLUE NOTE's** latest releases are an ideal measure of the quality and intensity of present-day sensibility in jazz. A group of seven peerless musicians, led by the famous clarinetist **EDMOND HALL**, playing the selections listed here, and basing their performance upon fundamental expressive forms, provide these forms with a content wholly of this decade.

# T

# E

It is a truism that different historical periods require an altered content, and today our music is urbane, with new patterns and a complex of subtleties based on new technical resources. But the character and force of expression remain, as ever, the essential criteria by which we judge jazz music.

# E

The present records have authentic expressiveness, and their unity of performance is a mingling together and blending of distinct, individual musical voices. Each musician is simultaneously soloist and ensemble player.

For example, in "Night Shift Blues," the so-called "rhythm" section, consisting of **JAMES P. JOHNSON**, piano, **ARTHUR SHIRLEY**, guitar, and **ISRAEL CROSBY**, bass, playing alone for two choruses, develop a rhythmic and harmonic motif in a "solo" sense; **SIDNEY DE PARIS**, trumpet, and **VIC DICKENSON**, trombone, then play a duet of closely spaced independent melodies, creating an overwhelming rhythmic pattern; then the fine clarinet solo, played by **EDMOND HALL**, has a rhythmic background given by trumpet *soffo* voce. Similarly, in "High Society," the well-known characteristic New Orleans march piece, the "rhythm" section, which now prominently includes **SIDNEY CATLETT**, drummer, playing as a percussion group, creates a constantly shifting emphasis or change of background with each successive chorus, so that the group begins to take on the nature of a solo instrument, while the melodic variations take on the nature of an accompaniment.

These details and their creative use are possible only today, based as they are on an awareness of the past. By the same token, the organic unity of mood in "Blues at Blue Note," growing out of the subdued character of the four-bar introduction, is an exclusive product of present-day feeling. Finally, note the transformation in "Royal Garden Blues" of the peculiar quality of feeling of the '20's (as we know it in celebrated recordings) to that of these '40's.

—MAX MARGULIS

For Complete Catalog Write to Our New Address

## BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

# THE *Record Changer*

Music



THE LIBRARY OF  
CONGRESS  
SERIAL RECORDS

MAY 5 1944

Singer  
D.M.A. '44

# THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U.S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
BB - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMED
BRE - ENGLISH BRUNSWICK	DEF - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

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

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.

"AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.

"TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

Records wanted..... 5¢ each  
Records for disposition..... 10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 4. The rate for advertising not submitted on these forms is 15¢ per item.

### RATES FOR

Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. Inch
Ads to set in type .....	\$20.00	\$12.00	\$2.00
Ads ready to photograph.....	10.00	6.00	1.00

Subscription Rate \$1.50 PER YEAR

The Record Changer  
FAIRFAX, VA



## Advertisers whose addresses are not shown elsewhere

- ABER:** John S. Abercrombie, 1520 N.W. 31st Avenue, Miami 35, Florida.
- ABRA:** Herb Abramson, 234 West 22nd Street, New York, New York.
- ALLD:** Frank A. Alldis, 1399 West First Avenue, Columbus 8, Ohio.
- BAKE:** Bruce Baker, 2929 Bryn Mawr Drive, Dallas 5, Texas.
- BECK:** Robert T. Becker, 67 Remsen Avenue, Brooklyn 12, New York.
- BODI:** Robert Y. Bodine, 1100 Mahantongo Street, Pottsville, Pennsylvania.
- BORH:** H.T. Borhek, Freemansburg, Pennsylvania.
- BROO:** J.N. Brooks, 727 Carlyle Street, Indianapolis, Indiana.
- BUCK:** Dr. W.H. Buck, 210 S. 50th, Philadelphia 39, Pennsylvania.
- BURL:** Berney Burlison, Radio Station WJHL, Johnson City, Tennessee.
- BURN:** Jim Burns, Box #1061, Montgomery 2, Alabama.
- CAMP:** C.M. Campbell, 971 W. 30th St., Apt. #1, Los Angeles, California.
- CHAM:** A. Jackson Chamberlain, Hinsdale, New York.
- CHER:** R.S. Cherry, 4006 York Boulevard, Los Angeles 41, California.
- CH, L:** Leonard Cherhin, 5735 Hobart St., Apt 3B, Pittsburgh 17, Pennsylvania.
- CLAI:** Rita Clair, 37-55 100th Street, Corona, L.I., New York.
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- DeWi:** J. O'Byrne DeWitt, 51 Warren Street, Roxbury, Massachusetts.
- DiOr:** Dan R. DiOrio, c/o R.H. Austin, 224 Melish Avenue, Cincinnati, Ohio.
- DOAN:** B.T. Doane, 2712 East West Highway, Chevy Chase, Maryland.
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- EWAL:** P.F. Ewald, 914 Judah Street, San Francisco 22, California.
- FELL:** John L. Fell, 612 Fairmont Avenue, Westfield, New Jersey.
- FERG:** Victor D. Ferguson, 13 Keene Street, Stoneham, Massachusetts.
- FISH:** Mrs. Pearl H. Fisher, 720 Carlyle Place, Indianapolis 8, Indiana.
- FRY:** Alderson Fry, 2407 Oakland, Nashville, Tennessee.
- GALE:** Doris Gale, 1695 Ocean Avenue, Brooklyn 30, New York.
- GAYL:** James Gaylard, 4099 26th Avenue, N., St. Petersburg 4, Florida.
- GOTT:** Bill Gottlieb, 190 Riverside Drive, New York, N.Y.
- GROV:** Thurman & Mary Grove, 4709 Frankford Ave., Baltimore, Maryland.
- HARV:** Paul Harvey, 167 N. Smith Street, Aurora, Illinois.
- HASS:** Dale Hassell, P.O. Box 601, Marion, Virginia.
- HERR:** Wallace T. Herrell, Jr., RFD #14, Box 105, Richmond, Virginia.
- HOLL:** Frank Holland, 17390 Indiana, Detroit 21, Michigan.
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- JOBE:** Robert A. Jobe, 8433 N. Endicott Avenue, Portland, Oregon.
- JOHN:** Andrew Johnson, 1400 Palm Avenue, San Mateo, California.
- KAPL:** Martin Kaplan, 1053 2nd Avenue, New York 22, New York.  
(Consult back issues for other wants.)
- KEND:** Dick Kendregan, Oak Knoll San., MacKinaw, Illinois.
- KENM:** Bill Kennedy, Basement Store, 223 West 10th Street, New York, New York.
- KENW:** Barry Kenwood, 4495 Bircher Boulevard, St. Louis, Missouri.
- KIRS:** Arnold Kirsch, 238 Hemenway Street, Boston 15, Massachusetts.
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- MASO:** Salli Mason, Baldwin School, Bryn Mawr, Pennsylvania.
- MAYE:** Frank Mayer, 109 Clarence Avenue, Buffalo 15, New York.
- McDO:** Jack McDonald, 4312 New Hampshire Ave., N.W., Washington 11, D. C.
- McGo:** E.D. McGowan, 876 Lincoln Avenue, St. Paul 5, Minnesota.
- NOTICE:** I will not ship any order under \$2.00. On orders under \$3.00 there will be a packing charge of 20¢. Records will be packed properly. To date have not had one case where purchaser has received a broken record... Dan McGowan.
- M--S:** Melody Shop, 190 Massachusetts Avenue, Boston, Massachusetts.
- MELT:** Sam Meltzer, 737 Fox Street, Bronx 55, New York.
- MEXD:** Terrell R. Moxdorf, 4329 Lake Park Avenue, Chicago 15, Illinois.
- MIER:** Clinton D. Mieras, 113 Abbott Avenue, Ocean Grove, New Jersey.
- MONT:** George F. Montgomery, 1529 North Ogden Drive, Los Angeles 46, California.
- M--N:** The Musical Note, 316 Harvard Street, Brookline, Massachusetts.
- MURC:** William Murch, 703 Bloomfield Street, Hoboken, New Jersey.
- NAUL:** George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.
- NORC:** Pvt. Ernest Norckam, A.S.N., #36,945,717, 1169 T.G. Class 800-B, Keesler Field, Miss.
- PARK:** Sgt. Knock Parker, 2517 Rogers, Fort Worth, Texas.
- PERR:** Pvt.A. Perry, A.S.N., #36,615,646, Medical Section, S.C.U., 1911, Camp Adair, Oregon.
- PETE:** W.J. Peterman, 108-04 Metropolitan Avenue, Forest Hills, L.I., New York.
- PLAT:** Herbert Platt, c-o Atlas Steel Products Co., 428 Leader Bldg., Cleveland, Ohio.
- POLS:** Ned Polsky, 303 West 105th Street, New York 25, New York.
- RASN:** Arthur L. Rasner, 607 Van Sicklen Avenue, Brooklyn, New York.
- REED:** Col. J.G. Reeder, #35,528,916, Co. B, 83rd Bn., 15th Regt., Camp Fannin, Texas.
- ROSE:** Boris Rose, #32,966,185, Det. C, Bks T-353, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland.
- ROTH:** Alfred F.M. Roth, 26 Nassau Street, Trenton 8, New Jersey.

**MORE**



# The Anthropologist Looks at Jazz

By ERNEST BORNEMAN

## II

Last month we traced the evolution of jazz from its seventeenth century roots to its first flowering in the late nineteenth century: out of the cross-breeding of West-African and European seeds transplanted to the New World there evolved a native American species of folk music; after a series of mutations this new species finally evolved its most characteristic and adaptable specimen in the blues; out of the seeds of the blues there evolved the urban hot-house patterns of jazz and swing music.

This month we shall apply the general lessons of this evolution to the particular analysis of individual jazz musicians. For more than two decades now, the jazz journals as well as the columns of academic and popular periodicals have been full of wildly discrepant opinions on the absolute and relative values of jazz musicians and their music. Yet among all the numberless theories and hypotheses, four basic standards of opinion can be easily discerned:

1. The *academic standard* which tends to dismiss jazz because it fits into none of the academic pigeon holes.

**Fallacy:** All standards of musical criticism are abstractions from a previously developed and digested practice of music. Theory limps: it is always a step behind practice. A new music requires a new aesthetic rationalisation; if the academic critic is unwilling or unable to extend the scope of musical aesthetics, jazz music will have to develop its own standards of value. The present series of articles is aimed at just that goal.

2. The *jazz musician's standard* which tends to accept jazz as a trade, a skill and an enjoyable activity. This is a purely pragmatic standard: good is what the good musicians play. Commercial success,

★ The Record Changer and Mr. Borneman wish to establish a free-for-all discussion on musicology and jazz history in these pages during the coming months.

Accordingly, Mr. Borneman has offered to take on all comers who wish to question or contribute to his observations on jazz.

Send your questions and comments to Mr. Ernest Borneman, c/o the National Film Board, Ottawa, Canada.

instrumental skill, professional acclaim are accepted as self-evident proofs of good musicianship. There is no theory, no intellectual speculation, no nostalgia for the "good old days" of New Orleans, Chicago or Kansas City. To the practicing dance band musician, the academic critic who compares him to Bach, Debussy, or Stravinsky seems therefore as silly as the record collector who asks him about a long-forgotten recording session for a long-defunct recording company. To the first he'll say: "Mister,

I'm a dance musician, not a symphony man"; to the second he'll say: "Man, that's all over and way back from the corn belt. I want to play something new. You gotta be modern."

**Fallacy:** What is new is not necessarily better. What is accomplished and successful is not necessarily good. Instrumentalists are notoriously poor musical critics: they tend to admire instrumental technique rather than creative talent. If you have to earn a living you naturally have little patience with the esoteric and the period style which doesn't sell. Admittedly the great musicians are not drifting behind the times; but neither are they floating hither and thither with every current of present-day fashion: they swim ahead of the current, sometimes against it, never wholly with it.

3. The *jazz collector's standard* which tends to identify enjoyment of this or that musician's style, or pleasure in listening to records of this or that particular period of jazz, with evidence of the musician's or the style's objective value. Collectors are impetuous, emotional, rarely interested in any music but jazz alone. The degree of musical illiteracy among them is astonishing to the ac-

(Continued on page 36.)

# WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD

1 2 3 4

<u>HENRY ALLEN</u>				
BIFFLY BLUES	VI	38073	2.30	GROV
PATROL WAGON BLUES	VI	23006	---	GROV
<u>ALL STAR BAND</u>				
BLUE LOU/BLUES	VI	26144	---	SHIN
CHLOE	VI	21149	---	SHIN
KING PORTER STOMP (METROHOME)	CO	35389	---	SHIN
BLUES/HONEYSUCKLE (JAM SESSION AT VI)	VI	25559	---	SHIN
<u>AMBROSE AND HIS ORCHESTRA</u>				
POWER HOUSE (N OR E)	DE	1485	---	BORN
<u>LOUIS ARMSTRONG</u>				
DON'T FORGET TO MESS AROUND	OK	8343	---	POLS
DROPPIN' SHUCKS	DK	8357	---	POLS
(MANY HOT SEVEN'S)	OK	---	---	---
WILLIE THE WEEPER/ALLIGATOR CRAWL	VO	3381	3.50	HASS
MELANCHOLY BLUES/KEYHOLE BLUES	VO	3137	4.00	HASS
IRISH BLACK BOTTOM	OK	8447	---	DOAN
WILD MAN BLUES	OK	8474	---	DOAN
STRUTTIN' WITH BARBECUE/SWEET SUE	DE	3795	---	KOBI
HIGH SOCIETY/RIGHT TO SING BLUES	BR	6771	---	KOBI
DINAH/TIGER RAG	OK	3009	---	KOBI
WEST END BLUES	---	---	---	KOBI
DRIENTAL STRUT/YOU'RE NEXT	OK	8299	---	FERG
DROPPING SHUCKS/WHO'S IT	OK	8357	---	FERG
KING OF THE ZULUS/LONESOME BLUES	DK	8396	---	FERG
YOU MADE ME LOVE YOU/IRISH BLACK BOTD	OK	8447	---	FERG
MELANCHOLY BLUES/KEYHOLE BLUES	DK	8496	---	FERG
ONCE IN AWHILE/STRUTTIN WITH BARBEC.	OK	8566	---	FERG
NC/BASIN ST. BLUES	DK	8690	---	FERG
HIGH SOCIETY/MAHOGANY HALL STOMP	VI	24232	---	FERG
GOT THE WORLD ON STRING/SITTIN	VI	24245	---	FERG
ST. LOUIS BLUES/SUPER TIGER RAG	BRF	500490	---	FERG
DN SUNNYSIDE OF THE STREET, 1 & 2	BRF	500491	---	FERG
I'M GONNA GITCHA	CK	8343	10.60	W-S
WHO'S IT/DROPPIN' SHUCKS	DK	8357	10.00	W-S
SWEET LITTLE PAPA	OK	8379	12.00	W-S
JAZZ LIPS/SKID DAT DE DAT	OK	8436	10.00	W-S
IRISH BLACK BOTTOM	OK	8447	12.00	W-S
DALLAS ELVES/BESSIE COULDN'T HELP	OK	8774	---	S&B
BODY & SOUL	OK	41468	---	S&B
LONESOME BLUES	OK	8396	3.50	STUR
IRISH BLACK BOTTOM	DK	8447	4.50	STUR
SAVE IT PRETTY MAMA	DE	2405	---	STUR
DEAR OLD SOUTHLAND	CO	36282	1.40	WILL
RHUMPA RHAPSODY	DE	18135	---	DAVI
<u>LOVIE AUSTIN SERENADERS</u>				
JACKASS 'LUES	PARA	12361	7.50	W-S
SUNDAY MORNING	PARA	12369	7.50	W-S
CHICAGO MESS AROUND	PARA	12380	7.50	W-S
IN THE ALLEY BLUES	PARA	12391	7.50	W-S
TOO SWEET FOR WORDS	PARA	12313	5.00	W-S
<u>MILDRED BAILEY</u>				
IS THAT RELIGION	BR	6558	---	PARK
SHOOTING IN THAT AMEN CORNER	BR	6655	---	PARK
SQUEEZE ME/DOWN HEARTED	DE	---	---	PARK
<u>BILLY BANKS RHYTHMAKERS</u>				
BUGLE CALL RAG/SPIDER CPWL	UHCA	109	---	MAYE
<u>CHARLIE BARNET</u>				
(MANY ON BLUEBIRD)	BB	---	---	SYMO
<u>COUNT BASIE</u>				
ONE O'CLOCK JUMP ALBUM	DE	218	5.50	MCDO
COMING OUT PARTY	---	---	.90	MCDO
TUNE TRAIN SHUFFLE	---	---	.90	MCDO
9:20 SPECIAL/GOIN' TO CHICAGO	OK	6244	---	FELL
RIFF INTERLUDE/I LEFT MY BABY	CO	35321	---	MART
FEEDIN' THE BEAN	OK	6180	---	MART
9:20 SPECIAL	DK	6244	---	MART
LESTER LEAPS IN	VO	5118	---	MART
SHORTY GEORGE	DE	3709	---	MART
ONE O'CLOCK JUMP (NEW)	VO OR OK	3225	---	ROTH

(COUNT BASIE CONTINUED NEXT PAGE)

## (COUNT BASIE, CONTINUED)

OH RED/FARE THEE WELL	DE	2780	.80	WILL
BASIE BOOGIE (STATE PRICE OR WANTS)	---	---	---	SYMO
RED BANK BOOGIE	---	---	---	SYMO
MOON NOCTURNE	---	---	---	SYMO
ROCK A BYE BASIE	---	---	---	SYMO
<u>SIDNEY BECHET</u>				
MAPLE LEAF RAG/SWEETIE DEAR	BB	7614	---	HOUG
NOBODY KNOWS THE WAY I FEEL	VI	26663	---	S&B
<u>BIX BEIDERBECKE</u>				
JAZZ ME BLUES/JAZZ BAND BALL	CO	36156	---	DAVI
ROYAL GARDEN BLUES/GOOSE PIMPLES	CO	35664	---	DAVI
RIVERBOAT SHUFFLE (E TO NEW)	UHCA	29-30	5.00	HASS
<u>BUNNY BERIGAL</u>				
IT'S BEEN SO LONG/SWING MR. CHARLIE	VO	3179	---	HOUG
I CAN'T GET STARTED/RHYTHM BAND	OK	3225	---	HOUG
CARAVAN/STUDY IN BROWN	VI	25653	---	DAVI
BLUES	DE	181.6	---	DAVI
HIGH SOCIETY	VI	26068	---	DAVI
BLUE LOU (E TO NEW)	BR	7832	2.50	HASS
JAZZ ME BLUES/CHANGES (N TO E)	VI	26244	---	CONA
MAHOGANY HALL STOMP (N TO E)	VI	---	---	CONA
TREES	VI	---	2.50	FERR
TREES	VI	26138	3.00	FERR
BLUE LOU (NEW TO E)	BR	7832	---	HARV
JELLY ROLL BLUES (NEW TO E)	VI	26113	---	HARV
<u>CHU BERRY</u>				
EBB TIDE/MY SECRET LOVE AFFAIR	VI	657	---	FERG
<u>JIMMY BERTRAND</u>				
ORIENTAL MAN	VO	1180	---	KAPL
<u>BARNEY BIGARD</u>				
LAMENT FOR LOST LOVE	VO	3820	---	BURL
JAZZ A LA CARTE	VA	655	---	BURL
GET IT SOUTHERN STYLE	VO	596	---	BURL
BARNEY GOIN' LOVE	VO	5378	---	BURL
MOONLIGHT SIESTA	VA	626	---	BURL
FOUR AND ONE HALF STREET	ANY	---	---	BURL
FROLIC SAM	ANY	---	---	BURL
WATCH THE BIRDIE	OK	5594	---	TAYL
EARLY MORNIN	OK	5422	---	TAYL
<u>JIMMY BLYTHE</u>				
APE MAN	PARA	12428	15.00	W-S
BOHUNKUS BLUES	PARA	12368	15.00	W-S
<u>LOU BREEZE</u>				
BREEZIN' ALONG WITH BREEZE (N)	VAR	8406	---	ROTH
<u>BROADWAY RASTUS</u>				
WHOOPEE STOMP	PAPA	12764	20.00	W-S
WHOOPEE STOMP/ROCK MY SOUL	PARA	12764	10.00	MAYE
<u>HENRY BROWN</u>				
BLUES STOMP/BLIND BOY BLUES	PARA	12934	7.50	W-S
DEEP MORGAN BLUES	PARA	12988	7.50	W-S
STOMP EM DOWN TO THE BRICKS	BR	7086	7.50	W-S
<u>JOE BRDWIN</u>				
RED BANK RAMP	DE	8521	---	MART
<u>CAB CALLOWAY</u>				
RATTAMACUE				
WILLOW WEEP FOR ME	OK	6109	---	MART
I'VE GOT THE WORLD ON A STRING	BR	6424	2.00	PERR
DLC MAN OF THE MOUNTAIN	PE	15635	2.00	PERR
I LEARNED ABOUT LOVE FROM HER	VI	24551	2.00	PERR
LITTLE TOWN GAL	VI	24494	2.00	PERR
I GOTTA RIGHT TO SING BLUES	BR	6460	2.00	PERR
GOOD SAUCE FROM THE GRAVY BOWL	BR	7826	2.00	PERR
<u>HOAGY CARMICHAEL</u>				
STARBUST	GE	6311	---	DAVI
BARNACLE BILL/BESSIE COULDN'T	VI	25371	---	CONA
<u>CAROLINA CLUB ORCHESTRA</u>				
DIXIE/DH MONAH	ME	12364	---	PETE
BUSINESS IN F/BUSINESS IN "	ME	12365	---	PETE
I'M SO IN LOVE	ME	12366	---	PETE
GOOFUS/WHY DON'T YOU GET LOST	ME	12376	---	PETE
IS I IN LOVE I IS	ME	12399	---	PETE
CONSTANTLY/IF YOU HAVEN'T GOT LOVE	ME	12167	---	PETE
(ALL RECORDS)	PE	14000's	---	PETE
CAROLINA MOON	DK	41198	---	PETE
EYES OF TEXAS/SHINE ON HARVEST M.	OK	41199	---	PETE
HONEY	OK	41226	---	PETE
WALKING WITH SUSIE/THAT'S YOU BABY	OK	41237	---	PETE
I'M ALWAYS CHASING RAINBOWS	OK	41409	---	PETE
BOLERO	DK	41566	---	PETE

(CAROLINA CLUB ORCHESTRA CONTINUED NEXT PAGE)

# WANTED

## (CAROLINA CLUB ORCHESTRA, CONTINUED)

(ALL RECORDS)  
SMILE DARN YA SMILE ME 12110 — PETE  
IF YOU CAN'T SING WHISTLE ME 12194 — PETE  
ALLAH'S HOLIDAY ME 12202 — PETE

### BENNY CARTER

PAROON ME PRETTY BABY — — — — SYMO  
FAREWELL BLUES SW — 36 — GAYL

### CASA LOVA

YOU HAVE EVERYTHING DE 1608 — TAYL  
SAM GLE STRUT BR 7532 — TAYL  
MILLENBERG JOYS BR 6922 — TAYL  
(ANY ON MELOTONE ME — — — — TAYL  
ALEXANDER'S RAGTIME BAND VO 4258 — CHAM

### CHICAGO FOOTWARMERS

BROWN BOTTOM BESS OK 8613 7.50 W—S  
MY GIRL OK 8792 7.50 W—S  
MY BABY/ORIENTAL MAN OK 8548 7.50 W—S  
GRANDMA'S BALL OK 8533 7.50 W—S

### CHICAGO RHYTHM KINGS

I'VE FOUND A NEW BABY BR 4001 — DAVI  
(ANY) SI 10 — STRO

### GARNET CLARK & HDT CLUB FOUR

STAROUST HMV X4593 — GAYL

### LARRY CLINTON

SHADRACK VI 26056 — CHER  
IN A PERSIAN MARKET VI 26283 — CHER

### BILL COLEMAN

I AIN'T GOT NOBODY SW 14 — GAYL

### EDDIE CONDON

THE EEL/HOME COOKING CO 35680 — HOUG  
THE EEL BR 6743 — SARL

### IDA COX

FORE DAY CREEP/HARD TIMES DK 05298 — BURL  
DEATH LETTER/DEEP SEA BLUES OK 05336 — BURL

### BING CROSBY

(ANY RARE OR UNUSUAL LABELS) — — — — SIME  
(ANY TRANSCRIPTIONS OR SOUND FILMS) — — — — SIME  
GEORGIA BROWN/BLACK MOONLIGHT DE 13034 1.00 ULLM  
'TAIN'T NECESSARILY SO/I GOT PLENTY DE 806 1.00 ULLM  
A FINE ROMANCE DE 907 1.50 ULLM  
BOB WHITE/BASIN ST. BLUES DE 1393 1.00 ULLM  
REMEMBER ME? DE 1451 .75 ULLM  
POCKETFUL OF DREAMS DE 1933 1.50 ULLM  
MR. CROSBY AND MR. MERCER DE 1960 .75 ULLM  
THAT'S FOR ME DE 3309 .75 ULLM  
FN APPLE FOR THE TEACHER DE 3602 .75 ULLM  
BETWEEN 18TH & 19TH DE 2948 1.00 ULLM  
DOWN THE OLD OX ROAD CL 5476 8.50 ABER  
GAY LOVE ME — — — — 2.50 ABER  
MOONBURN (NEW OR E) DE 617 — GAYL  
MY WOMAN/LOVE YOU FUNNY THING BR 6268 — FERG  
SHINE/SHADOWS ON WINDOW BR 6276 — FERG  
I'LL FOLLOW YOU/TILL WE MEET BR 6427 — FERG  
ST. OF DREAMS/IT'S WITHIN YOUR POWER BR 6464 — FERG  
GOT THE WORLD ON A STRING/LINGER A BR 6491 — FERG  
WHAT DO I CARE/YOU'RE GOT ME CRYING BR 6515 — FERG  
SAINT LOUIS BLUES/CREDLE LOVE CALL BR 20105 — FERG

### BOB CROSBY

CALL ME A TAXI DE 2207 — SHIN  
I'LL KEEP THINKING OF YOU DE 3808 — CHER  
HIGH SOCIETY DE 2848 — KOB1  
MARCH OF THE BOBCATS — — — — KOB1  
MUSKRAT RAMBLE — — — — KOB1  
WASHINGTON & LEE SWING — — — — KOB1

### PUTNEY DANDRIDGE

SHINE/NAGASAKI VO 3024 — MAYE

### JOE DANIELS

DRUMMER GOES TO TOWN (N OR E) DE 1081 — BORH

### DELTA FOUR (ELORIOGE, MARSALA)

FAREWELL BLUES (STATE PRICE OR WANTS) — — — — SYMO

### JACK DENNY

SONG IS YOU/I'VE TOLD VI 24183 — DAVI  
HARRY DIAL'S BLUSICIANS  
FUNNY FUMBLE VO 1515 — DOAN  
I LIKE WHAT I LIKE VO 1567 — DOAN  
POISON VO 1594 — DOAN  
(ANY) VO — — — — EDEL

### DIXIELAND JUG THUMPERS

ORIENTAL MAN PARA 12504 6.00 STUR  
WEARY WAY BLUES PARA 12525 6.00 STUR  
WEARY WAY BLUES PARA 12525 25.00 W—S

## DIXIE STOMPERS

BLACK HORSE STOMP/NERVOUS CHARLEY HA 153 — MAYE  
HI DIDDLE O DIDDLE HA 179 — MAYE  
DYNAMITE HA 209 — MAYE  
BROTHERLY LOVE/OFF TO BUFFALO HA 299 — MAYE  
HAVE IT READY HA 467 — MAYE

## DIXIE WASHBOARD BAND

ZULU BLUES CO 14171 — STUR

## JOHNNY DDDDS

BLUE PIANO STOMP/INOIGO STOMP BB 10238 1.30 WILL  
BLUE CLARINET STOMP BB — — — — 1.50 WILL  
BLUE WASHBOARD STOMP BB 8549 1.50 WILL  
OLUE CLARINET STOMP VI 21552 — EOEL  
INOIGO STOMP VI 23396 — EOEL  
BUCKTOWN STOMP VI 38004 — EOEL  
PENCIL PAPA VI 38038 — EOEL  
MY LITTLE ISABELLE VI 38541 — EOEL  
JOE TURNER BLUES BR 3997 — EOEL  
CLARINET WOBBLE/SAN BR 3574 — EOEL  
OH LIZZIE/ST. LOUIS BLUES BR 3586 — EOEL

## DORSEY BROTHERS

THE SPELL OF THE BLUES DK 41181 — FERG

## TOMMY DORSEY

DEED I OO VI 25815 — CHER  
HALLELUJAH VI 27591 — CHER  
MILLENBURG JOYS (12"; N TO E) VI — — — — HARV  
EASY DOES IT VI 26429 — WALL  
LOOSE LID SPECIAL VI 25076 — WALL

## EDDIE DUCHIN

BRAZIL (N OR E) CO 36400 — BORH

## JOHNNY DUNN

BUGLE BLUES/BUFFALO BLUES CO 14306 — EOEL  
HAM & EGGS/YOU NEED LOVIN' CO 14358 — EOEL

## DUPONT Y SU CONJUNTO

STAROUST VI 76141 — CHAM

## RDY ELDRIDGE

(ANY TRANSCRIPTIONS) — — — — PERR  
(ANY OFF THE AIR SHOTS WITH KRUPA FROM THE HOLLYWOOD PALLADIUM) — — — — PERR  
(ANY OFF THE AIR SHOTS WITH ROY ELORIOGE ON ANY WNEW JAM SESSIONS) — — — — PERR  
(ANY OFF THE AIR SHOTS OF COCA COLA SPOTLIGHT BANO PROGRAM, 1/18/44) — — — — PERR  
IT'S MY TURN NOW (N TO E) VA 8084 — HARV  
I'M GETTIN SENTIMENTAL (N TO E) VA 8107 — HARV  
DOES YOUR HEART BEAT FOR ME (N TO E) VA 8144 — HARV

## DUKE ELLINGTON

LIMEHOUSE BLUES — — — — CLAY  
SATURDAY NIGHT FUNCTION VI 38036 — CHAR  
LITTLE POSEY CO 35291 — CHER  
ALABAMA HOME/GOO'S CHILLUN MA 137 — NORC  
TRUMPET IN SPADES BR 7752 — NORC  
WAY LOW BR 8411 — NORC  
(HANY PRE '39) — — — — NORC  
PITTER PANTHER PATER VI 27221 — TAYL  
WAY LOW BR 7411 — TAYL  
STEPPING INTO SWING SOCIETY BR 8063 — TAYL  
COTTON/MARGIE BR 7526 — TAYL  
EERIE MOAN BR 6467 — TAYL  
I MUST HAVE THAT MAN BB OR VI — — — — HERR  
JAPANESE OREAM BB OR VI — — — — HERR  
SWANEE SHUFFLES BB OR VI — — — — HERR  
MY GAL IS GOOD FOR NOTHING BUT LOVE VI 38130 — HERR  
SWEET JAZZ O'MINE VI 38143 — HERR  
LIMEHOUSE BLUES VI 22743 — HERR  
BUGLE CALL RAG VI 22938 — HERR  
THAT LINDY HOP VI 23016 — HERR  
DALLAS OODINGS VI 24431 — HERR  
TROUBLE WATERS VI 24651 — HERR  
NO PAPA NO VI 26310 — HERR  
BOY MEETS HORN/OLO KING OOOJI CO 36123 1.00 FELL  
(HANY ON BR VO & GE) — — — — STEW  
SDPHISTICATED LADY/STORMY WEATHER CO 35556 — S&B  
BOY MEETS HORN/KING OOOJI CO 36123 — S&B  
MERRY GO ROUND/DROP ME OFF CO 35837 — S&B  
BOY MEETS HORN CO — — — — 2.00 CH2L  
EAST ST. LOUIS TOODLE (N OR E) BR 6430 — ROTH

## IMPROVISATIONS IN ELLINGTONIA

LOW COTTON HRS 1003 — NORC  
FINESBEE/I KNOW THAT YOU HRS 1004 — NORC

# WANTED

## ELLINGTON-BLANTDN

SOPHISTICATED LADY V1 2721 — SMIT  
 BODY AND SOUL V1 2746G — SMIT

ZIGGY ELMAN

YOU'RE MINE YOU/ZAGGIN WITH ZIG BB 10316 — HARV  
 AM I BLUE/I HAVE EVERYTHING BB 10490 — HARV  
 AM I BLUE BB 1049C — BURL

FIVE RED CAPS

DON'T FOOL WITH ME ANY — — SABL  
BUID FREEMAN

MUSKRAT RAMBLE/47TH & STATE CO 35855 — KOB1

GENE GIFFORD

NOTHIN' BUT THE BLUES BB 10704 — DAV1

BENNY GODDMAN

WHO/SOMEDAY SWEETHEART BB 10463 — BURL  
 NOBODY'S MORE THAN YOU KNOW BB 10723 — BURL  
 THAT'S A PLENTY (TRIO) — — BURL  
 BLUES IN YOUR, MY FLAT V1 26044 — BURL  
 I CRIED FOR YOU/I KNOW YOU V1 26139 — BURL  
 BREAKFAST FEUD CO 36039 — BURL  
 A SMOOTH ONE CO 36099 — BURL  
 LAZY RIVER CO 36012 — BURL  
 BLUE ROOM/MAKE BELIEVE V1 26088 — BURL  
 ROLL 'EM/AFRAID TO DREAM V1 25627 — BURL  
 REMEMBER/BLUE SKIES BB 10680 — BURL  
 ROSEWOOD/FLYIN' HOME CO 35254 — DAV1  
 STOMPIN' AT THE SAVOY V1 25247 — WHIT  
 GONE WITH WHAT WIND CO 35404 — CHER  
 FLYING HOME CO 35254 — CHER  
 EXACTLY LIKE YOU V1 25406 — CHER  
 I NEVER KNEW V1 26089 — CHER  
 MAKE BELIEVE V1 26088 — CHER  
 SUGAR V1 26240 — CHER  
 MOON GLOW/WHY COULDN'T CO REISSUE — PARK  
 YOUR MOTHER'S SON-IN-LAW CO 2856 — PARK  
 KEEP ON DOIN'/RIFFIN' CO 2867 — PARK  
 LIVIN' IN A GREAT BIG WAY V1 25011 — CHAM  
 POPCORN MAN V1 25808, 8.00 CHAM  
 STOMPIN' AT THE SAVOY(QUARTETTE) V1 25521 — KOB1  
 TIGER RAG (QUARTETTE) V1 25481 — KOB1  
 BLUES IN YOUR FLAT (QUARTETTE) V1 26044 — KOB1  
 CHINA BLY (TRIO) V1 25333 — KOB1  
 NOBODY'S SWEETHEART/MORE THAN (TRIO) BB 10723 — KOB1  
 I KNOW THAT/I CRIED (TRIO) V1 26139 — KOB1  
 (MANY GOODMAN COMBOS) — — FELL  
 (MOST SEXTETTES; NEW) CO — — GAYL  
 TIGER RAG (TRIO) V1 25481 1.50 WALL  
 BODY AND SOUL (TRIO) V1 25115 1.50 WALL

MORTON GOULD (PIANO)

BOLERO/SATRICAL DANCE V1 24205 1.00 DAV1

GDWANS RHAPSDDY MAKERS

SUNNY HAWAII/I'M LOOKING OVER GE 6039 — SABL  
 I'LL FLY TO HAWAII GE 3408 — SABL

JOHNNY DODDS

BLUE PIANO STOMP/INDIGO STOMP BB 10238 — HOUG  
 WEARY CITY/BULL FIDDLE BLUES BB 10239 — HOUG  
 BLUES GALORE/SHAKE YOUR CAN DE 7413 — HOUG  
 SHAKE YOUR CAN/BLUES GALORE DE 7413 — BURL  
 TOO TIGHT/GOOBER DANCE BB 10240 — HASS  
 MY LITTLE ISABEL/HEAH ME TALKIN' BB 10241 — HASS  
 INDIGO STOMP/BLUE PIANO STOMP BB 10238 — HASS  
 BUCKTOWN STOMP BB 8549 — HASS  
 WEARY CITY STOMP BB 10239 — HASS  
 PENCIL PAPA/SWEET LORRAINE V1 38038 — HASS  
 BLUE CLARINET STOMP V1 21544 — HASS  
 WILD MAN/MELANCHOLY BR 3567 — DOAN  
 EPASTUS/JOE TURNER BLUES BR 3997 — DOAN  
 AFTER YOU'VE GONE ANY — — DOAN  
 SAN/CLARINET WABBLE BR 3574 — DOAN  
 LIZZIE/ST. LOUIS BLUES BR 3585 — DOAN  
 WILD MAN/MELANCHOLY BR 3567 — DOAN  
 AFTER YOU'VE GONE BR 3568 — DOAN  
 CLARINET WOBBLE BR 3574 5.00 W—S  
 NEW ST. LOUIS BLUES BR 3585 5.00 W—S  
 BLUE CLARINET STOMP V1 21554 4.00 W—S  
 MY LITTLE ISABELLE/HEAH ME TALKIN BB 10241 — MAYE

CODT GRANT & KID WILSDN

FIND ME AT THE GREASY SPOON PARA 12337 20.00 W—S

GLEN GRAY

WHITE JAZZ/BLUE JAZZ BR 6611 — DAV1

## JIMMY GRIER

BON VOYAGE TO YOUR SHIP(N OR E) V1 22970 — ROTH

BOBBY HACKETT

AT THE JAZZ BAND BALL DK — — HOUG  
 EMBRACABLE YOU OK 4877 — CHER  
 WHAT CAN I SAY DEAR AFTER — — CHER  
 POOR BUTTERFLY VO 4499 — CHAM  
 THAT DA DA STRAIN VO 4142 — CHAM  
 IF DREAMS COME TRUE VO 4047 — CHAM  
 A GHOST OF A CHANCE VO 4565 — CHAM  
 EMBRACABLE YOU VO 4877 — CHAM

LIONEL HAMPTON

CONFESSIN' V1 25658 — WHIT  
 GIN FOR XMAS — — SYMO  
 CHASIN' WITH CHASE — — SYMO  
 DRUM STOMP — — SYMO  
 HOT MALLETS — — SYMO  
 ALTITUDE/I NEARLY LOST MY V1 27316 — IDER  
 BO GO JO/OPEN HOUSE V1 27341 — IDER  
 FIDDLE DEE DEE V1 27364 — IDER  
 OPEN HOUSE V1 27341 — CHER  
 STOMP V1 25535 — JOHN  
 CHINA STOMP V1 25586 — JOHN  
 STOMPOLOGY V1 25601 — JOHN  
 DRUM STOMP V1 25658 — JOHN  
 PIANO STOMP V1 25666 — JOHN  
 SHOE SHINERS DRAG V1 26011 — JOHN  
 MUSKAT RAMBLE V1 26017 — JOHN  
 ROCK HILL SPECIAL V1 26114 — JOHN  
 SWEETHEARTS ON PARADE V1 26209 — JOHN  
 DENISORA SWING V1 26233 — JOHN  
 MEMORIES OF YOU V1 26304 — JOHN  
 HOT MALLETS V1 26371 — JOHN  
 GIN FOR CHRISTMAS V1 26423 — JOHN  
 MUNSON ST. BREAKDOWN V1 26453 — JOHN  
 DINAH V1 26557 — JOHN  
 FLYING HOME V1 26595 — JOHN  
 TILL TOM SPECIAL V1 26604 — JOHN  
 JIVIN' WITH JARVIS V1 26724 — JOHN  
 OPEN HOUSE V1 27341 — JOHN  
 BOUNCING AT THE BEACON V1 27364 — JOHN  
 CHASIN' WITH CHASE V1 27529 — JOHN  
 WHOA BABE V1 25575 — JOHN  
 SHOE SHINERS' DRAG V1 26011 — MART  
 FLYIN' HOME V1 26595 — MART

COLEMAN HAWKINS

THE SHEIK OF ARABY BB 10770 — FELL  
 CRAZY RHYTHM/HONEY-SUCKLE ROSE V1 26219 — MAYE  
 WHAT HARLEM IS TO ME DE 742 — MAYE  
 LADY BE GOOD/LULLABY PAE 2007 3.50 MAYE  
 I SENDS ME PAE 1837 3.00 MAYE  
 BODY AND SOUL BB 10523 — WHIT  
 WHEN DAY IS DONE/BOUNCING BB 10693 — IDER  
 LULLABY/LADY BE GOOD PAE R2007 — FERG  
 BLUE MOON/AVALON HMV 88388 — FERG  
 SORROW/LOVE CRIES PAE F658 — FERG  
 ORIGINAL DIXIELAND ONE STEP/COISOL. DEE F6407 — FERG

FLETCHER HENDERSDN

MEANEST KIND OF BLUES CO 249 — STUR  
 WABASH BLUES (DIXIE ST.) HA — — STUR

WOODY HERMAN

FUR TRAPPERS' BALL DE 3643 — BURL

ALEX HILL

TACK HEAD/STOMPIN' 'EM DOWN VO 1270 5.00 EOEL

BERTHA "CHIPPIE" HILL

LONESOME ALL ALONE AND BLUE DK 8339 10.00 W—S  
 PRATT CITY BLUES OK 8420 15.00 W—S  
 LOVESICK BLUES OK 8453 15.00 W—S

EARL HINES

GRAND PIANO BLUES/BLUE NIGHT BB 6744 — HOUG  
 HRS ALBUM HRS — — PARK  
 (ANY) HRS — — 2.00 STUR

JOHNNY HODGES

DREAM BLUES VO 5353 — BURL  
 JITTERBUG'S LULLABY — 4309 — BURL  
 DREAM BLUES VO 5353 — TAYL  
 RENT PARTY BLUES VO 5100 — TAYL  
 SWINGING ON THE CAMPUS VO 4710 — MART  
 RENT PARTY BLUES OK 5100 — MART

# WANTED

<u>BILLIE HOLIDAY</u>	VO	---	---	BURL			
GOD BLESS THE CHILD	OK	3288	---	BURL			
SUMMERTIME							
<u>THE HOTTENTOTS</u>							
LOTS O' MAMA	PARA	12359	3.00	W—S			
<u>EDDY HOWARD</u>							
STARDUST	CO	---	---	REED			
<u>FRANKIE "HALF-PINT" JAXON</u>							
FAN IT/MY BABY'S HOT	VO	2553	---	HERR			
MAMA DON'T ALLOW IT	VO	2603	---	HERR			
<u>JACK JENNY</u>							
STARDUST	VO	---	---	REED			
<u>JAMES P. JOHNSON</u>							
CAROLINA SHOUT/KEEP OFF	OK	4495	---	PARK			
HARLEM STRUT	BS	2026	---	PARK			
(ANY)	---	---	---	PARK			
CAROLINA SHOUT/KEEP OFF	OK	4495	---	EDEL			
TODDLIN'/SCOUTING AROUND	OK	4937	---	EDEL			
CRYING FOR THE CAROLINES	BR	4712	---	EDEL			
FOUND A NEW BABY	CO	14502	---	EDEL			
CHICAGO BLUES/MOURNFUL	CO	14334	---	EDEL			
<u>LONNIE JOHNSON &amp; BLIND WILLIE DUNN</u>							
HAVE TO CHANGE KEYS TO PLAY	OK	8637	---	GAYL			
DEEP MINOR STOMP/HOT FINGERS	OK	8743	---	GAYL			
MIDNIGHT CALL/BLUE ROOM	OK	8818	---	GAYL			
<u>MARY JOHNSON</u>							
MUDDY CREEK BLUES	BR	---	7.50	W—S			
THOSE BLACK MAN BLUES	DE	7012	1.00	W—S			
<u>LOUIS JORDAN</u>							
T-BONE BLUES	DE	8525	---	MART			
<u>SAMMY KAYE</u>							
STARDUST	VO	4433	---	CHAM			
<u>HAL KEMP</u>							
(6 TO 8 RECORDS)	CO	5-700'S	---	PETE			
CHLOE/MARY ANN	BR	3756	---	PETE			
MEDLEY SOUTHERN COLLEGE SONGS	BR	4958	---	PETE			
BOLERO	BR	6629	---	PETE			
STARDUST	BR	---	---	PETE			
<u>FREDDIE KEPPARD</u>							
STOCKYARD STRUT	UHCA	73-74	---	SARL			
<u>GENE KRIPA</u>							
HOPE GABRIEL LIKES MY MUSIC/SWING	BB	10705	---	HOUQ			
HOPE GABRIEL LIKES MY MUSIC/SWING	BB	10705	---	BURL			
BLUE RIBBON FANTASY (N OR E)	OK	---	---	BORH			
KNOCK ME A KISS	CO	36951	---	CHER			
FULL DRESS HOP/WHO	OK	6009	---	KOBI			
SWING IS HERE	BB	10705	---	KOBI			
JAZZ ME BLUES	DE	18115	---	KOBI			
ROCKIN' CHAIR	---	---	---	KOBI			
<u>BILLY KYLE</u>							
BETWEEN SETS (N OR E)	DE	2740	---	BORH			
<u>TOMMY LADNIER</u>							
WARY BLUES	BB	10086	---	BROO			
REALLY THE BLUES	BB	10089	---	BROO			
<u>TED LEWIS</u>							
OLD ST. LOUIS BLUES (N OR E)	DE	2033	---	BDRH			
<u>LILL'S HOT SHOTS</u>							
GEORGIA BO BO	ANY	---	---	DOAN			
<u>JOHNNY LONG</u>							
ROSE COLORED GLASSES	DE	3341	---	CHER			
WHEN I GROW TOO OLD TO DREAM	DE	3574	---	CHER			
IN A SHANTY IN OLD SHANTY TOWN	DE	3409	---	CHER			
<u>LOUISIANA RHYTHM KINGS</u>							
TELL ME/PRETTY BABY	BR	4938	---	PARK			
SWANEE/MEANEST KIND	BR	4845	---	PARK			
BASIN STREET BLUES/LAST CENT	VO	15828	1.00	WILL			
<u>LOUISIANA SUGAR BABES</u>							
*SIPPI	BB	10260	---	CHER			
(ANY)	ANY	---	---	DOAN			
<u>FRED LONGSHAW</u>							
CHILI PEPPER	CO	14080	2.50	W—S			
<u>JIMMY LUNCEFORD</u>							
MONOTONY IN FOUR FLATS	---	---	.90	MCDO			
BY THE RIVER SAINTE MARIE	OK	1808	---	CHER			
AIN'T SHE SWEET	VO	4875	---	CHER			
OH WHY OH WHY	VO	4979	---	CHAM			
LIKE A SHIP AT SEA	DE	1617	---	MART			
MANDY	VO	4831	---	MART			
<u>ABE LYMAN</u>							
TWELFTH STREET RAG	BR	3964	---	DAVI			
HIGH SOCIETY	BR	6325	---	DAVI			
<u>WINGIE MANNONE</u>							
LIMEHOUSE BLUES	BB	10432	---	S&B			
<u>PAUL MARES</u>							
MAPLE LEAF RAG/REINCARNATION	CO	35686	---	MAYE			
<u>AL MILLER MARKET STREET BOYS</u>							
I WOULD IF I COULD	BR	7063	2.00	EDEL			
<u>JOE MARSALA</u>							
WOLVERINE/JAZZ ME	VA	565	---	PARK			
<u>MCKINNEY'S COTTON PICKERS</u>							
CRYING AND SIGHING	VI	38000	---	BROO			
PUT IT THERE	VI	38025	---	BROO			
CHERRY	VI	21730	---	BROO			
MILENBERG JOYS	BB	10954	---	BROO			
<u>METRONOME ALL STARS</u>							
BLUES/BLUE LOU	VI	26144	---	DAVI			
<u>MEZZ MEZZROW</u>							
REVOLUTIONARY BLUES/GETTIN' TOGETH.	BB	10088	---	HOUQ			
I AIN'T GONNA GIVE NOBODY/EVERYBODY	BB	10090	---	HOUQ			
<u>MEZZEROW-LADNIER QUINTET</u>							
EVERYBODY LOVES MY BABY	BB	10090	---	MAYE			
ROYAL GARDEN BLUES	BB	10087	---	BROO			
EVERYBODY LOVES MY BABY	BB	10090	---	KEND			
35TH CALUMET	BB	10251	---	KEND			
<u>AL MILLER MARKET STREET BOYS</u>							
I WOULD IF I COULD/SOMEBODY	BR	7063	3.00	POLS			
<u>GLENN MILLER</u>							
GLEN ISLAND SPECIAL	BB	10388	---	DIOR			
SWEET POTATO PIPER	BB	10605	---	DIOR			
MOONLIGHT BAY/HOW AM I TO KNOW	DE	1239	---	DIOR			
ANYTIME ANYWHERE ANYDAY/WISTFUL	DE	1284	---	DIOR			
BLUES SERENADE/MOONLIGHT ON THE	CO	3051	---	DIOR			
SOLO HOP/IN A LITTLE SPANISH TOWN	CO	35881	---	DIOR			
I GOT RHYTHM/TIME ON MY HANDS	BR	7915	---	DIOR			
SILOUHETTED IN THE MOONLIGHT	BR	8034	---	DIOR			
MAKE ME FALL IN LOVE	BR	8152	---	DIOR			
OOIN' THE JIVE/HUMORESQUE	BR	8662	---	DIOR			
SOLD AMERICAN/HUMORESQUE	OK	4449	---	DIOR			
I GOT RHYTHM/SLEEPY TIME GAL	OK	5051	---	DIOR			
(ANY OTHER OLD LABELS)	---	---	---	DIOR			
SOLO HOP/SPANISH TOWN	CO	35881	---	DAVI			
WHO'S SORRY NOW	BB	10486	---	CHER			
<u>MIFF MOLE</u>							
ALEXANDER'S RAGTIME BAND	CO	35280	---	DAVI			
<u>ALICE MOORE</u>							
BLACK AND EVIL BLUES	PARA	12819	5.00	W—S			
MY MAN BLUES	PARA	---	5.00	W—S			
TROUBLE BLUES	DE	7056	1.00	W—S			
<u>CHAUNCEY MOREHOUSE</u>							
MY GAL GAL	VA	638	---	BROO			
<u>JELLY ROLL MORTON</u>							
CLIMAX/WEST END	BB	10442	---	BURL			
I THOUGHT I HEARD BUDDY BOLDEN	BB	10434	---	BURL			
DIDN'T HE RAMBLE	BB	10429	---	BURL			
BOOGABOO/SHOE SHINER	BB	7725	---	BURL			
GEORGIA SWING/MOURNFUL	BB	8515	---	BURL			
STEAMBOATS STOMP/SMOKEHOUSE	BB	8372	---	BURL			
DEAD MAN/SIDEWALK	RLA	REISSUE	---	BURL			
SMOKEHOUSE BLUES/STEAMBOAT	VI	20296	---	POLS			
(MANY ON VICTOR AND BLUEBIRD)	---	---	---	POLS			
BILLY GOAT STOMP	VI	20772	---	HASS			
BEALE STREET BLUES	BB	10252	---	HASS			
JUNGLE BLUES	BB	10256	---	HASS			
WOLVERINE BLUES	BB	10258	---	HASS			
FINGERBUSTEP	GE	---	---	PARK			
PERFECT RAG/NEW ORLEANS	GE	5486	---	PARK			
FAT M'AT AND GREENS/SWEETHEART	VO	1019	---	PARK			
SHOE SHINERS DRAG	BB	7725	---	JOHN			
KANSAS CITY STOMPS	BB	7757	---	JOHN			
STEAMBOAT STOMP	BB	8372	---	JOHN			
THE CHANT	BB	10253	---	JOHN			
CANNON BALL BLUES	BB	10254	---	JOHN			
CANNONBALL BLUES	VI	20431	4.00	W—S			
JUNGLE BLUES	VI	21345	4.00	W—S			
SOMEDAY SWEETHEART	VI	20405	4.00	W—S			
THE PEARLS	VO	1020	10.00	W—S			
SEATTLE HUNCH	VI	38527	4.00	W—S			
PEP FRANCES	VI	38627	4.00	W—S			
BIG FOOT HAM	GE	5552	15.00	W—S			
BLACK BOTTOM STOMP	BB	10253	---	KOBI			
DOCTOR JAZZ	BB	10255	---	KOBI			

(JELLY ROLL MORTON CONTINUED NEXT PAGE)

# WANTED

## (JELLY ROLL MORTON, CONTINUED)

OH DIDN'T HE RAMBLE	BB	10429	CLAY
WOLVERINE BLUES	BB	8515	CLAY
SHREVEPORT	VI	21658	CLAY
KING PORTER	VO	1020	CLAY
THE CHANT	BB	10253	CLAY
SOME DAY	VI	20405	KEND
BEALE STREET BLUES	BB	10252	KEND
CANNON BALL	BB	10254	KEND
SHREVEPORT STOMP	BB	7710	KEND
BLACK BOTTOM STOMP/CHANT	BB	10253	1.55 WILL
BILLY GOAT STOMP/HYENA STOMP	VI	20772	S&B
COURTHOUSE STOMP/SWEET ANITA MINE	VI	38093	S&B
SMOKEHOUSE BLUES/STEAMBOAT STOMP	VI	20296	EDEL
SOMEDAY SWEETHEART/ORIG. JR BLUES	VI	20405	EDEL
GRAND PA'S SPELLS/CANNON BALL	VI	20431	EDEL
BILLY GOAT STOMP/HYENA STOMP	VI	20772	EDEL
<u>BENNIE MOTEN</u>			
MUSCLE SHOALS	VI	20811	1.50 GROV
SUGAR	VI	20855	1.80 GROV
HOT WATER BLUES	VI	38012	1.50 GROV
SISTER HONKY TONK	OK	8277	2.50 W-S
<u>MOUND CITY BLUE BLOWERS</u>			
HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274	HOUG
<u>NEW ORLEANS BOOTBLACKS</u>			
FLAT FOOT/MAD DOG	CO	14337	DOAN
CAN'T SAY/MIXED SALAD	CO	14465	DOAN
FLAT FOOT/MAD DOG	CO	14337	7.50 W-S
I CAN'T SAY/MIXED SALAD	CO	14465	7.50 W-S
<u>NEW ORLEANS FEETWARMERS</u>			
SWEETIE DEAR	BB	7614	BROD
MAPLE LEAF RAG	BB	7614	CLAY
<u>NEW ORLEANS RHYTHM KINGS</u>			
BUGLE CALL BLUES	GE	4967	2.50 THOR
BABY	OK	40422	THOR
GOLDEN LEAF/SHE'S CRYING	OK	40327	PARK
BABY/NEVER KNEW	ANY	---	PARK
MILENBERG JOYS/MARQUERITE	GE	5217	PARK
THAT'S A PLENTY	UHCA	87-88	CLAY
PANAMA/JAZZ IT BLUES	DE	162	1.00 WILL
OSTRICH WALK/ORIG. CIX. ONE-STEP	DE	229	1.00 WILL
BLUIN' THE BLUES/SENSATION	DE	464	1.00 WILL
DUST OF PIANO/SINCE WE FELL	DE	3 88	1.00 WILL
GOLDEN LEAF STUNT	OK	40327	7.50 W-S
BABY	OK	40422	7.50 W-S
<u>NEW ORLEANS WANDERERS</u>			
GATEMOUTH/PERIDO	ANY	---	DOAN
TOO TIGHT/PAPA DIP	CO	7350	DOAN
GATE MOUTH/PERIDOO STREET BLUES	UHCA	15-16	MAYE
TOO TIGHT/PAPA DIP	CO	735	7.50 W-S
PERIDOO STREET BLUES	CO	608	6.00 W-S
FLAT FOOT/MAD DOG	CO	14337	8.00 EDEL
I CAN'T SAY/MIXED SALAD	CO	14465	8.00 EDEL
<u>FRANKIE NEWTON</u>			
ROSETTA/WORLD IS WAITING	BB	10176	HOUG
MINOR JIVE/ROMPING	BB	10186	HOUG
ROSETTA/WORLD WAITING FOR SUNRISE	BB	10176	1.20 WILL
MINOR JIVE/ROMPING	BB	10186	1.10 WILL
BLUES BABY GAVE ME/WHO	BB	10216	1.10 WILL
JITTERS	VO	4851	S&B
<u>JIMMY NOONE</u>			
KNOW YOU KNOW/BUMP IT	DE	1584	.80 WILL
FOUR OR FIVE TIMES/JAPANSY	DE	1621	.80 WILL
SWEET LORRAINE/HELL IN MY HEART	DE	7553	.80 WILL
<u>RED NORVO</u>			
I SURRENDER DEAR	CO	35688	DAVI
NIGHT BLUE/ALL MY HEART(E TO N)	CO	3026	3.25 HASS
BLUES IN E FLAT	CO	3079	HERR
THE NIGHT IS BLUE	CO	3026	BROO
MANDY LEE BLUES/I'M GOIN' AWAY	GE	5134	POLS
KROOKED BLUES/ALLIGATOR HOP	GE	5274	POLS
SNAKE RAG	GE	5184	POLS
(BOTH ON COLUMBIA)	CO	---	POLS
CHIMES BLUES/CANAL STREET BLUES	UHCA	67-68	5.00 HASS
(MANY)	---	---	DOAN
KROOKED BLUES/ALLIGATOR HOP	GE	5274	25.00 W-S
SNAKE RAG	OK	4933	30.00 W-S
DIPPER MOUTH BLUES	OK	4918	20.00 W-S
ROOM RENT BLUES	OK	8148	50.00 W-S
TEARS/BUDDY'S HABITS	OK	40000	40.00 W-S

(KING OLIVER CONTINUED NEXT COLUMN)

## (KING OLIVER, CONTINUED)

MABEL'S DREAM	OK	6235	55.00 W-S
JAZZIN' BABIES BLUES	OK	4975	20.00 W-S
CHATTANOOGA STOMP	CO	13003	15.00 W-S
(ANY CO, PARA, OK, GE)	---	---	EDEL
<u>ORIGINAL DIXIELAND JAZZ BAND</u>			
(ANY ON AELIAN, VOCALION LABEL)	---	---	SARL
<u>ORIGINAL TUXEDO ORCHESTRA</u>			
BLACK RAG	OK	8198	10.00 W-S
<u>PARAMOUNT PICKERS</u>			
SALTY DOG	PARA	12779	KAPL
<u>TINY PARHAM FORTY FIVE</u>			
JIM JACKSON'S BLUES	PARA	12586	KAPL
<u>TONY PASTOR</u>			
LET'S DO IT	BB	10902	CHER
DANCE WITH A DOLLY	BB	10582	CHER
<u>SANTO PECORA</u>			
I NEVER KNEW/MAGNOLIA BLUES	CO	36159	HOUG
<u>TEDDY POWELL</u>			
TEDDY'S BOOGIE WOOGIE	DE	2806	CHER
FEATHER MERCHANTS BALL	DE	3234	CHER
ODE TO SPRING	BB	11152	MART
<u>OLLIE POWERS HARMONY SYNCOPATORS</u>			
PLAY THAT THING	PARA	12059	12.50 W-S
<u>LOUIS PRIMA</u>			
CHINATOWN/BASIN STREET BLUES	BR	7456	MAYE
<u>QUINETTE OF THE HOT CLUB OF FRANCE</u>			
BLUES	SW	83	GAYL
BOLERO/MABEL	GRF	L1046	PARK
CONCERTO IN RE	SW	18	PARK
<u>MA RAJNEY</u>			
(ANY TITLES)	---	---	3.00 W-S
<u>RAMPART STREET WASHBOARD BAND</u>			
(ANY ON ORIOLE, PERFECT)	---	---	STUR
<u>REUBEN REEVES</u>			
(SEVERAL ON VOCALION)	VO	---	STUR
<u>DJANGO REINHARDT</u>			
IMPROVISATIONS	HMV	B8537	FERG
SWEET GEORGIA BROWN/RASCAL YOU	SW	35	GAYL
MAGUIE/ECHOES OF SPAIN	SW	65	GAYL
<u>JIMMY RODGERS</u>			
BRAKEMAN BLUES	VI	---	1.25 JOBE
MISSISSIPPI DELTA BLUES	VI	---	1.25 JOBE
I'M FREE FROM CHAIN GANG	VI	---	1.25 JOBE
DRUNKARD'S CHILD	VI	---	1.25 JOBE
<u>IKE ROGERS</u>			
(ANY)	---	---	EDEL
<u>ADRIAN ROLLINI</u>			
RIVERBOAT SHUFFLE	DE	265	DAVI
<u>LUIS RUSSELL</u>			
ON REVIVAL DAY	OK	8811	GROV
<u>RAYMOND SCOTT QUINTET</u>			
POWER HOUSE/TOY TRUMPET(N OR E)	CO	36311	BORH
<u>ARTIE SHAW</u>			
ONE NIGHT STAND	BB	10202	CHER
ALBUM OF POPULAR MUSIC	BP	1	CHER
<u>OMER SIMON</u>			
BEAU-KOO JACK/SMOKEHOUSE BLUES	BR	7109	DOAN
BEAU-KOO JACK/SMOKE HOUSE BLUES	BR	7109	EDEL
<u>LEE SIMS (PIANO)</u>			
LONESOME LONESOME BLUES	BR	7089	DAVI
SWANEE	BR	4845	DAVI
STARDUST 'ROCKIN' CHAIR	BR	6132	DAVI
AMONG MY SOUVENIRS	BR	3758	DAVI
DIANE	BR	3800	DAVI
BLUES IN MY HEART	BR	6212	DAVI
BODY AND SOUL	BR	6040	DAVI
INDIAN LOVE CALL	BR	3799	DAVI
LAZY BONES	BR	6649	DAVI
IF I LOST YOU	BR	4010	DAVI
PAGAN LOVE SONG	BR	4572	DAVI
WHY WAS I BORN	BR	---	DAVI
AIN'T MISBEHAVIN'	BR	4650	DAVI
<u>FRANK SINATRA</u>			
A SONG IS YOU	BB	11515	MASO
NIGHT AND DAY	BB	11463	MASO
<u>CLARA SMITH</u>			
AWFUL MOANIN' BLUES	CO	4000	THOR
STEEL DRIVING SAM	CO	14053	THOR
SAN FRANCISCO BLUES	CO	14049	.75 THOR

(CLARA SMITH CONTINUED NEXT PAGE)



# WANTED

(CLARA SMITH, CONTINUED)

DEATH LETTER BLUES Co 14045 1.00 THOR  
 FREIGHT TRAIN BLUES Co 14041 1.00 THOR  
 MAMA'S GONE GOODBYE Co 14039 1.25 THOR  
 I'M GONNA TEAR YOUR PLAYHOUSE Co 14013 ——— THOR  
 BLACK WOMAN'S BLUES Co 14223 ——— THOR  
 IT'S TIGHT LIKE THAT Co 14399 ——— THOR  
 EMPTY HOUSE BLUES Co 14409 ——— THOR

BESSIE SMITH

CHICAGO BOUND BLUES Co 14000 ——— THOR  
 FROSTY MORNING BLUES Co 14005 ——— THOR  
 MY MAN'S BLUES Co 14098 1.75 THOR  
 MONEY MAN BLUES Co 14172 ——— THOR  
 MIDDY WATER Co 14197 ——— THOR  
 WASTED LIFE BLUES Co 14476 2.00 THOR  
 BLUE SPIRIT BLUES Co 14527 2.75 THOR  
 SHIPWRECK BLUES Co 14663 ——— THOR  
 GIMME A PIGFOOT OK 8946 ——— THOR  
 COLUMBIA ALBUM C-31 ——— PARK  
 OLO COLUMBIA ALBUM ——— PARK  
 SQUEEZE ME Co 14147 ——— PARK  
 PREACHIN THE BLUES/BACKWATER Co 14195 ——— PARK  
 ALEXANDER'S RAGTIME/HOT TIME Co 14219 ——— PARK  
 YOUR DUTY/DOWN IN DUMPS ANY ——— PARK  
 GIMME A PIGFOOT/TAKE ME ANY ——— PARK  
 COLUMBIA ALBUM; 4 RECORDS Co C-31 4.00 WILL  
 JAZZBO BROWN/SQUEEZE ME Co 14133 ——— WILL  
 BLUES BLUES/HOUSE BLUES Co 14611 ——— WILL  
 POOR MAN'S BLUES/YOU DUGHT Co 14399 ——— WILL  
 ST. LOUIS BLUES Co 14064 ——— CLAY

JABBO SMITH

(ANY EXCEPT BR 7120; STATE PRICE) BR ——— EDEL  
EDDIE SOUTH & REINHARDT

SOMEBODY LOVES ME SW 31 ——— GAYL  
MUGGSY SPANIER

SOMEDAY SWEETHEART/DA DA BB 10384 ——— BURL  
 DIPPER MOUTH BB 10506 ——— BURL  
 LIVELY STABLE BLUES BB 10518 ——— BURL  
 LONESOME ROAD/MANDY BB 10766 ——— BURL  
 (MANY ON BB, DE; STATE CONDITION) ——— CONA  
 AT SUNDOWN/BLUE IN THE BLUES BB 10719 ——— IDER  
 DA DA STRAIN BB 10384 ——— KOBI  
 BLUIN' THE BLUES BB 10719 ——— KOBI  
 DINAH BB 10682 ——— KOBI  
 ECCENTRIC BB 10417 ——— KOBI  
 (ENTIRE RAGTIME SERIES) BB ——— FELL

VICTORIA SPIVEY

(ANY VICTOR OR DECCA) ——— THOR  
 ANY KIND OF MAN VO 03366 1.25 THOR  
 SENSATIONAL MOOD VO 1621 .75 THOR  
 BLACK SNACK BLUES OK 8338 1.00 THOR  
 STEADY GRIND OK 8464 1.00 THOR  
 MY HANDY MAN OK 8613 1.75 THOR  
 TOOTHCACHE BLUES OK ——— 1.75 THOR  
 FURNITURE MAN OK 8652 .75 THOR

STATE STREET RAMBLERS

WEARY WAY BLUES GE 6232 4.50 STUR  
REX STEWART  
 SAN JUAN HILL VO 5510 ——— TAYL  
 FAT STUFF SERENADE VO 5448 ——— TAYL

JOE SULLIVAN

GIN MILL BLUES/HONEYSUCKLE ROSE Co 2876 ——— DAVI  
 MINOR MOOD/AY LITTLE PROIE ANY ——— PARK  
 GIN MILL/HONEYSUCKLE ROSE ANY ——— PARK  
 SUMMERTIME/ANDY'S BLUES CMS 540 ——— S&B

ART TATUM

WEE BABY BLUES DE 8526 ——— MART  
 INDIANA DE 8550 ——— MART

JASPER TAYLOR

STOMP TIME BLUES PARA 12409 12.50 W-S  
 JASPER TAYLOR BLUES VO 1196 5.00 W-S  
 STOMP TIME BLUES PARA 12409 25.00 KAPL

JACK TEAGARDEN

PEG O' MY HEART Co ——— REEO  
 BIG EIGHT BLUES HRS 2007 ——— STRO  
 JACK HITS THE ROAD Co 38354 ——— S&B

HERSAL THOMAS

SUITCASE BLUES OK 8227 8.00 W-S  
HOCIEL THOMAS

(ANY WITH ARMSTRONG) OK ——— 15.00 W-S

'SIPPIE THOMAS

I'M A MIGHTY TIGHT WOMAN VI 38502 ——— KAPL  
THOMAS'S DEVILS  
 BOOT IT BOY/SHO IS HOT BR 7064 1.50 POLS  
FRANKIE TRUMBAUER  
 SINGIN' THE BLUES OK 40772 ——— DAVI  
 SINGIN' THE BLUES BR 7703 ——— DAVI  
 CLARINET MARMALADE VO 4412 ——— CHAM

BIG JOE TURNER

JUMPIN' DOWN BLUES/CARELESS LOVE DE 7827 .90 WILL

SIPPIE WALLACE

JEALOUS WOMAN LIKE ME OK 8301 15.00 W-S  
 I FEEL GOOD OK 8345 15.00 W-S  
 THE FLOOD BLUES OK 8470 15.00 W-S  
 DEAD DRUNK BLUES OK 8499 15.00 W-S

FATS WALLER

LOOKIN' GOT FEELIN' BAD/I NEED S. VI 38086 ——— HOUG  
 YOU'RE NOT THE ONLY ONE/DREAM MAN BB 10261 ——— HOUG  
 CHRISTOPHER COLUMBUS VI 25295 ——— THOR  
 THE JOINT IS JUMPING VI 25689 ——— THOR  
 YOU RUN YOUR MOUTH, I'LL RUN BUSINESS ——— KOBI  
 YOU FEET'S TOO BIG BB 10500 ——— KOBI  
 MINOR DRAG/HAGLE FUSS BB 10185 1.25 WILL  
 SMASHING THIRDS/TUMB FUMBLIN' VI 25338 1.30 WILL  
 FEET'S TOO BIG/SUITCASE SUSIE BB 10500 1.40 WILL  
 YOU RUN YOUR MOUTH/TOO TIRED BB 10779 1.40 WILL  
 EVERYBODY LOVES/SCRAM BB 10989 1.30 WILL  
 RIOIN' BUT WALKIN' VI 38119 1.50 WILL  
 BIRMINGHAM/MUSCLE SHOAL BLUES OK 4757 1.50 WILL  
 I'VE GOT A FEELIN' VI 22092 1.50 WILL  
 (ANY) ——— ALLD  
 (MANY) ——— BOOI

GEORGE WETTLING

BUGLE CALL/SISTER KATE DE 18044 ——— KOBI  
 STRUTTER'S BALL/NEW BABY DE 18045 ——— KOBI

MICHEL WARLOP

SERENADE FOR A WEALTHY WIDOW SW 28 ——— GAYL  
 SWEET SUE/ORGAN GRINDER'S SW 43 ——— GAYL

PAUL WHITEMAN

KAMENNOT/OSTROW VI 24140 ——— DAVI  
 AT TWILIGHT/COUNTING THE STARS Co 1993 2.50 ABER  
 A NIGHT AT THE BILTMORE VI 39000 4.00 ABER  
 SWEET LIL/MISSISSIPPI MUD VI 24240 2.50 ABER  
 SOUVENIR ALBUM (VICTOR) ——— PARK  
 MY MELANCHOLY BABY Co 50068 ——— PARK  
 JUST A GIGOLO (BING CROSBY) "I 22758 1.50 ULLM  
 'TAIN'T SO, HONEY, 'TAIN'T SO Co 1444 1.00 ULLM  
 RHYTHM KING/SUPPRESSED DESIRE Co 1629 2.00 ULLM  
 LOUISE/BLACKBIRDS & BLUEBIRDS Co 1819 2.50 ULLM  
 MISSISSIPPI MUD/SWEET LIL (MEDLEY) VI 24240 1.00 ULLM

ARNOLD WILEY

ARNOLD WILEY RAG/WINNY CITY BR 7113 ——— POLS

CLARENCE WILLIAMS

(ANY WITH ARMSTRONG EXCEPT OK 8151, 40260) ——— EDEL  
 PAPA OE DA DA OK 8215 15.00 W-S  
 LIVIN' HIGH OK 8272 10.00 W-S  
 YOU CAN'T SHUSH MY KATIE OK 8342 10.00 W-S  
 CASTAWAY OK 40330 10.00 W-S  
 CAKE WALKING BABIES OK 40321 30.00 W-S

COOTIE WILLIAMS

DOWNTOWN UPROAR ANY ——— BURL  
 DIGGA DIGGA DDD ANY ——— BURL  
 ECHOES OF HARLEM ANY ——— BURL  
 BLUES A POPPIN/BLACK BUTTERFLY OK 5618 ——— TAYL  
 BEAUTIFUL ROMANCE/SHE'S GONE OK 5411 ——— TAYL  
 DOWNTOWN UPROAR VA 527 ——— JOHN  
 DIGGA DIGGA DDD VA 555 ——— JOHN  
 (ANY ON VOCALION) VO 555 ——— JOHN

TEDDY WILSON

JUST A MOOD, PARTS 1 & 2 (QUARTET) BR 7973 ——— FELL  
 IT'S TOO HOT FOR WORDS BR 7511 3.25 PERR  
 BLUES IN C# MINOR Co 36314 ——— MART  
 JUMPING ON THE BLACK & WHITES Co 35232 ——— MART  
 ROSETTA BR 7563 ——— MART  
 JUST A MOOD, PARTS 1 & 2 BR 7973 ——— FERG  
 SUN SHOWERS/YOURS AND MINE BR 7917 ——— FERG

BOB ZURKE

HONKY TONK TRAIN BLUES VI 26342 ——— DAVI

ANY ARTIST OR RECORDING GROUP

CAIRN BARRY (OR KEVIN B.) ——— 1.00 LEET  
 STAR DUST (CUT OUTS; ODD LABELS) ——— SIME

SOUND FILMS

BING CROSBY; STAR DUST; NAME BANDS ——— SIME

TRANSCRIPTIONS

BING CROSBY; STAR DUST; NAME BAND; MOVIE TRAILERS SIME

This discography, which appeared in the March, 1944, issue of "Jazz Music" (London), is reprinted by kind permission of the editors, Albert McCarthy and Max Jones.

## JELLY-ROLL MORTON DISCOGRAPHY

By ALBERT J. McCARTHY

FOR THE PURPOSE of this discography I have drawn to a large extent on three sources—the Victor Jelly-Roll discography compiled by John D. Reid, George Hoefler's "Hot Box" column in "Down Beat", and the magazine "Jazz Information." It is due to the latter that we can now speak with a reasonable degree of certainty about most Jelly-Roll personnels. A special word of thanks is due to Kenneth Hulsizer, and others who have helped include Gordon Gullickson, Stanley F. Dance, Eric Tonks, and Cliff Jones.

In certain instances I have made minor alterations. It is obvious that there are still records featuring Jelly-Roll to be found, and before starting on the discography proper, I have listed some, as yet, undiscovered items. These make this as complete a discography as possible, the only omissions being the sides Jelly-Roll recorded for the Congress Library, which will be included in a future issue. The dates in the very early records are sometimes guesswork, but I hope that American collectors will send over corrections and additional information in due course. Information on the following points would be very welcome:

Clay Jefferson told Kenneth Hulsizer that he played drums on a Jelly-Roll session for Gennett in 1928. Other musicians on this date probably included Jimmy O'Bryant (clarinet) and Jimmy McLeary (trumpet). The discs were to be labelled as by "Jelly-Roll Morton's Seven Red Hot Peppers", and may have included *King Porter Stomp* and *Someday Sweetheart*.

In his article on another page Mr. Hulsizer mentions having heard a Victor side titled *Seminole Blues*, which may have been issued under another name. He also recalls that Jelly-Roll recorded with Johnny Dunn and Johnny Hodges, which records are as yet untraced.

Mr. George Hoefler has mentioned in the "Hot Box" that Jelly recorded *I've seen my Baby* on Gennett and Edison. This may have been cut on the Clay Jefferson session. Lastly, Mr. Hoefler says that Punch Miller, famous New Orleans trumpeter, recalls a session with Jelly, other musicians present including King Swasey (1st trumpet); Slim Jones (3rd trumpet); Charles Newman (2nd piano). The titles made included, in all probability, *Doctor Jazz*.

\* \* \*

Jelly-Roll Morton (piano solos)—(approx. SEPTEMBER, 1923).

<i>King Porter Stomp</i>	(11537)	Gennett 5289
<i>New Orleans Joys</i>	(11538)	Silvertone 4041, Gennett 5486
<i>Grandpa's Spells</i>	(11544)	Gennett 5218
<i>Kansas City Stomp</i>	(11545)	Gennett 5218
<i>Wolverine Blues</i>	(11546)	Gennett 5289
<i>The Pearls</i>	(11547)	Gennett 5323

Jelly-Roll Morton (Piano); unknown drums; Horace Eubanks (clarinet); Natty Dominique (cornet); Zue Robertson (trombone).

(CHICAGO—DECEMBER, 1923)

<i>Someday Sweetheart</i>	(8498)	Okeh 8105
<i>London Blues</i>	(8499)	Okeh 8105

Other titles probably recorded at this session include *Jelly Roll Blues*, *Mr. Jelly Lord*, *Milenburg Joys* and *Wolverine Blues*.

Jelly-Roll Morton (piano solos)—(CHICAGO, 1924).

<i>London Blues</i>	Rialto 535, Session 3
<i>Mamamita</i>	Paramount 12216, Puritan 12216
<i>35th Street Blues</i>	Paramount 12216, Puritan 12216

Jelly-Roll Morton (piano); Jasper Taylor (drums); Townes (clarinet & alto); Natty Dominique (cornet); Roy Palmer (trombone). (1924).

<i>Big Fat Ham</i>	(1434)	Paramount 12050
<i>Muddy Water Blues</i>	(1435)	Paramount 20251, Puritan 11251, National 12251
<i>Mr. Jelly Lord</i>	(8065)	Paramount 20332, Puritan 11332, Mitchell 11317
<i>Steady Roll</i>	(8066)	Paramount 20332, Mitchell 11332

Jelly-Roll Morton (piano solos)—(RICHMOND, INDIANA—MID, 1924).

<i>Tia Juana</i>	(11907)	Gennett 3043
<i>Shreveport Stomp</i>	(11908)	Gennett 5590, 5105
<i>Mamamita</i>	(11910)	Gennett 3043
<i>Bucktown Blues</i>	(11913)	Gennett 5515, Silvertone 4040
<i>Tom Cat Blues</i>	(11914)	Gennett 5515, Silvertone 4040
<i>Stratford Hunch</i>	(11915)	Gennett 5590, 5105
<i>Perfect Rag</i>	(11917)	Gennett 5486, Silvertone 4041
<i>Jelly Roll Blues</i>		Gennett 5552, Silvertone 4038
<i>Big Fat Ham</i>		Gennett 5552, Silvertone 4038

Jelly-Roll Morton (piano) and 'King' Oliver (cornet)—(CHICAGO, 1924).

<i>King Porter Stomp</i>	(685)	Autograph 617, Session 1
<i>Tom Cat Blues</i>	(687)	Autograph 617, Session 1

Jelly-Roll Morton (piano); "Balls" Ball (clarinet); Lee Collins (trumpet); Roy Palmer (trombone). (CHICAGO, 1924).

<i>Fish Tail Blues</i>	(635)	Autograph 606, Session 2
<i>High Society</i>	(636)	Autograph 606, Session 2
<i>Wearry Blues</i>		Autograph 607, Session 4
<i>Tiger Rag</i>		Autograph 607, Session 4

Jelly-Roll Morton (piano); unknown clarinet and kazoo. (CHICAGO, 1924).

<i>My Gal</i>		Autograph 623
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Jelly-Roll Morton (piano) accompanying Volly de Faut (clarinet). (CHICAGO, 1924).

<i>Wolverine Blues</i>		Autograph 623
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Jelly-Roll Morton (piano solos). (1926).

<i>Fat Meat and Greens</i>		Am. Vocalion 1019
<i>Sweetheart of Mine</i>		Am. Vocalion 1019
<i>King Porter Stomp</i>		Am. Vocalion 1020, Oriole 1007
<i>The Pearls</i>		Am. Vocalion 1020, Oriole 1007

Titled "Jelly-Roll Morton's Incomparables." Jelly-Roll Morton (piano) with unknown group.

<i>Mr. Jelly Lord</i>	(12467)	Gennett 3259
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### JELLY-ROLL MORTON'S RED HOT PEPPERS:

Jelly-Roll Morton (piano); Andrew Hilaire (drums); John Lindsay (bass); John St. Cyr (banjo); Omer Simeon (clarinet); George Mitchell (trumpet); Kid Ory (trombone).

(CHICAGO—SEPT. 15, 1926).

<i>Black Bottom Stomp</i>	(36239)	Victor 20221, Bluebird 10253, H.M.V. B.3164
<i>Smoke-House Blues</i>	(36240)	Victor 20296, Bluebird 8372 H.M.V. B.3164
<i>The Chant</i>	(36241)	Victor 20221, Bluebird 10253

Barney Bigard and Darnell Howard (clarinets) added. (CHICAGO—SEPT. 21, 1926).

<i>Sidewalk Blues</i>	(36283)	Victor 20252, H.M.V. B.5212
<i>Dead Man Blues</i>	(36384-1)	Victor 20252
<i>Dead Man Blues</i>	(36284-2)	Victor 20252
<i>Steamboat Stomp</i>	(36285)	Victor 20296, Bluebird 8372

Bigard and Howard absent. (CHICAGO—DEC. 16th, 1926).

<i>Someday Sweetheart</i> <sup>1</sup>	(37254)	Victor 20405
<i>Grandpa's Spells</i>	(37255-2)	Victor 20431
<i>Grandpa's Spells</i>	(37255-3)	Bluebird 10254
<i>Original Jelly-Roll Blues</i>	(37256-1)	Victor 20405
<i>Original Jelly-Roll Blues</i>	(37256-2)	Bluebird 10255
<i>Doctor Jazz</i> <sup>2</sup>	(37257)	Victor 20415, Bluebird 10255
<i>Cannon Ball Blues</i>	(37258-1)	Victor 20431
<i>Cannon Ball Blues</i>	(37258-2)	Bluebird 10254

<sup>1</sup> Two unknown violins added.

<sup>2</sup> Vocal by Jelly-Roll Morton.

- Jelly-Roll Morton (piano); Babe Dodds (drums); Quinn Wilson (tuba); John St. Cyr (banjo); Johnny Dodds (clarinet); Stopp Evans (alto); George Mitchell (trumpet); George Bryant (trombone). (CHICAGO—JUNE 4th, 1927).
- |                          |           |                |
|--------------------------|-----------|----------------|
| <i>Hyena Stomp*</i>      | (38627)   | Victor 20772   |
| <i>Billy Goat Stomp*</i> | (38628)   | Victor 20772   |
| <i>Wild Man Blues</i>    | (38629)   | Bluebird 10256 |
| <i>Jungle Blues</i>      | (38630-2) | Victor 21345   |
| <i>Jungle Blues</i>      | (38630-3) | Bluebird 10256 |
- \* Vocal effects by Lew Le Mar.
- Same personnel as last. (CHICAGO—JUNE 10, 1927).
- |                           |           |                              |
|---------------------------|-----------|------------------------------|
| <i>Beale Street Blues</i> | (38661)   | Victor 20948, Bluebird 10252 |
| <i>The Pearls</i>         | (38662-2) | Victor 20948                 |
| <i>The Pearls</i>         | (38662-3) | Bluebird 10252               |
- Trio: Clarinet, Piano and Drums.
- |                        |         |                              |
|------------------------|---------|------------------------------|
| <i>Wolverine Blues</i> | (38663) | Victor 21064, Bluebird 10258 |
| <i>Mr. Jelly Lord</i>  | (38664) | Victor 21064, Bluebird 10258 |
- As "The Levee Serenaders".
- Jelly-Roll Morton (piano); with unidentified group. Vocals by Frances Hereford. (CHICAGO—JANUARY, 1928).
- |                       |         |                                     |
|-----------------------|---------|-------------------------------------|
| <i>Midnight Mama</i>  | (c7058) | Am. Vocalion 1154, Am. Bruns. 80040 |
| <i>Mr. Jelly Lord</i> | (c7060) | Am. Vocalion 1154, Am. Bruns. 80040 |
- ### JELLY-ROLL MORTON'S RED HOT PEPPERS:
- Jelly-Roll Morton (piano); Tommy Benford (drums); Bill Benford (tuba); Lee Blair (banjo); Omer Simeon (clarinet); Ward Pinkett (trumpet); Geechy Fields (trombone). (NEW YORK CITY—JUNE 11th, 1928).
- |                           |         |  |
|---------------------------|---------|--|
| <i>Georgia Swing</i>      | (45619) | Victor 38024, Bluebird 5109, 8515,<br>H.M.V. JF.10, B.9221 |
| <i>Kansas City Stomp</i>  | (45620) | Victor 38010, Bluebird 5109, 7757                          |
| <i>Shoe Shiner's Drag</i> | (45621) | Victor 21658, Bluebird 5707, 7725                          |
| <i>Boogaboo</i>           | (45622) | Victor 38010, Bluebird 6031, 7725                          |
- Trio: Clarinet, Piano and Drums.
- |                   |           |   |
|-------------------|-----------|---|
| <i>Shreveport</i> | (45623-1) | Victor 21658, Bluebird 5707, 7710,<br>H.M.V. B.9220 |
| <i>Shreveport</i> | (45623-2) | Victor 21658  |
- Quartet: Trombone, Clarinet, Piano and Drums.
- |                          |           |   |
|--------------------------|-----------|---|
| <i>Mournful Serenade</i> | (45624-1) | Victor 38024, H.M.V. B.9221,<br>Bluebird 6601, 8515 |
| <i>Mournful Serenade</i> | (45624-2) | Victor 38024  |
- Trio: Trumpet, Piano and Drums.
- |                       |         |                   |
|-----------------------|---------|-------------------|
| <i>Honey Babe</i>     | (45625) | Master destroyed. |
| <i>Sidewalk Blues</i> | (45626) | Master destroyed. |
- Jelly-Roll Morton (piano); Manzie Johnson (drums); Bass Moore (bass); Lee Blair (guitar); Russell Procope (clarinet & alto); Joe Garland (tenor); Paul Barnes (soprano sax); Edwin Sawyzee, Ed Anderson, possibly Lee Collins (trumpets); Billy Cato (trombone). (NEW YORK CITY—DEC. 6th, 1928).
- |                                     |         |  |
|-------------------------------------|---------|--|
| <i>Everybody loves my honey now</i> | (48433) | Master destroyed.                                    |
| <i>Red Hot Pepper</i>               | (48434) | Victor 38055, Bluebird 6601                          |
| <i>Deep Creek Blues</i>             | (48435) | Victor 38055, Bluebird 5333,<br>H.M.V. JF.10, B.9220 |
| <i>You oughta see my girl</i>       | (48436) | Master destroyed                                     |
- Jelly-Roll Morton (piano solos). (CAMDEN, NEW JERSEY—JULY 8th, 1929).
- |                      |         |                              |
|----------------------|---------|------------------------------|
| <i>Pep</i>           | (49448) | Victor 38627, Bluebird 10257 |
| <i>Seattle Hunch</i> | (49449) | Victor 38527, 27565          |
| <i>Fat Frances</i>   | (49450) | Victor 38627, Bluebird 10257 |
| <i>Freakish</i>      | (49451) | Victor 38527, 27565          |
- Jelly-Roll Morton (piano); — Alexander (drums); "Bass" Hill (tuba); Barney — (banjo); George Baquet (clarinet); Walter Thomas, Joe Thomas, Paul Barnes (saxes); — Brisco, "Horsecollar" Draper (trumpets); Charlie Irvis (trombone). (CAMDEN, N.J.—JULY 9th, 1929).

- Burnin' the Iceberg* (49452) Victor 38075  
*Courthouse Bump* (49453) Victor 38093  
*Pretty Lil* (49454) Victor 38078
- Same personnel: (CAMDEN, N.J.—JULY 10th, 1929).  
*Sweet Anita Mine* (49455) Victor 38093  
*New Orleans Bump* (49456) Victor 38078
- Same personnel: (CAMDEN, N.J.—JULY 12th, 1929).  
*Down my Way* (49457) Victor 38113  
*Try me Out* (49458) Victor 38113  
*Tank Town Bump* (49459) Victor 38075, H.M.V. JF.56
- Jelly-Roll Morton (piano); Paul Barbarin (drums); 'Pops' Foster (bass); Will Johnson (banjo); Albert Nicholas (clarinet); Henry Allen (trumpet); J. C. Higginbotham (trombone). (NEW YORK CITY—NOV. 13th, 1929).  
*Sweet Peter* (57080) Victor 23402  
*Fersey Joe* (57081) Victor 23402  
*Mississippi Mildred* (57082) Victor 23424  
*Mint Juleep* (57083) Victor 23334
- Jelly-Roll Morton (piano) accompanying Wilton Crawley (clarinet). Rest of personnel unknown. (N.Y. CITY—MID NOVEMBER, 1929).  
*You oughta see my gal* (57565) Victor 38136  
*Futuristic Blues* (57566) Victor 38136  
*Keep your Business to yourself* (57567) Victor 38116, Bluebird 5827  
*She's got what I need* (57568) Victor 38116, Bluebird 5827
- Jelly-Roll Morton (piano) accompanying Lizzie Miles (vocals). (Approx. DEC. 1929).  
*I hate a man like you* Victor 38571  
*Don't tell me nothin' 'bout my man* Victor 38571
- Jelly-Roll Morton (piano); Zuty Singleton (drums); Barney Bigard (clarinet). (N.Y. CITY—DEC. 17th, 1929).  
*Smilin' the Blues Away* (57784) Victor 38108, Bluebird 10194  
*Turtle Twist* (57785) Victor 38108, Bluebird 10194  
*My Little Dixie Home* (57786) Victor 38601  
*That's like it ought to be* (57787) Victor 38601
- Jelly-Roll Morton (piano); Cozy Cole (drums); Billy Taylor (tuba); Bernard Addison (banjo); Eddie Barefield (clarinet); Ward Pinkett, unknown (trumpets); Wilbur de Paris (trombone). (N.Y. CITY—MARCH 5th, 1930).  
*Each Day* (59504) Victor 23351  
*If someone would only love me* (59505) Victor 23321  
*That'll Never Do* (59506) Victor 23019, H.M.V. B.4836  
*I'm looking for a little bluebird* (59507) Victor 23004
- Jelly-Roll Morton (piano); Tommy Benford (drums); Bill Benford (tuba); Bernard Addison (guitar); unknown (banjo); Eddie Barefield (clarinet); Ward Pinkett, Bubber Miley (trumpets); Wilbur De Paris (trombone). (N.Y. CITY—MARCH 19th, 1930).  
*Little Lawrence* (59532) Victor 38135  
*Harmony Blues* (59533) Victor 38135
- Same personnel: (N.Y. CITY—MARCH 20th, 1930).  
*Fussy Mabel* (59643) Victor 38125  
*Ponchatrain* (59644) Victor 38125
- Jelly-Roll Morton (piano); Cozy Cole (drums); Billy Taylor (tuba); Lee Blair (banjo); Eddie Barefield, Joe Thomas, Walter Thomas (reeds); Ward Pinkett, unknown (trumpets); Geechy Fields (trombone). (N.Y. CITY—JUNE, 2nd, 1930).  
*Oil Well* (62182) Victor 23321  
*Load of Coal* (62183-1) Victor 23429  
*Load of Coal* (62183-2) Victor 23429  
*Crazy Chords* (62184) Victor 23307  
*Primrose Stomp* (62185) Victor 23424
- Jelly-Roll Morton (piano); Tommy Benford (drums); Peter Briggs (tuba); Howard Hill (guitar); Albert Nicholas (clarinet); Ward Pinkett (trumpet); Geechy Fields (trombone). (N.Y. CITY—JULY 14th, 1930).

<i>Low Gravy</i>	(62339)	Victor 23334, Bluebird 8302
<i>Strokin' Away</i>	(62340)	Victor 23351, Bluebird 8302
<i>Blue Blood Blues</i>	(62341)	Victor 22681, Bluebird 8201
<i>Mushmouth Shuffle</i>	(62342)	Victor 23004, Bluebird 8201
Jelly-Roll Morton (piano); Bill Beason (drums); Bill Taylor (tuba); Bernard Addison (guitar); unknown (clarinet); Ward Pinkett (trumpet); Sandy Williams (trombone). (N.Y. CITY—OCT. 9th, 1930).		
<i>Gambling Jack</i>	(64313)	Victor 23307
<i>Fickle Fay Creep</i>	(64314)	Victor 23019, H.M.V. B.4837
Jelly-Roll Morton (piano); Zuty Singleton (drums); Wellman Braud (bass); Lawrence Lucie (guitar); Albert Nicholas (clarinet); Sidney Bechet (clarinet & soprano sax); Happy Caldwell (tenor sax); Sidney De Paris (trumpet); Claude Jones (trombone). (N.Y. CITY—SEPT. 14th, 1939).		
<i>Oh, Didn't He Ramble</i>	(041456)	Bluebird 10429, H.M.V. B.9217
<i>High Society</i>	(041457)	Bluebird 10434, H.M.V. B.9216
<i>I though I heard Buddy</i>		
<i>Bolden Say</i>	(041458)	Bluebird 10434, H.M.V. B.9216
<i>Winin' Boy Blues</i>	(041459)	Bluebird 10429, H.M.V. B.9217
Bechet absent; Fred Robinson (trombone) replaces Claude Jones. (N.Y. CITY—SEPT. 28th, 1939).		
<i>Climax Rag</i>	(041360)	Bluebird 10442, H.M.V. B.9219
<i>Don't you leave me here</i>	(041361)	Bluebird 10450, H.M.V. B.9218
<i>West End Blues</i>	(041362)	Bluebird 10442, H.M.V. B.9219
<i>Ballin' the Jack</i>	(041363)	Bluebird 10450, H.M.V. B.9218
Jelly-Roll Morton (piano & vocals). (NEW YORK CITY—DEC, 1939).		
<i>Original Rags</i>	(R.2561)	General 4001
<i>The Grave</i>	(R.2562)	General 4003
<i>Mister Joe</i>	(R.2564)	General 4004
<i>King Porter Stomp</i>	(R.2565)	General 4005
<i>Winin' Boy Blues<sup>1</sup></i>	(R.2566)	General 4004
<i>Buddy Bolden's Blues<sup>1</sup></i>	(R.2570)	General 4003
<i>The Naked Dance</i>	(R.2571)	General 4002
<i>Don't you leave me here<sup>1</sup></i>	(R.2572)	General 4005
<i>Mamie's Blues<sup>1</sup></i>	(R.2573)	General 4001
<i>Michigan Water Blues<sup>1</sup></i>	(R.2579)	General 4002
Jelly-Roll Morton (piano & vocals); Zutty Singleton (drums); Wellman Braud (bass); Eddie Williams (alto); Albert Nicholas (clarinet); Henry Allen (trumpet); Joe Britton (trombone). (NEW YORK CITY—DEC., 1939).		
<i>Sweet Substitute</i>	(R.2582)	General 1703
<i>Panama</i>	(R.2583)	General 1703
<i>Good Old New York</i>	(R.2584)	General 1704
<i>Big Lip Blues</i>	(R.2585)	General 1704
Joe Britton (trombone) absent. (NEW YORK CITY—DEC., 1939).		
<i>Why?</i>	(R.2621)	General 1706
<i>Get the Bucket</i>	(R.2622)	General 1706
<i>If you know</i>	(R.2623)	General 1707
<i>Shake it</i>	(R.2624)	General 1707
Claude Jones (trombone) added. (N.Y. CITY—DEC., 1939).		
<i>Dirty, Dirty, Dirty</i>	(R.2632)	General 1711
<i>Swinging the Elks</i>	(R.2633)	General 1711
<i>Mama's got a baby</i>	(R.2634)	General 1710
<i>My home is in a Southern</i>		
<i>Town</i>	(R.2635)	General 1710
Jelly-Roll Morton (piano & vocal <sup>1</sup> ). (WASHINGTON, D.C.—LATE 1939).		
<i>Finger Buster</i>	(MLB.145)	Jazzman 12
<i>Creepy Feelin'</i>	(MLB.146)	Jazzman 12
<i>Winin' Boy Blues<sup>1</sup></i>	(MLB.147)	Jazzman 11
<i>Honky Tonk Music</i>	(MLB.149)	Jazzman 11

# Notes on Tom Delaney

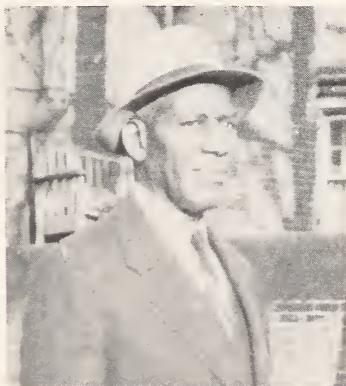
By THURMAN AND MARY GROVE

Mr. Tom led the way up three creaky flights of stairs, finally swinging open a door into a spacious room. The scene was above Pierce's "Three Star" Restaurant on Pennsylvania Avenue in Baltimore where Tom spends his idle moments. In one corner was a rosy chunk-stove fire. Two old-fashioned windows, extending from floor to ceiling, allowed a flood of sunlight to fill the room. There was also a small table, a low cot covered with an Army blanket, and a battered upright piano. The man who stood before us was Tom Delaney. He said he was born in Charleston, South Carolina, in September, 1889; now at the age of 55 he seems a picture of glowing health. He is a man of average stature, trim, eyes aglow with a youthful sparkle.

Tom Delaney is best remembered as composer of words and music of *Jazz Me Blues*, *Down Home Blues*, *Nobody Knows the Way I Feel This Morning*, *Absentminded Blues*, *Walk That Broad*, and scores of other hits. At the tender age of 12 Tom first appeared in amateur productions held in his home town. Then took to the road, barnstorming, playing theaters, dance halls, amusement parks, and cabarets, with his song and dance act, later to become manager for a number of years of Ethel Waters, touring with the Henderson Band, doing a bit of recording himself, continually writing countless other blues numbers, being thrown in contact with just about all of the Jazz Greats, and being a part of and first-hand witness to the beginning and growth of Jazz to the present day.

Tom Delaney was pleased at the prospect of talking blues, and just kept moving about motioning with his cap as he talked, sitting a bit on the table top then jumping up to explain some new idea. Sometimes he sang some lyrics from a tune under discussion; his voice was full and steady and very plaintive.

He was eager to discuss his famous and



Tom Delaney

ever recorded *Jazz Me Blues*. It was written right in New Orleans—1920. He was sitting on a bench in the warm sunlight just outside his dressing room at the Lyric Theater, and *Jazz Me Blues* was his description of that city and its atmosphere. It was published by Edward B. Marks, and was Tom's first break. And he told us—"Be sure to say that Edward B. Marks gave me my first breaks—still does after over twenty years through him, and he has come to my rescue

in all my troubles. Be sure to say that."

"Well, Tom, did you ever want to be a first-rate pianist?"

"Oh, no! Not like Fletcher (Henderson). I only made one mistake in life, and that worked to my advantage. I didn't study music, and was better for it, 'cause if I'd gotten all over the keyboard, I'd have started copying and stealing a little from you, a little from all the others, and I would've lost my own touch. It just comes natural with me—writing music and lyrics too. Never write any over or any under, and see the way some fellows do, work their lyrics time after time till it stops 'em, and they can't make it go, with me looking over their shoulder and I know just what lyric they want but don't tell 'em. I wrote all my own way, and that kept the singers close to me. But sometimes they didn't feel it like I had, like my *Southbound Blues* that Ma Rainey did (Para 12227). She just ruined it for me. Same way with *Log Cabin Blues* with Trixie Smith on the Black Swan. (Tom didn't seem to recall the Clarence Williams' instrumental version on OK 8572—which of course was a best seller of its day.) Writing blues is a deep-thinking feeling, and when you wake up in the morning like in *Nobody Knows the Way I Feel This Morning*, do you have that one?" he asked, and without waiting for an answer went on. "I had ordered Woodward the pianist to

(Continued on page 39.)

# FOR DISPOSITION

- 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: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, MAY 31, 1944; "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

(LOUIS ARMSTRONG, CONTINUED)

LONG LONG AGO/COVER WATERFRONT	DE	3700	N	AUC	---	ROSE
SAVOY BLUES/ME AND BRO.BILL	DE	2538	E	T-A	---	STRD
MAHOGANY HALL STOMP	VO	3055	F	AUC	---	BURN
SNOWBALL/SWING YOU CATS	BB	10225	N	AUC	---	BURN
WHEN IT'S SLEEPY TIME DOWN SO.	BB	10703	N	AUC	---	BURN
NATURALLY	DE	1937	F	AUC	---	BURN
SONG OF ISLANDS/BLUE, GRAY	DK	41375	F	AUC	---	M-S
I'M IN MOOD/GOT BRAN' NEW	DE	579	F	AUC	---	M-S
MUGGLES/THE PEANUT VENDOR	VO	3194	V	AUC	---	M-S
STRUTTIN' BARBECUE/LESSON TO	DE	1661	V	AUC	---	M-S
FINGERS CROSSE/SHOOTING HIGH	DE	623	G	AUC	---	M-S
PERDIDO ST., 2/19 BLUES	DE	18090	N	AUC	---	M-S
COAL CART BLUES/HONKY TONK	DE	18091	N	AUC	---	M-S
PERDIDO ST. BL., 2/19 BLUES	DE	18090	E	AUC	---	ROSE
YES SUH/I'LL GET MINE BYE &	DE	3900	E	AUC	---	ROSE
I COVER THE WATER FRONT	DE	3700	N	AUC	---	MARX
DRY'S CREOLE TROMBONE	CO	35838	N	AUC	---	MARX
MANDY MAKE UP YOUR MIND	CO	35957	N	AUC	---	MARX
YOU'RE NEXT	CO	36155	N	AUC	---	MARX
ORIENTAL STRUT/YOU'RE NEXT	OK	8299	E	AUC	---	MEXO
CORNET CHOP SUEY/YOU'RE	OK	8320	V	AUC	---	MEXD
HEY LAWDY MANA/HOW DO YOU CALL	DE	3756	N	AUC	---	GALE
YES SUH/I'LL GET MINE BYE &	DE	3900	N	AUC	---	GALE
SAVOY BLUES/ME & BROTHER BILL	DE	2539	E	AUC	---	GALE
ALOHA/ON A COCOANUT ISLAND	DE	914	V	AUC	---	GALE
FLAT FOOT FLOOGEE(MILLS BROS)	DC	1376	V	AUC	---	GALE
SAVE IT PRETTY MANIA	CO	35662	E	T-A	---	BROO
KNOCKIN' A JUG	CO	35613	E	T-A	---	BROO
GUT BUCKET BLUES	CO	36152	N	T-A	---	BROO
WEATHER BIRD	CO	36375	E	T-A	---	BROO
DON'T JIVE ME	CO	36376	V	T-A	---	BROO
NO ONE ELSE/I CAN'T GIVE YOU	OK	8669	F	AUC	---	BAKE
MAHOGANY HALL/BEAU KOD JACK	OK	8680	V	AUC	---	BAKE
SKIP THE GUTTER/KNEE DROPS	DK	8631	V	AUC	---	BAKE
LONESOME BLUES/KING OF ZULUS	DK	41581	N	AUC	---	CAMP
NEW TIGER RAG/LOVE YOU FUNNY	CO	2631	E	AUC	---	CAMP
WEATHER BIRD/DEAR OLD SOUTH.	OK	41454	N	AUC	---	CAMP
MUSKRAT RAMBLE/HEEBIE	DK	8300	V	T-A	---	EDEL
PUBLIC MELODY/RED CAP	DE	1347	G	T-A	---	IDER
SO LITTLE TIME/MEXICAN	DE	1822	G	T-A	---	IDER
NOBODY KNOWS THE TROUBLE	DE	2085	E	T-A	---	IDER
SWEET HEARTS ON PARADE	DE	3235	V	T-A	---	IDER
BLUE TURNING GREY	DK	41375	F	T-A	---	IDER
MARIE/WPA (WITH MILLS BROS)	DE	3151	N	STA	1.10	WILL
HEEBIE JEEBIES/POTATOE HEAD	CO	35660	N	STA	1.40	WILL
S.O.L. BLUES/SQUEEZE ME	CO	35661	N	STA	1.40	WILL
SAVE IT PRETTY/NO ONE ELSE	CO	35662	N	STA	1.40	WILL
TWELFTH ST., KNOCKIN A JUG	CO	35663	N	STA	1.40	WILL
WEATHERBIRD/MON. DATE (HINES)	CO	36375	N	STA	---	WILL
TIGHT LACE THIS/HEAR ME TALK.	CO	36378	N	T-A	---	JACO
DRY'S CREOLE TROMBONE/LAST TIME	EXCELLENT CONDITION;					
TWO CHIPS IN RIM TO 1ST GR.	CO	35838	SAL	1.00	JACO	
YOU'RE NEXT/ORIENTAL STRUT	DK	8299	G	T-A	---	NORC
BUTTER AND EGG MAN	OK	8423	F	T-A	---	NORC
GUT BUCKET/IN THE BARREL	OK	8261	F	T-A	---	NORC
MUSKRAT RAMBLE	OK	8300	V	T-A	---	NORC
HOTTER THAN THAT	OK	8535	G	T-A	---	NORC
I'M GONNA GITCHA	OK	8343	V	T-A	---	NORC
KING OF THE ZULUS	OK	8396	G	T-A	5.00	KAPL
SUNSET CAFE STOMP	OK	8423	G	T-A	5.00	KAPL
MUGGLES	VO	3194	G	SAL	---	FISH
WEST END BLUES	DE	2480	N	SAL	---	FISH
WPA/MARIE (MILLS BROS.)	DE	3151	V	AUC	1.50	HOLL
ST. LOUIS BLUES/BASIN ST'IF	OK	3008	G	T-S	2.25	LEET
TRUE BL.LOU (WITH S.ELLIS)	OK	41290	E	AUC	3.00	LEET
HOTTER THAN THAT/SAVOY BLUES	DK	8535	V	T-A	---	FERG
DINAH/TIGER RAG	DK	8800	V	T-A	---	FERG
JUST A OIGOLO/SHINE	OK	41486	V	T-A	---	FERG
GEORGIA ON MY MIND/LAZY RIVER	DK	41541	V	T-A	---	FERG
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	V	T-A	---	FERG
WEATHERBIRD/DEAR OLD SOUTH.	OK	41454	G	T-A	---	FERG
YOU RASCAL YOU/SLEEPYTIME	OK	41504	V	T-A	---	FERG
I AIN'T GOT NOBODY/ROCKIN'	DK	8756	V	T-A	---	FERG
TWO DEUCES/SQUEEZE ME	OK	8641	V	T-A	---	FERG
WEST END BLUES/GOT NO BLUES	VO	3204	E	T-A	---	FERG
STARDUST (W)/WRAP(F)	DK	41530	AUC	---	---	CLAR
BEAU KOD JACK(V)/STOMP(G)	OK	8680	AUC	---	---	CLAR
CHICAGO BREAKDOWN/JIVE	CO	36376	E	AUC	---	CLAR

(LOUIS ARMSTRONG CONTINUED NEXT PAGE)

		1	2	3	4	5	6
DON'T YOU CARE/MEET ME	VO	3574	E	AUC	1.00	ABRA	
ALGIERS (E)/WHEN DID YOU	VO	3302	V	AUC	1.00	ABRA	
SITTING ON THE MOON/LOST IN	VO	3340	N	AUC	1.50	ABRA	
STICKS AND STONES	VO	3564	E	AUC	---	BURN	
MEET ME IN THE MO'NLIGHT	VO	3574	V	AUC	---	BURN	
HAVE YOU EVER BEEN IN HEAVEN	VO	3704	E	AUC	---	BURN	
WHY DON'T YOU PRACTICE WHAT	BA	33054	G	AUC	---	MIER	
KITCHEN UP IN HEAVEN	VO	3490	E	AUC	---	MIER	
HAVE YOU EVER BEEN IN LOVE	VO	3704	E	AUC	---	MIER	
INDIANA/SHERIDAN SQUARE	DK	6357	N	T-A	---	POLS	
SWING OUT/FEELING DROWSY	VI	38080	E	AUC	---	BAKE	
SWING OUT	BB	10702	V	T-A	---	BROO	
PLEASING PAUL	BB	10235	N	AUC	---	MELT	
PARDON MY SOUTHERN ACCENT	ME	13096	V	AUC	---	MELT	
IT'S WRITTEN ALL OVER YOUR FACEM	N	13304	N	AUC	---	MELT	
BODY AND SOUL	CO	36282	N	AUC	---	MELT	
EVERYBODY SHOUT	BB	6588	N	AUC	---	MELT	
HE AIN'T GOT RHYTHM/THIS YEAR	VO	3432	V	AUC	---	GALE	
<u>ALLEN-HAWKINS</u>							
GALVESTON GAL	PE	15851	V	T-A	---	SMIT	
<u>ALBERT AMMONS</u>							
NAGASAKI/BOOGIE WOOGIE STOMP	DE	749	V	AUC	---	GALE	
EARLY MORNIN' BLUES/MILE-OR	DE	975	V	AUC	---	BAKE	
<u>ARCADIAN SERENADERS</u>							
THE COED	DK	40503	V	T-A	---	W-S	
<u>ARKANSAS TRAVELLERS</u>							
JA-DA/SENSATION	HA	421	V	T-A	---	POLS	
COPENHAGEN/MAMMAS	OK	40236	G	AUC	---	CLAR	
<u>LIL ARMSTRONG</u>							
ORIENTAL SWING/LET'S GET HAPPY	DE	1904	N	AUC	---	GALE	
IT'S MURDER/THRILL (CHU)	DE	1182	N	T-S	2.00	LEET	
KNOCK KNEED SAL	DE	2542	N	T-A	---	BUCK	
<u>LOUIS ARMSTRONG</u>							
BLUE AGAIN/WHEN YOUR LOVER	DK	41498	F	T-A	---	GAYL	
HEEBIE JEEBIES/MUSKAT RAMBLE	DK	8330	F	AUC	1.50	ABRA	
SAVOY BLUES (BOTH SIDES)	OK	8535	V	AUC	2.00	ABRA	
YES YES/EGGS ONE BASKET	DE	698	N	AUC	1.00	ABRA	
MAHOGANY HALL STOMP	BB	5086	E	AUC	---	MELT	
MUGGLES	OK	3194	E	AUC	---	MELT	
STARDUST	VO	3172	N	AUC	---	MELT	
SKID-DAT-DE DAT	CO	36653	N	AUC	---	MELT	
ORIENTAL STRUT	CO	36155	N	AUC	---	MELT	
JEEPERS CREEPERS	DE	2267	E	AUC	---	MELT	
ALLIGATOR CRAWL (OK)	PARL	2267	E	AUC	---	MELT	
THAT'S MY HOME/HOBO YOU CAN'T	S-V	24200	E	AUC	---	MELT	
KNOCKIN' A JUG	CO	35663	N	AUC	---	MELT	
S.O.L. BLUES	CO	35661	N	AUC	---	MELT	
NO ONE ELSE BUT YOU	CO	35662	N	AUC	---	MELT	
A MONDAY DATE	CO	36375	N	AUC	---	MELT	
FIREWORKS/WEST END BLUES	OK	41078	E	T-A	---	W-S	
BEAU KOD JACK/MAHOGANY HALL	OK	8680	E	T-A	---	W-S	
YOU CAN DEPEND/MAHOGANY HALL	VO	3055	N	T-A	---	W-S	
MEMORIES OF YOU/YOU'RE LUCKY	VO	3180	N	T-A	---	W-S	
HOME/AML OF ME	VO	3125	N	T-A	---	W-S	
FIREWORKS/WEST END BLUES	DK	8597	G	T-A	---	W-S	
Basin Street Blues	VO	3008	E	T-A	---	W-S	
DINAH/TIGER RAG	OK	8800	V	T-A	---	W-S	
SWEETHEARTS ON PARADE/CUT OFF	DE	3235	V	AUC	---	ROSE	
SUSIE-Q(CHU)/ANDY KIRK, REV.)	DE	3883	N	AUC	---	ROSE	
SONG IS ENDED/MY WALKING ST.	DE	1892	V	AUC	---	ROSE	
I USED TO LOVE YOU/LEAP FROG	DE	4106	V	AUC	---	ROSE	

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)



# FOR DISPOSITION

(LOUIS ARMSTRONG, CONTINUED)

OLD MAN MOSE/FALLING IN LOVE	DE	622 N AUC	—	DESO
RED NOSE/RUBEN CUBAN	DE	1049 N AUC	—	DESO
SNOWBALL/SWING YOU CATS	BB	10225 N AUC	—	DESO
ST. LOUIS BLUES/SWEET SUE	BB	5280 N AUC	—	DESO
BEAU KOD JACK/NO ONE ELSE	VO	3085 N AUC	—	DESO
TIGHT LIKE THIS/HEAR ME TALK	VO	3303 N AUC	—	DESO
MAHOGANY HALL STOMP/BEAU KOD	OK	8680 F AUC	—	DESO
GOT NO BLUES/I'M NOT ROUGH	OK	8551 F AUC	—	DESO
HARLEM STOMP/WOODD	OE	3092 E AUC	—	DESO
DIPPERMOUTH/MEET AGAIN	DE	835 N AUC	—	DESO
EVENTIDE/LYING TO MYSELF	DE	836 N AUC	—	DESO
WALKIN' STICK/SONG IS ENDED	DE	1892 N AUC	—	DESO
CUBAN PETE/SHE'S DAUGHTER	DE	1353 V AUC	—	GALE
MAHOGANY HALL ST./WEST END BL	DE	3793 N AUC	—	GALE
<u>LIL ARMSTRONG</u>				
BROWN GAL/OR LEAVE ME ALONE	OE	1092 E+AUC	—	GALE
<u>GUS ARNHEIM</u>				
SUZANNE (WITH BING CROSBY)	VI	24235 N T-A	—	MAYE
LITTLE THINGS IN LIFE (BING)	VI	22580 N AUC	5,00	CLAY
<u>FRED ASTAIRE</u>				
BOJANGLFS OF HARLEM (J. GREEN)	BR	7718 E STA	1,10	WILL
<u>GEORGIE AULD</u>				
SWEET SUE/WIND AND RAIN	VAR	8212 G	.95 T-S	LEET
<u>BUSTER BAILEY &amp; CHOCOLATE CANDIES</u>				
CALL OF DELTA/SHANGHAI SHUF.	CO	35677 N AUC	—	MCGO
<u>MILDRED BAILEY</u>				
LONG'ABOUT MIDNIGHT/MORE THAN	VO	3378 E AUC	—	ROSE
DEAR OLD MOTHER DIXIE	VI	24137 V T-A	—	KENN
STOP THE SUN	VI	22942 N T-A	—	KENN
HONEYBUCKLE ROSE/WILLOW TREE	DE	18108 N AUC	—	KIRS
NOBODY KNOWS THE TROUBLE I'VE	CO	35348 N AUC	—	MARX
BLUE	CO	35589 N AUC	—	MARX
EASY TO LOVE	CO	35921 N AUC	—	MARX
YOU DON'T KNOW MY MIND BL.	VO	4802 N AUC	—	MARX
AFTER ALL I'VE BEEN TO YOU	CO	35409 N AUC	—	MARX
LITTLE HIGH CHAIFMAN	CO	35348 N AUC	—	MARX
JENNY	DE	3661 N AUC	—	MARX
DOWNHEARTED BLUES	DE	18109 N AUC	—	MARX
ROCKIN' CHAIR/GEORGIA ON MIND	BB	6945 G SAL	1,00	MART
RIGHT OR WRONG/LOVING YOU	VO	3758 E AUC	—	MCGO
ROCKIN' CHAIR/LITTLE JOE	VO	3553 V AUC	—	MCGO
BEWILDERED/AT YOUR BECK & CAL	VO	4036 N AUC	—	MCGO
CHANGES/PRISONER OF LOVE	VO	2638 V AUC	—	DEWI
MOON GOT IN EYES/NATURAL	VO	3626 V AUC	—	DEWI
THANKS FOR MEMORY/I SEE	VO	3931 G AUC	—	DEWI
ROCK IT FOR ME/LET SONG	VO	4083 G AUC	—	DEWI
SMALL FRY/BORN TO SWING	VO	4224 V AUC	—	DEWI
OLD FOLKS/HAVE YOU FORGOT	VO	4432 V AUC	—	DEWI
I CRIED FOR YOU/BEQUINE	VO	4619 G AUC	—	DEWI
QUESS I'LL GO/LITTLE MAN	VO	4966 G AUC	—	DEWI
GEORGIA/ROCKIN' CHAIR	BB	6945 N AUC	—	DEWI
ALL TOO SOON/DEPENDS ON	DE	3988 N AUC	—	DEWI
GEORGIA ON MIND/ROCKIN' CHAIR	BB	6945 N STA	1,10	WILL
AND THE ANGELS SING	VO	4815 N AUC	—	BUCK
ROCKIN' CHAIR/THERE'LL BE SOME	CO	35943 E AUC	—	FELL
<u>WAYNARD BAIRD</u>				
POSTAGE STOMPS/I CAN'T STOP	VO	1516 N AUC	1,00	FRY
<u>BALTIMORE BELL HOPS</u>				
HOT AND ANXIOUS/COMIN' & GOIN' CO	DE	2449 E AUC	—	DEWI
<u>FRANK BANITA &amp; JACK AUSTIN (PIANO DUET)</u>				
KITTEN ON KEYS/BUNCH KEYS	CD	3687 N T-A	—	BODI
<u>ROY BARGY</u>				
PIANOFAGE (SOLO)	VI	18969 E T-A	—	BROD
<u>BLUE LU BARKER</u>				
GEORGIA GRIND (CHU, NEWTON)	DE	7588 E AUC	—	MELT
<u>CHARLIE BARNET</u>				
STRANGE ENCHANTMENT/ONLY ROSE	BB	10227 V AUC	—	ROSE
NO NAME JIVE, PARTS 1 & 2	BB	10737 V AUC	—	ROSE
SPANISH KICK/LOIS	BB	11265 N AUC	—	ROSE
POMPTON TURNPIKE/I DON'T WANT	BB	10825 N AUC	—	ROSE
CHARLESTON ALLEY/GOOD FOR N.	BB	11037 E AUC	—	ROSE
NIGHT AND DAY	BB	10888 N AUC	—	MARX
BIRMINGHAM BREAKDOWN	BB	11081 N AUC	—	MARX
EBONY RHAPSODY	BB	10341 N AUC	—	MARX
WHERE CAN SHE BE	BR	10162 N AUC	—	MARX
SOME LIKE IT HOT/CLASE	BB	10182 N T-A	—	MURC
PRAYIN' HUMBLE	BB	10119 N T-A	—	BUCK
STRANGE ENCHANTMENT	BB	10227 N T-A	—	BUCK
NIGHT GLOW	BB	10511 N T-A	—	BUCK

(CHARLIE BARNET CONTINUED NEXT COLUMN)

(CHARLIE BARNET, CONTINUED)

18TH & 19TH ON CHESTNUT ST.	BB	10543 N T-A	—	BUCK
FABLE OF A ROBE	BB	10596 N T-A	—	BUCK
WILD MAB/NIGHT AND DAY	BB	10888 N T-A	—	BUCK
HAUNTED TOWN	BB	11093 N T-A	—	BUCK
CHARLESTON ALLEY	BB	11037 N T-A	—	BUCK
THE RIGHT IDEA	BB	10530 N T-A	—	BUCK
<u>COUNT BASIE</u>				
JUMPIN' AT THE WOODSIDE/DARK	DE	2212 V AUC	—	ROSE
HAY LAWDY MAMA/THE FIVES	DE	2722 V AUC	—	ROSE
DOWN, DOWN, YOU BETCHA MY L.	OK	6221 E AUC	—	ROSE
YOU CAN'T RUN AROUND/SUPER C.	OK	5673 N AUC	—	ROSE
WORLD IS MAN(#1 N)/(#2 F)	OK	5816 AUC	—	ROSE
BASIE BLUES/I'VE GONNA MOVE	CO	36601 N AUC	—	ROSE
DOGGIN' AROUND/GOOD MORN	DE	18125 N AUC	—	KIRS
BOOGIE WOOGIE/HOW LONG BL	DE	2355 E AUC	—	KIRS
9120 SPECIAL (HAWKINS)	OK	6244 G AUC	—	ROSE
BASIE BOOGIE/LET ME SEE	OK	6330 N AUC	—	ROSE
EVENIN'/MOTEN SWING	OK	5732 N AUC	—	ROSE
WHAT'S YOUR NO./DRAFTIN' BL	OK	5897 N AUC	—	ROSE
KING JOE, PARTS 1 & 2	OK	6475 N AUC	—	ROSE
TAXI-WAR DANCE/IF I COULD BE	VO	4748 V AUC	—	ROSE
DOWN FOR DOUBLE/MORE THAN	OK	6584 N AUC	—	ROSE
'VOLCANO/ROCKIN' THE BLUES	OK	6010 E AUC	—	ROSE
UNDECIDED BL/TUESDAY AT TEN	OK	6071 N AUC	—	ROSE
HARVARD BLUES/COMIN' OUT PARTY	OK	6564 N AUC	—	ROSE
GOOD MORNIN'/BL/OUR LOVE WAS	DE	1446 E AUC	—	ROSE
BLUE & SENT./DOGGIN AROUND	DE	1965 V AUC	—	ROSE
LESTER LEAPS IN/DICKIE'S DR.	VO	5118 N AUC	—	ROSE
PLATTERBRAINS/IN THE DARK	OK	6508 V AUC	1,00	ALLO
KING JOE, PARTS 1 & 2	OK	6475 N AUC	1,00	ALLO
1 2 3 O'LARY/MEETING YOU	OK	6319 N AUC	1,00	ALLO
FEEDING THE BEAN	OK	6180 V T-A	—	ALLO
BEAU BRUMMEL/I'LL FORGET	OK	6122 N AUC	1,00	ALLO
STAMPEDE/WHO AM I	OK	5987 N AUC	1,00	ALLO
THE WORLD IS MAN, 1 & 2	OK	5816 N AUC	1,00	ALLO
IT'S TORTURE/LITTLE GIRL	OK	5773 N AUC	1,00	ALLO
MOTEN SWING/EVENIN'	OK	5732 N AUC	1,00	ALLO
LOVE JUMPED OUT/SAME OLD SOUTHO	9563 E SAL	1,00	MART	
IT'S TORTURE/A LITTLE GIRL	OK	5773 E SAL	1,00	MART
SING FOR SUPPER/HEART BELONGS	DE	2249 V STA	.90	WILL
SENT FOR YOU/SINGIN' BLUES	OE	1880 E STA	.90	WILL
DIRTY DOZENS/SUN GOES DOWN	OE	2498 E STA	1,00	WILL
HOW LONG BLUES/BOOGIE WOOGIE	DE	2355 E STA	1,00	WILL
BLOW TOP/GONE WITH WIND	VO	5629 E STA	1,00	WILL
PANASSIE STOMP	DE	2224 N STA	—	WALL
SWINGING THE BLUES	OE	1880 N STA	—	WALL
MUSIC MAKERS	OK	6047 V SAL	1.50	WALL
RIFF INTERLUDE	CO	35321 N AUC	—	BUCK
TICKLEDE/I NEVER KNEW	CO	35521 N AUC	—	BUCK
DOGGIN' AROUND	OE	1965 N AUC	—	BUCK
ALL OF ME/RUSTY DUSTY BLUES	CO	36675 E AUC	—	GALE
<u>BAY STATE BROADCASTERS</u>				
St. JAMES INFIRMARY	VAN DYKE	81843 V TRA	—	S&B
<u>SIONIE BETCHET</u>				
JUNGLE DRUMS/HOLD TIGHT	VO	4537 N AUC	—	ROSE
EGYPTIAN FANTASY/SLIPPIN' I	VI	27386 N AUC	—	M—N
BABY WON'T YOU PLEASE COME H.	VI	27447 N AUC	—	M—N
WHEN IT'S SLEEPY TIME DOWN S.	VI	27485 N AUC	—	M—N
SHIEK OF ARABY/KNOWS OF BETCHET V	VI	27574 N AUC	—	M—N
SWING PARADE/I BELIEVE THAT YOU	VI	27663 N AUC	—	M—N
TEXAS MOANER/LIMEHOUSE BL.	VI	27337 N AUC	—	M—N
OH LADY BE GOOD/ROSE ROOM	VI	27707 N AUC	—	M—N
I'M COMING VA./GEORGIA CABIN	VI	27904 N AUC	—	M—N
LAY YOUR RACKET/WANT YOU	BB	10472 N AUC	—	KIRS
COAL BLACK SHINE/BABY WON'T V	VI	27386 E AUC	—	ROSE
STOMPY JONES/SAVE IT PRETTY V	VI	27240 E AUC	—	ROSE
BLUES OF BETCHET/SHIEK OF ARABY V	VI	27485 N AUC	—	GALE
GEORGIA CABIN	VI	27904 V T-A	—	BROD
SHIEK/BL. OF BECH/TRESS PRESSING	VI	27485 N T-A	—	POLS
SAVE IT PRETTY MAMA	VI	27240 E AUC	—	MELT
BABY WON'T YOU PLEASE COME	VI	27386 V AUC	—	MELT
BLACK STOCK	DE	2129 E AUC	—	MELT
I FOUND A NEW BABY	BB	10022 E AUC	—	MELT
TEXAS MOANER/LIMEHOUSE	VI	27600 N AUC	—	MURC
VIPER MAD/SWEET PATDOTIE	DE	7429 E+AUC	—	GALE
<u>BETCHET-SPANIER FOUR</u>				
LAZY RIVER/SWEET LORRAINE	HRS	2000 N AUC	—	CAMP
<u>BIX BEIDERBECKE</u>				
JAZZ BAND BALL	CO	36156 N AUC	—	MARX
FOR NO REASON AT ALL	CO	35667 N AUC	—	MARX

(BIX BEIDERBECKE CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (BIX BEIGERBECKE, CONTINUED)

ROYAL GARDEN BLUES	CO 35664 N T-A	—	BROO
MARGIE/LOUISIANA	PAE R2833 N T-A	—	POLS
IN A MIST/WRINGIN' AND TWISTIN	OK 3150 N T-A	—	POLS
FIGOETY FEET	HRS 22 N AUC	—	MELT
TODOLIN' BLUES	HRS 23 N AUC	—	MELT
TIGER RAG	HRS 24 N AUC	—	MELT
JAZZ ME BLUES	HRS 25 N AUC	—	MELT
ROYAL GARDEN BLUES	HRS 26 N AUC	—	MELT
JAZZ BANO BALL/JAZZ ME BL	CO 36156 E T-A	—	EOEL
LOUISIANA/THOU SWELL	CO 35665 N STA 1.00	WILL	
SCRRY/SINCE MY BEST GAL	OK 3149 N AUC 2.00	HOLL	

THE FOLLOWING BIX BEIGERBECKE ITEMS ARE FOR AUCTION. SUBMIT BIDS ON THE ENTIRE 35 RECORDS AS A WHOLE. BIDS ON INDIVIDUAL RECORDS WILL NOT BE ACCEPTED. SEND BIDS TO A. G. SCHAFER, 228 FAIR ROAD, BEREA, OHIO.

WOLVERINES(CRACKS) FIGHTY GEET/JAZZ ME BL.	GE 5408 G	
WOLVERINES	OH BABY/COPENHAGEN	GE 5453 G+
WOLVERINES	TIGER RAG	BRE 2205 N
BEIDERBECKE & GAMB	OL' MAN RIVER/WA-DA DA	OK 41088 E
FRANKIE TRUMBAUER	CRYING ALL DAY	OK 40966 V
FRANKIE TRUMBAUER	GOOD MAN HARO(RIM CHIP)	OK 40966 V
FRANKIE TRUMBAUER	LILA/BUNGALOW(RIM CHIP)	OK 41019 V
FRANKIE TRUMBAUER	BORNEO/MY PET	OK 41039 V
JEAN GOLDKETTE	GIMMIE KISS/LONESOME	VI 20031 G
JEAN GOLDKETTE	COOLIZING	VI 20270 V
JEAN GOLDKETTE	I'M LOOKING OVER	VI 20466 V
JEAN GOLDKETTE	I'M GONNA MEET MY SWEET.	VI 20675 E
JEAN GOLDKETTE	MOOSIER SWEETHEART	VI 20471 V
JEAN GOLDKETTE	MY PRETTY GIRL/COVER ME	VI 20588 G+
JEAN GOLDKETTE	A LANE IN SPAIN	VI 20491 G
JEAN GOLDKETTE	BLUE RIVER	VI 20981 E
PAUL WHITEMAN	CHANGES/MARY	VI 21103 V
PAUL WHITEMAN	WASHBOARD BLUES (12")	VI 35877 V
PAUL WHITEMAN	LONELY MELODY	VI 21214 E
PAUL WHITEMAN	BACK IN YOUR OWN	VI 21240 V
PAUL WHITEMAN	MISS.MUD/FROM MONDAY ON	VI 21274 G+
PAUL WHITEMAN	WHEN	VI 21338 V
PAUL WHITEMAN	OL' MAN RIVER	VI 21218 G
PAUL WHITEMAN	YOU TOOK ADVANTAGE	VI 21398 G+
PAUL WHITEMAN	TAIN'T SO/THAT'S MY WEAK.	CO 1444 V
PAUL WHITEMAN	FELIX,CAT(LAMINATION CR.)	CO 1478 E
PAUL WHITEMAN	BECAUSE MY BABY(RIM CHIP)	CO 1441 V
PAUL WHITEMAN	CHINA BOY/HANNAH(RIM CHIP)	CO 1945 G+
PAUL WHITEMAN (12")	MELANCHOLY BABY/MAN I L.	CO 50068 V
PAUL WHITEMAN (12")	SWEET SUE	CO 50103 G
PAUL WHITEMAN	OL' MAN RIVER	VI 21218 V
PAUL WHITEMAN	COQUETTE	VI 21301 V
HOAGY CARMICHAEL	ROCKIN'CHAIR/GEORGIA	VI 25494 N
JEAN GOLDKETTE	SUNDAY	VI 20273 V
JEAN GOLDKETTE	MY PRETTY GIRL	VI 20588 V
JEAN GOLDKETTE	CLEMENTINE	VI 20994 V

## BUNNY BERIGAN

CARAVAN/STUDY IN BROWN	VI 25653 N T-A	—	MAYE
SOBBIN' BLUES/I CRIED FOR YOU	VI 26116 N T-A	—	MAYE
JAZZ ME BLUES/CHANGES MADE	VI 26244 N T-A	—	MAYE
ANOTHER CIGERETTE/ROSE IN	VI 25613 N T-A	—	MAYE
WHY ODOEN'T SOMEBODY TELL ME	VI 26055 N AUC 1.10	CHAM	
LET THIS BE A WARNING	VI 26061 N AUC 1.00	CHAM	
HIGH SOCIETY/LIVERY STABLE	VI 26068 E AUC 1.75	CHAM	
SIMPLE AND SWEET	VI 26152 E AUC 1.75	CHAM	
IN A LITTLE SPANISH TOWN	VI 26086 N AUC 1.10	CHAM	
JELLY ROLL BLUES	VI 26113 N AUC 1.75	CHAM	
GANGBUSTERS HOLIDAY	VI 26338 N AUC 1.75	CHAM	
HEIGH HO/PIANO TUNER MAN	VI 25776 N AUC 1.10	CHAM	
SERENADE TO THE STARS	VI 25781 N AUC 1.10	CHAM	
LOVELIGHT IN THE STARLITE	VI 25816 N AUC 1.10	CHAM	
I GANCE ALONE	VI 25820 N AUC 1.10	CHAM	
MOONSHINE OVER KENTUCKY	VI 25833 N AUC 1.10	CHAM	
AZURE	VI 25848 V AUC 1.10	CHAM	
NEVER FELT BETTER	VI 25868 N AUC 1.10	CHAM	
IT'S THE LITTLE THINGS	VI 25868 E AUC 1.10	CHAM	
AND SO FORTH	VI 25877 N AUC 1.10	CHAM	
YOU CAN'T RUN AWAY FROM	VI 25562 N AUC 1.25	CHAM	
SWANEE RIVER	VI 25588 N AUC 2.00	CHAM	
LET 'ER GO	VI 25646 N AUC 1.50	CHAM	
MAMA I WANNA MAKE RHYTHM	VI 25677 N AUC 1.25	CHAM	
I WANT A NEW ROMANCE	VI 25688 N AUC 1.10	CHAM	
MILES APART	VI 25690 E AUC 1.10	CHAM	

(BUNNY BERIGAN CONTINUED NEXT COLUMN)

## (BUNNY BERIGAN, CONTINUED)

SOBBIN' BLUES/I CRIED FOR YOU	VI 26116 N AUC	—	BURN
Y' HAD IT COMIN' TO YOU	VI 26196 N AUC	—	BURN
CHICKEN & WAFFLES/ADVANTAGE	DE 18117 N AUC	—	KIRS
AZURE	VI 25848 E AUC	—	ROSE
IF I HAD MY WAY/I NEARLY LET	VO 3254 V AUC	—	ROSE
LET 'ER GO/TURN ON RED HOT	VI 25646 V AUC	—	ROSE
I'D RATHER LEAT A BANO/LET	VO 3178 E AUC	—	ROSE
I CAN'T GET STARTED	OK 3225 N AUC	—	CLAI
IN THE DARK/CANOLELIGHTS	VI 26122 E+AUC	—	MEXO
JAZZ ME BLUES	VI 26244 N AUC	—	MELT
OUTSIDE OF PARADISE/A SERENADE	VI 25781 E AUC	—	MCGO
MOONSHINE OVER KENTUCKY/I GOT	VI 25833 V AUC	—	MCGO
HEIGH HO/PIANO TUNER MAN	VI 25776 G AUC	—	MCGO
TREES/BLACK BOTTOM	VI 26138 E STA 1.30	WILL	
BLUES/I'M COMING VIRGINIA	DE 18116 N T-A	—	JACO
SOBBIN' BLUES	VI 26116 E AUC 1.50	HOLL	
I CAN'T GET STARTED	BR 7949 N AUC 5.00	HOLL	
DAVENPORT BLUES/FLASHES	VI 26121 N AUC 4.00	HOLL	
IN THE DARK/CANOLELIGHTS	VI 26122 E AUC 4.00	HOLL	
IN A MIST/WALKIN' OOG	VI 26123 E+AUC 4.00	HOLL	
I CAN'T GET STARTED (12")	VI 36208 N T-A 1.50	KEND	
PEG 'O MY HEART	VI 27256 N AUC	—	BUCK
AY AY AY	VI 26753 N AUC	—	BUCK
GANGBUSTERS HOLIDAY	VI 26338 N AUC	—	BUCK
<u>BARNEY BIGARD</u>			
GET IT SOUTHERN STYLE	VAR 596 N T-A	—	W-S
FOUR AND ONE-HALF STREET	VAR 564 N T-A	—	W-S
CLOUOS IN MY HEART	VAR 525 V T-A	—	W-S
CARAVAN	VAR 515 G T-A	—	W-S
DRUMMER'S DELIGHT	VAR 3985 V T-A	—	W-S
"C" BLUES	BB 11581 N AUC	—	MAXX
GET IT SOUTHERN STYLE	VA 596 N AUC	—	CAMP
JAZZ ALA CARTE/DEM-TASSE	VA 655 N AUC	—	CAMP
"C" BLUES/BROWN SUEDE	BB 11581 N AUC 1.00	IGER	
<u>BIG BILL</u>			
PLAY YOUR HANO/(REV. G.)	VO 03400 V AUC	—	MELT
<u>THE BLACK BERRIES</u>			
RENT PARTY BLUES/ST. JAMES INF	BA 0594 E AUC	—	M-S
<u>CYRIL BLAKE</u>			
CYRIL'S BLUES/FROLIC SAM	RZ MR3597 E AUC	—	MELT
<u>RUBE BLOOM</u>			
THERE'S A WAH WAH GIRL	CO 2218 E AUC	—	MIER
<u>SHARKEY BONANO</u>			
HIGH SOCIETY/I'M SATISFIED	VO 3380 N AUC	—	ROSE
WHEN YOU'RE SMILIN'/MR. BROWN	VO 3400 E AUC	—	BAKE
SWING LIKE GATE/SWING ON	VO 3470 E+T-A	—	EOEL
<u>BOOTS AND HIS BUDDIES</u>			
SWEET GIRL	BB 10043 V AUC	—	ROSE
<u>PERRY BRADFORD'S JAZZ PHOOLS</u>			
HOO LA BOOLA/CHARLESTON,S.C.	CLAX 40309 N AUC	—	RASN
<u>WILL BRADLEY</u>			
CHICKEN GUMBOOGIE/STAROUST	CO 35939 N AUC	—	ROSE
WOUTHPAW EGGIE/BOUNCE ME BRO.	CO 35963 N AUC	—	ROSE
BASIN ST. BOOGIE/ROCK-A-EYE	CO 36340 N AUC	—	ROSE
BOOGIE/SCRAMBLE TWO	CO 35732 N AUC	—	ROSE
BEAT ME EIGHT TO THE BAR	CO 35530 N AUC	—	CLAI
SPEAKING OF HEAVEN	VO 5182 N AUC	—	ROTH
BREAK IT GENTLY/LITTLE ICKY	CO 35922 E STA 1.05	WILL	
THREE RING RAGOUT	CO 35871 N SAL 2.50	WALL	
DOWN THE ROAD A PIECE	CO 35707 N SAL 1.75	WALL	
JOHNSON RAG/HALLELUJAH	CO 35333 N AUC	—	BUCK
THREE RING RAGOUT	CO 35871 N AUC	—	BUCK
MEAN TO ME (V)/FOREVERMORE	OK 5237 N T-A	—	MURC
CALL ME A TAXI	CO 36082 N T-A	—	BUCK
GOTTA GET HOME	CO 35399 N T-A	—	BUCK
<u>BOBBY BRAGO</u>			
FIRE DETECTIVE BLUES	PARA 12827 N T-A	—	W-S
<u>BROADWAY BELLHOPS</u>			
CRAOLE/AIN'T NO LANO (BIX)	HA 504 V AUC	—	MEXO
<u>BIG BILL BRONZUY</u>			
WHY SHOULD I SPENO	OK 06630 N T-A	—	BROO
<u>CLEO BROWN</u>			
BOOGIE WOODIE/PEL CAN(SOLO)	DE 477 N AUC 1.00	ABRA	
BREAKIN' IN PR. SHOES/YOU'RE	DE 718 E T-A	—	JACO
<u>LES BROWN</u>			
ANVIL CHORUS/BETWEEN FRIENDS	OK 6011 E AUC	—	KIRS
PAPA TREETOP TALL	DE 991 N AUC	—	BUCK
<u>PETE BROWN &amp; JUMP BAND</u>			
OCEAN MOTION/TEMPO DI JUMP	DE 18118 N AUC	—	CLAI

# FOR DISPOSITION

CHICK BULLOCK  
 OUT ON A LIMB/LAST NIGHT VO 5171 N AUC — ROTH  
ERSKINE BUTTERFIELD  
 FOO-GEE/YOU SHOULD LIVE SO L. DE 8569 N AUC — GALE  
 LOVIN' MA/CRAZY BLUES DE 8620 N AUC — GALE  
 A TISKET A TASKET VO 4243 V SAL .25 JACO  
BLANCHE CALLOWAY  
 LAZY WOMAN'S BLUES (LOUIS) OK 8279 G T-A 7.50 KAPL  
CAB CALLOWAY  
 GEECHY JOE/SPECIAL DELIVERY OK 6147 E AUC — ROSE  
 JUBILEE/EVERY DAY'S HOLIDAY VO 3996 N AUC — ROSE  
 3 SWINGS & OUT/I LIKE MY MUS. VO 3995 V AUC — ROSE  
 GEECHY JOE/SPECIAL DELIVERY OK 6147 N AUC — BURN  
 TAPPIN' OFF/MAIN NAIN OK 6547 N AUC — BURN  
 FAREWELL BLUES/MOOD INDIGO PE 15457 F AUC — M-S  
 JUMPIN JIVE(BERRY)/TRYLON VO 5005 V AUC — ROSE  
 WILLOW WEEP FOR ME/JONAH JOINS OK 6109 N AUC — ROSE  
 BOOG IT/CLOP CHOP CHARLIE VO 5444 E AUC — ROSE  
 DEEP IN A DREAM VO 4511 V AUC — MELT  
 GHOST OF A CHANCE/COME ON OK 5687 E AUC — DEWI  
 EBONY SILHOUETTE/HEP CAT'S L. OK 6192 E T-A .85 FELL  
JOE CANDULLO & EVERGLADES  
 18TH ST. STRUT/HERE(3/4) CHIP HA 208 N AUC — CLAY  
HOAGY CARMICHAEL  
 GEORGIA/ROCKIN CHAIR VI 25494 N AUC — CH,L  
 RIVERBOAT SHUFFLE BR 8255 V AUC — MELT  
 ROCKIN'CHAIR/GEORGIA VI 25494 N T-A — MAYE  
 GEORGIA/ONE NIGHT IN HAVANNAH VI 23013 V+AUC — CLAR  
CAROLINA COTTON PICKERS ORCHESTRA  
 OFF AND ON BLUES/DEED I OO VO 03590 E AUC — ROSE  
WINDY CARPENTER & WINDIES  
 PREACHIN' TRUMPET BLUES DE 8519 E T-A 1.00 FELL  
BENNY CARTER  
 BLUE LIGHT BL/I'M COMING VA. VI 26221 N AUC — BURN  
 JOE TURNER/BEALE STREET OK 6001 E AUC — ROSE  
 BOOGIE WOOGIE/SUGAR BLUES DE 3588 V AUC — ROSE  
 BABALO/I'VE SAID IT AGAIN BR 11050 N AUC — CLAY  
 BOOGIE WOOGIE SUGAR BLUES DE 3588 N AUC — CLAY  
 MY FAVORITE BLUES BR 11288 N AUC — MARX  
 WHAT A DIFFERENCE A DAY BR 11197 N AUC — MARX  
 BABLU BR 11090 N AUC — MARX  
 BOOGIE WOOGIE SUGAR BLUES DE 3588 N AUC — MARX  
 I'VE BEEN IN LOVE BEFORE DE 3545 N AUC — MARX  
 NIGHT HOP DE 3294 N AUC — MARX  
 CUOOLE UP/WHAT A DIFFERENCE BR 11297 N AUC — GALE  
 O.K. FOR BABY/NIGHT HOP DE 3194 N AUC — GALE  
 JOE TURNER BLUES OK 6001 E AUC — MELT  
 BLUE LIGHT BLUES VI 26221 N T-A — SWIT  
 I'VE GOT TWO LIPS VO 3279 N T-A — SWIT  
 HOODOO BLUES/SMOKE-STACK BR 6095 E AUC — FRY  
CASA LOMA ORCHESTRA  
 ALEXANDER'S RAGTIME BAND BR 6100 E T-A — KENN  
 NARCISUS/NOCTURNE BR 7321 E T-A — KENN  
 LAZY BONES/SOPHISTICATED VI 24338 E T-A — KENN  
 BUGLE CALL RAG DE 869 E AUC — MELT  
 SWING TONIC DE 3875 N STA — WALL  
 WHITE JAZZ/CRAZY BOUT BABY BR 6092 G AUC — M-S  
 CASA LOMA STOMP OK 41492 N AUC — MEXO  
 MIGHTY RHYM'WHY CAN'T BR 6402 G AUC — CLAR  
 RHYTHM MAN/THANKS BR 6463 G AUC — CLAR  
 CASA LOMA STOMP/FOR YOU DE 1412 E T-A 1.00 FELL  
BOB CAUSER & CORNELIANS  
 2 CIGARETTES IN OAK/WHOLE ME 13107 E STA 1.00 CRON  
CHARLESTON CHASERS  
 FIVE PENNIES/FEELIN' NO PAIN CO 1229 E T-A — POLS  
 BASIN STREET BL/BEALE ST. BL CO 2415 E AUC — DEWI  
 GOT ANOTHER SWEETIE(CONDON) CO 36009 N AUC — KIRS  
 BUGLE CALL RAG/DEE BLUES CO 36008 E AUC — KIRS  
CHICAGO FOOTWARMERS  
 GRANOMA'S BALL/BALLIN' JACK OK 8533 E AUC 5.00 FRY  
CHICAGO LOOPERS  
 THREE BLIND MICE HRS I N T-A — W-S  
CHICAGO RHYTHM KINGS  
 I'VE FOUND NEW BABY/CHANGES BR 01739 N T-A — W-S  
 YOU BATTLE-HEAD BEETLE-HEAD VO 03208 V AUC — BURN  
 ISN'T ANY LITTLE SHE SHALL HAVE BB 6400 N AUC 1.00 CRON  
REGGIE CHILDS  
 DID U MEAN IT/CLOSE TO ME DE 978 V+STA .75 CRON  
HERMAN CHITTISON  
 FLAMINGO/THE MAN I LOVE BB 11333 N T-A — MAYE

BUDDY CHRISTIAN'S CREOLE FIVE  
 SUGAR HOWE STOMP OK 8342 E AUC — RASN  
LARRY CLINTON  
 STRICTLY FOR PERSIANS/POLVER. VI 25863 V AUC — ROSE  
 STUDY IN BLUE/NIGHT SHADES VI 25897 N AUC — ROSE  
 JAZZ WE BLUES/LET ME OFF RB 11240 N AUC — ROTH  
 WORRIED MIND/SOLIO LOO MAN BB 11343 N SAL 1.00 NART  
 DREAMT MARBLE HALLS/MARTHA VI 25789 E STA 1.00 WILL  
 BOOGIE WOOGIE BLUES/REVERIE VI 26006 V STA .90 WILL  
KING COLE TRIO  
 I L.KE TO RIFF/STOMP DE 8592 E T-A — MURC  
BILL COLEMAN  
 BILL COLEMAN BL/DICKY WELLS VI 27318 N AUC — M—N  
LOINIE COLEMAN  
 OLD ROCK ISLAND BLUES CO 14440 E T-A — KENN  
EDDIE CONDON  
 SUNDAY CMS 515 N T-A — BROO  
 SOMEDAY SWEETHEART DE 18041 E T-A — BROO  
 OH BABY/INIATANA (TESCH) PAE 82932 N T-A — W—S  
 TENNESSEE TWILIGHT CO 36009 N AUC — MELT  
 THE EEL CO 35680 E SAL — FISH  
 FIOGOTY FEET CMS 542 N SAL — FISH  
 BALLING THE JACK CMS 531 N SAL — FISH  
 STOMP H.LEE/THAT'S SERIOUS VI 38046 V T-A — EOEL  
 EDDIE CONDON TOWN HALL CONCERT, 3/11/44; WRITE FOR LIST;  
 3/2 HOUR OFF THE AIR; TRANS. 78 RPM; AUC 10.00 MURC  
COON SANDERS  
 BRAINSTORM/XY BABY KNOWS HOW VI 20390 N AUC — CLAY  
BING CROSBY  
 TILL WE MEET/MY KINDA LOVE CO 1773 N AUC 5.00 CLAY  
 GAY LOVE/CAN'T WE BE FRIENDS CO 2001 N AUC 5.00 CLAY  
 I KISS YOUR HAND/BABY WHERE CO 1851 N AUC 5.00 CLAY  
 MY HONEY'S LOVIN' ARMS/WILLS B.)BR 6525 E AUC — MELT  
 BUTCH MILL/OUR BIG LOVE SCENE ME 13133 G AUC — DEWI  
 AFTER SUNDOWN/BEAUTIFUL GIRL BR 6694 V AUC — DEWI  
 I'LL GET BY (IPANA TROUBADOURS)CO 1598 V AUC — DEWI  
 ONCE IN BLUE MOON/GOOD-NIGHT BR 6854 V AUC — DEWI  
 LOVE THY NEIGHBOR/RIOIN BR 6852 G AUC — DEWI  
 TEMPTATION/MAKE HAY BR 6695 V AUC — DEWI  
 LAST ROUNDUP/HOME ON RANGE BR 6663 G AUC — DEWI  
 SOMEONE STOLE GABRIEL'S HORN BR 6533 V AUC — DEWI  
 LEARN TO CROON/MOONSTRUCK BR 6594 G AUC — DEWI  
 I'M HUMMIN'/GIVE ME A HEART BR 6953 G AUC — DEWI  
 PLEASE/WALTZING IN A DREAM BR 6394 V AUC — DEWI  
 TOO LATE/GOODNIGHT SWEETH. BR 6203 G AUC — DEWI  
 DAY YOU CAME ALONG/I GUESS BR 6644 G AUC — DEWI  
 SW.GEORGIA BROWN/BLACK MOON. ME 13127 V AUC — DEWI  
 HOME ON RANGE/THANKS OK 2070 G AUC — DEWI  
 BRAMM'S LULLABY/YOU & I DE 3940 N AUC — DEWI  
 YOU MADE ME LOVE YOU/DO YOU DE 3423 N AUC — DEWI  
 DINAH(MILLS BROS.)/CAN'T WE BR 6240 G AUC — DEWI  
 LAST ROUND-UP/GABRIEL'S HORN PE 13055 V AUC — NORC  
 TEMPTATION/WE'LL MAKE HAY BR 6695 E T-A — FERG  
 SHADOW WALTZ/GOT TO SING TORCHBR 6599 V T-A — FERG  
 SWEET & LOVELY/I APOLOGIZE BR 6179 E T-A — FERG  
 THANKS/HOME ON THE RANGE ME 13130 N T-A — FERG  
 LET'S SPEND AN EVENING/SOME OK 2869 N T-A — FERG  
 BLACKBIROS & BLUEBIROS/LOVE CO 1819 V T-A — FERG  
 I'LL FOLLOW YOU/SOME DAY BR 6427 G AUC — CLAR  
 WRAP YOUR TROUBLES IN DREAMS BR 7102 E AUC — EWAL  
 BLACK MOONLIGHT ME 13127 E AUC — EWAL  
 THE LAST ROUND-UP VO 2879 N AUC — EWAL  
BOB CROSBY  
 CAISONS GO ROLLING/ANCHORS A. DE 4385 N AUC — ROSE  
 MILK COW BLUES/SQUEEZE ME DE 1962 E AUC — ROSE  
 BLACK ZEPHYR/BLUE SURREAL DE 4415 V AUC — ROSE  
 COW COW BLUES/DRY BONES DE 3488 N AUC — GALE  
 DIGA DIGA OOO, PARTE 1 & 2 DE 2275 N AUC — MELT  
 CHERRY/DAY IN DE 2703 N AUC — BUCK  
 SMOKEY MARY/S. RAMPART ST. DE 2569 N AUC — BUCK  
 SYMPATHY/FOODS PUSH IN DE 3154 N AUC — BUCK  
 VIENI VIENI/LITTLE ROCK DE 1552 N AUC — BUCK  
BOB CROSBY'S BOB CATS  
 SLOW WOOD/(REO NORVO, REV.) DE 3884 N AUC — ROSE  
 CALL ME A TAXI/I HEAR YOU DE 2207 E AUC — ROSE  
 JAZZ ME BLUES DE 3523 N STA 1.00 WILL  
 YOU OUGHTA HANG/SO FAR SO GOOD DE 3055 V STA .90 WILL  
 CALL ME A TAXI/I HEAR YOU DE 2207 N T-A — JACO  
 BIG BASS VIOL/SPEAK TO ME OF DE 2206 N T-A — JACO  
 MOURNIN' BLUES/HINOUSTAN DE 2492 N T-A — BUCK  
 (BOB CROSBY'S BOB CATS CONTINUED NEXT PAGE)

# FOR DISPOSITION

(BOB CROSBY'S BOB CATS, CONTINUED)

ALL OVER NOW	DE	3104 N T-A	BUCK
DON'T CALL ME BOY	DE	3431 N T-A	BUCK
SPAIN/ALL BY MYSELF	DE	3248 N T-A	BUCK
LOVE NEST	DE	2825 N T-A	BUCK
LOVER AND HIS LASS	DE	2662 N T-A	BUCK
BLOW BLOW/SIGH NO MORE	DE	2663 N T-A	BUCK
LOOPIN' THE LOOP/MY INSPIRA.	DE	2209 N AUC	M-N
OH MISTRESS MINE/LOVER AND L.	DE	2662 N AUC	M-N
SIGH NO MORE/BLOW BLOW	DE	2663 N AUC	M-N
YOU OUGHTA HANG HEART/SO FAR	DE	3055 N AUC	M-N
A VOUS TOUÛ DE VEY A VOUS	DE	3056 N AUC	M-N
ADIOS AMERICANO/IT'S ALL	DE	3104 N AUC	M-N
ALL BY MYSELF/SPAIN	DE	3248 N AUC	M-N
DIXIELAND BAND/BETWEEN DEVIL	DE	3335 N AUC	M-N
DON'T CALL ME BOY/YOU'RE BOUNDED	DE	4431 N AUC	M-N
TIN ROOF BL/RHYTHM KINGS, REV.	DE	3523 N AUC	M-N
I'LL COME BACK TO YOU/TAKE ME	DE	3576 N AUC	M-N
BIG NOISE FROM WINNETKA	DE	3611 N AUC	M-N
BIG CRASH FROM CHINA/THE	DE	3683 N AUC	M-N
I'LL KEEP THINKING OF YOU	DE	3808 N AUC	M-N
WAY DOWN YONDER IN N. ORLEANS	DE	4403 N AUC	M-N

P. CROWLEY ORCHESTRA

WORRIES ON MY MIND	BB	6079 N AUC	ROSE
<u>PITNEY DANDRIDGE</u>			
LADY IN BLUE/DINNER FOR	VO	3189 E AUC 1.00	ABRA
STAR FELL/MARY HAD A	VO	3287 N AUC 1.00	ABRA
A BEAUTIFUL LADY IN BLUE	VO	3189 V AUC	BURN
IT'S A SIN TO TELL A LIE	VO	3252 E AUC	BURN
SING BABY SING	VO	3304 N T-A	SMIT
<u>DOC DAUGHERTY</u>			
ALCOHOLIC BLUES/90 IN SHADE	VI	4011 E AUC	M-S
<u>COW COW DAVENPORT</u>			
JIM CROW BLUES	PARA	12439 E T-A	W-S
DON'T YOU LOUD MOUTH ME	DE	7486 N AUC	ROTH
BRING IT ON (WITH D.CARR)	OK	8130 - AUC 2.00	HOLL
RAILROAD BLUES (VOCAL)	DE	7462 - AUC 1.50	HOLL
THAT'LL GET IT (VOCAL)	DE	7486 - AUC 1.50	HOLL

THE DEAN AND HIS KIDS

ZOOM ZOOM ZOOM (JAMES)	VO	3342 E AUC	MELT
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VAUGHN DELEATH

CHANT OF THE JUNGLE/HE'S SO	BR	4533 N AUC	CLAY
<u>DELTA FOUR (ELDRIDGE, MARSALA)</u>			
SWINGIN' ON FAMOUS DOOR	DE	3526 N STA 1.10	WILL
<u>HARRY DIAL</u>			
IT MUST BE LOVE	VO	1567 N T-A 12.50	KAPL

DIXIE MUSIC MAKERS

MESSIN AROUND	RO	307 N AUC	MCGO
<u>DIXIE STOMPERS</u>			
VARIETY STOMP/ST. LOUIS SHUF.	HA	451 E T-A	KENN
STATIC STRUT/HARD TO GET	HA	197 V T-A	POLS
ST. LOUIS SHUFFLE/HAVE IT	HA	467 E T-A	POLS
PANAMA/CHINESE BLUES	HA	92 V T-A	POLS
HI-DIDDLE-ODDLE	HA	179 G T-A	JACO
BALTIMORE/BLACK MARIA	HA	526 V+ AUC	BUCK

DIXIE WASHBOARD BAND

LIVIN' HIGH/WAIT TILL YOU	CO	14128 G AUC	MCGO
<u>JOHNNY DODDS</u>			
COME ON AND STOMP	BR	3568 V T-A	W-S
GRAVIER ST. BLUES/RED ONION	DE	18094 N AUC	KIRS
INDIGO STOMP	BB	10238 E AUC	MELT
HEAR ME TALKIN'/ISABEL	VI	3854 V AUC	FRY
RED ONION BL./GRAVIER ST. BL.	DE	18094 N T-A	HERR

DODDS AND PARHAM

LOVELESS LOVE/19TH STREET	PARA	12483 N AUC 15.00	FRY
<u>SAM DONAHUE</u>			
SAXAPHONE SAM/LOAFIN' ON	BB	11169 N AUC	ROSE
<u>DORSEY BROTHERS</u>			
WAS IT A DREAM, PARTS 1 & 2	VI	41083 N T-A	KENN
WEARY BLUES/DESE DEM DOSE	DE	469 N AUC	KIRS
CONGRATULATIONS	BR	0566 V AUC	MCGO
BASIN ST. BLUES/BY HECK	DE	118 V AUC	MCGO
I CAN'T DANCE/I AIN'T GONNA	DE	116 V AUC	MCGO
SHIM SHAM SHIMMY/MOOD HOLLY.	BR	6537 E AUC	DEWI
SING/SENTIMENTAL	BR	6409 N AUC	FRY
JUDY/ANNIE'S COUSIN	BR	6938 V AUC	FRY
DIXIE DAWN/MY MAMMY	OK	41050 N AUC	FRY
EVENING STAR/FORGETTING	OK	41065 N AUC	FRY
WAS IT A DREAM/2 PARTS	OK	41083 N AUC	FRY
OUT OF THE DAWN/ROUND	OK	41124 N AUC	FRY

(DORSEY BROTHERS CONTINUED NEXT COLUMN)

(DORSEY BROTHERS ORCHESTRA, CONTINUED)

CROSS ROADS/SALLY	OK	41151 N AUC	FRY
LOVER COME BACK, PARTS 1 & 2	OK	41223 E AUC	FRY
HAVE A LITTLE FAITH IN ME	PE	15265 E AUC	FRY
CONGRATULATIONS	RE	8931 G AUC	FRY
I CAN'T DANCE/SIN NO MORE	DE	116 N AUC	BUCK
HEAT WAVE/STOP LOOK LISTEN	DE	208 N AUC	BUCK
ECCENTRIC/YOU'RE OKAY	DE	1304 N AUC	BUCK
<u>JIMMY DORSEY</u>			
PRAYIN' THE BLUES/ BEEBE	OK	41245 N AUC	BURN
SWAMP FIRE/RIGAMAROLE	DE	2918 N AUC	CLAI
SWAMP FIRE/RIGAMAROLE	DE	2918 E AUC	GALE
SORGHUM SWITCH(N)/MY (V)	DE	18372 - AUC	ROTH
BOSTON TEA PARTY	DE	901 G AUC	MELT
DORSEY STOMP/GAMBLER	DE	607 E AUC	FRY
PARADE OF BOTTLE CAPS	DE	941 E AUC	FRY
CHICKEN REEL/FUNICULI	DE	1086 E AUC	FRY
ALL GODS CHILLUN/HUTINY	DE	1256 N AUC	FRY
I GOT RHYTHM/FLIGHT	DE	1508 N AUC	FRY
IT AIN'T RIGHT/BOST. T PARTY	DE	901 N AUC	BUCK
BACK TO BACK/ESPECIALLY	DE	2554 N AUC	BUCK
JUMPIN' JIVE/MEAT BALLS	DE	2612 N AUC	BUCK

TOMMY DORSEY

GETTIN' SENTIMENTAL (THEME)	VI	25263 V T-A	GAYL
BEALE ST. BLUES/STOP LOOK LIST.	VI	36207 N AUC	CH, L
DAVENPORT BLUES	VI	26135 E AUC	ROSE
OH PROMISE ME/SHINE ON HARV.	VI	25780 E AUC	ROSE
MILBERG JOYS, PARTS 1 & 2	VI	26437 V T-A	KENN
NIGHT GLOW/STOMP IT OFF	VI	26376 N AUC	M-N
HAWAIIAN WAR CHANT	VI	26126 N AUC	ROSE
BIG DIPPER/SMOKE FROM CHIMNEY	VI	25763 N AUC	ROSE
BOOGIE WOOGIE/WEARY BLUES	VI	26054 N AUC	CLAI
DIPSY DOODLE/WHO	VI	25693 E AUC	CLAI
EASY DOES IT/AM I PROUD	VI	26429 E AUC	CLAI
HALLELUJAH/PALE MOON	VI	27591 N AUC	CLAI
I'M GETTIN' SENTIMENTAL	VI	25722 E AUC	CLAI
TIN ROOF BLUES/SWEET SUE	VI	26105 E AUC	CLAI
MAY I HAVE THE NEXT	VI	25487 E AUC	MIER
IF MY HEART COULD ONLY	VI	25508 N AUC	MIER
HOW COULD YOU	VI	25513 N AUC	MIER
THANKS FOR EVERYTHING	VI	25534 N AUC	MIER
THEY ALL LAUGHED	VI	25544 N AUC	MIER
OUR PENTHOUSE ON 3RD AVE.	VI	25591 N AUC	MIER
STRANGERS IN THE DARK	VI	25596 N AUC	MIER
SLEEP/WAKE UP AND LIVE	VI	25573 N AUC	MIER
YOU'RE PRECIOUS TO ME	VI	25603 N AUC	MIER
THE BIG DIPPER	VI	25763 N AUC	MIER
IT'S WRITTEN IN THE	VI	25172 N AUC	MIER
WEARY/PAGAN STAR	VI	25206 N AUC	MIER
LOVE WILL LIVE ON	VI	24214 N AUC	MIER
A LITTLE RENDEZVOUS IN	VI	25246 N AUC	MIER
YOU STARTED ME DREAMING	VI	25284 N AUC	MIER
WILL I EVER KNOW	VI	25292 N AUC	MIER
DID I REMEMBER	VI	25341 V AUC	MIER
FOR SENTIMENTAL REASONS	VI	25446 N AUC	MIER
CLOSE TO ME	VI	25447 N AUC	MIER
KEEPIN' OUTOF MISCHIEF	VI	25482 N AUC	MIER
SONG OF INDIA/STARUST(1940)	VI	27520 V AUC	ROSE
CANADIAN C/PERS	VI	25887 N STA	WALL
BOOGIE WOOGIE	VI	26054 N SAL 1.25	WALL
SATEN TAKES A HOLIDAY	VI	25570 N STA	WALL
LUCKY STAR GERMAN ELECTROLA	VI	3535 V AUC 3.00	HOLL
WEARY BLUES/HOW YOU'VE	VI	25159 V AUC	FRY
IT'S WRITTEN/I UMBRELLA	VI	25172 E AUC	FRY
ALONE/TWO HEARTS	VI	25191 N AUC	FRY
WEARY/PAGAN STAR	VI	25206 E AUC	FRY
LOVE WILL LIVE/THEN I	VI	25214 E AUC	FRY
YOU/YOU NEVER LOOKED	VI	25291 N AUC	FRY
WILL I EVER KNOW/IT'S	VI	25292 E AUC	FRY
JADA/ROYAL GARDEN BLUES	VI	25326 N AUC	FRY
LONG AGO/MY HEART	VI	25335 E AUC	FRY
DAWN ON THE DESERT/WHY BEGIN	VI	26246 N T-A	HARR
HOW AM I TO KNOW/GUESS I'LL	VI	26294 N T-A	HARR
ALL IN FAVOR OF SWING(CLAM.7)	VI	26356 N T-A	HARR

BLIND WILLIE DUNN

BLUE BLOOD BLUES	OK	8689 V T-A	W-S
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JOHNNY DUNN

JAZZIN' BABIES BLUES	CO	13004 N T-A	MAYE
RULES & REGULATIONS/HE MAY BE	CO	3653 F AUC	CLAY
SPANISH DREAM/HALLELUJAH BL	CO	3839 N T-A	KENN

# FOR DISPOSITION

<u>EDDIE DURHAM</u>	
MOTEN'S SWING/LITTLE GIRL	DE 18126 N AUC — KIRS
<u>BOB EFFORS</u>	
SWEET AND HOT/TIN EAR (TR. SOLO) BR	4620 E AUC — MCGO
SWEET AND HOT/TIN EAR (TR. SOLO) BR	4620 N AUC 2.50 CLAY
<u>ROY FLORENCE</u>	
MY TURN/A LUCKY GUY	VAR 8084 M AUC 1.50 ABRA
FLORIDA STOMP/WABASH STOMP	VO 3479 E T-A — STRO
HIGH SOCIETY (W.C. HANCOY, REV.) PH	FR83 E-T-A — SYMO
<u>ELGAR'S CREOLE ORCHESTRA</u>	
NIGHTMARE/BROTHERLY LOVE	BR 3404 A AUC — CLAY
<u>DUKE ELLINGTON</u>	
RING DEM BELLS/3 LITTLE WORDS VI	22528 V AUC 1.00 ABRA
DISK 'N BLUE GOOSE	VI 26677 M AUC — M-N
MY GREATEST MISTAKE/A A DIXIE VI	26719 N AUC — M-N
5 O'CLOCK WHISTLE THERE SHALL VI	26748 N AUC — M-N
RUMPUIS IN RICHMOND/IN A WELL VI	26788 N AUC — M-N
WARM VALLEY/THE FLAMING SWORD VI	26796 N AUC — M-N
CHLOE ACRO'S THE TRACK BLUES VI	27235 N AUC — M-N
JOHN HARDY'S WIFE/AFTER ALL VI	27434 N AUC — M-N
BROWN SKIN GAL/JUMP FOR JOY VI	27517 N AUC — M-N
RAINCHECK/PERDIDO VI	27890 N AUC — M-N
BLACK AND TAN FANTASY	OK 10955 N T-A — W-S
JUNGLE JAMBOREE	OK 8720 E T-A — W-S
THE MOOCHIE	CK 8623 V T-A — W-S
BROWN BERRIES	VI 22791 N T-A — W-S
RING DEM BELLS	VI 22528 V T-A — W-S
COLDON'T BE KISSED	MAS 124 N T-A — W-S
NEW ST. LOUIS TOODLE C	MAS 101 E T-A — W-S
STACK O' LEE BUES	HA 601 G T-A — W-S
CREOLE LOVE CALL/ST. LOUIS	CO 55003 N AUC 5.00 CLAY
BLACK AND TAN FANTASIE	VI 24861 N AUC — BURN
THE GAL FROM JOE'S	BR 8108 G AUC — BURN
BLUE LIGHT/SNAP HAPPY	CO 36128 N AUC — BURN
SLOPPY JOE/JAZZ LIPS	BB 6396 V T-A — SARL
JIVE STOMP/I'M SATISFIED	BR 6638 V T-A — SARL
SOLITUDE/DELTA SERENADE	VI 24755 E TRA — SARL
CHOCOLATE SHAKE/I GOT IT	VI 27531 N TRA — SARL
NEW BLACK AND TAN/STEPPING IN	BR 8063 N AUC — ROSE
WHEN MY SUGAR WALKS/PYRAMID	BR 8168 E AUC — ROSE
GOT EVERYTHING/BLUES I LOVE	BB 6531 E AUC — ROSE
BODY AND SOUL/J.S. BLUES	VI 27406 N AUC — CLAI
I GOT IT BOG	VI 27531 N AUC — MARX
DAYBREAK EXPRESS	VI 24501 N AUC — MARX
JACK THE BEAR	VI 26536 N AUC — MARX
CLEVIN'TINE	VI 27700 N AUC — MARX
SHERMAN SHUFFLE	VI 201505 N AUC — MARX
BLUES	CO 35322 N AUC — MARX
SHOWBOAT SHUFFLE	CO 36112 N AUC — MARX
SOLITUDE	VI 27564 N AUC — MARX
YOU'RE LOVE HAS FADED	CO 35640 N AUC — MARX
BLACK & TAN/WOOD INDIGO	BR 6682 G T-A — KENN
HYDE PART I/AIN'T MISBEHAVIN'	DE 323 E T-A — KENN
TAKE IT EASY/JUBILEE STOMP	BR 7670 N T-A — KENN
SWINGING ON CAMPUS/SHIF I N TIVO	4710 E TRA — STEW
FAT STUFF SERENADE/I'LL COME	VO 5448 N AUC — STEW
I LET A SONG GO/JITTERBUG'S	VO 7046 N AUC — STEW
SHOWBOAT SHUFFLE/SENTIMENTAL	BR 7461 E TRA — STEW
TIGHT LIKE THAT/WASHINGTON'S	RO 868 G TRA — STEW
WATCH THE BIRD/WARDI GRAS	VO 5595 N AUC — STEW
SHE'S GONE/BEAUTIFUL (CHIP)	VI 5411 N AUC — STEW
SOPHISTICATED LADY/STOMP	CO 35556 E TRA — STEW
PIANO SOLOS (BR P)	— N AUC — STEW
BEST WISHES/BUNDLE OF BLUES	CO 35836 N TRA — STEW
THE MOOCHIE	VI 201531 N T-A — BROO
PUSSY WILL/WOMEN'S LAMENT	BR 8344 E AUC — BAKE
BOY MEETS HORN/YING DOOJI	BR 8300 E AUC — BAKE
SGT. WAS SHY/SERENADE TO	CO 35214 M AUC — BAKE
SARATOGA SWING/ISTY MORNIN'	VI — G AUC — BAKE
IGA DIGA DOO/I CAN'T GIVE	VI 38008 G AUC — BAKE
BLACK BUTTERFLY/HARMONY IN	BR 8044 E AUC — BAKE
HARLEM SPEAKS	DE 800 N AUC — MELT
BLACK & TAN/BLACK BEAUTY	BR 02306 N AUC — MELT
BOJANGLES/PORTRAIT	VI 26644 E AUC — MELT
JAZZ POTPOURRI	BR 8293 V AUC — MELT
CONCERTO FOR COOTIE	VI 26598 E AUC — MELT
KO-YO	VI 26577 E AUC — MELT
SCATTIN' AT THE KIT-KAT	MA 123 V AUC — MELT
WASHINGTON WABBLE	BB 6782 E AUC — MELT
HARLEM FLAT BLUES	BR 02033 N AUC — MELT

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

<u>(DUKE ELLINGTON, CONTINUED)</u>	
HOT AND BOTHERED/SWAMPY RIVER PARL	BR 582 N AUC — MELT
BOY MEETS HORN/OLD KING DOOJI	BR 8306 V AUC — DEWI
OLD MAN BLUES/DOUBLE CHECK	BB 6480 N AUC — DEWI
NEW BIRMINGHAM BREAK/SCATTIN'	MA 123 V AUC — DEWI
BLACK BEAUTY/JUBILEE STOMP	VI 21580 V AUC — DEWI
COUNTRY GAL/JUBILEE STOMP	CO 35776 E AUC — DEWI
HAUNTED NIGHTS/DUKE STEPS	BB 6727 V AUC — DEWI
LOST IN MEDITATION/RIDING	BR 8083 E AUC — DEWI
MOONGLOW/SOLITUDE	BR 8987 V AUC — DEWI
ROSE ROOM/I DON'T MEAN	BR 6265 V AUC — DEWI
SLIPPERY HORN/DROP ME OFF	BR 6527 V AUC — DEWI
RAISIN' RENT/HAPPY AS DAY	BR 6571 V AUC — DEWI
BUNDLE OF BLUES/NEW BROOM	BR 6607 V AUC — DEWI
JIVE STOMP/I'M SATISFIED	BR 6638 V AUC — DEWI
HARLEM SPEAKS/OLD APPLE	BR 6646 V AUC — DEWI
CH. BABE, MAYBE SOMEDAY	BR 7667 V AUC — DEWI
LAMBETH WALK/PRELUDE KISS	BR 8204 V AUC — DEWI
EXPOSITION SWING	BR 8213 V AUC — DEWI
NEW BLACK & TAN/STEPPING	BR 8063 G AUC — DEWI
ALL GOD'S CHILLUN/ALABAMA	MA 137 V AUC — DEWI
WOOD INDIGO/BLACK MAN BLUE	VI 22587 V AUC — DEWI
BLACK & TAN/CREOLE LOVE CALL	VI 24861 N AUC — DEWI
SATURDAY NIGHT/EBONY RHAP.	VI 24674 V AUC — DEWI
WOOD INDIGO/MOOCHIE	VI 24486 N AUC — DEWI
MISSISSIPPI/FLAMING YOUTH	VI 24067 V AUC — DEWI
TEN-TEN-TENN./WHAT GOOD	VI 22586 V AUC — DEWI
3 LITTLE WORDS/RING BELLS	VI 22582 V AUC — DEWI
BLUE BUBBLES/BLUES I LOVE	VI 21490 V AUC — DEWI
WASHINGTON WABBLE/HARLEM RIVER	VI 21284 G AUC — DEWI
MISSISSIPPI/SWANEE SHUFF	VI 37089 V AUC — DEWI
HARLEMANIA/JAPANESE DREAM	VI 28045 V AUC — DEWI
DIGA DIGA/CAN'T GIVE	VI 28005 V AUC — DEWI
MUST HAVE MAN/BANDONA BABIES	VI 28007 G AUC — DEWI
PERDIDO/RAINCHECK	VI 27880 V AUC — DEWI
JUMP FOR JOY/BROWN SKIN GAL	VI 27517 V AUC — DEWI
HAUNTED NIGHTS/DUKE STEPS	BB 6727 N AUC — DEWI
JUBILEE STOMP	VO 15710 V AUC — DEWI
MOONGLOW/TRUCKIN	CO 36317 N AUC — DEWI
SERENADE SWEDEN/SGT. WAS SHY	CO 35214 V AUC — DEWI
PATTER/SOPH LADY (J. BLANTON)	VI 27221 V AUC — DEWI
PERDIDO/RAINCHECK	VI 27880 N STA — WALL
DOUBLE CHECK ST/JOLLY WOG	BR 80035 N T-A — JACO
HARLEMANIA/JAPANESE DREAM	VI 39045 V-TA — NORC
SKRONCH	BR 8093 V-TA — NORC
HARLEMANIA/STEEVODRE STOMP	BB 6306 N TRA — NORC
SERGEANT WAS SHY	CO 35214 G TRA — NORC
MOONGLOW/SOLITUDE	BR 6987 G TRA — NORC
AFTER ALL	VI 27434 V TRA — NORC
ST. LOUIS BLUES (4 GR. CHIP)	BR 20105 V AUC 7.00 HOLL
BUNDLE OF BLUES	BR 6607 E AUC 2.50 HOLL
WOOD INDIGO	VI 22587 V AUC 1.50 HOLL
VOOM VOOM/CHECKIN' OUT	CO 35208 N AUC — BUCK
LITTLE POKEY	CO 35251 N AUC — BUCK
VOOM VOOM/CHECKIN' OUT	CO 35208 N T-S 1.50 LECT
GAL IS GOOD FOR NOTHING	VI 38130 V T-A 1.00 KEND
(BRAUNSCHEIDT REISSUES)	BR 80000 N T-S .80 KEND
CHLOE/NO DUTTING	VI 201547 N T-A .75 KEND
PERDIDO	VI 27880 V T-A .75 KEND
CREOLE LOVE CALL/ST. LOUIS	CO 55003 E TRA — JACO
MEMORIES I CAN'T GIVE YOU	BB 6280 N AUC — FRY
DIGA DIGA DOO/KEEP A SONG	BB 6305 E AUC — FRY
HOT FEET/JUNGLE NIGHTS	BB 6335 N AUC — FRY
JAZZ LIPS/SLOPPY JOE	BB 6396 E AUC — FRY
JUBILEE STOMP/BLUE BUBBLES	BR 6415 N AUC — FRY
EAST ST. LOUIS/BLACK	BB 6430 E AUC — FRY
DOUBLE CHECK/OLD MAN	BB 6450 N AUC — FRY
GOT EVERYTHING/BLUES I	BB 6531 N AUC — FRY
ARABIAN LOVE/WASHINGTON	BB 6782 N AUC — FRY
TRUCKIN'/ACCENT ON YOUTH (4 CR.)	BR 7514 G AUC — GALE
JUMP FOR JOY/BROWN SKIN GAL	VI 27517 N T-A .75 FELL
<u>SEGAR FIELDS</u>	
TRUE BLUE LOU/MILE (LOUIS)	OK 41290 E AUC 3.00 LEET
<u>ZIGGY ELMAN</u>	
LET'S FALL IN LOVE/I'LL NEVER	BB 10342 F AUC — ROSE
<u>WILL EZZEL</u>	
HEIFER DUST	PARA 12753 E T-A — W-S
HEIFER DUST/BARREL HOUSE	SIG 910 N SAL 1.10 MELT
MIXED UP BAR	SIG 911 N SAL 1.10 MELT
<u>ERNIE FIELDS</u>	
HIGH JIVIN'/JUST LET ME	VO 5157 N AUC — ROTH

# FOR DISPOSITION

52ND STREET BOYS  
 TWILIGHT IN TURKEY/CANNIBALS VARS 8051 N T-A — ALLD  
ELLA FITZGERALD  
 THAT'S WHAT YOU THINK DE 2581 N T-A — BUCK  
 I WANT THE WAITER DE 2628 N T-A — BUCK  
 I'M NOT COMPLAININ' DE 3005 N T-A — BUCK  
BUD FREEMAN  
 SAILFISH/SATANIC BLUES DE 2781 E+UC — CH,L  
 TAPPIN COMMOORE TILL/MEMORI.CMS 508 0+T-A — SHIN  
 (ALL 10" CMS;CONDON,TEA,ETC.)CMS — — — — — SHIN  
 CHINA BOY/THE EEL BB 10386 E AUC — BURN  
 KEEP SMILIN/WHAT TO SAY DE 18113 N AUC — KIRS  
 SATANIC BL/SOMEBODY(ROLLINI) DE 3525 N AUC — ROSE  
 SUNDAY/AS LONG AS I LIVE DE 2849 N AUC — ROTH  
 SATANIC BL/THE SAIL FISH DE 2781 N T-A — POLS  
 DECCA ALBUM(8 SIDES) DE 133 E+T-A — POLS  
 SUNDAY/AS LONG AS I LIVE DE 2849 N T-A — POLS  
 THE BUZZARD DE 18112 E AUC — MELT  
 SATANIC BLUES/THE SAILFISH DE 2781 N T-A — JACO  
 SUNDAY/VERSO BECHET DE 3865 E T-A .85 KEND  
PAT FLOWERS  
 BEG BORROW AND STEAL DE 8587 N STA — WALL  
TROY FLOYD'S DREAMLAND ORCHESTRA  
 DREAMLAND BLUES, PARTS 1 & 2 OK 8719 N T-A — W—S  
REGINALD FORESYTHE  
 GREENER THE GRASS/MEL.CLOWN Co 3060 E AUC — CAMP  
LEMUEL FOWLER  
 BLUES MIX./SATISFIED BL(SOLOS)Co 3959 V AUC — DEWI  
 HOT STRUT/PERCOLATIN' BLUES Co 14230 N AUC — CLAY  
FRIARS SOCIETY ORCHESTRA  
 LAND OF DREAMS/NAGASAKI Co 35880 N AUC 1.00 CRON  
 FAREWELL BLUES/ORIENTAL GE 4966 E AUC — FRY  
CHARLES FULCHER (THELMA TERRY)  
 HEY HEY/VOICE SOUTHLAND Co 1706 N AUC — CLAY  
SLIM GAILLARD  
 BASSOLOGY/AN,NOW OK 6295 V SAL 1.00 MART  
 CHAMPAGNE LULL./BINGIE(ASLAM) OK 6382 V SAL 1.00 MART  
JAN GARDER  
 TIN EAR/CALIF.RAMBLERS,REV.) Co 1642 N AUC — CLAY  
GEORGIA TOM  
 MAYBE IT'S THE BLUES CH 50054 E AUC — MELT  
THE GEORGIANS  
 SPANISH SHAWL/CLAP HANDS Co 523 N AUC — CLAY  
GEORGIA WASHBOARD STOMPERS  
 NOBODY'S SWEETHEART/BUG BB 5092 E AUC — CLAR  
 DINAH/(WASHBOARD,REV.) BB 5127 E AUC — CLAR  
GENE GIFFORD'S ORCHESTRA  
 NEW ORLEANS TWIST/NOTHIN' VI 25041 N AUC — FRY  
LILLIAN GLINN  
 DOGGIN' ME BL/BROWN SKIN BL Co 14275 N AUC — CLAY  
JEAN GOLDKETTE  
 SUNNY DISPOSITION VI 20493 N AUC 5.00 CLAY  
 SLOW RIVER VI 20926 N AUC 5.00 CLAY  
 BLUE RIVER VI 20981 N AUC 5.00 CLAY  
 CLEMENTINE VI 20994 N AUC 5.00 CLAY  
 BLUE RIVER VI 20981 G AUC — M—S  
 I'M GONNA MEET MY SWEETIE VI 20675 N AUC 2.00 HOLL  
 FOUR LEAF CLOVER VI 20466 V AUC 2.00 HOLL  
 MY PRETTY GIRL VI 20588 N T-A — MAYE  
 CLEMENTINE VI 20994 N T-A — MAYE  
 SO TIRED/LITTLE KISS(BIX) VI 21150 G T-S 1.50 LEET  
 GONNA MEET MY SWEETIE VI 20675 N T-S 1.75 LEET  
BENNY GOODMAN  
 TEXAS TEA PARTY Co 3167 V+T-A — W—S  
 HOW HIGH THE MOON/FABLE OF Co 35391 N AUC — ROSE  
 FLYING HOME(N)/ROSE RMF)(SEXT)Co 35254 — AUC — ROSE  
 FRENESI/HARD TO GET Co 35863 V AUC — ROSE  
 WANT TO BE HAPPY/ROSETTA VI 25510 N AUC — ROSE  
 REMEMBER/BLUE SKIES VI 25860 E AUC — ROSE  
 TAKE IT/YOURS Co 36067 E AUC — ROSE  
 ALEXANDER'S RAGTIME/RIFFIN' VI 25445 V AUC — ROSE  
 TAKE ANOTHER GUESS(N)/GOOD(V)VI 25461 — AUC — ROSE  
 KING PORTER,SOMETIMES I'M HAP.VI 25090 N AUC — CLAY  
 KING PORTER,SOMETIMES I'M HAP.VI 25090 E T-A — STRO  
 SUGAR FOOT/I CAN'T GIVE YOU VI 25676 E T-A — STRO  
 AVALON/WAN I LOVE(QUARTET) VI 25644 E T-A — STRO  
 ALAMO/WHAT DRAFT (SEXTET) Co 35938 V+T-A — STRO  
 PICK-A-RIB VI 26166 N AUC — BURN  
 SUGAR/OPUS 3/4 VI 26240 N AUC — BURN  
 DIZZY SPELLS BB 10903 N AUC — BURN

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)  
 SWINGTIME ROCKIES/FOUND BABY VI 25355 N AUC — M—N  
 RIFFIN AT RITZ/ALEXANDER'S VI 25445 N AUC — M—N  
 MARGIE/RUSSIAN LULLABY VI 26060 N AUC — M—N  
 TOSPY/SMOKEHOUSE VI 26107 N AUC — M—N  
 CAN'T GET ANYTHING BUT VI 25678 G AUC — M—S  
 LET SONG GO OUT/FEELIN VI 25840 G AUC — M—S  
 SOMEONE'S ROCKIN' DREAMBOAT OK 6534 N AUC — KIRS  
 SING FOR YOUR SUPPER/THIS CAN.VI 26099 E+UC — GALE  
 LET'S DANCE/BOY MEETS HORN Co 35301 N AUC — GALE  
 SCATTERBRAIN/ONE SWEET LETTER Co 35241 N AUC — GALE  
 SCARECROW/TIME ON MY HANDS Co 36180 E AUC — GALE  
 WANG WANG BLUES/WAY YOU LOOK Co 36594 V AUC — GALE  
 AIR MAIL SPECIAL/TUESDAY OK Co 36254 E AUC — GALE  
 SING SING SING, Pts. 1 & 2 VI 35205 E AUC — FELL  
 TIGER RAG/WHISPERING VI 25481 V AUC — ROSE  
 WANG WANG/WAY YOU LOOK TONITE Co 36594 E AUC — ROSE  
 FAREWELL BLUES/MARGIE BB 10973 V AUC — ROSE  
 BIG JOHN SPEC./FLAT FOOT VI 25871 V AUC — ROSE  
 WRAPPIN' IT UP/MELANCHOLY BAB.VI 25880 E AUC — ROSE  
 JERSEY BOUNCE/A STRING PEARLS OK 6590 V AUC — ROSE  
 BREAKFAST FEUD/FOUND NEW BABY Co 36039 N AUC — ROSE  
 LIMEHOUSE BLUES/IF I HAD MY OK 6486 N AUC — ROSE  
 BENNY'S BUGLE/AS LONG AS I Co 35901 V AUC — ROSE  
 LAZY RIVER/LOOK AT ME NOW Co 36012 N AUC — ROSE  
 WORLD WAITING SUNRISE/SOLO Co 36684 N AUC — ROSE  
 I CRIED FOR YOU/KNOW YOU KNOW VI 26139 N AUC — ROSE  
 GOOD ENOUGH TO KEEP/A SMOOTH Co 36099 V AUC — ROSE  
 SUGAR/OPUS 3/4 VI 26240 E AUC — ROSE  
 TUES. AT 10/AIRMAIL SPECIAL Co 36529 E AUC — ROSE  
 ESTRELITA VI 26187 N AUC — ROSE  
 COULD YOU PASS IN LOVE VI 26000 N AUC — MARX  
 HE AIN'T GOT RHYTHM(RUSHING) VI 25505 N AUC — MARX  
 RIFFIN AT THE RITZ VI 25445 N AUC — MARX  
 BUGLE CALL RAG VI 25467 N AUC — MARX  
 CAN'T WE BE FRIENDS BB 10462 N AUC — MARX  
 WALK JENNIE WALK BB 10799 N AUC — MARX  
 DEAR OLD SOUTHLAND BB 10458 N AUC — MARX  
 ROSETTA BB 10760 N AUC — MARX  
 CHANGES BB 11226 N AUC — MARX  
 BOARD MEETING Co 35396 N AUC — MARX  
 WHAT'S THE MATTER WITH ME Co 35374 N AUC — MARX  
 ANYTHING Co 36305 N AUC — MARX  
 WHO CARES Co 35517 N AUC — MARX  
 THE COUNT Co 36379 N AUC — MARX  
 I DIDN'T KNOW WHAT TIME Co 35230 N AUC — MARX  
 NIGHT AND DAY Co 35410 N AUC — MARX  
 BE SURE Co 35426 N AUC — MARX  
 TIME ON MY HANDS Co 36180 N AUC — MARX  
 POUND RIDGE Co 36421 N AUC — MARX  
 CAPRICE XXIV PAGANNINI Co 36411 N AUC — MARX  
 I'M NOT COMPLAINING Co 36022 N AUC — MARX  
 MEMORIES OF YOU (SEXTET) Co 35320 N AUC — MARX  
 ON SUNNYWIDE OF ST.(SEXTET) Co 36617 N AUC — MARX  
 DOWN DOWN DOWN Co 36219 N AUC — MARX  
 SIREN'S SONG VI — E+TRA — STUR  
 BENNY RHOES AGAIN (12") Co 35001 N STA 1.25 CRON  
 THE SHIEK Co 35466 E AUC — MELT  
 LIZAFEMILES (QUARTET) VI 25660 E AUC — CAMP  
 BREAKFAST FEUD/I FOUND A N. Co 36039 E AUC — DEWI  
 DIXIELAND BAND/BUGLE CALL BR 7644 N AUC — DEWI  
 WHAT'S NEW/BLUE ORCHIDS Co 35211 V AUC — DEWI  
 ONE SWEET LETTER/SCATTERBRAIN Co 35241 V AUC — DEWI  
 STEALIN'APPLES/OPUS LOC.802 Co 35362 V AUC — DEWI  
 7 COME I/SHIVERS Co 35349 G AUC — DEWI  
 PEACE BROther/DARN DREAM Co 35331 V AUC — DEWI  
 LET'S DANCE/BOY MEETS HORN Co 35301 V AUC — DEWI  
 SCARECROW/TIME ON HANDS Co 36180 V AUC — DEWI  
 PERFOIA/LET THE DOORKNOB Co 35962 V AUC — DEWI  
 DIXIELAND BAND/BUGLE CALL Co 36109 V AUC — DEWI  
 ELMER'S TUNE/BIRTH OF BLUES Co 36359 V AUC — DEWI  
 WANT WANG BL/WAY YOU Co 36594 V AUC — DEWI  
 JUMPIN WOODS/O CHANGES Co 35210 G AUC — DEWI  
 FELLIN/HIGH & HAP./I LET SONG VI 25840 V AUC — DEWI  
 SHUT-EYE/GOOD FOR NOTHIN VI 26159 V AUC — DEWI  
 CHANGES/SLEEPY TIME SOUTH VI 25634 V AUC — DEWI  
 BLUE CALL RAG VI 25467 N AUC — DEWI  
 ORGAN GRINDER'S SWING/PETER VI 25442 V AUC — DEWI  
 ALEXANDER'S RAGTIME BAND/RIF. VI 25445 V AUC — DEWI  
 GOODY GOODY/IT'S BEEN SO LONG. VI 25245 V AUC — DEWI

(BENNY GOODMAN CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (BENNY GOODMAN, CONTINUED)

GOOD-BYE/SANDMAN	Vi	252'5	N	AUC	—	DEWI
YOU CAN TELL/NEVER SHOULD	Vi	2590'0	V	AUC	—	DEWI
MINNIE THE MOOCHER/BOB WHITE	Vi	2568'3	G	AUC	—	DEWI
ROLL EM/AFRAIN TO DREAM	Vi	2562'7	G	AUC	—	DEWI
ONE O'CLOCK JUMP/DON'T BE	Vi	2579'2	N	AUC	—	DEWI
OOTHOOD/ALWAYS & ALWAYS	Vi	2580'9	G	AUC	—	DEWI
WRAPPIN IT UP/MELANCHOLY BABY	Vi	2588'0	N	AUC	—	DEWI
LADY'S IN LOVE/SHOW YOUR LIN.	Vi	2621'1	G	AUC	—	DEWI
AND THE ANGELS SING/SENT FOR	Vi	2617'0	G	AUC	—	DEWI
COULD YOU PASS IN LOVE/I'VE	Vi	2600'0	V	AUC	—	DEWI
YOU'RE LOVELY MADAME/WHAT HA.	Vi	2605'3	V	AUC	—	DEWI
IT'S THE DREAMER/WHY'D YA	Vi	2584'6	V	AUC	—	DEWI
DON'T WAKE UP MY HEAR/SAVIN MY	Vi	2586'7	V	AUC	—	DEWI
SING FOR SUPPER/THIS CAN'T BE	Vi	2609'9	V	AUC	—	DEWI
KING SOUTHER/SOMETIMES I'M HAP.	Vi	2509'0	N	AUC	—	DEWI
DEAR PORTLAND/IF I COULD BE	BB	1045'8	N	AUC	—	DEWI
CHANGES/RUSSIAN LULLABY	BB	1122'6	N	AUC	—	DEWI
SENT FOR YOU(E)/ANGELS SING(V)	Vi	2617'0	E	STA	1.10	WILL
GOOD ENOUGH TO KEEP	Co	3609'9	N	TRA	—	WALL
BUGLE CALL RAG	Co	3610'9	E	TRA	—	WALL
RUSSIAN LULLABY	BB	1122'6	N	AUC	—	WALL
MORE THAN YOU KNOW	—	—	N	SAL	2.00	WALL
MY MELANCHOLY BABY	—	—	N	SAL	2.00	WALL
WHERE OR WHEN	—	—	N	SAL	1.75	WALL
GET HAPPY/MADHOUSE	BB	1046'1	N	STA	—	WALL
SING SING SING (12")	Vi	3620'5	N	SAL	2.00	WALL
STOMPING AT THE SAVOY	—	—	N	STA	—	WALL
MUSKRAT RAMBLE/AFTER AWHILE	BR	8002'8	N	T-A	—	JACO
BLUE/SHIRT TAIL STOMP	BR	8003'0	N	T-A	—	JACO
BOB WHITE	Vi	2568'3	E	AUC	2.00	HOLL
THERE'LL BE SOME CHANGES	Co	3521'0	E	AUC	2.00	HOLL
JINGLE BELLS(BERIGAN)	Vi	2514'5	N	AUC	2.00	HOLL
TEXAS TEA PARTY	Co	3167'6	E	AUC	5.00	HOLL
GET HAPPY/MADHOUSE	BB	1046'1	N	AUC	—	BUCK
COMES LOVE/RENDEZVOUS TIME	Co	3520'1	N	AUC	—	BUCK
RIFFIN AT RITZ/ALEXANDER'S	Vi	2544'5	E	T-A	.85	KEND
KING PORTER/SOMETIMES I'M HAP	Vi	2509'0	E	T-A	.85	KEND
BLUE SKIES/REMEMBER	BB	1060'6	E	T-A	.85	KEND

### STEPHANE GRAPPELLE & HOT FOUR

MEAN A THING/ST. LOUIS DE 2303'2 E+AUC — CLAR

### GLEN GRAY

(SEE "CASA LOMA ORCHESTRA")

### SONNY GREER MEMPHIS MEN

SAT. NITE FUNCT./BEGGAR'S BL.	Co	1868'0	N	T-A	—	S&B
SAT. NITE FUNCT./BEGGAR'S BL.	Co	2833'0	V	AUC	1.50	ABRA
SAT. NITE FUNCT./BEGGAR'S BL.	Vo	3012'0	G	AUC	—	BURN
SAT. NITE FUNCT./BEGGAR'S BL.	Vo	3012'0	V	AUC	—	BAKE

### HALFWAY HOUSE DANCE ORCHESTRA

NEW ORLEANS SHUFFLE/SQUEEZE ME Co 541 V AUC — MCGO

### MAL HALLETT

BOSTON TEA PARTY Vo 3278 E AUC — ROSE

### FRED HAMM

SUGAR FOOT STOMP Vi 20023 N AUC — CLAY

### LIONEL HAMPTON

RING BELLS(G)/MUSKRAT RAM.(E)	Vi	2601'7	A	AUC	—	ROSE
ON THE SUNNY SIDE OF STREET	Vi	2559'2	N	AUC	—	BURN
JOHNNY GET YOUR HORN	Vi	2634'3	N	AUC	—	BURN
JUST FOR LAFFS/PIG FOOT SON.	Vi	2679'3	N	AUC	—	W-H
SMART ALECK/LOST LOVE	Vi	2727'8	N	AUC	—	W-H
4 OR 5 TIMES/I'VE FOUND BABY	Vi	2644'7	E	AUC	—	ROSE
DON'T BE THAT WAY/FIDDLE DID.	Vi	2617'3	E	AUC	—	ROSE
JUST FOR LAFFS/PIGFOOT SONATA	Vi	2679'3	E	T-A	—	MAYE
LOST LOVE/SMART ALECK	Vi	2727'8	N	T-A	—	MAYE
THE MOOD I'M IN/MY LAST AFFAIR	Vi	2552'7	V	T-A	—	MAYE
FLYING HOME	De	1839'4	N	AUC	—	MARX
SMART ALECK	Vi	2727'8	N	AUC	—	MARX
PIG FOOT SONATA	Vi	2679'3	N	AUC	—	MARX
JOHNNY GET YOUR HORN	Vi	2634'3	N	AUC	—	MARX
HOUSE OF MORGAN	Vi	2675'1	N	AUC	—	MARX
THREE QUARTER BOOGIES	Vi	2740'9	N	AUC	—	MARX
JIVIN' WITH JARVIS	Vi	2672'4	N	AUC	—	MARX
ALTITUDE	Vi	2731'6	N	AUC	—	MARX
YOU'RE MY IDEAL	Vi	2577'1	N	AUC	—	MARX
JUDY	Vi	2569'9	N	AUC	—	MARX
OPEN HOUSE	Vi	2734'1	N	AUC	—	MARX
ON THE SUNNYSIDE OF THE ST.	Vi	2559'2	N	AUC	—	MARX
SMART ALECK/LOST LOVE	Vi	2727'8	V	AUC	—	ROTH
NOW I KNOW/HALF A LETTER	De	1853'5	V	AUC	—	ROTH
SINGIN' THE BLUES/DINAH	Vi	2655'7	N	AUC	—	BAKE

(LIONEL HAMPTON CONTINUED NEXT COLUMN)

## (LIONEL HAMPTON, CONTINUED)

SUNNY SIDE OF THE STREET	Vi	2559'2	V	AUC	—	MELT
MY BUDDY	Vi	2660'8	E	AUC	—	MELT
STOMP	Vi	2553'5	V	AUC	—	MELT
I JUST COULDN'T TAKE IT BABY	Vi	2568'2	N	AUC	—	MELT
FIDDLE DIDDLE/DON'T BE THAT	Vi	2617'3	V	AUC	—	DEWI
SHOE SHINER'S/GOOD FOR SWING	Vi	2601'1	E	AUC	—	DEWI
YHOA BASS/BUZZIN' BEE	Vi	2623'3	G	AUC	—	DEWI
WIZZIN WIZZ/DEINSON SWING	Vi	2603'9	G	AUC	—	DEWI
ANY TIME AT ALL	Vi	2559'2	N	AUC	—	DEWI
SUNNY SIDE/I KNOW YOU KNOW	Vi	2559'2	N	AUC	—	DEWI
JACK BELLBOY/CENTRAL AVE.	Vi	2665'2	N	AUC	—	DEWI
ALTITUDE/NEARLY LOST MIND	Vi	2731'6	V	AUC	—	DEWI
BUZZIN' ROUND WITH BEE	Vi	2557'5	E	AUC	1.50	HOLL
ROCK HILL SPECIAL	Vi	2611'4	E	AUC	1.50	HOLL
GINFOR CHRISTMAS	Vi	2643'3	E	AUC	1.50	HOLL
EARLY SESSION HOP	Vi	2639'2	N	AUC	2.00	HOLL
ALTITUDE (SEXTETTE)	Vi	2731'6	V	AUC	1.50	HOLL
WIZZIN THE WHIZ/DEINSON SW.	Vi	2623'3	E	T-A	—	FERG

### W. C. HANDY ORCHESTRA

BEALE ST./ST. LOUIS BLUES	Va	816'3	N	AUC	—	CH.L
JAZZ DANCE/LIVERY STABLE	Co	2419'0	G	AUC	—	BUCK
HOOKING COOL BLUES/OLE MISS RAG	Co	2420'0	F	AUC	—	GALE

### ANNETTE HANSHAW

BIG CITY BLUES/THAT'S YOUR B. Co 1812 N AUC — CLAY

### LUCIUS HARDY

JELLY BEAN MAN PARA 12598 V T-A — KENN

### HARLEM HAMFATS

WHAT YOU GONNA DO	De	720'5	E	SAL	1.00	KENN
EMPTY BED BLUES	De	732'5	E	SAL	1.00	KENN
SALES TAX ON IT	De	720'6	E	SAL	1.00	KENN

### HARLEM HOT CHOCOLATES

SING YOU SINNERS (DUKE) H OF W 1045 N AUC — MELT

### HARRIS BROTHERS TEXANS

GUT BUCKET SHUFFLE BR 4644 N AUC — CLAY

### PHIL HARRIS

NOBODY/WOODMAN SPARE TREE Vo 6325 E STA 1.00 WILL

### COLEMAN HAWKINS

BODY AND SOUL	BB	1052'3	E	T-A	—	W-S
MEET DR. FOO/SHE'S FUNNY THAT	BB	10477'7	E	AUC	—	ROSE
HONEY SUCKLE ROSE	Vi	2621'9	G	AUC	—	MELT
HOW DEEP IS OCEAN/STOMPY	SIG	2810'2	N	SAL	1.10	MELT
MEET DR. FOO	BB	10477'7	E	AUC	—	MELT
GET HAPPY (PRICE +PACKING)	SIG	—	N	SAL	1.10	MELT
MY BLUE HEAVEN/THE SHEIK	BB	10770'6	E	T-A	—	MAYE
MEET DR. FOO/SHE'S FUNNY THAT	BB	10477'7	N	T-A	—	MAYE
I WISH I WERE TWINS	DeE	5457'0	N	AUC	—	CAMP

### ERSKINE HAWKINS

SWINGING IN HARLEM	Vo	3336'0	G	AUC	—	BURN
UPROAD SHOUT	Vo	3545'0	G	AUC	—	BURN
UPTOWN SHUFFLE	BB	1050'4	N	AUC	—	BUCK
CHERRY	BB	10540'0	N	AUC	—	BUCK
BALTIMORE BOUNCE	BB	10565'5	N	AUC	—	BUCK
GABRIEL MEETS THE DUKE	BB	10671'0	N	AUC	—	BUCK
NORFOLK FERRY	BB	—	N	AUC	—	BUCK
S'POSIN'/SOFT WINDS	BB	11001'6	E	SAL	1.00	MART
AFTER HOURS	BB	10879'0	N	STA	1.90	WALL
JUNCTION BLUES	BB	10790'0	N	STA	—	WALL
SWING OUT/RAID THE JOINT	BB	10224'0	N	T-A	—	HERR
SWINGIN'ON LENOX AVE/NO SOAP	BB	10292'0	N	T-A	—	HERR
HOT PLATTER/MEODIN' BLUES	BB	10364'0	N	T-A	—	HERR
TUXEDO JUNCTION/GIN MILL SP.	BB	10409'0	N	T-A	—	HERR
CHERRY/YOU CAN'T ESCAPE FROM	BB	10540'0	N	T-A	—	HERR
EASY RIDER/BALLAD IN BLUE	BB	10029'0	N	T-A	—	HERR

### EDGAR HAYES

LAUGHING AT LIFE/STOMPIN AT	De	1416'0	N	T-A	—	HERR
SWINGIN' IN THE PROMISED LAND	De	1665'0	N	T-A	—	HERR
BLUE SKIES/SWEETHEART	De	1684'0	N	T-A	—	HERR

### MONK HAZEL

SIZZLING THE BLUES/HIGH SOCIE.	BR	4181'0	E	AUC	—	MCGO
IDEAS/GIT WIT IT(CRACK)	BR	4182'0	N	AUC	—	ABRA

### STAMPEDE HENDERSON

THE STAMPEDE	Co	654'0	N	T-A	—	W-S
SWEET THING	Co	854'0	N	T-A	—	W-S
THE HENDERSON STOMP	Co	817'0	N	T-A	—	W-S
I'M COMING VIRGINIA	Co	1059'0	N	T-A	—	W-S
FIDGETY FEET	Vo	2170'0	V	T-A	—	W-S
SUGAR FOOT STOMP/NAGASAKI	Vo	3322'0	V	T-A	—	GAYL
SHANGHAI SHUFFLE/NAUGHTY MAN	Vo	14935'0	G	AUC	—	CLAY
MEMPHIS BOUND/WHEN YOU DO	Vo	15030'0	G	AUC	—	CLAY

(FLETCHER HENDERSON CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (FLETCHER HENDERSON, CONTINUED)

WORDS/COPENHAGEN	Vo 14926 G AUC	CLAY
LINGER AWHILE	Ed 51227 N T-A	S&B
STEALIN' APPLES	Vo 3213 G AUC	BURN
SLUMMIN' ON PARK AVE.	Vo 3485 V AUC	BURN
ROSE ROOM	Vo 3511 E AUC	BURN
SAVING MYSELF FOR YOU	Vo 4154 G AUC	BURN
I'LL ALWAYS BE IN LOVE	Vi 25317 N AUC	M-S
LOOK LIKE RAIN/SWEET TOOTH	Vi 22786 V AUC	M-S
SUGAR/BLUES IN MY HEART	Co 2559 F AUC	M-S
SUGARFOOT/WHAT CHA CALL'EM	Co 35668 N AUC	KIRS
STAMPEDE/MONEY BLUES	Co 35669 N AUC	KIRS
PIXIE FROM DIXIE/WE GO WELL	Co 36289 E AUC	FELL
RADIO RHYTHM/JUST BLUES	BR --- N AUC	ROSE
SING YOUR SINNERS	Vo 4125 V AUC	GALE
DRIFTWOOD	Pe 14271 E AUC	GALE
LIZA/HOTTER THAN 'ELL	De 555 N AUC	BAKE
STEALIN' APPLES/GRAND TERRACE	Vo 3213 E AUC	BAKE
BIG JOHN'S SPECIAL	De 214 N AUC	BAKE
IT'S THE TALK OF THE TOWN	Co 2825 N AUC	MELT
LIMEHOUSE BLUES	De 157 N AUC	MELT
DOWN SOUTH CAMP MEETING	De 213 N AUC	MELT
BLAZIN'	Vo 3323 N AUC	MELT
SWANEE BUTTERFLY	Do 3475 N AUC	CAMP
COPENHAGEN/WORDS	Vo 14926 E AUC	CAMP
SUGAR FOOT STOMP/CLAR.MARM.	Co 2513 N AUC	CAMP
MY PRETTY GIRL/MY GAL SAL	Co 2586 N AUC	CAMP
HOUSE OF DAVID/RASCAL YOU	Me 12216 V AUC	CAMP
KING PORTER STOMP/D NATURAL BL	Co 1543 V+AUC	MCGO
THERE'S RAIN IN MY EYES/WHAT	Vo 4167 N AUC	MCGO
SAVING MYSELF/IT'S THE LITTLE	Vo 4154 E AUC	MCGO
STAMPEDE/GREAT CAESER'S GHOST	Vo 3534 N AUC	MCGO
DICTY BLUES/DO OOOOLE OOM	Vo 14654 E AUC	MCGO
STRUTTERS DRAG/I DON'T KNOW	Vo 14828 V+AUC	MCGO
MEANEST KIND OF BL/NEW KIND	Vo 14890 V AUC	MCGO
HOT MUSTARD/CLARINET MARM.	BR 3406 G AUC	MCGO
I MUST HAVE THAT MAN/HOP OFF	BR 4119 V+AUC	MCGO
CHARLEY MY BOY/MO. JAZZ BAND	RE 9680 V AUC	MCGO
WHITEMAN STOMP/I'M COMING	Co 1059 N AUC	DEWI
STAMPEDE/JACKASS BLUES	Co 554 V AUC	DEWI
NOBODY'S ROSE/PENSACOLA	Co 532 V AUC	DEWI
CAROLINA STOMP/TNT	Co 509 G AUC	DEWI
SOMEBODY STOLE MY GAL/PAPA	Co 126 V AUC	DEWI
HOUSTON BLUES/MUSCLE BLUES	Co 164 V AUC	DEWI
HOTTEST MAN/I NEVER CARE	Co 209 V AUC	DEWI
RIFFIN'/G.TERRACE RHYTHM	Vi 25339 V AUC	DEWI
JANGLED NERVES/I'LL ALWAYS	Vi 25317 V AUC	DEWI
SHOE SHINE BOY/SING SING	Vi 25375 V AUC	DEWI
KNOCK KNOCK/UNTIL TODAY	Vi 25373 V AUC	DEWI
SWEET TOOTH/Oh, LOOKS LIKE	Vi 22786 V AUC	DEWI
STRANGERS/I WANNA GOOD	Vi 22955 G AUC	DEWI
PIXIE FROM DIXIE/WE GO	Co 36289 N AUC	DEWI
WHAT'S YOUR STORY/TREES	Vo 3760 V AUC	DEWI
SLUMMIN' ON PARK AVE./WHAT	Vo 3485 V AUC	DEWI
RHYTHM OF TAMBOURINE/IT'S	Vo 3487 V AUC	DEWI
BLUE LOU/CHRISTOPHER COL.	Vo 3211 V AUC	DEWI
MOTEN STOMP/DON'T LET	Vo 4180 V AUC	DEWI
TEA POT DOME BL/MOBILE BL	Vo 14800 V AUC	DEWI
YOU GOT TO GET HOT/CHARLESTON	Vo 14726 V AUC	DEWI
SWEET AND HOT/I FOUND	Co 2414 V AUC	DEWI
CHINATOWN/SOMEBODY LOVES	Co 2329 V AUC	DEWI
HARDHEARTED HANNAH/GOUGE OF	Ve 14859 V AUC	DEWI
KEEP A SONG/WHAT GOOD AM I	Co 2352 V AUC	DEWI
JIMTOWN BL/YOU CAN OEPENO UP	Vi 25379 V AUC	BECK
STEALIN' APPLES/GRAND TERRACE	Vo 3213 N AUC	BECK
CHRIS.COLUMBUS/BLUE LOU	Vo 3211 N AUC	BECK
HOTTER THAN HELL/LIZA	De 555 N AUC	BECK
SHANGHAI SHUFFLE/MEMPHIS BL	De 158 N AUC	BECK
JANGLED NERVES/I'LL ALWAYS BE	Vi 25317 N AUC	BECK
RIFFIN'/GRAND TERRACE RHYTHM	Vi 25339 N AUC	BECK
SUGARFOOT STOMP/HOCUS POCUS	BB 10247 E AUC	BECK
<u>MORACE HENDERSON</u>		
YOU'RE MINE YOU/SWINGIN' &	Vo 5606 N AUC	GALE
WHEN DREAMS COME TRUE	OK 5748 N AUC	1.00 IOER
TURKEY SPECIAL/SULTAN SERENADE	OK 6026 N T-A	1.00 FELL
<u>ROSA HENDERSON (ACC.F.HENDERSON)</u>		
EVERYWOMAN'S BLUES/IT WON'T	Vo 14682 V T-S	S&B
<u>WOODY HERMAN</u>		
10 DAY FURLOUGH/DOWN UNDER	De 18544 N AUC	ROSE
BEAT ME DADDY/THERE I GO	De 3454 N AUC	ROSE

(WOODY HERMAN CONTINUED NEXT COLUMN)

## (WOODY HERMAN, CONTINUED)

CHIPS BL/CHIPS BOOGIE WOOGIE	De 3577 N AUC	ROSE
FAN IT/SOUTH	De 3761 N AUC	ROSE
WOODSHEDDIN' WITH WOODY	De 3972 N AUC	ROSE
FUR TRAPPERS' BALL/BLUE FL.	De 3643 N AUC	ROSE
FUR TRAPPERS' BALL/BLUE FL.	De 3643 N AUC	ROTH
GLOEN WEDDING/FIVE O'CLOCK	De 3436 N AUC	ROTH
BOOGIE WOOGIE BUGLE/BOUNCE	De 3617 N AUC	ROTH
<u>BERTHA "CHIPPIE" HILL</u>		
MESS KATIE MESS/STREET WALKER	DK 8437 N AUC	RASN
<u>TEDDY HILL</u>		
WHEN ROBIN/LOVE KNOCKS	ME 13364 E AUC	1.50 ABRA
FEELIN' LIKE MILLION/YOURS &	BB 7013 E STA	1.00 WILL
<u>RICHARD HIMBER</u>		
WHOSE THEME SONG, PARTS 1 & 2	De 3578 N AUC	ROSE
<u>EARL HINES</u>		
HONEYSUCKLE ROSE(QUARTET)	Vo 3586 N T-A	W-S
BLUE DRAG	BR 1388 N T-A	W-S
57 VARIETIES/AIN'T GOT	OK 8653 N T-A	W-S
DARKNESS/MADHOUSE	Vo 3379 V AUC	BURN
INDIANA/G.T. STOMP	BB 10391 N AUC	BURN
ROSETTA/GLAD RAG DOLL	BB 10555 N AUC	BURN
GT STOMP/INDIANA	BB 10391 E AUC	BUCK
THE EARL/SOMEHOW	BB 11432 E AUC	FELL
PIANO MAN/FATHER STEPS IN	BB 10377 N SAL	2.00 HARV
XYZ/RIFF WEDLEY	BB 10'31 N SAL	2.00 HARV
GATOR SWING/MY HEART BEATS	BB 10763 N SAL	2.00 HARV
YOU CAN DEPEND ON ME/TANTALIZ	BB 10792 N SAL	2.00 HARV
EASY RHYTHM/WAIT TILL IT	BB 10985 N SAL	2.00 HARV
BLUE/BUBBLING OVER	De 714 E T-A	MAYE
GRAND PIANO BLUES/BLUE NIGHTS	BB 6744 E T-A	MAYE
RHYTHM SUNDAY/I CAN'T BELIEVE	OK 6250 E AUC	ROSE
ROSETTA/DEEP FOREST	Co 35878 N AUC	CLAI
2ND BALCONY JUMP/STORMY MON.	BB 11567 E SAL	1.00 MART
MAPLE LAF RAG	De 218 N SAL	1.90 WALL
TANTALIZING A CUBAN	BB 10792 N STA	WALL
JULIA/JAPANESE SANDMAN	De 654 N T-A	HERR
BUBLING OVER/BLUE	De 714 N T-A	HERR
<u>LES HITE</u>		
T-BONE BLUES	VAR 8391 E AUC	MELT
<u>JOHNNY HODGES</u>		
SAILBOAT IN THE MOONLIGHT	VAR 586 N T-A	W-S
PYRAMID/MEDIATION	Vo 4242 N T-A	W-S
SAVOY SUCKLE/GOOD GAL	Vo 5170 N T-A	W-S
MY DAY/SILVERY MOON	Vo 3948 V T-A	W-S
SWINGIN' IN THE OELL	Vo 4335 E T-A	W-S
WANDERLUST/HOOGE POGGE	Vo 4573 N T-A	W-S
JEEP'S BLUES/RENOEZVOUS	Vo 4115 N T-A	W-S
DOOJI WOOLJI/MISSISSIPPI	Vo 4849 N T-A	W-S
MOON ROMANCE/YOUR LOVE HAS	DK 5940 N AUC	ROSE
KITCHEN MECHANICS'S DAY	Vo 4917 E AUC	ROSE
TRULY WONDERFUL	Vo 5330 E AUC	ROSE
MY HEART JUMPED	Vo 4941 E AUC	ROSE
DANCE OF GOOD/BESS TOWN BL	Vo 4941 E AUC	ROSE
GOOD QUEEN BESS/THAT'S THE BL	BB 11117 N AUC	ROSE
TIRED SOCKS/SKUNK TOLLOW BL	Vo 5533 V+T-A	KENW
RENT PART BLUES	Vo 5100 V AUC	MELT
GOOD QUEEN BESS	BB 11117 N AUC	MELT
SQUATY ROO	BB 11447 E AUC	MELT
EMPTY BALL ROOM BLUES	Vo 4213 E AUC	MELT
MY DAY/SILVERY MOON	Vo 3948 V T-A	1.00 KEND
THING AIN'T/SQUATY ROO	BB 11447 E+T-A	.75 KENO
LOVE HAS FAEOO/MOON	OK 5940 E T-A	1.00 KEND
<u>BILLIE HOLIDAY</u>		
BODY & SOUL(G)/WHAT IS (E)	OK 5481 T-A	GAYL
GEORGIA ON MIND/LET'S GO IT	OK 6134 V AUC	ROSE
BORN TO LOVE	Vo 3605 E AUC	MELT
NO REGRETS	Vo 3276 V AUC	MELT
I WISH I HAD YOU	Vo 4238 E AUC	MELT
SWING BROTHER SWING	Vo 5129 N AUC	MELT
BOOY ANO SOUL/WHAT IS THIS	Vo 5481 G AUC	BECK
FALLING IN LOVE/GHOST OF YES.	Vo 5609 E AUC	BECK
YOU GO TO HEAD/MOON LOOKS DOWN	Vo 4126 N AUC	BECK
I'VE GOT MY LOVE/DNE NEVER	Vo 3431 N AUC	BECK
ME MYSELF & I/WITHOUT YOUR	Vo 3593 N AUC	BECK
YOU'RE TOO LOVELY TO LAST	Vo 4834 E AUC	BECK
I'M ALL FOR YOU/I HEAR MUSIC	OK 5831 N AUC	BECK
FORGET IF YOU CAN/IF I WERE	Vo 4151 N AUC	BECK
DID I REMEMBER/HO REGRETS	Vo 3276 V AUC	BECK
SAME OLD STORY/PRACTICE MAKES	OK 5806 N AUC	BECK

(BILLIE HOLIDAY CONTINUED NEXT PAGE)



# FOR DISPOSITION

(BILLIE HOLIDAY, CONTINUED)

DREAM OF LIFE/THAT'S ALL I VO 4631 N AUC — BECK  
 THEM THERE EYES/SOME OTHER VO 5021 E AUC — BECK  
 I CAN'T GET STARTED/THE VERY VO 4457 E AUC — BECK  
 JIM LOVE ME OR LEAVE ME OK 5369 N AUC — BECK  
 SUMMER TIME BILLIE'S BLUES VO 3289 N AUC — BECK  
 WHEN WOMAN LOVES/BACK IN BACK, VO 4029 E AUC — BECK  
 UNDER BLUE JUNGLE MOOD/EVERY, VO 4786 N AUC — BECK  
 EVERYTHING HAPPENS FOR BEST VO 4786 N AUC — BECK  
 ST. LOUIS BLUES/LOVELESS LOVE OK 6064 N AUC — BECK  
 YESTER-DAYS/ I GOTTA RING CMS 527 N AUC — BECK  
 GEORGIA ON MIND/LET DOIT OK 6134 E AUC — BECK  
 SOLITUDE/BOO BESS CHILD OK 6270 N AUC — BECK  
 GLOOMY SUNDAY/I'M IN A LOW OK 6451 E AUC — BECK  
 TIME ON MY HANDS/I'M PILLING OK 5991 N AUC — BECK  
 THE MAN I LOVE/NIGHT & DAY VO 5377 E AUC — BECK  
 FINE & MELLOW/STRANGE FRUIT CMS 526 V AUC — BECK  
 I HEAR MUSIC/I'M ALL (T. WILSON) VO 5831 N STA 1.00 WILL

LIBBY HOLMAN  
 CAN'T WE BE FRIENDS/I MAY BE BR 4506 G AUC — ROSE

CLAUDE HOPKINS  
 JUST YOU JUST ME WHO OE 185 N T-A — HERR  
 WALKIN' THE DOG/SWEETHEART OE 270 N T-A — HERR

HOTSYS TOTSYS GANG  
 STARDUST/MELANCHOLY BR 4587 N AUC 2.50 CLAY  
 AIN'T MISBEHAVIN'/DOIN' LOW BR 4535 N AUC — CLAY  
 OUT WHERE THE BLUE BEGINS RR 4200 E T-A — KENN

HUDSON-DELANE  
 T E MOON IS GRIMMING AT BR 7700 N AUC — MIER  
 SLEEPY TIME DOWN SOUTH BR 7708 N AUC — MIER  
 LODKIN' DOWN AT THE STARS BR 7727 N AUC — MIER  
 CRO S COUNTRY HOP BR 7743 N AUC — MIER  
 HOW WAS I TO KNOW BR 7809 N AUC — MIER  
 ROCKIN' THE TOWN BR 8023 N AUC — MIER  
 YOU'RE OUT OF THIS WORLD BR 8049 N AUC — MIER  
 SUNDAY IN THE PARK BR 8077 N AUC — MIER  
 AT YOUR BECK & CALL BR 8081 N AUC — MIER  
 MIRACLE AT MIDNIGHT BR 8195 N AUC — MIER

SPIKE HUGHES  
 MUSIC AT SUNRISE MUSIC AT MID, OEE 3836 E AUC — CAMP

LESLIE HUTCHINSON (PIANO SOLOS)  
 MOANIN' FOR YOU/I MAY BE MR. PAE R-578 V STA — WILL

IPATIA TROUBADOURS  
 I'LL GET BY/ROSE OF MAND(BING) JO 1694 V AUC — DEW  
 I'LL GET BY/ROSE OF MAND(BING) JO 1694 N AUC 5.00 CLAY  
 I'LL GET BY/ROSE OF MAND(BING) JO 1694 N T-A — MAYE  
 I'LL GET BY/ROSE OF MAND(BING) JO 1694 N AUC 12.00 CH, L

BUD JACKSON'S SEPMADIERS  
 HOGSIE JEEBIES/MESSIN AROUND BR 3351 V AUC — MCGO

EARL JACKSON MUSICAL CHAMPIONS  
 BLACK AND TAN/ROCKING CHAIR ME 12093 F+TRA — NORC

MIKE JACKSON  
 KISSING MULE BLUES VI 20482 V T-A — KENN

HARRY JAMES  
 I CRIED FOR YOU/LET ME UP CO 36623 N T-A — GAYL  
 CIRIBIRIN(THEME)/AVALON CO 35316 E TA — GAYL  
 WOO WOO/BOO WOO BR 8318 E T-A — W-S  
 LA PALOWA/DON'T CRY CHERIE CO 36146 N AUC — ROSE  
 JAMES SESSION/I HEARD YOU CO 36577 V AUC — ROSE  
 TRUMPET BLUES(N)/LADGON(V) CO 36549 — AUC — ROSE  
 JEFFRIES BLUES/SHARP AS TACK CO 36190 N AUC — ROSE  
 BUMBLE BEE/CARNIVAL VENICE CO 36004 N AUC — CLA1  
 CRAZIEST DREAM/PDEM MUSIC CO 36659 N AUC — CLA1  
 4 OR 5 WALKS/HODGE PODGE EL 5028 N AUC — CLA1  
 B-19/BLACK WITHOUT YOU CO 36478 E AUC — CLA1  
 MUSIC MAKERS/MONTEVIDEO CO 35932 E AUC — CLA1  
 WILLOW #EEP/MY BUDDY CO 35242 N AUC — CLA1  
 BACK BEAT BOOGIE CO 35456 N SAL 1.50 WALL  
 TWO O'CLOCK JUMP CO 36232 N SAL 1.15 WALL  
 DUKE'S MIXTURE CO 36339 N TRA — WALL  
 LET ME UP CO 36623 N SAL 1.00 WALL

JACK JENNY  
 STARDUST/CUBAN BOOGIE VO 5304 E AUC — MEXO

BUNK JOHNSON  
 (ALL JAZZMAN'S & J.L.'S) — N T-S 1.50 LEET

JAMES P. JOHNSON  
 THE HARLEM STRUT BS 2026 G+T-A — W-S  
 WORRIED & LONESOME BLUES CO 3950 N T-A — W-S  
 GO HARLEM/JUST CRAZY SONG CO 2448 V AUC — DEW  
 CAROLINA SHOUT/KEEP OFF GRASS OK 4495 E AUC — DEW  
 DEAR OLD SOUTH-LAND OK 4504 E T-A — BOD1

LONNIE JOHNSON  
 TIN CAN ALLEY/BITIN FLEA OK 8524 G AUC — BAKE  
 WRONG WOMAN BLUES OK 8601 G AUC — BAKE

ISHAM JONES  
 TREES/STARDUST BR 4856 N AUC 2.50 CLAY  
 CHINA BOY/SWEET SUE OE 443 N AUC — KIRS  
 BLUE PRELUDE/BORN TO BE LONE VI 24299 N AUC — KIRS

MAGGIE JONES  
 IF I LOSE LET ME LOSE CO 14059 N T-A — W-S  
 ANYBODY WANT TO TRY MY CABBAGE CO 14063 N T-A — W-S

JONES-TOLLINS  
 OAMP WEATHER/TIP EASY BLUES BB 10952 E T-A — JACO

JONES-SMIT+H  
 SHOE SHINE BOY/EVENIN' VO 3441 E T-A — W-S

JOHNSON & SMITH  
 BROWN SKIN SHUF/STOVE PIPE ST. CH 40074 N AUC — ROSE

LOUIS JORDAN  
 IT'S LOW DOWN DIRTY SHAME OE 8638 N AUC — GALE  
 BOUNCE THE BALL OE 3253 N SAL 1.75 WALL

ROGER WOLFE KAHN  
 SHE'S A GREAT GREAT GIRL VI 21326 N T-A — W-S

HAL KEMP  
 MARY ANN/IF I CAN'T BR 3792 N AUC 1.00 ABRA  
 I DON'T CARE/LOVABLE BR 3937 N AUC 1.00 ABRA  
 HEART OF STONE/IN DOUBT BR 6574 E AUC 1.00 ABRA  
 LOVE AND A DIME/LOVE FIND BR 7334 E AUC 1.00 ABRA  
 IT ISN'T FAIR/TO BE OF NDT BR 6613 E AUC 1.00 ABRA  
 MELANCHOLY LULLABY/ONE MORE VI 26347 N T-A — HARV  
 LA COMPARSADE CAMAJUAN/QUIM, VI 26302 N T-A — HARV  
 LOVER/LA COPA DEL OLVIDO VI 26301 N T-A — HARV

KENTUCKY GRASSHOPPERS  
 MAKIN' FRIENDS BA 6360 E AUC — MEXO

JOHN KIRBY  
 MOVE OVER, WONDERING WHERE VI 27712 V AUC — ROSE  
 BUGLER'S DILEMMA/CLOSE SHAVE VI 27568 N AUC — M-N  
 TWEED ME/NIGHT WHISPERS VI 27667 N AUC — M-N

ANDY KIRK  
 THE BIG DIPPER/BEAR DOWN OE 1606 N AUC — GALE  
 BREEZE OE 2261 E AUC — MELT  
 JUMP JACK JUMP OE 2226 E AUC — MELT  
 BIG TIME CRIP/47TH ST. JIVE OE 4042 E SAL 1.00 MART

GENE KRUPA  
 KNOCK ME A KISS(V)/DELIVER(H) CO 36591 — AUC — ROSE  
 LET ME OFF UPTOWN/FLAMING OK 6210 N AUC — ROSE  
 3 LITTLE WORDS/BLUES OF ISRAEL OE 18114 N AUC — KIRS  
 I'D KNOW YOU ANYWHERE OK 5836 N AUC — BUCK  
 SOMEWHERE OK 5859 N AUC — BUCK  
 WHEN YOU AWAKE OK 5864 N AUC — BUCK  
 YES MY DARLING DAUGHTER OK 5909 N AUC — BUCK  
 TAKE YOUR LOVE CO 35218 N AUC — BUCK  
 I LIKE TO RECOGNIZE TUNE CO 35237 N AUC — BUCK  
 GOT MY EYES ON YOU CO 35361 N AUC — BUCK  
 RHUMBA JUMPS CO 35366 N AUC — BUCK  
 BLUE RHYTHM FANTASY, PTS 1 & 2 OK 5627 E T-A 1.25 FELL  
 DRUMMIN'MAN/I'D LOVE TO CALL CO 35324 V AUC — ROSE  
 WIRE BRUSH STOMP/HAMTRACOK OK 6106 N AUC — ROSE  
 TUTTI FRUTTI/JAM ON TOAST BR 8211 N AUC — ROSE  
 DEEP IN THE BLUES/YOU OK 5961 N AUC — ROTH  
 THERE'LL BE SOME CHANGES OK 6021 N AUC — ROTH  
 BOOGIE WODDIE BUGLE BOY OK 6034 N AUC — ROTH  
 FOOL AM I/SLOW DOWN OK 6154 N AUC — ROTH  
 (SENT TITLES AND BEST OFFERS) OK — N — ROTH  
 SWING IS HERE/I HOPE GABRIEL BB 10705 N AUC — BAKE  
 NEVER TOOK A LESSON/PERFIDIA OK 5715 N AUC 1.00 CRDN  
 SIREN SERENADE/DON'T CRY OK 6198 N AUC 1.25 CRDN  
 GEORGIA ON MY MIND/ALREIT OK 6118 E AUC 1.50 CRDN  
 WALLS KEEP TALKING(ELDRIDGE) OK 6438 N AUC 1.25 CRDN  
 ON THE BEAM/HODGE PODGE CO 35262 E+AUC 2.75 CRDN  
 HAPPENED IN V/LOVE YOU MUCH CO 35429 N AUC 1.50 CRDN  
 MANHATTAN TRANSFER/MOMENTS CO 35444 N AUC 2.00 CRDN  
 SWING IS HERE/HOPE GABRIEL VI 25276 V AUC — MELT

TOMMY LAMONIER  
 REALLY THE BLUES/WHEN YOU & I BB 10089 N AUC — CH, L  
 WEARY BLUES/JADA BB 10086 G AUC — ROSE  
 REALLY THE BLUES/MAGGIE BB 10089 E AUC — BAKE  
 REALLY THE BLUES BB 10089 E AUC — MELT  
 WEARY BLUES BB 10086 E AUC — MELT

LANG-VENUITI GROUPS  
 (SEE JOE VENUITI GROUPS)  
GEORGE E. LEE  
 ST. JAMES INFIRMERY/RUFF SCHUF. BR 4684 N AUC — CLAY

# FOR DISPOSITION

## HARLAN LEONARD

400 SWING/POP GAVE ME A NICK. BB 10823 N SAL 1.00 MART  
 KEEP ROCKIN'/DIG IT BB 11302 N T-A --- MURC  
LEW LESLIES BLACKBIRDS (ELLINGTON)  
 BABY/MUST HAVE THAT MAN BR 4031 N AUC 2.00 ABRA  
 BANANNA BABIES/MAGNOLIA BR 4030 E AUC 3.00 ABRA

## GEORGE LEWIS

CLIMAX RAG/DEEP BAYOU CLIMAX 101 N T-8 1.55 STRO  
MADE LUX LEWIS  
 CELESTE TEDS DE 3831 N STA --- WALL

## TED LEWIS

OLD ST. LOUIS BL/11M MEDICINE DE 2033 N AUC --- ROSE  
 YELLOW DOG BL/CLARINET MARM. ME 13380 V AUC --- ROSE  
 LIMEHOUSE BL/ROSES OF CO 1789 N AUC --- CLAY  
 CLARINET MARM/SHIM-ME-SHA CO 1573 N AUC --- CLAY  
 DINAH/LONESOME ROAD CO 2181 N AUC --- CLAY  
 VAGABOND SONG/SUNNY SIDE ST. CO 2144 N AUC --- CLAY  
 WABASH(5 GROOVE CH)/FAREWELL CO 2029 V+AU --- BUCK  
 12 O'CLOCK AT NIGHT CO 52 V AUC --- EWAL  
 SAN CO 122 V AUC --- EWAL  
 AH-HA CO 311 E AUC --- EWAL  
 MILENBERG JOYS CO 439 E AUC --- EWAL  
 WHERE'D YOU GET THOSE EYES CO 667 F AUC --- EWAL  
 THE MEMPHIS BLUES CO 1050 V AUC --- EWAL  
 WOND'RING CO 2857 E AUC --- EWAL  
 I'M COMING BACK TO YOU/MAYBE CO 3470 E AUC --- EWAL  
 AUNT HAGAR'S BLUES CO 3879 E AUC --- EWAL  
 BEALE STREET BLUES CO 3972 E AUC --- EWAL  
 DALLAS BLUES/ROYAL GARDEN(MCR) CO 2527 V AUC --- BAKE  
 CLARINET MARM./YELLOW DOG BL ME 13380 E T-A --- POLS

## VIRGINIA LISTON

SALLY LONG BL/YOU DON'T KNOW OK 8115 N AUC --- RASN  
LITTLE BROTHER

CRESCENT CITY BLUES BB 10953 N T-A --- KENN  
 WEST TEXAS BLUES BB 7178 E AUC --- ROSE  
 FARISH STREET JIVE BB 10177 N AUC --- MELT

## THE LITTLE RAMBLERS

HERE COMES MALINDA/COULD I JOHNNY LONG CO 628 E SAL 1.00 HOLL  
 BLUE SKIES DE 3832 N SAL 1.15 WALL

## FRED LONGSHAW (PIANO)

CHILI PEPPER/TOMATO SAUCE CO 14080 N AUC 2.00 ABRA  
LOW & GINGERSNAPS (RED ALLEN)  
 BROADWAY RHYTHM RO 1107 V+T-A --- EOEL

## LOUISIANA JOE AND SLIM (PIANO & DRUMS)

CROSSIN' BEALE ST./MEMPHIS RHY CH 50063 E AUC --- ROSE  
LOUISIANA RHYTHM KINGS

I CAN'T GIVE YOU ANYTHING BUT VO 15710 V AUC --- DEWI  
BERT LOWN

BIG CITY BLUES HA 920 E AUC --- ROSE  
LUMBERJACKS

WHOOPEE STOMP CA 3514 V AUC --- DEWI  
JIMMY LUNCFORD

SWEET SUE/OLD MILL STREAM DE 1927 E T-A --- GAYL  
 AIN'T SHE SWEET/WHAT IS SWING VO 4875 N AUC --- ROSE

HARLEM SHOUT/I CAN'T ESCAPE DE 1980 V AUC --- ROSE  
 WHITE HEAT/LEAVING ME VI 24586 N AUC --- M-UN

RAIN/BECAUSE YOU'RE YOU DE 415 N AUC --- BUCK  
 MELODY MAN/TAKE THE SOUTH DE 805 N AUC --- BUCK

TAIN'T GOOD DE 960 N AUC --- BUCK  
 SLIMMING ON PARK AVENUE DE 1128 N AUC --- BUCK

I'LL SEE YOU IN MY DREAMS DE 1318 N AUC --- BUCK  
 RAGGING THE SCALE DE 1364 N AUC --- BUCK

PIGHEON WALK/I'M LAUGHING DE 1659 N AUC --- BUCK  
 JUST TO DREAM VO 4754 N AUC --- BUCK

I LOVE YOU VO 4979 N AUC --- BUCK  
 SASSIN' THE BOSS VO 5116 N AUC --- BUCK

EASTER PARADE CO 35484 N AUC --- BUCK  
 EASTER PARADE/I'M ALONE WITH DINAH, PARTS 1 & 2 CO 36054 E T-A 1.00 FELL

MOOD INDIGO/ROSE ROOM DE 131 E AUC --- ROSE  
 SHOEMAKER'S HOLIDAY/ON FIRE VO 4712 N AUC --- NAUL

I LOVE YOU/WHY ON WHY VO 4979 N AUC --- NAUL  
 SWINGIN ON C/LET'S TRY AGAIN CO 35725 N AUC --- NAUL

SASSIN' THE BOSS/LAST NIGHT VO 5116 N AUC --- NAUL  
 MINNIE MOOCHER IS DEA/PAVANNE CO 35700 N AUC --- NAUL

THE LONESOME ROAD/MANDY VO 4831 N AUC --- NAUL  
 HI SPOOK/YARD DOG MAZURKE DE 4032 N AUC --- NAUL

IMPROPTS/GONE DE 4083 N AUC --- NAUL  
 JUST A DREAM/ONLY MYSELF TO VO 4754 N AUC --- NAUL

(JIMMY LUNCFORD CONTINUED NEXT COLUMN)

## (JIMMY LUNCFORD, CONTINUED)

MIXUP/BLUE AFTERGLOW CO 35919 N AUC --- NAUL  
 WHATCHA KNOW JOE/PLEASE SAY CO 35625 N AUC --- NAUL  
 RED WAGON/YOU AIN'T NOWHERE CO 35782 N AUC --- NAUL  
 BLUES IN GROOVE/AWFUL MOOD VO 5395 E AUC --- NAUL

HELLS BELLS/OLD GREY BONNET DE 1506 V+AU --- NAUL  
 FOR DANCERS ONLY/COQUETTE DE 1340 E+AU --- NAUL

SWEET SUE/OLD MILL STREAM DE 1927 N AUC --- NAUL  
 SLEEPY TIME GAL/ORGAN GRINDER DE 903 V+AU --- NAUL

FLAMINGO/SIESTA AT FIESTA DE 3931 N AUC --- NAUL  
 TAIN'T GOOD/LIVING FROM DAY DE 960 V AUC --- GALE

HELL'S BELLS/PUT ON YOUR OLD DE 1506 V+AU --- GALE  
 MY BLUE HEAVEN/STOMP IT OFF DE 712 N AUC --- BAKE

CHOCOLATE(SWOGIE)/BATTLEAX DE 3607 N AUC 1.50 CRON  
 IT'S TIME TO JUMP AND SHOUT VO 5430 N AUC 1.75 CRON

LIZA/I USED TO LOVE YOU VO 5276 N AUC 1.75 CRON  
 HITTING THE BOTTLE/DREAM OF DE 765 E SAL 2.00 MART

WHAT'S YOUR STORY/I GOT IT CO 35510 V AUC --- DEWI  
 MONOTONY/AIN'T GONNA STUDY CO 35567 G AUC --- DEWI

MINNIE THE MOOCHER/PAVANNE CO 35700 V AUC --- DEWI  
 YOU AIN'T NOWHERE/RED WAGON CO 35782 G AUC --- DEWI

MIXUP/BLUE AFTERGLOW CO 35919 G AUC --- DEWI  
 I USED TO LOVE YOU/LIZA VO 5276 N AUC --- DEWI

BELGIUM STOMP/THINK OF ME VO 5207 V AUC --- DEWI  
 WHITE HEAT/YOU CAN FOOL VO 5156 V AUC --- DEWI

SASSIN' THE BOBS/WHO DID VO 5116 V AUC --- DEWI  
 UPTOWN BLUES/PUT IT AWAY VO 5352 V AUC --- DEWI

WHAM/LUNCFORD SPECIAL VO 5326 V AUC --- DEWI  
 DALLAS IN THE GROOVE/AWFUL VO 5395 N AUC --- DEWI

PRETTY EYES/TIME TO JUMP VO 5430 N AUC --- DEWI  
 WELL ALL RIGHT/TIME'S OK 4887 N AUC --- DEWI

JUST A DREAM/ONLY MYSELF VO 4754 G AUC --- DEWI  
 SHOEMAKER'S HOLIDAY/FIRE VO 4712 V AUC --- DEWI

LE JAZZ HOT/RAININ VO 4952 G AUC --- DEWI  
 CHEATIN'/AIN'T WHAT YOU VO 4582 G AUC --- DEWI

I WANT THE WAITER/LET ME VO 5033 N AUC --- DEWI  
 WHITE HEAT/LEAVING ME VI 24586 V AUC --- DEWI

BAREFOOT BLUES CO 35860 N STA --- WALL  
 STRICTLY INSTRUMENTAL DE 18463 N SAL 1.00 WALL

## WINGY MANNONE

NICKEL IN THE SLOT OK 41573 E T-A --- W-S  
 TRYING TO STOP MY CRYING VO 15797 N T-A --- W-S

SUDAN/WHEN THE SAINTS BB 10560 N AUC --- BURN  
 RHYTHM ON THE RIVER BB 10844 V AUC --- BURN

DALLAS BLUES/SWINGIN' HICK. BB 6375 V AUC --- ROSE  
 BOOGIE WOOGIE BB 10296 V AUC --- MIER

SHE'S CRYING/JUST ONE GIRL OK 41569 N AUC --- MEXD  
 HONEY'S LOVIN'ARMS/WHEN MY BB 30080 N AUC --- ROSE

GETTING SOME FUN/EVERYTHING BB 7197 E+AU --- GALE  
 TIN ROOF BL/TAR PAPER STOMP DE 7425 N T-A --- POLS

TORMENTED BB 6359 E AUC --- MELT  
 PRISONER'S SONG/RELIGION BB 7014 V AUC --- DEWI

MARtha/FLAT FOOT FLOOGIE BB 7621 V AUC --- DEWI  
 BOO-HOO/OH SAY CAN SWING BR 6806 V AUC --- DEWI

TORMENTED/YOU STARTED BB 6359 V AUC --- DEWI  
 IN THE GROOVE/HONEY BB 6616 V AUC --- DEWI

GOOD MAN/FANCY MEETING BB 6537 G AUC --- DEWI  
 OCHI CHORNYA/BOOGIE BEAT BB 11298 N AUC --- DEWI

RHYTHM ON RIVER/AIN'T IT BB 10844 V AUC --- DEWI  
 WHEN MY SUGAR/HONEY'S ARMS BB 30-0801 N AUC --- DEWI

ISLE OF CAPRI/WAIIAN STREETS VO 4464 E AUC --- DEWI

## PAUL MARES

MAPLE LEAF RAG CO 35696 N AUC --- MARX  
 NAGASAKI/MAPLE LEAF RAG OK 41574 E AUC --- ROSE

MAPLE LEAF RAG CO 35686 N AUC --- MELT  
 REINCARNATION/LAND OF DREAMS OK 41575 N AUC --- CAMP

## JOE MARSALA

12 BAR STAM./FEATHERBED LAM. DE 18111 V AUC --- ROSE  
 HOT STRING BEANS VO 4168 E AUC --- BAKE

## CLYDE MCCOY

CREOLE LOVE CALL/NIGHTMARE ME 60803 N T-8 .95 LEET  
DICK MCCONOUGH

DEAR OLD SOUTHLAND ME 60908 N AUC --- MIER  
 AFTERGLOW ME 61101 N AUC --- MIER

I T AIN'T RIGHT ME 61102 N AUC --- MIER  
 MIDNIGHT BLUE ME 61104 N AUC --- MIER

THE GOONA GOO ME 70312 N AUC --- MIER  
 THE MOOD THAT I'M IN ME 70502 N AUC --- MIER

SHALL WE DANCE ME 70518 N AUC --- MIER  
JIMMY MCHUGH BOSTONIAN

WHOOPEE STOMP/FUTURISTIC HA 836 E AUC --- CAMP

# FOR DISPOSITION

RED MCKENZIE  
CAN'T GET STARTED (BERIGAN) DE 790 N AUC — KIRS

MCKENZIE-CONDON  
FRIAR'S POINT SH/DARKTOWN UHCA 3-4 N AUC — RASN

MCKINNEY'S COTTON PICKERS  
PEGGY/I'D LOVE IT BB 10706 N S-A 1.00 STEI  
BEEOLE/SELLING THAT STUFF E+ BB 6595 E+S-A 1.00 STEI  
LIGHT LIKE THAT/(MOTEN,REV.) BB 6304 N S-A 1.00 STEI  
IF I COULD BE WITH YOU/LITT. BB 5905 V S-A 1.00 STEI  
NOBODY'S SWEETHEART/ZONKY BB 5728 E S-A 1.00 STEI  
WORDS CAN'T EXPRESS/GEE, BB 5205 E SAL 1.00 STEI  
PUT IT THERE/CHERRY BB 5145 E S-A 1.00 STEI  
TIGHT LIKE THAT/RAINBOW VI 39013 N AUC — STEI  
DO SOMETHING/PRECIOUS VI 38051 V AUC — STEI  
GAVE IT PRETTY MAMA/FOUND B. VI 39061 E AUC — STEI  
WORDS CAN'T EXPRESS/TRAVELIN' VI 38112 E AUC — STEI  
ZONKEY/IF I COULD BE VI 38118 V AUC — STEI  
I'LL MAKE FUN/THEN SOMEONE VI 38142 V AUC — STEI  
4 OR 5 TIMES/(HAYES,REV.) VI 21583 V AUC — STEI  
MILENBERG JOYS/SHIMMESHA VI 21611 E AUC — STEI  
SOME SWEET DAY/CHERRY VI 21730 N AUC — STEI  
LONESOME OLD TOWN/SECRET P. VI 26628 N AUC — STEI  
TALK TO ME/(B.CALLOWAY) VI 22640 V AUC — STEI  
I WANT YOUR LOVE/(E.HINE,REV.) VI 22683 E AUC — STEI  
WHEREVER THERE'S A WILL( VI 22736 N AUC — STEI  
DO YOU BELIEVE/WRAP YOUR TROU.VI 22811 V AUC — STEI  
OKAY BABY/WANT A LITTLE GIRL VI 23000 G S-A .25 STEI  
COTTON PICKER'S SCAT/JUST A VI 23012 N AUC — STEI  
LAUGHING AT LIFE/NEVER SWAT A VI 23020 N AUC — STEI  
HELLO/YOURE DRIVING ME CRAZY VI 23031 V AUC — STEI  
COME A LITTLE/TO WHOM IT MAY VI 23035 E+AUC — STEI  
MISS HANNAH/WAY FEEL TODAY BB 10232 V AUC — ROSE

MCMICHEN'S MELODY MEN  
WABASH BLUES/LONESOME MAMA CO 15340 N AUC — CLAY

JIMMIE MCPARTLAND  
ECCENTRIC/PANAMA DE 3363 N AUC — KIRS  
ECCENTRIC/PANAMA DE 3363 N AUC — BAKE  
CHINA BOY/JAZZ ME BLUES DE 18042 N T-A — JACO

JAY MCSHANN  
VINE ST./BOOGIE(F)/SWINGMATE(E) DE 8570 AUC — ROSE

MEMPHIS FIVE  
SNAKE HISS/WHO'S SORRY VI 19052 F T-S .95 LEET  
MEMPHIS JIG BAND  
PAPA LONG BL/COAL OIL BL VI 21278 N T-A — BODI

JOHNNY MESSNER  
MESSIN' AROUND/SHE HAD TO LOSE VAR 9083 E STA 1.00 WILL

METROHOME ALL STARS  
I GOT RHYTHM/ROYAL FLUSH CO 36499 N AUC — RASN  
ROYAL FLUSH/I GOT RHYTHM CO 36499 E+AUC — GALE  
3/IGLE CALL RAG/I O'CLOCK JUMP VI 27314 G AUC — GALE

MEZZ ZAZZROW  
SENDIN' VIPERS/APOLOGIES VI 25019 N AUC 3.00 ABRA  
EVERYBODY LOVES MY BABY/AIN'T BB 10090 N TRA — STEW  
ROYAL GARDEN BLUES/IF YOU SEE BB 10087 N TRA — STEW  
REVOLUTIONARY BLUES BB 10088 E AUC — BAKE  
SENDIN' THE VIPERS BB 10250 E AUC — MELT  
35TH AN CALUMNET BB 10251 E AUC — MELT

MEZZROW-LAONIER  
EVERYBODY LOVES MY BABY BB 10090 V AUC — MELT

MIDWAY GARDEN ORCHESTRA  
SOBBIN' BLUES/LOTS O'MAMMA CLAX 40273 N AUC — RASN  
LOTS O'MAMMA/BLACK SHEEP CO 33 N T-A — EDEL  
BUDDY'S HABITS/COTTON PICK. CO 51 N T-A — EDEL

GLEIN MILLER  
KING PORTER STOMP/REVERIE BB 7853 E AUC — KIRS  
SOLD HOOP/IN A SPAN,TOWN CO 35881 N AUC — ROSE  
RHUMBA JUMPS/I'LL BEVER SM BB 10673 V AUC — ROSE  
FALLING LEAVES/BEAT ME DADDY BB 10876 E AUC — CLAI  
P. 6-5000/RUG COTTER'S SWING BB 10754 E AUC — CLAI  
SONG OF VOLGA BOATMEN BB 11029 E AUC — CLAI  
FAREWELL BLUES(2<sup>ND</sup> HAIR CRACK) BB 10495 N T-A — SYMO

RAY MILLER  
SISTER KATE MY GIRL FRIEND BR 3829 N AUC — ABRA  
ANGRY/THAT'S A PLENTY BRF 81257 N T-A — W-S

MILLS BLUE RHYTHM BAND  
WAITING IN THE GARDEN/DINAH CO 3083 N T-A — HERR  
ALGIERS STOMP/MR GHOST CO 3158 E+AUC — GALE  
RIDE RED RIDE/CONGO OK 6119 N AUC 1.00 IDER

MILLS BROTHERS  
YOU RASCAL YOU/BABY WON'T YOU BR 6225 V AUC — GALE

MILLS CAVALCADE  
RHYTHM LULLABY/LIZA LEE CO 3006 N AUC 2.00 ABRA  
IRVING MILLS HOTSYS TOTSYS GANG  
BARBARIC/HIGH AND DRY BR 4920 V+T-A — POLS

MILLS MERRY MAKERS  
HONEY PE 15142 G AUC — MCGO  
MY HONEY'S LOVIN ARMS/LET'S CA 9005 G AUC — ROSE

MILLS TEN BLACKBERRIES  
DOUBLE CHECK STOMP/SWEET MA VE 7088 G+T-A — KENW  
MIFF MOLE  
MOANIN' LOW/BIRM.BERTHA OK 41273 G AUC — CH,L

SAM MONTGOMERY  
BABY PLEASE DON'T GO ME 61155 V T-A — KENN

HELEN MORGAN  
BILL/CAN'T HELP LOVIN' OAT VI 25248 N AUC — M—N

JELLY ROLL MORTON  
"WE THE PEOPLE" TRANSCRIPTION I2 INCH N AUC 3.00 ABRA  
NEW ORLEANS BUMP/PRETTY LIL VI 38078 V+AUC 2.00 ABRA  
TURTLE TWIST/SMILIN' BLUES VI 38108 E AUC — BURN  
TURTLE-TWIST/SMILIN' THE BLUESBB 10194 N AUC — BURN  
HONKY TONK MUSIC JM 11 N AUC 2.00 JOBE  
CREEPY FEELING JM 12 N AUC 2.00 JOBE  
FREAKISH/SEATTLE HUNCH VI 27565 N AUC — ROSE  
BALLIN'/JACK/DON'T LEAVE BB 10450 N AUC — CLAI  
WININ'BOY BLUES/RAMBLE BB 10429 N AUC — CLAI  
SHOE SHINERS' DRAG/BOOGA000 BB 7725 N AUC — BAKE  
BLUE BLOOD BLUES/MUSHMOUTH BB 8201 E AUC — BAKE  
SHREVEPORT/SHOE SHINERS' DR. VI 21658 F AUC — BAKE  
NEW ORLEANS BUMP/K.C. STOMPS BB 7757 N AUC — BAKE  
SEATTLE HUNCH VI 27565 N AUC — MELT  
FREAKISH/SEATTLE HUNCH VI 27565 N SAL 2.00 MART  
KANSAS CITY STOMP/GRANDPA SP. GE 5218 G AUC 5.00 NORC  
"INT JULEP/LOW GRAVY VI 23334 E+T-A 10.00 KAPL  
MISSISSIPPI MILDRED VI 23424 E+T-A 15.00 KAPL

BENNIE MOTEN  
JUSTRITE/TROUBLE IN MIND VI 21739 N T-A — GAYL  
NEW TULSA BLUES VI 21584 N T-A — GAYL  
LET LOWDOWN BLUES/K.C. BRKON VI 21693 N AUC — CLAY  
SOUTH/WHE'S NO TROUBLE VI 24893 N T-A 2.00 ALLD

MOUND CITY BLOW BLOWERS  
ONE HOUR/TAIPLSPIN BLUES BB 6456 G T-A — GAYL  
MUSKRAID RAMBLE DE 1274 G T-A — GAYL  
TAIPLSPIN BLUES BB 10209 N T-A — MAYE  
TAIPLSPIN BLUES BB 10209 N TRA — STUR  
DARKTOWN STRUTTERS BALL CO 36281 E SAL — FISH  
SAH/RED HOT BR 2602 E T-A — POLS  
TIGER RAG/DEEP 2ND ST. BLUES BR 2804 G+T-A — POLS  
DARKTOWN STRUTTERS BALL CO 36281 N AUC — MELT  
NERVOUS PUPPIES/WHAT DO I BR 3404 E AUC — MCGO

CLIFF NAZZARO  
YOU GO YOUR WAY/NEWS OF WORLD BB 11545 N AUC — ROSE  
HEADIN LOUISVILLE/WONDER WHERE HA 59 N AUC — ROSE

OUZZIE NELSON  
SWAMP FIRE/SOLILOQUY BR 7414 E AUC — GALE

NEW FRIENDS OF RHYTHM  
HEAVY TR.ON CANAL ST/(B.BAILEY)VI 26647 N SAL 1.00 MART

NEW ORLEANS LUCKY SEVEN  
ROYAL GARDEN/GOOSE PIMPL(BIX) OK 8544 V AUC — MEXD

NEW ORLEANS PEPSTERS  
CLOSE FIT(PROG. OLIVER) VAN DYKE 77038 N AUC 5.00 HOLL

NEW ORLEANS RHYTHM KINGS  
CLARINET MARMALADE GE 5220 G T-A — W-S  
TIN ROOF BL/JAZZ ME (BOB CATS) DE 3523 E AUC — ROSE  
MAPLE LEAF RAG UHCA 45-46 N AUC — MIER  
LONDON BLUES/SWEET LOVIN BRE 02210 N AUC — MELT  
TIN ROOF BLUES DE 3523 N STA 1.00 WILL  
SHE'S CRYING FOR ME/EVERYBODY BB 10956 E+T-A — JACO  
EVERYBODY BL/SHE'S CRYING BB 10956 N T-A — EDEL

NEW ORLEANS WANDERERS  
PERDIDO/GATE MOUTH CO 698 V AUC — MEXD  
TOO TIGHT/PAPA DIP(SM.SHIP) CO 735 G AUC — MEXD  
PERDIDO ST./GATEMOUTH(2 DIGS) CO 698 V AUC — BAKE

NEW ORLEANS WILLIE JACKSON  
NUMBERS ON THE BRAIN/HOLD 'ER CO 14184 N AUC — CLAY  
RAILROAD MAN BLUES/TAI'N'T WH. CO 14218 N AUC — CLAY  
CORN & BUNION BL/LONG TIME M. CO 14432 N AUC — CLAY

FRANKIE NEWTON  
WHO/THE BLUES MY BABY GAVE ME BB 10216 N T-A — MAYE  
JITTERS VO 4851 N AUC — BUCK  
TAB'S BLUES/FRANKIE'S BLUES VO 4821 V AUC — ROSE  
FRANKIE'S JUMP/TAB'S JUMP VO 4821 V AUC — BAKE  
MINOR JIVE (CHIP 3 GROOVES) BB 10186 E AUC — MELT

# FOR DISPOSITION

<u>RED NICHOLS</u>				<u>LOUIS PANICO</u>			
CHINATOWN/ON THE ALAMO	BR	4363 N AUC	2.00 ABRA	WABASH BLUES/OH DOCTOR	VO	2849 N STA	.90 WILL
DINAH/INDIANA	BR	4373 G AUC	— M—S	<u>TINY PARHAM</u>			
CAROLINA IN MORNING/WHO	BR	4925 G AUC	— M—S	SUBWAY BOBS/BLUE ISLAND BLUES	VI	38041 N T—A	— MAYE
SHE SHALL HAVE MUSIC/LET ME	BR	10683 G AUC	— M—S	WASHBOARD WIGGLES/ECHO BLUES	VI	38076 N T—A	— MAYE
CHINATOWN/ON THE ALAMO	BR	4363 G AUC	— M—S	JOGO RHYTHM/STUTTERING BL	VI	38009 N T—A	— MAYE
LIMEHOUSE BLUES/DEAR OLD SOUTHER	BR	20070 N AUC	— GALE	SUD BUSTER'S DREAM	VI	22778 E T—A	— KENN
CORRINE CORRINA	BR	1120 N AUC	— MELT	<u>TONY PASTOR</u>			
CHINA BOY/PEG O' (B MASTER)	BR	80004 N SAL	2.00 MART	LET'S DO IT/GET SET, JUMP	BB	10902 N AUC	— CLAI
LIMEHOUSE BLUES/DEAR OLD	BR	20070 N TRA	— JACO	<u>EDDIE PEABODY</u>			
<u>RAY NOBLE</u>				<u>ME AND MY SHADOW/SAD</u>			
ST. LOUIS BL/WAY DOWN YONDER	VI	25082 N AUC	— M—N	<u>JAN PEARCE</u>		VI 20699 V AUC	— CLAR
<u>JIMMIE NOONE</u>				<u>I HAVE SO LITTLE TO GIVE</u>			
APEX BLUES/LORRAINE	VO	1207 E T—A	— W—S	<u>JACK PETTIS</u>		ROY 1944 N AUC	— ROSE
AIN'T MISBEHAVIN'/OFF TIME	VO	15819 G AUC	— CH, L	BAG O' BLUES/FRESHMAN HOP	VI	21793 G AUC	— ROSE
APEX/MY DADDY ROCKS ME	VO	2779 V T—A	— KENN	<u>PIRONI'S NEW ORLEANS ORCHESTRA</u>			
GOOD MAN TO HAVE AROUND	VD	1436 E T—A	— EDEL	BRIGHT STAR BLUES/GHOST BLUES CO	99	N AUC 2.00	ABRA
CALL ME DARLIN'/I'M	DE	1730 E T—A	— IDER	<u>STEW PLETCHER</u>			
I KNOW THAT YOU KNOW/SWEET	BR	80024 N T—A	— JACO	HOPE GABRIEL/TOUCH OF	BB	6345 N AUC	1.50 ABRA
WAY DOWN YONDER/SWEET GA. BRN.	DE	18440 N T—A	— JACO	<u>BEN POLLACK</u>			
<u>RED NORVO</u>				<u>DEEP ELM/MOON GRINNING</u>			
THERE'S A BOY IN HARLEM	BR	8089 V T—A	— KENN	LOUISE/MA CHERIE	VI	21941 E AUC	1.00 ABRA
DECCA STOMP/(JOE VENUTI, REV.)	DE	3527 N AUC	— ROSE	FUTURISTIC RHYTHM/LET'S SIT	VI	21958 N AUC	1.50 ABRA
LOVE IS HERE TO STAY	BR	8068 E AUC	— BURN	BUY BUY/ONE SWEET SHOWGIRL	VI	21743 N AUC	1.50 ABRA
IN A MIST/OCTOPUS	BR	8238 N TRA	— STUR	ALICE BL. GOWN/(DELTA 4, REV)	DE	3526 V AUC	— ROSE
<u>ORIGINAL CRESCENT CITY JAZZERS</u>				<u>DEED I DO</u>			
SENSATION RAG/CHRISTINE	OK	40101 N AUC	— RASN	HE'S THE LAST WORD	VI	20425 V AUC	— MIER
<u>ORIGINAL DIXIELAND JAZZ BAND</u>				<u>WAITING FOR KATIE</u>			
RIESENWEBER/LOOK AT 'EM NOW AECOC	T242	V AUC 3.00	ABRA	SINGAPORE SORROWS	VI	21437 N AUC	— MIER
MARGIE/PALESTENNA	VI	18717 V+SAL	1.00 KENN	BUY BUY FOR BABY	VI	21743 N AUC	— MIER
PALESTENNA/MARGIE	VI	18717 E AUC	— M—S	SENTIMENTAL BABY	VI	21827 N AUC	— MIER
MOURNIN' BLUES/CLAR. MARM.	VI	18513 F+AUC	— GALE	LOUISE	VI	21941 V AUC	— MIER
OSTRICH WALK/JAZZ BAND BALL	VI	18457 E T—A	— POLS	MY KINDA LOVE	VI	21944 N AUC	— MIER
FIGETTY FEET/LAZY DADDY	VI	18564 E T—A	— POLS	IN THE HUSH OF THE NIGHT	VI	22071 N AUC	— MIER
ST. LOUIS BLUES/JAZZ ME BLUES	VI	18772 V+T—A	— POLS	MY LITTLE GRASS SHACK	CO	2886 N AUC	— MIER
TIGER RAG/SKELETON JANGLE	VI	18472 E T—A	— POLS	GOT THE JITTERS/FULL OF DEVIL	CO	2177 E AUC	— ROSE
LIVERY STABLE BL/DIXIE 1-STEP	VI	18255 E T—A	— POLS	ALICE BLUE GOWN	DE	3526 N T—A	1.10 WILL
DARKTOWN STR. BALL/INDIANA	CO	2297 V T—A	— POLS	SWEETHEART/ALWAYS, ARMS	VI	22101 E T—S	2.50 LEET
CLARINET MARMALADE/MOURNIN'	VI	18513 E T—A	— POLS	BUY BUY FOR BABY	VI	21743 N T—A	— HERR
WHO LOVES YOU/DID YOU MEAN IT	VI	25420 V AUC	— MELT	BOOGIE WOOGIE	BB	1517 N T—A	— HERR
IN MY LITTLE RED BOOK	BB	7444 E AUC	— MELT	<u>DANNY POLO</u>			
OSBRICH/JAZZ BAND BALL	VI	18457 G T—S	.95 LEET	BLUE MURDER	DE	3863 N SAL	— FISH
MARGIE/PALESTENNA	VI	18717 G T—S	.95 LEET	BLUE MURDER	DE	1718 E AUC	— BAKE
MARGIE/PALESTENNA	VI	18717 E AUC	— CLAR	<u>BOB POPE</u>			
<u>ORIGINAL DIXIE RAG PICKERS</u>				<u>STOP TEASING ME</u>			
LINDEY	—	— G AUC	— M—S	MEL POWELL	DE	8509 N T—A	— BUCK
<u>ORIGINAL JAZZ HOUNDS</u>				<u>BLUE SKIES</u>			
4 DAY BLUES/1620 TO 1865	CO	14086 V AUC	— MCGO	CM5	543 N T—A	— BROO	
<u>ORIGINAL MEMPHIS FIVE</u>				<u>TEDDY POWELL</u>			
MEMPHIS GLIDE	PE	14132 E AUC	— GALE	BIRTH OF THE BLUES/MAKE LOVE	BB	11300 V AUC	— ROSE
THE MEANEAST BLUES	PE	14323 E AUC	— GALE	OUTSIDE OF THAT I LOVE YOU	DE	3218 N AUC	— ROTH
<u>ORIGINAL NEW ORLEANS JAZZ BAND</u>				<u>SLAP HAPPY LASSIE/ALL NITE</u>			
HE'S HAD NO LOVIN'/JA-DA MED. GE	GE	4508 E AUC	— RASN	PINETOP'S FTSTEPS/REV. SKIPS	BB	11276 N AUC	1.00 CRON
<u>KING OLIVER</u>				<u>HOE DOWN/HOW ABOUT YOU</u>			
CHATTANOOGA STOMP	CO	13003 E AUC	— S&B	TAIN'T NO GOOD/IF YOU ARE	BB	11516 N AUC	1.00 CRON
NEW ORLEANS STOMP	CO	13003 E AUC	— S&B	FLEE ON A SPREE/THE SPHINX	DE	2985 G+T—A	— MCGO
RIVERSIDE BL/MABEL'S DREAM	PARA	20292 E AUC	— RASN	TEDDY'S BOOGIE WOOGIE/JAMAICE	DE	2806 V AUC	— MCGO
DIPPER MOUTH/WHERE DID YOU	OK	4918 E AUC	— RASN	<u>OLLIE POWERS</u>			
SNARE RAG	GE	5194 E AUC	— RASN	JAZZBO/PLAY THAT THING	PARA	12059 G+AUC	— MEXO
DIPPERMOUTH/WEATHERBIRD RAG	GE	5132 E AUC	— MEXO	<u>LOUIS PRIMA</u>			
CANAL ST. BLUES/JUST GONE	GE	5133 E AUC	— MEXO	CHINATOWN/DINAH	BB	5758 G 8—A	.50 STEI
CAMP MEETING/LONDON BLUES	CO	14003 G+AUC	— MEXO	DANGER LOVE/AFRAID TO DREAM	VO	3628 V 8—A	.50 STEI
DEEP HENDERSON/JACKSON BLUES	VO	15394 F+AUC	— MEXO	YOU CAN'T HAVE/TIN ROOF	VO	3657 G 8—A	.25 STEI
SNAG IT/TOO BAD	VO	1007 V AUC	— MEXO	LOOK OUT/PERCY	VAR	8247 N 8—A	1.00 STEI
SOMEDAY SWEETHEART/DEAD MAN	VO	1059 V+AUC	— MEXO	BREAKIN ICE/I STILL WANT	BR	7320 G 8—A	.50 STEI
EVERY TUB/SNOWBOAT	VD	1114 F AUC	— MEXO	STARDUST/LOVE 'BOUT MID.	BR	7335 E 8—A	1.00 STEI
CALL OF THE FREAKS	BB	6546 N AUC	— MEXO	HOUSE RENT/BRIGHT EYES	BR	7376 E 8—A	1.00 STEI
MABEL'S DREAM/RIVERSIDE BLUES	PARA	20322 N AUC	— ROSE	SWING ME/SUGAR IS SWEET	BR	7431 G 8—A	.50 STEI
TOO BAD/SNAG IT	VO	1007 E AUC	— ALLD	CHASING SHADOWS/LADY IN	BR	7448 E 8—A	1.00 STEI
SOMEDAY/DEAD MAN	VO	1059 V AUC	— ALLD	WORRY BLUES/RHYTHM IN ME	BR	7471 E 8—A	1.00 STEI
FAREWELL BLUES/SOBBIN' BLUES	VO	1152 V AUC	— MCGO	WEATHER MAN/PLAIN OLD ME	BR	7499 G 8—A	.50 STEI
DEAD MAN BLUES/SOMEDAY SWEET.	VO	1059 N AUC	— MCGO	SOLITUDE/HOW'M I DOIN'	BR	7531 E 8—A	1.00 STEI
TOO BAD/SNAG IT	VO	1007 G+AUC	— MCGO	SING SING SING/BEEEN SO (CR.)	BR	7628 E 8—A	.25 STEI
DIPPER MOUTH BLUES	GE	5132 V AUC	10.00 NORC	CROSS PATCH/SWING LULLABY	BR	7680 G 8—A	.50 STEI
HIGH SOCIETY RAG	OK	4933 V AUC	10.00 NORC	TOGETHER/STARS KNOW(FLAKE)	BR	7740 G 8—A	.25 STEI
DEAD MAN BLUES	VO	1059 G TRA	— NORC	FIFTY SECONDD STREET	VO	3509 V AUC	— BURN
SOUTHERN STOMPS (DIG)	PARA	12088 V T—A	25.00 KAPL	DINAH/CHINATOWN	BB	5758 N AUC	— BUCK
SOUTHERN STOMPS	PARA	12088 N T—A	— PARK	DOIN'THE SERPENTINE/WHY SH.	DE	1953 N AUC	— ROSE
ST. JAMES/WHEN YOU'RE SMILIN'	VI	22298 G AUC	2.00 LEET	SING SING SING	BR	7628 V AUC	— MELT

# FOR DISPOSITION

## QUINTET OF THE HOT CLUB OF FRANCE

GEORGIA ON MY MIND/STILL (1 Cr) VI 26578 N STA 1.00 CRON  
 YAGASAKI/SHINE VI 25558 N AUC — BURN  
 VIPER'S DREAM/THOR'S SWING VI 26218 N AUC — BURN  
MA RAINY  
 STACK O' LEE BL/YONDER COME PARA 12357 G T-A — KENW  
MARTHA RAYE  
 BODY & SOUL/PETER PETER CO 35522 N AUC — KIRS  
CASPER REARDON  
 IN A SENTIMENTAL MOOD LI 193 N AUC — BURN  
RED & HIS BIG TEN  
 IF YOU HAVEN'T GOT GIRL/AT VI 23033 G AUC — M—S  
THE RED HEADS  
 TELL ME TONIGHT/HERE OR PE 14764 V AUC — MIER  
 IDA FEELIN' NO PAIN PE 15648 G AUC — CLAR  
ODON ROMAN  
 BABY WON'T YOU PLEASE VI 26266 N AUC — CHAM  
 CHERRY VI 21730 N AUC — CHAM  
 DALLAS MAN/NEW WAY BR 6684 V AUC — ABRA  
 DOWN HOME RAG/MARGIE BB 10061 N SAL 2.00 HARV  
 CHANT OF THE WOOD CO 35639 N AUC — MARX  
 SHIM-ME-SHA-WABBLE BB 10765 N AUC — MARX  
 JUMP SESSION/CLASS WILL TELL VI 26206 N T-A — MURC  
RED ONION JAZZ BABIES  
 TERRIBLE BLUES/SANTA CLAUS GE 5607 E AUC — RASN  
 BROTHERLY LOVE/(A. JOHNSON, REV) SIL 5024 V AUC — MCGO  
ALVINO REY  
 IN THE HALL OF THE BB 11216 N SAL 1.00 WALL  
RHYTHM CLUB OF LONDON SEXTET  
 GAVE ME GO BY/WH. TELL BB 10529 N AUC — BUCK  
 MIGHTY LIKE THE BLUES BB 10557 N AUC — BUCK  
BANJO IKEY ROBINSON  
 WIT-OUT A DIME BP 7068 E T-A — KENN  
ELZAOIE ROBINSON  
 ROWDY MAN BLUES PARA 12724 N T-A — W—S  
 ARKANSAS MILL BLUES PARA 12701 N T-A — W—S  
 ROWDY MAN BLUES(W.EZELL) PARA 12724 V+T-A — KENN  
 BARREL HOUSE MAN(W.EZELL) PARA 12417 F AUC — BAKE  
IKE RODGERS  
 SCREENIN' BLUES(HENRY BROWN) PARA 12816 G AUC — BAKE  
GIL ROOIN'S BOYS  
 IT'S SO GOOD BA 6483 E AUC — MIER  
WALTER ROLAND  
 OICE'S BLUES/EARLY MORNIN NO.2 ME 13310 E AUC — BAKE  
ADRIAN ROLLINI  
 BACKYARD FENCE/WATERFALL 00 139 E AUC 2.50 ABRA  
 MO'NGLOW VO 5200 V AUC — BURN  
 BILL/BIR MIR BIST DU SCHON OE 1638 N AUC — KIRS  
LAJRA RUCKER (ACC. CASSINO SIMPSON)  
 LIT'LE JOE/ST. LOUIS BLUES PARA 13075 E AUC — CAMP  
LUIS RUSSELL  
 29TH AND DEARBORN (HOT SIX) VO 1010 G+T-A — W—S  
 PRIMITIVE/MY BLUE HEAVEN RO 2499 E T-A — GAYL  
 THE (NEW)CALL OF THE FREAKS CO 35690 N AUC — MARX  
 PLANTATION JOYS/PLEASE DON'T OK 8424 V AUC — MEXD  
 SWEET MUMTAZ/29TH & DEARBORN VO 1010 G AUC — MEXD  
 THE WAY HE LOVES/(GINGERSNAPS) CA 9320 G AUC — MEXD  
 TIGHT LIKE THAT/CALL OF FREA. OK 8656 E T-A — POLS  
 YOU RASCAL VO 22793 V AUC — DEWI  
 PRIMITIVE/MY BLUE HEAVEN ME 13366 E AUC — DEWI  
SAVANNAH SYNCOPATORS  
 DEEP HENDERSON/JACKASS BLUES BR 3245 E AUC — RASN  
JAN SAVITT  
 ALWAYS BE IN LOVE/GET HAPPY OE 2583 N AUC — GOTT  
 IT'S WONDERFUL WORLD/HONESTLY DE 2836 N AUC — GOTT  
 MAKE LOVE WITH GUITAR/IMAGIN. OE 2990 N AUC — GOTT  
 QUAKER CITY JAZZ/SUGAR FOOT BB 10005 N SAL 2.00 HARV  
SAVADY SULTANS  
 FRENZY/STOP AND ASK SOMEBODY OE 3142 E SAL 1.00 MART  
CECIL SCOTT  
 IN A CORNER BB 8276 N AUC — MELT  
CHIC SCOTTGINS ORCHESTRA  
 SHE CHILLS ME/IF I COULD WRITE BR 4654 V AUC — GALE  
LLYD SCOTT  
 HAPPY HOUR/SYMPHONIC SCHRONCH VI 20495 N T-A — W—S  
RAYMOND SCOTT  
 EAGLE BEAK/COPYRIGHT 1950 CO 35911 N AUC — ROSE

(RAYMOND SCOTT CONTINUED NEXT COLUMN)

## (RAYMOND SCOTT, CONTINUED)

WAR DANCE FOR WOODEN INDIANS BR 8059 G AUC — M—S  
 KEY WEST/ON THE JERSEY SIDE CA 36410 E AUC — ROSE  
 HAPPY BIRTHDAY/ALL AROUND THE CO 35864 N AUC — ROSE  
 TOY TRUMPET/POWER BR 7993 N AUC — IDER  
 NEW YEAR EVE/GIRL WITH CO 35274 E T-A — IDER  
 BUMPY WEATHER OVER NEW CD 35585 N STA — WALL  
 RECKLESS NIGHT ON BOARD LINES BR 8000 N AUC — GOTT  
 EVENING STAR/BLUES MY GIRL FR. CO 35980 N AUC — GOTT  
 THE PEANUT VENDOR/BUSINESS CO 35364 N AUC — GOTT  
 PETER TAMBOURINE/BUMPY WEATH. CO 35585 E AUC — GOTT  
BEN SELVIN  
 AM I BLUE (TEAGARDEN) CO 1900 N AUC — CH, L  
BOYO SENIER & ED LANG  
 SISTER KATE/JUST SO SO OK 41018 N T-A — S&B  
 CHRISTINE/SOMEDAY SWEETHEART OK 40819 N AUC — BURN  
 NOT MAYBE BEALE ST. BLUES OK 40836 N AUC — BURN  
 WABASH BLUES/THE BOSS OK 40949 N AUC — BURN  
SEPIA SERENADERS  
 NAMELESS BL/RIDICULOUS BL BB 5770 N AUC — ROSE  
SEXTET OF RHYTHM CLUB  
 YOU GAVE ME THE GOODBYE BB 10557 N AUC — MARX  
ARTIE SHAW  
 ALL I REMEMBER IS YOU/OCTOR. BB 10319 N AUC — GOTT  
 PASTEL BLUE/DEEP PURPLE BB 10178 N AUC — GOTT  
 STARDUST/TEMPTATION VI 27230 N AUC — GOTT  
 GOOD NIGHT ANGEL/NEW MOON DV. BR 8054 V AUC — GOTT  
 SHADOWS/DIDN'T KNOW TIME WAS BB 10502 N AUC — GOTT  
 IF IT'S THE LAST THING I DO VO 4933 N AUC — GOTT  
 I'M YOURS/MOONLIGHT AND SHADOWS VO 4865 N AUC — GOTT  
 SAME OLD LINE/YOU CAN TELL BR 7794 G AUC — ROSE  
 STAR DUST/TEMPTATION VI 27230 V AUC — ROSE  
 ROCKIN' CHAIR/IF I LOVE AGAIN VI 27664 N AUC — M—N  
 I HAVE EYES BB 7889 N T-A — BUCK  
 YOU'RE A LUCKY GUY BB 10482 N T-A — BUCK  
 BLUES 1 & 2 VI 27411 N T-A — BUCK  
 SUMMIT RIDGE DRIVE/CROSSYOUR VI 26763 N AUC — GALE  
 DR. LIVINGSTONE/WHEN THE QUAIL VI 27289 E AUC — FELL  
 NIGHTMARE/NON-STOP FLIGHT BB 7875 N AUC — ROSE  
 MORNING SUNRISE/COPENHAGEN BB 10054 V AUC — ROSE  
 CONCERTO FOR CLARINET VI 36383 N AUC — CLAI  
 BEAU NIGHT IN HOTCHKISS VI 27351 N AUC — MARX  
 A HANDFUL OF STARS VI 26790 N AUC — MARX  
 MY FANTASY VI 26614 N AUC — MARX  
 SOLID SAM VI 27705 N AUC — MARX  
 PRELUDE IN C MAJOR VI 27432 N AUC — MARX  
 NEEDLE NOSE VI 27860 N AUC — MARX  
 I COVER THE WATER FRONT VI 27362 N AUC — MARX  
 COMIN ON BB 7772 N AUC — MARX  
 OR. LIVINGSTONE I PRESUME VI 27289 N AUC — MARX  
 ST. JAMES INFIRMARY BLUES VI 27195 N AUC — MARX  
 NOCTURNE VI 27703 N AUC — MARX  
 I ASK THE STARS VI 27719 N AUC — MARX  
 GEORGIA ON MY MIND VI 27499 N AUC — MARX  
 MOONGLOW VI 27405 N AUC — MARX  
 NEW WE KNOW VI 26642 N AUC — MARX  
 WHO'S EXCITED VI 27385 N AUC — MARX  
 APRIL IN PARIS VI 26654 N AUC — MARX  
 DANCING IN THE DARK VI 27335 N AUC — MARX  
 BLUES IN THE NIGHT VI 27609 N AUC — MARX  
 DEUCES WILD VI 37838 N AUC — MARX  
 ALL ALONE/BECAUSE I LOVE YOU BR 7899 E AUC — ROSE  
 ROSE ROOM/ALONE TONIGHT BB 10148 E T-A — SYMO  
 SPECIAL DELIVERY STOMP(GR.5) VI 26762 E T-A 2.00 SYMO  
JOEL SHAW  
 REEFER MAN/GOIN TO TOWN CR 3423 E AUC 1.00 ABRA  
SHORTY GEORGE  
 JONES LAW BLUES/MY BABY BL BR 7106 N AUC — CLAY  
OVER SIMCOH  
 SMOKEHOUSE/BEAU KOD JACK BR 7109 N AUC 10.00 CLAY  
LEE SIMS (PIANO SOLOS)  
 I CAN'T GIVE YOU/SONNY BOY BR 4152 E+STA — WILL  
 ST. LOUIS BLUES/SISTER KATE BR 4780 N AUC — CLAY  
FRANK SINATRA  
 MY BUDDY/WILLOW WEEP CO 35242 N AUC — CLAI  
ZUTTY SINGLETON  
 ANYTHING FOR YOU/CLAR. MARM. OE 432 E T-A — STRO  
NOBLE SISSLE (WITH EUBIE BLAKE)  
 SWEET HENRY/OLD FASHIONED L. VI 19253 N AUC — GOTT

# FOR DISPOSITION

<u>FREDDIE SLACK</u>					
COW COW BOOGIE/HERE YOU ARE	CA	102	N AUC	—	ROSE
KITTEN ON THE KEYS	DE	4043	N STA	—	WALL
<u>SLIM AND HIS HDT BOYS</u>					
MISSISSIPPI STOMP/THAT'S PL.	VI	38044	F AUC	—	M-S
<u>SLIM &amp; SLAM</u>					
FLAT FOOT FLOOGE	VO	4021	V AUC	—	MELT
<u>BESSIE SMITH</u>					
J. C. HOLMES	CO	14095	E T-A	—	W-S
COLO IN HANO BL (ARMSTRONG)	CO	14064	P AUC	—	BURN
GODO MAN/(REV. F. LAM. CR.)	CO	14250	G AUC	—	BUCK
AGGRAVATIN' PAPA	CO	38777	G AUC	—	BUCK
I'VE BEEN MISTREATED	CO	14115	P AUC	.35	BAKE
COLO IN HANO BLUES	CO	14064	G AUC	—	BAKE
DNE & TWO BLUES/HONEY MAN	CO	14172	G AUC	—	BAKE
AT THE XMAS BALL/PREACH (RIM CH)	CO	35842	E+T-A	—	JACO
EMPTY BED BLUES	CO	14312	V AUC	2.00	HOLL
HE'S GONE BLUES/CARELESS LOVE	CO	14083	N AUC	—	GOTT
WASHWOMAN'S BLUES	CO	14375	N AUC	—	GOTT
AFTER YOU'VE GONE/WOOZY WATER	CO	14197	N AUC	—	GOTT
SOFT PEDAL BLUES/YELLOW OOG	CO	14075	N AUC	—	GOTT
<u>CLARA SMITH</u>					
GIN MILL BL/GOT MY MIND ON	CO	14419	N AUC	—	GOTT
TROUBLESOME BLUES/YOU CAN'T	CO	14256	N AUC	—	GOTT
ROCK CHURCH ROCK/LUCK IS WH	CO	14138	N AUC	—	CLAY
EASE IT/PERCOLATIN' BLUES	CO	14202	N AUC	—	CLAY
SEPARATION BLUES/AIN'T NOTH	CO	14160	N AUC	—	CLAY
<u>JABBD SMITH</u>					
MICHIGANOR BLUES	BR	7059	N AUC	10.00	CLAY
MOANFUL BLUES/BAND BOX ST.	BR	7111	N AUC	10.00	CLAY
RHYTHM IN SPAIN	DE	1980	N T-A	—	HERR
ABSOLUTELY/HOW CAN CUPID	DE	1712	N T-A	—	HERR
<u>PINETOP SMITH</u>					
JUMP STEADY BLUES	UHCA	65	N T-A	—	HERR
<u>MAMIE SMITH</u>					
SWEET VA. BLUES/WHAT HAVE I	VI	20233	N AUC	—	CLAY
GODD LOOKIN PAPA/YOU CAN'T	DK	4935	V AUC	—	CLAY
DOWN HOME BLUES/ARKANSAS BL	DK	4446	G AUC	—	GALE
<u>WILLIE SMITH</u>					
ACHIN' HEARTED BL/HONEYMOON.	DE	1503	E AUC	—	GOTT
THERE'S GONNA BE THE OEVLIN	DE	703	E AUC	—	GOTT
BREEZE/SITTING AT THE TABLE	DE	7086	E T-A	—	STRO
STAMPING GROUND/ACQUAINT	DE	1380	N T-S	.65	LEET
<u>SNDDKS &amp; HIS MEMPHIS STOMPERS</u>					
CRAZY 'BOUT BABY/SMILE DARN YA VI	VI	22662	N AUC	—	CLAY
HELLO BEAUTIFUL/WHAT'O YA OO	VI	23038	N AUC	—	CLAY
LOVE IS LIKE THAT/I'M HAPPY	VI	12262	N AUC	—	CLAY
CRAZY 'BOUT BABY/SMILE DARN YA VI	VI	22662	V SAL	.65	JACO
<u>EDDIE SOUTH</u>					
LA ROSITA	VI	21151	V AUC	—	BURN
SWEET GEORGIA/EDDIE SOUTH BL	VI	26222	E AUC	—	FELL
STOMPIN AT THE SAVOY	CO	36193	N AUC	—	MARX
NO MORE BLUES/MAMA MOCK.	BB	10120	N T-A	—	MURC
<u>SOUTHERN SERENADERS</u>					
I MISS MY SWISS	HA	4	V+T-A	—	W-S
ALONE AT LAST (SMALL RIM CH)	HA	5	G AUC	—	MEXO
<u>CHARLIE SPAND</u>					
HASTINGS STREET	PARA	12863	E T-A	—	W-S
HASTINGS STREET	PARA	12863	V+T-A	—	W-S
<u>MUGGSY SPANIER</u>					
LONESOME ROAD/WANDY	BB	10766	N T-A	—	MAYE
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	E AUC	—	FELL
DINAH/BLACK AND BLUE	BB	10682	N AUC	—	BAKE
DIPPERMOUTH/SISTER KATE	BB	10506	N AUC	—	BAKE
RELAXIN' AT TOURO/RIVERBOAT	BB	10532	N AUC	—	BAKE
BUTTER AND EGGMAN/ECCENTRIC	BB	10417	N AUC	—	BAKE
ECCENTRIC/SISTER KATE	HMV	9047	N AUC	—	MELT
DIPPER MOUTH/BUTTER & EGG	HMV	9033	N AUC	—	MELT
BLACK & BLUE/DINAH	HMV	9067	N AUC	—	MELT
AMERICAN PATROL	DE	4328	N STA	—	WALL
CHICAGO	DE	4168	N STA	—	WALL
<u>SPENCER TRID</u>					
AFTERNOON IN AFRICA/JOHN HENRY	DE	1873	N AUC	—	GOTT
<u>SPECKLED RED</u>					
DOWN ON THE LEVEE	BB	8113	E T-A	—	KENN
LOUISE BALTIMORE BLUES	BB	8012	E T-A	—	KENN
TAKE IT EASY	BB	8036	E T-A	—	KENN

(SPECKLEO REO CONTINUED NEXT COLUMN)

<u>(SPECKLEO REO, CONTINUED)</u>					
WELFARE BLUES	BB	8069	E T-A	—	KENN
ST. LOUIS STOMP	BB	7985	V T-A	—	KENN
WILKINS STREET/DIRTY Oozen	BR	7116	N AUC	—	CAMP
<u>VICTORIA SPIVEY</u>					
REO LANTERN BLUES/JELLY LOOK	OK	8550	N AUC	—	DESO
<u>PAUL SPECT</u>					
ST. LOUIS SHUFFLE/CORNFED	CO	1307	N AUC	—	CLAY
<u>CHARLIE SPIVAK</u>					
ELEGY/BROTHER BILL	CO	36596	N AUC	—	CLAI
STAROREAMS/1 SURRENDER OEAR	DK	6446	N AUC	—	GOTT
<u>DICK STABLE</u>					
YOU CALL IT MAONES/JOHN PEEL	BB	7480	N AUC	—	GOTT
<u>JESS STACY</u>					
GOOD MAN IS HARD TO FIND	VARS	8140	N T-A	—	EOEL
GOOD MAN HARO FIND/HARLEM PARTY	VAR	8140	N AUC	—	GOTT
<u>REX STEWART</u>					
LAZY MAN'S SHUFFLE/REXATIOUS	VARS	517	E AUC	—	GOTT
BACK ROOM ROMP	VAR	618	N T-A	—	W-S
SUGAR HILL SHIM SHAM	VAR	3944	N T-A	—	W-S
REXATIOUS	VAR	517	N T-A	—	W-S
SUBTLE SLOUGH/SOME OATUROAY	BB	11259	E AUC	—	BURN
DIGA OIGA OO/CHERRY	HRS	2004	N AUC	—	RASN
TEA & TRUMPETS/BACK ROOM	VAR	618	G AUC	—	BAKE
REXATIONS/LAZY MAN'S SHUFFLE	VAR	517	V AUC	—	BAKE
MOBILE BAY	BB	11057	E AUC	—	MELT
<u>JOE SULLIVAN</u>					
HONEYSUCKLE/GIN MILL BLUES	CO	2876	E AUC	—	ROSE
LOW DOWN DIRTY SHAME	VO	5531	F AUC	—	BAKE
<u>MAXINE SULLIVAN</u>					
LOCH LOMONO/I'M COMING VA.	VO	3654	E AUC	—	BURN
ANNIE LAURIE/BLUE SKIES	VO	3679	E AUC	—	BURN
NICE WORK IF YOU CAN GET IT	VO	3848	E AUC	—	BURN
YOU WANT TO MY HEAD	VO	3993	N AUC	—	BURN
SPRING IS HERE	VI	25894	N AUC	—	BURN
DARK EYES	VI	25810	N T-A	—	BUCK
DOWN THE OLD OX ROAD	VI	25894	N T-A	—	BUCK
SAY IT WITH A KISS	VI	26124	N T-A	—	BUCK
HAPPY ABOUT THE WHOLE THING	VI	26237	N T-A	—	BUCK
DRINK TO ME ONLY	VI	26260	N T-A	—	BUCK
<u>TAMPA REO</u>					
I GIVE MY LOVE TO YOU	BB	7058	V T-A	—	KENN
WAY TO GET LOW-DOWN/YOU SAY	BB	8475	N AUC	—	GOTT
<u>ERSKINE TATE</u>					
STOMP OFF/STATIC STRUT	VO	1027	V AUC	—	MEXO
CHINAMAN/CUTIE BLUES	DK	4427	E AUC	—	MEXO
<u>ART TATUM</u>					
TIGER RAG/LULLABY OF LEAVES	DE	18051	N AUC	—	KIRS
TEA FOR TWO	DE	2456	N AUC	—	MARX
I AIN'T GOT NOBODY	DE	741	N AUC	—	MARX
I'VE GOT MY LOVE TO KEEP ME	DE	1198	N AUC	—	MARX
I'VE GOT MY LOVE TO KEEP WARM	DE	1198	E AUC	—	GOTT
BEGIN THE BEGUINE/RUSETTA	DE	8502	N AUC	—	GOTT
<u>YACK TAYLOR</u>					
CHI. BOUND BL/WHIP IT TO A JEL	DE	7855	E AUC	—	ROSE
<u>JACK TEAGARDEN</u>					
I'VE GOT A RIGHT TO SING BL	BR	8397	N T-A	—	W-S
THE SHEIK OF ARABY	BR	8370	N T-A	—	W-S
I'LL REMEMBER	CO	35125	N AUC	—	BUCK
ST. JAMES INFIRMARY/BLACK AND	DE	3844	E AUC	—	FELL
ESPEC. FOR U/MOM. IN LIFE	BR	8431	N AUC	—	CLAI
AUNT HAGAR'S BLUES	CO	35206	N AUC	—	MARX
NOBODY KNOWS THE TROUBLE	DE	4317	N AUC	—	MARX
IT'S A HUNDRED TO ONE	CO	35215	N AUC	—	MARX
PEG O' MY HEART	CO	35727	N AUC	—	MARX
THE BLUES	ELITE	—	N AUC	—	MARX
ESPECIALLY FOR YOU/YOU'RE TH	BR	8431	E AUC	—	GALE
MAKIN' FRIENDS	CO	36010	N AUC	—	MELT
JUNK MAN/IF I COULD BE WITH	PARL	2599	N AUC	—	MELT
DL' PAPPY/FARE THEE WELL	BR	1746	E AUC	—	CAMP
YOU RASCAL (1/2" LAM. CRACK)	CO	2558	N AUC	—	CAMP
LOVE FOR SALE/WHAM	VA	8202	N AUC	—	BUCK
DARK EYES/CHICKS IS WONDERFUL	DE	3701	N AUC	—	GOTT
MOODY RIVER BLUES/WOLVERINE	CO	35297	N AUC	—	GOTT
<u>ALEC TEMPLETON</u>					
MARY HAO LAMB/BOOY AND SOUL	VI	26668	N AUC	—	GOTT
GRIEG'S IN GROOVE/REDWOODS	CO	35595	N AUC	—	GOTT

# FOR DISPOSITION

(ALEC TEMPLETON, CONTINUED)

PRETTY GIRL LIKE/TEA FOR TWO	CO	36164	N AUC	—	GOTT
<u>JOHNNIE TEMPLE</u>					
HOODOO WOMEN	DE	7385	E SAL	1.00	KENN
<u>TEN BLACK BERRIES</u>					
RENT PARTY/ST. JAMES	RO	1209	V AUC	—	BAKE
ST. LOUIS BL./TIGER RAG	BA	0839	E T-A	—	POLS
<u>TENNESSEE TOOTERS (NICHOLS)</u>					
HOT HOTTENTOT/HOW COME	VO	14967	N T-S	1.50	LEET
EVERYBODY STOMP/I AIN'T	VO	15135	E AUC	1.50	LEET
<u>SISTER ROSETTA THARPE</u>					
GOD DDN'T LIKE IT/LOOKED DOWN	DE	2328	N AUC	—	GOTT
<u>HOCHEL THOMAS</u>					
G'WAN TOLD YOU SO/LISTEN TO	OK	8346	G AUC	—	RASN
<u>CLAUDE THORNHILL</u>					
O SOLE MIO/TRAUUMERE!	OK	6124	N AUC	—	BURN
SLEEPY SERENADE/DO I WORRY	OK	6178	N T-A	—	MURC
<u>SKETS TOLBERT</u>					
DRAFTIN' BL/BUGLE BLUES	OE	8516	N AUC	—	ROSE
<u>THE TRAVELLERS (DORSEY BROTHERS)</u>					
I CAN'T MAKE A MAN/FINE & D.	OK	41471	G AUC	—	GOTT
<u>AL TRENT</u>					
AFTER YOU'VE GONE	CH	40096	E T-A	—	W-S
<u>FRANKIE TRUMBauer</u>					
BALTIMORE/HUMPTY DUMPTY	OK	40926	V AUC	2.00	ABRA
SINGIN' THE BLUES/VIRGINIA	BR	7703	E T-A	—	W-S
CLARINET M./"WAY DOWN YONDER	VO	4412	N AUC	—	BURN
LOVE AIN'T NOthin' BUT	OK	41301	N AUC	—	MIER
DEEP HARLEM	OK	41431	N AUC	—	MIER
LONG ABOUT MIDNIGHT	BR	6788	N AUC	—	MIER
IN A MIST	BR	6997	N AUC	—	MIER
PLANTATION MOODS	VI	24834	N AUC	—	MIER
CLARINET/SINGIN' THE BLUES	OK	40772	G AUC	—	MEXD
GODD MAN/CRYIN' ALL DAY	OK	40966	V AUC	—	MEXD
I'M COMIN' /WAY DOWN YONDER(CH)	OK	40843	V AUC	—	MEXD
WALKIN' THE DOG	VAR	8225	E T-A	—	BROO
JINTOWN BLUES	VAR	8223	V T-A	—	BROO
I'M COMIN' VIRGINIA	CO	36280	N AUC	—	MELT
CHOO CHOO/BYE BYE BLUES	OK	41450	V AUC	—	DEWI
SUNNYSIDE UP/TURN ON HEAT	OK	41313	V AUC	—	DEWI
MANHATTAN RAG/WHAT WOULDN'T	OK	41330	V AUC	—	DEWI
I SURRENDER (J. MCGEE)	VAR	8239	G T-S	.95	LEET
WALKIN' THE DOG	VAR	8225	N T-A	—	HERR
NEVER NEVER LAND/!ATL. EMBL.	VA	8243	N AUC	—	GOTT
CLARINET MARM./WAY DOWN YOND.	VO	4412	N AUC	—	GOTT
<u>TOMMY TUCKER</u>					
SUGAR DADDY/SOME SUNNY DAY	OK	6429	N AUC	—	ROSE
<u>JOE TURNER</u>					
FREEZE & MELT/MISSISS. MOAN	CO	18130	N S-A	—	S&B
BLUES ON CENTRAL AVE/SUN R.	DE	7889	E AUC	—	ROSE
MISSISSIPPI MOAN/FREEZE & MELT	CO	1813	G AUC	—	GOTT
<u>UNIVERSITY SIX</u>					
SAN/TIGER RAG	HA	224	V T-A	—	POLS
<u>VARSITY SEVEN</u>					
POM POM/HOW LONG BLUES	VAR	8173	N T-A	—	GAYL
EASY RIDER	VAR	8147	E AUC	—	MELT
SHAKE IT AND BREAK IT	VAR	8179	N AUC	—	MELT
HOW LONG, HOW LONG	VAR	8173	N AUC	—	MELT
SAVE IT PRETTY MAMA	VAR	8135	N AUC	—	MELT
HOW LONG BLUES/POM POM	VAR	8173	N T-A	—	EDEL
SHAKE IT A'D BREAK IT	VA	8179	N AUC	—	GOTT
<u>JOE VENUTI-EDDIE LANG GROUPS</u>					
OUTIN UPTOWN LOWDOWN	CO	2834	N AUC	3.00	ABRA
OUT OF BREATH/HUMAN AFTER ALL	OK	41451	N AUC	—	KIRS
MY DANCING LADY/EVTHG. I HAVE	OR	2791	N AUC	—	GALE
TEMPO DE MODERNAE/LITTLE G.	CO	2488	V T-A	—	POLS
AFTER YOU'VE GONE/FAREWELL	DEE	5884	N AUC	—	CAMP
BEALE STREET/SOMEDAY SWEET.	DEE	5883	N AUC	—	CAMP
RUNNING RAGGED/APPLE BLOSSOMS	OK	41361	E AUC	—	MCGO
MOON GLOW/EVERYBODY SHUFFLE	BB	5520	V AUC	—	MCGO
THAT'S THE GOOD OLD SOUTH	OK	41192	E AUC	—	DEWI
DOIN'THINGS/I MUST HAVE THAT	OK	41133	N AUC	—	DEWI
FLIP/FLOP	DE	2313	N STA	.90	WILL
FAREWELL BLUES	VO	15838	G T-A	—	W-S
WILD CAT/DOING THINGS	VI	21561	E AUC	—	DEWI
MOON GLOW/EVERYBODY SHUFFLE	BR	5520	E AUC	—	GOTT
TAP ROOM BL/MYSTERY(CRACKED)	DE	625	E AUC	—	GOTT

VILLAGE BARN ORCHESTRA

PLAY ME A FRIGID AIR/THIS IS	VI	24084	N AUC	—	GOTT
<u>ESTHER WALKER</u>					
SLOW AND EASY	VI	18680	E T-A	—	KENN
<u>FATS WALLER</u>					
MEET NICEST PEOPLE/MONEY HUSH	BB	10346	N AUC	—	GOTT
PRETEND THERE'S MOON/SERENADE	VI	24742	E+AUC	—	GOTT
I'M SORRY MADE YOU CRY/HAVIN'	VI	25515	V+AUC	—	GOTT
SAN ANTONI/YOU SHOWED ME THE	VI	25565	E+AUC	—	GOTT
TO SWEET PRETTY THING/CRYIN'	VI	25551	E+AUC	—	GOTT
EVERY DAY'S HOLIDAY/NEGLECTED	VI	25749	N AUC	—	GOTT
SPREADIN' RHYTHM/FINGERS CR.	VI	25211	V AUC	—	GOTT
JUST MADE UP/CURSE OF A HEART	VI	25394	E AUC	—	GOTT
THOUSAND DREAMS OF YOU	VI	25483	E AUC	—	GOTT
IF IT ISN'T LOVE/BELIEVE IT	VI	24808	N AUC	—	GOTT
NIGHT WIND/BELIEVE MIRACLES	VI	24853	N AUC	—	GOTT
100% FOR YOU/YOU FIT PICTURE	VI	24863	N AUC	—	GOTT
I UNDERSTAND/PANTIN' IN PANT.	BB	11175	N AUC	—	GOTT
REMEMBER WHO YOU'RE PROMISED	BB	10205	N AUC	—	GOTT
BIT INDEPENDENT/SWEET THING	VI	25196	V AUC	—	GOTT
MINOR DRAG/HARLEM FUSS	VI	38050	E+AUC	—	GOTT
VALENTINE STOMP/GLADYS (SOLO)	VI	38554	N AUC	—	GOTT
AFRICAN RIPPLES/ALLIGA. (SOLO)	VI	24830	E AUC	—	GOTT
PORTERS LOVE SONG/DO FAVOR	VI	24648	E AUC	1.50	ABRA
SWEET PIE/HOW CAN YOU	VI	24737	E AUC	1.75	ABRA
MIRACLES/NIGHT WIND	VI	24853	E AUC	1.50	ABRA
PARDON MY LOVE/WHAT'S THE	VI	24889	N AUC	1.50	ABRA
LA FAIRY TALE/CINDERS	VI	24898	E AUC	1.50	ABRA
DEEP MILKMAN/PICTURE	VI	25075	E AUC	1.50	ABRA
DARN CHAR'ING/SEE SAW	VI	25120	E AUC	1.50	ABRA
BIT INDEPENDENT/SWEET THING	VI	25196	N AUC	1.50	ABRA
CRAZY BOUT BABY/DRAGGIN	VO	3016	E AUC	3.00	ABRA
THOU SWELL/PERSIAN RUG	VI	21346	N AUC	3.00	ABRA
SWEET SAVANNAH SUE	BB	10264	N AUC	—	BURN
VIPER'S DRAG/I AIN'T GOT	BB	10133	N AUC	—	BURN
LATCH ON/DINAH	VI	25471	N AUC	—	M-N
LOST AND FOUND/YOU WENT TO	VI	25812	N AUC	—	M-N
WE THE PEOPLE/ON THE BUMPY ROAD	VI	25898	N AUC	—	M-N
THERE'S MONEY ON MOON/FAIR	VI	25891	N AUC	—	M-N
HOW CAN I/JEALOUS OF ME	VI	25864	N AUC	—	M-N
SKRONCH/YOU HAD AN EVENING	VI	25834	N AUC	—	M-N
DON'T TRY TO CRY YOUR WAY	VI	25817	N AUC	—	M-N
I LOVE TO WHISTLE/FLORIDA FLO	VI	25806	N AUC	—	M-N
MY WINDOW FACES SOUTH/WHY DO	VI	25762	N AUC	—	M-N
WHAT WILL I DO IN MORNING	VI	25712	N AUC	—	M-N
I'D RATHER CALL YOU BABY	VI	25681	N AUC	—	M-N
I'M GONNA PUT YOU IN YOUR	VI	25608	N AUC	—	M-N
SAN ANTONI/YOU SHOWED ME THE	VI	25579	N AUC	—	M-N
SPRING CLEANING/YOU'VE BEEN	VI	25554	N AUC	—	M-N
TO A SWEET PRETTY THING	VI	25551	N AUC	—	M-N
OLD PLANTATION/WHERE	VI	25550	N AUC	—	M-N
PLEASE KEEP ME IN YOUR	VI	25498	N AUC	—	M-N
A THOUSAND DREAMS OF YOU	VI	25490	N AUC	—	M-N
HALLELUJAH! THINGS LOOK	VI	25489	N AUC	—	M-N
YOU'RE NOT THE KIND/WHY	VI	25353	N AUC	—	M-N
ALL MY LIFE/IT'S NO FUN	VI	25296	N AUC	—	M-N
THAT NEVER TO BE FORGOTTEN	VI	25253	N AUC	—	M-N
A SWEET BEGINNING LIKE THIS	VI	25131	N AUC	—	M-N
WHAT'S THE REASON/WHOSE	VI	25027	N AUC	—	M-N
LOUISIANA FAIRY TALE/CINDERS	VI	24898	N AUC	—	M-N
WHOSE MONEY ARE YOU/ROSETTA	VI	24892	N AUC	—	M-N
ABERCROMBIE HAD ZOMBIE	BB	10967	N AUC	—	M-N
FAT'S WALLERS ORIGINAL E	BB	10958	N AUC	—	M-N
SQUARE FROM DELAWARE/SEND	BB	10730	N AUC	—	M-N
BUCK JUMPING	BB	11324	N SAL	—	FISH
BLUE EYES/I'M GONNA SALT	BB	10943	N SAL	2.00	HARV
ABDULLAH/WHO'L TAKE MY PLACE	BB	10419	N SAL	2.00	HARV
HONEYSUCKLE ROSE/BREAKIN ICE	VI	24826	V+AUC	—	GALE
CAROLINA SHOUT/RING DEM BELLS	VI	27563	E AUC	—	ROSE
LET'S GET AWAY FROM IT ALL	BB	11115	N AUC	—	MARX
LIVER LIP JONES	BB	11010	N AUC	—	MARX
ABERCROMBIE HAD A ZOMBIE	BB	10967	N AUC	—	MARX
TOO TIRED	BB	10779	N AUC	—	MARX
I'LL NEVER SMILE AGAIN	BB	10841	N AUC	—	MARX
YOU'RE LETTIN' GRASS GRDW	BB	10527	N AUC	—	MARX
CHANT OF THE GROOVE	BB	11262	N AUC	—	MARX
I'M GONNA SALT AWAY SUGAR	BB	10943	N AUC	—	MARX

(FATS WALLER CONTINUED NEXT PAGE)

# FOR DISPOSITION

(FATS WALLER, CONTINUED)

MIGHTY FINE	BB	10744	N	AUC	---	MARX
DO YOU HAVE TO GO	BB	11222	N	AUC	---	MARX
WINTER WEATHER/CLAR.MARM.	BB	11469	N	AUC	---	NAUL
DON'T GIVE ME JIVE/LOSING MIND	BB	11539	N	AUC	---	NAUL
RUMP STEAK SER./SAD SAD	BB	11296	N	AUC	---	NAUL
HOLD TIGHT/YOU OURSMARTED	BB	10116	V	AUC	---	NAUL
BOND ST./WHAT A PRETTY MISS	BB	10437	V+	AUC	---	NAUL
HONEYSUCKLE ROSE/BREAKIN ICE	VI	24826	E+	AUC	---	NAUL
OLD GRANDD/LITTLE CURLY H.	BB	10698	N	AUC	---	NAUL
KRONCH/EVNING TO SPARE	VI	25834	E+	AUC	---	NAUL
CHEATIN ON ME/OH FRENCHY	BB	10658	E+	AUC	---	NAUL
BLUE BECAUSE OF YOU/CHANGES	BB	10322	N	AUC	---	NAUL
PAN PAN/OH BABY SWEET BABY	BB	11383	N	AUC	---	NAUL
CASH FOR TRASH/MR. JOE	BB	11425	E+	AUC	---	NAUL
HOG MAW STOMP	VI	21525	E	AUC	---	ROSE
VIPERS DRAG	BB	10133	E	AUC	---	MELT
YOU LOOK GOOD TO ME	BB	10008	E	AUC	---	MELT
LAST NITE A MIRACLE HAPPENED	BB	10136	V	AUC	---	MELT
IMAGINE MY SURPRISE	BB	10062	V	AUC	---	MELT
GEORGIA MAY	BB	10078	V	AUC	---	MELT
CLARINET MARMALADE	BB	11469	N	AUC	1.00	IDER
BASIN ST./BLUES/KEEPIN'	VI	27767	N	AUC	---	DEWI
VIPER'S DRAG/HANDFUL KEYS	VI	27768	V	AUC	---	DEWI
RHYTHM ROMANCE/SWEET BEGIN	VI	25131	V	AUC	---	DEWI
YOU STAYED AWAY/WHEN	VI	25222	V	AUC	---	DEWI
WEST WIND/SING A SONG	VI	25253	V	AUC	---	DEWI
SUGAR ROSE/PANIC IS ON	VI	25266	V	AUC	---	DEWI
OOOH, LOOK/THAT NIGHT	VI	25255	V	AUC	---	DEWI
ALL MY LIFE/IT'S NO FUN	VI	25296	V	AUC	---	DEWI
CROSS PATCH/CABIN IN SKY	VI	25315	V	AUC	---	DEWI
YOU'RE NOT THE KIND/WHY	VI	25353	V	AUC	---	DEWI
LOUNGING W/LODOR/LA-DE-DE	VI	25430	V	AUC	---	DEWI
BYE BYE BABY/THREE GOES	VI	25388	V	AUC	---	DEWI
TAIN'T GOOD/HALLELUJAH	VI	25478	V	AUC	---	DEWI
CRYING MOOD/TO A SWEET	VI	25551	V	AUC	---	DEWI
BACH UP TO ME/MEANEST	VI	25536	V	AUC	---	DEWI
TEA FOR TWO/MISCHIEF	VI	25618	V	AUC	---	DEWI
LOST LOVE/DON'T YOU KNOW	VI	25604	V	AUC	---	DEWI
SHE'S TALL/I'M IN MOOD	VI	25671	V	AUC	---	DEWI
JOINT IS JUMPIN/HOPELESS	VI	25689	G	AUC	---	DEWI
HOW YA BABY/WHAT WILL I DO	VI	25712	V	AUC	---	DEWI
FLORIDA FLO/LOVE TO WHISTLE	VI	25806	N	AUC	---	DEWI
WE THE PEOPLE/BUMPY ROAD	VI	25898	V	AUC	---	DEWI
WIDE OPEN PLACES/IF I WERE	VI	26002	V	AUC	---	DEWI
ST.LOUIS BLUES/LENOX AVE.	VI	20357	V	AUC	---	DEWI
GEORGIA MAY/DON'T LET IT	VI	24714	G	AUC	---	DEWI
BABY BROWN/BECAUSE OF ONCE	VI	24846	V	AUC	---	DEWI
VIPER'S DRAG/CLOTHES LINE	VI	25015	V	AUC	---	DEWI
ROSETTA/NOBODY	VI	25026	V	AUC	---	DEWI
HONEYSUCKLE ROSE/BREAKIN	VI	24826	N	AUC	---	DEWI
SHEIK/IN THE GLOAMING	VI	25847	V	AUC	---	DEWI
I'M CRAZY 'BOUT MY BABY	CO	14593	V	AUC	3.00	HOLL
JITTERBUG WALTZ/WEE NEED	BB	11518	N	AUC	---	MURC
<u>SIPPIE WALLACE</u>						
SECTION HAND BL/PARLOR SOCIAL	OK	8232	N	AUC	---	RASN
SPEC.DELIVERY BL/JACK OF DIAM.	OK	8328	N	AUC	---	RASN
<u>FRED WARING</u>						
LOVE FOR SALE/DANCING IN PARK	VI	25080	N	AUC	---	M--N
TALKIN' TO MOON	VI	20003	E	AUC	---	GOTT
<u>WASHBOARD RHYTHM BOYS</u>						
ST.LOUIS BLUES/SOME OF THESE	DO	145	E	AUC	---	DEWI
LAZYBONES/MISS. BASIN	ME	12781	V	AUC	---	CLAR
LEARN TO CROON/WATERFRONT	ME	12780	V	AUC	---	CLAR
<u>WASHBOARD RHYTHM KINGS</u>						
BOOLA BOO/(DOUG.WILLIAMS,REV.)	VI	23303	N	AUC	---	CLAY
SHOOT EM/MANY HAPPY RETURN	VI	22814	N	AUC	---	CLAY
HOT NUTS/(REV.CRACK JACKS)	BB	6278	E+	AUC	---	CLAR
<u>WASHBOARD WONDERS</u>						
EAT YOUR SPINACH/OH	BB	6455	E+	AUC	---	CLAR
<u>THE WASHINGTONIANS(ELLINGTON)</u>						
BLACK BEAUTY/TAKE IT EASY(H.C.)	BR	4009	V	---	---	SARL
SAT.NIGHT FUNCTION/VOOM VOOM	RO	4064	G	AUC	---	BAKE
MOVE OVER	CA	9025	V	AUC	---	DEWI
TAKE IT EASY	CA	8188	V	AUC	---	DEWI
<u>ETHEL WATERS</u>						
LONG LEAN LANKY MAMA/BETTER	CO	14458	E	AUC	---	GOTT
ORGAN GRINDER BL/WEST END BL	CO	14365	N	AUC	---	GOTT
SYMP.DAN/BROTHER YOU GOT ME	CO	433	N	AUC	---	CLAY
HEEBIE JEEBIES/EVERYBODY	CO	14153	N	AUC	---	CLAY

(ETHEL WATERS CONTINUED NEXT COLUMN)

(ETHEL WATERS, CONTINUED)

TRUE BLUE LOU/SECOND HANDED	CO	1871	N	AUC	---	CLAY
MISS OTIS REGRETS/MOONGLOW	DE	140	N	T-A	---	BUCK
<u>LU WATERS</u>						
MAPLE LEAF RAG	JM	1	N	AUC	2.00	JOBE
MEMPHIS BLUES	JM	2	N	AUC	2.00	JOBE
ORIG. JELLY ROLL BLUES	JM	4	N	AUC	2.00	JOBE
RIVERSIDE BLUES	JM	5	N	AUC	2.00	JOBE
TIGER RAG	JM	6	N	AUC	2.00	JOBE
FIDGETY FEET	JM	7	N	AUC	2.00	JOBE
<u>CHICK WEBB</u>						
I WANT TO BE HAPPY(12")	DE	15039	N	AUC	---	CH,L
SPANISH TOWN/GOT NOBODY	DE	1513	N	AUC	---	BUCK
WHITE LIES/ONE SIDE OF ME	DE	2556	N	AUC	---	BUCK
WHITE LIES/ONE SIDE OF ME	DE	2556	N	AUC	---	GOTT
YOU'LL HAVE TO SWING IT	DE	1032	V	AUC	---	GOTT
GO HARLE/DEVOTING TIME TO U	DE	995	E	AUC	---	GOTT
WAKE UP,LIVE/IT'S SWEET OF U	DE	1213	V	AUC	---	GOTT
LIZA/A-TISKET A-TASKET	DE	1840	N	AUC	---	GOTT
IT'S FOXY/MY HEART BELONGS TO	DE	2309	N	AUC	---	GOTT
MIDNIGHT IN MADHOUSE/DIPSY	DE	1587	E+	AUC	---	GOTT
SPINNIN'WEBB/WACKY DUST	DE	2021	E+	AUC	---	GOTT
<u>DICKY WELLS</u>						
DICKY WELLS BLUES	VI	27318	E	AUC	---	MELT
<u>GEORGE WETTLING</u>						
DARKTOWN STRUTTERS BALL	DE	18045	E	AUC	---	MELT
<u>GEORGIA WHITE (BOOGIE WOOGIE)</u>						
BLUES AIN'T NOTHING/FORRIED	DE	7562	V	AUC	---	ROSE
RED CAP PORTER/ALLEY BOOGIE	DE	7389	E	AUC	---	GOTT
MARRIED WOMAN BL/WAY I'M FEEL.	DE	7596	N	AUC	---	GOTT
FIRE IN THE MOUNTAIN	DE	7608	N	AUC	---	GOTT
<u>PAUL WHITEMAN</u>						
WHEN/SAN (BIX,TRAM,FRIEDMAN)	VI	25367	N	AUC	---	GOTT
PRETTY GIRL LIKE/SOF LIGHTS	DE	2699	N	AUC	---	GOTT
FROM MONDAY ON/MISSISSIPPI MUD	VI	21274	E	AUC	---	GOTT
COQUETTE/NO SWEET MAN WORTH	VI	25675	N	AUC	---	GOTT
GEORGIA/STUMBLING	VI	18899	E	AUC	---	GOTT
HOT LIPS (BUSSE!)	VI	18920	N	AUC	---	GOTT
TRICKS/COAL BLACK MAMMY	VI	18939	E	AUC	---	GOTT
I'M TIRED OF EVERYTHING BUT	VI	19773	F	AUC	---	GOTT
HERE'S HOPING/THREE ON MATCH	VI	24089	E	AUC	---	GOTT
MINUET IN JAZZ/THE TOY TRUMPET	DE	2439	N	AUC	---	GOTT
AFTER YOU'VE GONE/KISS HAND	DE	2467	N	AUC	---	GOTT
SHALL WE DANCE/(T.DORSEY,REV.)	HMV	5221	G	A	J	CLAY
NOLA/NEW TIGER RAG	CO	2277	N	AUC	---	CLAY
BENCH IN THE PARK(RHYTHM BOYS)	CO	2203	N	AUC	---	CLAY
FROM MONDAY ON/WHAT PRICE LY.	VI	21323	N	AUC	---	CLAY
WHEN	VI	21338	N	AUC	---	CH,L
SIDE BY SIDE/PRETTY LIPS	VI	20627	N	AUC	---	CH,L
COQUETTE/DOLLY DIMPLES	VI	21301	N	AUC	---	CH,L
SUGAR/NO SWEET MAN	VI	21464	N	AUC	---	CH,L
SMILES	VI	21228	N	AUC	---	CH,L
SENSATION STOMP/WHITE ST.	VI	21119	N	AUC	---	CH,L
MU'DY WATER	VI	20508	N	AUC	---	CH,L
SLEEPY TIME SOUTH(BAILEY)	VI	22828	E	T-A	---	KENN
THREE SHADE OF BLUE	VI	35952	N	AUC	---	GALE
PARK AVE./FANTASY/DEEP PURPLE	VI	36131	N	AUC	---	GALE
MARIANNE/LOVER COME BACK TO M	CO	1731	V	AUC	---	GALE
MUDDY WATER	VI	20508	V	AUC	---	GALE
LOUISE (BING)	CO	1771	V	AUC	---	EWAL
MUDDY WATER (BING)	VI	20508	V	AUC	---	EWAL
I'S A MUGGIN, PARTS 1 & 2	VI	25273	E	AUC	---	CAMP
OL MAN RIVER/SHOWBOAT	VI	35912	V	AUC	---	CAMP
DEEP PURPLE/PARK AVE.FANT	VI	36131	N	AUC	---	CAMP
STARDUST/BLUE MOONLIGHT	VI	36159	N	AUC	---	CAMP
SWEET SUE/I CAN'T GIVE YOU	CO	50103	E	AUC	---	CAMP
MAN I LOVE/MELANCHOLY BABY	CO	50068	V	AUC	---	CAMP
METROPOLIS, PARTS 3 & 4	VI	35934	E	AUC	---	CAMP
WHAT D'YA SAY/I'M ON THE CREST	CO	1465	G	AUC	---	DEWI
LITTLE PAL/SEVENTH HEAVEN	CO	1877	G	AUC	---	DEWI
BECAUSE MY BABY/MELODY	CO	1441	G	AUC	---	DEWI
HAPPY FEET/BENCH IN PARK	CO	2164	E	AUC	---	DEWI
MISSISSIPPI MUD/FROM MONDAY ON	VI	21274	V	AUC	---	DEWI
MARY/CHANGES	VI	21103	V	AUC	---	DEWI
AREN'T WE ALL/IF I HAD TALKING	CO	2010	E	AUC	---	DEWI
YOU TOOK ADVANTAGE/DO I	VI	21398	E	AUC	---	DEWI
SMILE	VI	21228	E	AUC	---	DEWI
SUNSHINE/DOWN BACK YARD	VI	21240	V	AUC	---	DEWI
WHEN	VI	21338	E	AUC	---	DEWI
MANDY/LAZY (TEAGARDEN)	DE	2696	N	T-S	1.25	LEET

(PAUL WHITEMAN CONTINUED NEXT PAGE)



# FOR DISPOSITION

PAUL WHITEMAN, CONTINUED

NO PLACE LIKE ARMS (TEA)	DE	2076 N T-S	1,25	LEET
AUNT HAGER/COMMON VIRGINIA (TEA)	DE	2145 N T-S	1,50	LEET
SUGAR/FROM MONDAY ON	VI	25368 N T-A		HERR
THERE AIN'T NO SWEET MAN	VI	25675 N T-A		HERR
MARY (WITH BIX)	VI	26415 G SAL		FISH
METROPOLIS, PARTS 3 & 4	VI	35934 E AUC		CLAR
BLUE NIGHT/ROSES	CO	1553 V AUC		CLAR
<u>PAUL WHITEMAN'S RHYTHM BOYS</u>				
MAXIN' WHOOPEE/I'M BRINGING	CO	1683 F AUC		ULLM
MISSISSIPPI MUD/SWEET LIL	VI	20783 G AUC		ULLM
MISS ANNABELLE LEE	VI	21104 N AUC		CH,L
SWEET LIL/MISSISSIPPI MUD	VI	20783 N AUC		CH,L
FROM MON./WHAT PRICE LYRICS	VI	21302 N AUC		CH,L
MISSISSIPPI MUD	VI	20783 V AUC		EWAL
FROM MONDAY ON	VI	21302 V AUC		EWAL
WA-DA-DA	CO	1455 V AUC		EWAL
RHYTHM KING	CO	1629 V AUC		EWAL
LOUISE	CO	1819 V AUC		EWAL
RHYTHM KING/SUPPRESSED DESIRE	CO	1629 V AUC		DEWI
LOUISE/BLUEBIRDS & BLACKBIRDS	CO	1819 E AUC		DEWI
FROM MONDAY ON	VI	21302 E AUC	1,00	HOLL
MISSISSIPPI MUD/FROM MONDAY	VI	21274 E T-A		BOOI

WHOOPIE MAKERS

ST. LOUIS BLUES/BUGLE CALL	PE	15126 G AUC		M-S
BUGLE CALL/ST. LOUIS (TEA, BG)	PE	15126 G AUC		ROSE
DIRTY DOG/IT'S SO GOOD	UHCA	39 N AUC		STUR

JAMES WIGGINS

FIRSCD BOUND/44 BLUES	PARA	12860 V AUC		BAKE
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ALEC WILDER OCTET

CONCERNING ETCHINGS	CO	36126 N AUC		BURN
IT'S SILK, FEEL IT (1/2" EDGE CH)	BR	8461 E AUC		BURN

CLARENCE WILLIAMS

ACHIN' HEARTED BLUES (BLUE 5)	OK	4966 V T-A		W-S
WILD CAT BLUES (BLUE 5)	OK	4925 G T-A		W-S
THRILLER BLUES/UNC SAM (BLUE 5)	BB	11368 N AUC		ROSE
NOBODY BUY MY BABY	CO	14164 N AUC		CLAY
ZULU WAIL/LOW RIVER	BR	3580 N AUC		CLAY
SHOOTIN' PISTOL/WHEN I MARCH	CO	14241 N AUC		CLAY
BALTIMORE/(5 HARMONIACS)	BR	3664 N AUC		CLAY
WIPE IT OFF (DUET, LON, JOHNSON)	VO	03013 N AUC		CLAY
HIGH SOCIETY/WHOOOP IT UP	OK	8706 N AUC		BURN
SWALLER-TAIL COAT	VO	2616 E AUC		BURN
PROVE IT/I WANT TO GO BACK	OK	8149 E AUC		OESD
KILDFLOWER RAG/ORGAN GRINDER	OK	8604 N AUC		OESD
HOT LOVIN'/SHOUT SISTER	PE	15403 E AUC		OESD
OH DADDY BLUES/BANANA BLUES	OK	4927 E AUC		OESD
AGITATE ME BLUES	OK	8151 E AUC		OESD
NEVER KNEW WHAT BLUES	OK	8151 E AUC		OESD
MISSISSIPPI BLUES/SAN	OK	8160 E AUC		OESD
STRANGER BLUES/MAMA PLACE	OK	8159 E AUC		OESD
BALTIMORE	BR	3664 E T-A		BROO
MOUNTAIN CITY BLUES	CO	14422 E T-A		BROO
THE RIGHT KEY BUT	VO	2563 V T-A		BROO
OLD FASHION BL/WH DADDY BL	OK	4993 V+T-A		EDEL
LIZA	VO	4169 E T-A		JACO
OLD FOLKS SHUFFLE/BLACK SNAKE	OK	8465 F T-A		JACO
EVERYBODY LOVES MY BABY	OK	8181 G+AU	4,00	NORC
KANSAS CITY MAN BLUES	OK	4925 G+TRA		NORC
SANTA CLAUS BLUES	OK	8245 V T-A	15,00	KAPL
TEXAS MOANER BLUES/RUF START	OK	8171 V T-A	10,00	KAPL
EVERYBODY LOVES 'OF ALL THE	OK	8181 V T-A		FERG
SWEET EMMALINA/ANY TIME	CO	14314 G AUC		GOTT
LAZY MAMA/MOUNTAIN CITY BLUES	OK	8592 F AUC		GOTT
LOVING/PAPA DE-DA-DA	OK	8942 G AUC		GOTT
I'M HOT WURRYING/WHOOOP IT UP	CO	14447 AUC		GOTT
MISSISSIPPI BASIN/WALK BROAD	VO	03350 N AUC		GOTT

JOHNNY WILLIAMS & SWING SEXTETTE

WHERE'S MY SWEETIE HIDING	VARI	594 G AUC		GOTT
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COOTIE WILLIAMS

LEESON IN C (1" HAIR CRACK)	VO	4086 E AUC		GOTT
DIGA DIGA DO	VAR	555 N T-A		W-S
CHASIN' CHIPPIES	VO	4425 N T-A		W-S
I CAN'T GIVE YOU	VO	3890 E T-A		W-S
DELTA MOOD	VO	4574 N T-A		W-S
'MOBILE BLUES	VO	4636 N T-A		W-S
ECHOES OF HARLEM	VO	3960 N T-A		W-S
BOUMER BENNY	VO	4726 N T-A		W-S
BLUES IN MY CONDITION/AIN'T	OK	6224 E SAL	2,00	MART
AIN'T IN THE GRAVY/BOUDOIR BENNY	VO	4726 V AUC		ROSE

(COOTIE WILLIAMS, CONTINUED)

GAL-A-WANTIN'/MOBILE BLUES	VO	4636 V AUC		ROSE
DELTA MOOD/BOYS FROM HARLEM	VO	4574 E AUC		BAKE
<u>DOUGLAS WILLIAMS</u>				
CLARINET JIGGLES	VI	23337 V+T-A		KENN
<u>MARY LOU WILLIAMS</u>				
BABY DEAR/HARMONY BLUES	DE	18122 N AUC		KIRS
<u>SONNY BOY WILLIAMS</u>				
HONEY/WHISKEY HEADED BLUES	BB	7701 N T-A		BUCK
<u>TEDDY WILSON</u>				
YOU GO TO HEAD/I'LL DREAM	BR	8141 E AUC		ROSE
REMEMBER ME/YOU'RE MY	BR	7940 V AUC		M-S
I MUST HAVE MAN/FOOLIN' SELF	CO	36207 N AUC		KIRS
MISS BROWN/WISHED ON MOON	CO	36205 N AUC		KIRS
I YOU WERE MINE/NOONLIGHT	CO	36206 N AUC		KIRS
EASY LIVING/WHEN SMILING	CO	36208 N AUC		KIRS
I WAS LUCKY/A LITTLE WHITE	VO	2897 V AUC		ROSE
I CRIED FOR YOU/MY MELANCHOLY	CO	35862 V AUC		ROSE
MY MAN/BILLIE HOLIDAY	CO	36113 N AUC		MARX
BUT NOT FOR ME	CO	36084 N AUC		MARX
IN THE MOOD	CO	35372 N AUC		MARX
HALLUJAH	CO	35298 N AUC		MARX
EARLY SESSION HOP	CO	35207 N AUC		MARX
MOON RAY	CO	35354 N AUC		MARX
COCOANUT GROVE	CO	35737 N AUC		MARX
DON'T BE THAT WAY	CO	36335 N AUC		MARX
DON'T BLAME ME (SOLO)	CO	36274 N AUC		MARX
THEM THERE EYES (SOLO)	CO	36631 N T-A		BROO
WHAT LITTLE MOONLIGHT CAN DO	CO	36206 N SAL		FISH
WHAT A LITTLE MOONLIGHT CAN	CO	36206 N AUC		MELT
JUMPIN' ON THE BLACK & WHITES	CO	35232 E AUC		MELT
MOONLIGHT CAN DO (HOLIDAY)	BR	8336 N T-A		EDEL
COCOANUT GROVE/71 (BEN WEBSTER)	CO	35737 E SAL	1,00	MART
HELLO MY DARLING/YOU'RE GONNA BR	BR	8281 G AUC		MCGO
IF YOU WERE MINE/EENEY MEENEY	BR	7554 V AUC		MCGO
I CRIED FOR YOU/MELANCHOLY B.	BR	7729 V AUC		MCGO
REMEMBER ME/YOU'RE MY DESIRE	BR	7940 V AUC		MCGO
I FOUND A NEW BABY/I'LL NEVER BR	BR	7926 V AUC		BECK
EASY LIVING/FOOLIN' MYSELF	BR	7911 G AUC		BECK
MORE THAN YOU KNOW/SUGAR	BR	8319 N AUC		BECK
THESE FOOLISH THINGS/WHY DO BR	BR	7699 N AUC		BECK
I'LL GET BY/MEAN TO ME	BR	7903 N AUC		BECK
MOANIN' LOW/FINE & DANDY	BR	7877 N AUC		BECK
I CRIED FOR YOU/MELANCHOLY B.	BR	7729 E AUC		BECK
I CAN'T GIVE YOU ANYTHING BUT BR	BR	7781 V AUC		BECK
JUMPIN' FOR JOY/THE MAN I LOVE BR	BR	8438 N AUC		8438
BOOLY-JA-JA/EXACTLY LIKE YOU	CO	35220 E+AU		GOTT
1ST IMPRESSION OF U/DREAMS C.	BR	8053 E+AU		GOTT
MY MAN/CAN'T HELP LOVIN'	BR	8008 V AUC		BECK
EARLY SESSION HOP	CO	35207 N AUC		BUCK
THEY SAY/SAY IT WITH A KISS	BR	8270 E T-A		FERG
HERE IT IS TOMORROW/EVERYBODY BR	BR	8259 E T-A		FERG
HELLO MY DARLING/YOU'RE GONNA BR	BR	8281 E T-A		FERG
<u>JACK WINI DALLAS DANDIES</u>				
MELANCHOLY (28)	POLK	9034 E T-A		W-S
<u>ALBERT WYNNIE OUTBACKET FIVE</u>				
CRYING MY BLUES AWAY	VO	1218 G T-A		W-S
<u>JIMMY YANCEY</u>				
JIMMY'S STUFF/THE FIVES	SA	12008 N AUC		MELT
35TH AND DEARBORN	VI	27238 N T-A		KENN
<u>BOB ZURKE</u>				
HOBBSON STREET BLUES	VI	26317 N T-A		HERR
BETWEEN 18 & 19 ON CHESTNUT	VI	26450 N AUC		MARX
PEACH TREE STREET	VI	26420 N AUC		MARX
TEA FOR TWO	VI	26561 N AUC		MARX
HOBBSON STREET BLUES	VI	26317 N AUC		BURN
HONKY TONK TRAIN/MELANCHOLY	VI	26342 N AUC		BURN
PEACH TREE STREET	VI	26420 N AUC		BURN
HOLY SMOKE/SOMEBODY TOLD ME	VI	26446 N AUC		CH,L

ANY TITLE

(ALL 10" AVAILABLE HOT JAZZ) SIG, KN, ETC.; +25¢ PACKING MELT				
<u>ALBUMS</u>				
GEMS OF JAZZ, VOL 11	DE	201 N AUC		GALE
BOOGIE WOOEGE (ALSO SINGLES)	DE	A-137 N AUC		BUCK
FIVE FEET OF SWING	DE	A-131 N AUC		BUCK
BLUES (TEDDY GRACE)	DE	A-59 N AUC		BUCK
HOT TROMBONES	CO	A-40 N AUC		BUCK
A SOUVENIR PROGRAM (P. WHITEMAN)	VI	P-100 N AUC		GALE
SHAKESPEAR IN SWING (BOB CATS)	DE	217 N AUC		GALE
NEW ORLEANS JAZZ	DE	144 N AUC		GALE

# ANTHROPOLOGIST

(Continued from page 5.)

democratic critic. On the lowest level, they tend to collect the records of the current idols—Harry James, Artie Shaw, Glenn Miller, Benny Goodman, if we go back over the last four years. On a higher level, they pick one of the great periods of jazz—New Orleans, Kansas City, Chicago—and praise it over all other periods; or they pick one of the great musicians—Armstrong, Beiderbecke, Teschemacher—and make an idol of him. They attack the current name bands as “commercial” and consider all musicians inferior to their chosen idol.

**Fallacy:** Musical susceptibility, however profound, is no test of literate judgment. Jazz can be played without academic knowledge of music but it can never be understood without some musical literacy. Creative talent is largely an instinctive faculty; critical acumen is rational act. For the critic, therefore, knowledge of music other than jazz is essential as a means of putting jazz into its natural perspective. Knowledge of musical history is essential as a means of viewing jazz in its musical continuity. To “like” jazz is not to understand it. What sounds good to you is not necessarily good by its own standard. To know who played on what date under what pseudonym for what label has as much to do with music as stamp collecting with the art of postal engraving. To ask of a practicing dance band musician that he should play in “New Orleans” or “Chicago” style is like asking the U. S. Government to re-institute the historical conditions of 1890 or 1926: the first is no more within the power of the musician than the second within the power of the Government.

4. The *commercial standard* which tends to praise everything that sells while despising everything that doesn't. This standard is tacitly accepted by the vast majority of dance band musicians, and by all band managers, bookers, pluggers, song writers and publishers. To them jazz seems bad because it doesn't sell to the large public. To them, therefore, music becomes “corny” as milk turns sour—by the simple passage of time. They accept no absolute musical values of good or bad; all values are relative and the relation is always to the jackpot.

**Fallacy:** Though this is the most logical and reasonable of the four standards, it defeats its own ends in encouraging music to become slick rather than enjoyable. After a while slickness becomes

boring and cash receipts go down. Thus, as the academic critic always limps behind the creative musician, so the commercial musician always limps behind the ghost of public opinion. Again and again the smart business boys find themselves surprised by some honest musician's commercial success. In New York alone, the Three Deuces, Nick's, Cafe Society, Jimmy Ryan's, the Village Vanguard, the Onyx, Kelly's Stables, Sperry's Bar and George's Tavern have clinched the case against the Tin Pan Alley boys. In other words, popularity may prove a musician's value and standing—or it may not. The great musician isn't necessarily a commercial success as the smart business boys believe; nor is he necessarily a popular failure as the *l'art pour l'art* boys believe. There is no fixed and predictable relation between quality and success.

For more than four decades now, battles between and within these four groups have been fought in print all around the globe. Yet almost invariably, casualties could have been saved if the opponents had bothered to define their standards before hoisting them in battle. The commercial musician is fully within his rights when he says that Horace Heidt or Kay Kyser are better than James P. Johnson's group at Sperry's Bar or the Chicagoans at Nick's. Similarly, the academic critic is perfectly justified in saying that jazz isn't good music: it could not possibly be good by such standards as were evolved from the history of European music. Equally justified is the jazz musician who condemns the collectors' hankering after the “good old days” and their praise of honesty and integrity (which are abstract values to the practical musician) over the virtuosity and precision which are tangible values to him.

Yet all this discrepancy shows that something is evidently wrong with all four standards. Each one of them appears to survey the whole flux of jazz from a small and rigid platform. What is required is a larger and more flexible plane on which good taste and knowledgeable judgment can reach a reasonable understanding.

Anthropology may provide such a platform by applying the same set of questions to jazz as we would apply to a new cultural pattern anywhere outside our own civilization: we ask, “What is it that makes this music different from all other forms of music?” and the answer logically points at the proper standard of

evaluation: the best musician is the one who shows the least compromise with alien forms of music; who gives the widest development to the traditional framework; who shows the greatest variety within the unity of his chosen idiom.

This, then, is our only way of arriving at an objective standard of jazz criticism. Let us define the characteristics of jazz; let us enumerate those elements which are native, original and proper to jazz—those elements which jazz shares with no other forms of music, past or present—and let us acknowledge them as the one acceptable test of value. Then it follows that a jazz musician is best when he gives the fullest realization to this standard; he is worst when he dilutes this standard, knowingly or unknowingly, with other and alien forms of music, however valuable those forms of music may be by themselves. If we analyze some typical cases of this sort of dilution we will soon eliminate the bulk of misunderstanding. By defining what jazz *isn't* we will quickly arrive at a definition of what jazz really is.

First and foremost, jazz isn't "classical" music. There is no such thing as "symphonic jazz." By our standards, "symphonic" jazz is a term of abuse and not of praise. Bix Beiderbecke's little piano pieces which have been compared to Debussy would therefore tend to make us doubt rather than confirm his value as a jazz musician. Gershwin's *Rhapsody in Blue*, *American in Paris*, *Concerto in F*, etc., may be admired for any amount of reasons but certainly not for "raising jazz to the level of symphonic music." Jazz has a function in its own right: any attempt at "raising" it can only result in lowering it to the level of a musical hybrid.

Secondly, jazz isn't "swing." It has little or nothing to do with the current vogue of jazzed-up Tin Pan Alley tunes, nothing with riff numbers and powerhouse brass sections and all the other paraphernalia of the jitterbug era. Jazz, by its nature, is improvised music. Moreover, it is collectively improvised music and not solo improvisation against an orchestral obbligato. It is this quality which differentiates jazz from the whole tradition of European music, and any attempt to arrange and orchestrate it, however well done, is therefore a decline and a compromise. However well the Tin Pan Alley boys arrange their jazz pieces, the academically trained composer still keeps his headstart of five centuries and all attempts to beat him at his own game are therefore doomed to folly and failure. The most disastrous event that happened in the history of jazz is the event frequently praised by the innocent enthu-

siasts as one of the great "advances": the formation of Fletcher Henderson's orchestra in New York in the 'twenties, its enormous popularity and its attraction to the greatest of jazz musicians who came from all over America to join it and lost their ability to improvise in the process of learning to play arrangements. And significantly enough, the most remarkable musicians to survive the 'thirties, when every employed musician came under the influence of the "arranged" jazz tradition, were those who were either not working in big bands during those years or those others who were only part-time musicians—Bechet, Ladnier, Mezzrow and the rest of that small minority movement of collective improvisation.

The whole sense and purpose of jazz rests in this extraordinary ability of a group of musicians to improvise complex rhythmical and melodic counterpoint on a simple harmonic basis of tonic, dominant and sub-dominant with a few characteristically diminished thirds and sevenths thrown in for color and structural value. Whatever else jazz musicians may be able to do, other musicians can do better and with greater authority. On their chosen field, however, no one can compete with them, no one can beat them, no one knows how much wider scales of profundity, intensity and complexity are still open to them.

Thirdly, jazz isn't instrumental virtuosity. For many years now, jazz musicians have tended to develop instrumental *bravura* techniques in precise ratio to the loss of their music's basic architecture. Jazz fans, critics and musicians—the latter are the worst offenders here—have come to admire trumpet players for their ability of striking high notes, tenor sax players for their sustained breath and rounded tone, trombone players for their "refined" trumpet technique, clarinetists for their "pure" tone and their ability to play solo passages "almost like symphonic clarinetists," pianists for their speedy runs and figuratura passages, percussionists for their fast and complicated drum solos to be played as loudly as possible on the greatest possible number of side drums. "Showmanship," the ability to make faces, talk glibly and generally to impress the audience by his "personality" rather than by his music, has come to be accepted as part and parcel of a musician's bandstand technique. Many great jazz musicians, like Louis Armstrong, were lucky enough to have perfect instrumental technique and perfect showmanship in addition to great creative and imaginative talent. Yet the two are not necessarily linked, and in the dilemma between great creative talent without

great instrumental technique on the one side, and great instrumental virtuosity without creative talent or profundity on the other, the first is always the more admirable, and in many cases the second is not only inferior but thoroughly empty and despicable.

In jazz, as in all art, the great masterpieces are invariably lucid, serene and perfectly poised. Among the best jazz musicians, this quality is shared by Armstrong (prior to the Victor recordings), Bechet (up to the present day), Bessie Smith (to her dying day), Teagarden (in spite of many glaring errors of taste), James P. Johnson (above all pianists). It is not to be found in such fine instrumental technicians as Eldrige (whose playing is always tense in an unrelaxed, peculiarly hothouse manner), Tatum (who always seems to be concerned with the interior decoration and not with the basic architecture of his music), Pee Wee Russell (who is generally sincere, often profound, but rarely well-poised, rarely lucid, never serene), Hawkins (who is well-poised, relaxed and serene but rarely lucid and almost invariably luscious and over-decorative). Thus the number of the great and humble musicians, who are willing and able to sacrifice the vanity of solo-playing and the shallow brilliance of instrumental virtuosity to the discipline and submission of teamwork and collective improvisation, is constantly diminishing. The temptations of earning a good living in a showy, popular powerhouse band, the easy pleasures of doing solo work in front of the band with nothing to think of but the beat or the basic chords, are too vast to be ignored and too real to be deplored by the smug critic earning his own living on an economic plane dissecting that of commercial dance band music at the steepest angle of junction. What remains to be done is simply to point out the technical characteristics of jazz proper without attacking the musicians who are prevented from following these principles by the dire need of keeping the wolf from the door.

These, then, are the technical characteristics of jazz proper as opposed to its hybrids and adulterations:

1. Collective improvisations instead of arrangement.
2. Contrapuntal structure instead of chord harmonisation.
3. Orchestration in terms of single instruments instead of orchestral sections.
4. Afro-American themes instead of academic or commercial scores as points of departure for collective variation.

5. Unaccented  $4/4$  time as metric basis for rhythmic variations, not  $2/4$  time or accented  $4/4$ .
6. Phrasing in the Afro-American tradition (spirituals, worksongs, blues, etc.) rather than in the European tradition (Bix, Tatum, Wilson, Goodman).

These characteristics are not arbitrarily defined; they are indissolubly interconnected and the loss of any single one of them immediately affects all others and endangers the survival of the whole idiom. These are the reasons:

1. Improvisation is the driving power of all jazz. Scored arrangements, however well conceived, follow a tradition that is basically alien to the Afro-American tradition. The European tradition has developed all alternatives of scored music to such peaks of perfection that all jazz arrangers' attempts at originality of scored writings are doomed to look like parodies of the real thing. If collective improvisation is replaced by solo improvisation, the point of orchestral jazz is lost: for it is the cumulative effect of mutual stimulation which provides the driving power of orchestral jazz, and it is the constant interweaving of three or more instruments and three or more melodic lines which provides both the counterpoint and the timbre on which the tension and texture of jazz depend. Metaphorically, collective improvisation compares with solo improvisation as an exciting race compares with the dull clocking of individual competitors.

2. Arranged jazz tends to follow the European harmonic tradition of vertical writing. A tune is "harmonized" by finding chords for each note of it while the succession of these chords is to follow the laws of harmonic progression. It is evident that this method, proper to symphonic music, is directly opposed to the free contrapuntal progression of jazz.

3. Arranged jazz, with its *nouveau riche* harmonies, naturally tends to duplicate and multiply individual instruments into sections that can carry chord progressions. This, perhaps, is the most ruinous and alien of all band practices. The very purpose of jazz is lost in the process—the lucidity and simplicity of the seven-piece group, the woof and warp of contrapuntal texture, the freedom and tension of collective improvisation—all of it lost to a treacly "refinement" that would earn the contempt and ridicule of the academic arranger. Once again, in aping the symphonic tradition, jazz has sold its own birthright for a mess of pottage.

4. Tin Pan Alley tunes are not only poorly invented and generally in bad

taste, but also insufficient in rhythmic, melodic and harmonic tension to provide a musical stimulus for jazz improvisation. The best theme, of course, is the blues because it is jazz incarnate. The simplest blues break or blues riff will provide better stimulus for improvisation than the best Broadway tune. The whole store of Negro folk music from spirituals and worksongs to hollers, street cries, play party songs and nursery rhymes provides perfectly suitable material for jazz improvisation because it represents the direct ancestry of the jazz idiom whereas all Broadway and Tin Pan Alley tunes with their ancestry of Vaudeville, Music Hall, Musical Comedy and Synagogue come from alien traditions of music—each one with a pride of ancestry and a *raison d'être* of its own, but none of them capable of producing offspring from an inter-marriage conducted by the professional tunesmiths of our day.

5. The rhythmic tension of jazz improvisation is produced by the free play of accents around an unaccented 4/4 beat. All attempts to make jazz more "rhythmical" by changing the basic beat to 5/8 or other time signatures, or by putting accents on the off-beats, are doomed to failure because they mistake metric complexity for rhythmic variation. Ragtime was a misunderstanding of this sort; 2/4 Dixieland style was another; the current vogue of off-time trumpet playing is a third: swing in its purely rhythmical aspects is variation on a clearly stated or unmistakably implied beat. Each note has an emotional impact—satisfaction if it is timed as the listener expects it, disappointment if it is not timed as he expects it, and surprise if a totally unexpected manner of timing has been found. None of this emotional tension can be maintained if the basic beat is too primitive or too complex, or if it

is entirely replaced by rhythmic variations and off-time accents.

6. Phrasing is the most important part of jazz playing. Collective improvisation of a truly contrapuntal pattern by a proper seven-piece orchestra, using the blues in unaccented 4/4 time as its theme, may yet produce something far removed from jazz if the players do not phrase as a Southern Negro naturally sings, talks and plays—in the proper Afro-American idiom which is the one and only language of jazz. Men of great instrumental ability, fine musical imagination and perfect facility of collective improvisation, lauded by critics and fellow-musicians alike, have done more to discredit jazz through alien phrasing than all the mediocre but righteous musicians together. The case of Bix Beiderbecke is characteristic. The utter absence of anticipation and hesitation in the rhythmical structure of his music, the absence of blue notes, jazz glissandi and portamenti and all the other elements that differentiate jazz from all other music, encouraged critics and musicians alike to accept the shadow for the substance; Red Nichols and the Five-Pennies-tradition of white jazz were the direct outcome of it; except for Spanier, Teagarden, Mezzrow and a few others, white jazz, under Beiderbecke's huge shadow, would have died out as a creative element in the early 'thirties—and for no other reason than Beiderbecke's failure to accept the Negro idiom as the proper manner of jazz phrasing.

To sum up: If the general lessons of the evolution of jazz are applied to the particular analysis of individual jazz musicians, a new standard of criticism emerges: not instrumental virtuosity, nor even musical imagination alone, but the two of them together in relation to the factors that differentiate jazz from all other forms of music—these are the proper standards of jazz criticism.

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## DELANEY

(Continued from page 17.)

put in notes like a rooster crowing—'cause the rooster is happier than you is. But the way they do today just makes me laugh—they steal from all over and everybody pats their hands like wild. But take me, I could get my derby—no blackenin' or nuthin' and do my song and dance act, and stop the show over there." (Tom pointed out a window toward the marquee of the Royal Theatre

across the busy Pennsylvania Avenue.) His eyes sparkled on speaking of his act—Song, Dance, and Comedy, and how he changed it completely each swing around the circuit, so that he could play the same house maybe three times a year.

It was later when Jesse Means, a local collector, brought Tom to our place for a session, that he told us his career began with a group from Jenkins Orphanage in

Charleston known as the Springfield Minstrels. It was then at the age of twelve that he composed his first song, *I Don't Know What's Wrong Between Me and My Baby*, which he sang at many shows and bazaars around Charleston. Upon leaving the Orphanage a few years later Tom didn't lose time entering show business. He and a chum from Charleston, named Henderson Mitchell, formed a vaudeville partnership known as Mitchell & Delaney, working together until World War I. Barnstorming was tough—cold hours aboard trains from one city to another all over New England, down the Middle Atlantic States—around and around, traveling not only the Keith and Orpheum circuits but smaller ones, and, when billing was slack, one nighters at dance halls or amusement parks. Although they kept moving, times were tough and money was sometimes scarce, causing Tom to comment, "We were thrown out of so many boarding houses, we began to feel like baseball players." Mitchell split the team when he decided to set out for Chicago while Tom preferred the East. With sundry other partners Tom gradually began a rise to prominence. Things came easier and it was heaven indeed to spend seven years playing for John J. Quigley at the Glass Pavilion at Steeplechase Park on Coney Island.

Back on tour, Tom wrote *Jazz Me Blues* in New Orleans, using it in his shows on the way north. A week before his arrival in New York, Lucile Hegomin recorded *Jazz Me*, and Tom planned using her in his next tour, but before he could get to New York she signed with another management and slipped out of his grasp. Instead Tom secured Ethel Waters, who stayed with him for five years. Her first tour, which Tom managed and directed, used Fletcher Henderson's Band of six pieces, and covered from New York as far west as Pittsburgh, into the South, ending some place in Texas. *Jazz Me Blues* caught on in royal fashion and created the fad for "Jazz Shoes," "Jazz Ties" and "Jazz Hose," which shopkeepers displayed in their windows on Broadway.

Later on came our favorite *Down Home Blues* written on the top floor of 589 Oxford Street here in Baltimore. He was in a lonesome mood, just sitting there with neck-bones simmering on the stove, and down to his last "thirty-five." All at once it came to him. He snatched the empty neck-bone bag and set it down. Then went to his piano, chorded it, and called his wife saying, "Baby, I think I got a hit," and hummed it over. She said, "Daddy, just let's get it to New

York," which he did for another success. Tom reveled in again hearing Ethel Waters *Down Home* (Col. 14093). He said she was under contract to him then and for some years later but *Down Home* was the high point of her career.

In early Spring of 1925 Tom tried his hand at recording, cutting four of his own numbers for Columbia. He was accompanied at the piano by Fred Longshaw and all four are nearly entirely vocal, although Longshaw plays a beautiful solo on the *Bow-legged Mama* side. These were released as *You Ain't Living Right*, *Parson Jones*, *Bow-legged Mama* (Columbia 14122) and *Georgia Stockade Blues, I'm Leavin' Just to Ease My Worried Mind* on Columbia 14082. One of Tom's seemingly proudest possessions is a gift from his son, a fine pianist, of the Columbia 14122 recently located in the scrap collection.

Tom continued in show business for some ten years more, all the while keeping up, as he does today, his flow of new blues material, and maintaining contact with jazz history in the making.

Talk drifted to old musicians; one of his warmest memories is of the help and inspiration he received throughout his career from another fine blues composer, Chris Smith, who ever urged Tom to improve his lyrics and to make his songs worthwhile. He seemed fascinated in the tale of the finding of Louis' teacher Bunk, and laughed in jolly fashion at the mention of Joe Smith whom he called the "stealing trumpet player." He recalled that to his mind Jelly Roll was a sort of "Lucky Boy" and was a poor mixer—stayed lots to himself. This seems odd since Jelly as a collector hears him is nearly always distinguished by unbounded geniality on his various band sides. On hearing *Dr. Jazz* and other brisk Jelly Roll's Tom seemed most taken by the tempos which he referred to as "tough." He recalled early Henderson days and how, when Coleman Hawkins joined the band, the first appearance of his cheap battered sax was greeted with shrieks of laughter. Tom said, "You don't mean that that boy is going to play that thing?" to which Fletcher just smiled and said, "Wait—he's good."

Tom amazed all at his memory of recording dates, various labels and personnel. His memory of these matters is clear and vivid, and he could quote not only labels but the manner in which accompanying bands were listed, even on such obscure labels as Arto and Black Swan. However, Tom didn't fully seem to realize the vast number of times *Jazz Me* has been recorded. His reactions to the sundry versions played were interesting.

At the offset, however, it should be noted that Tom still looks upon *Jazz Me* as a vocal blues rather than an instrumental one. He was not aware his tune has been taken almost as a trademark of Chicago style jazz. The lyrics have seldom been used since the pioneer Lucile Hegomin's version on Arto. Likewise, it is interesting to note that of all existing versions of the tune, it has been recorded at least ten times by white artists (usually Chicagoan in nature) to each single version by colored groups. At any rate Tom moaned aloud on hearing the Berigan Victor. The Memphis Five on Columbia aroused no particular interest. The pace and tempo of the fast driving versions by Krupa (Decca), New Orleans Rhythm Kings on Decca, the Decca MacPartland, the Teschmaker UHCA, Charlie Pierce Paramount, all seemed to hit the spot. The Original Dixieland version held a warm spot in his heart since it was the one that was the big seller. Wingie's vocal on his Bluebird sort of went over also since it's one of the few versions with lyrics.

Much has been written regarding Bix's two conceptions of *Jazz Me*—one with the Wolverines—the other three years after with his studio outfit. The Wolverine version—Bix stuff and all—left the composer rather cold, but we were amazed when Tom went literally wild over the Bix Gang side, praising the Bill Rank trombone solo and marveling in particular at the smoother solo by Bixie. Out of them all, Mr. Tom much preferred this latter, and said it was entirely his idea of exactly how he would want to do it if making the record himself.

Of another of his big hits, *Georgia Stockade Blues*, here is the story of its composition:

"It was at a railroad station at a southern town. They had two colored fellows with a rope tied on them and they were taking them somewhere in Georgia, and I said to myself, 'This is awful.' So we got on the train and the guard and the two sat opposite me and asked me for a cigarette. 'No, I haven't a cigarette, pal.' My wife said to ask the guard, 'Is it all right to give them one?'"

The guard said okay and when the candy butcher came through, I bought four packs. I was drawn to the fellow who was taking care of them. 'What did they do?' 'Playin' craps and fightin'.' 'What time did they get?' 'Mister, there ain't no time, they'll keep them there as long as they can.' I went up in the front of the car and sat there with a cigar and couldn't get it off my mind. I was going to Jacksonville for a hundred and seventy-five dollar job, and they didn't know where they were going. I leaned my head over against the seat in front of me and began to hum, and the words just seemed to come:

"Days are dreary, nights seem long  
Down in Georgia on a Stockade farm  
Doin' time for a crime, they found me  
guilty  
Without one dime, guards all around  
me with a gun  
Shoot me down like a rabbit if I start  
to run.

CHORUS

"Five long years in a State stockade  
Workin' from sun to sun.  
Evenin' goes, mornin' comes,  
My daily task was never done  
Chippin' boxes, Lawd,  
Down on a turpentine farm.  
At night can't raise my arm,  
Both legs shackled to a ball and chain  
Pleadin' for mercy, but it's all in vain.  
Ankles all swollen, can't wear no shoes,  
I got the meanest kind of Georgia  
Stockade Blues."

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Some months ago, a great female race singer appeared at the Royal. Did he go to see her? "No," he said. "She doesn't know me any more, and I'm a funny guy. When they're on top, I don't like to seem to have my hand out, but I lets them come to me if they want. You see, I believe in the Supreme Being, and I know He'll watch out for me—and I think I'll set out for New York some time soon—I've got a hundred and fifty numbers—all new material, and I want to go barnstorming—just one more tour and shake the hands of all my friends, and maybe I'll get the breaks again."

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April 10, 1944

The Editors,  
METRONOME,  
New York.

Gentlemen:

It is extremely gratifying to note that in an editorial, "The Jazz of Yesteryear," the editors of METRONOME have at last provided the general public with a complete aesthetic of their approach to jazz music.

For a long time, some METRONOME readers have been wondering just how the editors of that publication arrived at some of the startling and seemingly ingenious conclusions published in their columns. Some writers on jazz have been less brash than to claim the sort of overall spread arrogated to itself by METRONOME editors; therefore they have been curious as to the basis for such claims. For never before has so much been claimed by so few.

This is particularly remarkable when that few has such ostensible links with offices which can hardly be designated as "disinterested." Yet the METRONOME editors will doubtless agree that a certain amount of disinterested impartiality is a prerequisite for an intelligent critical approach to any art form.

Fortunately for some confused jazz followers, METRONOME has for a moment dropped the veil concealing its usual high motives. "Yes, METRONOME is commercial-minded" (we read). "It believes in success. It believes, furthermore, that the best in jazz has been and always will be successful, commercial. That doesn't mean that good jazz, like any other kind of art (italics ours) will always draw the biggest kind of dough. But it will always be pretty good box office."

This is a good, clear statement, and we find it admirable from the METRONOME point of view. The only thing that puzzles us at all is that having arrived at that point, METRONOME should insist upon going farther. Is the kind of jazz deplored by its staff (the non-commercial, the unsuccessful) such a real menace that it has to be discredited?

Judging by the aesthetic advanced by the METRONOME editors, this is indeed the case. This aesthetic is worth examining. It is quite possibly the platform upon which METRONOME proposes to assume its heroic last-ditch war for survival against critical standards it has already dismissed as not worth opposing.

We shall presume that this aesthetic has been framed by writers who are intellectually aware of critical standards that exist in "*any other kind of art.*" (Italics ours once more.) "We have a frank disrespect for music that is bad." (We read.) "When a man plays with a crude technique, without inspiration, repeating dully the clichés of jazz, we think he is a bad musician, and we say so."

This is confusing because it uses words that are so vague as to break down under analysis. First, we have learned that the editors plan to disrespect "music that is bad." How is it bad?

They go on to say: ". . . plays with a crude technique, repeating dully the clichés of jazz . . ." What are the clichés of jazz?

Haven't we caught the METRONOME staff praising, even extravagantly and frequently, performances by musicians who were repeating (and dully, too) what seemed to others like "the clichés of jazz"? But perhaps that was all right because these were "successful" clichés.

"All that matters" (we continued to read), "is whether his musicianship is commensurate with *certain standards of technique and inspiration.*" (Italics ours.) That, gentlemen, is like saying, "All that matters is that we have *certain standards.*" What are they, then, and whose are they to be?

"These standards can be particularized, *perhaps*, as the tone one draws from an instrument, the accuracy of the notes, the originality of the variations played upon the chords or melodic figures at hand, the drive with which one plays."

Such loose standards have interesting applications. We remember a widely heard instrument of the twenties. It had been invented by a man named Theramin. The editors of METRONOME could have said of the theramin that tone was drawn from it; that the notes were accurate (even scientifically accurate) and the originality of variations played upon the chords or melodic figures could not be denied. But with all these virtues, according to the METRONOME aesthetic, still another, final test had to be applied. Was it "successful, commercial"?

As a matter of fact, it was. The theramin was "good box office."

That is something we shall all gratefully remember as we continue to draw inspiration from the columns of METRONOME.

Sincerely,

(Signed)

Frederic Ramsey, Jr.



# LEMMÉ TAKE THIS CHORUS

Tom Henry of Cleveland, Ohio, is compiling a piano discography, a commendable project and one which should have been undertaken years ago. The data will be arranged alphabetically, according to recording artist, and this discography will include not only piano solo records but also orchestral records featuring prominent passages of hot piano.

Mr. Henry requests that one and all send him information on obscure records featuring hot piano. Information is also requested on records featuring Jimmy Blythe, Little Brother, Henry Brown, Jim Clarke, Bob Call, Cow Cow Davenport, James P. Johnson, Willie Kelly, Charlie Segar, Cassino Simpson, Charlie Spand, Roosevelt Sykes (Honey Dripper), Billie Kyle, Willie "Lion" Smith with Milt Herth Trio, Andy Boy, Pinetop Burkes, Sam Price, Joshua Altheimer, Honey Hill, Bob Cooper, Champion Jack Dupree, William Barbee, Tiny Parham, and Lee Gree.

## Here Are a Few Questions

### Mr. Henry Wants Answered:

1. What are the master numbers on Cow Cow Davenport's Paramounts 12439 and 12436?
2. Were the following Cow Cow Davenport Decca records issued: De 7486 (masters 63763/63767), De 7462 (63764/63766), and master 63765?
3. Does Davenport accompany Joe Bird on Vocalion, *I've Got a Girl for Every Day*, and Vocalstyle, *He Don't Mean No Harm/Fifth Street Blues*, and Bessie Jackson, Perfect, *Barbecue Bess/Shave 'Em Dry*?
4. Is Charlie Davenport, Gennett 6838, a reissue of Paramount 12800 or Champion 50033?
5. Is Davenport on Supertone 9517,

*Atlanta Rag/Struttin' the Blues*?

Information is also requested on these records which feature striking piano:

1. Bogan's Bigmingham Busters, *She Caught the Boat* (B 39)/*Everything is Rhythm Now* (B 37), Vocalion 03540; *China Boy* (B 40)/*The Sheik* (B 38), Vocalion 03570.
2. Georgia Washboard Stompers, *Bug-a-boo/Nobody's Sweetheart*, Bluebird B-5092.

3. Georgia Washboard Stompers/Washboard Rhythm Kings, *Dinah/Tiger Rag*, Montgomery Ward M-4892.

\* \* \*

## From EDWIN LEET, San Francisco:

Bunk Johnson is leaving San Francisco for New Orleans. He says it's just a vacation and expects to return sometime later.

\* \* \*

## From GEORGE MONTGOMERY, Los Angeles, Calif.:

The best news in the local jazz field for a long time is the appearance of a real jazz band on the Orson Welles show over the Columbia network at 9:30 Pacific time, on Wednesdays. The lineup is —Mutt Carey, Kid Ory, Jimmy Noone, Zutty Singleton, Bud Scott, guitar, Ed Garland (Ory's Sunshine Orchestra), bass, and Buster Wilson, piano.

So far they have been on two broadcasts, and have really gone to town on *High Society* and *Muskrat Ramble*; and they are scheduled for regular appearances on the program.

Jimmy Noone is still going strong with his quartet at the "Streets of Paris"; Kid Ory is with an ordinary band, but is still playing with the old fire, and his solo on the *High Society* broadcast was said by the best local authorities to be the finest he ever produced. Zutty is with a jive band, but, since the above named outfit got together, is anxious to play some real jazz again. Incidentally, Carey, Ory, Noone, etc., might make some records.

## From BRUCE BAKER, Dallas, Texas:

The Elks' Club is mad with a Dixieland band that is wonderful. Men in the band include Al Clark, cornet; Jim Cullum, tenor sax; Chub Fuertes, clarinet; John Gilliland, tuba and bass; Bob MacClendon ("Wild Bob"), drums; and any number of pianists. Buster Smith, ex-basie alto, has a fine KC crew at the Club Shangri-la featuring Buster on alto and Milton Thomas on tenor.

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CAPRICE RAG
- No. 27 MULE WALK — STOMP  
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# NOTE

**NOW** that for more than a decade jazz has been moving toward abstractness, and concerning itself with generating sheer excitement, we encounter fewer and fewer musicians who think and feel in terms of its traditional language. Only rarely, indeed, does a musician of the stature of Meade "Lux" Lewis appear to reaffirm the values of jazz expression by remaking those values. Lewis contributes an authentic contemporary note which crystallizes our view of jazz as a living organism, a historical artistic and social manifestation.

James P. Johnson is another such musician whose work advances our view of the significant continuity of jazz. Although Johnson has had renown as a pianist for about thirty years, he has had to be rediscovered. This is not surprising, since like Lewis, he cannot be pigeonholed according to the working standards which apply to practically all jazz pianists today.

Aspects of Johnson's style have been absorbed by pianists of considerable ability, including in particular the late Fats Waller; but the impulse which characterizes his music is complex and peculiarly his own. This impulse has led to audacious exploration and extensive discovery in the piano field, freeing new areas of sensibility.

Of the eight 12-inch piano solos listed above, the rapid pieces have a pure dance character so rhythmically patterned and contoured that they have hardly any suggestion of vocal style, while the two poignant blues pieces are exquisite with fingered intervals and rich passing harmonies. The selections are all rooted in modes of feeling that were intensely felt in the comparatively remote past of jazz. Johnson has brought to them the seriousness, dignity, and critical consciousness that define total art. He has brought, moreover, a technical equipment so dazzling and resourceful, so erudite, and so tastefully utilized, that it has no equal in our day.

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# THE RECORD CHANGER.

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Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION". The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records

Column 1 of these sections shows the abbreviation of the label of each record:

BA - BANNER	COF - FRENCH COLUMBIA	HA - HARMONY	PE - PERFECT
BB - BLUEBIRD	CR - CROWN	HMV - HIS MASTER'S VOICE	QRS - QRS
BS - BLACK SWAN	DE - DECCA	HRS - HOT RECORD SOCIETY	RE - REGAL
BR - BRUNSWICK	DEF - ENGLISH DECCA	MA - MASTER	RO - ROMEO
BRE - ENGLISH BRUNSWICK	DFE - FRENCH DECCA	ME - MELOTONE	SW - SWING
BRF - FRENCH BRUNSWICK	DI - DIVA	OK - OKEH	UHCA - UNITED HOT CLUBS
CA - CAMEO	DO - DOMINO	OR - ORIOLE	VAR - VARSITY
CMS - COMMODORE MUSIC SHOP	ED - EDISON	PAE - ENGLISH PARLOPHONE	VE - VELVETONE
CL - CLARION	EM - EMERSON	PAF - FRENCH PARLOPHONE	VI - VICTOR
CO - COLUMBIA	GE - GENNETT	PARA - PARAMOUNT	VO - VOCALION
COE - ENGLISH COLUMBIA	GRF - FRENCH GRAMOPHONE	PAT - PATHE	VOE - ENGLISH VOCALION

Condition of each record for disposition is shown by the following abbreviations:

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

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": THE RECORD IS FOR SALE AT THE PRICE INDICATED. FIRST OFFER TAKES THE RECORD.
- "AUC": THE RECORD IS AT AUCTION. THE HIGHEST BID TAKES THE RECORD. BID ONLY WHAT THE RECORD IS WORTH TO YOU.
- "TRA": THE RECORD IS FOR TRADE ONLY. IF YOU ARE NOT FAMILIAR WITH THE WANTS OF THE ADVERTISER SEND FOR HIS WANT LIST. IF YOU HAVE CERTAIN RECORDS IN WHICH HE MAY BE INTERESTED, MENTION THESE IN YOUR LETTER.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

Records wanted..... 5¢ each  
Records for disposition..... 10¢ each

All advertising concerning out-of-print records must be submitted on our special order blanks. A sample copy is shown on page 4. The rate for advertising not submitted on these forms is 15¢ per item-

### RATES FOR

Notices, announcements, and other advertising which can not be shown in the classified "WANTED" and "FOR DISPOSITION" sections

	Full page	Half page	Col. inch
Ads to set in type .....	\$20.00	\$12.00	\$2.00
Ads ready to photograph.....	10.00	6.00	1.00

**Subscription Rate \$1.50 PER YEAR**

The Record Changer  
FAIRFAX, VA

## Advertisers whose addresses are not shown elsewhere

- ABER:** John S. Abercrombie, 1520 N.W. 31st Avenue, Miami 35, Florida.
- BAKE:** Bruce Baker, 2929 Bryn Mawr Drive, Dallas 5, Texas.
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- BA,R:** Robert Bauman, 606 West Ohio Street, Urbana, Illinois.
- BAUM:** Merrill Baumgardner, 1017 East 20th Ave., Columbus 3, Ohio.
- BELL:** Edward R. Bell, 2437 Lincoln Way, San Francisco, California.
- BERR:** E.W. Berry, 1356 Mulford Road, Columbus 8, Ohio.
- BICK:** Bob Bickal, 1405 7th Avenue, North, Fort Dodge, Iowa.
- BROW:** Marvin Brown, 344 E. 6th Street, New York, New York.
- BUCK:** Dr. W.H. Buck, 210 S. 50th Street, Philadelphia 39, Pennsylvania.
- BURL:** Berney Burleson, Radio Station WJHL, Johnson City, Tennessee.
- CAPE:** Richard G. Capers, 141 So. Windsor Blvd., Los Angeles, California.
- CAPP:** Sgt. Dwight H. Cappel, #33, 287, 127, 574th Sq., 391st Bomb Group, (M) A.A.F., A.P.O. #638, c/o Postmaster, New York, N.Y.
- CARD:** Betty Cardozo, 15 Crooke Avenue, Brooklyn, New York.
- CHER:** Leonard Cherhin, 5735 Hobart Street, Apt. 38, Pittsburgh 17, Pennsylvania.
- CLEA:** George W. Cleary, 16 Williams Street, New London, Connecticut.
- COLE:** Davie Coleman, 1107 Arapahoe Street, Los Angeles, California.
- COLL:** Collectors Record Shop, 825 7th Avenue, New York, N.Y.
- CONN:** Joseph W. Connors, 6802 Emerald Avenue, Chicago 21, Illinois.
- COOK:** John Cook, 401 Mountain Street, Aurora, Illinois.
- CROC:** James W. Crocker, Radio Station KRLD, Dallas, Texas.
- DAME:** Ralph Damelio, 29 Audrey Avenue, Oyster Bay, New York.
- DAVI:** Clay S. Davis, SJ/C, Box 7, Naval Air Station, Atlanta, Georgia.
- DEAN:** J.M. Dean, M.O.R.P., Camp Ellis, Illinois.
- DELG:** Joseph Delgoletto, 742 So. Marvine Street, Philadelphia 47, Pennsylvania.
- DeSo:** John DeSollar, Box 762, Wilmington, Illinois.
- DiOr:** Dan R. DiOrio, c/o R.H. Austin, 224 Melish Ave., Cincinnati, Ohio.
- EDEL:** Sanford Edelstein, 975 Walton Avenue, Bronx, New York.
- EDWA:** Joe Edwards, 4607 Stanford Street, Chevy Chase, Maryland.
- FAY:** Peter Fay, Millwood Street, Framingham Centre, Massachusetts.
- FITC:** Sam Fitchelberg, 1143 Sixth Avenue, New York, N.Y.
- FREE:** Jim Free, 2515 Dwight Way, Berkeley 4, California.
- FRES:** Walter H. Frese, RT3/C, RMS, Co. 26, Treasure Island, San Francisco, California.
- FR,A:** Alderson Fry, 2407 Oakland, Nashville, Tennessee.
- FR,W:** Lt. Wallace J. Fry, Jr., S.C., 616 Second Ave., Eau Claire, Wisconsin.
- GAIN:** H.C. Gainey, 7th Div., Shop 475, Naval Air Station, San Diego, California.
- GALE:** Doris Gale, 1685 Ocean Avenue, Brooklyn 30, New York.
- GILB:** Charles Gilbert, 4927 Argyle Avenue, Dearborn, Michigan.
- GOSS:** Ed Gosselin, 290 Main Street, Hyannis, Massachusetts.
- GOTT:** Bill Gottlieb, 190 Riverside Drive, New York, N.Y. (Shipping charges will be paid on shipments of more than \$5.00. All records are in heavy green folders. Records will be shipped by express. C.O.D., examination allowed. You may examine your shipment before paying the collection.)
- GUNN:** Don Gunnison, 41 First Avenue, Franklinville, New York.
- HAST:** John J. Hastings, 2054 Pine Street, Philadelphia, 3, Pennsylvania.
- HEIN:** John G. Heinz, 600 James Street, Apt. 706, Syracuse, New York.
- HOLL:** Vernon Hollis, 5434 Prairie Avenue, Chicago 15, Illinois.
- JENS:** Dave Jensen, 622 M. Lombard Avenue, Oak Park, Illinois.
- KWAL:** Boris Kwaloff, C.W.S. Det., Camp Detrick, Frederick, Maryland.
- LANG:** Charles Lange, Oak Knoll Sanatorium, Mackinaw, Illinois.
- MAHE:** Tommy Maher, 2683 E. Lafayette, Detroit, Michigan.
- MART:** W.O. Martin, Jr., 720 W. Ottawa Street, Lansing 15, Michigan.
- MASL:** Lee Masland, 1188 So. Bronson Avenue, Los Angeles 6, California.
- MATL:** A.I. Matley, 19 Tharp Avenue, Watsonville, California.
- McGO:** E.D. McGowan, 876 Lincoln Avenue, St. Paul 5, Minnesota.
- Mc,C:** Pvt. C.J. McMahon, USMCR, Base Exchange, Marine Corps Base, San Diego 40, Calif.
- McMa:** Vincent P. McMahon, 11621 E. Jefferson, Detroit 14, Michigan.
- MELL:** Edward Mello, 318 Excelsior Avenue, San Francisco 12, California.
- MELO:** Melody Shop, 190 Massachusetts Ave., Boston, Massachusetts.
- MELT:** Sam Meltzer, 737 Fox Street, Bronx, New York (55). (Do not hesitate to bid. All records must go. And they will be insured and well packed.)
- MULL:** E.A. Mullener, 34-71 78th Street, Jackson Heights, L.I., New York.
- NAUL:** George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.
- NORC:** Pvt. Ernest Norckam, A.S.M., A.A.F.B.U. (CT) Tuskegee Institute, Alabama.
- NOVI:** Morty Novick, 500 Ocean Avenue, Brooklyn 26, New York.
- OWEN:** John Dale Owen, 425 East Wisconsin Avenue, Milwaukee, Wisconsin.
- PATT:** Henry H. Patterson, 709-711 Bangs Avenue, Asbury Park, New Jersey.
- PERR:** Pvt. Anthony Perry, ASN, 36,615,646, Medical Section, S.C.U., 1911, Camp Adair, Oregon.
- PHIL:** John M. Phillips, 930 Cotton Belt Building, St. Louis, Missouri.
- POLS:** Ned Polsky, 303 West 105th Street, New York 25, N.Y.
- POWE:** PFC E.L. Powers, c/o W.L. Powers, 533 West 112th Street, New York, N.Y.
- RECO:** The Record Bar, 7612 Mydown, Clayton, Missouri. (All bidders on records for auction will be notified of the outcome of the auction. No "sell" records will be shipped on orders less than \$2.50. Auction closes June 30th.)
- QUIK:** Joe Quigley & Dick Kendregan, Oak Knoll Sanatorium, Mackinaw, Illinois.
- REED:** Lt. Robert E. Reed-Hill, 38 Nameaug Ave., New London, Connecticut.
- REID:** John D. Reid, O.9. Box 67, Mt. Healthy, Ohio.
- ROHS:** Richard B. Rothschild, 322 Wiltshire Road, Upper Darby, Pennsylvania.
- ROSE:** Herman Rosenberg, c/o Art Hodes, 236 West 10th Street, New York, N.Y.
- ROTH:** Alfred F.M. Roth, 26 Nassau Street, Trenton 8, New Jersey.

**MORE**



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# Jazz and the Anthropologist

By ERNEST BORNEMAN

III



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" . . . I f I were asked today to record a session which was to leave the greatest possible impact on the future of jazz, I would not go back to the well-*tried* orchestrations of New Orleans and Chicago for I know that even at best I could not expect to produce anything better than nostalgic re-creations of a period long dead, and I would fail to see the sense of doing anything, however well, which has once before been done equally well. I would rather concentrate on . . ."

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During the last two months we have tried to establish the historical and critical standards on which the jazz tradition rests. Henceforth we shall try to show the practical application of these standards to the everyday problems of musicians and critics alike.

The most urgent problem for the practicing musician, and the most hotly disputed one among critics, is the Small Group versus Big Band argument. New Orleans jazz, under Buddy Bolden, was a mature art. The instrumentation was perfectly suited for its purpose—to translate vocal folk music into instrumental folk music. The tenor voice was carried by cornet, the soprano voice by clarinet, the bass voice by trombone. Handclaps were translated into snare drum beats, foot beats into bass drum accents. The throat sounds and other rhythmical ejaculations of Negro folk music were translated into guitar and double-base accents. Thus the New Orleans rhythm section of more than half a century ago differed from that of today's big bands only by the absence of the piano. Banjo and tuba, contrary to the popular fallacy, were not part of early jazz but of the later ragtime era. The absence of the

piano was not painfully felt and the absence of the whole saxophone family, from soprano to bass, was felt as a beneficial influence rather than as a loss: it helped to keep the ebullience of collective improvisation within the strict discipline of three-part counterpoint.

The whole secret of Chicago jazz was the replacement of the trombone by the tenor sax and the consequent alteration of orchestral texture and contrapuntal structure. But though texture and structure were altered, the pattern of three-part counterpoint was preserved in Chicago jazz, and it is this preservation of the native tradition of jazz (and the rejection of instrumental duplication and harmonized section writing) which gives Chicago jazz its vast supremacy over such northern developments as Henderson's and Goldkette's orchestras.

Soon after the first group of New Orleans musicians had settled down in Chicago, the whole distinction between New Orleans and Chicago jazz had become a matter of instrumentation rather than regional style. As an African piece of woodcarving bears more resemblance to an Indian carving than to a Benin bronze, so a Chicago group of cornet-

clarinet-trombone had come to resemble a New Orleans group of the same set-up more closely than the pioneer Chicago group of cornet-clarinet-tenor: in both cases it was the instrument rather than the regional background which defined the character of the art.

Compare the better three-part improvisations by trumpet (or cornet), clarinet and trombone in the order of their recording dates and there emerges a striking continuity from the Dixieland Band of 1917 to such apparently unrelated groups of our own day as Brunis' and Edmond Hall's last sessions for Commodore (*Tin Roof Blues* and *Uptown Café Blues*). Compare *Society Blues* by Spike's Seven Pods of Pepper, released in 1921, with the New Orleans Rhythm Kings' *Tin Roof Blues* of 1923 and the Wolverines' *Jazz Me Blues* of the same year, and the balance between Mutt Carey, Kid Ory and Dink Johnson is found in exact replica between Paul Mares, George Brunies and Leon Rappolo and again between Beiderbecke, Gande and Hartwell. This may not be surprising in view of the NORK's New Orleans background, but it is little short of amazing in a group whose individual styles are as far from the New Orleans tradition as to the Wolverines.

Then compare the Clarence Williams Blue Fives and Red Onion Jazz Babies of 1924 with the Armstrong Hot Fives of the next year and once again the pattern is repeated—this time on a much higher level of musicianship—but still with the same contrapuntal design. During the next year, 1926, compare the Keppards Jazz Cardinals (a traditional New Orleans group) with the Jelly Roll Morton Red Hot Peppers (a New Orleans group with a composer at the head) and it becomes apparent that Jelly Roll's powerful influence (powerful enough to influence Ellington and the whole new tradition of composers' jazz) was yet not powerful enough to effect any alteration in the ensemble style of the traditional New Orleans instruments.

During the next year, 1927, the first Chicago group with a New Orleans instrumentation makes its appearance on records—Charles Pierce's Orchestra with Spanier on cornet, Teschemacher on clarinet and Jack Reid on trombone. Compare this to the *Bull Frog Blues* and *Sugar* sessions of the same year with their replacement of the trombone by one or more saxophones, and you will find that it bears less resemblance to them than to such New Orleans groups of 1928 and '29 as Dodds' Washboard Band and his Hot Six with Dominique on trumpet and Dutrey or Palmer on

trombone. It is not until the Condon Footwarmers session of 1929 that the Chicagoans produce another record with a perfect New Orleans pattern, and once again this is due to the instrumentation rather than to the musicians' individual styles. Thus, in *Makin' Friends*, MacPartland, a "white" cornetist if ever there was one, fits into a slow New Orleans blues, one of the most perfect samples of traditional Negro folk music ever produced by an all-white combination.

During the next three years, in 1929 and 1931, there are two sessions by Waller in which the traditional New Orleans instrumentation is used—with Charlie Gains on trumpet, Charlie Ivis on trombone and Arville Harris on clarinet in *Minor Drag* and *Harlem Fuss*, and with Muggsy Spanier on cornet, Brunies on trombone and Goodman on clarinet in *Dallas Blues* and *Royal Garden Blues* under the Ted Lewis label. And once again it is amazing to find an out-and-out "white" musician like Goodman suddenly playing true New Orleans jazz because the logic of three-part counterpoint, as defined by cornet and trombone, leaves him no other alternative than the traditional treble obbligati first played by Tio, Baquet and Nelson.

In 1932, nearly half a century after Bolden's prime, there comes one of the most memorable sessions of all New Orleans jazz—Bechet's New Orleans Feetwarmers with Ladnier and Nixon—proof of the logic of three-part counterpoint with Bechet and Ladnier sweeping Nixon's undistinguished trombone into a perfectly integrated trio.

During the next five years, in 1934, 1935 and 1937, we find three white groups playing good New Orleans jazz in the traditional manner—Mannone, Brunies and Arodin in the 1934 New Orleans Rhythm Kings; Spanier, Brunies and Miller in the 1935 New Orleans Rhythm Kings; and Cheroack, Pecora, Weinberg in the 1937 Back Room Boys session for Columbia—and in spite of the fact that only the first of the three can be considered as New Orleans by origin, the style of the other two comes to resemble it closely through the sheer impact of a single musician playing proper New Orleans style and forcing the others to follow him on the proper instruments.

Another two years later, in 1939, we have the third example of a Chicago group producing New Orleans jazz—Kaminsky on cornet, Gowans on valve trombone, and Pee Wee Russell on clar-

(Continued on page 37)



# WANTED

- 4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.
- 3 PRICE OFFERED FOR RECORD.
- 2 CATALOG NUMBER OF RECORD.
- 1 LABEL OF RECORD

1 2 3 4

ALABAMA RED PEPPERS  
 ECCENTRIC CA 8205 --- FR,A  
HENRY ALLEN  
 CHLOE/YO'IRE NOT THE KIND VO 3262 --- SARL  
 ALGIER'S STOMP VO 3302 --- SARL  
 IT SHOULD BE YOU (NEW) BR 10235 --- WA,H  
 SWING OUT (NEW) BR 10702 --- WA,H  
 (ALL NEW RECORDS, ANY LABEL)  
ANDY BOY  
 (ANY) BR --- --- UMPH  
LOUIS ARMSTRONG  
 PUT EM DOWN BLUES PAE 2185 --- MAHA  
 ONCE IN A WHILE PAE 2242 --- MAHA  
 I'M NOT ROUGH PAE 2249 --- MAHA  
 CAN'T GIVE YOU ANYTHING PAE 753 --- MAHA  
 SONG OF THE ISLANDS PAE 909 --- MAHA  
 BLUE TURNING GREY PAE 1494 --- MAHA  
 I CAN'T BELIEVE YOU'RE IN LOVE WITH PAE 1261 --- MAHA  
 DRY'S CREOLE TROMBONE CO 35838 \$2-6 WITT  
 WILD MAN BLUES BRE --- --- WITT  
 DROP THAT SACK BRE --- --- WITT  
 BLACK & BLUE ANY --- --- CROC  
 KING ZULUS DK 8396 --- CROC  
 DRY'S CREOLE TROMBONE CO 35838 CROC  
 DRY'S CREOLE TROMBONE/LAST TIME CO 35838 R,BA  
 MAHOGANY HALL/BEAU KOO JACK CO 35879 R,BA  
 (MANY HOT &'S, ACCOMPANIMENTS)  
 (MOST) DK --- --- POLS  
 (SEVERAL HOT 5'S AND 7'S) OK --- --- FAY  
 (DK 82'99, 8357, 8503, 38436, 8474 8496) 8,50 EDEL  
 I SURRENDER DEAR OK 41497 --- SAB  
 SONG OF THE ISLANDS/LONESOME ROAD OK 3026 --- SAB  
 219 BLUES/PERDIDO ST. DE 18090 --- SAB  
 ST. LOUIS BLUES/BASIN ST. 9BLUES VO 3008 --- SAB  
 (ANY; TRADE ONLY) --- --- SARL  
 SHINE/JUST A GIGOLO DK 41496 --- CAPP  
 THE LAST TIME OK 8482 --- CAPE  
 WILLE THE WEEPER CO 35838 --- CAPE  
LOVIE AUSTIN SERENADERS  
 (MANY; EX TO NEW) PARA --- --- \$3.+ NOVI  
 JACKASS BLUES/FROG TONGUE BLUES PARA 12361 --- EDEL  
BUSTER BAILEY  
 SHANGHAI SHUFFLE/CALL OF THE DELTA CO REISS. --- FAY  
MILDRED BAILEY  
 HARLEM LULLABY/IS THAT RELIGION BR 6558 --- FR,A  
 IF YOU EVER SHOULD LEAVE VO 3615 --- FR,A  
 'HOBODY'S BABY/TIME CO 35626 1,50 DESO  
 PRAY/BLUE CO 35583 1,50 DESO  
 WHERE ARE YOU VO 3456 1,25 DESO  
 COLOR BLIND/LOVE VO 4345 1,25 DESO  
 SLUMBERTIME/AIN'T VO 4708 1,25 DESO  
 READ LINES/NECESSARY VO 4749 1,25 DESO  
 BUBBLES/GHOST VO 5086 1,25 DESO  
 SHOULD HAVE STAYED IN BED VO 5277 1,25 DESO  
BARREL HOUSE FIVE  
 (ANY) --- --- --- WA,R  
COUNT BASIE  
 ONE O'CLOCK JUMP DK --- --- MAHA  
 TAXI WAR DANCE DK 4748 --- EDWA  
 WORLD IS MAD DK 5816 --- EDWA  
 5 O'CLOCK WHISTLE DK 5922 --- EDWA  
 BEAU BRUMMEL OK 6122 --- EDWA  
 FEEDIN' THE BEAN OK 6180 --- EDWA  
 TOM THUMB DK 6527 --- EDWA  
 ROCKING THE BLUES OK 6010 --- EDWA  
 MISS THING VO 4860 --- EDWA  
 BLOW TOP OK 5629 --- EDWA  
 MOON NOCTURNE DK 6449 --- EDWA  
 SOMEDAY SWEETHEART CO 35338 --- EDWA  
 LOUISIANA CD 35448 --- EDWA  
 BLUE AND SENTIMENTAL DE 3882 --- EDWA

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

SUB-DEB BLUES VO 5010 --- EDWA  
 HARVARD BLUES --- --- EDWA  
SIDNEY BECKET  
 MAPLE LEAF RAG/SWEETIE DEAR BB 7614 --- SPIL  
 BLUES FOR JOHNNY VI 26746 --- CAPE  
BIX BEIDERBECKE  
 (ANY; TRADE ONLY) --- --- --- SARL  
BUNNY BERIGAN  
 EB'N TIDE VI 25666 --- POWE  
 SOPHISTICATED SWING VI 25811 --- POWE  
 SERENADE TO THE STARS VI 25682 --- POWE  
 I CRIED FOR YOU VI 26116 --- POWE  
 WHEN I'M WITH YOU VO 3253 --- POWE  
 ROSES IN DECEMBER VI 25613 --- POWE  
 THE FIRST TIME I SAW YOU VI 25593 --- POWE  
 SWEET VARSITY VI 25567 --- POWE  
 I DANCE ALONE VI 25820 --- POWE  
 AN OLD STRAW HAT VI 25816 --- POWE  
 THAT FOOLISH FEELING BR 7874 --- POWE  
 BLUE LOU BR 7832 --- POWE  
 DIXIELAND SHUFFLE BR 7858 --- POWE  
 THE IMAGE OF YOU VI 25587 --- POWE  
 MAHOGANY HALL STOMP VI 25622 --- POWE  
 SOBBIN' BLUES VI 26116 --- POWE  
 BIG BOY BL'IE BR 7847 --- POWE  
 IT'S BEEN SO LONG VO 3179 --- POWE  
 LET ER GO VI 25646 --- POWE  
 CARAVAN VI 25653 --- POWE  
 MILES APART VI 25690 --- POWE  
 DAVENPORT BLUES VI 26121 --- POWE  
 CANDLELIGHT VI 26122 --- POWE  
 IN A MIST VI 26123 --- POWE  
 SWANEE RIVER VI 25588 --- POWE  
 BLUES DE 18116 --- POWE  
 KING PORTER STOMP VI 25090 --- POWE  
 BLUE SKIES VI 25136 --- POWE  
 ONE IN A MILLION BR 7823 --- POWE  
 MOTHER GOOSE VI 25616 --- POWE  
 I CAN'T GET STARTED(N OR E) DK OR VO 3225 --- ROTH  
 I CAN'T GET STARTED(N OR E) VO 25728 --- ROTH  
 DAVENPORT BLUES VI --- --- HOLL  
 (ANY BEIDERBECKE COMPOSITIONS) VI --- --- GAIN  
 GIRL IN GREEN HAT/A TREE VO 15875 --- FR,W  
 STORMY WEATHER/TONY'S WIFE VO 15884 --- FR,W  
 GIRL IN GREEN HAT ME 12593 --- FR,W  
 A TREE WAS A TREE VE 12611 --- FR,W  
 BLUE LOU BR 7832 --- FR,W  
CHU BERRY  
 TOO MARVELOUS/NOW YOU'RE VA 532 --- FR,A  
 EBB TIDE/MY SECRET LOVE AFFAIR VA 657 --- FR,A  
 LIMEHOUSE BLUES VA 587 --- CAPP  
JIMMY BERTLAND  
 (ANY WITH DODDS) --- --- 8,00 NOVI  
 I'M GOIN' HUNTIN'! VO 1099 --- EDEL  
BARNEY BIGARD  
 BARNEY GOIN' EASY (NEW) DK OR VO 5378 --- ROTH  
BIG BILL  
 DREAMY EYED BABY/WANT TO RIDE VO 05360 --- FR,A  
RUFIE BLDDM  
 ST. JAMES INF/MAN FROM SOUTH CO 2103 --- CAPP  
 MYSTICIOUS MOSE/BESSIE COULDN'T CO 2186 --- CAPP  
 DN REVIVAL DAY/THERE'S A WAH-WAH CO 2218 --- CATT  
BLUE RHYTHM BAND  
 SAVAGE RHYTHM/I'M SORRY I BR 6229 --- FR,A  
 WHEN I TAKE MY SUGAR TO TEA VO 1617 --- FR,A  
 FEELIN' GAY ANY --- --- HOLL  
 RHYTHM SPASM ANY --- --- HOLL  
JIMMY BLYTHE  
 POUTIN' PAPA VO 1135 --- NOVI  
 HOT STUFF VO 1136 --- NOVI  
 MY BABY VO 1180 --- NOVI  
 WEARY WAY/POINTIN' VO 1135 --- STEI  
 HAVE MERCY/HOT STUFF VO 1136 --- STEI  
 MY BABY/ORIENTAL MAN VO --- --- STEI  
 MESSIN' AROUND (E TO N) PARA 12376 10,00 EDEL  
 WEARY WAY BLUE VO 1135 --- EDEL  
 HAVE MERCY VO 1136 --- EDEL  
 ORIENTAL MAN VO 1180 --- EDEL  
 YOUR FOLKS/APE MAN (E TO N) PARA 12428 15,00 EDEL  
 WEARY WAY BLUE CH 15344 20,00 EDEL  
Bobby's Revelers  
 TOO SWEET FOR WORDS SILVERTONE 3537 10,00 NOVI

# WANTED

(ANY) <u>LUCILLE BOGAN</u>	---	---	---	WA, R	(COOK'S DREAMLAND ORCHESTRA, CONTINUED)			
<u>BEA BOOZE</u>	---	---	---		SPANISH MANIA	Co	727	CROC
SEE SEE RIDER	DE	---	---	WITT	HIGH FEVER	Co	813	CROC
<u>HENRY BROWN</u>	---	---	---		HERE COMES	OK	8369	CROC
(ANY PARAMOUNT)	---	---	---	NOVI	<u>COON-SAIDERS</u>	---	---	WTKR
DEEP MORGAN/EASTERN CHIMES	PARA	12988	8,00	WA, R	<u>ROB COOPER</u>	---	---	
<u>SAMMY BROWN</u>	GE	6337	15,00	NOVI	WEST DALLAS DRAG	BR	5459	UMPH
JOCKEY STOMP	GE	---	---	DEAN	<u>IDA COX</u>	---	---	
JOCKEY BLUES	GE	---	---		COFFIN BLUES	PARA	12318	NOVI
<u>BUCKTOWN FIVE</u>	---	---	---		<u>BING CROSBY</u>	---	---	
(ANY ON GENNET OR CLAXTONOLA)	---	---	---	FAY	WHERE THE BLUES OF THE NIGHT	DE	3354	DAME
<u>TEDDY BUNA</u>	---	---	---		CLEMENTINE	DE	4033	DAME
GUITAR IN HIGH	BR	504	---	NORC	DOWN THE OLD OX ROAD	ME	---	2,50 ABER
<u>CAR CALLOWAY</u>	---	---	---		GAY LOVE	CL	5476	8,50 ABER
AW YOU DAWG/STRICTLY CULLUO AFFAIR	BR	6292	---	FR, A	(MANY)	ME	---	MATL
SWEET RHYTHM/I GOTTA GO PLACES	BR	6473	---	FR, A	<u>M. DAVIS PED HOT SHAKERS</u>	---	---	
I'M CRAZY BOUT MY BABY	PE	15474	---	FR, A	CLIMB IN' MOUNTAIN BLUES	PARA	12498	NOVI
NIGHTMARE/WY HONEY'S ARMS	PE	15494	---	FR, A	<u>JOHNNY DODDS</u>	---	---	
BASIN ST. BLUES/LOOKS LIKE	PE	15500	---	FR, A	COME AND STOMP STOMP	VO	1148	NOVI
STACK O'LEE/WITHOUT RHYTHM	PE	15572	---	FR, A	LOVELESS LOVE/19TH STREET	PARA	12463	25,00 OWEN
GO SOUTH YOUNG MAN/MAMMA I	VO	3788	---	FR, A	WEARY BLUES/NEW ORLEANS ST.(E TO N)	VO	15632	3,00 EOEL
CONGO/THERE'S A SUNNY SIDE	VO	4411	---	FR, A	WILD MAN BLUES	---	---	WITT
JIVE FORMATION/I AIN'T GETTING	VO	5195	---	FR, A	BLUE WASHBOARD STOMP	BB	---	WITT
<u>HOAGY CARMICHAEL</u>	---	---	---		MELANCHOLY	VO	1108	EOEL
STARBUST	GE	---	10,00	STEI	AFTER YOU'VE GONE	VO	1148	EOEL
RIVERBOAT SHUFFLE	BR	---	1,50	STEI	PENCIL PAPA	VI	38038	UMPH
JUDY	---	---	---	DESO	<u>HARRY DIAL</u>	---	---	
MOON COUNTRY (E TO N)	VI	24627	1,50	DESO	POISON/WHEN MY BABY	VO	1594	STEI
BESSIE COULDN'T HELP IT	VI	22864	---	GAIN	<u>DIXIE FOUR</u>	---	---	
<u>BENNY CARTER</u>	---	---	---		KENTUCKY STOMP	PARA	12661	NOVI
---	COE	698	---	MAHA	SOUTH SIDE STOMP	PARA	12674	NOVI
---	COE	720	---	MAHA	<u>JIMMY DORSEY</u>	---	---	
---	COE	628	---	MAHA	BODY AND SOUL	DE	2735	WA, H
---	COE	736	---	MAHA	JOHN SILVER/PARAEO OF	DE	3334	WA, H
BLUE LOU	Co	---	---	MAHA	<u>TOMMY DORSEY</u>	---	---	
---	VOE	94	---	MAHA	QUIET PLEASE	BR	10810	DAME
---	HMV	4609	---	MAHA	<u>LOUIS DUMAINE</u>	---	---	
---	HMV	4698	---	MAHA	RED ONION DRAG	VI	20580	UMPH
---	VOE	39	---	MAHA	<u>JOHNNY DUNN</u>	---	---	
---	VOE	46	---	MAHA	ORIGINAL BUGLE	VO	1176	STEI
---	VOE	104	---	MAHA	HAM AND EGGS	Co	14358	FAY
---	VOE	110	---	MAHA	<u>ROY ELDRIDGE</u>	---	---	
---	VOE	118	---	MAHA	OFF THE AIR SHOTS:	---	---	
---	VOE	126	---	MAHA	"ROCKIN' CHAIR" WITH TOMMY DORSEY'S BAND	---	---	
BACK BAY BOOGIE (NEW)	BR	11341	---	WA, H	AT THE HOLLYWOOD PALACIUM	---	---	PERR
BOOGIE WOOGIE SUGAR BLUES	DE	3588	---	WA, H	ELDRIDGE WITH GENE KRUPA AT SHERMAN HOTEL	---	---	PERR
POM POM	DE	3262	---	WA, H	FROM THE ARCAOIA BALLROOM, NEW YORK, 1938	---	---	PERR
<u>CASA LOMA ORCHESTRA</u>	---	---	---		FROM THE ONYX CLUB, NEW YORK, 1943	---	---	PERR
BLUES IN MY HEART	BR	6199	1,50	DESO	FROM FOLIES BERGERE NIGHT CLUB, N.Y., 1943	---	---	PERR
<u>CHARLES CLASERS</u>	---	---	---		WITH KRUPA'S ORCH. FROM DAILLEY'S MEADOWBROOK	---	---	PERR
MISSISSIPPI MLD/MELANCHOLY BAEY	Co	1333	---	FR, A	FROM THE THREE DEUCES, CHICAGO, 1936-1937	---	---	PERR
<u>CHICAGO FOOTWARMERS</u>	---	---	---		FROM HOTEL LINCOLN, BOYO RAEBURN'S BAND, 1944	---	---	PERR
BROWN BOTTOM BESC	OK	8613	---	NOVI	FROM FAMOUS DOOR, NEW YORK	---	---	PERR
WY GAL	OK	8792	---	NOVI	FROM STEEL PIER, ATLANTIC CITY, N.J.	---	---	PERR
BRUSH STOMP	---	---	---	WITT	AFTER YOU'VE GONE	---	3458	DAME
BROWN BOTTOM BESS/LADY LOVE	OK	8613	10,00	EOEL	(ANY)	---	---	MCMA
WY GIRL/SWEET EM UP	OK	8792	10,00	EOEL	<u>DUKE ELLINGTON</u>	---	---	
<u>CHICAGO RHYTHM KINGS</u>	---	---	---		---	PAC	1547	MAHA
I'VE FOUND A NEW BABY	BR	4001	---	UMPH	---	PAC	3492	MAHA
<u>CHOCOLATE DANDIES</u>	---	---	---		---	PAC	648	MAHA
---	---	---	---		TIGER RAC	BR	---	WITT
---	PAC	558	---	MAHA	NEW ORLEANS/COTTON FIELO	VO	1086	BURL
---	PAC	365	---	MAHA	JUBILEE STOMP/COUNTRY GAL	Co	35776	BURL
STARBUST/BIRMINGHAM BREAKDOWN	OK	8660	---	CAPP	EBONY RHAPSODY/SATURDAY NIGHT	VI	24674	BURL
<u>SUNNY CLAPP</u>	---	---	---		SARATOGA/IT'S GLORY	BR	10245	BURL
REMEMBER I LOVE YOU	HA	899	---	FR, W	DUKE STEPS OUT/HAUNTED NIGHTS	BR	6727	BURL
<u>JIM CLARKE</u>	---	---	---		CINCH/BUGLE CALL RAC	BR	25338	BURL
FAT FANNY STOMP	VO	1536	2,00	SPIL	THERE'S A LULL IN MY LIFE	MA	117	NORC
<u>JUNIE C. COBB</u>	---	---	---		RIDING ON A BLUE NOTE	BR	---	NORC
EAST COAST TROT	PARA	12382	---	NOVI	DOWN OUR ALLEY BLUES	Co	1076	NORC
SMOKE HOUSE DRAG	VO	1269	---	NOVI	(MANY, PRE, 39)	---	---	NORC
ENDURANCE STOMP	VO	1263	---	NOVI	BLUE GOOSE	VI	---	NORC
SMOKEHOUSE/BOOT THAT THING	VO	1269	8,00	POLS	SWAMPY RIVER	OK	---	HOLL
SMOKE HOUSE DRAG	VO	1269	---	EOEL	(ANY ON VOCALION)	---	---	HOLL
EASY COAST TROT	PARA	12382	---	EOEL	HOP HEAD	Co	---	HOLL
<u>RUSS COLLMBG</u>	---	---	---		STURMY WEATHER/SOPHISTICATED	BR	6600	SWIT
(ANY)	---	---	---	CROC	NEW BLACK & TAN/RIDIN' ON BLUE NOTE	BR	8063	SWIT
<u>EDDIE CHIDON</u>	---	---	---		THE SHEIK/BLUE RAMBLE	BR	633L	SWIT
---	BR	01690	---	MAHA	WY OLD FLAME/TROUBLFD WATERS	VI	24651	SWIT
<u>COOK'S DREAMLAND ORCHESTRA</u>	---	---	---		BLUE RAMBLE/LAZY RHAPSODY	Co	35834	BURL
MEANFUL MAN	GE	5373	---	CROC	(DUKE ELLINGTON, CONTINUED NEXT PAGE)	---	---	
(COOK'S DREAMLAND CONTINUED NEXT COLUMN)	---	---	---					

# WANTED

<u>(DUKE ELLINGTON, CONTINUED)</u>	<u>JOHNNY HOOGES</u>
DROP ME OFF/WERRY GO ROUND	CO 35637 --- BURL
DUCKY WUCKY/SWING LOW	CO 35663 --- BURL
BLACK BUTTERFLY/HARMONY	BR 8044 --- CAPP
<u>IMPROVISATIONS IN ELLINGTONIA</u>	
LOW COTTON	HRS 1003 3.25 BURL
FINESSE	HRS 1004 3.25 BURL
<u>WILL EZELL</u>	
BUCKET OF BLOOD/12	PAHA 12773 20.00 OWEN
<u>CHUCK FOSTER</u>	
OH YOU BEAUTIFUL DOLL	OK 5915 1.50 LANG
<u>FRIARS SOCIETY ORCHESTRA</u>	
ECCENTRIC	GE 5009 --- WEIL
FAREWELL BLUES/ORIENTAL	GE 4966 --- WEIL
DISCONTENTED BLUES	GE 4967 --- WEIL
<u>SID GARY</u>	
AT LAST I'M HAPPY	ME 12069 --- FR,W
<u>BENNY GOODMAN</u>	
(MOST ON VICTOR, E TO N; QUOTE PRICES)	BRE 1264 --- MAHA
I CRIED FOR YOU (QUINTET)	VI 26139 --- WA,H
PICK A RIB (QUINTET)	VI 26166 --- WA,H
SWEET SUE JUST YOU	VI 25473 --- WA,H
TEA FOR TWO (QUARTET)	VI 25529 --- WA,H
10A (QUARTET)	VI 25531 --- WA,H
SWINGTIME IN THE ROCKES	VI 25335 --- WA,H
EXACTLY LIKE YOU (TRIO)	VI 25406 --- WA,H
JAM SESSION	VI 25497 --- WA,H
(MANY QUARTET AND SEXTETTE)	--- --- JENS
I'M A DING DONG DADDY	VI 25725 --- HAST
SEVEN COME ELEVEN	CO 35349 --- HAST
POOR LITTLE ME (N TO E)	CO 2871 --- FR,W
CAN WE LIVE ON LOVE (N TO E)	ME 12120 --- FR,W
ROOM 1411 (N TO E)	BRF 500201 --- FR,W
NOBODY (N TO E)	SI 544 --- FR,W
PERFIDEA (N TO E)	SI 572 --- FR,W
HOUSE HOP/ANYTHING FOR YOU	VI 25550 --- FAY
PECKIN'/CAN'T WE BE FRIENDS	VI 25621 --- FAY
MINNIE THE WOOCHER/BOB WHITE	VI 25663 --- FAY
SOUTH CAMP MEETIN'/PICK UP	VI 25387 --- FAY
CHANGES/SLEEPY TIME DOWN SOUTH	VI 25634 --- FAY
THAT'S A PLENTY	ME 12073 --- PHIL
AS LONG AS I LIVE	CO 2923 --- PHIL
VIBRAPHONE BLUES (QUARTET)	VI 25521 --- PHIL
SWEET LORRAINE (TRIO)	VI 25422 --- PHIL
RIFFIN' THE SCOTCH/KEEP ON GOIN	CO 2867 --- CAPP
<u>RUSSELL GRAY</u>	
SUGAR	OK 40538 --- GAHN
<u>LIONEL HAMPTON</u>	
FLYING HOME (NEW)	VI 26595 2.00 WA,H
FLYING HOME (NEW)	OE --- 1.00 WA,H
(MANY)	VI --- JENS
GIN FOR XMAS	VI --- HAST
BOUNCIN' AT THE BEACON	VI 27364 --- HAST
JIVIN' THE VIBRES/STOMP	VI 25535 --- FAY
<u>HARLEM FOOTWEARERS (ELLINGTON)</u>	
BLUES OF THE VAGABOND	OK 8746 --- PHIL
MOOD INDIGO	OK 8840 --- PHIL
OLD MAN BLUES	OK 8869 --- PHIL
<u>COLEMAN HAWKINS</u>	
LULLABY	PAE 2007 --- MAHA
AFTER YOU'VE GONE	DEE 5581 --- MAHA
I WISH WE WERE TWINS	DEE 5451 --- MAHA
BLUE MOON	HMV 8388 --- MAHA
WHAT A DIFFERENCE A DAY MAKES	HMV 4496 --- MAHA
<u>ERSKINE HAWKINS</u>	
SWEET GEORGIA BROWN (NEW)	BB 10854 1.25 CHER
<u>COMONIA HENDERSON</u>	
	VO 1015 5.00 NOVI
<u>FLETCHER HENDERSON</u>	
PHANTOM FANTASIES	HMV 6515 --- MAHA
TIDAL WAVE	HMV 6562 --- MAHA
O NATURAL BLUES	CO --- HOLL
SUGARFOOT STOMP	ME --- HOLL
LOWDOWN ON THE BAYOU	BR --- HOLL
STAMPEDE	CO 654 --- CAPE
BUBINESS IN F/CASA LOMA STOMP	CO 2615 --- CAPP
<u>ALEX HILL</u>	
SOUTH BOUND/ST. JAMES INFIRMARY	VO 1465 --- FR,A
<u>BERTHA HILL</u>	
PRATT CITY BLUES	ANY --- WITT
MOON ROMANCE	VO --- --- NORC
PYRAMID	VO --- --- NORC
<u>BILLIE HOLIDAY</u>	
BILLIE'S BLUES	OK 3288 --- EOWA
BODY AND SOUL	OK 5481 --- EOWA
SAME OLD STORY	OK 5806 --- EOWA
ST. LOUIS BLUES	OK 6604 --- EOWA
LAUGHING AT LIFE	OK 5719 --- EOWA
I CAN'T GET STARTED	VO 4457 --- EOWA
(WILSON-HOLIDAY ALBUM)	CO 61 --- EOWA
<u>SPIKE HUGHES</u>	
ONEGRAL CIRCLE SONG	EO --- --- HOLL
SWEET SORROW BLUES	EO --- --- HOLL
<u>KITTY IRVIA</u>	
COPENHAGEN	GE 5592 --- NOVI
<u>BUNK JOHNSON</u>	
STORYVILLE BLUES	JM 10 --- CAPE
<u>EDITH JOHNSON</u>	
(ANY PARAMOUNT)	--- --- NOVI
<u>JAMES P. JOHNSON</u>	
(ANY; SEND LIST)	--- --- WILL
(ANY SOLOS)	--- --- MC,C
<u>MARY JOHNSON</u>	
(ANY PARAMOUNT)	--- --- NOVI
<u>ISHAM JONES</u>	
(MOST ALL ON BR; QUOTE PRICES)	--- --- ROHS
<u>MAGGIE JONES</u>	
GOOD TIME FLAT	CO 14055 --- POLS
THUNDERSTORM BLUES	CO 14050 --- POLS
<u>JONES-SMITH</u>	
BOOGIE WOOGIE	VO --- --- HOLL
<u>JUNGLE BAND</u>	
DOUBLE SHECK STOMP	BR --- --- HOLL
COTTON CLUB	BR --- --- HOLL
<u>STAN KENTON</u>	
REED RAPTURE/EL CHOCLO	OE --- 4.00 STRA
TABOO/ROIOUS	OE --- 4.00 STRA
FLAVANGO/THIS LOVE OF MINE	OE --- 4.00 STRA
CONCERTO FOR DOGHOUSE/GIPSY LAMENT	DE --- 4.00 STRA
GAMBLER'S BLUES	OE --- 4.00 STRA
<u>ANDY KIRK</u>	
YOU RASCAL YOU/GETTING OFF	BR 7180 --- FR,A
<u>GENE KRUPA</u>	
APURKSOBY	OK --- 1.00 BURL
<u>EDDIE LANG</u>	
EDDIE TWISTER/APRIL KISSES	OK 40807 --- FR,A
FREEZE & MELT/HOT HEELS	OK 41253 --- FR,A
TWO TONE STOMP	OK 8637 --- PHIL
GUITAR BLUES	OK 8711 --- PHIL
DEEP MINOR STOMP	OK 8743 --- PHIL
MOONLIGHT CALL	OK 8818 --- PHIL
PICKIN' MY WAY	BR 6254 --- PHIL
WALKIN' THE DOG	OK 41344 --- PHIL
<u>LEAOBELLY</u>	
EASY RIDER/WORRIED BLUES	BB 8570 --- WA,R
PIGMEAT PAPA	ME --- --- WA,R
<u>TED LEWIS</u>	
LAZY BONES	CO 2786 --- FR,A
ROYAL GARDEN/DALLAS BLUES	CO 35684 --- BURL
<u>LIL'S HOT SHOTS</u>	
DROP THAT SACK	VO --- --- WITT
<u>LITTLE BROTHER</u>	
LOVELESS LOVE	BB 6073 --- UMPH
LOUISIANA BLUES, PART 2	BB 6697 --- UMPH
MISLED BLUES	BB 7806 --- UMPH
<u>CRIPPLE CLARENCE LOFTON</u>	
(BOTH SOLO ARTS)	SA --- --- DEAN
<u>LOUISIANA RHYTHM KINGS</u>	
WALKING IN CLOVER	VO 15810 --- FR,W
DAQA STRAIN	HRS 7 --- WEIL
BALLIN' THE JACK	HRS 15 --- WEIL
<u>JIMMIE LUNCEFORD</u>	
WHITE HEAT/JAZZNOCRACY	BB --- --- HAST
<u>WINGY MANNONE</u>	
TIN ROOF BLUES	DE 7425 --- WILL
HOW LONG BLUES	BB 10749 --- WILL
PANAMA	BB 6411 --- WILL
(MOST ANY ON VO AND BB)	--- --- WILL
BOOGIE WOOGIE	BB 10296 --- MC,C
ROYAL GARDEN BLUES	OK 41570 --- UMPH
(WINGY MANNONE CONTINUED NEXT PAGE)	

# WANTED

(WILGY CATINONE, CONTINUED)

SEND ME BR 6940 — UMPH  
 (ANY) VO ——— UMPH  
 PANAMA DE 162 — CAPE  
 OSTRICH WALK DL 229 — CAPE  
 ROYAL GARDEN OK 41570 — CAPE  
JOE MARSALA  
 WOLVERINE BLUES/JAZZ ME BLUES VA 565 — FR,A  
SARA MARTIN  
 (MANY ON OK) ———— MCMA  
REV. F. W. MCGEE  
 FIFTY MILES OF ELBOW ROOM ANY ——— 10.00 WA,R  
 I'VE SEEN THE DEVIL ANY ——— 7.00 WA,R  
HAL MCINTYRE  
 COMMANDO SERENADE VI ——— 1.25 CHER  
MCKENZIE-CONDON CHICAGOANS  
 CHINA BOY/SUGAR Co 35951 — WEIL  
MCKINLEY'S COTTON PICKERS  
BENNY MEROFF  
 I'M WONDERING WHO OK 40912 — GAIN  
MEZZROW-LADNIER  
 EVERYBODY LOVES MY BABY BB 10090 — WEIL  
 ROYAL GARDEN BLUES BB 10087 — CAPE  
AL MILLER  
 I WOULD IF I COULD BR 7063 3.00 NOVI  
GLENN MILLER  
 GOODBYE LITTLE DARLIN BB 10931 — DAVI  
 MEMORY OF A ROSE/PRAIRIELAND BB 1101 — DAVI  
 PERFECTIA/SPRING WILL BE SO SAO BB 11095 — DAVI  
 SPIRIT IS WILLING/AIR MINDED BB 11135 — DAVI  
 ROULDER BUFF/BOOGIE WOOLIE BB 11163 — DAVI  
 CRADLE SONG/PEEK A BOO BB 11203 — DAVI  
 DREAMSIVE, OHIO/PAPA NICCOLINI BB 11342 — DAVI  
 WHITE CLIFFS OF DOVER/COUPLE IN BB 11377 — DAVI  
 LET'S HAVE ANOTHER CUP OF COFFEE BB 11450 — DAVI  
 THE CHESTNUT TREE/AND THE BB 10201 — DAVI  
 THREE LITTLE FISHES/WISHING BB 10219 — DAVI  
 MY LAST GOODBYE/THE LADY'S BB 10229 — DAVI  
 RUMININ' WILD/BUT IT DIDN'T BB 10269 — DAVI  
 BLUE EVENING/THE LAMP IS LOW BB 10290 — DAVI  
 CINDERELLA/MOON LOVE BB 10383 — DAVI  
 SOLD AMERICAN/PAGAN LOVE SONG BB 10352 — DAVI  
 OVER THE RAINBOW/DING OONG VV 10366 — DAVI  
 BLUE OF CHIS/BABY ME BB 10372 — DAVI  
 WHAN/MY ISLE OF GOLDEN DREAMS BB 10319 — DAVI  
 BLUE MOONLIGHT/MY PRAYER BB 10404 — DAVI  
 KANNA HAT WITH CHERRIES BB 10344 — DAVI  
 MAN WITH MANDOLIN/THE LITTLE BB 10358 — DAVI  
 ANGEL IN FURNISHED ROOM/LOVE BB 10383 — DAVI  
 MELANCHOLY LULLABY/LAST NIGHT BB 10423 — DAVI  
 CUT OF SPACE/SO MANY TIMES BB 10438 — DAVI  
 CAN I HELP IT/I JUST GOT A BB 10448 — DAVI  
 BLFSS YOU/SPEAKING OF HEAVEN BB 10455 — DAVI  
 FAITHFUL FOREVER/BLUEBIRDS IN BB 10465 — DAVI  
 CARELESS/VAGABOND DREAMS BB 10520 — DAVI  
 THE CHANGING WORLD/ON A LITTLE BB 10526 — DAVI  
 BLUE RAIN/WHO'S SORRY NOW BB 10486 — DAVI  
 INDIAN SUMMER/FAREWELL BLUES BB 10495 — DAVI  
 JOHNSON RAG/IT WAS WRITTEN IN BB 10496 — DAVI  
 CIRIBIRIBIN/OH JOHNNY BB 10967 — DAVI  
 STARLIT HOUR/IN AN OLD DUTCH BB 10553 — DAVI  
 SAUCHO BERENAGE/WHEN YOU WISH BB 10570 — DAVI  
 ALICE BLUE GOWN/WONDERFUL ONE BB 10701 — DAVI  
 FOOLS RUSH IN/YOURS IS MY HEART BB 10720 — DAVI  
 MR. LEADOWLARK/OF YOU BB 10745 — DAVI  
 RUG CUTIERS SWING/PENNA. 65000 BB 10754 — DAVI  
 BEAT ME DADDY B TO BAR BB 10876 — DAVI  
 THIS CHARMING WORLD/ON A LITTLE BB 10526 — DAVI  
 I BEG YOUR PARDON/OOH! WHAT YOU BB 10561 — DAVI  
 TOO ROMANTIC/SWEET POTATO PIPER BB 10605 — DAVI  
 MY MY/SAY IT BB 10631 — DAVI  
 STARLIGHT & MUSIC/HEAR MY SONG BB 10684 — DAVI  
 APRIL PLAYED THE FIDDLE/I BB 10694 — DAVI  
 A CABANA IN HAVANA/WHEN THE BB 10776 — DAVI  
 ANGEL CHILD/BE HAPPY BB 10796 — DAVI  
 DO YOU KNOW WHY/TAKE THAT JUST BB 10936 — DAVI  
 A LITTLE OLD CHURCH IN ENGLAND BB 11069 — DAVI  
 BY THE WATERS OF MINNETONKA BB 7870 — DAVI  
 (MANY) DE ——— DAVI  
 (MANY) Co ——— DAVI

(GLENN MILLER CONTINUED NEXT COLUMN)

(GLENN MILLER, CONTINUED)

(MANY) BR ——— DAVI  
 (MANY) VO ——— DAVI  
 MY REVERIE/KING PORTER STOMP BB 7855 — DAVI  
 SHUT EYE/HOW I'D LIKE TO BE BB 10129 — DAVI  
 CUCKOO IN THE CLOCK/ROMANCE BB 10145 — DAVI  
 TO YOU/STAIRWAY TO THE STARS BB 10276 — DAVI  
 RENDEZVOUS TIME/WE CAN LIVE ON BB 10309 — DAVI  
 OH YOU CRAZY MOON/AIN'T CHA BB 10329 — DAVI  
JOHNNY MILLER  
 PANAMA/DIPPERMOUTH BLUES Co 1546 — UMPH  
 PANAMA/DIPPERMOUTH BLUES Co 1546 — SARL  
MILLS MUSICAL CLOWNS  
 FUTURISTIC RHYTHM/OUT WHERE BLUE PE-PAT ——— FR,W  
TOOTS MONDELO  
 BURNIN STICKS/HERE'S YOURFANCE ROYAL 1817 — CAPP  
 SHADES OF JADE/SUNSET LULLABY ROYAL 1823 — CAPP  
ALICE MOORE  
 (ANY WITH IKE RODGERS) ———— NOVI  
JELLY ROLL MORTON  
 (ANY WITH ODDDS (NEW)) VI ——— 5.00 NOVI  
 MISS. MILORED VI 23424 — NOVI  
 KING PORTER STOMP OE 5299 — NOVI  
 PERFECT RAG GE 5486 — NOVI  
 TIA JUANA GE 3043 — NOVI  
 JELLY-ROLL BLUES GE 5552 — NOVI  
 STRATFORD HUNCH GE 5590 — NOVI  
 35TH ST. BLUES PARA 12216 — NOVI  
 LONDON BLUES OK 8105 — NOVI  
 LONDON BLUES RIALTO 353 — NOVI  
 FAT MEAT & GREENS VO 1019 15.00 NOVI  
 SHREVEPORT VI-88 — WIT  
 PONTCHARTRAIN BLUES VI 38125 — UMPH  
 WILD MAN BLUES BB 10256 — UMPH  
 HYENA STOMP VI 20772 — UMPH  
 (PIANO SOLOS; MANY) ——— WILL  
 JERSEY JOE/SWEET PETER VI 23402 — S&B  
 FICKLE FAY CREEP VI 23019 — S&B  
 (ANY ON GENNETT) GE ——— 10.00 EOEL  
 FAT MEAT & GREENS VO 1019 — EDEL  
 PEARLS/KING PORTER STOMP VO 1020 — EDEL  
 MUSHUWOT SHUFFLE/BLUE BLOOD BLUES BB 8201 — FAY  
 STROKIN AWAY/LOW GRAY BB 8302 — FAY  
 SMOKEHOUSE BLUES/STEAMBOAT BB 8372 — FAY  
 BILLY GOAT STOMP/HYENA VI 20772 — FAY  
 FUSSY MABEL/PONCHETRAIN BLUES VI 38125 — FAY  
 DEADMAN BLUES/SIDEWALK BLUES VI 20252 — FAY  
 PONTCHARTRAIN BLUES VI 38125 — CAPE  
 STEAMBOAT STOMP VI 20296 — CAPE  
 SIDEWALK BLUES VI 20252 — CAPE  
 ORIGINAL JELLY-ROLL BLUES VI 20405 — CAPE  
 GRANDPA'S SPELLS VI 20431 — CAPE  
 (ANY) ———— MC,C  
JIMMY MUNDY  
 AIN'T MISBEHAVIN/I SURRENDER VA 598 — FR,A  
MUSIC & RHYTHM (MAGAZINE)  
 JUNE 1941 ———— 1.00 CROC  
NEW ORLEANS BOOTBLACKS  
 (ANY ON COLUMBIA) Co ——— FAY  
NEW ORLEANS RHYTHM KINGS  
 (ANY GENNETTS BUT 5105) ——— WEIL  
 BABY OK 40422 — WEIL  
 GOLDEN LEAF SHUT OK 40327 — WEIL  
 TIN ROOF BLUES/SAN ANTONIO DE 161 — WEIL  
 PANAMA/JAZZ IT BLUES DE 162 — WEIL  
 OSTRICH WALK DE 229 — WEIL  
 SENSATION/BLUIN' THE BLUES DE 464 — WEIL  
 DUST OFF THAT OLD PIANNA DE 388 — WEIL  
 TIN ROOF BLUES/SAN ANTONIO DE 161 — FAY  
 PANAMA/JAZZ IT BLUES DE 162 — FAY  
 OSTRICH WALK/DIXIELAND 1-STEP DE 229 — FAY  
 MAPLE LEAF RAG/SWEET LOVIN' MAN GE 5104 — FAY  
 WEARY BLUES/WOLVERINE BLUES GE 5102 — FAY  
 TIN ROOF BLUES (11359A) GE 5105 — PHIL  
 THAT DA-DA STRAIN GE 5106 — PHIL  
NEW ORLEANS WANDERERS  
 (ANY ON COLUMBIA OF UHCA) ——— FAY  
RED NICHOLS  
 ON REVIVAL OAV, PARTS 1 & 2 BR 6026 — CAPP  
RED NORVO  
 HOLE IN WALL/KNOCKIN WOOD(E TO N) BR 6562 — DESO  
 (REC NORVO CONTINUED NEXT PAGE)

# WANTED

(RED NORVO, CONTINUED)

POSIN/EVERYONE WRNG BR 7928 1,50 DESO  
 TEARS/WORRIED BR 7970 1,50 DESO  
 SERENADE/THAN EVER BR 8085 1,50 DESO  
 TOM BOY/SURRENDER CO 2977 0ES0  
 HEART & SOUL/NIGHT IS BLUE CO 3026 0ES0  
 BLUES/ROUHOUSE CO 3079 0ES0  
 HOLE IN THE WALL/KNOCKIN' ON WOOD BR 6563 0CAPP  
KING OLIVER  
 KROOKED BLUES(VERY GOOD CONDITION) GE 5274 15,00 NOVI  
 SWEET BABY DOLL/ABEL'S DREAM OK 8735 6,00 EDEL  
 ROOM RENT BLUES/I AIN'T OK 8148 2,50 EDEL  
 MANDY LEE BLUES ANY 0000 0WITT  
 CHIMES BLUES ANY 0000 0WITT  
 JAZZIN' BABIES BLUES ANY 0000 0WITT  
 HIGH SOCIETY ANY 0000 0CROC  
 MANDY LEE BLUES/I'M GOIN' AWAY GE 5134 10,00 POLS  
 SNAKE RAG GE 5184 7,00 POLS  
 SUGAR FOOT STOMP GE 3076 8,00 POLS  
 KROOKED BLUES/ALLIGATOR HOP GE 5274 0000 POLS  
 (ANY OK EXCEPT 4906) OK 0000 0000 POLS  
 HABEL'S DREAM OK 8235 80,00 DEAN  
 RECT END BLUES VI 0000 0000 HOLL  
 RHYTHM CLUB STOMP VI 0000 0000 HOLL  
 TACK ANIE VO 0000 0000 HOLL  
 SUGARFOOT STOMP VO 0000 0000 HOLL  
 (MANY; SEND LIST) 0000 0000 WILL  
 HIGH SOCIETY RAJ/TEARS HRS 12 0000 FAY  
 (ANY ON PARACOUNT, OK, GENIETT, COL., CLAX) 0000 0000 FAY  
 OPPERMOUTH UHCA 77-78 0000 CAPE  
ORIGINAL DIXIELAND JAZZ BAND  
 LIVERY STABLE BLUES VI 18255 0000 WEIL  
 AT THE JAZZ BAND BALL VI 18457 0000 WEIL  
 TIGER RAG VI 18472 0000 WEIL  
 CLARINET MARMALADE VI 18512 0000 WEIL  
SANTO PECORA  
 MAGNOLIA BLUES CO 36,59 0000 WEIL  
 MAGNOLIA BLUES CO 36150 0000 WILL  
TEDDY PETERS  
 0000 0000 0000 0000  
JACK PETTIS  
 FOOT HEELS VO 15703 0000 FR,W  
 BROADWAY STOMP VO 15761 0000 FR,W  
STEVE PLETCHER  
 GABRIEL TOUCH BB 6345 1,50 DESO  
TEDDY POWELL  
 (ALMOST ANY INSTRUMENTAL DANCE RECORD) 0000 0000 BAND  
THE RAGM  
 MAPLE LEAF RAG (ANY) VO 3513 0000 WILL  
MA RILEY  
 (MANY (EX. TO NEW) 0000 0000 NOVI  
AMANDA RANDOLPH  
 (ALL) BB 0000 0000 NATL  
RED ONION JAZZ BABIES  
 CAKE WALKIN' BABIES GE 5627 0000 NOVI  
 SANTA CLAUS BLUES GE 5607 0000 NOVI  
 BROTHERLY LOVE SILVERTONE 0000 0000 NOVI  
OLGA REINHART  
 0000 0000 0000 0000  
 HMV 8567 0000 MAHA  
 LINEHOUSE BLUES OE 0000 1,00 LANG  
KIO REHA  
 (ANY ON DELTA) 0000 0000 CAPE  
RHYTHMMAKERS  
 SHINE ON YOUR SHOES/GONNA BE YOU UHCA 0000 0000 FAY  
 WHO'S SORRY NOW/BALD HEADED MA UHCA 0000 0000 FAY  
 (ANY, BUT COLUMBIA REISSUES) 0000 0000 MLC,C  
ELZDIE ROBINSON  
 ST. LOUIS CYCLONE PARA 12573 0000 WA,R  
 YOUR LAST NIGHT/CHEATIN' OADDY PARA 12768 0000 WA,R  
 HUMMING BLUES/HOUSTON BOUND PARA 12420 0000 WA,R  
LOUIS RUSSELL  
 0000 0000 0000 0000  
 ORE 1003 0000 MAHA  
 HMV 6489 0000 MAHA  
 PAE 2225 0000 MAHA  
 PAE 1669 0000 MAHA  
 PAE 1064 0000 MAHA  
 BRE 02002 0000 MAHA  
PEE WEE RUSSELL  
 (MANY; SEND LIST) 0000 0000 WILL  
SIMS' CREOLE ROOF ORCHESTRA  
 SOAPSTICK/HOW DO YOU OK 8373 0000 WA,R

BESSIE SMITH  
 I'VE GOT WHAT IT TAKES CO 0000 0000 WITT  
 COLUMBIA ALBUM CO C-31 0000 R,BA  
 CARELESS LOVE CO 14083 5,00 POLS  
 CO 14133 0000 PHIL  
 JAZZBO BROWN/SQUEEZE ME CO 14399 0000 PHIL  
 POOR MAN'S BLUES CO 14435 0000 PHIL  
 KITCHEN MAN CO 14464 0000 PHIL  
 HE'S GOT ME CO 14476 0000 PHIL  
 WASTED LIFE BLUES CO 14487 0000 PHIL  
 YOU DON'T UNDERSTAND CO 14527 0000 PHIL  
 BLUE SPIRIT BLUES  
MUGGSY SPAIER  
 SISTER KATE/OPPERMOUTH(N) BB 10506 2,00 BURL  
 LONESOME ROAD/MANDY (N) BB 10766 2,00 BURL  
 SOMEDAY SWEETHEART BB 10384 2,00 BURL  
 LIVERY STABLE BLUES BB 10518 2,00 BURL  
 DA-DA STRAIN/SOMEDAY SWEETHEART BB 10384 0000 FAY  
 BIG BUTTER & EGG MAN/ECCENTRIC BB 10417 0000 FAY  
 BLUIN' THE BLUES/AT SUNDOWN BB 10719 0000 FAY  
 OPPERMOUTH BB 10506 0000 CAPE  
 RELAXIN' AT THE TOURO-- BB 10532 0000 CAPE  
CHARLIE SPIVAK  
 STAR DREAMS 0000 6546 0000 DAME  
VICTORIA SPIVEY  
 (MANY ON OKEH AND VOCALION) 0000 0000 MCKA  
STATE STREET RAJBLERS  
 COOTIE STOMP GE 6232 0000 NOVI  
 THERE'LL COME A DAY GE 5249 0000 NOVI  
 KENTUCKY STOMP CH 40007 5,00 NOVI  
 BEARY BAY BLUES/COOTIE STOMP GE 6232 1,00 EDEL  
 KENTUCKY STOMP CH 40007 1,00 EDEL  
 THERE'LL COME A DAY GE 6249 0000 EDEL  
REX STEWART  
 SAN JUAN HILL VO 5510 0000 BURL  
 FAT STUFF SERENADE VO 5448 0000 BURL  
JASPER TAYLOR  
 (ANY) PARA 0000 25,00 STEI  
MONTANA TAYLOR  
 HAYRICE/WHOOOP & HOLLER VO 1278 0000 STEI  
JACK TEAGARDEI  
 STARS FELL ON ALABAMA BR 6993 0000 PHIL  
FRAK TESCHENACKER  
 COLUMBIA ALBUM CO C-43 0000 R,BA  
FRAKIE TRUMBAUER  
 0000 0000 0000 0000  
 PAE 3440 0000 MAHA  
 PAE 105 0000 MAHA  
 PAE 3464 0000 MAHA  
 PAE 3463 0000 MAHA  
 PAE 141 0000 MAHA  
 PAE 142 0000 MAHA  
 PAE 1682 0000 MAHA  
 PAE 265 0000 MAHA  
 PAE 420 0000 MAHA  
 PAE 714 0000 MAHA  
 OK 40772 0000 WEIL  
 OK 40022 0000 GAIN  
 OK 41721 0000 GAIN  
 BLPSS YOU SISTER OK 41100 0000 GAIN  
 CYRING ALL DAY OK 40966 0000 GAIN  
 JUBILEE OK 41044 0000 GAIN  
 SINGIN' THE BLUES BR 7703 0000 PHIL  
 KRAZY KAT OK 40903 0000 PHIL  
 CYRIN' ALL DAY CO 35056 0000 PHIL  
 MISSISSIPPI MUD OK 40979 0000 PHIL  
 DUSKY STEVEDORE OK 41100 0000 PHIL  
 BARY WON'T YOU PLEASE COME HOME OK 41286 0000 PHIL  
 GET HAPPY OK 41431 0000 PHIL  
 BYE BYE BLUES OK 41450 0000 PHIL  
 SOMEBODY LOVE ME BR 7665 0000 PHIL  
 OIGA OIGA DOO BR 7687 0000 PHIL  
SUGAR UNDERWOOD  
 OAVIS ST./NEW DROP ALLEY VI 21536 6,00 WA,R  
JOE VENUTI  
 TEMPO DI MODERNA GE 2486 0000 CAPP  
 MUG OF ALE/CHEESE & CRACKERS OK 40597 0000 CAPP  
 WILD CAT/ODIN THINGS (VENUTI-LAND) BR 0000 1,25 LANG  
SIFPIE WALLACE  
 (ANY BUT OK 8328; LOUIS ARMSTRONG) 0000 0000 NOVI  
 OEVIL OANCE 0K 8206 0000 WA,R  
 MURDER! GONNA BE MY CRIME OK 8243 0000 WA,R  
 SPECIAL DELIVERY OK 8328 0000 WA,R  
 I FEEL GOOD/MAIL TRAIN OK 8345 0000 WA,R

# WANTED

WESLEY WALLACE  
 #29/FANNY LEE  
FATS WALLER  
 HONEY SUCKLE ROSE/BLUE GREY OVER  
 THOU SWELL  
WASHINGTONIANS  
 BIRMINGHAM BREAKDOWN  
 E. ST. LOUIS TODOLE-OO  
ETHEL WATERS  
 WEARY FEET  
LU WATTERS  
 TIGER RAG  
CHICK WEBB  
 \_\_\_\_\_  
DICKY WELLS  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
PAUL WHITEMAN  
 IT WAS THE DAWN OF LOVE  
 SAN (EX)  
 CONCERTO IN F  
WHOOPEE MAKERS  
 RUSH INN  
 DAROENELLA  
 SORORITY STOMP  
 SORORITY STOMP  
CLARENCE WILLIAMS BLUE FIVE  
 (MANY)  
 TEXAS MOANER BLUES  
 COAL CART BLUES/SANTA CLAUS BLUES  
 PAPA DE OA OA  
JABBO WILLIAMS  
 (ANY)  
TEDDY WILSON  
 SUN BONNET BL/WHAT A LITTLE MOONL.  
 (ANY)  
 JUST A MOOD, PARTS 1 & 2  
 HONEYSUCKLE ROSE  
JACK WINN'S DALLAS DANDIES  
 LOVED ONE  
WOLVERINES  
 JAZZ ME BLUES  
 SUSIE  
 BIG BOY  
 TIGER RAG  
AL WYNN  
 SHE'S CRYING FOR ME  
YACHT CLUB BOYS  
 WE OWN A SOLO  
ANY RECORDING GROUP  
 HONEYSUCKLE ROSE  
 SWAMPPIE  
 THAT'S A PLENTY  
 BREEZE  
 SUGAR FOOT  
 DIPPERMOUTH  
 RHUMBA STOMP  
 LULLABY OF THE LEAVES  
 HOW DEEP IS THE OCEAN  
 SAY IT ISN'T SO  
OPERATIC RECORDS  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 EZIO PINZA  
 EZIO PINZA  
 EZIO PINZA  
 EZIO PINZA  
 EZIO PINZA  
 EZIO PINZA  
 FRANCES ALDA  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI  
 RICCARDO STRACCIARI

(OPERATIC RECORDS, CONTINUED)

RICCARDO STRACCIARI	CO 4028	BELL
RICCARDO STRACCIARI	CO 4029	BELL
RICCARDO STRACCIARI	CO 4031	BELL
RICCARDO STRACCIARI	CO 4032	BELL
RICCARDO STRACCIARI	CO 9010	BELL
RICCARDO STRACCIARI	CO 9023	BELL
HERBERT E. GROH	DE 20000	BELL
HERBERT E. GROH	DE 20001	BELL
HERBERT E. GROH	DE 20068	BELL
HERBERT E. GROH	DE 20310	BELL
HERBERT E. GROH	DE 20457	BELL
HERBERT E. GROH	DE 20458	BELL
HERBERT E. GROH	DE 20519	BELL
GERHARD HUSCH	VI 12090	BELL
ANTONIO CORTIS	VI ANY	BELL



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# In Defense of Esquire's Defense of Jazz

By PAUL EDUARD MILLER



"WHAT *Esquire* did for jazz was to put it on par with the best of the serious music promotions. It helped to clarify the difference between real jazz fans and the horrendous jitterbug . . . not because some details are imperfect should it merit significance, but because the broad effect of the project will accrue to the benefit of jazz generally."

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It is not a little ironic that it should be necessary to explain to jazz critics that *Esquire* meant no harm when it tried to bring jazz music to the attention of its million readers. It's like a song-plugger getting peeved because Harry James plays his stuff. Considering the tough battle we've all had in carrying the torch for hot jazz, it would seem a trifle odd that those who took up the guns in the first place should turn them on the recruits to the ranks.

I am glad to report that such antagonism is not shared by the men who play the music. During the past several months, I have talked to at least two hundred jazz musicians who feel, without exception, that *Esquire's* efforts on behalf of jazz were not only a boon to their kind of music, but to the profession as well. To be sure, some of them offered criticism of this or that detail. But significantly even those who had not placed in the voting admitted that *Esquire's Jazz Book* was worthy of high praise.

As for the listening audience—since publication literally thousands of letters have been received giving wholehearted approval to the volume. More than that,

the general reaction to the magazine's February jazz issue, the *Jazz Book* itself, and the Metropolitan Opera jazz concert was extraordinarily favorable. It is also interesting to note that by comparison with favorable reader reaction to other features of *Esquire* during the ten years of its existence, the *Jazz Book* polled a terrific vote of confidence. Let me cite a few samples from the letters:

"The Jazz Book did give jazz a lot of publicity, and I firmly believe that thousands of people who might not otherwise have heard this music will be converted to the righteous stuff."

"I admire what *Esquire* is trying to do, and I think it deserves the support of everyone who has the interests of jazz at heart."

"Your Jazz Book is a highly interesting and informative publication; the discographies were particularly interesting."

"*Esquire's Jazz Book* has kept me interested from cover to cover."

"I am more or less a newcomer in the jazz line, and I have found the *Jazz Book* a great help."

"I want you to know how much I enjoyed your *Jazz Book*. I don't believe I realized what a masterpiece of work-

manship I was buying at the time. I hope that more people get to enjoy it as I and the fellows here in the barracks have."

"Your Jazz Book is a wonder—a great source of information. Many thanks to Esquire for helping to promote such a fine standard of jazz."

"I want to compliment you on the fine Jazz Book. It's terrific. Projects like that, with such wide coverage, are going to sell jazz to the public."

"I thought I knew a lot about band-leaders and bands, but since I've read the Jazz Book I've learned a lot I didn't know."

"I found the Jazz Book extremely interesting. It was a pleasure to read about those orchestras of fifteen years ago, aggregations like Morton, McKinney, Bix and others."

"The Jazz Book is just about perfect. I have already read all of the articles and checked over the discographies, and I must admit that you have turned out a truly wonderful job."

"I found the Jazz Book to be extremely valuable in furnishing facts about the early history of jazz music."

"The Jazz Book is really a worthwhile job, with the extra punch of being right up-to-date."

"The Jazz Book will always be one of my treasured possessions. Only one word can describe it—terrific."

These are only a few excerpts from the many letters received by *Esquire* from both fans and newcomers alike.

The purpose of the project, from the editors' point of view, was to give everyone an interesting book on jazz. This meant that seasoned jazz lovers as well as fledglings had to be considered. Therefore, while one item may have been elementary stuff to the jazz fan of some years' experience, the same item may have been invaluable in converting the layman to a better understanding. Why convert the layman? Because we believed that the layman's appreciation could bring no harm, and quite possibly might bring immeasurable good to the cause of the music itself.

But neither was the book planned exclusively for jazz fans and the honest but non-informed layman. Several spots were directed at that sophisticated and untutored clique who attempt to criticize jazz on the sole basis that they are capable of criticizing classical music. The jazz concerts which have taken place throughout the country proved conclusively that those who should know how to criticize any music are hopelessly in the dark when it comes to jazz. If there is a single newspaper critic who knows

how to handle the subject of hot jazz, I have yet to read him. Benny Goodman may have pulled the symphonic palaces out of the red, but the critics could say no more about the phenomenon than that the kids were gyrating in the aisles. In order to make these sophisticates haul in their horns it is necessary for jazz to achieve a dignified recognition for what it is—a vibrant, living thing, and not mere rhythmic accompaniment for current dance fads. We wanted to bring jazz to the people, over the heads of these die-hards and symphonic authorities. This was achieved, and because the *Jazz Book* was a successful venture, the die-hards will find it a little uncomfortable not to sit up and take notice. Either they learn to recognize the significance of jazz on the modern musical scene, or jazz will bury them in the bier of romanticism.

What the *Esquire* three-way promotion did for jazz, in fact, was to put it on par with the best of the serious music promotions. It helped to clarify the difference between real jazz fans and the horrendous jitterbug about which the public has been hearing so much. Not because some details are imperfect should it merit significance, but because the broad effect of the project will accrue to the benefit of jazz generally. No punches were pulled. Jazz was heralded as music worthy of serious attention. The approach was broad and colorful. The hundreds of letters similar to those quoted above demonstrate beyond question that the *Jazz Book* attracted a wide and eager audience. Such was the intent. *The book was planned that way.* It was not written for jazz critics.

Yet, while the book was of interest to newcomers, a good share of the material was devoted to the service of the older patrons of jazz. One nationally known record collector told me that the book was worth a dollar to him because it listed discographies which heretofore had been unavailable in such conciseness of form. The Historical Chart of Jazz influences drew no unfavorable criticism from either readers or critics; nor did the first, second, third, fourth, or eighth chapters; nor the Bio-Discographies.

The pivotal point of attack for the *Changer* critics was Chapter Six—the voting by the Board of Experts. It is here that a highly personal element enters into the criticism. It is not my province to attack or defend the members of the Board: they must stand or fall on their own merits, not only with readers of the *Changer*, but with the more diversified *Esquire* audience as well. I can speak only for myself, and in do-

(Continued on page 44)



# FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.

5 PRICE, IF FOR SALE; VALUE, IF FOR TRADE; MAXIMUM BID, IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SA" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC" AT AUCTION. CLOSING DATE FOR BIDS, SEE COL. 10. "T-A" FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "NEW" = EXCELLENT; "V-GOOD" = GOOD; "FAIR" = FAIR; "POOR" = POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

(LOUIS ARMSTRONG, CONTINUED)

	1	2	3	4	5	6
<u>ALABAMA RED PEPPERS</u>						
ECCENTRIC (3071)	Ro	635	V	T-A		GAIN
SAN	Ro	532	G	T-A		UMPH
<u>ALABAMA WASHBOARD STOMPERS</u>						
PEPPER STEAK	Vo	1697	G	AUC		FITC
<u>TEXAS ALEXANDER</u>						
DEATH BED BL./BAD LUCK BLUES	OK	8578	N	AUC		DESO
WEST TEX./BL./BABY BUILD LIKE	DK	8603	N	AUC		DESO
<u>HENRY ALLEN</u>						
MILLER'S DAUGHTER/TILL THE	Vo	3607	N	AUC		PATT
BODY & SOUL/ROSETTA (CHJ BERRY)	Vo	2965	V	AUC		GILB
K.W. BOOGIE	OK	6281	N	AUC		ROHS
WRITTEN ALL OVER YOUR FACE	PE	16071	V	AUC		FITC
CANAL STREET BLUES	DE	18092	N	STA		WA,H
INDIANA, A SHERIDAN	OK	6357	N	STA		WA,H
CAHA ST. BLUES	DE	18092	N	AUC		MELT
BODY AND SOUL	Co	36282	N	AUC		MELT
PLEASEING PAUL	BB	10235	E	AUC		MELT
BIFFLY BLUES (IT SHOULD BE YOU	BB	36073	E	AUC		RECO
UNTIL TODAY 'AM I ASKING TOO	Vo	3292	E	AUC		RECO
BELIEVE IT (IT'S WRITTE	ME	13704	G	AUC		RECO
HAVE YOU BEEN IN HEAVEN? (I OWE	Vo	3704	E	AUC		BAKE
BIFFLY BLUES (IT SHOULD BE YOU)	Vi	3973	E	AUC		RECO
FEELING DROWSY/SWING DIT	BB	10732	E	T-A		"-S
PLEASEING PAUL/SHOULD BE YOU	BR	10235	E	T-A		"-S
ALGIENS STOMP (REV. P)	Vo	3932	E	T-A		"-S
K.W. BOOGIE	OK	6281	E	T-A		CAPE
LOST (EDGE CHIP)	Vo	3214	E	T-A		CAPE
I ADORE YOU	Vo	3422	E	T-A		CAPE
YOU'LL NEVER GO TO HEAVEN	Vo	3594	E	T-A		CAPE
INDIANA	OK	6357	E	T-A		CAPE
<u>ALLEN-HARRIS</u>						
GALVESTON/LOSE GAL	BA	32301	E	AUC		DESO
HUSH MOUTH/DARK CLOUDS	ME	12858	E	AUC		DESO
<u>ALBERT AMMONS</u>						
SHOUT FOR JOY	Co	35961	N	STA		WA,H
EARLY MORNING BLUES	DE	3521	E	AUC		MELT
<u>ARCADIA: SERENADERS</u>						
JUST A LITTLE BIT BAD	NY	4503	G	AUC		STEL
FIDGETY FEET	OK	40272	G	AUC		STEL
SAN SUE/ROBBED/ROUGH START, 4GR)	OK	40378	V	AUC		BAKE
<u>LIL ARMSTRONG</u>						
RIFFIN' THE BLUES/'MY GOOD	DE	7803	E	AUC		.50 QUIK
DOLY' THE SUZIE Q/'MY HI-DE HO	DE	1059	E	AUC		RECO
<u>LOUIS ARMSTRONG</u>						
COAL CART BLUES	DE	18091	E	T-A		BICK
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK	8300	G	AUC		PHIL
BIG BUTTER & EGG/SUNSET CAFE	OK	9423	G	AUC		PHIL
WILD MAN(M)/GULLY LOW (G)	OK	8474	AUC			PHIL
POTATO HEAD/P/T 'EM DOWN	OK	8503	E	AUC		PHIL
SAVVOY BL(G)/HOTTER (H)	OK	8535	AUC			PHIL
GOT NO BLUES/I'M NOT ROUGH	OK	8151	V	AUC		PHIL
BEST END BLUES FIREWORKS	OK	8597	E	AUC		PHIL
SKIP THE GUTTER/KNEE DROPS	DK	41157	E	AUC		PHIL
TWO DEUCES/SQUEEZE ME	OK	8641	V	AUC		PHIL
TIGHT LIKE THIS/HEAR ME TALK,	OK	8649	E	AUC		PHIL
SAVE IT PRETTY MAMA/ST. JAMES	OK	8657	E	AUC		PHIL
KNOCKIN' A JUG/MUGGLES	DK	8703	E	AUC		PHIL
AIN'T MISBEHAVIN'/BLACK AND	OK	41276	E	AUC		PHIL
BY SWEET/I CAN'T BELIEVE	OK	41415	E	AUC		PHIL
SHINE (G)/JUST A GIGOLO(E)	DK	41496	AUC			PHIL
I BURRENDO DEAR/'ALKIN'	DK	41497	E	AUC		PHIL
WHEN YOUR LOVER(M)/LUC(E)	OK	41498	AUC			PHIL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

YOU RASCAL YOU/WHEN IT'S SLEE	OK	41504	E	AUC		PHIL
LAZY RIVER/GEORGIA ON MIND	OK	41541	V	AUC		PHIL
NEW TIGER RAG/LOVE, YOU	DK	41557	N	AUC		PHIL
AFTER YOU'VE GONE/I GOT RHYTHM	OK	3643	N	AUC		PHIL
ST. LOUIS BL./DUSKY STEVEDORE	Vi	24320	V	AUC		PHIL
SWEET SUE/MISSISSIPPI BASIN	Vi	24321	V	AUC		PHIL
SNOWBALL/HONEY, DO	Vi	24369	E	AUC		PHIL
HUSTLIN'/SITTIN' IN THE DARK	BB	75'6	E	AUC		PHIL
SOME SWEET DAY/DON'T PLAY ME	BB	10237	E	AUC		PHIL
SWEETHEARTS ON PARADE	DE	3235	E	SAL		.75 FRES
B'N AND B'VE	DE	3946	N	AUC		.125 FRES
COAL CART BLUES/HONKY	DE	18091	E	AUC		ROSE
SONG IS ENDED/'Y WALKING STICK	DE	1892	V	AUC		GILB
MOOD FOR LOVE/GOT NEW SUIT	DE	579	G	AUC		GILB
OH SUNNY SIDE OF STREET	DE	3794	E	T-A		CAPE
BEST END BLUES	DE	3793	E	T-A		CAPE
AIN'T I MISBEHAVIN'	DE	2042	N	T-A		CAPE
DEAR OLD SOUTH/LAND	Co	36282	N	T-A		CAPE
SAVE IT PRETTY MAMA	Co	35662	N	T-A		CAPE
MUSKRAT RAMBLE	Co	36153	N	T-A		CAPE
GUT BUCKET BLUES	Co	36152	N	T-A		CAPE
ORIENTAL STRUT(EDGE CHIP)	Co	36155	N	T-A		CAPE
KNOCKIN' A JUG	OK	8703	V	T-A		CAPE
'AMOGANY HALL STOMP	DK	8680	G	T-A		CAPE
KICKIN' THE Gong AROUND	OK	41550	V	T-A		CAPE
CHI-AGO BREAKDOWN	OK	36376	E	T-A		CAPE
MONDAY DATE WEATHER(HINES)	Co	36375	N	AUC		ROHS
WATERFRONT/LONG ASO	DE	3700	N	AUC		ROHS
YES SIR/I'LL GET MINE	DE	3900	N	AUC		ROHS
YES YES/EGGS IN BASKET	DE	698	E	AUC		ROHS
EV'NTHOE	DE	835	N	AUC		ROHS
SNOW BALL/SWING YOU CATS	BB	10255	N	AUC		ROHS
SIPPI STEAMER/HEP CATS'BALL	DE	3233	N	AUC		ROHS
TIG T LIKE THIS/HEAR ME(CHIP)	Vo	3303	E	AUC		ROHS
HARLEM STOMP/VOODOO	DE	3092	N	AUC		ROHS
CHERRY/BOOG IT	DE	3180	E	AUC		.50 QUIK
WOLVERINE BLUES/SWING	DE	3105	E	AUC		.75 QUIK
WORLD ON STRING/GARIN	BB	6910	E	AUC		.75 QUIK
SAINS NO MARCH/LONG AS YOU	DE	2230	V	AUC		.75 QUIK
ST. JAMES INF./SAVE IT	DK	41180	E	AUC		QUIK
JUST A NO ACCOUNT/LUCKY	DE	2934	E	AUC		.75 QUIK
DIPPERMOUTH	DE	906	V	AUC		.75 QUIK
DIPPER MOUTH BLUES	DE	432	V	AUC		FITC
YESS YESS/BY MY (REV. G)	DE	698	V	AUC		FITC
WEARY BLUES	Vo	3381	G	AUC		FITC
TRUMPET PLAYERS/SWEET	DE	1653	E	AUC		REIO
DYE AND DYE/POOR OLD JOE	DE	3011	E	AUC		REIO
LONG LONG AGO/I COVER	DE	3025	E	AUC		REIO
I'VE GOT/SITTIN' IN DARK	Vi	24245	E	AUC		REIO
SNOW BALL/HONEY DO	Vi	24369	E	AUC		REIO
DON'T PLAY ME/I WONDER WHO	Vi	24225	E	AUC		REIO
FIREWORKS/BEST END BLUES	OK	41078	E	AUC		REIO
HOTTER THAN THAT/SAVOY BLUES	OK	8535	E	AUC		REIO
I AIN'T GOT/ROCKIN' CHAIR	OK	8756	E	AUC		REIO
I'M IN THE MOOD FOR LOVE	DE	579	N	AUC		REED
SWEETHEARTS O' PARADE	DE	3235	V	AUC		REED
I CAN'T GIVE YOU ANYTHING	DE	2042	E	AUC		MELT
KNOCKIN' A JUG	PARL	1064	N	AUC		MELT
STAR DUST	Vo	3172	V	AUC		MELT
GUT BUCKET BLUES	Co	36152	N	AUC		MELT
MIGHTY RIVER	BB	10703	E	AUC		MELT
SNOW BALL	BB	10225	N	AUC		MELT
I COVER THE WATERFRONT	DE	3700	N	AUC		MELT
SAVE IT PRETTY MAMA	DE	2405	N	AUC		MELT
NATURALLY	DE	1937	V	AUC		MELT
CUNAN PETE	DE	1353	V	AUC		MELT
HEY LADY MAMA	DE	3756	N	AUC		MELT
W.P.A.	DE	3151	V	AUC		MELT
COAL CART BLUES	DE	18091	E	AUC		MELT
219 BLUES	DE	18090	E	AUC		MELT
TIGHT LIKE THIS	Co	36378	N	AUC		MELT
BEST END BLUES	Co	36377	E	AUC		MELT
A MONDAY DATE	Co	36375	E	AUC		MELT
CHICAGO BREAKDOWN	Co	36376	N	AUC		MELT
YOU'RE NEXT	Co	36155	N	AUC		MELT
CORNET CHOP SUEY	Co	36154	N	AUC		MELT
MUSKRAT RAMBLE	Co	36153	N	AUC		MELT
DALLAS BLUES (1/2) CHIP	OK	8714	V	AUC		BAUS

(LOUIS ARMSTRONG CONTINUED NEXT PAGE)

# FOR DISPOSITION

**(LOUIS ARMSTRONG, CONTINUED)**

BESSIE COULDN'T HELP IT	OK	8774	V	AUC	BAUM
DROPPING SHUCKS/WHO'S IT	OK	8357	E	AUC	BAUM
SOME SWEET DAY/HE'S A SON	VI	24257	V	AUC	GOSS
IN THE GLOAMING/EVERYTHING'S	DE	3825	E	AUC	RECO
HEEBIE JEEBIES/POTATO HEAD BL	OK	35660	N	AUC	RECO
WEST END BLUES/AUGGLES	OK	36377	E	AUC	RECO
MARIE/W.P.A. (MILLS BROTHERS)	DE	3151	N	AUC	RECO
HARLEM STOMP/YOU'VE GOT ME VO	DE	3092	E	AUC	RECO
SAVE IT PRETTY MAMA/HEAR ME T.	DE	2405	N	AUC	RECO
WOLVERINE BLUES/SWING THAT M.	DE	3105	E	AUC	RECO
SUGAR FOOT STRUT/MONDAY OATE	OK	8609	V	AUC	RECO
KEYHOLE BL/MELANCHOLY RL	OK	8496	V	AUC	RECO
HOME/ALL OF ME	OK	41552	V	AUC	RECO
CONFESSIN'/YOU TURNED THE T'	VO	3059	E	AUC	RECO
OL' MAN MOSE/FALLING IN LOVE	DE	622	N	AUC	RECO
SHOE SHINE BOY/I HOPE GABRIEL	DE	672	E	AUC	RECO
YOU'RE A LUCKY GUY/YOU'RE	DE	2934	N	AUC	RECO
CAIN & ABEL/YOU RUN YOUR M.	DE	3204	N	AUC	RECO
SWEETHEARTS/PARADE/CUT OFF LEG	DE	3235	E	AUC	RECO
LONG LONG AGO/I COVER THE WATE.	DE	3700	N	AUC	RECO
BETWEEN DEVIL & DEEP SEA	OK	41550	V	T-A	EDEL
PEANUT VENDOR (SKIP)	OK	41478	G	T-A	EDEL
HOTTER THAN THAT/SA JOY	OK	8535	G	T-A	EDEL
WEST END BL/FIREWORKS	OK	8597	G	T-A	EDEL
TIGHT LIKE THIS/HEAH ME TALK	OK	36378	N	T-A	FAY
WEST END BLUES/AUGGLES	OK	36377	N	T-A	FAY
SOME OF THESE DAYS	OK	41298	F	AUC	DELG
LONESOME ROAD	OK	41538	F	AUC	DELG
AFTER YOU'VE GONE	OK	41350	F	AUC	DELG
EXACTLY LIKE YOU	OK	41423	G	AUC	DELG
WEST END BLUES(RIM CHIP)	OK	8597	G	AUC	DELG
CONFESSIN' (BLACK LABEL)	OK	41448	G	AUC	DELG
CONFESSIN' (RED LABEL)	OK	41448	G	AUC	DELG
BEAU KOO JACK	OK	8680	G	AUC	DELG
COME BACK SWEET PAPA	OK	8318	F	AUC	DELG
(MANY; SEND FOR LIST)	DE	E	T-A	WILL	
WILLIE THE WEEPER/ALLIGATOR	OK	8482	F	T-A	WA,R
WEST END F/IREWORKS	OK	41078	E	T-A	WA,R
IN THE SHADE OF OLD APPLE TREE	DE	1495	G	AUC	WTKR
WILDMAN BLUES/GULLY LOW	OK	8474	F	AUC	BAKE
MUSKRAT RAMBLE/HEEBIE JEEBIES	OK	8300	V	AUC	BAKE
HEEBIE JEEBIES/POTATO HEAD	OK	35660	N	T-A	EDWA
SOL BLUES/SQUEEZE ME	OK	35661	N	T-A	EDWA
SAVE IT PRETTY MAMA	OK	35662	N	T-A	EDWA
12TH ST. RAG/KNOCKIN' A JUM	OK	35663	N	T-A	EDWA
STRUTTIN' WITH BARBEQUE	DE	3795	E	T-A	EDWA
DIPPER MOUTH	DE	3796	N	T-A	EDWA
SUNNYSIDE OF STREET	DE	3794	N	T-A	EDWA
WEST END BLUES	DE	3793	E	T-A	EDWA
JEEPERS CREEPERS	DE	2267	E	T-A	EDWA
GUT BUCKET/IN BARREL	OK	36152	N	T-A	EDWA
MUSKAT RAMBLE	OK	36153	N	T-A	EDWA
CORNET CHOP SUEY	OK	36154	N	T-A	EDWA
ORIENTAL STRUT/YOU'RE NEXT	OK	36155	N	T-A	EDWA
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	N	AUC	COLL
DROPPIN' SHUCKS/WHO'S IT	OK	8357	N	AUC	COLL
SUNSET CAFE STOMP/BIG BUTTER &	OK	8423	G	AUC	COLE
GEORGIA GRIND/COME BACK SWEET	OK	8318	G	AUC	COLE
WILD MAN BLUES	VO	V	T-A	HOLL	
SAVOY BLUES	VO	V	T-A	HOLL	
SAVANNAH SUE/RHYTHM MAN	OK	8717	V	T-A	NORC
NO ONE ELSE BUT YOU	OK	41204	F	T-A	NORC
WEST END BLUES/F/IREWORKS	OK	41078	G	T-A	NORC
GUT BUCKET BL/YES I'M IN BAR.	OK	8261	F	T-S	BOND JENS
KEEPIN' OUT OF/LAWO, YOU MADE	OK	41560	E	AUC	PHIL
STARBUST #1 (V)/CHINATOWN (E)	OK	2574	AUC	PHIL	
YOU CAN DEPEND/I GOT RHYTHM	OK	2590	N	AUC	PHIL
ALL OF ME/10ME	OK	2606	N	AUC	PHIL
MAHOGANY HALL STOMP/BEAU KOO	OK	35879	N	AUC	PHIL
DINAH/TIGER RAG	VO	3039	N	AUC	PHIL
DINAH/TIGER RAG	CONQ	9554	N	AUC	PHIL
I'M A OINGSOONG ODDY/INOIAN	VO	3370	E	AUC	PHIL
WILLIE THE WEEPER/SAVE IT	VO	3381	E	AUC	PHIL
MEMORIES OF YOU/YOU'RE LUCKY	VO	3180	E	AUC	PHIL

**ARMSTRONG WITH FLETCHER HENDERSON**

NAUGHTY MAN/NEAREST KIND	CO	249	V	AUC	PHIL
PLAY ME SLOW/BYE AND BYE	CO	292	V	AUC	PHIL
SUGAR FOOT STOMP/THAT CHA	CO	395	N	AUC	PHIL
MONEY BLUES/STAMPEDE (NO L.A.)	OK	35669	N	AUC	PHIL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

**(LOUIS ARMSTRONG WITH HENDERSON, CONTINUED)**

SWANEE BUTTERFLY (5836-2P)	DO	3475	V	AUC	PHIL	
HOW COME YOU DO ME (5728-1P)	RE	9739	G	AUC	PHIL	
SHANGHAI SHUFFLE/NAUGHTY MAN	VO	14935	G	AUC	PHIL	
<b>LOUIS ARMSTRONG ACCOMPANIMENTS</b>						
S.ELLIS: AIN'T MISBEHAVIN'	OK	41291	N	AUC	PHIL	
B. HILL: TROUBLE IN/GEORGIA	ME	61270	E	AUC	PHIL	
M. JONES: GOOD TIME FLAT/SCR.	CO	14055	N	AUC	PHIL	
M. JONES: IF I LOSE LET ME	CO	14059	N	AUC	PHIL	
RAINEY: SEE SEE ROBER/JEALOUS PA	12252	V	AUC	PHIL		
B. SMITH: RECKLESS/BOBBIN'	OK	14056	V	AUC	PHIL	
B. SMITH: YOU'VE BEEN GOOD OLE	CO	14079	V	AUC	PHIL	
C. SMITH: COURT HOUSE BLUES	CO	14073	E	AUC	PHIL	
V. SPIVEY: FUNNY FEATHERS/HOW	OK	8713	N	AUC	PHIL	
H. THOMAS: LONESOME HOURS/DEEP	OK	8297	G	AUC	PHIL	
<b>MILDRED BAILEY</b>						
ROCKIN' CHAIR/GEORGIA ON MIND	BB	6945	N	AUC	MELO	
HONEYUCKLE ROSE/WILLOW	DE	18108	V	AUC	DAVI	
BARRELHOUSE MUSIC/YOU DON'T	VO	4802	N	AUC	NAUL	
SOMETIMES/WHEREVER YOU ARE	DE	4252	N	AUC	NAUL	
ALL TOO SOON/EVERYTHING DEP.	DE	3888	N	AUC	NAUL	
GA. ON MY MIND/AFRAID OF MY	DE	3691	N	AUC	NAUL	
LOVER COME BACK/SO PEACEFUL	DE	3953	N	AUC	NAUL	
ROCKIN' CHAIR/SOMETIMES I'M	DE	3755	N	AUC	NAUL	
HONEYUCKLE ROSE/WILLOW TREE	DE	18108	N	AUC	NAUL	
SQUEEZE ME/DOWNHEARTED BLUES	DE	18109	N	AUC	NAUL	
ROCKIN' CHAIR	CO	35943	V	AUC	MELT	
LOVE TO TAKE OROERS/I'O RATHER	VO	3056	E	SAL	3.00	MAEL
THERE'LL BE SOME CHANGES MADE	VO	5268	N	AUC	RECO	
MOON LOVE/IT SEEMS LIKE OLD	VO	4939	M	AUC	RECO	
GHOST OF A CHANCE/BLOWING BUBB.	VO	5086	N	AUC	RECO	
ALL TOO SOON/EVERYTHING OPEN.DE	DE	3888	N	AUC	RECO	
SO HELP ME/AS LONG AS YOU LIVE	VO	4253	G	AUC	RECO	
THEY SAY/I GO FOR THAT	VO	4548	N	AUC	RECO	
LOVER COME BACK/IT'S SO PEACE.	DE	3953	N	AUC	RECO	
SMALL FRY/BORN TO SWING	VO	4224	N	AUC	RECO	
EASY TO LOVE/DON'T TAKE YOU	CO	35921	N	AUC	RECO	
SQUEEZE ME/DOWNHEARTED	DE	18109	E	T-A	W-S	
HONEYUCKLE ROSE/WILLOW	DE	18108	M	T-A	W-S	
SOMEDAY SWEETHEART (CHU BERRY)	VO	3057	G	AUC	GILB	
CAN'T YOU SEE/SLEEPY TIME	VI	22828	G	AUC	GILB	
<b>BUSTER BAILEY</b>						
SLDE JAM FIZZ/PLANTER'S	VO	4089	N	AUC	ROSE	
KAN WITH HORN/LI HT UP	VO	4564	N	AUC	ROSE	
BLUE ROOM/AM I BLUE	VARS	8333	N	AUC	ROSE	
FABLE OF THE ROSE	VA	8358	N	STA	WA,H	
CALL OF DELTA/SHANGHAI SHUFF	VO	2887	E	STA	3.00	SPIL
BOOGIE WOOGIE/ECCENTRIC	VARS	8365	E	AUC	DELG	
<b>BAILEY'S LUCKY SEVEN</b>						
TOMORROW/I'O WONDER I'M	GE	4975	E	T-A	MATL	
<b>BELLE BAKER</b>						
BABY YOUR MOTHER/THERE MUST	BR	3706	N	AUC	MULL	
<b>BILLY BANKS</b>						
OH YOU SWEET THING/I DON'T	VI	24148	V	AUC	DELG	
<b>WALTER BARNES &amp; ROYAL CREOLIANS</b>						
BIRMINGHAM BERTHA/IF YOU	BR	4480	V	AUC	DAVI	
<b>CHARLIE BARNET</b>						
THE DUKE'S IOEA/COUNT'S IDEA	BB	10453	N	SAL	1.00	FRES
REMINISCING/PEACEFUL	BB	10846	N	AUC	ROHS	
BIRMINGHAM BREAKDOWN	BB	11081	N	AUC	ROHS	
WHEN SPIRIT MOVES/YOU AND	BB	10734	N	AUC	ROHS	
TOPPING IT/COMANHE	BB	10594	N	AUC	ROHS	
POMPTON TURNPIKE/I OON'T	BB	10825	E	AUC	DAVI	
SOUTHLAND SHUFFLE/CLAP	BB	10602	E	AUC	DAVI	
SCOTCH & SODA/ECHOES OF	BB	10210	N	AUC	DAVI	
JUMP SESSION/SWING STREET	BB	10172	N	AUC	DAVI	
DUKE'S IOEA/COUNT'S IDEA	BB	10453	E	AUC	DAVI	
CHEROKEE/ALL NIGHT RECORD	BB	10373	E	AUC	DAVI	
CUBAN BOOGIE WOOGIE(NICK)	BB	10479	E	AUC	DAVI	
POMPTON TURNPIKE	BB	10825	N	AUC	ROTH	
NO NAME JIVE,PARTS 1 & 2	BB	10737	N	AUC	ROTH	
NOWHERE	BB	11141	V	AUC	MELT	
WINGS OVER MANHATTAN.	BB	10885	V	AUC	MELT	
REMINISCING	BB	10846	V	AUC	MELT	
BUSY AS A BEE/IT'S A WONDERR.	BB	10610	N	AUC	RECO	
NOWHERE/YOU'RE MY THRILL	BB	11141	N	AUC	RECO	
THANK YOUR STARS/I KINDA LIKE	BB	10568	N	AUC	RECO	
SPANISH KICK/LOIS	BB	11265	N	AUC	RECO	
REMINISCING/PEACEFUL VALLEY	BB	10846	N	AUC	RECO	
MURDER AT PEYTON HALL,HEART	BB	11292	N	AUC	RECO	

(CHARLIE BARNET CONTINUED NEXT PAGE)

# FOR DISPOSITION

(CHARLIE BARNET, CONTINUED)

THE RIGHT IDEA/DOUG BAD AGRIS BR 10530 N AUC — RECD  
 CUBAN BOOGIE WOODIE/TWO HEARTS BB 10479 E AUC — RECD  
 WHEN I'M WITH YOU/BUT DEFINITE BB 6433 G AUC — RECO  
 I WANT YOU/I'M NO ANGEL RO 2150 G AUC — RECO  
 BLUE JUICE/HARMONY HAVEN BB 11111 E AUC — RECO  
 HARLEM SPEAKS BB 11281 E TRA — NORC  
 MOTHER FUZZY BB 11321 E TRA — NORC  
 SURREALISM/DOCKTAIL LOUNGE VAR 633 N AUC 1.25 Fr,A  
 SHAME ON YOU/IN MY ARMS VAR 627 N AUC 1.25 Fr,A

BLUE BARRON

(MANY; SEND FOR LIST) BB — E+T-A — WILL

COUNT BASIE

KING LOUIS (PAUL ROBESON) DK 6475 N AUC — BELL  
 FANCY MEETING YOU/1 2 3 O'LARY OK 6319 E+— NAUL  
 BOO+HOD/GLORY OF LOVE DE 1228 N AUC — NAUL  
 HAM N EGGS/DEVIL & DEEP BL. CO 35357 N AUC — NAUL  
 TAXI WAR DANCE/BE WITH YOU VO 4748 V AUC — NAUL  
 RIDE ON/IT'S SAND MAN CD 36647 N AUC — NAUL  
 KING JOE, PARTS 1 & 2 VO 6475 N AUC — NAUL  
 SOMEBODY STOLE MY GAL/MAKE HEY CO 35500 N AUC — NAUL  
 BOOG WOOD/EXACTLY LIKE YOU DE 1252 E AUC — NAUL  
 LESTER LEAPS IN/DICKIE'S DREAM VO 5118 E+— NAUL  
 HONEYSUCKLE ROSE/ROSELAND SH. DE 1141 E+— NAUL  
 SWINGING BLUES/SENT FOR YOU DE 1890 N AUC — NAUL  
 COUNT ON ME/YOU & YOUR LOVE VO 4967 N AUC — NAUL  
 EVERY TUB/WILL YOU BE GOOD DE 1728 N AUC — NAUL  
 HOW LONG/BOOGIE WOODIE DE 2355 V+— NAUL  
 DIRTY DOZENS/SUN GOES DOWN DE 2498 V+— NAUL  
 THE FIVES/HEY LAWDY MAMA DE 2722 N AUC — NAUL  
 DH RED/FARE THESE HONEY DE 2780 N AUC — NAUL  
 DUPREE BL/RED WAGDN DE 3071 E AUC — NAUL  
 I NEVER KNEW/TICKLE TOO CO 35521 E AUC — NAUL  
 TIME OUT/LET ME DREAM DE 1538 V AUC — NAUL  
 RUSTY/DUSTY BL/ALL OF ME CD 36675 N AUC — NAUL  
 BOOG WOOD (REV. J.R. JOHNSON) CO 35959 N AUC — NAUL  
 HOW LONG BLUES VO 5010 E AUC — MELT  
 ROCK-A-BYE BASIE VO 4747 V AUC — MELT  
 JUMP FOR ME VO 4886 N AUC — MELT  
 DICKIE'S DREAM VO 5118 V AUC — MELT  
 NOBODY KNOWS VO 5169 V AUC — MELT  
 TOM THUMB DK 6527 V AUC — MELT  
 ONE, TWO, THREE O'LEARY DK 6319 N AUC — MELT  
 TUESDAY AT TEN DK 6071 N AUC — MELT  
 HARVARD BLUES DK 6564 V AUC — MELT  
 FEEDIN' THE BEAN(HAWK) DK 6180 N AUC — MELT  
 STA PEDE IN G MINOR DK 5987 N AUC — MELT  
 SUPER CHIEF DK 5673 V AUC — MELT  
 DH, LADY BE GOOD (CHU) DE 2631 E AUC — MELT  
 DOGGIN' AROUND DE 18125 E AUC — MELT  
 BLUE AND SENTIMENTAL DE 1965 N AUC — MELT  
 CHEROKEE, PARTS 1 & 2 DE 2406 V AUC — MELT  
 TOSPY DE 1770 E AUC — MELT  
 SWINGING THE BLUES DE 1890 V AUC — MELT  
 HOW LONG HOW LONG BLUES DE 2355 V AUC — MELT  
 ONE D'CLOCK JUMP DE 1363 V AUC — MELT  
 GEORGIANA DE 1682 E AUC — MELT  
 JUMPIN' AT THE WOODSIDE DE 2212 V AUC — MELT  
 DIRTY GEORGE DE 2325 V AUC — MELT  
 TIME OUT DE 1538 E AUC — MELT  
 EVERY TUB DE 1728 V AUC — MELT  
 PANASSIE STOMP DE 2224 E AUC — MELT  
 SWINGING AT DAISY CHAIN DE 1121 E AUC — MELT  
 THE DIRTY DOZEN DE 2498 V AUC — MELT  
 SMARTY DE 1379 E AUC — MELT  
 OUT THE WINDOW DE 1581 E AUC — MELT  
 STOP BEATING AROUND MULBERRY DE 2004 E AUC — MELT  
 DH! RED DE 2780 E AUC — MELT  
 GOOD MORNIN BLUES DE 1446 E AUC — MELT  
 BASIE BLUES CD 36601 V AUC — MELT  
 LOUISIANA CD 35448 N AUC — MELT  
 RIFF INTERLUDE CO 35321 E AUC — MELT  
 HAM & EGGS CD 35357 E AUC — MELT  
 LESTER LEAPS IN/DICKIE'S DREAM VO 5118 E AUC — RECD  
 BASIE BLUES/I'M GONNA MOVE CO 36601 N AUC — RECD  
 HARVARD BLUES/COMING OUT PARTY DK 6564 G+— RECO  
 RIDE ON/IT'S SAND, MAN CO 36647 E+— RECO  
 TIME ON MY HANDS/FOR THE GOOD CD 36685 N SAL .54 RECO  
 CHEROKEE, PARTS 1 & 2 DE 2406 V AUC — RECD  
 KING JOE, PARTS 1 & 2 DK 6475 N AUC — HEIN  
 MOON FELL IN THE RIVER DK 5884 N AUC — HEIN

(COUNT BASIE CONTINUED NEXT COLUMN)

(COUNT BASIE, CONTINUED)

YOU CAN DEPEND ON ME DE 2631 E AUC — HEIN  
 TEXAS SHUFFLE DE 2030 E AUC — HEIN  
 GOOD MORNIN' BLUES DE 1446 E+— HEIN  
 HONEYSUCKLE ROSE DE 1141 E AUC — HEIN  
 JOHN'S IDEA DE 1363 E AUC — HEIN  
 SWINGIN' ON THE DAISY CHAIN DE 1121 E AUC — HEIN  
 (MANY; SEND FOR LIST) — E T-A — WILL  
 SWINGING BLUES/SENT FOR YOU DE 1890 N AUC 1.00 MART  
 TUESDAY AT TEN/UNDECIDED BLUES OK 6071 N AUC 1.00 MART  
 MUSIC MAKERS/SQUARE BUT IT R. OK 6047 N AUC 1.00 MART  
 HARVARD BLUES/COMING OUT PARTY DK 6564 N AUC 1.00 MART  
 ONE D'CLOCK JUMP DE 1363 N T-A — CAPE

SIDNEY BECHET

I'VE FOUND A NEW BABY/SHAG BB 10022 N SAL 1.00 FRES  
 LAY YOUR RACKET BB 10472 N SAL 1.00 FRES  
 COAL BLACK SHINE/BABY VI 27386 N SAL 1.25 FRES  
 SUMMERTIME (12 INCH) BN 6 N SAL 2.00 FRES  
 VIPER MAD/SWEET PATODTIE DE 7429 G SAL 2.00 MCMA  
 DLD MAN BLUES/HO ONE VI 26663 H AUC — ROHS  
 BLUES FOR JOHNNY/AIN'T MISBE. VI 26746 N AUC — ROHS  
 STOMPY JOES/SAVE IT VI 27240 N AUC — ROHS  
 COAL BLACK/BABY WON'T VI 27386 N AUC — RDHS  
 WILD MAN BLUES/SHAKE IT VI 26640 N AUC — ROHS  
 LADY BE GOOD/ROSE RENT VI 27707 N AUC — RDHS  
 BLUES OF BECHET/SHEEP VI 27485 N AUC — ROHS  
 LAY YOUR RACKET/WANT YOU BB 10472 N AUC — ROHS  
 I KNOW THAT YOU KNOW VI 27374 N STA — #A,H  
 I WANT YOU/LAY YOUR RACKET BB 10472 N AUC — REID  
 INDIAN SUMMER/PREACHIN' BLUES BB 10623 N AUC — REID  
 DKEY DKEY/CHARACTERISTIC BL. VAR 648 E AUC — REID  
 SWING PARADE VI 27574 N AUC — MELT  
 SATURDAY NIGHT BLUES BN 502 N AUC — MELT  
 BLUES FOR YOU, JOHNNY VI 26746 N AUC — MELT  
 BLUES OF BECHET/SHEIK OF ARABY VI 27485 N AUC — RECO  
 I'M COMING VIRGINIA/GEORGIA CA.VI 27904 N AUC — RECD  
 THE MOOCHE/BLUES IN THE AIR VI 20-1510 N AUC — RECO  
 AIN'T MISBEHAVIN'/BLUES FOR VI 26746 N AUC — RECO  
 I'VE FOUND A NEW BABY/SHAG BB 10022 N AUC — RECO  
 I'VE FOUND A NEW BABY/SHAG BB 10022 N TRA — FAY  
 DLD MAN BLUES/NOBODY VI 26623 N AUC — DELG  
 SLIPPIN' AND SLIDIN' VI 27337 V AUC — DELG  
 AIN'T MISBEHAVIN' VI 26746 V AUC — DELG  
 MAPLE LEAF RAG/SWEETIE BB 7614 N AUC — DELG  
 SHAG/I FOUND A NEW BABY VI 24150 E AUC — DELG  
 STOMPY JOE/SAVE IT VI 27240 V AUC — DELG  
 (MANY; SEND FOR LIST) VI — N T-A — WILL  
 COAL BLACK SHINE VI 27386 E T-A — CAPE  
 SWING PARADE — E T-A — CAPE

BIX BEIDERBECKE

DEEP DOWN SOUTH (INT. CRACK) VI 23018 E T-A — W-A  
 DL' MAN RIVER/WA DA CA CO 35666 H T-A — W-A  
 FOR NO REASON/TRUMBOLGY DK 40871 N AUC — REID  
 I DON'T MIND/I'LL BE A FRIEND VI 23008 N AUC — REID  
 AT THE JAZZ BAND BALL DK 3042 N AUC — MELT  
 I'LL BE A FRIEND/WARY VI 26415 N AUC — BUCK  
 THOU SWELL/LOUISIANA CD 35665 E AUC — BA,R  
 DL' MAN RIVER/WA-DA-DA CO 35666 E AUC — BA,R  
 FOR NO REASON/SWEET SUE CO 35667 E AUC — BA,R  
 IN A MIST(PIANO)/(REV. V) VO 3150 G+— CONN  
 I'LL BE YOUR FRIEND VI 26415 E AUC — CONN  
 SOMEBODY STOLE MY GAL BR 8242 E AUC — CONN  
 SORRY/SINCE BEST GAL VO 3149 E AUC — CONN  
 AT JAZZ BAND BALL/JAZZ ME BL DK 40923 N AUC — COLL  
 I'LL BE A FRIEND/WARY VI 26415 N AUC — MELD  
 (ALL RECORDS IN BIX ALBUM) CD A-29 N T-A — CAPE  
 I'M COMING VIRGINIA CO 36280 E T-A — CAPE

BLUE BELL

DADDY GOFFIN BLUES/GHOST CR. DK 8588 N AUC — DESO  
 BUNNY BERIGAN  
 I CAN'T GET STARTED VO 3225 N TRA — FR,W  
 I CAN'T GET STARTED (12 INCH) VI 36208 N AUC — GILB  
 NIGHT SONG/PEO-O-MY-HEART VI 27258 N AUC — GILB  
 SWEET & SIMPLE/IDN'T TELL VI 26086 E AUC .75 QUIK  
 PIED PIPER/10 EASY LESSONS VI 25881 E AUC — DAVI  
 I WANT A NEW ROMANCE VI 25688 V AUC — FITC  
 ALL DARK PEOPLE ARE LIGHT DN VI 23557 E AUC — FITC  
 I CAN'T GET STARTED (VO) DK 3225 V AUC — FITC  
 SOPHISTICATED SWING VI 25811 E AUC — FITC  
 CHICKEN & WAFFLES DE 18117 V AUC — MELT  
 AIN'T SHE SWEET VI 26753 E AUC — MELT

(BUNNY BERIGAN CONTINUED NEXT PAGE)

# FOR DISPOSITION

(BUNNY BERIGAN, CONTINUED)

A STUDY IN BROWN VI 25653 N AUC --- MELT  
 AN OLD STRAW HAT VI 25816 E AUC --- MELT  
 PIANO TUNER MAN VI 25776 N AUC --- MELT  
 HAVE YOU EVER BEEN IN HEAVEN VI 25677 V AUC --- MELT  
 I CAN'T GET STARTED (12 INCH) VI 36208 N AUC --- MELT  
 MY BABY SAYS IT'S SD VI 25562 E+AUC --- BUCK  
 OLD STRAW HAT/LOVELIGHT VI 25816 N AUC --- RECO  
 RINKA TINKA MAN/I DANCE ALONE VI 25820 N AUC --- RECO  
 FATHER DEAR FATHER/LET THIS BE VI 26061 E+AUC --- RECO  
 LET'er GO/TURN ON RED HEAT VI 25646 N AUC --- RECO  
 AN OLD STRAW HAT/LOVELIGHT VI 25816 N AUC --- RECO  
 GANGBUSTERS/LITTLE GATES SPEC. VI 26338 V AUC --- RECO  
 PIED PIPER/10 EASY LESSONS VI 25881 N AUC --- RECO  
 CARAVAN/STUDY IN BROWN VI 25653 E AUC --- RECO  
 ONE IN A MILLION/10 HD'S AFRAID BR 7823 N AUC --- RECO  
 I CAN'T GET STARTED/RHYTHM BR 7949 E AUC --- RECO  
 NEVER FELT BETTER/ROUND THE VI 25858 N AUC --- RECO  
 PRISONER SONG/I CAN'T VI 36208 N AUC --- DELG  
 IF I HAD MY WAY (CHIP) VO 3254 G+AUC --- DELG  
 HIGH SOCIETY/LIVERY VI 26068 V AUC --- DELG  
 JAZZ ME BLUES/THERE VI 26244 V AUC --- DELG  
 I CRIED FOR YOU/SORBIN VI 26116 V AUC --- DELG  
 BLACK 'N'TOBI/TREES VI 26138 N AUC --- DELG  
 SWEET VARSITY SUE/WHY VI 25881 V AUC --- DELG  
 STUDY IN BROWN/CARAVAN VI 25653 N AUC --- DELG  
 MELODY FROM THE SKY VO 3224 G+AUC --- DELG  
 I CAN'T GET STARTED VD 3225 G+AUC --- DELG  
 RUSSIAN LULLABY VI 26001 V AUC --- DELG  
 CHICKEN AND WAFFLES DE 18117 V T-A --- EDWA  
 MY LITTLE COUSIN PH FR-63 N T-A --- EDWA  
 SOMEBODY ELSE IS TAKIN'/I GOT PH FR-64 N T-A --- EDWA  
 JAZZ ME BLUES VI 26244 N T-A --- EDWA  
 I CAN'T GET STARTED/(12 INCH) VI 36208 N AUC 1.25 MART  
 'TIS AUTUMN/2 IN LOVE ELITE 5005 H AUC --- MULL  
 WHITE CLIFFS OF DOVER/I GOT ELITE 5006 N AUC --- MULL  
 SKYLARK/WHY LITTLE COUSIN ELITE 5020 N AUC --- MULL  
 AZURE/(T. DORSEY) VI 25848 E T-A 1.50 MC,C  
CHU BERRY  
 BLOWING UP A BREEZE CMS 541 N T-A --- BICK  
 MONDAY AT MINTON'S/BREEZE CMS --- E+TRA --- FAY  
BARNEY BIGARD  
 JAZZ A LA CARTE/DEMITASSE VO 3842 N AUC --- ROSE  
 HONEY HUSH DK 5663 E AUC --- REED  
 "C" BLUES (SCRATCH) BB 1181 V AUC --- MELT  
 "C" BLUES/BROWN SUEDE BB 1181 G+AUC --- RECO  
 DRUMMER'S DELIGHT(3/4" HAIR CR)VD 3985 E AUC --- RECO  
 DRUMMER'S DELIGHT VO 3985 G AUC --- DELG  
SCRAPPER BLACKWELL (BLUES)  
 BACK DDDR BLUES/HARD TIME BL VAR 6049 N AUC --- MELT  
JACK BLA'IN  
 WHO STOLE THE LOCK UHCA 104 N AUC --- DELG  
BLINO BLAKE  
 DRY BONE SHUFFLE/ONE TIME PARA 12479 P AUC --- BRDW  
EUBIE BLAKE  
 ST. LOUIS BLUES CR 3130 V AUC --- FITC  
BLUE BOY  
 ELEC.CHAIR(BLUES & INS. ACC.) VAR 6059 N AUC --- MELT  
BLYTHE'S BLUE BOYS  
 SOME DO/TACK IT DOWN CH 40062 G TRA --- FR,W  
 PLEASURE MAD/ENDURANCE STOMP CH 40025 N TRA --- FR,W  
 MY BABY/TELL ME CUTIE CH 40115 N AUC --- MULL  
CHARKEY BONANO  
 EVERYBODY LOVES MY BABY OE 1014 V AUC --- MELT  
 WHEN YOUR SMILIN'/MR. BROWN GOES VO 3400 E SAL 2.00 MALL  
 HIGH SOCIETY VO 3380 H T-A --- GAIN  
 EVERYBODY LOVES MY BABY DE 1014 N T-A --- GAIN  
CONNIE BOSWELL  
 DINAH/HODDY'S SWEETHEART DE 3425 N STA --- WA,H  
BOSWELL SISTERS  
 TRAVLIN'/ST. LOUIS BLUES BR 7467 V AUC --- GILB  
 DOGGONE/WHY WALKIN' CANE BR 6333 G AUC --- GILB  
BROADWAY BROADCASTERS  
 DON'T BE LIKE THAT/EVERYBODY PAT 36876 V AUC --- VOGE  
 HONEY CA 9130 V AUC --- VOGE  
 MARVELOUS RO 470 V AUC --- VOGE  
 LILA CA 2897 G AUC --- VOGE  
 MY BLACKBIRDS ARE BLUEBIRDS CA 8349 G AUC --- VOGE  
 RAIN RO 488 G T-A --- MATL  
PERRY BRADFORD'S JAZZ PHDLDS  
 CHARLESTON, S.C. CLAX 40309 E T-A --- W-S  
 FADE AWAY BLUES/DAY BREAK BL TRI 11283 V TRA --- FR,W  
 CHARLESTON/HOLLA BOOLA PAR 20309 E TRA --- FR,W

WILL BRADLEY  
 DOWN THE ROAD/CELERY STALKS CD 35707 N AUC --- BAND  
 'YOUNG MAN SWINGS/ANOTHER CO 35485 N AUC --- RDHS  
 POLKA DOTS/SECRETS CD 35470 N AUC --- RDHS  
 3 RING RAGOUT/1 SHOULD CO 35871 N AUC --- RDHS  
 SCRAMBLE TWO/ROCK BUE CO 35732 E AUC --- RDHS  
 3 RING RAGOUT/1 SHOULD CD 35871 N AUC --- ROTH  
 DOWN THE ROAD A PIECE CD 35707 N AUC --- CLEA  
 TEA FOR TWO CD 36111 N AUC --- CLEA  
 THE THREE BBS/I THINK OF YOU CD 36444 N AUC --- RECO  
 LONESOME ROAD/YOU'RE LUCKY CO 35849 E AUC --- RECO  
BROADWAY BELLHOPS  
 AIN'T NO LAND LIKE DIXIE HA 504 V T-A --- W-S  
 BARBARA DI 2494 V AUC .50 QUIK  
 OHIO/LET A SMILE DI 2564 V AUC .50 QUIK  
ATANDA BROWN  
 TRIFLING BLUES(P.BRAINGER,PIANO)D 3901 N AUC --- CHER  
ELIZA BROWN  
 PEDDLIN' MAN (WITH CORNET,PIANO)CD 14471 N AUC --- FR,A  
KITTY BROWN & LE ROY MOULTON  
 HE'S NEVER/KEEP ON PARA 12223 N AUC --- CDLL  
LES BROWN  
 PROCESSION OF SANDAR/FUNICULA DK 6293 N AUC --- GILB  
 MEXICAN HAT DANCE DK 6696 E AUC --- GILB  
 ROCKET SHIP TO MARS/PARDPSEE BB 10878 N AUC --- GILB  
 BEAU NIGHT/CELERY STALKS DK 6098 E AUC --- ROHS  
 DUCK FOOT/PLUMBERS BB 10174 N AUC --- ROHS  
PETE BROWN  
 TEMPO 01 JUMP DE 18119 E AUC --- MELT  
WILLIE BRYANT  
 CHIMES AT THE MEETIN' VI 24847 N AUC --- MELT  
BUCKTOWN FIVE (SPANIER)  
 HOT MITTIE'S/STEADY STEPPIN' PA CLAX 40353 N AUC --- COLE  
BUMBLE BEE SLIM  
 BUMBLE BEE'S NEW MUDDY WATER VO 03611 V AUC --- MELT  
 DUMB TRICK BLUES VO 03221 E T-A --- MATL  
TEDDY BUNN  
 KING PORTER STOMP (SOLD.) BN 503 N AUC --- MELT  
JOE BUSKIN  
 SERENADE IN THIRDS CMS 532 N T-A 1.00 W-S  
 BLUE CHIPS/SPANISH TOWN CMS 534 E T-A 1.00 W-S  
BUTTERBEANS & SUSIE  
 KISS ME SWEET (OLIVER ACCOMP) OK 8182 V AUC --- RECO  
 I'LL PUT YOU UNDER/IF YOU CAN'T OK 8224 V AUC --- RECO  
 ADAM & EVE/CONSOLIDATION BLUES DK 8192 H AUC --- COLL  
 CONSTRUCTION GANG/A TO Z BL OK 8163 N AUC --- COLL  
ERKINE BUTTERFIELD  
 MAMA LONG & TALL/MONEY OE 8596 E SAL .50 QUIK  
 THE DOWN HOME BLUES OE 3252 N STA --- WA,H  
 BIRMINGHAM SPECIAL DE 4400 N STA --- WA,H  
CALIFORNIA RAMBLERS  
 SITTIN' IN A CORNER CO 3994 E T-A --- SARL  
 WHO WOULDN'T BE BLUE CO 1504 V T-A --- SARL  
 CHANGES/WHY ALL MINE CO 1275 N AUC --- CHER  
CAB CALLOWAY  
 ROTAMAQUE/AD-DE VO 4700 N AUC --- RDHS  
 GHOST OF A CHANCE OK 5687 V AUC 1.00 QUIK  
 TWEET TWE TWEET VO 5126 V AUC --- MELT  
 CHILI CON CONGA/VUELVA VO 5315 N AUC --- BUCK  
 OD IT AGAIN/SINCERE LOVE VO 5364 N AUC --- BUCK  
 HI-DE-HO SERENADE VO 5591 N AUC --- BUCK  
 JONAH JOINS THE CAB/WILLOW WE. OK 6109 N AUC --- RECO  
 JONAH JOINS THE CAB/PILLOW WE. OK 6109 N AUC --- RECO  
 CALLING ALL BARS/PAPA'S IN B. OK 5731 N AUC --- RECO  
 TARZAN OF HARLEM/A BEE GEZIND. VO 5267 N AUC --- RECO  
 JIVE FORMATION PLEASE/I AIN'T VO 5195 N AUC --- RECO  
 PLUCKIN' THE BASS/GIVE BABY VO 5406 N AUC --- RECO  
 CHILI CON CONGA/VUELVA VO 5315 N AUC --- RECO  
 BLUE INTERLUDE/TEE-UM-TEE-UM VO 4538 E AUC --- RECO  
 JUMPIN' JIVE/TRYLON SWING VO 5005 N AUC --- RECO  
 ST. JAMES INFIRMARY/YOU ARE TH. DK 6391 N AUC --- RECO  
 (MANY; SEND FOR LIST) VO --- E T-A --- WILL  
 SCAT SONG/CABIN IN COTTON BR 6272 E T-A --- NORC  
 CRESCEND IN DRUMS/UT DA ZOY VO 5062 E AUC 2.00 JENS  
JOE CANULLO  
 ST. LOUIS BLUES RE 8150 G AUC --- DIOR  
CAPTIVATORS  
 WE'RE FRIENDS AGAIN ME 12049 G AUC --- FITC  
 NEST FOR MARY (1 GRV. STICKS) BR 4321 V AUC --- BUCK  
UNA MAE CARLISLE  
 CAN'T HELP LOVIN' OAT MAN BB 11257 N AUC .50 QUIK  
 THERE'LL BE SOME CHANGES BB 11096 V+AUC .50 QUIK

# FOR DISPOSITION

HOAGY CARLMICHAEL  
 GEORGIA/ROCKIN' CHAIR(BIX) VI 25494 N SAL 1.25 FRES  
 HONG KONG BLUES/RIVER BOAT BR 8255 N AUC — ROHS  
 HONG KONG BLUES/RIVER BOAT BR 8255 V AUC — FITC  
 GEORGIA/ROCKIN' CHAIR (BIX) VI 25494 N AUC — RECO  
 SING IT LOW DOWN/THANKSGIVING VI 24182 V AUC — DELG  
 ONE NIGHT IN HAVANA/GEORGIA VI 23013 V AUC — DELG

CAROLINERS  
 GEORGIANS CA 976 G AUC — VOGE  
 DRIFTWOOD CA 8258 V AUC — VOGE

BENNY CARTER  
 I'VE BEEN IN LOVE BEFORE DE 3545 N SAL .75 MCA  
 MY FAVORITE BLUES/MIDNIGHT BB 11288 N AUC — ROHS  
 CUDDLE UP/DIFFERENCE BB 11197 N AUC — ROHS  
 LINDY LOU/BEEN IN LOVE DE 3545 N AUC — ROHS  
 BEEN IN LOVE BEFORE (2 COPIES) DE 3545 E SAL .50 QUIK  
 HUDDLE UP/WHAT DIFF(2 COPIES) BB 11197 E SAL .50 QUIK  
 MY FAVORITE BLUES/MIDNIGHT BB 11288 N AUC — ROTH  
 MY FAVORITE BLUES/IDNIGHT BB 11288 N STA — WA,H  
 BABALU BB 11090 N STA — WA,H  
 MY FAVORITE BLUES BB 11288 N AUC — MELT  
 PARDON ME PRETTY BABY DE 18256 N AUC — MELT  
 BACK BAY BOOGIE BB 11341 N AUC — MELT  
 NEW SWING STREET VOE 5-81 N AUC — MELT  
 WHEN DAY IS DONE,JUST 'VOE 11 V AUC — MELT  
 VAGABOND DREAMS/LOVE'S GOT ME VO 5224 N AUC — RECO  
 VAGABOND DREAMS/LOVE'S GOT ME VO 5224 E+AUC — RECO  
 SLOW FREIGHT/SLEEP VN 5399 E+AUC — RECO  
 MY FAVORITE BLUES/MIDNIGHT BB 11288 E AUC — RECO  
 CUDDLE UP/WHAT A DIFFERENCE BB 11197 N AUC — RECO  
 BACK BAY BOOGIE/SUNDAY BB 11341 N AUC — RECO  
 DREAM LULLABY/SNOOT THE VO 2898 V AUC — DELG  
 SWINGIN' THE BLUES VO 3279 G+AUC — DELG  
 THERE I'VE SAID IT/BABALU BB 11090 N AUC — MELD  
 PARDON ME, PRETTY BABY DE 18256 E T-A — CAPE

FRANKIE CARLE  
 KITTEN ON KEYS/HOLIDAY DE 1740 N STA — WA,H

CASA LOMA ORCHESTRA  
 BLACK JAZZ/MANIAC'S BALL BR 6242 N SAL — DAME  
 LULLABY IN BLUE/THAT'S LOVE BR 6764 N SAL 1.00 MULL  
 SPELLBOND/DON'T LET IT BR 6910 N SAL 1.00 MULL

CHARLESTON CHASERS  
 TURN ON THE HEAT(B.G.) CO 1989 E AUC — FITC  
 FAREWELL BLUES CO 1539 N AUC — FITC  
 LOU SPEAKIN PAPA(REV.G) CO 449 V AUC — FITC  
 RED HAIR/LOVABLE CO 1925 N AUC — REID  
 TURN ON HEAT/WHAT WOULDN'T CO 1989 N AUC — REID  
 LOVABLE & SWEET PARL 1522 N AUC — MELT  
 RED HOT HENRY BROWN/LOU SP. CO 446 V AUC — MCGO  
 MISSISSIPPI MUD/AY MELANCHOLY CO 1335 H AUC — MCGO  
 HERE COMES EMILY BROWN/WASN'T CO 2219 E AUC — MCGO  
 BASIN ST./BEALE ST. BLUES OK 41577 V TRA — MORG

BOB CHESTER  
 HARLEM CONFUSION BB 11384 N AUC — ROTH  
 OCTAVE JUMP BB 10649 N AUC — CLEA

CHICAGO DELUXE ORCHESTRA  
 ST. LOUIS BLUES/MOBILE BLUES PARA 20341 N AUC — COLL

CHICAGO FOOTWARMERS  
 MY BABY/ORIENTAL MAN OK 8548 G AUC — DE5O  
 BALLIN' THE JACK(MARGIN CHIP) OK 9533 V TRA — WA,R

CHICAGO HOT FIVE  
 WAKE 'EM UP/ONE MORE CHANCE VI 23300 V+AUC — DELG

CHICAGO RHYTHM KINGS  
 MADAME DYNAMITE/TENNESSEE BR 50046 E T-A — W-S  
 SHANGHAI HONEYMOON/SANO BB 6371 V+AUC .50 QUIK  
 BOSTON TEA PARTY/(F. TANNER) BB 6690 V AUC .50 QUIK  
 CHANGES MADE/NEW BABY(1" CR.) BR 4001 E AUC — BAKE

CHICAGO STOMPERS  
 WILD MAN/STOMP YOUR STUFF CH 40013 V AUC — DELG

CHICAGOANS  
 SONG OF THE WANDERER PE 14794 G AUC — DELG  
 SHANGHAI DREAM MAN PE 14795 V AUC — DELG

HERMAN CHITTISON  
 MAN I LOVE/FLAMINGO(PIANO SOLOS)BB 11333 N T-A — FR,A  
 MAN I LOVE/FLAMINGO(PIANO SOLOS)BB 11333 N T-A 1.50 MCMA

CHOCOLATE DANIES  
 PADUCAH/FOUR OR FIVE TIMES OK 8627 G T-A — SARL  
 ONCE UPON A TIME DE 18255 E AUC — MELT  
 DEE BLUES CO 36008 N AUC — MELT  
 CLOUDY SKIES CO 35679 N AUC — MELT  
 BLUE INTERLUDE/ONCE UPON A T. DE 18255 N AUC — RECO

(CHOCOLATE DANIES, CONTINUED)  
 PADUCAH/FOUR OR FIVE TIMES OK 8627 G+AUC — RECO  
 GOT ANOTHER SWEETIE(CONDON,REV.)CO 36009 N AUC — CHER  
 DEE BLUES/BUGLE CALL RAG CO 2543 E+AUC — BAKE

LITTLE DELX CHRISTIAN  
 BABY OF MINE(NOONE & ST. CYR) OK 8356 G+AUC — MCMA

J. CHURCHILL  
 MADMAN BLUES SLEEP BABY PARA 12091 N AUC — COLL

LARRY CLINTON  
 MARTHA/I DREWT I DWELT VI 25799 N AUC — RECO  
 (MANY; SEND FOR LIST) VI — E T-A — WILL

COZY COLE  
 BODY & SOUL/TALK TO ME(WEBSTER)SAV. 501 N AUC — MELT  
KING COLE TRIO  
 HONEYSUCKLE ROSE DE 8535 N AUC — BUCK  
 BABS/EARLY MORNING BLUES DE 8541 N AUC — BUCK  
 SLOW DOWN/SCOTCHIN' WITH SODA DE 8556 E+AUC — RECO

BILL COLEMAN  
 BILL COLEMAN BLUES/(WELLS) VI 27318 E+AUC — BAKE

RUSS COLUMBO  
 STREET JOP DREAMS VI 24194 E AUC — FITC  
 MAKE LOVE/THE KING VI 24195 E AUC — FITC  
 YOU CALL IT MADNESS VI 22802 E AUC — FITC  
 I DON'T KNOW WHY/GUILTY VI 22801 E AUC — FITC  
 ALL OF ME VI 22903 V AUC — FITC  
 PRISONER OF LOVE VI 22867 E AUC — FITC  
 WHEN YOU'RE IN LOVE BR 6972 N AUC — FITC  
 CALL ME DARLING/YOU TRY VI 22861 G AUC — DELG  
 SWEET AND LOVELY/(REV. CROSSBY) BB 7118 V AUC — DELG

EDDIE CONDON  
 FRIAR'S POINT SHUFFLE DE 18040 E AUC — MELT  
 SOMEDAY SWEETHEART DE 18041 N AUC — MELT  
 SUNDAY/CALIFORNIA CMS 515 N T-A 1.00 W-S  
 HOME COOKING/EEL BR 6743 E T-A 1.00 W-S  
 MAKIN' FRIENDS/SORRY UHCA 27-28 E T-A 1.00 W-S  
 JA OA/JUST AROUND CORNER CMS 500 E T-A 1.00 W-S  
 TENNESSEE TWILIGHT CO 36009 E T-A 1.00 W-S  
 OH BABY/INDIANA (TESCH) PAE R2932 N T-A — W-S  
 IIOBODY/FRIAR'S POINT DE 18040 N T-A 1.00 W-S  
 CHANGES MADE/SOMEDAY DE 18041 N T-A 1.00 W-S  
 SOMEDAY SWEETHEART DE 18041 V T-A — GAIN  
 OH BABY/INDIANA (TESCH) PAE R2932 N T-A — KWAL

CONDON'S HOT SHOTS  
 I'M GONNA STOMP/SERIOUS THING BB 10168 N TRA — FAY  
 I'M GONNA STOMP/THAT'S SERIOUS BB 10168 N TRA — FAY  
 I'M GONNA STOMP/SERIOUS THING BB 10168 N SAL 2.00 MULL

ZEZ CONFREY  
 KITTEN ON THE KEYS EO 50898 V AUC — QUIK

CONNIE'S INN ORCHESTRA  
 ROLL ON YOU MISSISSIPPI/MOAN VI 22698 E AUC — GILB  
 SUGAR FOOT/LOW DOWN CR 3194 E AUC — COLL

LOU CONNOR  
 KISS MY BLUES AWAY JE 5012 E AUC — MELT

DOC COOK  
 ALLIGATOR CRAWL/BRAIN STORM CO 1298 E AUC — QUIK  
 HOT TAMALES MAN (KEPPARO) CO 727 V AUC — DELG  
 SPANISH MAMA (KEPPARO) CO 727 V T-A — GAIN  
 ALLIGATOR CRAWL CO 1298 V T-A — UMPH  
 SLUE-FOOT CO 1070 E T-A — UMPH  
 SPANISH MAMA(CHIP TO IST GR.) CO 727 V T-A — UMPH  
 HIGH FEVER CO 813 E T-A — UMPH

COON SANDERS  
 FLIPPITY FLOP/SEE BEN POLLACK) VI 22089 E AUC — DIOR

COTTON PICKERS  
 RAMPART ST./BACK OF TOWN BR 2486 E STA 2.00 SPIL  
 DOWN AND OUT BLUES(MIFF MOLE) BR 2879 V T-A — MELL  
 JIMTOWN BLUES/PRINCE WAITS BR 2766 N T-A — MATL

IDA COX  
 ANY WOMAN/BLUE MONDAY PARA 12053 F AUC 1.00 MCMA  
 HARD TIME BLUES/FOUR DAY CREEP VO 05298 G AUC 1.00 MCMA  
 HARD TIME BLUES VO 05298 V AUC — FITC  
 LAST MILE BLUES (RED, J.C.) OK 6405 N STA — WA,H  
 LAST MILE BLUES OK 6405 E AUC — MELT  
 I AIN'T GOT NOBODY (DOODS) PARA 12334 G AUC — DELG  
 BLUES AIN'T/LAST TIME PARA 12212 N AUC — COLL  
 CHERRY PICKING/WILD WOMEN PARA 12228 N AUC — COLL  
 DEATH LETTER/KENTUCKY MAN PARA 12220 N AUC — COLL  
 DE LAWO/RIGHT AND PARA 12353 N AUC — COLL  
 MEAN PAPA/IF YOU PARA 12097 N AUC — COLL  
 MY MEAN/MORRIE IN PARA 12202 N AUC — COLL  
 CHICKEN WOKY/MORRIE ANY PARA 12202 N AUC — COLL  
 GRAVEYARD BOUND/MISSISSIPPI PARA 12251 N AUC — COLL  
 LAST MILE BLUES/I CAN'T QUIT OK 6405 N SAL 1.50 MULL

(CHOCOLATE DANIES CONTINUED NEXT COLUMN)

# FOR DISPOSITION

## CHARLES CREATH'S JAZZ-MANIACS

BUTTERFLY BLUES/CRAZY	OK	8477	N	AUC	—	ROSE
<u>DAVID CROCKETT</u>						
COURT ST./BL/WOMEN GETS TIRED	OK	8514	N	AUC	—	DESO
<u>BING CROSBY</u>						
SOME OF THESE DAYS	—	—	N	SAL	1.00	COOK
ST. LOUIS BLUES (ELLINGTON)	—	—	N	SAL	1.00	COOK
ST. LOUIS BLUES (B)	BR	20105	E	AUC	—	BELL
SONG OF THE ISLANDS	DE	880	N	AUC	—	CLEA
WERE YOU SINCERE	BR	6120	E	T-A	—	MELL
MANY HAPPY RETURNS	BR	6145	E	T-A	—	MELL
YOUNG AND HEALTHY	BR	6472	V	T-A	—	MELL
DAY YOU CAME ALONG	BR	6644	E	T-A	—	MELL
I'M THRU, LOVE (DIG, LAST CHORUS)	BR	6140	E	T-A	—	MELL
COUPLE OF SOLOIERS/LOVE SCENE	BR	6696	V	T-A	—	EDEL
LOVE IN BLOOM/I GUESS IT HAD TIME	13165	N	AUC	—	—	MCGO
SOME ONE STOLE GABRIEL'S HORN	VO	4522	N	AUC	—	MCGO
MAY I/SHE REMINDS ME OF YOU	BR	6853	E	AUC	—	MCGO
SOME OF THESE DAYS/LOVE ME TO	BR	6351	V	AUC	—	MCGO
THE DAY YOU CAME ALONG/I GUESS	BR	6644	E	AUC	—	MCGO
PLEASE/WALTZING IN A DREAM	BR	6394	E	AUC	—	MCGO
LOVE THY NEIGHBOR/RIDING AR.	BR	6852	E	AUC	—	MCGO
I'M HUMMING/GIVE ME A HEART	BR	6953	E	AUC	—	MCGO
I'LL GET/ROSE OF	CO	1694	N	AUC	—	COLL
JUST A GIGOLO	BB	7118	V	T-A	—	UMPH
<u>BOB CROSBY</u>						
STOMP OFF/SONG OF WANDERER	DE	2379	N	AUC	—	GILB
WOLVERINE BLUES/PANAMA	DE	3340	N	AUC	—	GILB
SUCKO MARY/SWEET PAPA	DE	3336	N	AUC	—	GILB
MUSKRAT RAMBLE/DIXIELAND SHUF.	DE	3338	N	AUC	—	GILB
SQUEEZE ME/ROYAL GARDEN	DE	3339	N	AUC	—	GILB
BRASS BOOGIE, PARTS 1 & 2	DE	18359	N	AUC	—	GILB
BIG NOISE FROM WINNETKA/HONKY	DE	2208	E	T-A	—	FRES
TAKE IT EASY	DE	4137	N	AUC	—	ROTH
THE MARK HOP	DE	3694	E	AUC	—	MELT
SUGAR FOOT STOMP	DE	4390	N	AUC	—	MELT
BLACK ZEPHYR	DE	4415	E	AUC	—	MELT
LITTLE ROCK GETAWAY	DE	1552	N	AUC	—	MELT
MARCH OF THE BOBCATS	DE	1865	N	AUC	—	MELT
SWEETHEARTS ON PARADE	DE	18355	E	AUC	—	MELT
GIN MILL BLUES	DE	1170	N	AUC	—	MELT
SOUTH RAMPART ST. PARADE	DE	15038	E	AUC	—	MELT
CON'T CALL ME BOY/YOU'RE BOUND	DE	3431	N	AUC	—	RECO
I'LL COME BACK/TAKE ME BACK	DE	3576	V	AUC	—	RECO
IT'S ALL OVER NOW/ADIOS	DE	3104	N	AUC	—	RECO
I'LL KEEP THINKING/I'VE NOTH.	DE	3808	N	AUC	—	RECO
(MANY; SEND FOR LIST)	DE	—	E	T-A	—	WILL
<u>CRYIN' ELLEN (VOCAL WITH GUITAR)</u>						
BLACK DOG BLUES/ORIGINAL BLUES VAR	6056	N	AUC	—	—	MELT
<u>DIXIE WASHBOARD BAND</u>						
MY OWN BLUES/YOU FOR ME	CO	4141	V	AUC	—	DIOR
<u>PJTNEY DANDRIDGE</u>						
EASY TO LOVE	VO	3351	V	AUC	—	FITC
YOU'RE A HEAVENLY THING/(CHU)	VO	2935	V	AUC	—	FITC
DANCING MOOD (WILSON)	VO	3399	N	STA	—	WA,H
CHASING SHADOWS/WHEN I GROW	VO	2982	E	SAL	1.00	MULL
<u>BILL DAVIDSON</u>						
ON A BLUES KICK/I SURRENDER	CI	102	N	AUC	—	MULL
<u>THE DELTA FOUR (ELLINGTON, MARSALA)</u>						
FAREWELL BLUES/SWINGIN' ON OOOO DE	737	N	AUC	1.50	—	MART
<u>LOUIS DE VRIES</u>						
ST. LOUIS BLUES	CH	40083	V	AUC	—	FITC
<u>HARRY DIAL'S BLUESCIANS</u>						
FUNNY FUMBLE/DON'T GIVE	VO	1515	E	TRA	—	W-S
<u>TOM DICKERSON</u>						
HAPPY BL/DEATH BED BLUES	OK	8590	N	AUC	—	DESO
"DRORY BLUES/LABOR BL. (I" RIM CH)	OK	8570	N	AUC	—	DESO
<u>DIXIELAND JUG BLOWERS</u>						
GARDEN OF JOY	VI	21126	N	SAL	1.00	CHER
<u>DIXIE JAZZ BAND</u>						
LIGHT HOUSE BLUES	OR	956	V	AUC	—	VOGE
DEEP HOLLOW	OR	1313	V	AUC	—	VOGE
JAZZ HOLIDAY/SLUEFOOT	OR	1287	0	AUC	—	VOGE
SUNDAY AFTERNOON (REV. WHITE)	OR	1387	V	AUC	—	FITC
<u>DIXIE STOMPERS</u>						
FOUND A NEW BABY	HA	121	G	AUC	—	ROSE
TEMPECKOE/JACKASS BLUES	HA	156	G	AUC	—	ROSE
STATIC STRUT/HARD TO GET	HA	197	G	AUC	—	ROSE
SNAG IT/AIN'T SHE SWEET	HA	353	G	AUC	—	ROSE
(2 MASTERS EACH SIDE)	—	—	—	—	—	—
WANG WANG/WABASH BLUES	HA	407	G	AUC	—	ROSE

(DIXIE STOMPERS CONTINUED NEXT COLUMN)

## (DIXIE STOMPERS, CONTINUED)

ST. LOUIS BLUES/VARIETY STOMP	HA	451	E	AUC	—	DIOR
SNAG IT	HA	353	V	AUC	—	FITC
STATIC STRUT	HA	197	E	AUC	—	FITC
TEMPECKOE/JACKASS BLUES	HA	166	G	AUC	—	RECO
SNAG IT/AIN'T SHE SWEET (LAM. CR.)	VE	1353	V	AUC	—	RECO
<u>DIXIE TRIO</u>						
ST. LOUIS BLUES	GG	7023	V	T-A	—	MELL
<u>JOHNNY DODDS</u>						
TOO TIGHT/BOOGER OANCE	BB	10240	N	AUC	—	MELT
RED ONION BLUES	DE	18094	N	AUC	—	MELT
WILD MAN BLUES	DE	2111	E	AUC	—	MELT
BRUSH STOMP/GET 'EM AGAIN	CO	35691	N	AUC	2.00	CHER
WILOMAN/MELANCHOLY	BR	3567	E	T-A	—	BURL
MELANCHOLY/WILD MAN WHEN	BR	3567	V	AUC	—	MCGO
JOE TURNER BLUES/WHEN ERASTUS	BR	3997	E	AUC	—	BAKE
WILD MAN BLUES/29TH & DEARBORN	DE	2111	N	AUC	1.25	MART
AFTER YOU'VE GONE	BR	3681	G	T-A	—	UMPH
GRAVITY ST. BLUES	DE	18094	E	AUC	—	BELL
TOO TIGHT	BB	10240	N	AUC	—	BELL
BLUE PIANO STOMP	BB	10238	N	AUC	—	BELL
GOOBER OANCE	BB	10240	N	T-A	—	CAPE
BUCKTOWN STOMP	BB	8549	N	T-A	—	CAPE
<u>SAM DONAHUE</u>						
SKOOTER	OK	6358	V	AUC	—	MELT
<u>DORSEY BROTHERS</u>						
HONEYSUCKLE ROSE, PARTS 1 & 2	DE	296	E	AUC	—	GILB
STOP, LOOK, LISTEN, HEAT WAVE	DE	208	E	AUC	—	GILB
OLD MAN HARLEM	BR	6624	E	AUC	—	FITC
FISGETY/THE BLUE ROOM	BR	6722	E	AUC	—	FITC
HAVE A LITTLE FAITH IN ME	PE	15265	V	AUC	—	FITC
MY KINDA LOVE/IF I HAD YOU	OK	41188	E	AUC	—	REIO
BLUE ROOM/FISGETY	BR	6722	N	AUC	—	REID
JUJY (SCRATCH)	BR	6938	V	AUC	—	MELT
DEEP NIGHT/ASKED MORE	OK	41220	E	AUC	—	DESO
THE BLUES	OK	—	E	AUC	—	DESO
BY HECK/BASIN ST. BLUES	DE	118	N	T-A	—	GAIN
ECCENTRIC	DE	1304	N	T-A	—	GAIN
OOOH THAT KISS/SYCAMORE TREE	CO	2581	V	SAL	.75	MULL
MY MELANCHOLY BABY	OK	41032	N	T-A	—	MATL
ECCENTRIC/YOU'RE OKEH	DE	1304	N	T-A	—	MATL
I'VE GOT YOUR NUMBER	DE	515	N	T-A	—	MATL
<u>JIMMY DORSEY</u>						
BUMBLE BEE UPPER SANOUSKEY	DE	3333	N	AUC	—	GILB
I LET A SONG OUT OF MY HEART	DE	1809	V	AUC	—	GILB
SAVOY/SENTIMENTAL MOOD	DE	882	E	AUC	—	GILB
A MAN AND HIS ORUM	DE	2961	N	STA	—	WA,H
<u>TOMMY DORSEY</u>						
COPENHAGEN	VI	26016	N	SAL	1.25	FRES
NIGHT IN SUDAN	VI	26321	N	SAL	1.25	FRES
MAPLE LEAF RAG	VI	25496	N	SAL	1.25	FRES
TIN ROOF BLUES	VI	26105	N	SAL	1.25	FRES
LONESOME ROAD, PARTS 1 & 2	VI	26508	N	SAL	1.25	FRES
MILNBERG JOYS, PARTS 1 & 2	VI	26437	N	SAL	1.25	FRES
QUIET PLEASE/TALLULAH	VI	27869	E	AUC	—	GILB
WE'LL GET IT/VOICE IS CALLING	VI	27887	E	AUC	—	GILB
POOR YOU/LAST CALL FOR LOVE	VI	27849	E	AUC	—	GILB
WHISPERING/SINATRA	BB	10771	N	AUC	—	GILB
DOOGIE WOOGIE/WEARY BLUES	VI	26054	N	AUC	—	GILB
MAINDY/IT STARTED ALL OVER	VI	20-1522	E	AUC	—	GILB
BLUE BLUES/MIANHATTAN	VI	27962	E	AUC	—	GILB
WELL GIT IT/SOMEWHERE A	VI	27887	N	AUC	—	DAVI
QUIET PLEASE (SMALL NICK)	BB	10810	N	AUC	—	DAVI
NAME ME KNOW IT/WHEN I	VI	26786	E	AUC	—	DAVI
SWING HIGH/SWING TIME UP	VI	27249	E	AUC	—	DAVI
MILNBERG JOYS, PARTS 1 & 2	VI	26437	N	AUC	—	DAVI
CHINATOWN/SHEIK OF ARABY	VI	26023	N	AUC	—	ROTH
SEE YOU IN MY DREAMS (J. LEONARD)	VI	26012	N	AUC	—	CLFA
DEEP NIGHT	VI	26445	N	AUC	—	CLEA
STOMP IT OFF	VI	26376	N	AUC	—	CLEA
WHO'LL BE THE ONE THIS SUMMER	VI	25610	V	AUC	—	MELT
THE SHIEK OF ARABY	VI	26023	V	AUC	—	MELT
OUR LOVE AFFAIR/THAT'S FOR ME	VI	26736	N	AUC	—	RECO
NINE OLD MEN/LOVE ME AS I AM	VI	27483	N	AUC	—	RECO
TELL ME AT MIGHT/WE THREE	VI	26747	N	AUC	—	RECO
WITHOUT A SONG/DEEP RIVER	VI	36396	N	SAL	.80	RECO
FOR YOU/SWING LOW (12" INCH)	VI	36399	N	SAL	.80	RECO
MARIE/SONG OF INDIA	VI	25523	N	SAL	.54	RECO
I'LL NEVER SMILE AGAIN	VI	26628	N	SAL	.54	RECO
MF.GHOST GOES TO TOWN (BERIGAN)	VI	25509	E	AUC	—	RECO
QUIET PLEASE/SO WHAT	BB	10810	E	AUC	—	RECO

(TOMMY DORSEY CONTINUED NEXT PAGE)

# FOR DISPOSITION

(TOMMY ORSEY, CONTINUED)

MILBERG JOYS (PARTS 1 & 2)	VI	26437	E	AUC	---	RECO
LADY IS A TRAMP (CLAMBAKE 7)	VI	25673	E+AU	---	---	RECO
THE SKUNK SONG, PARTS 1 & 2	VI	27621	N	AUC	---	RECO
WHISPERING/FUNNY LITTLE PEDRO	BB	10771	N	AUC	---	RECO
ALL IN FAVOR OF SWING/STOP KI.	VI	26356	N	AUC	---	RECO
YOU BETCHA MY LIFE/ LOVE IT	VI	27392	N	AUC	---	RECO
SOLID OLD MAN/FIFTY MILLION	VI	27617	N	AUC	---	RECO
(MANY; SEND FOR LIST)	VI	---	E	T-A	---	WILL
SONG OF INDIA/MARIE (G)	VI	25523	V	AUC	---	CONN
ROYAL GARDEN BLUES/GETTING SENT	VI	27518	E	SAL	1,00	SIEG
SONG OF INDIA/STARDUST	VI	27520	E	SAL	1,00	SIEG
TWILIGHT IN TURKEY	VI	---	E	T-A	---	---
<u>DOWN SOUTH BOYS (BLUES)</u>						
TOP O'THE WORLD/NEW STOP &	VAR	6009	N	AUC	---	MELT
<u>SONNY QUINHAM</u>						
JUST A MEMORY/ESTRILLITA	VAR	8205	E	T-A	---	SMIT
DARK EYES/LITTLE WHITE LIES	VAR	8207	E	T-A	---	SMIT
BLUESKIES/ MEMORIES OF YOU	VAR	8234	E	T-A	---	SMIT
JUST A MEMORY/ESTRILLITA	VAR	8205	N	AUC	---	MELO
<u>JOHNNY DUNN</u>						
FOUR O'CLOCK BLUES	CO	3729	V	AUC	---	MELT
BUGLE BLUES/BIRMINGHAM BLUES	CO	3541	E	SAL	1,25	MASL
RULES & REGULATIONS/HE MAY BE	CO	3653	N	AUC	---	RECO
LONESOME MAMA BL/WHAT DO YOU	CO	3674	N	AUC	---	RECO
TAKE IT CAUSE IT'S YOURS/MAMMY	CO	3634	N	AUC	---	RECO
HAWAIIAN BL/FOUR O'CLOCK BLUES	CO	3729	G	AUC	---	RECO
SWEET LOVIN' MAMA	CO	3893	N	AUC	---	CHER
<u>AL DUFFEY FOUR</u>						
MARIE/CIRIBIRIBIN	OE	1583	N	AUC	---	FR,A
<u>CLIFF EDWARDS</u>						
INSUFFICIENT SWEETIE	PAT	02521	E	T-A	1,50	MC,C
<u>BOB EFFROS</u>						
TIN EAR/SWEET & HOT (TRUM.SOLO)	BR	4620	G	SAL	1,25	MASL
<u>ROY ELDRIDGE</u>						
HECKLERS HOP	VO	3577	N	AUC	---	MELT
HIGH SOCIETY/MUSKAT RAMBLE	VAR	8154	N	AUC	---	HEIN
MUSKET RAMBLE/HIGH SOCIETY	VAR	8154	N	SAL	2,50	MULL
<u>DUKE ELLINGTON</u>						
TOOTIN' THRU THE ROOF	CO	35310	N	SAL	1,50	FRES
ECHOES OF THE JUNGLE	VI	28743	G	AUC	---	FRES
JUBILEE STOMP	BB	10244	N	SAL	1,25	FRES
JUBILEE STOMP	CO	35776	N	AUC	---	FRES
HARLEM SPEAKS	CO	36195	N	SAL	1,50	FRES
BLACK AND TAN FANTASY	VI	24861	N	AUC	---	ROSE
ST. LOUIS BLUES/CREOLE	BR	20105	E	AUC	---	BELL
NEW E. ST. LOUIS TIDDLE O	MA	101	G+SAL	3,00	MCMA	---
BLACK & TAN/CREOLE LOVE CALL	(HOME RECORD.)	N	SAL	1,00	COOK	---
OLD MAN BLUES/JUNGLE NITES	VI	23022	G	AUC	---	GILB
SWING LOW/DUCKY BUCKY	BR	6432	G	AUC	---	GILB
HARLEM SPEAKS/APPLE TREE	BR	6646	F	AUC	---	GILB
COTTON TAIL/DON'T GET AROUND	VI	26610	E	AUC	---	GILB
CARAVAN/AZURE	MA	131	E	AUC	---	GILB
WEELY/I NEVER FELT	CO	35353	N	AUC	---	GILB
HARLEM SPEAKS	DE	3944	N	AUC	---	GILB
IN A JAM/UPTOWN DOWNBEAT	BR	7734	G	AUC	---	GILB
YOU'RE LUCKY/MEMORIES OF YOU	VI	23017	G	AUC	---	GILB
BODY & SOUL/Mr. J.B. BLUES	VI	27406	N	AUC	---	GILB
CHLOE/ACROSS THE TRACKS	VI	27235	N	AUC	---	GILB
SENTIMENTAL LADY/SLIP OF LIP	VI	20-1523	V	AUC	---	GILB
ST. LOUIS BLUES/CREOLE LOVE	BR	20105	E	SAL	---	DAME
IN A MIZZ COTTON CLUB STOMP	BR	8400	N	SAL	---	DAVE
E. ST. LOUIS TIDDLE-O	BR	8005	E	AUC	---	DAVI
JUBILEE STOMP/COUNTRY GAL	CO	35776	N	AUC	---	ROHS
BROWN SKIN GAL/JUMP	VI	27517	N	AUC	---	ROHS
E. ST. LOUIS/RUG CUTTER	BR	7989	N	AUC	---	ROHS
ALL TOO SOON/NEVER FELT	VI	27247	N	AUC	---	.75 QUIK
SETTIN' AND ROCKIN'/MOON	VI	27587	N	AUC	---	.75 QUIK
5 O'CLOCK WHISTLE/NO NIGHT	VI	26748	E	AUC	---	.75 QUIK
SENTIMENTAL/SLIP OF LIP	VI	20-1528	N	SAL	---	.75 QUIK
SEPIA PANORAMA/HARLEM AIR	VI	26731	E	AUC	---	.75 QUIK
JUMP FOR JOY/BROWN SKIN	VI	27517	E	AUC	---	.75 QUIK
PORTRAIT OF BERT WILLIAMS	VI	26644	N	AUC	---	ROTH
I MUST HAVE THAT MAN	BR	6518	N	AUC	---	FITC
BLACKBIRD MEDLEY, PARTS 1 & 2	BR	6516	E	AUC	---	FITC
I CAN'T GIVE YOU ANYTHING	TR	6517	E	AUC	---	FITC
DIGGA-DIGGA DOO (MILLS BROS.)	BR	6519	N	AUC	---	FITC
SLIPPERY HORR!	BR	6527	E	AUC	---	FITC
CRESCENDO IN BLUE	TR	8004	V	AUC	---	FITC
HAT GOOD AM I WITHOUT YOU	VI	22586	V	AUC	---	FITC
THE DUKE STEPS OUT	VI	38092	E	AUC	---	FITC

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

PORGY	BR	6531	E	AUC	---	FITC
RING DEM BELLS(2)/(REV. G)	VI	22528	V	AUC	---	FITC
THE MYSTERY SONG	VI	22800	E	AUC	---	FITC
0EAR OLD SOUTHLAND	VI	24501	N	AUC	---	CLEA
PITTER PANTHER PATTEN(J. BLANTON)	VI	27221	N	AUC	---	CLEA
Mr. J.B. BLUES(WITH J. BLANTON)	VI	27406	N	AUC	---	CLEA
RUMPUS IN RICHMOND	VI	26788	N	AUC	---	CLEA
HARLEM AIRSHAFT	VI	26731	N	AUC	---	CLEA
TAKE THE A TRAIN	VI	27380	N	AUC	---	CLEA
MOOD INDIGO	VI	24486	N	AUC	---	CLEA
NINE LITTLE MILES/WHAT GOOD	VI	22586	N	AUC	---	REID
MYSTERY SONG	VI	22800	N	AUC	---	REID
SAM AND DELILAH	VI	23036	E	AUC	---	REID
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N	AUC	---	REID
CONGA BRAVA/KO KO	VI	26577	N	AUC	---	REID
JUBILEE STOMP	BR	4044	E	AUC	---	REID
THE SHEIK/BLUE RAMBLE	BR	6366	E	AUC	---	REID
IT'S SWELL OF YOU/THERE'S A	MA	117	E	AUC	---	REID
IF YOU CAN'T HOLD/YOU'VE GOT	GE	3291	N	AUC	---	REID
FLAMINGO	VI	27326	V	AUC	---	MELT
STOMPY JONES	VI	24521	E	AUC	---	MELT
CHOCOLATE SHAKE	VI	27531	E	AUC	---	MELT
SHERMAN SHUFFLE	VI	20-1505	E	AUC	---	MELT
THAT RHYTHM MAN	CO	36157	N	AUC	---	MELT
COUNTRY GAL	CO	35776	N	AUC	---	MELT
SOLITUDE/MOOD INDIGO	CO	35427	G	AUC	---	MELT
THE GAL FROM JOES(LAM. CRACK)	BR	8108	V	AUC	---	MELT
IT'S GLORY/SARATOGA	BB	10245	E	AUC	---	MELT
JAZZ LIPS	BB	6396	N	AUC	---	MELT
HOT FEET	BB	6335	N	AUC	---	MELT
FLAMING YOUTH	VI	24057	V	AUC	---	MELT
THREE LITTLE WORDS	VI	22528	V	AUC	---	MELT
WHEN A BLACK MAN'S BLUE	VI	22587	V	AUC	---	MELT
SIDEWALKS OF NEW YORK	VI	27380	E	AUC	---	MELT
MOOD INDIGO/THE MOOCH	VI	24486	N	AUC	---	MELT
CREOLE LOVE CALL	VI	24861	N	AUC	---	MELT
DAY BREAK EXPRESS	VI	24501	V	AUC	---	MELT
DELTA SERENADE	VI	24755	N	AUC	---	MELT
RUMPUS IN RICHMOND	VI	26788	N	AUC	---	MELT
THE "C" JAM BLUES	VI	27856	V	AUC	---	MELT
PLUCKED AGAIN/BLUES	CO	35322	E	AUC	---	MELT
SO FAR, SO GOOD	VI	26537	V	AUC	---	MELT
COUNTRY GAL/JUBILEE STOMP	CO	35776	N	AUC	---	BUCK
KILLIN' MYSELF/YOUR LOVE	CO	35640	N	AUC	---	BUCK
CONGA BRAVA/KO KO	VI	26577	N	AUC	---	BUCK
SO FAR SO GOOD	VI	26537	N	AUC	---	BUCK
0EAR OLD SOUTHLAND/DAYBREAK	EX-VI	24501	N	SAL	2,00	MASL
CHATTERBOX/DUSK IN THE DESERT	BR	8029	N	SAL	3,50	MASL
YOU'RE LUCKY TO ME/MEMORIES	HMV	89594	E	SAL	3,00	MASL
SOLITUDE/DEAR OLD SOUTHLAND	VI	27564	N	SAL	2,50	MASL
FLAMING YOUTH/DOING THE VOOM	VI	38035	V	AUC	---	GOSS
HIGH LIFE/SAT. NIGHT FUNCTION	VI	38035	V	AUC	---	GOSS
I MUST HAVE MAN/BANDANNA	VI	38007	V	AUC	---	GOSS
WHAT GOOD AM I/ IINE	VI	22586	G	AUC	---	RECO
TAKE IT EASY/JUBILEE ST(FLOW)	OK	41013	E	AUC	---	RECO
LICHTNIN'/BABY WHEN YOU AIN'T	CO	35335	N	AUC	---	RECO
REMINISCING IN TEMPO, PARTS 1,2	CO	36114	N	AUC	---	RECO
REMINISCING IN TEMPO, PARTS 3,4	CO	36115	N	AUC	---	RECO
BRAGGIN' IN BRASS/NEW E. ST. L.	CO	36276	E+AU	---	---	RECO
KISTY MORNING/SARATOGA SWING	BB	6565	E+AU	---	---	RECO
TIGER RAG, PARTS 1 & 2	BR	4238	E+AU	---	---	RECO
DAYBREAK EXPRESS/DEAR OLD S.	VI	24501	N	SAL	.54	RECO
E. ST. LOUIS TIDDLE-O/BIRMINGHAM	VO	1064	N	AUC	---	RECO
E. ST. LOUIS TIDDLE-O/BIRMINGHAM	VO	1064	V	AUC	---	RECO
BLUE RAMBLE/LAZY RHAPSODY	CO	35834	N	AUC	---	RECO
SO FAR, SO GOOD/YOU, YOU DARLIN'	VI	26537	N	AUC	---	RECO
HARLEM S EAKS/IN THE SHADE	BR	6646	G+AU	---	---	RECO
BOY MEETS HORN/OLD KING DOOGI	BR	8306	E	AUC	---	RECO
CLARINET LAMENT/ECHOES OF HAR.	BR	7650	E	AUC	---	RECO
WEELY/I NEVER FELT THIS WAY	CO	35353	E+AU	---	---	RECO
FLAMING SWORD/WARM VAL.(1/2"CH)	VI	26796	E+AU	---	---	RECO
ST. LOUIS BLUES/CREOLE LOVE	CO	55003	N	SAL	.80	RECO
CARAVAN/AZURE	BR	7997	N	TRA	---	FAY
RING DEM BELLS/WORDS	VI	22528	N	TRA	---	FAY
REMINISCING IN TEMPO, PARTS 1,2	CO	36114	N	AUC	---	CHER
JUBILEE STOMP (WASHINGTONIANS)	BR	4044	G	AUC	---	DELG
DICTY GLIDE/STEVEDORE	VI	39053	G	AUC	---	DELG
SAM AND DELILAH	VI	23026	G	AUC	---	DELG
HAUNTED NIGHTS/DUKE	VI	38092	G	AUC	---	DELG
BLUE SERGE/JUMP	VI	27356	N	AUC	---	DELG

(DUKE ELLINGTON CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (DUKE ELLINGTON, CONTINUED)

HOP HEAD/EAST ST. LOUIS Co 953 G+auc — DELG  
 BUGLE CALL RAG/SWEET HA 577 G+auc — DELG  
 LOVELESS LOVE/(CA, SYNCO.) PE 15649 G auc — DELG  
 RUNNING WILD(LA, RHYTHM.) PE 15658 G auc — DELG  
 LYSTERY SONG/(REV. MILLS B.R.B.) VI 22800 N auc — DELG  
 SOPHISTICATED LADY/1000 INOIGO Co 36312 N T-A — POLS  
 I'M CHECKIN' OUT/VOOM VOOM Co 35208 N T-A — POLS  
 E. ST. LOUIS TODD.(1/2 EDGE CH.) VO 1064 E T-A — POLS  
 PITTER PANTHER/SOPHIST. LADY VI 27221 N T-A — POLS  
 C JAM BLUES/NOON MIST VI 27856 E T-A — POLS  
 DIGA OO/DOIN'T HE NEW LOW DOWN DK 8602 G T-A — POLS  
 MISTY MORNIN'/BLUES WITH FEEL. DK 8662 V auc — BAKE  
 BLUES SERENA/OE/HIP CHIC BR 8221 E auc — BAKE  
 NEVER NO LAMENT VI 26610 E+auc — BAKE  
 BUFFET FLAT/10IGHTY LIKE BLUES BR 8231 E auc — BAKE  
 JIVE STOMP/I'M SATISFIED BR 6638 G auc — BAKE  
 JACK THE BEAR/MORNING GLORY (CH.) VI 26536 E auc — BAKE  
 BUFFET FLAT BR — G+T-A — HOLL  
 SARATOGA SWING (REV. G) VI — V T-A — HOLL  
 FREEZE AND MELT Co — G T-A — HOLL  
 "C" JAM BLUES/NOON MIST HIV 27856 N auc 1,25 MART  
 JACK THE BEAR/MORNING GLORY HIV 26536 N auc 1,00 MART  
 5 O'CLOCK DRAG/CELENTINE HIV 27700 N auc 1,00 MART  
 MOONGLOW/SOLITUDE BR 6987 E TRA — NORC  
 SARATOGA SWING BB 6565 V TRA — NORC  
 ECHOES OF HARLEM Co 36283 N T-A — CAPE

## ZIGGY ELMAN

FORGIVE/LOVE IS THE SWEET BB 10741 E auc .50 DUIC  
 AM I BLUE/I HAVE EVERYTHING BB 10490 E auc — RECO  
 29TH & DEARBORN/SUGAR BB 10096 N auc — RECO  
 YOU TOOK ADVANTAGE OF ME/I'M BB 10413 N auc — MELO

## RENE FAVRE

HONKYTONK TRAIN BLUES (SOLO) VARS 8236 N auc — HEIN

## LEONARD FEATHER'S ALL STARS

WOP WOP/1/1 IDEAL (PLAYED DNCE) CMS 548 N SAL .10 S&B

## ELLA FITZGERALD

GULF COAST BLUES/DEEDLE DE 3324 E auc .50 QUIK  
 LONESOME GAL/MUFFIN DE 3660 V SAL .50 QUIK  
 LINDY HOPPERS DELIGHT DE 3186 N auc — ROTH  
 'WOE IS ME/STRICTLY FROM OIXIE DE 2202 E+auc — RECO

## NEW MUSIC OF R. FDRYSYTHE

DUKE INSISTS/GARDEN OF WEED Co 3000 V auc — FR, A  
 LULLABY/DOOGING A OIVORCE Co 3102 N auc — FR, A

## BUD FREEMAN

WHAT'S THERE TO SAY/KEEP SMIL. DE 18113 N auc — GILB  
 THE BUZZARD/TILLIE'S DOWNTOWN DE 18112 N auc — GILB  
 CHINA BOY/THE FEEL RR 10386 E T-S — GILB  
 SATANIC BLUES/SAILFISH DE 2781 E auc .75 QUIK  
 COPEHAGEN/BIG BOY DE 18064 N STA — WA, H  
 FIFTEEN FEET/SUSIE DE 18067 N STA — WA, H  
 WHAT IS THERE TO SAY DE 18113 N STA — WA, H  
 SATANIC BLUES/SAIL FISH DE 2781 N STA — WA, H  
 KEEP SMILING AT TROUBLE DE 18113 E auc — MELT  
 SING-GEE BUT I HATE TO GO DE 3463 N auc — RECO  
 EASY TO GET/FOUND A NEW BABY BR 10370 E T-A 1,00 V-S  
 BLUE ROOM/EXACTLY (TRIO) CMS 513 V+T-A 1,00 V-S  
 THREE'S NO CROWD (TRIO) CMS 501 N T-A 1,00 W-S  
 WHAT'S THE USE (GANG) CMS 507 E T-A 1,00 W-S  
 HONEY'S LOVIN' ARMS (TRIO) CMS 504 N T-A 1,00 W-S  
 THREE LITTLE WORDS (TRIO) CMS 514 E T-A 1,00 W-S  
 AT SUNDOWN/TROUBLE (TRIO) CHIS 503 N T-A 1,00 V-S  
 I'VE FOUND A NEW BABY/EASY TO BR 10370 V auc — MELO

## LEMUEL FOWLER

EVERYTHING SWEET MAN NEEDS Co 3922 N auc — CHER  
 BLUES MIXTURE/SATISFIED Co 3959 N auc — CHER  
 DOOGIN MY PIG FOOT (WASH'BO BAWD) Co 44096 E auc — COLL

## FRIAR'S SOCIETY ORCHESTRA

ECCENTRIC/HUSK D'HARE, REV.) GE 5009 E auc — MCGO

## EARL FULLER

BEALE STREET BLUES/MARE VI 18369 E auc — ROHS

## GHE'S MERRYMAKERS

MILBERG JOYS PE 15693 N T-A — MATL  
 CLARINET MARMALADE PE 15667 N T-A — MATL

## GEORGIA COTTON PICKERS

SNAG IT VE 2127 V auc — BELL

## GEORGIA STRUTTERS

BLACK BOTTOM DANCE HA 311 V auc — MELT  
 ORIGINAL BLACK BOTTOM DANCE HA 311 N auc — UMPH

## GERGIE GERSHWIN

CLAP YO HANOS (PIANO SOLO) Co 809 N auc — CHER

## IRENE GIBBONS JAZZ BAND

DA-DA STRAIN/LAST GO ROUND Co 3834 E auc — RECO  
 GENE GIFFORD

NEW ORLEANS TWIST BB 10704 E auc — MELT

## GOLDEN GATE QUARTET

BEDSIDE OF A NEIGHBOR/FOUND A BB 7278 N auc — RECO  
 JONAH/BEHOLO THE BRIDE BB 7154 N auc — RECO

## JEAN GOLDKETTIE

SLOW RIVER/MELT MY SWEETIE VI 25354 E T-A — W-S  
 SUNDAY GIRL IN YOUR ARMS VI 20273 V+T-A — W-S  
 DINAH/AFTER I SAY I'M SORRY VI — V auc — MCMA  
 SUNDAY VI 20273 V auc — MCMA  
 IT'S THE BLUES VI 19600 V SAL 1,00 MCMA  
 ROSES VI 20035 V auc — MC/A  
 LONESOME & SORRY VI 20031 V+auc — MCMA  
 MY PRETTY GIRL/COVER ME UP VI 20588 E auc — DAVI  
 HOOSIER SWEETHEART VI 20471 E auc — DIDR  
 LONESOME & SORRY/GIVME A VI 20031 E auc — DIDR  
 HERE COMES SHOWBOAT/1/1 OHIO VI 21156 E auc — DIDR  
 I'M LOOKING OVER A 4 LEAF CL. VI 20466 V auc — DIDR  
 BLUE RIVER VI 20981 V auc — FITC  
 SUNDAY VI 20273 V auc — FITC  
 SUNNY DISPOSH VI 20493 E auc — FITC  
 I'M GONNA MEET MY SWEETIE VI 20675 E auc — FITC  
 AFTER I SAY I'M SORRY VI 19947 V auc — CLEA  
 I'M LOOKING OVER A 4 LEAF (BIX) VI 20466 V auc — MELT  
 BLUE RIVER VI 20981 E auc — BUCK  
 LANE IN SPAIN VI 20491 N SAL 1,25 CHER  
 BLACKBIRDS ARE BLUEBIRDS VI 21805 N SAL 1,50 CHER  
 JUST ONE MORE KISS VI 20300 E auc — MATL  
 GONNA MEET MY SWEETIE NOW VI 20675 E auc — MATL  
 GIMME A LITTLE KISS VI 20031 E auc — MATL  
 IN THE EVENING VI 19308 E auc — MATL  
 SUNDAY/RATHER BE THE GIRL VI 20273 E auc — MATL

## NAT GONNELLA

SING/I HEARD DE 492 E auc — FITC

## BENNY GOODMAN

GONE WITH WHAT WIND (SEXTETTE) Co 35404 E+TRA — FAY  
 TIGER RAG/WHISPERING VI 26130 N auc — FRES  
 DPUS 1/2 SWEET GEORGIA BROWN VI 26091 N auc — FRES  
 SING SING SING, PARTS 1 & 2 VI 36205 N auc — GILB  
 SCARCROW/TIME ON MY HANDS Co 36180 N auc — GILB  
 I CRIED FOR YOU/WHERE OR WHEN BB 11456 E auc — GILB  
 RUSSIAN LULLABY/CHANGES BB 11226 N auc — GILB  
 JAPANESE SANAMON/I KNOW BB 10459 N auc — GILB  
 ONE O'CLOCK JUMP/DON'T BE THAT VI 25792 N auc — GILB  
 ALL STAR/DNE O'CLOCK JUMP VI 27314 E auc — GILB  
 IOAHO/TAKE ME Co 36616 E auc — GILB  
 MISSION TO MOSCOW Co 36680 V auc — GILB  
 SIX FLATS/WHY DON'T YOU OO Co 36652 E auc — GILB  
 GOODNIGHT MY LOVE/ANOTHER VI 25461 V auc — GILB  
 STAROUST/(STAROUST-T. DORSEY) VI 25320 V auc — GILB  
 SWING SESSION WITH BENNY VI P-3 N T-S — FREE  
 (GOODMAN ALBUM) VI P-3 N T-S — FREE  
 BLUES IN YOUR FLAT/BLUES VI 26044 V T-S — FREE  
 PLEASE BE KIND/TI PI TIN VI 25214 E SAL .50 MCMA  
 THESE FOOLISH THINGS/IN A VI 25351 E SAL .70 MCMA  
 TEXAS TEA PARTY Co 2845 N TRA — FR, W  
 NINE YESTERDAY ME 12100 G TRA — FR, W  
 BREAKFAST BALL Co 2927 E TRA — FR, W  
 RIGHT TO SING THE BLUES Co 3168 E TRA — FR, W  
 SLOW BUT SURE ME 12205 V TRA — FR, W  
 DVERNIGHT ME 12024 E TRA — FR, W  
 I'M A HUNDRE PERCENT Co 2988 E TRA — FR, W  
 PICK A RIB/SAFE VI 26166 N SAL — DAME  
 KALAMAZOO/SERENADE Co 36622 N auc — ROHS  
 OLD FASHIONED/BELOVED Co 36641 N auc — ROHS  
 WANG WANG BL/LOOK TONIGHT Co 36594 N auc — ROHS  
 BOY MEETS HORN/LET'S DANCE Co 35301 N SAL .75 QUIK  
 ROSE ROOM/FLYING HOME Co 35254 V auc .75 QUIK  
 I HAD TO DO IT/IS THAT WAY VI 26082 E auc .75 QUIK  
 AMAPOLA/INTERMEZZO Co 36050 N auc .75 QUIK  
 SIREN'S SONG/ROSE WASH. SQ. VI 26230 N auc .75 QUIK  
 YOU AND YOUR/BUGLITCHKI VI 26263 E auc .75 QUIK  
 ROSETTA/I WANT TO BE HAPPY BB 10760 N auc .50 QUIK  
 TIGER RAG/WHISPERING (QUARTET) VI 25481 N auc — ROTA  
 THE COUNT Co 36379 N auc — ROTA  
 CAPRICE XXIV PANNINI Co 36411 N auc — ROTH  
 BASIN STREET BLUES VI 25258 N auc — ROTH  
 PARODM ME PRETTY BABY ME 12208 V auc — FITC  
 MY MELANCHOLY BABY VI 25473 N auc — CLEA  
 (BENNY GOODMAN CONTINUED NEXT PAGE)



# FOR DISPOSITION

(BENNY GOODMAN, CONTINUED)

LADY BE GOOD/CHINA BOY	VI	25333	E AUC	REID
NOBODY'S SWEETHEART/MORE GOODNIGHT MY LOVE	VI	25435	E+AUC	REID
SUGARFOOT/I CAN'T GIVE BUMBLEE STOMP	VI	25461	E AUC	REID
SWEET GEORGIA BROWN	VI	25678	N AUC	REID
BLUES IN MY FLAT (REV. G)	VI	26087	E AUC	MELT
SIX APPEAL (SEXTET)	VI	26091	E AUC	MELT
SMOKE HOUSE	VI	26044	E AUC	MELT
FEELIN' HIGH & HAPPY	CO	35553	E AUC	MELT
DON'T BE THAT WAY	VI	26107	V AUC	MELT
BUGLE CALL RAG	VI	25840	V AUC	MELT
RIFFIN' AT THE RITZ	VI	25792	V AUC	MELT
UNDECIDED	VI	25467	N AUC	MELT
BLUE SKIES	VI	25445	N AUC	MELT
SING SING SING (12")	VI	26134	E AUC	MELT
SUPERMAN (12")	VI	25860	E AUC	MELT
BE SURE/SHAKE DOWN	VI	36205	N AUC	MELT
ROSETTA/BE HAPPY	CO	55002	E AUC	MELT
OPUS 3/4 / HAPPY	CO	54226	N AUC	BUCK
SMOKE DREAMS/BEE BUT YOU'RE	BB	10760	N AUC	BUCK
YOU CAN TELL/NEVER SHOULD HAVE	VI	26240	V AUC	GOSS
TAKE ANOTHER GUESS/GOODNIGHT	VI	25486	G+AUC	RECO
DON'T WAKE UP/SAVING MYSELF	VI	25500	G AUC	RECO
YOU'RE GIVING ME A SONG/WHEN A	VI	25461	V AUC	RECO
LET THAT BE A LESSON/I'VE HIT.	VI	25867	V AUC	RECO
BLUE SKIES/REMEMBER	BB	10580	E+AUC	RECO
IS THAT THE WAY/I HAD TO DO	VI	26082	E AUC	RECO
NEVER SHOULD HAVE TOLD YOU	VI	25500	E+AUC	RECO
BENNY RIDES AGAIN/WAN I LOVE	CO	55001	N AUC	RECO
PICK-A-RIS(PARTS 1 & 2)(QUINTET)	VI	26166	N AUC	RECO
TEA FOR TWO/RUNNIN'(QUARTET)	VI	25529	E+AUC	RECO
CRIED FOR YOU (QUINT. & TRIO)	VI	26139	E+AUC	RECO
LADY BE GOOD/CHINA BOY(TRIO)	VI	25333	N AUC	RECO
LIMBOUSE BLUES/IF I HAD(SEXT)	OK	6496	N AUC	RECO
WANG WANG BLUES/WAY YOU(SEXTET)	CO	36594	N AUC	RECO
WHOLLY CATS/ROYAL GARDEN(SEXT)	CO	35810	N AUC	RECO
AVALON/THE MAN I LOVE(QUARTET)	VI	25644	E AUC	RECO
CHRISTOPHER COLUMBUS/DEVIL I	BB	10460	E AUC	RECO
IT HAD TO BE YOU/LOUISE	VI	26125	E AUC	RECO
LOCH LOMOND/CAMEL HOP	VI	25717	E+AUC	RECO
BIRTH OF THE BLUES/ELMER'S TUNED	CO	36359	N AUC	RECO
WE'LL MEET AGAIN/BEFORE	OK	6644	E+AUC	RECO
BIG JOHN SPECIAL/FLAT FOOT FL.	VI	25871	E AUC	RECO
ONCE MORE/CAN'T YOU TELL	CO	35543	N AUC	RECO
I'M ALWAYS CHASING/SOMEBODY	CO	35916	N AUC	RECO
CAPRICE XXIV PAGANINI/I'M HERE	CO	36411	N AUC	RECO
WHO CARES/JUST LIKE TAKING	CO	35517	N AUC	RECO
DEVIL MAY CARE/EVERY SUNDAY	CO	35461	N AUC	RECO
HOW HIGH THE MOON/FABLE OF ROSE	CO	35391	N AUC	RECO
PEACE, BROTHERS/DARN THAT DR.	CO	35331	N AUC	RECO
SING SING SING, PARTS 1 & 2(12")	VI	36205	N SAL	.80 RECO
COGNAC GROVE/HOUR OF PARTING	CO	35527	E+AUC	RECO
BOY MEETS HORN/LET'S DANCE	CO	35301	N AUC	.54 RECO
WORLD IS WAITING(QUARTET)/SOLO	CO	36684	N AUC	.54 RECO
DOIN' THE UPTOWN LOWDOWN	CO	2834	V+T-A	EDEL
CAN'T WE BE FRIENDS/SING ME	BB	10462	E SAL	1.00 SIEG
BODY AND SOUL (TRIO)	VI	—	V T-A	HOLL
TEXAS TEA PARTY	CO	—	N T-A	HOLL
SIX FLATS UNFURNISHED/WHY	CO	36552	N AUC	.95 MART
I'M HERE/CAPRICE XXIV PAGANINE	CO	36411	N AUC	.85 MART
THE EARL/LET'S DO IT	OK	6474	N AUC	1.00 MART
SING SING SING, 1 & 2 (12")	VI	36205	N AUC	1.25 MART
AIR MAIL SPECIAL/TUES. AT 10	CO	36254	E T-A	HAST
MY HONEY'S LOVIN' ARMS	BB	11056	N AUC	MELD
IT HAD TO BE YOU	BB	11055	N AUC	MELD
WHO	BB	10463	E T-A	CAPE

(GLEN GRAY CONTINUED NEXT COLUMN)

(GLEN GRAY, CONTINUED)

SUNRISE SERENADE/HEAVEN CAN	DE	2321	E AUC	RECO
YOURS & MINE/FEELIN' LIKE A	DE	1368	N AUC	RECO
ALEXANDER'S RAG/IT'S BAND/PUT	OK	41476	G AUC	RECO
JIMTOWN BLUES/BIG BAD BILL	DE	3303	E AUC	RECO
SWING TONIC/WOODLAND SYMPHONY	DE	3875	N AUC	RECO
HEAT WAVE	BR	6679	V T-A	FR,A
SPELLBOUND/DON'T LET IT HAPP.	BR	6910	E T-A	FR,A
SAY IT/PARDON MY SO. ACCENT	BR	6945	V T-A	FR,A
LEARNING/OUT IN THE COLD	BR	6964	N T-A	FR,A
OBJECT OF MY AFFECTION/TWO	DE	298	N T-A	FR,A
YOU TOOK ADVANTAGE/I WOKE UP	DE	334	E T-A	FR,A
IN MY COUNTRY/JUST A FAIR	DE	339	E T-A	FR,A
FARE THEE WELL ANNA/IN A BL.	DE	352	E T-A	FR,A
LOVE PASSES BY/YOU'RE WALK.	DE	405	N T-A	FR,A
DEVIL IS AFRAID OF MUSIC/I	DE	553	V T-A	FR,A
MUSIC FROM ACROSS/MOMENT I	BR	6628	N T-A	FR,A
MY LOVE/THIS IS ROMANCE	BR	6642	E T-A	FR,A
SAVAGE SERENADE/NEEP NO MORE	BR	6647	V T-A	FR,A
SWEET MADNESS/AE FOR YOU	BR	6660	E T-A	FR,A
GOOD BYE LOVE/AND SO GOODBY	BR	6666	N T-A	FR,A
YOU'RE GONNA LOSE YOUR GAL	BR	6708	V T-A	FR,A
DIXIE LEE/TIRED OF IT ALL	BB	6726	E T-A	FR,A
LOVE ME/INFATUATION	BR	6791	E T-A	FR,A
MOON COUNTRY/RIDIN AROUND IN	BR	6870	E T-A	FR,A
MANIACS BALL/BLACK JAZZ	BR	6242	E T-A	FR,A
STARLIGHT/RAIN ON THE ROOF	BR	6252	E T-A	FR,A
YOU'RE STILL IN HEART/FALLIN	BR	6263	E T-A	FR,A
SMOKE RINGS/STILL OF NIGHT	BR	6289	V T-A	FR,A
AFTER TONIGHT/ONE LITTLE WORD	BR	6397	N T-A	FR,A
MIGHTY RIVER/WHY CAN'T I	BR	6402	E T-A	FR,A
LOVE IS THE THING/UNDER A	BR	6584	N T-A	FR,A
RIVER'S TAKIN CARE/TROUBLE	BR	6602	N T-A	FR,A
FOR YOU/I LOVE YOU TRULY	BR	6606	E T-A	FR,A

LIL GREEN

KNOCKIN' MYSELF OUT/I WON'T	BB	8659	E SAL	SIEG
WHAT'S THE MATTER WITH LOVE	BB	8754	E SAL	SIEG

SONNY GREER

BEGGAR'S SATURDAY NIGHT	VO	3012	V AUC	ROSE
BEGGAR'S BLUES/SAT. NITE FUNC.	CO	1868	N T-A	S&B
BEGGAR'S BLUES/SAT.NITE FUNC.	CO	1868	N T-A	FR,A

BOBBY HACKETT

AFTER I SAY I'M SORRY/GANG	VO	5620	E AUC	.75 QUIK
THAT DA DA STRAIN/BEFORE	VO	4142	E AUC	.75 QUIK
BUGLE CALL RAG	VO	5375	V AUC	FITC
SUNRISE SERENADE	VO	4806	N AUC	MELT
SINGING THE BLUES	VO	5493	E AUC	MELT
THAT OLD GANG OF MINE	OK	5620	N AUC	MELT
DA-DA STRAIN/YOU YOU	VO	4142	E+AUC	BAKE

HALFWAY HOUSE ORCHESTRA

SINCE YOU'RE GONE(1 <sup>ST</sup> HAIR CR.)	CO	681	V AUC	BELL
I WANT/WHEN I'M BLUE	CO	1263	N AUC	REID
LOVE DREAMS/TELL ME	CO	1542	N AUC	REID
JUST PRETENDING/IF I	CO	1959	N AUC	REID
NEW ORLEANS SHUF/SQUEEZE ME	CO	541	G AUC	RECO
IF I DIDN'T HAVE YOU	CO	1959	G T-A	UMPH

LIONEL HAMPTON

CHINA STOMP/RHYTHM RHYTHM	VI	25586	E AUC	GILB
SUNNY SIDE/I KNOW	VI	25592	E AUC	GILG
HOUSE OF MORGAN	VI	26751	N AUC	GILB
ALTITUDE	VI	27316	N AUC	GILB
HIGH SOCIETY	VI	26209	E AUC	GILB
GHOST OF A CHANCE	VI	26696	N AUC	GILB
PIGFOOT SONATA/LAFFS	VI	26293	N AUC	.75 QUIK
ALTITUDE/EARLY LOST	VI	27316	N AUC	.75 QUIK
JACK BELL BOY/CENTRAL AVE	VI	26652	E AUC	.75 QUIK
FLYING HOME/IN THE BAG	DE	18394	N AUC	DAVI
SUNNY SIDE OF THE STREET	VI	25592	E AUC	DAVI
GIN FOR XMAS/HEEBIE JEEBIES	VI	26423	V AUC	DAVI
DRUM STOP	VI	25658	N AUC	ROTH
I SURRENDER DEAR	VI	25666	N AUC	CLEA
HIGH SOCIETY/SWEETHEARTS	VI	26209	N AUC	REID
HAVEN'T NAMED IT/ON MY	VI	26476	N AUC	REID
BOUNCING AT THE BEACON	VI	27364	E AUC	MELT
FLYING HOME	VI	26595	E AUC	MELT
HOMEWARD BOUND/EVIL GAL BLUES	KN	605	N AUC	MELT
GHOST OF A CHANCE	VI	26696	N AUC	BUCK
JACK THE BELLBOY/CENTRAL AVE.	VI	26652	N AUC	RECO
RING DEM BELLS	VI	25989	E+AUC	RECO
ROCK HILL SPECIAL/DOWN HOME J.	VI	26114	E+AUC	RECO
HAVEN'T NAMED IT/ON WAY FROM Y.	VI	26476	N TRA	FAY

(LIONEL HAMPTON, CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (LIONEL HAMPTON, CONTINUED)

(MANY; SEND FOR LIST)	Vi	—	E-T-A	—	WILL
SUNNY SIDE OF STREET	Vi	25592	F A/C	.35	BAKE
MUSKAT RAMBLE/RING DEM BELLS	Vi	26017	E T-A	—	GAIN
CENTRAL AVE./BREAKDOWN/JACK THE	HV	26652	N AUC	1.25	MART
DRUM STOMP/CONFESSING	HMV	25658	N AUC	1.25	MART
12TH ST. RAG/AIN'T CHA'COMING	Vi	25362	N AUC	1.25	MART
JIVIN WITH JARVIS/BLUE BECAUSE	Vi	26724	N AUC	1.00	MART
MARTIN ON EVERY BLOCK/CHARLIE	Vi	26739	N AUC	1.00	MART
FLYING HOME/IN THE BAG	DE	18394	N AUC	1.25	MART
<u>HANDY'S ORCHESTRA OF MEMPHIS</u>					
LIVERY STABLE/"JAZZ" DANCE	Co	2419	N SAL	.75	MULL
<u>ANNETTE HANSHAW</u>					
YOU WOULDN'T FOOL ME (REV. ETTING)	CoE	5600	V AUC	—	MELT
<u>LIL HARDWAY</u>					
MILENBURG JOYS	Vo	1252	N AUC	—	DESO
<u>GLENN HARDMAN</u>					
CHINA BOY	Co	35341	E AUC	—	MELT
JAZZ ME BLUES	Co	35263	E AUC	—	MELT
EXACTLY LIKE YOU/H/O	Vo	4971	V AUC	—	MELT
<u>HARLEM HDT CHOCOLATES</u>					
SING YOU SINNERS (ELLINGTON) H	OF W	1045	N SAL	2.00	MULL
<u>HARLEM HDT SHDTS</u>					
GALVESTON GAL/CAN THIS BE END	BB	5253	E AUC	—	GOTT
<u>HARLEM SERENADERS</u>					
GET CANNIBAL/DIXIELAND	VAR	6005	N AUC	—	MELT
<u>HARLEM WILD CATS</u>					
HOW'M I DOIN'/THE SCAT SONG	VAR	6015	N AUC	—	MELT
<u>PHIL HARRIS</u>					
WOODMAN SPARE THAT TREE	DK	6325	N AUC	—	MELT
<u>GEORGE HARTMAN</u>					
JAZZ ME BLUES	KN	601	N AUC	—	MELT
MUSKAT RAMBLE	KN	602	N AUC	—	MELT
JAZZ ME BLUES/TIN ROOF	KN	601	N T-A	.75	W-S
MUSKAT RAMBLE/DIGA DO	KN	602	N T-A	.75	W-S
<u>COLEMAN HAWKINS</u>					
NETCHA'S DREAM/CHICAGO-	DE	661	E SAL	1.00	FRES
SHIEK/MY BLUE HEAVEN	BB	10770	N T-A	—	W-S
JAMAICA SHOUT/HONEYSUCKLE	DE	3358	N T-A	—	W-S
CHICAGO/NETCHA'S DREAM	DE	661	E T-A	—	W-S
MEDITATION/HARLEM	DE	742	G T-A	—	W-S
BODY & SOUL/FINE DINNER	BB	10523	N AUC	—	GILB
SHE'S FUNNY THAT/DOC FOO	BB	10477	N AUC	—	GILB
BLUE HEAVEN/THE SHEIK	BB	10770	N AUC	—	GILB
BODY & SOUL/FINE DINNER	BB	10523	N T-S	—	FREE
MEDITATION/WHAT HARLEM IS	DE	742	V SAL	1.50	MCMA
MEDITATION/WHAT HARLEM IS	DE	742	V AUC	—	ROHS
HONEYSUCKLE ROSE/NETCHA	DE	3881	N AUC	—	ROHS
JAMAICA SHOUT/HONEYSUCKLE	DE	3358	N AUC	—	ROHS
SERENADE SLEEPING/FORGIVE	DK	6347	N AUC	—	ROHS
BLUE HEAVEN/SHEIK	BB	10770	N AUC	—	ROHS
SHEIK/MY BLUE HEAVEN	BB	10770	E AUC	.75	QUIK
MEDITATION (REV., LUNCFORD)	DE	3520	E AUC	—	REED
PASSIN' AT AROUND	DK	6284	N AUC	—	REED
LOST IN THE FOG	DE	18252	E AUC	—	MELT
STARDUST	DE	18251	V AUC	—	MELT
CHICAGO	DE	661	V AUC	—	MELT
BODY & SOUL/MEET DR. FOO	HMV	9328	N AUC	—	MELT
FINE DINNER/SHE'S FUNNY	HMV	9046	N AUC	—	MELT
DISORDER AT THE BORDER/FEELING	APOLLO	753	N AUC	—	MELT
RAINBOW MIST/WOODYIN' YOU	APOLLO	751	N AUC	—	MELT
YESTERDAYS/BU-DEE-OAHT	APOLLO	752	N AUC	—	MELT
THE MAN I LOVE (12")	SIG	90001	N AUC	—	MELT
SERENADE TO SLEEPING B/FORGIVE	DK	6347	N AUC	—	RECO
HONEYSUCKLE ROSE/NETCHA'S DREAM	DE	3881	N AUC	—	RECO
STAR DUST/WELL ALL RIGHT	DE	18251	N AUC	—	RECO
THE SHEIK OF ARABY/BLUE HEAVEN	BB	10770	N AUC	—	HEIN
ROCKY COMFORT/PASSIN' IT AROUND	DK	—	F T-A	—	HAST

## (ERSKINE HAWKINS)

DOLOMITE	BB	10812	N AUC	—	ROHS
BIG WIG IN WIGWAM	BB	10287	N AUC	—	ROHS
NORFOLK FERRY	BB	10932	N AUC	—	ROHS
SABOD/YOU BRING ME DOWN	BB	10756	N AUC	—	GALE
RIF F TIME	BB	11161	V AUC	—	MELT
MONA	BB	10979	V AUC	—	MELT
STRICTLY SWING	BB	10012	V AUC	—	MELT
BLACK-OUT	BB	11192	V AUC	—	MELT
AFTER HOURS	BB	10379	V AUC	—	MELT
POLKA DOTTY/BIG WIG	BB	10287	N AUC	—	BUCK
HOT PLATTER/WEDDIN' BLUES	BB	10364	N AUC	—	BUCK
I THE LIVING/LET THE PUNISHM.	BB	10219	N AUC	—	RECO

(ERSKINE HAWKINS CONTINUED NEXT COLUMN)

## (ERSKINE HAWKINS, CONTINUED)

DOLOMITE/TOO MANY DREAMS	BB	10812	V AUC	—	RECO
AFTER HOURS/SONG OF WANDERER	BB	10879	E AUC	—	RECO
BLACKOUT/WHO'S BEATIN' MY T.	BB	11192	V AUC	—	RECO
RED CAP/FOUND NEW (1/6" CHIP)	Vo	3668	N AUC	—	RECO
IN A LOW DOWN GROOVE/UNCLE BUD	BB	11372	V AUC	—	RECO
SO LONG SHORTY/WRAP YOUR TROUB	BB	11485	N AUC	—	RECO
<u>CLIFFORD HAYES LOUISVILLE STOMPERS</u>					
CLEFF CLUB STOMP/BLUE TROMBONE	Vi	38011	N AUC	—	MCGO
BLUE GUITAR ST/(CRACKED)	Vi	20955	V AUC	—	DIDR
<u>MONK HAZEL</u>					
HIGH SOCIETY/STIZZLING BLUES	BR	4181	V T-A	—	EDEL
<u>HORACE HEIDT</u>					
(MANY; SEND FOR LIST)	BR	—	E T-A	—	WILL
<u>EDMONIA HENDERSON &amp; LOVIE AUSTIN</u>					
BROWNSKIN MAN/TRAVELIN' BLUES	PARA	12095	N AUC	—	COLL
<u>FLETCHE HENDERSON</u>					
MILENBURG/12TH STREET	ASCH	350-1	N T-A	—	W-S
SUGAR FOOT/HOCUS POCUS	BB	10247	E T-A	—	W-S
NAGASAKI/TALK OF THE TOWN	Co	2825	E T-A	—	W-S
CLARINET MARCH/SUGAR FOOT ST.	Co	2513	V AUC	—	GILB
NAUGHTY MAN/MEANESTKIND	Co	249	E AUC	5.00	MCMA
COME ON COOT	UHCA	80	N AUC	—	BELL
SUGAR FOOT	Co	395	V AUC	—	BELL
COPENHAGEN	Vo	14926	E AUC	—	BELL
T.N.T. STOMP (LAM. CRACK)	Co	509	V AUC	—	FITC
RHYTHM OF TAMBOURINE(CHU)	Vo	3487	G AUC	—	FITC
SWEET THING/I NEED	Co	854	N AUC	—	REID
MY GAL/MY PRETTY GAL	Co	2586	N AUC	—	REID
ROLL ON/MOAN YOU MOANERS	Vi	22698	N AUC	—	REID
UNTIL TODAY/KNOCK KNOCK	Vi	25373	E AUC	—	REID
HOKUS POKUS/SUGAR FOOT	BB	10247	N AUC	—	REID
HOT AND ANXIOUS	Co	35840	N AUC	—	REED
I'VE GOT TO SING TORCH(HAWK)	DE	18254	V AUC	—	MELT
STAMPEDE	Co	35669	E AUC	—	MELT
THEN I'LL BE HAPPY	BA	1654	V AUC	—	MELT
HOT & ANXIOUS	Co	35840	N AUC	—	MELT
SINGING THE BLUES (MELO)	BR	1176	N AUC	—	MELT
SUGAR FOOT STOMP (MELO)	BR	01212	N AUC	—	MELT
BLAZIN'	Co	1913	E AUC	—	MELT
JANGLED NERVES	Vi	25317	N AUC	—	MELT
VARIETY STOMP	BB	10246	N AUC	—	MELT
CHARLEY MY BOY	RE	9680	V AUC	—	BUCK
HOT MUSTARD/CLAR.MARMALADE	BR	3406	V AUC	—	BAUM
THE GRASS IS ALWAYS GREENER	RE	9683	V AUC	—	BAUM
NAUGHTY MAN/MEANEST KIND BL	Co	249	V AUC	—	BAUM
KNOCK, KNOCK/UNTIL TODAY	Vi	25373	E AUC	—	RECO
THE GRASS IS ALWAYS GREENER	RE	9683	V AUC	—	RECO
AFTER THE STORM	PA	036083	E AUC	—	RECO
MY SWEET TOOTH/DHJ IT LOOKS	Vi	22786	E AUC	—	RECO
CHARLEY, MY BOY	RE	9680	V AUC	—	RECO
DNE OF THESE DAYS	RE	9753	N AUC	—	RECO
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	E AUC	—	RECO
ST. LOUIS SHUFFLE	Vi	20944	E T-A	—	CAPE
STAMPEDE	Vo	3534	E T-A	—	CAPE
HOUSE OF DAVIS BL(CONNIE'S INN)	ME	12216	E T-A	—	FAY
RUG CUTTERS SWING (ALLEN)	DE	—	N T-A	—	FAY
AFTER THE STORM	PA	036083	E AUC	—	DESO
MONEY BLUES/STAMPEDE	Co	35669	N AUC	—	CHER
SHANGHAI SHUFFLE (LOUIE)	PAT	36157	V AUC	—	DELO
ALABAMA BOUND (LOUIE)	Do	3458	V AUC	—	DELO
ALONE AT LAST (LOUIE)	HA	5	V AUC	—	DELO
DLD BLACK JOE BLUES(LOUIE)	CA	9033	V AUC	—	DELO
12TH ST. BLUES/POPULAR STREET	PAT	36214	V AUC	—	DELO
SENSATION/FIDGETY FEET	Vo	2710	E AUC	—	BAKE
SUGAR FOOT/WHAT-CHA-CALL-EM	Co	395	V AUC	—	BAKE
ROCKY MOUNTAIN BLUES	Co	—	V T-A	—	HOLL
P D Q BLUES	Co	—	V T-A	—	HOLL
COPENHAGEN	Vo	—	V T-A	—	HOLL
CHRISTOPHER COLUMBUS/BLUE LOU	Vo	3211	E T-A	—	FR,A
STEALIN' APPLES/BIG CHIEF	Vo	3213	G T-A	—	FR,A
NAGASAKI/SUGAR FOOT STOMP	Vo	3322	N T-A	—	FR,A
BLAZIN'/'WHAT-CHA-CALL-EM	Vo	3323	N T-A	—	FR,A
WANG WANG BLUES/MY GAL SAL	Vo	3360	N T-A	—	FR,A
LUMMIN ON PARK AVE./WHAT WILL	Vo	3485	E T-A	—	FR,A
ROSE ROOM/BACK IN YOUR OWN	Vo	3511	E T-A	—	FR,A
UNKNOWN BLUES	BS	2026	N AUC	—	FR,A
VARIETY STOMP/ST. LOUIS SHUFFLE	BB	10246	N T-A	—	FR,A
SOMEBODY STOLE MY GAL/MY PAPA	Co	126	V T-A	—	FR,A
PENSACOLA/MORODY'S ROSE	Co	532	N T-A	—	FR,A
STAMPEDE/JACKASS BLUES	Co	654	N T-A	—	FR,A

(FLETCHE HENDERSON CONTINUED NEXT PAGE)

# FOR DISPOSITION

FLETCHER HENDERSON, CONTINUED

HENDERSON STOMP/CHANT Co 817 H T-A — FR,A  
 ROCKY MOUNTAIN BLUES/TOZO Co 970 F T-A — FR,A  
 6 NATURAL BLUES/KING PORTER Co 1543 N T-A — FR,A  
 CHINATOWN/SOMEBODY LOVES ME Co 2329 E T-A — FR,A  
 WHAT GOOD AM I/KEEP A SONG Co 2352 N T-A — FR,A

HDRACE HENDERSON

KITTY ON TOAST/IN THE GROOVE Vo 5438 E SAL 1,00 QUIK  
 YOU DON'T MEAN WE NO GOOD Dk 5953 E AUC — MELT  
 I GOT RHYTHM/SHUFLIN' JOE Vo 5518 H AUC — RECO  
 KITTY ON TOAST/DH: BOY Dk 5433 H AUC — RECO

ROSA HENDERSON

AFTERNOON BLUES Co 3956 H AUC — CHER

MILT HERTH TRIO

BLACK TAN FANTASY/CREOLE DE 3393 E SAL .75 QUIK  
 BLOW FREIGHT/EEP IPE DE 3171 E SAL .50 QUIK  
 HONKY TONK TRAIN BLUES DE 3158 V AUC .50 QUIK

MEL HEINKE (PIANO SOLOS)

HENKE STOMP/LADY BE GOOD C1 100 N AUC — MULL  
 MRS. ABERNATH'S PIANO/IT'S C1 103 H AUC — MULL

WOODY HERMAN

BLUE FLAME/FUR TRAPPER'S DE 3643 N AUC — GILB  
 ROLL SHEETNUTS/4 OR 5 TIMES DE 18526 E AUC — GILB  
 LAS CHIPANCAS/STRING OF PEARL DE 4176 H AUC — GILB  
 DOWN UNDER/TEN OAY DE 18544 E AUC — GILB  
 WOOD CHIPPER'S BALL DE 2440 E AUC — GILB  
 CHLOE/GET FROM IT ALL DE 3712 H AUC — GILB  
 GOLDEN WEODING DE 3436 N AUC — GILB  
 WOODSHEEDIN'/BISHOP'S BLUES DE 3972 E AUC — GILB  
 BLUES ON PARADE DE 2933 E AUC — GILB  
 THE RUMBA JUMPS DE 2939 H STA — WA,H  
 BETTER GET OFF HIGH HORSE DE 1079 V AUC — GOTT  
 (MANY; SEND FOR LIST) DE — E T-A — WILL

EDNA HICKS & F. HENDERSON

WHERE CAN I FIND YOU PARA 12090 N AUC — COLL

J.C. HIGGINS/BOOTHAN

Basin Street Bl (12") (QUINTET) BN 7 N SAL 2,00 FRES

BERTHA CHIPPIE HILL

HIGGINS/BOOTHAN BLUES Co 36011 H AUC — MELT

EARL HINES

Pratt City Blues Vo 1406 V T-A — EOEL  
 Georgia Man Dk 8312 F+TRA — NORC  
 BODY AND SOUL/CHILD BR 10642 N T-A — W-S  
 GLAD RAG DOLL/ROSETTA BR 10555 H T-A — W-S  
 MELANCHOLY BABY/SUNNY SIDE V1 27562 N T-A — W-S  
 SWEET ELLA MAY V1 22642 G+T-A — W-S  
 DEEP FOREST/ROSETTA Co 35878 H T-A — W-S  
 LOVE ME TONIGHT/DOWN AMONG Co 35877 H T-A — W-S  
 57 VARIETIES/AIN'T GOT NO Co 35875 N T-A — W-S  
 CAUTION BLUES/MONDAY OATE Co 35876 E T-A — W-S  
 ROSETTA/COPENHAGEN DE 337 E S-A 3,00 WMA

ME AND COLUMBUS/AFTER ALL BR 10467 N AUC — ROHS

TOPSY-TURVEY/ANN BR 10870 N AUC — ROHS

MAPLE LEAF RAG DE 218 V AUC — FITC

GRAND PIANO/BLUE NIGHT BR 6744 N AUC — REIO

GRAND PIANO/BLUE NIGHT V1 38096 E+AUC — REIO

SOLID MAMA/TIPPIN'! Vo 4143 N AUC — REIO

WE FOUND/JUST TO BE BR 6960 N AUC — REIO

SOUTHSIDE BR 11237 E AUC — MELT

MY MELANCHOLY BABY V1 27562 E AUC — MELT

CAVERNISM/ROSETTA BR 30660 G AUC — BAUM

HAVE YOU EVER FELT THIS WAY V1 38048 G AUC — BAUM

SOUTHLAND/SOMETIMES I FEEL GE 20021 G AUC — BAUM

BLUE NIGHTS/GRAND PIANO BLUES V1 38096 V AUC — GOSB

TANTALIZING A CUBAN/YOU CAN BR 10792 N AUC — RECO

PLEASE BE KIND/GOODNIGHT SW. Vo 4008 E+AUC — RECO

MONDAY OATE/OFF TIME HRS 19 N T-A — EOEL

JUST TOO SOON/CHICAGO HRS 11 N T-A — EOEL

SWINGIN DOWN/DREAM Vo 3392 N AUC — DESO

BEAU KOO JACK/GOOD LITTLE V1 38043 V AUC 2,00 JENS

COMIN' IN HOME/JULIA BR 11199 N T-A — FR,A

ART HODES

ROSS TAVERN BOOGIE SA 12007 V AUC — FITC

LIBERTY INN DRAG DE 18437 E AUC — MELT

GL' HAPPY DE 18438 E AUC — MELT

INDIANA/GET HAPPY DE 18438 N AUC — MULL

LIBERTY INN DRAG/GA. CAKE WALK DE 18437 N AUC — MULL

TIN ROOF BLUES/DIGA DIGA OOO JAZZ 101 N AUC — MULL

SELECTION FROM GUTTER/ORGAN CMS 545 N AUC — MULL

INDIANA DE 18438 N T-A — CAPE

ROYAL GAROEN BLUES JAZZ 1001 N T-A — CAPE

JOHNNY HODGES

GOOD QUEEN BESS BB 11117 N STA — WA,H  
 TIFED SOCKS Vo 5533 E AUC — RECO  
 EMPTY BALL ROOM BLUES Vo 4213 V AUC — MELT  
 I LET A SONG GO OUT OF MY Vo 4046 E AUC — MELT  
 SQUATTY ROO/THINGS AIN'T WHAT BB 11447 F+AUC — RECO  
 EMPTY BALLROOM/YOU WALKED OUT Vo 4213 V AUC — GOTT  
 DREAM BLUES/I KNOW WHAT YOU DO Vo 5353 E AUC — GOTT  
 TRULY WONDERFUL/HEART JUMPEO Vo 5330 N AUC — GOTT  
 JEEP'S BLUES/RENOEZVOUS RHYTHM Vo 4115 N AUC — GOTT  
 SWINGIN IN THE OELL Vo 4335 G AUC — WTKR  
 KRUM ELBOW BLUES Vo 4351 G AUC — WTKR  
 TRULY WONDERFUL Vo 5330 G TRA — NORC  
 JEEP'S BLUES Dk 4115 N T-A — UMPH  
 MISSISSIPPI DREAMBOAT Vo 4849 N T-A — UMPH  
 THE JEEP IS JUMPIN'! Vo 4386 E T-A — UMPH  
 RENT PARTY BLUES Vo 5100 E T-A — UMPH  
 THAT'S THE BLUES/GOOD Q.BESS BB 11117 N AUC — MELO  
 JEEP IS JUMPIN'/PRELUDE TO KISS Vo 4386 N T-A — FR,A

BILLY HOLIDAY

Body 7 Soul/Going to get us Dk 5481 N AUC — PATT  
 Some other spring/there there Vo 5021 G AUC — PATT  
 GLOOMY SUNDAY Dk 6451 V AUC — FITC  
 NO REGRETS Vo 3276 V AUC — FITC  
 ALL OF ME Dk 6214 V AUC — FITC  
 ON THE SENTIMENTAL SIDE Vo 3947 V AUC — FITC  
 GEORGIA ON MY MIND Dk 6134 G AUC — RECO  
 WHEN A WOMAN LOVES A MAN Dk 4029 N AUC — RECO  
 TIME ON MY HANDS Dk 5991 E AUC — MELT  
 GHOST OF YESTERDAY Vo 5609 V AUC — MELT  
 GOD BLESS THE CHILD Dk 6270 E AUC — MELT  
 I HEAR MUSIC OK 5831 E AUC — MELT  
 JIM/LOVE ME OR LEAVE ME Dk 6369 N AUC — MELT  
 ALL OF ME Dk 6214 E AUC — MELT  
 THE MAN I LOVE Vo 5377 V AUC — MELT  
 WHEN A WOMAN LOVES A MAN Dk 4029 E AUC — MELT  
 HE'S FUNNY THAT WAY Vo 3748 V AUC — MELT  
 I WISH I HAD YOU Vo 4238 V AUC — MELT  
 LET'S CALL THE WHOLE THING OFF Vo 3520 V AUC — MELT  
 THEM THERE EYES Vo 5021 E AUC — MELT  
 LET'S DO IT/GEORGIA Dk 6134 N AUC — BUCK  
 HEAR MUSIC/I'M ALL FOR YOU Dk 5831 N SAL 2,00 MULL  
 TIME ON MY HANDS/I'M PULLING Dk 5991 N SAL 2,00 MULL  
 ALL OF ME/ROMANCE IN DARK Dk 6214 N SAL 2,00 MULL  
 JIM/LOVE ME OR LEAVE ME Dk 6369 N SAL 2,00 MULL  
 BILLIE'S BLUES/SUMMERTIME Vo 3288 E T-A — FR,A  
 LET'S CALL A HEART/DINE TWO Vo 3334 N T-A — FR,A  
 NOW THEY CALL IT SWING/DN THE Vo 3947 V T-A — FR,A  
 YOU GO TO MY HEAD/MOON LOOKS Vo 4126 N T-A — FR,A  
 UNDER A BLUE JUNGLE MOON/EVERY Vo 4786 N T-A — FR,A

CLAUDE HODPKINS

I CAN'T DANCE/DON'T LET YOUR BR 6891 N AUC — RECO  
 HOW'M I DOIN'/KUSH MOUTH Co 2674 G AUC — GOTT  
 MYSTIC MOAN/WASHINGTON SQUAB. BR 6750 V AUC — GOTT  
 MYSTIC MOAN/WASH. SQUABBLE BR 6750 V T-A — FR,A  
 MARGIE/EVERYBODY SHUFFLE BR 6916 N T-A — FR,A  
 MAD MOMENTS/ANYTHING FOR YOU Co 2665 V T-A — FR,A  
 CANADIAN CAPERS/HE'S A SON Co 2747 N T-A — FR,A  
 WHO/JUST YOU JUST ME DE 185 N T-A — FR,A  
 WALKIN' THE DOG/SWEETHEART DE 270 N T-A — FR,A  
 TREE/LOVE IN BLOOM DE 374 E T-A — FR,A  
 MONKEY BUSINESS/2020 DE 674 N T-A — FR,A  
 HONEY/MY KINGDA LOVE DE 1316 N T-A — FR,A

HDT JAZZ (MAGAZINE)

NUMBERS 14, 20 to 32, INC. — — — — — AUC — HEIN

HDSY TOTSYS RAG

FUTURISTIC RHYTHM (B.G.) BR 4200 V AUC — FITC

JUBILEE STOMP/DON'T MESS AROUND BR 4044 N AUC — RECO

FUTURISTIC RHYTHM/DUT WHERE BR 4200 N AUC — MULL

EDDIE HOWARD

OLD FASHIONED LOVE Co 35771 N AUC — CLEA

HRS SOCIETY RAG (MAGAZINE)

NUMBERS 1 & 3 — — — — — AUC — HEIN

HUDSON-DELANE

GOING HAWKIRE/POP CORN BR 8007 V AUC — MELT

STAROUST/BUGLE CALL RAG BR 7996 N AUC — RECO

ALBERTA HUNTER & PARAMOUNT BOYS

EXPERIENCE BLUES/S&O N PARA 12065 N AUC — COLL

INK SPOTS

SWING HIGH/WHOA BABE DE 1236 N AUC — GOTT

KEEP AWAY OORSTEP/STOMPIN'AT DE 1036 E AUC — GOTT

WITH PLENTY MONEY/ALA. BARBECUE DE 1154 N AUC — GOTT

# FOR DISPOSITION

<u>BUD JACOBSON: JUNGLE KINGS</u>		<u>RICHARD M. JONES</u>	
I CAN'T BELIEVE/OPUS NO. 1	SIG 103 N T-A 1.00 W-S	MUGGIN'THE BLUES/GONNA RLN	DE 7064 E T-A 2.00 SPIL
CLARINET MARMALADE/LAUGHING	SIG 106 N T-A 1.00 W-S	KIN TC KANT BLUES	OK 8394 V TRA --- MORC
CLARINET MARMALADE/OPUS NO.1	SIG 903 N T-A 1.00 T-S	20TH & DEARBORN	OK 8260 G TRA --- NORC
I CAN'T BELIEVE/LAUGHING	SIG 904 N T-A 1.00 W-S	DUSTY BOTTOM BLUES	OK 8431 V TRA --- NORC
<u>CHARLIE JACKSON</u>		<u>CHARLES JORDON (BLUES)</u>	
BOY IN BOAT/WALK THAT THING	VI 2172 N AUC --- GOTT	RAIDIN' SQUAD BL (WITH GUITAR)	VO 1528 G AUC --- FITC
SALTY DOG BL/SALT LAKE CITY	PARA 12236 F T-A --- BERR	<u>JUNGLE BAND</u>	
HOT PAPA BL/WE CAN'T BUY	PARA 12765 F T-A --- BERR	TIGER RAC, PARTS 1 & 2	BR 4238 N AUC --- CARD
<u>SNOE JACKSON &amp; RED ONIONS</u>		HARLEN: FLAT BLUES/PADUCAH	BR 4309 N AUC --- CARD
WEST END BLUES(E)/TIGHT(F)	CH 15714 A AUC --- QUIK	ROCKIN' IN RHYTHM(35801-2)	BR 6038 V AUC --- MELT
<u>HARRY JAMES</u>		<u>JUNGLE KINGS</u>	
ONE O'CLOCK JUMP/IT'S THE DR.	BR 8055 N SAL --- DANE	ROCKIN' IN RHYTHM/12TH ST. RAG BR	6038 E AUC --- GOTT
ANGELS SING/GOT NO TIME	BR 8355 E AUC .85 QUIK	DARKTOWN STRUTTER'S BALL	UHCA 3-4 M T-A --- CAPE
HODGE PODGE	M.WARD 10003 E AUC .85 QUIK	<u>KANSAS CITY SIX</u>	
ONE O'CLOCK JUMP	BR 8055 E AUC --- FITC	GOOD MORNIN'BL(PAGE,YOUNG,ETC)CMS	511 E AUC --- RECO
TEXAS CHATTER	BR 8067 V AUC --- FITC	<u>KANSAS CITY TIN ROOF STOMPERS</u>	
YOU MADE ME LOVE YOU	CO 36296 N STA --- WA,H	AUNT JENIMA STOMP (F. MELROSE) BR	7066 V AUC --- BAKE
JEFFRIES BLUES	CO 36190 V AUC --- MELT	<u>LUDD KEATING</u>	
DON'T WANT TO WALK/B-19	CO 36478 N AUC --- GOTT	MY FUTURE JUST(100383-1-BB(CR) HA	1145 E AUC --- FITC
FOR WANT OF A STAR/'RAGGIN'	CO 36081 N AUC --- GOTT	<u>KEGHOUSE</u>	
WILLOW WEEP FOR ME/MY BUDDY	CO 35242 N AUC --- GOTT	SHIFTIN GEAR BL/'KEGHOUSE BL.	OK 8583 N AUC --- DESO
MAYBE(ONE LOOK AT YOU)	VAR8 8953 N AUC --- GOTT	<u>HAL KEMP</u>	
SWEET GEORGIA BROWN/CIRIBIRI.	BR 8327 E AUC --- RECO	STRAIGHT FROM SHOULDER/LOVE IN	BR 6943 V AUC --- GILB
FEET DRAGGIN' BLUES/HERE COMES	CO 35227 V AUC --- RECO	LOOK WHO'S HERE/IT'S WINTER	BR 6452 G AUC --- GILB
AURORA/DADDY	CO 36171 N AUC --- RECO	RESTLESS/ONCE UPON A MIDNIGHT	BR 7413 E AUC --- RECO
RANCHO PILLOW/MAN WITH LOLLY	CO 36430 N AUC --- RECO	IF IT'S GOOD/SUNRISE SERENADE	VI 26215 G+AUC --- RECO
AVALON/CIRIBIBIA	CO 35316 N SAL .54 RECO	LO'E & A DIME/EAST OF THE SUN	BR 7334 V AUC --- RECO
ONE O'CLOCK JUMP/Two O'CLOCK	CO 36232 N SAL .54 RECO	LOVE IN BLOOD/STRAIGHT FROW	BR 6943 V AUC --- RECO
MUSIC MAKER/LONTEVIDEO	CO 35932 N SAL .54 RECO	F.D.R. JONES/MY HEART IS UNEV.	VI 26038 E AUC --- RECO
YOU MADE ME LOVE YOU	CO 36296 N SAL .54 RECO	DINNER FOR ONE/MUSIC GOES R.	BR 7587 E AUC --- RECO
TRUMPET RHAPSODY,PARTS 1,2	CO 36160 N SAL .54 RECO	YOU'RE THE TOP/ALL THRU THE	BR 7322 V AUC --- RECO
THE CLIPPER/SKYLARK	CO 36533 N AUC .60 MART	SOMETHING HAS HAPPENED TO ME	BR 7775 N AUC --- GOTT
CONCERTO FOR TRUMPET/MARCH FOR	CO 35340 N AUC .60 MART	BLUE MOONLIGHT/HOI-POLLOI	VI 26179 N AUC --- GOTT
TRUMPET BLUES/SLEEPY LAGOON	CO 36549 N AUC .60 MART	<u>KENTUCKY COLONELS</u>	
TUXEDO JUNCTION/PALMS OF PAR	VAR8 8194 N SAL 1.50 MULL	I'VE GOT A SONG FOR SALE	VO 14697 E AUC --- MELT
<u>FRAIKIE HALF PINT JAXON</u>		<u>KENTUCKY SERENADERS</u>	
LET'S KNOCK A JUG/CAN'T YOU	VO 1285 N AUC --- RECO	SHAKE IT AND BREAK IT	RE 9134 V AUC --- FITC
<u>BLIND LEMON JEFFERSON</u>		<u>FREDDIE KEPPARD</u>	
BOOSTER BLUES/DRY SOUTHERN	PARA 12347 N AUC --- COLL	SALTY DOG/STOCK YARD STRUT	UHCA 73-74 N T-S --- FREE
<u>JERRY JEROME ALL STARS</u>		<u>JOHN KIRBY</u>	
GIRL OF DREAMS/RAINBOW BLUES	ASCH 500 N AUC --- MELT	FRASQUITA SERENADE/SEXTE	CO 28001 E SAL .50 QUIK
AILEE BLUE GOWN	ASCH 501 N AUC --- MELT	TWEED ME/NIGHT WHISPER	CAN. VI 27607 E SAL .50 QUIK
<u>CHARLIE JOHNSON</u>		NO BLUES AT ALL/ST. LOUIS	VI 27626 N AUC .50 QUIK
BOY IN THE BOAT/WALK THAT	BR 10248 N SAL 2.75 MASL	I LOVE YOU TRULY	CO 36165 E+AUC --- REED
BOY IN BOAT/WALK THAT THING	VI 21712 N AUC --- GOTT	MILUMBU	CO 35920 E+AUC --- REED
<u>ELIZABETH JOHNSON</u>		WONDERING SHERE	VI 27712 E+AUC --- REED
EMPTY BED BLUES,PARTS 1 & 2	OK 8593 N AUC --- DESO	NIGHT WHISPERS	VI 27667 E+AUC --- REED
<u>JAMES P. JOHNSON</u>		ANDIOLOGY/BLUES PETITE	OK 5805 N AUC --- RECO
WORRIED & LONESOME BLUES	CO 3950 N T-A --- W-S	Zooming AT THE ZOMBIE/ON A	OK 5761 N AUC --- RECO
CAROLINA SHOUT	OK 4495 V T-A --- W-S	FRONT & CENTER/NOCTURNE	VO 5520 N AUC --- RECO
BLUES FOR FATS/BLUEBERRY RHY.	SIG 28105 N AUC --- MELT	SEXTE FROM LUCIA/FRASQUITA	OK 5705 N AUC --- RECO
BOOGIE WOOGIE STRIDE/IMPRES.	ASCH 1001 N SAL 1.50 RECO	CHLOE/(H.HENDERSON CHLOE,REV.)	OK 5632 N AUC --- RECO
CHARLESTON (PIANO ROLL)	QRS 3143 E+AUC --- CHER	MILUMBU/CAN'T WE BE FRIENDS	CO 35920 N AUC --- RECO
WEEPING BLUES/WORRIED & LONE.	CO 3950 V AUC --- HEIN	FIFI' RHAPSODY/IT'S ONLY A	VI 27598 N AUC --- RECO
HARLEN STRUT	BS 2026 N AUC --- FR,A	NOCTURNE,FRONT AND CENTER	VO 5520 N AUC --- GOTT
<u>JAMES "STUMP" JOHNSON</u>		Zooming AT ZOMBIE/ON LITTLE	OK 5761 N AUC --- GOTT
THE DUCK/SNITCHERS BLUES	QRS 7049 N AUC --- COLL	<u>ANDY KIRK</u>	
<u>LONNIE JOHNSON &amp; CLARENCE WILLIAMS</u>		TAKE IT AND GIT	DE 4366 N AUC --- ROTH
WIPE IT OFF/MONKEY	VO 03013 G AUC --- QUIK	FIFTY-SECOND ST.	DE 1146 V AUC --- MELT
TOOTHACHE BLUES,PARTS 1 & 2	OK 8744 G AUC --- BROW	MESSA STOMP	DE 2204 E AUC --- MELT
SLEEPY WATER BL/UNCLE NED	OK 8926 E AUC --- DESO	FLOYD'S GUITAR BLUES	DE 2483 V AUC --- MELT
BED BUG BLUES/SWEET POTATO BL	OK 8586 N AUC --- DESO	SCRATCHIN' IN THE GRAVEL	DE 3293 V AUC --- MELT
KANSAS CITY BL/PARTS 1 & 2	OK 8537 N AUC --- DESO	JULIUS CAESAR/YOU SET ME ON	DE 2383 N AUC --- BUCK
WRONG WOMEN BL/BROKEN HEARTS	OK 8601 N AUC --- DESO	DUNKIN' A DOUGHNUT/I'LL BE	DE 2723 N AUC --- RECO
<u>PETE JOHNSON</u>		IT MUST BE TRUE/WHAT'S MINE	DE 1827 E+AUC --- RECO
PETE'S MIXTURE	DE 8582 V AUC --- FITC	WHAT'S YOUR STORY/NOW I LAY	DE 3306 V AUC --- RECO
CHERRY RED/BABY, LOOK	VO 4997 V AUC --- MELT	TOADIE TOODLE/I WON'T TELL A	DE 2127 E+AUC --- RECO
CLIMBIN'/HOW LONG (SOLOS)	SA 12004 N SAL 6.00 MULL	CLOUDS/GOODBYE	DE 2570 N AUC --- RECO
<u>STOVEPIPE JOHNSON</u>		I'LL GET ALONG SOMEHOW/SKIES	DE 1349 E AUC --- GOTT
I AIN'T GOT NOBODY	VO 121 G AUC --- MELT	IN WILDEST DREAMS/MELLOW BIT	DE 1579 N AUC --- GOTT
<u>JONES &amp; COLLINS</u>		NON'T TELL SOUL/TOADIE TOODLE	DE 2127 E AUC --- GOTT
DUET STOMP/ASTORIA STRUT	BB 8168 N SAL 1.00 FRES	YOU SET ME ON FIRE/J. CAESAR	DE 2383 N AUC --- GOTT
TIP EASY BLUES	BB 10952 N AUC --- MELT	IN THE GROOVE/FOOLIN' MYSELF	DE 1261 N AUC --- GOTT
<u>CLINT JONES</u>		DOWNSTREAM/I'M GLAD FOR SAKE	DE 1531 E AUC --- GOTT
MISSISS WOMEN BLUES/BLUE VALLEY	OK 8587 N AUC --- DESO	WHY CAN'T WE DO/WITH LOVE IN	DE 1477 V AUC --- GOTT
<u>MAGGIE JONES</u>		BETTER LUCK NEXT/I WENT TO A	DE 1422 N AUC --- GOTT.
ANYBODY HERE WANT TO TRY(LOUIE)	CO 14063 V AUC --- MELT	(MANY; SEND FOR LIST)	DE --- E T-A --- WILL
SCREAMIN' THE BLUES/GOOD TIME	CO 14055 G+AUC --- RECO	MESSA STOMP	DE 2204 N AUC --- BAKE
EARLY EVERY MORN/IF I LOSE	CO 14059 N AUC --- GOTT	DUNKIN' A DOUGHNUT	DE 2723 E AUC --- BAKE
ANYBODY HERE/YOU MAY	CO 14063 N AUC --- COLL	<u>BOHUMIR KRYL</u>	
		KING CARNIVAL	ZON 5777 E AUC --- BELL
		ANSWER	ZON 5218 G AUC --- BELL

# FOR DISPOSITION

GENE KRUPA

SWING IS HERE/GABRIEL V1 25276 E AUC — ROSE  
 LET ME OFF UPTOWN/FLAMINGO OK 6210 N AUC — ROTH  
 MUTINY IN THE PARLOUR HMV 8432 E AUC — FITC  
 LOVE IN MY HEART CO 35490 V AUC — MELT  
 THE WALLS KEEP TALKING (DIG) DK 6436 V AUC — MELT  
 THE BLUES OF ISRAEL DE 18114 V AUC — MELT  
 KNOCK ME A KISS CO 36591 V AUC — MELT  
 FULL DRESS HOP DK 6009 E AUC — MELT  
 JAZZ ME BLUES DE 81115 E AUC — MELT  
 HODGE PODGE CO 35262 E AUC — MELT  
 THE SERGEANT WAS SHY OK 5985 E AUC — MELT  
 WIRE BRUSH STOMP/WHAT GOES ON BR 8166 V+AUC — RECO  
 WALKIN' & SWINGIN'/SINCE MY BR 8253 E AUC — RECO  
 LIGHTLY & POLITELY/WAIT UNTIL BR 8274 N AUC — RECO  
 WHISPER WHILE WE DANCE/GUESS BR 8451 N AUC — RECO  
 BLUES KRIEG/YES, MY DARLING DK 5909 V AUC — RECO  
 BLUE RHYTHM FANTASY, PARTS 1 & 2 DK 5627 V AUC — RECO  
 GREEN EYES(ELDRIDGE) OK 6222 N AUC — RECO  
 ALL DRESSED UP/I LIKE TO CO 35237 N AUC — RECO  
 OLD BLACK JOE/MY OLD KEN.HOME CO 35205 N AUC — RECO  
 SLOW DOWN/FOOL AM I DK 6154 E AUC — RECO  
 BALL OF FIRE/ALL THRU THE NITE OK 6563 N AUC — RECO  
 ROCKIN' CHAIR/TUNIN' UP DK 6352 N AUC — RECO  
 THANKS FOR THE BOOGIE RIDE OK 6506 V AUC — RECO  
 LET ME OFF UPTOWN/FLAMINGO OK 6210 N AUC — RECO  
 KNOCK ME A KISS/DELIVER ME CO 36591 N AUC — RECO  
 SIREN SERENADE/DON'T CRY DK 6198 N AUC — RECO  
 GRANDFATHER'S CLOCK/I KNOW BR 8124 E+AUC — RECO  
 TAKE YOUR LOVE/SWEETHEART CO 35218 N AUC — RECO  
 JEANIE WITH BROWN/SWANEE RIV. BR 8387 N AUC — GOTT  
 MANHATTAN TRANSFER/MOMENTS IN CO 35444 N AUC — GOTT  
 BOOG IT/A LOVER'S LULLABY CO 35415 N AUC — GOTT  
 MY HANDS ARE TIED/VARIETY IS BR 8346 N AUC — GOTT  
 DRUMMER BOY/LOOKING FOR YEST. OK 5747 N AUC — GOTT  
 YES MY DAUGHTER/BLUES KRIEG OK 5909 N AUC — GOTT  
 FULL DRESS HOP/WHO DK 6009 N AUC — GOTT  
 SIREN SERENADE/DON'T CRY CHER. OK 6198 N AUC — GOTT  
 GRANDFATHER'S CLOCK/I KNOW BR 8124 V SAL .75 MULL  
 LET ME OFF UPTOWN/FLAMINGO OK 6210 E T-A — MATL  
 I'D KNOW YOU ANYWHERE OK 5836 N T-A — MATL  
 STOP THE RED LIGHT'S ON OK 6411 V T-A — MATL  
 SOME LIKE IT HOT BR 8340 G T-A — MATL  
 TELL ME WITH KISSES/LOVE DOESN BR 8246 N T-A — FR,A  
 MY HANDS ARE TIED/VARIETY IS BR 8346 N T-A — FR,A  
 DRACULA/FOO FOR TWO BR 8361 E T-A — FR,A  
 TAKE YOUR LOVE/SWEETHEART CO 35218 E T-A — FR,A  
 WATCH THE BIRDIE/AMOUR DK 6400 N T-A — FR,A  
 BALL OF FIRE/ALL THRU NITE OK 6563 N T-A — FR,A  
LADD'S BLACK ACES  
 SWEET LOVIN' MAMA GE 5023 V AUC — FITC  
TOMMY LADHIER  
 REALLY THE BLUES/WHEN YOU I BB 10089 E SAL 3,50 MABL  
 WEARY BLUES/JA-OA BR 10086 E+TRA — FAY  
EDDIE LANG  
 PRELUDE/LITTLE LOVE OK 40989 E+AUC — REID  
FRANCES LANGFORD  
 WHEN DID YOU LEAVE HEAVEN DE 902 G AUC — GILB  
 (MANY; SEND FOR LIST) DE — E+T-A — WILL  
LANNIN'S RED HEADS  
 KING PORTER STOMP/JIMTOWN CO 327 E T-A — UMPH  
 I'M GONNA HANG AROUND MY SUGAR CO 483 V T-A — UMPH  
NICH LA ROCCA  
 OSTRICH WALK/TODDLIN' BLUES V1 25460 E AUC — GOTT  
LEAD BELLY  
 ALABAMA BOUND V1 27268 E AUC — MELT  
 SAIL ON LITTLE GIRL/DON'T YQO BB 8550 N AUC — MULL  
BARON LEE & BLUE RHYTHM BAND  
 WILD WAVES/WHITE LIGHT ME 12414 E AUC — FITC  
HARLAN LEDNARD  
 A-LA-BRIDGES BB 10899 E AUC — MELT  
 HAIRY JOE JUMP BB 10625 V AUC — MELT  
 ROCK & RIDE BB 10893 E AUC — MELT  
 HAIRY JOE JUMP/MY GAL SAL BB 10625 N AUC — BUCK  
 ROCK & RIDE/SNAKY FEELIN' BB 10893 E AUC — RECO  
 A-LA-BRIDGES/CON'T SQUABBLE BB 10899 E AUC — RECO  
ROSS LEDNARD  
 IT CAN'T BE WRONG SAVOY 108 E T-A 1,00 MC,C  
WEADE "LUX" LEWIS  
 HONKY TONK TRAIN/WORLD IS DE 11810 N AUC — GILB  
 TELL YOUR STORY/HONKY TONK BN 15 E+AUC — BELL  
 (WEADE "LUX" LEWIS CONTINUED NEXT COLUMN)

(WEADE "LUX" LEWIS, CONTINUED)

BEAR CAT CRAWL V0 4608 E AUC — BELL  
 BOOGIE WOOGIE PRAYER(3 PIANOS) V0 4606 E AUC — BELL  
 BEAR CAT CRAWL V0 4609 V AUC — MELT  
LEWIS, AMMONS, & JOHNSON  
 BOOGIE WOOGIE PRAYER 1 & 2 V0 4606 V AUC — MELT  
 BOOGIE WOOGIE PRAYER, 1 & 2 V0 4606 N AUC — MELT  
LEWIS & AMMONS  
 BEAR CAT CRAWL/SHOUT FOR JOY V0 4608 E+AUC — MULL  
 8 TO THE BAR ALBUM V1 P-69 N AUC 2,75 BAND  
TED LEWIS  
 LIME HOUSE BLUES CO 1789 E AUC — FITC  
 HO-HUM/DNE MORE TIME CO 2452 V AUC — FITC  
 FAREWELL BLUES CO 2029 E AUC — FITC  
 SOMEBODY LOVES ME CO 2635 V AUC — FITC  
 SOME OF THESE DAYS COE 4229 E+AUC — CLEA  
 KEEP SUNSHINE IN HEART/WHEN CO 922 N AUC — GOTT  
 CLARINET MARN./YELLOW DOG BL. ME 13380 E AUC — GOTT  
 YOU CAN'T GET WHITIN'/WOND'RING V0 4607 V AUC — GOTT  
 MEDLEY OF POPULAR FAVORITES CO 1 N AUC — MULL  
 NEW ST./LOUIS BL/MY MAMA'S IN CO 697 N AUC — MULL  
 BUGLE CALL RAG/SOME OF THESE CO 826 N AUC — MULL  
LITTLE BROTHER/FINETOP LINDBERG  
 FARISH ST./EAST CHICAGO BLUES BB 10177 N SAL 1,50 MULL  
LITTLE RAMBLERS  
 DON'T BRING LULU/CROSS WORKS CO 346 N AUC — MCGO  
 HOT HENRY/I WONDER WHAT'S BE. CO 679 V AUC — MCGO  
GUY LONBARDO  
 (MANY; SEND FOR LIST) DE-VI — E T-A — WILL  
LOUISIANA FIVE  
 YELPING HOUND BLUES/JUST ANOTH.CO 2742 N SAL .75 MULL  
LOUISIANA RHYTHM KINGS  
 TELL ME BR 4938 V AUC — BELL  
 KARAVAN/O'ER THE SEA BR 4908 N AUC — REID  
 LITTLE BY LITTLE V0 15841 V T-A — W-S  
 SWEET SUE/SQUEEZE ME BR 4953 V T-A — W-S  
LOUISIANA RHYTHMAKERS (DUKE)  
 12TH ST. RAG/ROCKIN' IN RHYTHM PE 15650 E T-A — POLS  
 ROCKIN' IN RHYTHM(BOTH SIDES) PE 15650 V T-A — POLS  
LOUISIANA SUGAR BABES  
 THOU SWELL/'SIPPI BB 10260 N SAL 2,00 MULL  
JIMMIE LUNCEFORD  
 JAZZNOCRACY V1 24522 N SAL 1,25 FRES  
 WHITE HEAT V1 24586 N SAL 1,25 FRES  
 FOUR OR FIVE TIMES/RUNNIN' DE 503 N SAL 1,25 FRES  
 LIZA/I USED TO LOVE YOU V0 5276 N AUC — ROHS  
 DINAH, PARTS 1 & 2 CO 36054 N AUC — ROHS  
 SOLITUDE/STRATOSPHERE DE 299 N AUC — ROHS  
 BIRD OF PARADISE/RHAPSODY DE 639 N AUC — ROHS  
 PIGEON WALK/LAUGHING DE 1659 N AUC — ROHS  
 RAGGING SCALE/'FIRST TIME DE 1364 N AUC — ROHS  
 HI SPOOK/YARD DOG DE 4032 N AUC — ROHS  
 GONE/IMPROMPTU DE 4083 N AUC — ROHS  
 HI SPOOK/YARD DOG MAZUUKA DE 4032 V AUC — DAVI  
 MARGIE/LIKE A SHIP AT SEA DE 1617 G AUC — DAVI  
 CHOCOLATE/BATTLE AXE DE 3807 V AUC — DAVI  
 WHITE HEAT/JAZZNOCRACY BB 5713 N AUC — DAVI  
 JAZZNOCRACY/WHITIE HEAT BB 5713 N AUC — ROTH  
 IMPROMPTU/GONE DE 4083 N STA — WA,H  
 WHITE HEAT V0 5156 V AUC — MELT  
 SWEET SUE, JUST YOU DE 1927 E AUC — MELT  
 FOR DANCERS ONLY DE 1340 V AUC — MELT  
 SIESTA AT THE FIESTA DE 3931 E AUC — MELT  
 HE AIN'T GOT RHYTHM DE 1128 V AUC — MELT  
 RHYTHM IS OUR BUSINESS DE 369 E AUC — MELT  
 THE MELODY MAN DE 805 E AUC — MELT  
 COUNT ME OUT DE 1229 N AUC — MELT  
 POSIN DE 3514 V AUC — MELT  
 BLUES IN THE NIGHT DE 4125 V AUC — MELT  
 DINAH, PARTS 1 & 2 CO 36054 V AUC — MELT  
 LIZA/I USED TO LOVE YOU V0 5276 N AUC — BUCK  
 BABS/THUNDER DE 576 N AUC — BUCK  
 ROCK IT/BAREFOOT BLUES CO 35860 N AUC — BUCK  
 OKAY FOR BABY CO 35967 N AUC — BUCK  
 STARDUST/RHYTHM IS OUR BIZ DE 369 N AUC — BUCK  
 I GOT IT/MORNING GLORY CO 35510 N AUC — BUCK  
 PRETTY EYES/TIME TO JUMP V0 5430 E AUC — RECO  
 LE JAZZ HOT/RAININ' V0, 4595 V AUC — RECO  
 PAVANN/WINNE THE MOOCHER'S CO 35700 N AUC — RECO  
 BUGS PARAGE/CHOPIN' PRELUDE CO 35574 N AUC — RECO  
 (JIMMIE LUNCEFORD CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (JIMMIE LUNCFORD, CONTINUED)

UPTOWN BLUES/PUT IT AWAY	VO	5362 N AUC	—	RECO
STARDUST/RHYTHM IS OUR BUSINESS	DE	369 N AUC	—	RECO
AIN'T SHE SWEET/WHAT IS THIS	VO	4875 V AUC	—	RECO
POSIN'/HONEY KEEP YOUR MIND	DE	1355 G AUC	—	RECO
BLUE BLAZES/BABY WON'T YOU	VO	4667 E AUC	—	RECO
WELL ALL RIGHT/TIME'S A-WASTIN'	VO	4887 E AUC	—	RECO
LIVING FROM DAY TO DAY/TAIN'T	DE	960 N AUC	—	GOTT
SWEET RHYTHM/IN DAT MORNIN'	BB	5330 E AUC	—	GOTT
MOOD INDOO/ROE ROOM	DE	131 N AUC	—	GOTT
COUNT ME OUT/LINGER AWHILE	DE	1229 N AUC	—	GOTT
HONEY KEEP YOUR MIND/POSIN'	DE	1355 E AUC	—	GOTT
LOVE NEST/TEASIN' TESSIE BR.	DE	1734 N AUC	—	GOTT
ANNIE LAURIE/FRISCO FOG	DE	1569 N AUC	—	GOTT
I'LL TAKE SOUTH/THE MELODY MAN	DE	805 E AUC	—	GOTT
ME AND MOON/ON THE BEACH	DE	915 N AUC	—	GOTT
RHYTHM IN NURSERY/ANYTHING	DE	572 N AUC	—	GOTT
BABS/THUNDER	DE	576 N AUC	—	GOTT
HERE GOES/BREAKFAST BALL	VI	24601 N AUC	—	GOTT
SWINGIN' UPTOWN/REMEMBER WHEN	VI	24669 N AUC	—	GOTT
CHILLEN GET UP/JAZZNOCRACY	VI	24522 N AUC	—	GOTT
WHITE HEAT/LEAVING ME	VI	24586 N AUC	—	GOTT
DINAH/PARTS 1 & 2	CO	36054 N AUC	—	GOTT
AIN'T SHE SWEET/WHAT IS SWING	VO	4875 N AUC	—	GOTT
YOU CAN FOOL SOME/WHITE HEAT	VO	5156 N AUC	—	GOTT
YOU SET ME ON FIRE/SHOEMAKER'S	VO	4712 N AUC	—	GOTT
BLUES IN THE NITE, PARTS 1 & 2	DE	4125 N AUC	—	CHER
(MANY; SEND FOR LIST)	DE	CO	—	E+T-A WILL
GONE/IMPROMPTU	DE	4083 N T-A	—	GAIN
CHOCOLATE/BATTLE AXE	DE	3807 N AUC	1.00	MART
BLUES IN THE GROOVE/AWFUL MOOD	VO	5395 N AUC	1.00	MART
SWINGIN' ON C/LET'S TRY AGAIN	CO	35725 N AUC	1.00	MART
LIX UP/BLUE AFTERGLOW	CO	35919 E T-A	—	HAST
I GOT IT/WHAT'S YOUR STORY	CO	35510 E SAL	.75	QUIK
BUGS PARADE/PRELUDE	CO	35547 E SAL	.75	QUIK
MONOTONY 4 FLATS/STUDY WAR	CO	35567 E SAL	.75	QUIK
BARFROOT BLUES	CO	35860 E SAL	1.25	QUIK
MIXUP/BLUE AFTERGLOW	CO	35919 E AUC	.50	QUIK
IN DAT MORNIN'	BB	5330 N T-A	—	UMPH
'TAIN'T WHAT YOU DO	OK	4582 V T-A	—	UMPH
UPTOWN BLUES	OK	5362 E T-A	—	UMPH
WHITE HEAT	BB	5717 N T-A	—	UMPH
HITTIN' THE BOTTLE	DE	765 V T-A	—	UMPH
BLUES IN THE GROOVE	VO	5395 E T-A	—	UMPH
SHOEMAKER'S HOLIDAY	VO	4712 E T-A	—	UMPH
WATCHA KNOW JOE	CO	35625 V T-A	—	UMPH
BLUE BLAZES	VO	4667 G T-A	—	UMPH
MARGIE	DE	1617 E T-A	—	UMPH
STRICTLY INSTRUMENTAL	DE	18463 E T-A	—	UMPH
<u>BILLY &amp; MARY MACK</u> (PUNCH MILLER'S FIRST SOLOS)				
MY HEARTBREAKIN' GAL/ BLACK BUT SWEET ON GOD	OK	8195 V AUC	—	FR,A
<u>JIMMY MACPARTLAND</u>				
PANAMA/MASON OXON LINE	HRS	1003 H T-A	1.00	W-S
ECCENTRIC/ORIG. OXIELAND	HRS	1004 H T-A	1.00	W-S
JAZZ ME BLUES/CHINA BOY	DE	18042 H T-A	.50	W-S
SUGAR/WORLDS IS WAITING	DE	18043 N T-A	.50	W-S
JAZZ ME BLUES	DE	18042 E AUC	—	MELT
WORLD IS WAITING FOR SUNRISE	DE	18043 E AUC	—	MELT
PANAMA/I'M ALL BOUNO ROUNO	HRS	1003 N AUC	—	GOTT
ECCENTRIC/PANAMA	DE	3363 N AUC	—	GOTT
PANAMA	DE	3522 N T-A	—	CAPE
ECCENTRIC/PANAMA	DE	3363 E T-A	1.50	MC,C
<u>MATTY BALNECK</u>				
LITTLE GIRL BL/HURRY BACK TO	CO	36184 N AUC	—	GOTT
SONG OF INDIA/MEDITATION	CO	36308 N AUC	—	GOTT
<u>WINGY MANNONE</u>				
STRANGE BLUES/CALLING CARD	BR	6911 E T-A	—	W-S
ISLE OF CAPRI	VO	2913 G+T-A	—	W-S
MARCH WINDS (HARLEM H.S.)	PE	16085 G T-A	—	W-S
NICKEL IN SLOT (INT. CR.)	OK	41573 V T-A	—	W-S
IT CAN HAPPEN/COTTAGE BY MOON	BB	6536 E SAL	.75	MCMA
BEALE ST. BLUES	BB	10401 N AUC	—	BELL
LIMEHOUSE BLUES/FARE THEE	BB	10432 N AUC	—	ROHS
SHAME ABOUT MAMA/RHYTHM ON RIV.	BB	10844 N AUC	—	ROHS
RHYTHM RIVER/SHAME ABOUT NAME	BB	10844 E AUC	1.00	QUIK
BOOGIE BEAT/OTCHI CHORNYA	BB	11298 E AUC	1.00	QUIK
HOW LONG BLUES	BB	10749 V AUC	—	FITC
MARTHA	BB	7621 E AUC	—	FITC
JAZZ ME BLUES	BB	7198 V AUC	—	FITC
SEALE STREET BLUES	BB	10401 E AUC	—	MELT

(WINGY MANNONE CONTINUED NEXT COLUMN)

## (WINGY MANNONE, CONTINUED)

CORRIE CORRIAN	BB	10401 E AUC	—	MELT
HOW LONG BLUES	BB	10266 E AUC	—	MELT
DINNER FOR THE DUTCHESS	BB	10749 N AUC	—	MELT
STOP THE WAR	BB	11107 E AUC	—	MELT
BASIN STREET BL (1/2" CRACK)	BB	6411 V AUC	—	MELT
WEARY BLUES	DE	7415 V AUC	—	MELT
SHE'S CRYING FOR ME	BB	10773 V AUC	—	MELT
SWEET & SUGAR	VO	2972 V AUC	—	MELT
WHEN MY SLOW/MIY HONEY'S	BB	30-0801 G SAL	1.50	MASL
OTCHI CHORNA/BOOGIE BEAT	BB	11298 N SAL	2.00	MASL
DALLAS BLUES/SWINGIN' AT	BB	6375 E SAL	2.50	MASL
SHAKE THAT THING/UP THE COUNTRY	DE	7366 E SAL	2.50	MASL
BOOGIE WOOGIE/DOWNRITE DISG.	BB	10296 E SAL	3.00	MASL
SEND ME	BR	6940 E T-A	—	CAPE
DALLAS BLUES/SWINGIN' AT HICK.	BB	6375 E AUC	—	RECO
STOP THE WAR/MAMA'S GONE	BB	11107 N AUC	—	RECO
LIMEHOUSE BL/FARE THEE MY B.	BB	10432 N AUC	—	RECO
YOU LET ME DOWN/I'VE GOT MY	VO	3135 N AUC	—	RECO
I'M A REAL KINDA PAPA/CORRIE	BB	10266 N AUC	—	RECO
BLUE LOU/HOW LONG BLUES	BB	10749 G AUC	—	RECO
MUSIC GOES ROUND/I'M SHOOT.	VO	3134 G AUC	—	RECO
YOU ARE MY LUCKY STAR/I'VE GOT	VO	3070 N AUC	—	RECO
I'M GONNA SIT RIGHT DOWN	VO	3058 N AUC	—	RECO
YOU'RE NOT THE KIND OF GIRL	BB	6472 N AUC	—	RECO
DOWNRIGHT DISGUSTED/BOOGIE WOO	BB	10296 N AUC	—	GOTT
WEARY BLUES/BIG BUTTER & EGG	DE	7415 N AUC	—	GOTT
SWEET LORRAINE/FORMAL NITE	CH	6816 V AUC	—	GOTT
TAR PAPER(G)/I IN ROOF(E+)	CH	40005 T-A	—	EDEL
TRYING TO STOP CRYING	VO	15797 E T-A	—	EDEL
DON'T EVER CHANGE/YOURE PREC.	BB	7002 E+AUC	—	MGGO
LET'S SWING IT/RHYTHM IS BIZ	VO	2990 E AUC	—	MGGO
LOCH LOMAND/ANNIE LAURIE	BB	7389 E AUC	—	MGGO
UP COUNTRY BL/RINGSIDE STOMP	CO	1044 E AUC	—	MGGO
MY HONEY'S LOVIN' ARMS	BB	30-0801 N SAL	1.00	MULL
TAR PAPER STOMP/TIN ROOF BLUES	CH	40005 N AUC	—	FR,A
CAT'S HEAD/SAONESS WILL BE	CO	14282 N AUC	—	FR,A
SHE'S CRYING FOR ME/JUST ONE	OK	41569 N AUC	—	FR,A
ROYAL GARDEN BLUES/ZERO	OK	41570 N AUC	—	FR,A
YOU'RE AN ANGEL/I'M IN LOVE	VO	2933 E AUC	—	FR,A
BLACK COFFEE/EVERY LITTLE MO.	VO	2963 V AUC	—	FR,A
SWEET AND SLOW/LULU'S BACK	VO	2972 N AUC	—	FR,A
YOU LET ME DOWN/I'VE GOT MY	VO	3135 N AUC	—	FR,A
RHYTHM IN MY RHYMES/BROKEN RE.	VO	3158 N AUC	—	FR,A
OL MAN MOSE/PLEASE BELIEVE ME	VO	3159 E AUC	—	FR,A
NICKLE IN THE SLOT/SWING BRO.	VO	3171 N AUC	—	FR,A
<u>PAUL MARES' FRIARS SOCIETY</u>				
NAGASAKI/LAND OF DREAMS	CO	35880 E T-A	—	W-S
REINCARNATION/LAND OF D	OK	41575 E T-A	—	W-S
<u>JOE MARSALA</u>				
BULLS EYE/SLOW DOWN	DE	3715 E SAL	.75	QUIK
12 BAR STAMPEDE/LAMENT	DE	18111 E AUC	.75	QUIK
WANDERING MAN BLUES	GENR	1717 V T-A	—	CAPE
<u>SARAH MARTIN</u>				
HESITATION BLUES/FREE & EASY	OK	8082 G AUC	—	RECO
MAMA'S GOT BL/LAST GO/WALLER	OK	8045 V AUC	—	RECO
<u>CLYDE MCCOY</u>				
(MANY; SEND FOR LIST)	DE	—	E T-A	WILL
<u>RED MCKENZIE</u>				
DARKTOWN STRUTTERS BALL	CO	36281 N AUC	—	MELT
TAILSPIN BLUES	BB	10209 E AUC	—	MELT
LET'S SWING IT	DE	507 E AUC	—	MELT
IT'S ALL FORGOTTEN NOW	DE	243 N AUC	—	MELT
HELLO LOLA/ONE HOUR	BB	10037 E AUC	—	MELT
I CAN'T GET STARTED	DE	790 E T-A	—	BURL
<u>MCKENZIE'S CANDY KIDS</u>				
PANAMA/WHEN SUGAR WALKS DOWN	VO	14977 N AUC	—	GOTT
<u>MCKENZIE'S LONDON</u>				
CHINA BOY/SUGAR	CO	REISS.N TRA	—	FAY
<u>MCKINNEY'S COTTON PICKERS</u>				
PERGY/I'D LOVE IT	BB	10706 N AUC	—	GILB
LAUGHING AT LIFE/EVER SWAT	VI	23020 E AUC	—	GILB
PLEASE COME HOME/4 OR 5 TIMES	HOME	RECORDON SAL	1.00	COOK
MISS A LITTLE MISS/YOURE ALL	VI	23024 V SAL	—	DAME
IF I COULD BE WITH YOU	VI	38118 V AUC	—	FITC
I MISS A LITTLE MISS	VI	23024 V AUC	—	FITC
CHERRY/SOME SWEET DAY	VI	21730 N AUC	—	REID
FOUR OR FIVE TIMES	VI	21583 N AUC	—	REID
MILNEBERG/SHIME-SHAMA-WA3BLE	VI	21611 N AUC	—	REID
BABY WON'T/HOLLABALLOO	VI	22511 N AUC	—	REID

(MCKINNEY'S COTTON PICKERS CONTINUED NEXT PAGE)

# FOR DISPOSITION

<u>(MCKINNEY'S COTTON PICKERS, CONTINUED)</u>				<u>IRVING MILLS HOTSY TOSY GANG</u>		
LONESOME TOWN/SHE'S MY	VI 22628 N AUC	REID		SWEET SA'ANNAH SUE/CAN'T WE	BR 4482 N AUC	GOTT
DO YOU BELIEVE/WRAP YOUR	VI 22811 N AUC	REID		<u>MILLS BROTHERS</u>		
I MISS A MISS/AFTER ALL	VI 23024 N AUC	REIO		SWING FOR SALE/PENNIES FROM	DE 1147 N AUC	GOTT
WORDS CAN'T/TRAVELLIN'	VI 38112 N AUC	REID		GOODBYE BLUES/SEPT SUE	DE 2441 N AUC	GOTT
ZONKY/IF I COULD BE WITH	VI 38118 N AUC	REIO		SWEET LUCY BROWN/NOANIN'	DE 497 V+5AL	.50 QUIK
MILBERGEN JOYS	BB 10954 E AUC	MELT		<u>MILLS HOTSY TOSY GANG</u>		
I'D LOVE IT/PEGGY	BB 10706 N AUC	MELT		MARCH OF MOOLMUS	BR 4559 T-A	GAIN
GEE, AIN'T I GOOD TO YOU	BB 10249 N AUC	MELT		<u>MISSISSIPPI JOOK BAND</u>		
PLAIN DIRT/GEE AIN'T I GOOD	VI 38097 V AUC	BAUM		BARBECUE DUST	ME 61271 V AUC	MELT
ZONKY/NOBODY'S SWEETHEART	BB 5728 E AUC	RECO		<u>MISSOURIANS</u>		
SOME SWEET DAY/CHERRY	VI 21730 N AUC	GOTT		SCOTTY BLUES/'400" HOP	VI 38084 N AUC	GOTT
SHE'S MY SECRET PASSION	VI 22628 E AUC	GOTT		<u>MISSOURI JAZZ BAND</u>		
PLAIN DIRT/GEE AIN'T I GOOD	VI 38097 N AUC	GOTT		CLAP YO' HANDS/DO-DO-DO	DO 3857 N AUC	GOTT
MISS HANNAH/THE WAY I FEEL	VI 38102 N AUC	GOTT		<u>NITA MITCHELL</u>		
MILBERGEN JOYS/I WANT LITTLE	BB 10954 N AUC	GOTT		MY BABY/OLD MAN	OK 41084 N AUC	DeSO
PUT IT THERE/STOP KIDDING	VI 38025 N AUC	GOTT		<u>NOANIN' BERNICE</u>		
NEVER SWAT A FLY/LAUGHING AT	VI 23020 E AUC	GOTT		HARD HUSTLIN' BLUES	PARA 12766 V AUC	F1TC
PEGGY/I'D LOVE IT	BB 10706 N AUC	GOTT		<u>WIFF WOLE &amp; WOLERS</u>		
<u>JAY MCSHANN</u>				CREAM IN COFFEE/WILO DAT JOE	OK 41153 G+auc	BAUM
THE JUMPIN' BLUES	DE 4418 N T-A	UMPH		HONOLULU BL/THE NEW TWISTER	OK 40984 G AUC	GOTT
<u>MEMPHIS STOMPERS</u>				FEELIN' NO PAIN/IMAGINATION	CO 35678 N TRA	FAY
MEMPHIS STOMP/GOOFER FEATHERS	VI 21641 V AUC	GOTT		<u>VAUGHN MONROE</u>		
<u>METRONOME ALL STARS</u>				SALUD,OINERO & AMOR/DONKEY SER.	BB 10866 N AUC	GOTT
ROYAL FLUSH	Co 36499 V AUC	MELT		TATTLE-TALE/LOVE ME AS I AM	BB 11173 N AUC	GOTT
KING PORTER STOMP/ALL STAR ST.	Co 35389 N AUC	RECO		<u>RUSS WORGAN</u>		
<u>MEZZ WEZZROW</u>				(MANY; SEND FOR LIST)	BR	E+T-A WILL
COMIN' ON WITH THE COME ON	BB 10085 E T-A	W-S		<u>LEE MORSE</u>		
35TH & CALUMET/OLD FASHIONED	VI 25202 E T-A	W-S		THERE MUST BE/LET A SMILE	Co 1303 E AUC	.50 QUIK
APOLOGIES/VIPERS	BB 10250 E T-A	W-S		DALLAS BLUES (LANG)	PE 11582 V AUC	F1TC
PANIC IS ON/INTINY	BB 6319 E T-A	W-S		<u>JELLY ROLL MORTON</u>		
LOST,MELODY FROM THE SKY	BB 6320 V T-A	W-S		SHOE SHINER'S DRAG/SHREVEPORT	VI 21658 E AUC	GOTT
I'BE A MUGGIN', PARTS 1 & 2	BB 6321 V T-A	W-S		KANS.CITY STOMPS/BOOGABOO	VI 38010 E AUC	GOTT
HOT CLUB STOMP	VI 25612 F T-A	W-S		KANS.CITY STOMPS/GEORGIA SWING	BB 5109 E AUC	GOTT
BLUES IN DISGUISE	VI 25636 F T-A	W-S		BEALE ST./BLUES/THE PEARLS	VI 20948 E AUC	GOTT
THAT IS HOW/BLUES	VI 25636 N AUC	REID		GEORGIA SWING/KANSAS CITY ST.	BB 5109 N AUC	GOTT
HOT CLUB ST/SWING SESSION	VI 25612 N SAL 5.00	MASL		DEADMAN BLUES/SIOWALK BLUES	VI 20252 F AUC	PATT
BLUES IN DISGUISE/THAT'S HOW	VI 25636 N SAL 5.00	MASL		FREAKISH/SEATTLE HUNCH	VI 27665 N AUC	ROSE
APOLOGIES/SENDING THE VIPERS	BB 10250 N SAL 3.50	MASL		THE CRAVE/BUDDY BOLDEN	GDR 4003 N AUC	ROSE
35TH & CALUMET/OLD FASHIONED	BB 10251 N SAL 3.50	MASL		HIGH SOCIETY/BUDDY BOLOON	BB 10434 N AUC	G1LB
ENDING THE VIPERS/APOLOGIES	VI 25019 N AUC	GOTT		MR.JELLY LORO/WOLVERINE BL	VI 21064 N TRA	FR,W
35TH & CALUMET/OLD FASHIONED	VI 25202 N AUC	GOTT		KANSAS CITY/GRANDPA	GE 5218 G TRA	FR,W
35TH & CALUMET/OLD FASHIONED	BB 10250 N TRA	FAY		GEORGIA SWING/MOURNFUL	VI 38024 E TRA	FR,W
SENDIN' THE VIPERS	BB 10251 N TRA	FAY		FUTURISTIC BLUES(CRAWLEY)	VI 38136 E TRA	FR,W
<u>MEZZROW-LADNIER</u>				BLACK BOTTOM STOMP	VI 20221 V T-A	CAPE
ROYAL GARDEN BLUES	BB 10087 E AUC	MELT		MR. JELLY LORD	VI 21064 G T-A	CAPE
<u>LIZZIE MILES &amp; MELROSE STOMPERS</u>				OH DIDN'T HE RAMBLE	BB 10429 N T-A	CAPE
KNOCKIN' #2/THAT'S ALL RIGHT	Vo 5165 E AUC	.50 QUIK		DIRTY DIRTY DIRTY	GENR 1711 V T-A	CAPE
<u>LUCKY MILLINDER</u>				DOCTOR JAZZ STOMP	VI 20415 V T-A	CAPE
THE LUCKY SWING/THE IMAGE OF	VARI 604 N AUC	GOTT		WEST END BLUES	BB 10442 E T-A	CAPE
<u>EMMET MILLER &amp; GEORGIA CRACKERS</u>				NAKED OANCE	GENR 4002 N T-A	CAPE
YOU LOSE/THE LION TAMERS	OK 41205 N SAL 1.00	MULL		MAMA'S GOT A BABY	GENR	W T-A CAPE
<u>GLENN MILLER</u>				KANSAS CITY STOMPS	VI 38010 V AUC	F1TC
TAKE THE "A" TRAIN	BB 11187 E AUC	G1LB		SHREVEPORT STOMP	BB 7710 E AUC	F1TC
DREAM I OWELT IN HARLEM	BB 11063 N AUC	G1LB		SEATTLE HUNCH/FREAKISH	VI 27565 N AUC	GALE
SOLO HOP/SPANISH TOWN	Co 35881 N AUC	G1LB		DEEP CREEK/RED HOT	VI 38055 N AUC	REID
IN THE MOOD/WANT TO BE HAPPY	BB 10416 V AUC	G1LB		SEATTLE HUNCH/FREAKISH	VI 38527 N AUC	REID
MOONLITE SERENADE/SUNRISE	BB 10214 E AUC	G1LB		MR. JELLY/WOLVERINE	VI 21064 N AUC	REID
ANVIL CHORUS, PARTS 1 & 2	BB 10982 E AUC	G1LB		THAT'LL NEVER/FICKLE FAY	VI 23019 E AUC	REIO
TUXEDO JUNCTION	BB 10612 N AUC	CLEA		MOURNFUL SERENADE	BB 8515 N AUC	MELT
JOHNSON RAG	BB 10498 N AUC	CLEA		BEALE ST. BLUES	BB 10252 E AUC	MELT
OUT OF SPACE/SO MANY TIMES	BB 10438 N AUC	RECO		TURTLE TWIST	BB 10194 E AUC	MELT
BLUE MOONLIGHT/MY PRAYER	BB 10404 H AUC	RECO		MICHIGAN WATER BLUES	GENR 4002 E+auc	MELT
IMAGINATION/SAY SI SI	BB 10622 N AUC	RECO		WININ' BOY BLUES	GENR 4004 N AUC	MELT
FAITHFUL TO YOU/IT'S A BLUE	BB 10536 N AUC	RECO		BUDDY BOLDEN'S BLUES	GENR 4003 N AUC	MELT
MAN WITH HANDOLIN/LITTLE MAN	BB 10358 N AUC	RECO		MAMIE'S BLUES	GENR 4011 N AUC	MELT
DEAR ARABELLA/ORANGE BLOSSOM	BB 11326 N AUC	RECO		KING PORTER STOMP	GENR 4005 N AUC	MELT
DING DONG THE WITCH/OVER RAINS	BB 10366 N AUC	RECO		DR. JAZZ/(I REPEAT GROOVE)	VI 20415 V AUC	MELT
SAYS WHO/THIS TIME THE DREAM'S	BB 11315 H AUC	RECO		GEORGIA SWING/MOURNFUL SERE.	VI 38024 G+auc	BAUM
AN ANGEL IN A FURNISHED ROOM/	BB 10383 N AUC	RECO		KING PORTER STOMP/DON'T YOU	GENR 4005 N AUC	RECO
PAGAN LOVE SOME/SOLO AMERICAN	BB 10352 N AUC	GOTT		MICH.WATER BLUES/NAKED DANCE	GENR 4002 N AUC	RECO
BUT IT DIDN'T MEAN A THING	BB 10269 E AUC	GOTT		MAMIE'S BLUES/ORIGINAL RAGS	GENR 4001 N AUC	RECO
FRENSEI/MY BLUE HEAVEN	BB 10994 N AUC	GOTT		BUDDY BOLDEN'S BL/THE CRAVE	GENR 4003 N AUC	RECO
SONG VOLGA BOATMAN/CHAPEL	BB 11029 N AUC	GOTT		PANAMA/SWEET SUBSTITUTE	GENR 1703 N AUC	RECO
IT'S ALWAYS YOU/IDA	BB 11079 N AUC	GOTT		MR.JELLY LORD/MIDNIGHT MAMA	BR 80040 N AUC	RECO
BLUE ORCHIDS/BABY ME	BB 10372 N AUC	GOTT		WININ'BOY BLUES/OH DIDN'T	BB 10429 N AUC	RECO
<u>MILLS BLUE RHYTHM BAND</u>				SHOE SHINER'S DRAG/SHREVEPORT	VI 26158 V TRA	FAY
RIDE RED RIDE/CONGO CARAVAN	OK 6119 N AUC	RECO		SHOE SHINER'S DRAG/SHREVEPORT	VI 21658 V TRA	WA,R
SPITFIRE/BACK BEATS	Vo 4769 N AUC	RECO		MR. JELLY ROLL	TRIANGLE 11397 V TRA	WA,R
THE GROWL/STUFF IS HERE	BB 5688 E AUC	GOTT		RED HOT PEPPER/MOURNFUL SERE	BB 6601 E AUC	BAKE
RIDE RED RIDE	Co 3087 N T-A	CAPE		KING PORTER ST/DON'T YOU LEAVE	GENR 4005 E T-A	HAST
HEEBIE JEEBIES	VI 22763 T-A	CAPE		SWEET SUBSTITUTE/PANAMA	GENR 1703 E T-A	HAST
WHITIE MOOCHEE/HEEBIE JEEBIES	VI 22763 N AUC	.75 QUIK		SHREVEPORT STOMP	BB 7710 N AUC	MULL

# FOR DISPOSITION

## BENJIE WOTEN

GET LOWDOWN/K.C. BREAKDOWN VI 21693 G+S-A 1.50 MCMA  
 SLOW MOTION/HOT WATER VI 39012 V+S-A 1.50 MCMA  
 18TH ST. STRUT/THINGS SEEM OK 8242 V AUC 1.50 MCMA  
 HARMONY BLUES (V)/THICK LIP (G) VI 20406 AUC --- DIOR  
 MOTEN STOMP/CLIFF HAYES, REV (C) VI 20955 G AUC --- DIOR  
 MOTEN SWING/TOBY BB 10259 E AUC --- MELT  
 NEW ORLEANS BB 10955 E AUC --- MELT  
 IT'S HARD TO LAUGH OR SMILE BB 8223 E AUC --- MELT  
 MOTEN'S BLUES/HOT WATER BLUES BB 7938 E AUC --- RECO  
 HOT TOW/IT'S HARD TO LAUGH BB 6431 E+AJC --- RECO  
 MILENBERG JOYS/BLUE ROOM VI 24381 V AUC --- RECO  
 LET'S GET IT/MOTEN'S BLUES VI 38072 E AUC --- GOTT  
 GET GOIN'/LIZA LEE VI 38263 V AUC --- GOTT  
 NEW VINE ST. BLUES/BAND BOX SH. VI 23007 V AUC --- GOTT  
 YA GOT LOVE/I WANNA BE AROUND VI 22680 E AUC --- GOTT  
 DING-DONG BL/PASS OUT LIGHTLY VI 21199 E AUC --- GOTT  
 SOUTH/SHE'S NO TROUBLE VI 38021 E TRA --- FAY  
 18TH ST. STRUT OK 8242 V TRA --- NORC  
 ELEPHANT'S WOBBLE OK 8100 G+TRA --- NORC

## MOJINO CITY BLUE BLOWERS

HELLO LOLA/ONE HOUR BB 10037 N AUC --- RECO  
 HELLO LOLA/ONE HOUR BB 10037 E T-A --- W-S  
 RED SAILS IN THE SUNSET CH 40060 G T-A --- W-S  
 WAH-HOO CH 40099 G T-A --- W-S  
 BLUE BLUES/ARKANSAW BLUES BR 2581 G+T-A --- W-S  
 TAILSPIN BL/NEVER HAD BB 10209 E T-A --- W-S  
 ARKANSAS BLUES/BLUE BLUES BR 2581 V S-A 1.50 MCMA  
 BARB WIRE BLUES BR 2648 E AUC --- BELL  
 PLAY ME SLOW BR 2849 E AUC --- BELL  
 MUSIC GOES ROUND/BROKEN REC. CH 40081 N AUC --- PATT  
 ARKANSAS BLUES/BLUE BLUES BR 2581 E STA 2.50 SPIL  
 BLUE BLUES/ARKANSAW BR 2581 E AUC --- REID  
 BARB WIRE/YOU AIN'T BR 2648 N AUC --- REID  
 HELLO LOLA/NEVER HAD BB 6270 N AUC --- REID  
 ONE HOUR/TAILSPIN BR 6456 N AUC --- REID  
 WHEE! MY SUGAR/PANAMA VO 14977 E+AUC --- REID  
 INDIANA/FIRE HOUSE BLUES CO 1946 E AUC --- GOTT  
 NEVER HAD REASON/TAILSPIN VI 38087 E AUC --- GOTT  
 BARB WIRE BL/YOU AIN'T GOT BR 2648 N AUC --- GOTT  
 HIGH SOCIETY/DONNA CLAP CH 40103 G AUC --- BAKE  
 ARKANSAS BLUES BR 2581 V TRA --- NORC  
 TAILSPIN BLUES BB 10209 N T-A --- UMPH

## JEWELL NELSON

JET BLACK SNAKE BL/BEATING ME Co 14390 N AUC --- CHER

## RED NELSON

STREAMLINE TRAIN/CRYING MOTHER DE 7171 N T-A --- SARL  
 STREAMLINE TRAIN/CRYING MOTHER DE 7171 E SAL 2.00 MASL

## NEW FRIENDS OF RHYTHM

SWEET SUE/COO DINNY VI 27412 N AUC --- ROHS  
 HIGH VOLTAGE/FOSTER CHILE VI 26593 N AUC --- ROHS  
 HEAVY TRAFFIC/HOOD VI 26647 N AUC --- ROHS

## NEW ORLEANS FEETWARMERS

SWEETIE DEAR/APPLE RAG BB 7614 N AUC --- GOTT  
 SHAG (BECHET) BB 10022 N T-A --- GAIN

## NEW ORLEANS JAZZ BAND

LIMEHOUSE BLUES/DOWN WHERE Do 338 V AUC --- DIOR

## NEW ORLEANS OWLS

MEAT ON THE TABLE Co 1158 V AUC --- MELT

## NEW ORLEANS RHYTHM KINGS

FAREWELL BLUES/ORIENTAL GE 4966 G AUC 10.00 MCMA  
 MR. JELLY LORD/CLARINET MARM. GE 5220 G AUC --- BELL  
 OSTRICH WALK GE 0229 E AUC --- FITC  
 WEARY/BIG BUTTER & EGG DE 7415 N AUC --- REID  
 SHAKE THAT/UP COUNTRY DE 7366 N AUC --- REID  
 ROYAL GARDEN/ZERO OK 41570 N AUC --- REID  
 TIN ROOF BLUES/SAN ANTONIO OE 161 E SAL 3.00 MASL  
 PANAMA/JAZZ IT BLUES OE 162 E SAL 3.00 MASL  
 OSTRICH WALK/ORIS, DIXIELAND OE 229 E SAL 3.00 MASL  
 THAT'S A PLENTY/TIN ROOF BL. GE 5105 E AUC --- RECO  
 PANAMA (BRUNIES) DE 3945 N AUC --- RECO  
 FAREWELL BLUES/ORIENTAL GE 4966 G TRA --- WA,R  
 TIN ROOF/THAT'S A PLENTY GE 5105 G TRA --- WA,R  
 TIN ROOF BLUES/THAT'S A PLENTY GE 5105 V+AUC --- MCGO  
 WEARY BLUES/WOLVERINE BLUES GE 5102 V+AUC --- BAKE  
 TIN ROOF BLUES/(ROB CROSBY, REV) OE 3523 E T-A --- EDWA  
 MILENBERG JOYS/MARGUERITE GE 5217 V AUC --- COLL  
 GOLDEN LEAF STRUT/ROUGH START OK --- V AUC --- DEAN  
 SHE'S CRYIN' FOR ME/EVERYBODY VI 19645 V AUC --- MULL  
 SHE'S CRYIN' FOR ME BB 10956 N T-A 1.50 MC,C

## NEW ORLEANS HANDBERRERS

PAPA DIP Co 735 G AUC --- BELL  
 GATE MOUTH/PERDIDO ST. Co 698 G+T-A --- NORC

## FRANKIE NEWTON

ROMPING/MINOR JIVE BB 10136 E T-A --- W-S  
 WHO/BLUES MY BABY GAVE BB 10216 E T-A --- W-S  
 YOU SHOWED ME THE WAY VAR 519 V T-A --- W-S  
 TAB'S BLUES/FRANKIE'S JUMP VO 4321 E T-A --- W-S  
 ONYX HOP/WHO'S SORRY NOW VAR 647 E T-A --- W-S  
 DAYBREAK BLUES BN 501 N AUC --- MELT  
 JAM FEVER/JITTERS VO 4851 V AUC --- MELT  
 TAB'S BLUES/FRANKIE'S JUMP OK 4821 N AUC --- RECO  
 MINOR JIVE/ROMPING BB 10136 V AUC --- BAKE

## RED NICHOLS

THEY ALL LAUGHED/LET'S CALL VA 502 E AUC --- VOGE  
 YAACA HULA/HAUNTY'S BLUES BR 6234 V AUC --- VOGE  
 MEAN DOG BLUES/CORNFED BR 3597 V AUC --- VOGE  
 BONEYARD SHUF/BUDDY'S HABIT BR 3477 V AUC --- VOGE  
 WHISPERIN', THERE'LL COME A BR 3955 E AUC --- VOGE  
 ROSES OF PICARDY/ALLAH'S HOL. BR 4286 V AUC --- VOGE  
 AVALON/BOBBY'S SWEETHEART BR 3854 V AUC --- VOGE  
 ON THE ALAMO/CHINATOWN BR 4363 E AUC --- VOGE  
 PARADE OF PENNIES/HOT LIPS BB 10350 N AUC --- ROHS  
 SUGAR/MAKE MY COT VI 21056 E AUC --- ROHS  
 FEELIN' NO PAIN BR 6819 N AUC --- FITC  
 SUGAR/MAKE MY COT VI 21056 E AUC --- FITC  
 EMBRACABLE YOU BR 4957 V AUC --- FITC  
 BLUE AGAIN BR 6014 V AUC --- FITC  
 ALLAH'S HOLIDAY/ROSES BR 4286 V AUC --- FITC  
 HARLEM TWIST VI 21500 V AUC --- FITC  
 BUDDY'S HABIT VO 15573 V AUC --- FITC  
 STRIKE UP THE BAND BR 4695 E AUC --- FITC  
 SLIPPIN' AROUND VI 21397 N AUC --- REID  
 FIVE PENNIES/HARLEM TWIST VI 21560 N AUC --- REID  
 AT LAST/IF YOU HAVEN'T VI 23033 N AUC --- REID  
 WILD & FOOLISH/PLENTY OFF PE 14673 V AUC --- REID  
 JAPANESE/FIVE PENNIES BR 3855 N AUC --- REID  
 WHISPERING/THERE'LL COME BR 3955 N AUC --- REID  
 DINAH/INDIANA VO 4598 E AUC --- MELT  
 HAVENPORT BLUES BB 10408 E AUC --- MELT  
 FAN IT BR 6160 V AUC --- MELT  
 LIMEHOUSE BLUES (12 INCH) BR 20070 V AUC --- MELT  
 DAVEPORT BLUES/WAIL WINDS BB 10403 N AUC --- BUCK  
 ALLAH'S HOLIDAY/ROSES OF PIC. BR 4286 N AUC --- RECO  
 CHINATOWN/ON THE ALAMO BR 4363 N AUC --- RECO  
 ORIG. DIX. 1-STEP/IMAGINATION BR 6823 N AUC --- RECO  
 DINAH LOU/SUGAR BR 6534 N AUC --- RECO  
 EVERYBODY LOVES MY BABY BR 6461 N AUC --- RECO  
 THE NEW YORKERS/I MAY BE BR 4500 N AUC --- RECO  
 SOON STRIKE UP THE BAND BR 4695 N AUC --- RECO  
 PANAMA/MARGIE BR 3961 E AUC --- RECO  
 LOWLAND BLUES/BEAT ME DADDY OK 5676 N AUC --- RECO  
 SHINE/PUNJIN' WILD BR 5553 N AUC --- GOTT  
 THE VERY THOUGHT OF YOU BB 5548 N AUC --- GOTT  
 THERE'LL COME A TIME/WHISPER. BR 3955 V AUC --- GOTT  
 CAN'T WE BE FRIENDS/WAIT FOR BR 4510 N AUC --- GOTT  
 LET ME DREAM/SHE SHALL HAVE BB 10683 N AUC --- GOTT  
 SUGAR/MAKE MY COT WHERE THE VI 21056 N AUC --- MCGO  
 RIVERBOAT SHUFFLE/ECCENTRIC BR 3627 E AUC --- MCGO  
 THE NEW YORKERS/I MAY BE WRONG BR 4500 E AUC --- MCGO  
 FEELIN' NO PAIN/IDA BR 3626 V+AUC --- MCGO  
 THE SHEIK/SHIM-ME-SHA+WOBBLE BR 4895 E+AUC --- MCGO  
 SMILES/ROBBOY KNOWS BR 4790 E AUC --- MCGO  
 TEA FOR TWO/I WANT TO BE HAP. BR 80007 E AUC --- MCGO  
 THAT'S NO BARGAIN/WASHBOARD BR 3407 E AUC --- MCGO  
 BUDDY'S HABITS/BONEYARD SHUF. BR 3477 E AUC --- MCGO  
 MELANCHOLY BABY/ROBINS & ROSES BB 10593 E AUC --- MCGO  
 SHINE/RUNNING WILD BB 5553 E AUC --- MCGO  
 ROCKIN' CHAIR/IT'S HONEY'S BR 6012 V AUC --- BAKE  
 HALLELUJAH/SOMETIMES I'M HAP. BR 4701 E AUC --- MULL  
 SLOW & EASY/WAITIN' FOR MAIL BR 6767 N AUC --- MULL

## RAY NOLLE

A HANDFUL OF STARS Co 35775 N AUC --- MELT  
 ROCK YOUR CARES AWAY VI 25262 V AUC --- MELT  
 ISLE OF CAPRI/GRINZING VI 24771 V AUC --- RECO  
 TO LOVE YOU & LOSE YOU VI 25504 V AUC --- RECO  
 MOMENT I SAW YOU/IS IT TRUE VI 25313 E AUC --- RECO  
 I WAKE UP SMILING/BEOTIVE VI 24226 V AUC --- RECO  
 PIED PIPER/HOLD MY HAND (L & CH) VI 24034 G+AUC --- RECO

## JIMMIE NOONE

4 OR 5 TIMES/EVERY EVE VO 1185 G T-A --- W-S  
 BUMP IT/I KNOW DE 1584 V+T-A --- W-S  
 APEX/MY DADDY ROCKS ME VO 2779 F T-A --- W-S  
 APEX/SWEET LORRAINE VO 1207 G T-A --- W-S

(JIMMIE NOONE CONTINUED NEXT PAGE)



# FOR DISPOSITION

(JIMMIE NOONE, CONTINUED)

MOODY MELODY/NUMBER	BB	8609	E T-A	W-S
I'M WALKIN' THIS TOWN	DE	1730	E T-A	W-S
LIZA/I'D DO ANYTHING	VO	2862	G T-A	W-S
INKA DINKA DO	VO	2619	G T-A	W-S
KEYSTONE BLUES	DE	18095	N STA	WA,H
LIZA	VO	2862	V AUC	MELT
KEYSTONE BLUES	DE	18095	E AUC	MELT
BUMP IT/I KNOW THAT YOU KNOW	DE	1584	E AUC	GOTT
FOUR OR FIVE TIMES/EVERY EVEN.	VO	1185	E AUC	MCGO
SWEET SUE/I KNOW THAT YOU KNOW	VO	1184	G AUC	MCGO

RED NDRVO

HOLE IN THE WALL/KNOCKIN'	BR	6562	G+T-A	W-S
THE NIGHT IS BLUE	CO	3026	E T-A	W-S
IN A MIST/DANCE OF OCTOPUS	BR	8236	N SAL	DAME
DECCA STOMP	OE	3267	V AUC	MELT
I GOT RHYTHM/LADY BE GOOD	DE	779	E SAL	1.50 MASL
REHEARSIN' FOR BREAKDOWN	VO	4833	N AUC	RECO
WEEK END OF SECRETARY	BR	8088	E AUC	RECO
MY LOVE FOR YOU/IN THE MIDDLE	VO	4953	E+AUC	RECO
HAVIN'MYSELF FOR YOU	BR	8145	V AUC	RECO
WORRIED OVER YOU/TEARS IN	BR	7970	E+AUC	RECO
YOU'RE A SWEET LITTLE HEADACHE	BR	8227	N AUC	RECO
MORNING AFTER/DO YOU EVER TH.	BR	7932	N AUC	RECO
I'VE GOT MY LOVE/SLUMMING ON	BR	7813	N AUC	RECO
YOU LEAVE ME BREATHLESS	BR	8135	E AUC	RECO
THREE LITTLE FISHIES/YOU'RE SO	VO	4785	N AUC	GOTT
POSSIN'/EVERYONE'S WRONG BUT ME	BR	7928	N AUC	GOTT
SLUMMING ON PARK AVE./YOU'VE	BR	7813	V AUC	GOTT
DECCA STOMP/GRAMERCY SQUARE	DE	691	N AUC	GOTT
I SURRENDER DEAR/OLD FASHIONED	CO	35688	N TRA	FAY
BLUES IN E FLAT/BUGHOUSE	CO	35679	N TRA	FAY
SERENADE TO STARS/MORE THAN	BR	8085	N AUC	MULL

JIMMY O'BRYANT

WASHBOARD/CHARLESTON	PARA	12265	N AUC	ROSE
RED HOT DRUNK MAN'S	PARA	12246	N AUC	COLL

KING OLIVER

TRUMPET'S PRAVOT/CALL FREAKS	BB	7705	E AUC	2.00 MCGA
SHAKE IT & BREAK IT/STINGAREE	BB	10707	E AUC	2.00 MCGA
ST. JAMES/WHEN YOU'RE SMILING	BB	5466	E AUC	2.00 MCGA
CHIMES BLUES/FROGGIE MOORE	GE	5135	G AUC	10.00 MCGA
SUGAR BLUES	BR	6065	V AUC	BELL
CALL OF THE FREAKS	BB	7705	N AUC	BELL
SHAKE IT AND BREAK IT	BB	10707	N AUC	BELL
PASSING TIME WITH ME	VI	23011	E SAL	DAME
CHATTANOOGA/NEW ORLEANS	CO	13003	F AUC	DAVI
PASSING TIME WITH ME	VI	23011	E AUC	FITC
ST. JAMES INFIRMARY	VI	22298	V AUC	FITC
FOUR OR FIVE/GOT EVERYTHING	BR	4028	N AUC	REIO
PASSIN' TIME/WHAT'S THE USE	VI	23011	N AUC	REIO
WANG WANG/TACK ANNIE	VO	1049	N AUC	REIO
I'M GONNA WEAR YOU OFF MY	BR&E	02201	N AUC	MELT
DIPPERMOUTH/WEATHERB(ARMSTRONG)	GE	5132	E AUC	PHIL
WANDY LEE(V)/I'M(G) (ARMSTRONG)	GE	5134	AUC	PHIL
CAMP MEETING/LONDON (ARMSTRONG)	CO	14003	G AUC	PHIL
MULE FACE BLUES/BOOGIE WOOGIE	VI	38134	V AUC	GOSS
FOUR OR FIVE TIMES/GOT EVERY.	BR	4028	G AUC	RECO
DIPPERMOUTH BLUES/WEATHERBIRD	GE	5132	E AUC	RECO
WHAT YOU WANT ME TO DO/TOO	BB	7242	N AUC	GOTT
WHEN YOU'RE SMILING/ST. JAMES	BB	5466	N AUC	GOTT
WORKING MAN/RIVERSIDE BLUES	DK	40034	E AUC	COLL
JUST GONE	GE	5132	G AUC	DEAN

## AUCTION

King Oliver's Jazz Band

Dippermouth / Where Did You Stay Last Night  
OK 4918 G+

Jazzin' Babies Blues / N. O. Hop Scop Blues  
(Skip) / OK 4975 G+

**DAVE COLEMAN**

1055 East Harvard Road, Burbank, California

ORIGINAL DIXIELAND JAZZ BAND

ROYAL GARDEN/DANGEROUS	VI	18798	E AUC	1.00 MCGA
DSTRICH WALK/JAZZ BAND	VI	18457	E AUC	ROHS
FIDGETY FEET/LAZY DADDY	VI	18564	E AUC	ROHS
MARGIE/PALESTENA	VI	18717	V AUC	DIRD
BOW WOW BLUES	VI	18850	V AUC	FITC
PLEASE BE KIND	BB	7442	E AUC	FITC
LIVERY STABLE/ONE STEP	VI	18255	E AUC	REID
MCURNEY/CLARINET	VI	18513	E+AUC	REID
JAZZ ME/ST. LOUIS	VI	18717	E AUC	REID
ROYAL GARDEN/DANGEROUS	VI	18798	E AUC	REID
JAZZ ME BLUES	VI	18717	V AUC	MELT
AT THE JAZZ BAND BALL	VI	18457	E AUC	MELT

ORIGINAL INDIANA FIVE

MOTEN STOMP	BA	7084	V AUC	FITC
SEMINOLA	GE	3060	V AUC	FITC
MOTEN STOMP	OO	4165	V AUC	MELT

ORIGINAL MEMPHIS FIVE

MAMA'S GONNA SLOW DOWN(I NICK)	USA	262	E AUC	FITC
TIN ROOF BLUES	VI	19170	E AUC	FITC
Ji-Ji-Boo	PE	14061	V AUC	FITC
SNAKE HIPS	VI	19052	E AUC	FITC
SUPERSTITIOUS BLUES	PE	14298	E AUC	FITC
RUNNING WILD/LOOSE FEET	RE	9407	E SAL	1.00 MCGA
HOUSE OF DAVID/DH SISTER	RE	9573	E SAL	1.00 MCGA
TIN ROOF BLUES/I'VE GOT A SONG VI	VI	19170	E AUC	DAME
TIN ROOF BLUES/I'VE GOT A SONG VI	VI	19170	V AUC	MELT

ORIGINAL WDLVERINES

SHIM-ME-SHA-WABLE	BR	3707	V AUC	BAKE
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ORY'S SUNSHINE ORCHESTRA

ORY'S CREOLE/SOCIETY(1/4) CHIP	SUNS	3003	V AUC	COLE
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HOT LIPS PAGE

MY FIGHTIN' GAL	BB	8660	E AUC	MELT
LAFAYETTE	DE	18124	V AUC	MELT
WILL YOU REMEMBER/6 SO FORTH	BB	7680	N AUC	BUCK

TINY PARHAM

BLUE MELODY BLUES/THAT KIND	VI	39047	E AUC	MCGO
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JACK PETTIS

BAG O'BLUES/FRESHMAN HOP	VI	21693	V SAL	2.00 MCGA
DOIN' THE NEW LOW DOWN	VI	21559	V AUC	FITC
STOCKHOLM STOMP	BA	1907	V AUC	MELT

PIRON'S NEW ORLEANS ORCHESTRA

MAMA'S GONE/N. ORLEANS WIGGLE	VI	19233	E AUC	1.50 MCGA
WEST INDIES BL/DO DODDLE OOM	VI	19255	N AUC	GOTT
GHST BLUES/BRIGHT STAR BLUES	CO	99	N AUC	CHER
NEW ORLEANS WIGGLE/MAMA'S GONE	VI	19233	E AUC	MCGO

BEN POLLACK

MY KIND LOVE(B.G., TEA, ETC)	VI	21944	V+AUC	.75 QUIK
TRUE BLUE LOU/(DOON SANDERS,REV)	VI	22089	E AUC	.75 QUIK
SWEET & HOT	OR	2213	V AUC	FITC
SWEETHEART WE NEED EACH OTHER	VI	22101	E AUC	FITC
IF I COULD BE WITH (1939-2)	BA	0747	V AUC	FITC
SING SONG GIRL (SCRATCH)	PE	15424	V AUC	FITC
MY KINDA LOVE	VI	21944	V AUC	FITC
I'M A DING DONG DADDY (B.G.)	RE	10267	E AUC	FITC
SWEET SUE/SINGAPORE(B.G.)	VI	21437	SAL	2.00 SPIL
SWEET SUE/SINGAPORE	VI	21437	E AUC	REID
MY KINDA LOVE/ON WITH	VI	21944	E AUC	REIO
WANG WANG/YELLOW DOG	VI	21971	E AUC	REID
YOU'RE ALWAYS/SWEETHEART	VI	22101	V AUC	BUCK
LET'S SIT & TALK ABOUT YOU	VI	21858	V AUC	GOSS
WAITIN' FOR KATIE/MEMPHIS BL	VI	21184	V AUC	GOSS
BUY BUY FOR BABY/SHE'S ONE	VI	21743	E AUC	RECO
SONG OF THE BLUES/SAME OLD	VI	22147	E AUC	RECO
SENTIMENTAL BABY/THEN CAME	VI	21827	V AUC	RECO
LOUISE/WAIT TILL YOU SEE MA	VI	21941	V AUC	RECO
WAITIN' FOR KATIE/MEMPHIS BL	VI	21184	E+AUC	RECO
BUY BUY BABY/SWEET SHOWGIRL	VI	21743	N SAL	1.50 CHER
SENTIMENTAL BABY	VI	21827	N SAL	1.50 CHER
SONG OF THE BLUES	VI	22147	N T-A	MATL
WHEN I FIRST MET MARY	VI	20394	E T-A	MATL
SNAKE CHARMER/I'M (PICK-A-RIB)	DE	1488	N T-A	FR,A

COLE PORTER (PIANO)

I'M A GIGOLO/BE LIKE BLACKBIRD	VI	24843	E AUC	RECO
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OLLIE POWERS

PLAY THAT THING(LADNER,NOONE)	JHCA	80	N AUC	BELL
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TEDDY POWELL

DDE TO SPRING	BB	11152	E AUC	MELT
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LONDON CAFE (LAW. CRACK)	CO	0	V T-A	HOLL
JACKASS BLUES	VO	0	V+T-A	HOLL
CANAL ST. BLUES	GE	0	V T-A	HOLL
DIPPERMOUTH	GE	0	G T-A	HOLL
DIPPERMOUTH	OK	0	G T-A	HOLL
HIGH SOCIETY	DK	0	G+T-A	HOLL
SOBBIN' BLUES/SWEET LOVIN' MAN	OK	4906	P T-S	8.00 JENS

# FOR DISPOSITION

**LOUIS PRIMA**  
 EXACTLY LIKE/NOW AND THEN DE 2279 E AUC --- ROHS  
 IN A LITTLE GYPSY TEA ROOM BR 7479 E AUC --- FITC  
 YOU CALL IT MADNESS/NOTHING'S FORGIVE ME/TICA TEE OK 6520 N AUC --- RECO  
 RHYTHM ON THE RADIO/I JUST VO 3921 N AUC --- RECO  
 TIN ROOF BLUES/YOU CAN'T HAVE VO 3657 E AUC --- RECO  
 BREAKIN' THE ICE/I STILL WANT BR 7320 N AUC --- RECO  
 EXACTLY LIKE YOU/NOW & THEN DE 2279 N AUC --- RECO  
 (MANY; SEND FOR LIST) --- E T-A --- WILL

**JOE PULLEN**  
 BLACK GAL #3/MISS. (ROB COOPER)BB 5844 N AUC --- ROSE  
 QUINLET OF THE HOT CLUB OF FRANCE

**VIPER'S DREAM** VI 26218 N AUC --- MELT  
 GEORGIA/STILL OF THE NITE VI 26578 N T-A --- BICK  
 GEORGIA/STILL OF NIGHT VI 26578 N AUC --- ROHS  
 EXACTLY LIKE/DRIVING CRAZY VI 26733 N AUC --- ROHS  
 SWING WITH DJANGO/PARA VO 27272 N AUC --- ROHS  
 CRAZY RHYTHM/BLUE DRAG RO 1773 N AUC --- BUCK  
 ULTRAFOX/SWANE RIVER ROYALE 1785 N SAL 1,50 MULL  
 CHASING SHADOWS/I'VE HAD RO 1798 N AUC --- WELLO

**RAINBOW DANCE ORCHESTRA**  
 ST. LOUIS BL (I BAD GROOVE) RO 366 G AUC --- FITC

**MA RAINEY**  
 MYSTERY RECORD/HONEY PARA 1759 G T-A --- WITT  
 CHAIN GANG BL/BRINGING & TW. PARA 12372 V AUC --- RECO  
 MYSTERY RECORD/HONEY WHERE PARA 12200 N T-A --- BERR  
 LITTLE LOW/GRIEVIN HEARTED PARA 12419 E T-A --- BERR  
 MOONSHINE BL/SOUTHERN B PARA 12083 II T-A --- BERR  
 BAD LUCK BL/THOSE ALL NITE PARA 12081 N T-A --- BERR  
 WALKING BLUES/BARREL HOUSE PARA 12082 II T-A --- BERR  
 THOSE DOGS/LUCKY ROCK PARA 12215 E AUC --- COLL  
 STACK O'LEE BLUES SIG 908 N T-A --- CAPE

**RED HEADS**  
 TELL ME TONIGHT/HERE OR TH PAT 36583 V AUC --- VOG  
 FEELIN' NO PAIN (PEE-WEE) PE 15648 G AUC --- FITC  
 HURRICANE PE 14717 E+AUC --- RECO  
 THAT'S NO BARGAIN PE 14757 V AUC --- MCGO

**RED ONION JAZZ BABIES**  
 CAKE WALKIN' BABIES GE --- V T-A --- HOLL

**DON REDMAN**  
 I GOTCHA/LITTLE BIT LATER ME 60802 E SAL 1,50 MCMA  
 HOW AM I DOIN' BR 6273 E AUC --- FITC  
 LOVELY CABIN BR 6935 V AUC --- FITC  
 BUGLE CALL PAR VO 61218 N AUC --- FITC  
 DOIN' THE NEW LOW DOWN (B. ROBINS) BR 6520 E AUC --- FITC  
 I GOTCHA/LITTLE BIT LATER ME 60302 V AUC --- FITC  
 UNDERNEATH THE HARLEM MOON BR 6401 E AUC --- FITC  
 SHIM-ME-SHA-WABBLE/CHANT OF BB 10765 N AUC --- RECO  
 SOPHISTICATED LADY/THAT BLUE BR 6560 V AUC --- RECO  
 LAZYBONES/DOIN'WHAT I PLEASE VO 4791 N AUC --- DELG

**RUBEN REEVES BOYS**  
 YELLOW FIVE/SCREWS, NUTS VO 2638 V AUC --- DELG

**ALVINO REY**  
 WILLIAM TELL, PARTS 1 & 2 BR 11072 N STA --- WA,H

**THE RHYTHMAKERS**  
 DH PETER CO 35841 N AUC --- REEO

**FREDDIE RICH**  
 HOW HIGH THE MOON VO 5420 N T-A --- GAIN

**MOOCH RICHARDSON**  
 T.&T. BLUES/BARRELHOUSE BL DK 8554 N AUC --- DeSO  
 KATE ADAMS BL/BURYING BLUES OK 8576 N AUC --- DeSO

**MIKE RILEY**  
 JAMAICAN/SOUTHERN HOSPITALITY DE 1271 E T-A --- MATL

**ELZADIE ROBINSON**  
 ARKANSAS MILL (ACC. WILL EZELL) PARA 12701 N AUC --- MULL

**KEY ROBINSON & WINDY CITY FIVE**  
 MINOR STOMP/SUNSHINE CH 50073 G AUC --- DELG  
 SWING IT/SCRUNCH CH 40111 G AUC --- DELG

**IKE RODGERS**  
 STOMP 'EM DOWN (ACC. HENRY BROWN) BR 7086 V+AUC --- BAKE

**ADRIAN ROLLINI**  
 AH, BUT IS IT LOVE (PEE WEE) PE 15799 V AUC --- FITC  
 BEI MIR BIST DU (BOBBY HACKETT) DE 1638 E AUC --- FITC  
 OL' PAPPY (1456C-2) PE 15876 V AUC --- MELT  
 WAIT-IN' AT THE GATE (14997-2) VO 2673 V AUC --- MELT  
 BICL DE 1533 E T-A --- GAIN  
 SUGAR DF 265 N T-A --- GAIN  
 TAP ROOM SWING/LESSONS IN DE 787 E T-A --- FR,A  
 SWING LOW/STUFF DE 807 E T-A --- FR,A

**TIMMIE ROSENKRANTZ**  
 A WEC BIT OF SWING VI 25876 E AUC --- FITC

**LUIS RUSSELL**  
 AUGGIN' LIGHTLY PARL 934 N AUC --- MELT  
 PANAMA PARL 963 V AUC --- MELT  
 NEW CALL OF THE FREAKS Co 35690 E AUC --- RECO  
 JERSEY LIGHTNING/CALL FREAKS Co 35690 E+AUC --- RECO  
 DOCTOR BLUES/SAVOY STOMP VO 3480 G T-A --- W-S  
 FREAKISH BLUES VI 22915 E T-A --- W-S  
 HOKUS POKUS/GHOST ME 13334 G T-A --- W-S  
 FREAKISH BLUES VI 22915 E T-A --- UMPH

**PEE WEE RUSSELL**  
 HORN OF PLENTY BL HRS 1001 E AUC --- MELT  
 BABY WON'T YOU PLEASE COME HOME HRS 1000 E AUC --- MELT

**SALLY SAD (VOCAL BLUES)**  
 GOOD HEARTED WOMAN VAR 6066 N AUC --- MELT  
 DADDY WHAT YOU GOING TO DO VAR 6033 N AUC --- MELT

**COON SANDERS**  
 I AIN'T GOT NOBODY/ROODLES VI 20785 G AUC 1,00 MCMA  
 TOO BUSY/DOWN WHERE THE SUN VI 21546 N SAL 1,50 MCMA

**HELEN SAVAGE**  
 IT'S BAD FOR YOUR SOUL BR 4536 G+T-A --- W-S  
 THE SCARE CROW (BLUES, INST. ACC.)

**TRAVELING BLUES/I'M LONG GONE** VAR 6046 N AUC --- MELT

**RAYMOND SCOTT**  
 BUMPY WEATHER/PETER Co 35585 N AUC --- ROHS

**SONNY SCOTT**  
 BLACK HORSE BLUES VO 02586 V AUC --- MELT

**SEATTLE HARMONY KINGS**  
 HOW MANY TIMES VI 20133 E AUC --- MATL

**CHARLES SEGAR**  
 BOOGIE WOOGIE (REV. T. PARRIS+) DE 3832 N AUC --- CHER

**BOYD SENTER**  
 DOWN HEARTED BL (LANG) OK 41115 E AUC --- FITC  
 I AIN'T GOT NOBODY (LANG; 4<sup>th</sup> CH) OK 40861 V AUC --- FITC  
 COPENHAGEN (CHIP 5 GROOVES) VI 22303 V AUC --- FITC

**SEXTET OF RHYTHM CLUB**  
 MIGHTY LIKE BL/CALLING BARS BB 10529 N AUC --- RECO

**ARTIE SHAW**  
 I'M COMIN' VIRGINIA BB 10320 E T-A --- UMPH  
 CONCERTO FOR CLARINET (12<sup>n</sup>) VI 36383 N T-A --- UMPH  
 STAROUST VI 27230 N T-A --- UMPH  
 NIGHTMARE BB 7875 E T-A --- UMPH  
 COMIN' ON BR 7772 V T-A --- UMPH  
 AFRAID TO DREAM BR 7934 V T-A --- UMPH  
 ALL ALONE BR 7899 E T-A --- UMPH  
 SUMMIT RIDGE DRIVE VI 26763 E T-A --- UMPH  
 TRAFFIC JAM BB 10395 E T-A --- UMPH  
 A HANDFUL OF STARS VI 26790 N T-A --- UMPH  
 FREE FOR ALL BR 8919 V T-A --- UMPH  
 NIGHTMARE/NON STOP FLIGHT BB 7875 N T-A --- BICK  
 MOONGLOW/MY BLUE HEAVEN VI 27405 N AUC --- GILB  
 DR. LIVINGSTON/OUALIS COME VI 27289 N AUC --- GILB  
 CROSS YOUR HEART/SUMMIT RIDGE VI 26763 E AUC --- GILB  
 JUST KIDDIN'/MOTHERLESS CHILD VI 27806 E AUC --- GILB  
 BLUES, PARTS 1 & 2 VI 27411 V AUC --- GILB  
 ADIOS, MARIQUITA LINDA VI 26542 E AUC --- GILB  
 CROSS YOUR SUMMIT RIDGE VI 26763 V AUC --- .75 QUIK  
 I'M COMING VIRGINIA BB 10320 N AUC --- ROTH  
 NIGHTMARE BB 7875 N AUC --- CLEA  
 BACK BAY SHUFFLE BB 7759 N AUC --- CLEA  
 ANY OLD TIME (HOLIDAY) BB 7759 V AUC --- MELT  
 OUT OF NOWHERE BR 10320 E AUC --- MELT  
 GOODNIGHT ANGEL/THERE'S A NEW BR 8054 E AUC --- RECO  
 WHEN WINTER COMES/I POUROU MY BB 10307 N AUC --- RECO  
 JUNGLE DRUMS/IT HAD TO BE YOU BB 10091 E AUC --- RECO  
 I'LL REMEMBER/EASY TO SAY BB 10345 E AUC --- RECO  
 I GOES TO YOUR FEET ALL GOOD'S BR 7895 N AUC --- RECO  
 SWEET LORRAINE/STREAMLINE BR 7952 N AUC --- RECO  
 JUST YOU/IF IT'S THE LAST VO 4933 N AUC --- RECO  
 WAS IT RAIN/LOVE IS GOOD BR 7841 N AUC --- RECO  
 LADY BE GOOD/I SURRENDER BB 10430 E+AUC --- RECO  
 BEGIN THE BEQUINE/INDIAN BB 7746 N SAL .38 RECO  
 NIGHTMARE/NON-STOP FLIGHT BB 7875 N SAL .38 RECO  
 TWO BLIND LOVES/LAST 2 WEEKS BB 10412 N AUC --- RECO  
 DAY IN/PJT THAT DOWN BB 10406 N AUC --- RECO  
 GO FLY A KITE/MAN & DREAM BB 10347 N AUC --- RECO  
 DEEP IN DREAM/DAY AFTER DAY BB 10046 N AUC --- RECO  
 COPENHAGEN/SOFTLY AS IN BB 10054 V AUC --- RECO  
 I'M COMING VIRGINIA/OUT OF BB 10320 E+AUC --- RECO  
 TAKE YOUR SHOES OFF/I ASK THE VI 27119 N AUC --- RECO  
 SWEET ADELINE/HOW DRY I AM VO 4182 E+AUC --- RECO  
 THE SAME OLD LINE/YOU CAN TELL BR 7794 E+AUC --- RECO  
 FREE WHEELING/SHOOT THE LIKKER VO 4198 E AUC --- RECO  
 SWEET ADELINE/HOW DRY I AM VO 4182 N AUC --- MULL

# FOR DISPOSITION

<u>FRANK SIGNORELLI</u>				<u>JABBD SMITH</u>			
SHE'S STILL MY BABY	PE	14699 V AUC	DELG	TAKE YOUR TIME/SWEET'N LOW BL	BR	7061 V AUC	Goss
<u>ZUTTY SINGLETON</u>				LINA BLUES/CROONING THE BLUES			
KING PORTER STOMP	OE	18093 E AUC	MELT	<u>Laura Smith</u>			
<u>SIX BLUE CHIPS</u>				GRAVIER ST./LAKE PONSHART.			
CHEATIN' CHEEH	DE	740 E AUC	FITC	<u>MAMIE SMITH</u>			
<u>SIX BROWN BROTHERS</u>				IF YOU DON'T WANT ME BLUES			
EGYPTLAND/PETER	VI	18562 E AUC	ROHS	SWEET VIRGINIA BLUES			
BARKTOWN STRUTTERS	VI	18376 E AUC	ROHS	<u>PINE TOP SMITH</u>			
SMILES/COMELY TOM	VI	18385 E AUC	ROHS	PINE TOP'S BLUES			
<u>SIX HOTTENTOTS</u>				<u>STUFF SMITH</u>			
HURRICANE	RE	8335 E AUC	RECO	UPSTAIRS/WHERE IS THE SUN			
<u>SIX MEN AND A GIRL</u>				<u>TRIXIE SMITH</u>			
MARY LOU WILLIAMS BLUES	VAR	8193 N T-A	GAIN	LOST LOST WEARY BLUES (J.P.)			
<u>SLIM &amp; SLAM</u>				<u>WILLIE "LION" SMITH</u>			
TUTTI FRUTTI	Vo	4225 V AUC	MELT	I CAN SEE YOU/SWAMPLAND			
SWEET SAFFRONIA/IT'S GETTIN'	Vo	4594 N AUC	RECO	ACHIN' HEARTED BLUES			
<u>SLUEFOOT JOE &amp; HIS GUITAR</u>				LION & LAMB/3 KEYSBOARDS			
HOUSE TOP BLUES/SHE A FOOL	QRS	7080 F T-A	BERR	STORMY WEATHER/I'LL			
<u>BESSIE SMITH</u>				KNOCK WOOD/PEACE			
GULF COAST/DOWNHEARTED	Co	3844 V AUC	MCMA	THE SWAMPLAND			
SORROWFUL/ROCKING CHAIR	Co	14020 V AUC	MCMA	GONNA BE DEVIL TO PAY			
DH DADDY/BABY WON'T YOU	Co	3988 V AUC	MCMA	GET ACQUAINTED/DLD STAMPING			
YELLOW DOG/SOFT PEDAL	Co	14075 G AUC	MCMA	THE SWAMPLAND			
SING SING/DYING GAMBLER	Co	14051 V AUC	MCMA	PASSIONETTE/MORNING (PIANO,DR)			
SALT WATER/RAINY WEATHER	Co	14037 V AUC	MCMA	KNOCK WOOD/PEACE BROTHER			
LADY LUCK/YODLING BLUES	Co	3939 V AUC	MCMA	STREAMLINE GAL/HARLEM JOYS			
HAUNTED HOUSE/EVESDROPPER	Co	14010 V AUC	MCMA	MORNING AIR/PASSIONETTE			
WOMAN'S TROUBLE/LOVE ME	Co	14060 G AUC	.50 QUIK	SWAMPLAND/I CAN SEE YOU ALL			
CEMETARY BLUES/ANY	Co	13001 G AUC	.50 QUIK	<u>JACK SNEED &amp; SNEEZERS</u>			
POOR MANS BLUES	Co	14399 V AUC	FITC	SLY MONGOOSE/WEST INDIES BL			
HE'S GOT ME GOIN' (J.P.; 1" CR.)	Co	14464 V AUC	FITC	<u>EDDIE SOUTH</u>			
GULF COAST/DOWNHEARTED	Co	3844 N AUC	REID	STOMPING SAVOY/LADY BE GOOD			
LADY LUCK/YODLIN'	Co	3939 N AUC	REID	VOICE OF SOUTHLAND/OHIO HOME			
EVESDROPPERS/HAUNTED	Co	14010 N AUC	REID	NO MORE BLUES/MA MA			
PINCH BACKS/TICKET AGENT	Co	14025 N AUC	REID	<u>SOUTHERN BLUES SINGER</u>			
WORK HOUSE/HOUSE RENT	Co	14032 N AUC	REID	PRISON BLUES(VOCAL, INST, ACC)			
MUDDY WATER/AFTER YOU'VE	Co	14197 N AUC	REID	<u>SOUTHERN SERENADERS</u>			
DEVIL'S GONNA/YES INDEED	Co	14354 N AUC	REID	ALONE AT LAST (LOUIE)			
SLOW & EASY/HE AND MY	Co	14384 N AUC	REID	<u>MUGGY SPANIER</u>			
HE'S GOT ME/IT MAKES MY	Co	14464 N AUC	REID	BLACK AND BLUE/DINAH			
EMPTY BED BLUES, PARTS 1 & 2	Co	14312 V AUC	RECO	LONESOME ROAD/MANDY, MAKE UP			
TICKET AGENT/PINCHBACKS	Co	14025 N T-A	BERR	HESITATING BLUES/DAVID			
ROCKIN' CHAIR/SORROWFUL BL.	Co	14020 H T-A	BERR	BIG BUTTER EGG/ECCENTRIC			
FRANKIE BLUES/HATEFUL BLUES	Co	14023 E T-A	BERR	TWO O'CLOCK JUMP			
I'M GOING BACK/FAR AWAY BLUES	Co	13007 N T-A	BERR	DINAH			
HAUNTED HOUSE/EVESDROPPER	Co	14010 N T-A	BERR	LITTLE DAVID/HESITATING BL			
CHAUNCO BLUND/MISTREATIN'	Co	14000 N T-A	BERR	SOMEDAY SWEETHEART/DA DA ST.			
BY BY BORN/WEEPING	Co	14042 N T-A	BERR	BLACK & BLUE/DANAH (F +)			
PROBLY 'HOURS/EASY COME	Co	14005 H T-A	BERR	DIPPERMOUTH/SISTER KATE (V)			
GULF COAST/DOWN HEARTED	Co	3844 N T-A	BERR	HESITATING BLUES/LITTLE (G)			
BEALE STREET/AGGRAVATION	Co	3877 N T-A	BERR	CAN'T WE BE FRIENDS/REV.(3)			
EMPTY BED BLUES, PARTS 1 & 2	Co	14312 V T-A	BERR	LONESOME ROAD			
HOUSE RENT RAG/WORK HOUSE	Co	14032 N T-A	BERR	<u>BECHECH-SPANIER</u>			
DIXIE FLYER/GOOD OLE WAGON	Co	14079 V T-A	BERR	LAZY RIVER			
JAILHOUSE/GRAVEYARD DREAM	Vo	4001 V T-A	BERR	CHINA BOY			
YODLING BLUES/LADY LUCK	Co	3939 H AUC	CHER	THAT'S A PLENTY			
KEEPS ON RAINING	Co	3898 N AUC	CHER	SWEET SUE			
GULF COAST/DOWNHEARTED	Co	3844 N AUC	CHER	<u>VICTORIA SPIVEY</u>			
OUTSIDE OF THAT	Co	3900 N AUC	CHER	BLACK SNAKE BLUES			
MONEY BLUES/HARD DRIVING PAPA	Co	14137 G AUC	BAKE	T.B. BLUES/NO. 12 LET ME ROAM			
YELLOW DOG/SOFT PEDAL	Co	14075 G AUC	BAKE	MURDER 1ST DEGREE/NIGHTMARE			
GULF COAST/DOWN HEARTED	Co	3844 E BAL 3,00	MULL	DIRTY WOMANS/LONG GONE			
ST. LOUIS BLUES/RECKLESS	Co	3171 N AUC	MULL	<u>JESS STACY</u>			
MUDDY WATER/MONEY BLUES	Co	3174 H AUC	MULL	A GOOD MAN IS HARD TO FIND			
COLD IN HAND/GOOD OLE WAGON	Co	35672 N AUC	MULL	BARRELHOUSE			
EMPTY BED BLUES, PARTS 1 & 2	Co	35675 N AUC	MULL	CLARINET BLUES			
GULF COAST BLUES	Co	3844 V TRA	NORC	NONI/JESS STAY BLUES			
<u>CLARA SMITH</u>				BREEZE/BREEZE			
KANSAS CITY MAN/SAM BLUES	Co	12 P AUC	PATT	GOOD MAN IS HARD TO FIND			
CHICAGO BLUES/31ST BLUES	Co	14079 H T-A	BERR	VAR 8076 N T-A			
SAN FRANCISCO BLUES/CHAIN	Co	14049 F T-A	BERR	BARRELHOUSE/IN THE DARK			
DON'T ADVERTISE/GOOD LUCK	Co	14026 N T-A	BERR	<u>STATE STREET SWINGERS</u>			
HOT PAPA/WHY'T BE LONG NOW	Co	14006 H T-A	BERR	WHIPPIN' THAT JELLY/DH RED			
DEATH LETTERS/PRESCRIPTION	Co	14045 G T-A	BERR	YOU AIN'T TRUE BLUES (J.BLYTHE)PARA			
BLACK WOMAN/THAT WHY THE	Co	14223 T T-A	BERR	<u>REX STEWART</u>			
PLAY IT/ALL NIGHT BLUES	Co	3956 N T-A	BERR	DIGA DIGA DOO/CHERRY			
UNCLE SAM BLUES/K.C. MAN	Co	12 N AUC	CHER	SOLID ROCK			
WEST INDIES BLUES/CLEAR	Co	14019 N AUC	CHER	FAT STUFF SERENADE			
I WANT MY SWEET DADDY	Co	3991 N AUC	CHER	MOBILE BAY/LINGER AWHILE			
GOOD LOOKING PAPA BLUES	Co	14026 N AUC	CHER				
BROKEN BUSTED BLUES(LOUIS)	Co	14062 N AUC 6,00	CHER				

# FOR DISPOSITION

## JOE SULLIVAN

COQUETTE OK 5647 N STA WA,H  
 COQUETTE DK 5647 N AUC MELT  
 I CAN'T GIVE YOU ANYTHING, LOVE VO 5496 V AUC MELT

## HAIMA SYLVESTER

FAREWELL BLUES (J. SWITH) PARA 12013 V T-A GAIN

## TALL TOM

EASY PAPA/YOU BROKE VAR 6030 N AUC MELT

## JACK TEAGARDEN

ST. JAMES INFIRMARY/BLACK OE 3844 V AUC VOGE  
 I HEAR BLUEBIRDS/FATIMA'S DREA VAR 8273 N AUC VOGE  
 RHYTHM HYMN/BLUE RIVER OE 4071 E AUC VOGE  
 SHEIK OF ARABY/PERSIAN RUG BR 8370 N AUC VOGE  
 WOLVERINE BLUES/MUDDY RIVER CO 35927 N AUC VOGE  
 DIANE/MEET ME TONIGHT CMS 505 E T-A W-S  
 HUNDRED YEARS FROM (REV. P) BR 6716 E T-A W-S  
 THE BLUES/CAN'T WE TALK IT VA 8213 E S-A 2.01 MCMA  
 DARK EYES/CHECKS OE 3701 N AUC ROHS  
 BLUES TO LONLEY/PRELUDE IN C OE 2642 N AUC ROHS  
 YOU DARLING/MORN VA 8196 N AUC ROHS  
 WOLVERINE BLUES/MUDDY CO 35297 N AUC ROHS  
 SON OF THE SUN PE 15363 V AUC FITC  
 DEVIL MAY CARE VAR 8278 V AUC FITC  
 PEG O' MY HEART RIPPLING CO 35727 V AUC .75 LANG  
 ST. JAMES INFIRMARY/SHINE HRS 2006 E AUC MELT  
 BIG EIGHT BLUES HRS 2007 E AUC MELT  
 I'M TAKIN' MY TIME/I WANNA CO 35224 N AUC RECO  
 RIVER HOME/LOW I LAY IT DOWN VAR 8374 E AUC RECO  
 LITTLE MAN WHO WASH'T THERE BR 8435 N AUC RECO  
 CLASS WILL TELL/IF IT'S GOOD BR 8373 N AUC RECO  
 PRELUDE TO THE BL/THE BL HAVE OE 4409 N AUC RECO  
 NOBODY KNOWS THE TROUBLE DE 4317 N AUC RECO  
 '1000Y KNOWS/HUNDRED YEARS DE 4317 E SAL 1.50 SIGG  
 DARK EYES/CHICKS IS WON. DE 3701 N AUC MELO  
 A RHYTHM HYMN/BLUE RIVER OE 4071 N AUC MELO

## JOHNNY TEMPLE & HANFATS

CO JAIL BLUES/WHAT IS THAT DE 7456 N T-A WILL

## TEN BLACKBERRIES

ST. JAMES INFIRMARY RE 8941 V AUC FITC

## TENNESSEE TEN

DOWNHEARTED BLUES/TEOLEY VI 19094 E AUC FITC  
 YOU'VE GOT TO SEE MAMMA VI 10973 E AUC MATL

## TENNESSEE TROTTERS

CHARL TON/I HAD A SWEET MAMA VO 15086 V AUC VOGE  
 RED HOT HENRY BROWN VO 15004 V T-A UMPH

## HODCIEL THOMAS (ARMSTRONG)

LONESOME HR(CLICK, 1ST INCH) OK 8297 V AUC UMPH

## SKEETS TOLBERT & GENTLEMEN OF SWING

RHUMBA BLUES/JUMPIN' IN NUMBERS DE 8565 N SAL 1.00 MULL

## THE TRAVELERS

BEGGING FOR LOVE ME 12227 V AUC FITC

## FRANK TRUMBAUER

WALKIN' THE DOG/HOT ON VAR 8225 N T-A BICK  
 WALKIN' THE DOG/HOT ON VA 8225 N AUC ROHS  
 LADY BE GOOD/WRAP TROUBLE VA 8269 N AUC ROHS  
 IN A MIST BR 6997 E AUC FITC  
 MAN-ATTAN RAG DK 41330 V AUC FITC  
 SINGING THE BLUES BR 7703 E AUC FITC  
 FOR NO REASON IN C CO 35667 E AUC MELT  
 CLARINET MARMALADE VO 4412 V AUC MELT  
 CRYING ALL DAY/GOOD MAN HARD OK 40966 E AUC BAUM  
 LILA/OUR BUNGALOW OF DREAMS DK 41019 V AUC BAUM  
 PUSKY STEVEDORE/BLESS YOU DUSKY 22006 V AUC GOSS  
 SINGING THE BLUES OK 40772 E TRA NORC  
 CRYING ALL DAY/GOOD MAN CO 35956 E T-A MATL

## SOPHIE TUCKER & MIFF MOLE

50 MILLION FRENCHMEN/ONE OK 40813 E AUC MULL  
 AFTER YOU'RE GONE/I AIN'T GOT OK 40837 N AUC MULL

## JOE TURNER

GOIN' TO CHICAGO/ROCKS IN DE 4093 N AUC ROTH  
 ROCKS IN MY BED DE 4093 E AUC FITC

## UNIVERSITY SIX

ST. LOUIS HOP HA 245 E AUC FITC  
 LAZY WEATHER/SLOW RIVER HA 433 E AUC .75 QUIK

## RUDY VALLEE

DEEP NIGHT/WEARY RIVER VI 21868 V AUC GILB  
 LOVE MADE A GYPSY/OPEN FIREP. VI 22284 V AUC GILB  
 S'POSIT/ONE IN THE WORLD VI 21908 V AUC GILB  
 I LOVE YOU/ONLY GIRL VI 22227 V AUC GILB  
 I'LL BE REMINDO/LITTLE KISS VI 22193 V AUC GILB

(RUDY VALLEE CONTINUED NEXT COLUMN)

## (RUDY VALLEE, CONTINUED)

HUGGABLE KISSABLE/EVERY MOON VI 21983 V AUC GILB  
 STOLEN MOMENTS/SWEETHEART VI 22500 V AUC GILB  
 ST. LOUIS BLUES VI 22321 E AUC DIRD

## VARSITY SEVEN

SAVE IT PRETTY MAMA(HAWKINS) VARS 8135 N AUC HEIN  
 SHAKE IT AND BREAK IT(HAWKINS) VARS 8179 N AUC HEIN  
 HOW LONG BLUES (HAWKINS) VARS 8173 N AUC HEIN  
 EASY RIDER/TIGHT (HAWKINS) VARS 8147 E AUC HEIN  
 SHAKE IT AND BREAK IT VARS 8179 N T-A W-S  
 TIGHT LIKE THAT VARS 3147 N T-A W-S  
 EASY RIDER VARS 8147 N T-A GAIN  
 HOW LONG/POW POW(HAWKINS) VARS 8173 N AUC .50 MART  
 EASY RIDER/IT'S TIGHT LIKE VARS 8147 N AUC 1.00 MART  
 EASY RIDER/IT'S TIGHT LIKE VARS 8147 N SAL 2.00 MULL  
 POW POW/HOW LONG BLUES VARS 8173 N SAL 2.00 MULL

## JOE VENUTI GROUPS

FOUND A NEW BABY(BLUE 4) OK 41469 E AUC FITC  
 LITTLE BUTTER CUP (BLUE 4) DK 41506 N AUC FITC  
 I WANT TO RING BELLS (NICK) PE 15830 V AUC FITC  
 HEAT WAVE ME 12288 E AUC FITC  
 FOUR STRING JOE/PENN BEACH BL VO 3160 N AUC RECO  
 MOON GLOW ME 13081 N AUC MATL  
 FAREWELL BLUES/SOMEDAY UCHA 106 N T-A W-S  
 BEALE ST./AFTER YOU'VE CMS 108 V4-T-A W-S  
 AFTER YOU'VE GONE/BEALE ST. VO 15864 E TRA FR,W  
 TAP ROOM BLUES DE 625 N AUC BELL  
 BEALE STREET BLUES/PFTER YOU VO 15864 V AUC MELT  
 MY HONEY'S LOVIN ARMS/GOIN OK 11251 3 SAL 1.75 MASL

## MINNIE WALLACE

DIRTY BUTTER VI 38547 N AUC CHER

## SIPPI WALLACE

CAN ANYBODY TAKE/STRANGERS BL DK 8159 F AUC 1.00 MCMA  
 I MUST/KITCHEN BLUES DK 8381 N AUC COLL

## FATS WALLER

AMBERCROMBIE/TAIN'T BB 10967 N AUC ROHS  
 OLD GRANOAD/CURLY BB 10698 N AUC ROHS  
 EVERYBODY BUENS/SCRAM BB 10989 N AUC ROHS  
 SOCKS DON'T MATCH/UP BB 300814 N AUC ROHS  
 RED HOT DAN VI 21127 G AUC FITC  
 HUMP STEAK SERENADE BB 11296 N STA WA,H  
 BY LIGHT SILVERY MOON BB 11569 N STA WA,H  
 HEADLINES IN THE NEWS BB 11188 N STA WA,H  
 BEALE DEM BELLS/CAROLINA SHOVT VI 27563 N AUC GALE  
 HONEYSUCKLE ROSE VI 24826 E AUC CLEA  
 JITTERBUG WALTZ BB 11518 N AUC CLEA  
 SWEET SAVANNAH SUE/WAITING BB 10264 N AUC REID  
 CAROLINA SHOUT VI 27563 N AUC MELT  
 BUCK JUMPIN' BB 11324 E AUC MELT  
 SERENADE FOR A WEALTHY WIDOW BB 10262 E AUC MELT  
 TWENTY FOUR ROBBERS BB 11222 E AUC MELT  
 I'M GONNA SALT AWAY SUGAR BB 10943 E AUC MELT  
 YOU'RE THE CUTEST ONE BB 10129 V AUC MELT  
 HEADLINES IN THE NEWS BB 11188 E AUC MELT  
 BLUE BECAUSE OF YOU BB 10322 N AUC MELT  
 BLACK MARIA/DOON IS LOW BB 10624 N AUC BUCK  
 I'NOR DRAC/HARLEM FUSS VI 38050 V AUC GOSS  
 NOBODY'S BIZ (ACC. S. MARTIN) DK 8043 V AUC STEI  
 LAST GO ROUND(ACC. S. MARTIN) DK 8045 V AUC STEI  
 DRAGGIN' MY HEART (SOLO) VO 3016 V AUC STEI  
 BY LIGHT OF THE SILVERY MOON BB 11569 E AUC STEI  
 YOU MUST BE LOSING/JIVE BB 11539 E AUC STEI  
 THAT GETS IT/TRASH BB 11425 E AUC STEI  
 DH BABY/PAN-PAN BB 11393 N AUC STEI  
 SIPPIE/THOU SWELL BB 10260 N AUC STEI  
 I AIN'T GOT NORODY/VIPER'S BB 10133 N AUC STEI  
 MONOR DRAG/HARLEM FUSS BB 10185 E AUC STEI  
 HOLD TIGHT/YOU OUTSMARTED BB 10116 V AUC STEI  
 MY FATE IS/TUR ON THE HEAT VI 38568 E AUC STEI  
 RIDIN' BUT WALKIN'/AIN'T YOU VI 38119 E AUC STEI  
 LOOKIN' GOOD/I NEED SOMEONE VI 39096 V AUC STEI  
 ST. LOUIS BLUES/LENOX AVE. VI 20357 V AUC STEI  
 LOVELESS LOVE/SOOTHIN'SVYRUP VI 20470 N AUC STEI  
 SLOPPY WATER/RUSTY PAUL VI 20492 N AUC STEI  
 BEALE ST. BLUES(SALBERTA HUNTER) VI 20771 N AUC STEI  
 SAVANNAH/TAKE ME HOME VI 20776 G AUC STEI  
 FLORENT(ACC. CHARPELLE) VI 21062 N AUC STEI  
 RED HOT DAN/I AIN'T GOT VI 21127 N AUC STEI  
 HF'S GONE AWAY/DUT OF JAIL VI 21202 N AUC STEI  
 PERSIAN RUG/THOU SWELL VI 21346 N AUC STEI

(FATS WALLER CONTINUED NEXT PAGE)

# FOR DISPOSITION

(FATS WALLER, CONTINUED)

SIPPI/WILLOW TREE	Vi	21348	E+auc	—	STEI
THE OIGAH'S STOMP/BEECHIE	Vi	21358	N auc	—	STEI
HOG-MAW/SIGAR	Vi	21525	N auc	—	STEI
LOVE ME OR LEAVE ME/FEELING	Vi	22092	N auc	—	STEI
AIN'T MISD/SWEET SAVANNAH SUE	Vi	22108	E auc	—	STEI
ST. LOUIS BLUES/AFTER YOU'VE GO	Vi	22371	N auc	—	STEI
DREAM MAN/I'M GROWING	Vi	24801	V+auc	—	STEI
NIGHT WIND/I BELIEVE	Vi	24853	E auc	—	STEI
I'M 100% BARY BROWN	Vi	24867	G auc	—	STEI
OH SUZANNA/AIN'T GOT NOBODY	Vi	24888	E auc	—	STEI
HATE TO TALK/CUTEST ONE	Vi	25039	G auc	—	STEI
WHAT'S THE REASON/WHOSE HO'M	Vi	25027	V auc	—	STEI
SIT RIGHT DOWN/TAKIN' LESSONS	Vi	25044	V+auc	—	STEI
SWEET SUE(TESS PRESSING)	Vi	25087	V auc	—	STEI
BRAN NEW SUIT/THIEF IN NITE	Vi	25123	G auc	—	STEI
RHYTHM & ROMANCE/SWEET BEG.	Vi	25131	G auc	—	STEI
SWEET THING/LITTLE INDEPEND.	Vi	25196	N auc	—	STEI
WHEN SOMEBODY THINKS/YOU STAY	Vi	25222	N auc	—	STEI
SUGAR ROSE/PANIC IS ON	Vi	25266	V auc	—	STEI
MOON ROSE/GARBO GREEN	Vi	25281	N auc	—	STEI
CHRIS COLUMBUS/US ON A BUS	Vi	25295	E+auc	—	STEI
ALL MY LIFE/IT'S NO FUN	Vi	25296	E auc	—	STEI
WASHING 303/NUMB FUNBLIN'	Vi	25338	E+auc	—	STEI
CHIEF DESOTA/SIN TO TELL LIE	Vi	25342	V auc	—	STEI
MOHE I KNOW YOU/LET'S BING	Vi	25348	N auc	—	STEI
CRAZY BOUT BABY/REAL THING	Vi	25374	N auc	—	STEI
JUST MADE UP/ACHING HEART	Vi	25349	E+auc	—	STEI
COPPER COLORED GAL/MERCY OF L.	Vi	25409	V auc	—	STEI
AIN'T GOOD/HALLELUJAH	Vi	25478	N auc	—	STEI
1000 DREAMS/JINGLE BELLS	Vi	25483	H auc	—	STEI
LAUGHING AT ME/CAN'T BREAK	Vi	25530	G auc	—	STEI
MEANEST THING/PACH UP TO ME	Vi	25536	E+auc	—	STEI
WHERE IS THE SUN/OLO PLANTAT.	Vi	25550	N auc	—	STEI
SAN ANTOH/YOU SHOWED ME	Vi	25565	E auc	—	STEI
FRACTIOUS FINGERING/(T. DORSEY)	Vi	25652	N auc	—	STEI
YOU'RE MY DISH/MORE POWER	Vi	25679	E auc	—	STEI
OUR LOVE WAS MEANT/I'D RATHER	Vi	25681	E auc	—	STEI
HOW YA/WHAT WILL I DO	Vi	25712	E auc	—	STEI
MY FIRST IMPRESSION/ANOTHER	Vi	25753	E+auc	—	STEI
WHY DO HAWAIIANS/MY WINDOW	Vi	25762	G auc	—	STEI
YOU WENT TO MY HEAD/LOST	Vi	25812	E auc	—	STEI
IF I WERE YOU/OPEN PLACES	Vi	26002	V auc	—	STEI
SUGAR/EVERYBODY LOVES	BR	10989	N auc	—	RECO
OLO GRANO DAO LITTLE CURLY HAIR	BB	10698	N auc	—	RECO
ROSETTA/S'POSIN	BB	10156	E auc	—	RECO
OH FRENCHY/CHEATIN' ON ME	BB	10658	E auc	—	RECO
BUCKIN' THE DICE/ALL THAT MEAT	BB	11102	E auc	—	RECO
ANITA/I USED TO LOVE YOU	MM	8393	V auc	—	RECO
PORTER'S LOVE SONG/SWINGIN'	BB	10016	E auc	—	RECO
LOUNGING AT WALDOFF/LA-DE-DE	Vi	25430	E+auc	—	RECO
SHORTIN' BREAD/MAMACITA	BR	11078	E auc	—	RECO
LOOKING FOR ANOTHER SWEETIE	Vi	38110	V auc	—	DELG
SUGAR ROSE/PANIC IS ON	Vi	25266	V auc	—	DELG
STOMPIN THE BUG/MESSIN	Vi	26055	E auc	—	DELG
'SIPPI/WILLOW TREE	Vi	21348	E auc	—	DELG
THOU SWELL/PERSIAN RUG	Vi	21346	E auc	—	DELG
MINOR ORAG/HARLEM FUSS	BB	10185	E auc	—	BAKE
SUGAR	BB	5093	N T-A	—	GAIN
CLARINET MARMALADE	BB	11469	N T-A	—	CAPE

WASHINGTONIANS (DUKE)

TIGHT LIKE THAT (REV. GOODMAN)	Ro	997	E T-A	—	POLS
BLACK AND TAN/SOLILQUY	BR	3526	E T-A	—	POLS
BLACK AND TAN/SOLILQUY	BR	3526	E T-A	—	BAKE

ETHEL WATERS

MY HANBY MAN/GUESS WHO'S	Co	14353	G T-A	—	SARL
LONG LEAN LANKY/BETTER KEEP (CR)	Co	14458	G auc	1.00	MCMA
HANBY MAN/GUESS WHO'S IN	Co	14353	G auc	1.50	MCMA
NO MANS MAMMA/SHAKE THAT THING	Co	14116	G auc	1.50	MCMA
SHAKE THAT THING/HO MAN'S MAMA	Co	14116	V auc	—	DIOR
GEORGIA ON MY MIND	BB	11028	H sal	1.00	WA,H
EVERYBODY MESS AROUND	Co	14153	V auc	—	MELT
SHAKE THAT THING/HO MAN'S MAMA	Co	14116	V auc	—	RECO
NO MAN'S MAMMA/SHAKE THAT TH.	Co	14116	V auc	—	MULL

SYLVESTER WEAVER

CHITLIN RAG/ROCK PILE	OK	8549	N auc	—	DESO
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CHICK WEBB

ELLA/FOUND YELLOW BASKET	DE	2148	E sal	.50	QUIK
UNOCIOCO/BROOVE AT GROVE	DE	2323	V sal	.50	QUIK
MIDNIGHT IN A MAHOUSE	DE	1587	E auc	—	MELT
LITTLE WHITE LIES/ONE SIDE	DE	2956	N auc	—	RECO

(CHICK WEBB CONTINUED NEXT COLUMN)

(CHICK WEBB, CONTINUED)

EVERYBODY STEP/PACK UP YOUR	DE	1894	E+auc	—	RECO
VOT FOR MR. RHYTHM/YOU'LL HAVE	DE	1032	N auc	—	RECO
AND SWEET, HEEBIE JEEBIE	VO	1607	E auc	—	DELG
BLUES IN MY HEART/HEEBIE	BR	6899	N auc	—	DELG
ON SUNNY SIDE OF STREET	Co	2926	E T-A	—	CAPE

DICKEY WELLS

HANGING ROUND/FOUND BABY	Vi	26617	N auc	—	ROHS
BUGLE CALL RAG	Vi	26220	V auc	—	MELT
DICKEY WELLS BLUES	Vi	27318	E auc	—	MELT

GEORGE WETLING

DARKTOWN STRUTTERS BALL	DE	19045	E auc	—	MELT
SISTER KATE	DE	18044	E auc	—	MELT
DARKTOWN STRUTTERS BALL	DE	19045	E auc	—	BAKE
SISTER KATE/BUGLE CALL RAG	DE	19044	N T-A	.50	W-S
DARKTOWN STRUTTERS/NEW	DE	18045	N T-A	.50	W-S

PAUL WHITEMAN

COQUETTE/SWEET MAN	Vi	25675	V T-A	—	W-S
MY BABY DON'T MEAN MAYBE	Co	1441	F T-A	—	W-S
AUNT HAGAR'S BLUES	DE	2145	E T-A	—	W-S
SWEET SUE, JUST YOU	Co	35667	N T-A	—	W-S
BOOK "JAZZ" (1920)	—	—	—	1.00	STEI
CHANGES/MARY	Vi	21103	G auc	2.00	MCMA
GEORGIE PORGIE	Co	1491	N auc	—	BELL
WASHBOARD BLUES	Vi	35877	G auc	—	BELL
MARY/CHANGES	Vi	21103	V sal	—	DAME
LONELY EYES/WISTFUL	Vi	20418	V auc	—	ROHS
LONLEY MELODY (BIX)	Vi	21214	E auc	—	ROHS
SO BLUE WANDERER	Vi	20570	E auc	—	ROHS
MOONLIGHT ON GANGES/PRECIOUS	Vi	20139	E auc	—	ROHS
SMOKE GETS/SOMETHING	Vi	24455	N auc	—	ROHS
CHRISTMAS NIGHT/FARE THEE WELL	BB	10969	N auc	—	ROHS
MARIANNE/LOVER COME BACK	Co	1731	V auc	—	DIOR
FELIX THE CAT	Co	1478	V auc	—	FITC
LONLEY MELODY	Vi	21214	E auc	—	FITC
SMILE	Vi	21228	V auc	—	FITC
COQUETTE	Vi	21301	E auc	—	FITC
JAPANESE SANOMAN	Vi	18690	E auc	—	CLEA
CAROLINA IN THE MORNING	Vi	19962	E auc	—	CLEA
GOTTA GET A GIRL	Vi	19569	E auc	—	CLEA
GEORGIE PORGIE/YOU'VE NO IOEA	Co	1491	N auc	—	REIO
HOW BOUT ME/CRADLE OF LOVE	Co	1723	N auc	—	REIO
YOU TOOK AWARD/DO I HEAR	Vi	21398	N auc	—	REIO
DIXIE DAWN/LOUISIANA	Vi	21438	N auc	—	REIO
SUGAR/FROM MONDAY ON	Vi	25368	E auc	—	REIO
TRAVLIN' LIGHT (B. HOLIDAY)	CAP	116	E auc	—	MELT
NOBODY'S SWEETHEART (TEA)	BB	10957	E auc	—	MELT
THERE'S A BOATHAN ON VOLGA	Vi	20266	E auc	—	MELT
FARE-THEE-WELL TO HARLEM	BB	10969	N auc	—	BUCK
FAREWELL BLUES/DARK TOWN (TEA)	Vi	25192	N auc	—	RECO
BACK IN BACKYARD/SUNSHINE (BIX)	Vi	21240	E+auc	—	RECO
LONLEY MELODY (BIX)/RAMONA	Vi	21214	E auc	—	RECO
FROM MONDAY ON (BIX)	Vi	27688	N auc	—	RECO
MY PET/FORGET ME NOT (BIX)	Vi	27686	N auc	—	RECO
DANCING SHADOWS (TRAM)	Vi	27687	N auc	—	RECO
WHEN YOU'RE WITH ME (BIX)	Vi	27689	N auc	—	RECO
I'M COMING FR./ROSE ROOM (TEA)	DE	3943	N auc	—	RECO
ALL OF ME (MILORDED BAILEY)	Vi	22879	E+auc	—	RECO
SAN/POOR BUTTERFLY	Vi	24078	N T-A	—	MELL
MY MELANCHOLY BABY	Co	50069	G auc	—	WTKR
PEELIN' THE PEACH	DE	2073	N T-A	—	MATL
FAREWELL BLUES	Vi	25192	E T-A	—	UMPH
AFTER YOU'VE GONE	Co	2098	E T-A	—	UMPH
SWEET SUE (12 INCH; BIX)	Co	50103	E T-A	—	UMPH

PAUL WHITEMAN'S RHYTHM BOYS

MISS ANNABELLE LEE (CROSBY)	Vi	21104	N auc	—	MULL
<u>WHOOPEE MAKERS</u>					
BUGLE CALL/RAC. ST. LOUIS BL	PE	15126	E auc	—	RECO
HOT & BOTHERED/WHOOPEE STOMP	PE	15096	E auc	—	RECO
BUGLE CALL/RAC. ST. LOUIS	PE	15126	N auc	—	DELG

LEE WILEY (SPANIER, STACY)

SUGAR/DOWN TO STEAMBOAT TENN.	CMS	1507	N T-A	—	EOWA
CA'LESS LOVE	DE	132	N T-A	—	UMPH

BERT WILLIAMS

I'M GONE BEFORE I GO/LEE	Co	2078	V auc	.50	QUIK
INDOOR SPORTS/I'M NEUTRAL	Co	1817	N auc	—	RECO
EVE COST ADAM JUST ONE BONE	Co	3339	N auc	—	RECO
REV. EATHORE'S SERMON ON GENERO.	Co	6141	N auc	—	RECO

CLARENCE WILLIAMS

WALK THAT BROAD/MISSISSIPPI	Vo	03350	N auc	—	PATT
DISPOSSEN ME/CHOCOLATE AVE.	Vo	2584	V auc	—	MCMA

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

# FOR DISPOSITION

(CLARENCE WILLIAMS, CONTINUED)

THRILLER BLUES (2 COPIES) BB 11368 E SAL .60 QUIK  
 BEER GARDEN BLUES/BREEZE VO 2541 E AUC 1.25 QUIK  
 CRYIN' MOOD BB 6932 E AUC — FITO  
 YOU'LL LONG FOR ME CO 14244 N STA — WA,H  
 BEER GARDEN BLUES VO 2541 G AUC — MELT  
 MANDY, MAKE UP YOUR MIND CO 35957 N AUC — MELT  
 MISSISSIPPI BASIN/WALK (1/4" CH) VO 3350 V AUC — RECO  
 UNCLE SAMMY/THRILLER BLUES BB 11368 N SAL .55 RECO  
 BAREFOOT BLUES/DO IT LONG TIME OK 8073 G+AUC — RECO  
 SHAKE THAT THING/GET IT FIXED OK 8267 V TRA — FAY  
 WILDCAT/KANSAS CITY MAN OK 4925 V AUC — DELG  
 OLD FASHIONED LOVE/OH DADDY OK 4993 V AUC — DELG  
 ZULU WAIL/SWEET AMALINE BR 3580 V AUC — DELG  
 ACHIN' HEARTED BLUES/TAIN'T OK 4906 G+AUC — DELG

COOTIE WILLIAMS

BLUES A POPPIN/BLACK BUTTER VO 6518 E AUC 1.00 QUIK  
 DIGA DIGA DOO VAR — E T-A — HOLL

GEORGE WILLIAMS

GAL AIN'T BORN CO 14002 N AUC — CHER

JOHNNY WILLIAMS

CLARINET MARMALADE/MEMORY VO 5213 V T-A — WILL  
 MILENBERG JOYS/MY BABY VO 5077 V T-A — WILL

LEONA WILLIAMS

I'M GOIN' AWAY/BRING IT WITH U CO 3815 N AUC — RECO

MARY LOU WILLIAMS

DR. FREDDIE BLUES DE 2797 E AUC — MELT  
 DRAG 'EM/LITTLE JOE (12") ASCH 1002 N AUC — MELT  
 ROLL 'EM/W.L. BOOGIE (12") ASCH 1003 N AUC — MELT  
 LULLABY OR LEAVES/ST. LOUIS (12") ASCH 1004 N AUC — MELT  
 ZONKY (6 MEN & A GIRL) VARS 8190 N T-A — W-S  
 DRAG 'EM/NIGHT LIFE UHCA 37-38 N T-A — W-S  
 MR. FREDDIE/SWEET PETUNIA DE 2797 N T-A — W-S  
 OVERHAND/FROGGIE BOTTOM DE 781 E T-A — W-S

DUKE WILSON 10 BLACK BERRIES

OH MONAH/HOW 'M T DOIN' PE 15603 G AUC — DELG  
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## Jazz and the Anthropologist

(Continued from page 6 )

inet in *Strut Miss Lizzie* under the Eddie Condon label. And during the same year, we have a colored three-part ensemble (with only one member from New Orleans) producing fine New Orleans counterpoint behind an old-time blues singer—Hot Lips Page, Edmond Hall and J. C. Higginbotham in Ida Cox's 1939 session for Okeh.

Then, during the next year, 1940, we have another two samples of so-called "Chicago style" musicians making records with a New Orleans instrumentation and producing music that bears more resemblance to the New Orleans tradition than to their own records made with an alto or tenor in place of trombone. In the first of these two sessions, Condon's four sides for Commodore, the trombone is Brunie's; in the second, the "Jam Session at Commodore" on *A Good Man Is Hard to Find*, it is Gowans's. There is perfect New Orleans counterpoint on the first side up to the Marsala chorus on alto which, though nicely played, seems completely out of place in this cornet-trombone-clarinet ensemble. On the second side another trio takes over—Spanier, Marsala and Mole. On the third side, proper New Orleans ensemble prevails until the cornet duet brings in a hybrid element half-way between the Oliver-Armstrong duet style and the modern brass section manner. On the last side, we have one of the best object lessons of New Orleans jazz going to pieces under the impact of too many instruments—2 cornets, 2 trombones, 2 reeds—with the inevitable result that section riffs have to take the place of collective improvisation.

During the same year, however, we also have six of the finest revivals of New Orleans jazz since Bechet's 1932 session—Armstrong, Bechet and Jones in *219 Blues* and *Perdido Street Blues*; Allen, Hall and Morton in *Canal Street Blues*, *Down in Jungle Town*, *King Porter Stomp* and *Shim-me-sha-wabble*; Dominique, Dods and Jackson in *Red Onion Blues* and *Gravier Street Blues*; Dominique, Noone and Jackson in *Keystone Blues* and *New Orleans Hop Scop Blues*; DeParis, Bechet and Williams in *Wild Man Blues*, *Shake It and Break It*, *Nobody Knows* and *Old Man Blues*; and Newton, Bechet, Higginbotham in *Pounding Heart Blues* and *Blues for Tommy*. It is most interesting to note that Panassié's very acute warning against the use of Allen, Hall and Morton in a

New Orleans ensemble did not prove itself justified: the simple laws of three-part improvisation for trumpet, clarinet and trombone; the taboo on pre-arranged riffs; and the use of traditional New Orleans themes were enough to force the ensemble into the true New Orleans tradition.

From 1941 to the present day, the case for three-part improvisation on the New Orleans pattern has been proved over and over again—by the Bunk Johnson and George Lewis sessions, by Bechet's New Orleans Feetwarmers, by the George Hartman records for Keynote and even, to a certain extent, by the Lawson-Gowans-Pee Wee Russell and the Lawson-Mole-Cless records during the last year.

It might be a worthy task to write a history of jazz entirely in terms of instrumentation. We have neither time nor space here to go beyond a comparison of New Orleans and Chicago style. Let us merely sum up the case by suggesting that the former is defined by the improvisational pattern of two brass against one reed and the latter by the use of two reeds against one brass. Regional origin or background has little to do with this whole distinction.

The first mature pieces of Chicago jazz after the Austin High School Band's infant attempts were invariably cornet-clarinet-tenor sessions—Spanier, Teschemacher, Mezzrow on the 1927 *Jungle Kings*; MacPartland, Teschemacher, Freeman on the 1927 McKenzie-Condon records; Spanier, Teschemacher, Mezzrow on next year's *Chicago Rhythm Kings*; Mannone, Teschemacher, Freeman on the 1930 *Cellar Boys*; Allen, Lord, Russell on the 1932 *Rhythmakers* with Waller at the piano. On these sides, Spanier plays good New Orleans cornet, Mannone plays somewhat uneven New Orleans cornet, Allen plays a rather flamboyant variant of New Orleans trumpet, Lord plays good New Orleans clarinet, Mezzrow plays a simplified New Orleans clarinet style on his tenor, Pee Wee Russell tries to do the same, Teschemacher plays a vigorous individual synthesis of New Orleans clarinet and Beiderbecke cornet phrasing, Freeman borrows still more from Bix, and MacPartland is hardly distinguishable from the Beiderbecke of 1923. Yet the common texture of all five groups, viewed as an ensemble rather than as the sum of individual styles, is reminiscent of a

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group which I have never seen mentioned in this connection—Noone's Apex Club Orchestra of 1926 with Poston on alto. It is the interplay of two reeds which is shared by Noone and the Chicago groups, and it is this interplay which links both of them with such later and apparently unrelated groups as Mannone's 1937 orchestra with Marsala on clarinet and Rusin on tenor, Bechet's 1938 group with Brereton on trumpet and Gil White on tenor, and Ladnier's Bluebirds of the same year with their memorable reed duets by Bechet and Mezzrow. The latter sides, especially, bear more resemblance to the early Chicago records than to Mezzrow's own discs with one clarinet and one or two trumpets made at the same session.

Amongst all Chicago sessions, Teschemacher's 1928 group with Cless on alto and Mezzrow on tenor is closest to the Noone-Poston duets; it forms an unmistakable link with the trumpet-alto-clarinet groups, from Noone's 1938 session (with Charlie Shavers and Pete Brown) to MacPartland's 1939 group (with Bud Jacobsen and Boyce Brown), Newton's 1939 session (with Mezzrow and Pete Brown), Marsala's 1940 Delta Four (with Coleman and Pete Brown) and Pete Brown's own 1940 Jump Band (with Carter and Marsala): it is no accident that among all the younger Negro saxophonists, Pete Brown is the only one whose phrasing meets all the traditional definitions of Chicago style.

Both New Orleans and Chicago groups have been expanded into 4- or 5-piece wind sections, or have been reduced into plain instrumental duets over rhythm section. Of these groups, the big units have been successful only where they sub-divided themselves into alternative three-part ensembles (i. e. where one or two instruments took a rest while the other three carried the improvisation). The trumpet (or cornet)-clarinet-tenor-trombone groups were invariably inferior to the same or similar musicians' 3-piece improvisations. This becomes quite evident if we compare the New Orleans and Chicago groups mentioned above with the best of the corresponding 4-piece wind sections from Oliver to the Halfway House Orchestra of 1925, the New Orleans Wanderers of 1926, Pierce's big group of 1927, Freeman's 1929 orchestra, Condon's 1929 Hot Shots, the Whoopie Makers of the same year, Friar's Society Orchestra of 1930, the Louisiana Rhythm Kings and Chocolate Dandies of that year, the Dorsey Brothers of 1932, Condon's 1933 Orchestra, the Chicago Rhythm Kings of that year, Bessie Smith's accompanying or-

chestra for her last session, Gifford's excellent 1935 group, Mare's Friars of that year, Krupa's Chicagoans in 1936, MacPartland's Squirrels and Manone's orchestra of that year, Manone's revised orchestra in 1937, Condon's Windy City Seven of 1938, the 1938 Jam Session at Commodore, Hampton's "all star" orchestra of that year, Jelly Roll Morton's 1939 group with its astonishingly wasteful ratio of individual talent to orchestral effect, Manone's 1939 group, Pee Wee Russell's Rhythmakers of that year, Spanier's first Ragtime Band, Condon's Chicagoans and Wettling's Chicago Rhythm Kings in that year's Decca Album, Manone's 1940 orchestra, Teagarden's Big Eight of that year, Jelly Roll Morton's second disappointing session, Kyle's well-meant 1942 session and Mel Powell's equally well-intentioned session of that year—in each of these sessions there are passages of good jazz—but they are invariably three-part improvisations: the addition of the fourth instrument yields confusion, riffs or jitterbug section work.

The same holds true for the one-brass-three-reed groups from the Jones-Collins group of 1929 to Manone's 1936 Orchestra, Jacobsen's 1941 Jungle Kings and Johnson's Boogie Woogie Boys of that year.

The case against the arrangers' bands of still larger size has been stated sufficiently often. Yet some key examples of dubious bands with a galaxy of good musicians and fine solo work should be remembered here—Robecheaux's dull New Orleans group right through the most exciting period of New Orleans jazz; Ollie Powers' 2 cornets, 4 reeds in 1923; Wade's Moulin Rouge Orchestra of 1925 with its 2 brass, 3 reeds, 2 violins; Henderson's 3 trumpets, trombone and 3 reeds; Russell's 2 brass, 3 reeds in 1926; Tate's Vendome Orchestra of 1926 with its 3 brass, 3 reeds; Johnson's Paradise Ten of 1927 with its Henderson-type set-up of 4 brass, 3 reeds; Pierce's 1927 Orchestra with its one cornet overshadowed by 4 reeds; Bennie Moten's 3 brass, 3 reeds in 1927; Wynn's Gut Bucket Seven and his Creole Jazz Band of 1928; Dewey Jackson's Peacock Orchestra with its "Riverboat" compromise between New Orleans and arrangers' jazz; Cecil Scott's Bright Boys of 1929 with their 3 brass, 4 reeds; Hines' 1929 group with its 3 brass, 3 reeds; the Alex Hill side in Mezzrow's 1934 session with its 4 brass, 3 reeds; Jones's Jazz Wizards of 1935 with their New Orleans style all shot to hell by 3 brass and 2 reeds, and the whole jitterbug jazz since then—from Basie

and Lunceford down the line to Harry James and Co.

From all this, one fact clearly emerges: both New Orleans and Chicago groups can produce good three-part improvisations. Four-part improvisations are difficult. More than four wind instruments lead to confusion or artificial order by means of arrangements. Yet even though



three-part improvisation is the basis and culmination of all jazz, two-part improvisation has produced some of the best samples of simple counterpoint in jazz history. Even after the great days of New Orleans, there are the cornet-clarinet duets of Jabbo Smith and Garvin Bushell with the Louisiana Sugar Babes of 1927, the Smith-Simeon duets with the Rhythm Aces of 1928, the Allen-Russell duets with the 1932 Rhythm-akers, the Autrey-Mezzrow duets in Waller's 1934 session, the Ed Allen-Cecil Scott duets with Clarence Williams' 1936 Orchestra, the Guy Kelly-D'Albert Bright duets with Ammon's De Lisa Club Band of 1936, Ed Allen and Cecil Scott again in 1937 with Willie the Lion's Cubs, Shavers and Dodds with Dodds' Chicago Rhythm Boys in 1938, Ladnier and Mezzrow behind Rosetta Crawford and with their own orchestra and quintet during the same year, Shavers and Bechet with Trixie Smith and again with Coot & Grant during that year, Armstrong and Bechet in the *Coal Cart Blues* of 1940, Spanier and Bechet with their Big Four in 1940, Marsala and Cless with the Chicago Rhythm Boys of 1940, Stewart and Bechet in the 1941 Feetwarmers' discs.

But trumpet-clarinet (or cornet-soprano) duets were not the only successful two-part improvisations during these

years. We mentioned the Poston-Noone duets on alto and clarinet in 1926. We should add the cornet-alto and cornet-bassoon duets by Jabbo Smith and Garvin Bushell in 1927, the trumpet-alto duets by Allen and Scott in 1937, the trumpet-trombone duets by Newton and Higginbotham with the Newton Quintet of 1939, the cornet-alto duets by Bill Davison and Boyce Brown with the 1940 Chicago Rhythm Kings and the Lips Page-Buster Smith duets with Pete Johnson's Boogie Woogie Boys in 1940.

In comparison with the tense counterpoint of these records, even the best of the solo records are disclosed in their mistaken ambition: jazz is an orchestral music, not a solo art. Check the great solo records and compare them to the duets: In 1928 we had the Simeon and Bigard solos with Jelly Roll Morton at the piano—the pioneer records of the type. During the same year Teschemacher recorded his clarinet and alto solos with Condon's Quartet. After Armstrong's solos with Buck Washington, we had Simeon's Quartet, Dodds' Trio and Goodman's *That's a Plenty* and *Clarinetitis* session. Then the famous Goodman Trio with Krupa and Wilson, followed by Freeman's Trio in 1938, Bechet's solos for Blue Note in 1939, Higginbotham's Quintet and Pee Wee Russell's Trio during the same year, Hodes' Blue Three in 1940, the Hall Celeste Quartet in 1941 and Pee Wee Russell's Three Deuces soon afterwards—all of them full of fine solo work, yet none of them in the same rank with the same musicians' duets and three-part ensembles—all of them ample evidence for the contrapuntal structure of jazz.

Let us remember, however, that the decline of jazz from contrapuntal to harmonic structure, and from improvisation to arrangement, was inherent even in its earliest New Orleans practice: Bunk Johnson playing second cornet to Buddy Bolden, Louis Armstrong behind King Oliver—these were the beginnings of today's 7-piece brass sections. The smooth harmonies of European chord writing and the impressive fullness and volume of the symphonic orchestra (not to mention the symphonic tradition's social standing as "good" music) stretched out their tempting hands even to the fathers of the jazz tradition. Yet there is no *ipso facto* reason for instrumental duplication to entail harmonic deviations from a natively polyphonic tradition. Frequently, in the Oliver-Armstrong records, there are stretches of pure counterpoint with one of the two cornets playing lead while the other takes the treble or bass part

normally carried by clarinet or trombone respectively. This preserves the contrapuntal pattern and yields an added tension from the old dialectic truisms of *unity within variety* and *variation within the uniform*: here the *similarity* of timbres is used to heighten the *contrast* of melodic lines. This is a phenomenon equally well known to the close harmonies of barbershop choirs and the closely spaced blue notes of the great blues singers: in both cases, the near-identity of two sounds is used to increase the tension between them. As dramatic suspense in good story plotting is heightened the closer the two opponents come to their conflict, so musical tension is heightened the closer two contrapuntal lines come to their resolution. The more evenly matched the two opponents, the tenser the struggle; the more similar the two instruments or melodic lines, the tenser the counterpoint.

This is perhaps the only key to the gateway that leads from New Orleans to the present day. No doubt that the developments from Bolden to the present are insignificant in comparison to those that led from the dawn of Afro-American music to the Bolden era. As an anthropologist whose main field of study has been comparatively musicology, I know of no development in folk or art music of any period that can at all compare in swiftness of growth and accomplishment with that of Afro-American music from the first slave ships to Bolden's Blues. Yet it would be folly to consider New Orleans jazz as an end in itself. The New Orleans musicians established a *minimum* basis of jazz (we tried to sum up its six characteristic points in last month's analysis). From this minimum basis jazz could proceed; without it, jazz was bound to decline. Within its own small germ, New Orleans jazz held the whole potential of future growth. If the orchestra was to grow in size, it would therefore have to branch out into multiple three-part ensembles (which were inherent in the genes of jazz) and not into blended section arrangements (which were part of the European tradition of romantic harmonization). And so it is not surprising that the best jazz, which went beyond the standard three-part ensembles of New Orleans and Chicago, came from those instruments which treated their relationships to each other and to the older instruments as the New Orleans or Chicago musicians treated all instrumental relationships within their small tight duets or trios. This holds true even with such odd combinations as the

South-Grappelly violin duets recorded by Panassié, his brass quartets from Teddy Hill's band, his reed trios with Hawkins and Carter, the voice-and-trumpet duet in *Hot and Bothered*, the voice-and-clarinet duet in *West End Blues*, and the voice-and-trombone duet in Albert Wynn's *Down by the Levee*. Yet, significantly enough, the two most perfect pieces of recorded jazz to come out of the last two decades went back on the old and well-nigh discarded New Orleans tradition of using two instruments of the same family for close counterpoint—the Ladnier-DeParis trumpet duets in *Comin' On With the Come On* and *Revolutionary Blues*, and the Bechet-Mezzrow reed duets in the same 1938 session.

Here we are right back in the greatest New Orleans tradition of contrapuntal cornet duets (Bolden-Johnson, Oliver-Armstrong) and two-clarinet chase choruses (Tio-Baquet; Nelson-Picon), and yet all the accumulated knowledge and all the newly gained experience of the intervening three or four decades have made their impact on this 1938 session. Here New Orleans jazz has truly matured.

A logical conclusion emerges from this whole survey: We cannot easily ignore the lessons of the half-century that has elapsed since Bolden's prime and we cannot go on much longer in search of the lost perfection of various period styles whose greatest exponents are dead or



swiftly aging. If I were asked today to record a session which was to leave the greatest possible impact on the future of jazz, I would not go back to the well-tried orchestrations of New Orleans and Chicago for I know that even at best I could not expect to produce anything better than nostalgic re-creations of a period long dead, and I would fail to

see the sense of doing anything, however well, which has once before been done equally well. I would rather concentrate on the last three decades' unfinished experiments in odd instrumental groupings which somehow succeeded in preserving the proper flavor of true jazz, and I would try to line up these experimental sections as parts of a big band on whose wealth of alternative combinations I could draw for ever new timbres and ever changing patterns of counterpoint.

It would be reactionary rather than progressive to discard the potential vigor of the big band because of its current exponents' lack of imagination. We can use the seven-brass-four-reed set-up—not in solid sections, nor even in impressionistic combinations of colors as Ellington handles them occasionally in his Debussy-Delius moods, but in a series of small improvisational sub-units using New Orleans counterpoint for any three instruments. These sub-units and their changing selection, chorus by chorus, out

of the numerous alternatives of the big band's reservoir of instruments and musicians, will act as an exchange of new blood between big and small band styles. Let us split our big band into suitable groups of three and we find at least 96 alternative sub-units of which the New Orleans trio (trumpet or cornet, clarinet and trombone) and the Chicago trio (trumpet or cornet, clarinet and tenor) form only two variants.

With trumpet or cornet in the lead, the alternatives for treble are then: clarinet, soprano, alto and trumpet or cornet with narrow mouthpiece. The alternatives for bass (I am ignoring the harmonic possibilities of the rhythm section here as everywhere in the preceding argument) are: trombone, tenor, baritone or bass sax, trumpet or cornet with wide mouthpiece, or clarinet in *chalmereau*. Aside from trumpet or cornet, the lead can be competently carried by clarinet, soprano, alto, tenor or even trombone if played by a virtuoso as agile as, say, Higginbotham.

Groups led by trumpet or cornet then offer these 24 alternatives: (in the order TREBLE, LEAD, BASS)—

Clarinet, trumpet, trombone. (The traditional New Orleans formula)

Clarinet, trumpet, tenor. (The traditional Chicago formula)

Clarinet, trumpet, clarinet. (Mezzrow-Ladnier-Bchet, 1938)

Clarinet, trumpet, baritone sax.

Clarinet, trumpet, bass sax. (Jacobsen's Jungle Kings, 1941)

Clarinet, trumpet, trumpet. (Mezzrow-Ladnier-DeParis, 1938)

Soprano, trumpet, clarinet. (Bchet-Ladnier-Mezzrow, 1938)

Soprano, trumpet, tenor sax. (Bchet-Brereton-White, 1938)

Soprano, trumpet, baritone, sax. (Hodges-Miley-Carney, 1929)

Soprano, trumpet, bass sax.

Soprano, trumpet, trombone. (Bchet's favorite variation on the New Orleans formula)

Soprano, trumpet, trumpet.

Alto, trumpet, trombone. (A Pete Brown formula)

Alto, trumpet, bass sax.

Alto, trumpet, baritone sax.

Alto, trumpet, tenor sax.

Alto, trumpet, clarinet. (Noone, 1938; MacPartland, 1939; Newton, 1939; Marsala, 1940; Pete Brown, 1941)

Alto, trumpet, trumpet.

Trumpet, trumpet, trombone.

Trumpet, trumpet, bass sax.

Trumpet, trumpet, baritone sax.

Trumpet, trumpet, tenor.

Trumpet, trumpet, clarinet. (Ladnier-DeParis-Mezzrow, 1938)

Trumpet, trumpet, trumpet.

Similar groups could be led by voice (See the early Mound City Blue Blowers where McKenzie takes the lead normally carried by trumpet or cornet) or by any of the woodwinds or brass instruments used in the symphonic groups or the European instruments of the past.

One such band established on a businesslike basis in a good New York location might alter the whole history of jazz. One recording session of this type by one of the big recording companies with an all-blues repertory might be the first step to a complete change in big band practice. By attracting the young musicians to jazz proper, as a paying proposition, we might initiate another golden era.

ED. NOTE: Our new column *Questions and Answers* will be conducted by Ernest Borneman. This column will deal

exclusively with questions on the *musicology* of jazz. The questions we invite should deal with those aspects of jazz which have so far been treated only in scientific publications:—Questions on the relations between jazz and African music, between jazz and Negro folk music, jazz and other American folk music, jazz and symphonic music, and all other queries on the *fundamentals* of jazz. We will try to *define* and *analyze* rather than evaluate and criticize, and we hope that ideas rather than personalities will provide our main topics. (Questions on record personnels and similar queries are beyond the scope of this column.) All questions arising out of articles published in the RECORD CHANGER or in other magazines should be addressed to Ernest Borneman, National Film Board, Ottawa, Ontario, Canada.

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PRESENTS

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ing so, let me say that I agree that the Board was too New Yorkish; that at least one, possibly two more Negroes should have been given the opportunity to judge; that such nationally known and critically alert record collectors as Bill Russell, Eugene Williams, Bill Love and George Hofer should have been included among the experts; and that writers who deal only with the commercial aspects of jazz, such as the editors of *Billboard* and *Variety*, should have been eliminated.

Since the voting by the experts received such liberal attention from the *Changer* critics, I feel that it was unfortunate that each expert was not given at least 600 words to justify or explain his choices. All sixteen experts were asked to submit a short commentary on their choices, and those who were not represented in the book did not respond. However, since it turns out that so much of the criticism revolves around the Board and its choices, part of the requirements of balloting should have been an explanation of the voting.

However, it devolves upon the jeerers to show more than mere cat-calls and sneering. The two winning All-American Bands as selected by *Esquire's* Board of Experts can stand up under any critic's fire. As a homogeneous unit, perhaps, they can be attacked. The overwhelming choice of Art Tatum as a jam band pianist, for example, is questionable, but Tatum as an individual pianist cannot be deprecated any more than can any of the other first and second choices. Every musician named for that honor can be credited with an excellent record of musicianship and achievement in jazz circles. Since 13 of the 16 judges cast ballots for Benny Goodman, I feel justified in saying that the obscure Mr. Brown would be hard put to explain to any group of fans or musicians why Benny is not one of the greatest of jazz instrumentalists and one capable of holding his own in a jam group. Lionel Hampton and Bobby Hackett, also attached, have repeatedly proven their ability to jam, and the reasons for their incapacity were not so much as delineated.

I do not feel justified in using this

space to defend my own choices. Rather, I want to emphasize again that the *Jazz Book* was written for a large new audience. The bands selected were good bands; therefore, the attacks were personal on the judges themselves and on their right to be included in such a board of experts.

The concert at the Met, like the *Jazz Book* and the February issue of the magazine, brought jazz directly to many persons who had never before considered it worthy of attention. This alone justified the promotion. That certain details were, perhaps, not perfect, is of little consequence when the total effect of the project is taken into consideration. *Esquire* brought accurate and pertinent information about jazz to a large new audience and one which ultimately will swell the ranks of jazz enthusiasts. The approach was based upon an understanding of the reading tastes of the audience to which it was addressed. At the same time, the material was not "written down" to a readership which might refuse to go half way with jazz.

A serviceman writes: "The only bad feature about the jazz book is that the long list of hot records (the discographies) are almost all unavailable. It is bad because I have read for the first time the titles of many of these records and the artists who made them. I found out how many of them I do not have and probably won't ever be able to get. What a shame those classics of jazz are not given to a suddenly awakened and appreciative public. Can you tell me where I can get a copy of the books mentioned, and the records too?"

Is such reaction to be scorned by record collectors and critics? I say No. I say that such newcomers to jazz who have been favorably impressed with *Esquire's* stand on jazz—and it looks as though they number in the thousands—should be welcomed with open arms because every such newcomer will ultimately benefit the existing fans and collectors. Why? Because the power and prestige of jazz cannot help but be invigorated and enlivened by additional enthusiasts. This was the aim of the editors.

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H. SACKSER

1610—20th Street, N. W., Washington, D. C.

# LEMME TAKE THIS CHORUS

Ernest Borneman, the gentleman who is cooking with cosmic rays, was born in Berlin, Germany, in 1913. His grandfather, Dr. Wilhelm von Bornemann, was founder-editor of Prussia's foremost newspaper, *The Deutsche Allgemeine Zeitung*. Good sense seems to run in the family, as this grandfather of Borneman's, in a demonstration of un-Teutonic realism, dropped the feudal "von" and the academic "Doctor" from his name to become plain Wilhelm Bornemann. And Ernest's father went one step further. He married a Jewish woman, daughter of an innkeeper of a small Pomeranian fishing town, causing his family, proud of their Junker pedigrees, to break off all family relations with them. The argument advanced by the distaff side of Ernest's family that their ancestors had come to Germany with the first Roman Centurion to found the city of Cologne (a good thousand years before his paternal ancestor's history began) does not seem to have improved matters.

Borneman's father and mother both played musical instruments. Ernest was raised to become a pianist. When he was 15 years old he was introduced to a distant relative, Professor Erich von Hornbostel, Lecturer in Anthropology and Comparative Musicology at the University of Berlin. The Professor shook his head upon digging Ernest at the piano but allowed him to attend his lectures while at the University. Borneman matriculated from school, graduated from university and was expelled from its holy premises—all within the space of three months. He has not touched a piano since.

The situation in Germany began to get rough, and in July 1933, Borneman hit the road for England, attended Professor James' lectures in African languages, and completed a bibliography of American Negro music, the first of its type and so far still the only one in existence. Get a load of the title of his graduate thesis: *On the Social Anthropology of American Negro Music from its West-African Roots to its Jazz Decline; A Study in Com-*



MR. GULLICKSON

*parative Musicology with Special Reference to Suriname and the Islands of the Caribbean.*

In 1936 Germany tightened her currency regulations and cut Borneman off from his father's moneybags. Seven years before, in 1929, he had experimented in recording African music on motion picture film with the photo-electric cell and had devised an apparatus for recording music to accompany the German versions of African films. Remembering this experience, Borneman took up film production in England as a profession. Except for a term with the British Broadcasting Corporation as research advisor on folk music programs, he has been making movies ever since,—as scenario editor for United Artists in London, as foreign advisor for the Ministry of Information's Film Division, as London Correspondent for a bunch of film trade journals and as editor, cameraman, music editor, script writer at various other times. At present he is the producer of a unit which makes two-reel shorts for distribution in Canada (under the title *Canada Carries On*) and in the U. S. (under the title *The World in Action*).

In 1943 Borneman married Eva Geisel who at the time was Columbia's continental publicity manager in London. She now heads non-theatrical publicity for the National Film Board.

Borneman has written four novels, the last of which may be published this Fall by Howell Soskin in this country. There are few English magazines for which he has not written. *Esquire* published some time ago a piece of his on the history of the London underworld.

After the war, the Bornemans plan to have a go at Hollywood, hoping to sell their idea of a monthly two-reel series on

American music,—from folk music through jazz to the suitable sort of symphonic and chamber music. Ernest is compiling a list of jazz-on-film which can be re-edited for the purpose. This whole idea came out of a series of films made at the National Film Board with Ammons, Allen, Hall, Higginbotham, Goodman, Jimmie Jones (who played trumpet for Ma Rainey),



ERNEST BORNEMAN

and all sorts of folk music and experimental modern scores.

In the field of record collecting, Ernest Borneman's chief interest is race records,—vocal blues, small colored bands, New Orleans and Chicago,—but also Negro worksongs, genuine spirituals, all unadulterated Latin-American and West-Indian Negro disks. As he is not a collector in the first-issue, misprint-on-the-label sense, he will gladly trade beat up first issues for perfect condition reissues.

The hottest items in his collection are of course the two-reelers he has dug up from the minor film companies that produce for the colored market. Among these are included sound films of Bessie Smith, Louis Armstrong, Duke Ellington and innumerable good blues singers.

And now as the proper apex of this myriad of his life's accomplishments, Mr. Borneman can point to his position with the Record Changer as its contributing editor, which is printed in Fairfax, Virginia, subscription \$1.50 (12 issues) per year.

\* \* \*



Even though I do not think Benny Goodman is a real, great jazz instrumentalist, even though I do not believe that there is much sense in assembling 26 jazz prima donnas who, collectively, cannot at any time, under any circumstances, produce but Class B Jazz, I am pleased to print Paul Eduard Miller's observations on the *Esquire* matter. This is consistent with the RECORD CHANGER policy of presenting to its readers a variety of opinion on various subjects.

Incidentally, Paul is the better half of *Esquire's* new "Rhythm Section." (Some rhythm section you're going to have when one player so far outclasses the other.)

Here is where I agree with *Esquire* and Mr. Miller:—the concert at the Met, like the Jazz Book and the February issue of *Esquire* brought jazz to many persons who had never before considered it worthy of attention.

Some appear to think that I am the "Jazzbo Brown" who wrote for our March 1944 issue. In the first place I can't write that well. In the second place, you will never catch Mr. Gullickson affecting either anonymity or pseudonymity.

\* \* \*

George Montgomery, of Los Angeles, writes: "The tragically sudden death of Jimmy Noone, April 19, has dealt a severe blow to the Orson Welles Wednesday night jazz shows. The band will carry on with Wade Whaley taking Jimmy's place. The band includes Mutt Carey, Kid Ory, Wade Whaley, Zutty Singleton, Bud Scott, guitar; Ed Garland, bass; and Buster Wilson, piano. On the broadcast on the evening of Noone's death, and after a touching tribute by Orson Welles, the band improvised *Jimmy's Blues*,—an extremely beautiful and sincere blues."

\* \* \*

Albert McCarthy and Max Jones, editors of the London publication, *Jazz Music* advise that *Jazz Music* will suspend publication after the next issue. "We have been reported to the Paper Control for a slight infringement of some regulation which we were unwittingly perpetrating, and have been requested to cease publication in the present form. We are disputing the issue involved, but meanwhile we have received permission to issue "pamphlets," and we have seven planned already,—three "I. M." collections, a Lead Belly pamphlet, "Piano Jazz" pamphlet, "All American J. S. S. Review" and Frederick Ramsey's "Chicago Documentary."

\* \* \*

From Sam Meltzer, New York,—"Signature has made a couple of records by Herbie Fields Orchestra featuring Sid Catlett, drums; Taft Jordan, trumpet; Lennie Ware, guitar; Rodney Richardson, bass; Johnny Mehegan, piano. The songs—*These Foolish Things*, *Confessing*, *Blues in C Sharp Minor*, and *You Can Depend on Me*.

"Art Hodes has opened at Ryan's on 52nd Street with Mezz and Danny Alvin. Muggsy appears frequently. Blue Note has cut four sides of Hodes' Band. All good tunes.

"Coleman Hawkins has recorded six sides for a new label 'Apollo.' They feature Gillespie and Clyde Hart on piano.

"Commodore is putting out twenty-four sides by Billie Holiday with Eddie



Hayward and his band. They have also recorded Muggsy with Miff Mole and Pee Wee Russell."

\* \* \*

Keynote Records has signed Steve Smith, President of the Hot Record Society, as recording supervisor. Pressing rights to the catalogue of HRS originals, unobtainable for the last two years, have also been acquired by Keynote Records.

\* \* \*

Tom Henry, of Cleveland, who is compiling a discography of piano music, submits the recorded works of Henry Brown and Will Ezell. He wishes all readers to write him on corrections, additions, missing master numbers, dates of issue, or any other information.

### HENRY BROWN DISCOGRAPHY

<u>PIANO SOLO</u>	
EASTERN CHIMES BLUES (190)	PARA 12988
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HENRY BROWN BLUES (1425)	PARA 12825
TWENTY-FIRST STREET STOMP (1424)	
BLUES STOMP (178)	PARA 12934
BLIND BOY BLUES (179)	
<u>IKE RODGERS (HENRY BROWN, PIANO)</u>	
IT HURTS SO GOOD (1396)	
SCREENIN' THE BLUES (1397)	PARA 12810
<u>EDITH JOHNSON (HENRY BROWN &amp; IKE RODGERS)</u>	
NICKLES WORTH OF LIVER BLUES (1421)	PARA 12823
HONEY DRIPPER BLUES (1420)	
<u>ROBERT PEEPLES (HENRY-BROWN, PIANO)</u>	
WICKED DEVIL'S BLUES (182)	PARA 12995
FAT GREASY BABY (183)	
<u>ALICE WOODS (HENRY BROWN &amp; IKE RODGERS)</u>	
PRISON BLUES (1576)	PARA 12868
MY MAN BLUES (1577)	
<u>MARY JOHNSON (HENRY BROWN &amp; IKE RODGERS)</u>	
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<u>IKE RODGERS AND HIS BIDDLE STREET BOYS</u>	
MALT CAT BLUES	BR 7086
STOMP 'EM DOWN TO THE BRICKS	

THE RECORD CHANGER is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

We do not bill. All advertising must be accompanied by the appropriate remittance.

Send special delivery letters to the RECORD CHANGER at 1220 North Capitol Street, Washington, D. C.

No back issues of the RECORD CHANGER are available.

The deadline for advertising is the 15th of each month. We are not able to open any mail received between the 16th of the month and the day the RECORD CHANGER goes to press.

Notify us whenever your address is changed; the RECORD CHANGER is sent by third class mail which is not forwarded.

### WILL EZELL DISCOGRAPHY

#### PIANO SOLOS

BARRELHOUSE MAN (891)	PARA 12549
WEST COAST RAJ (892)	
OLD WILL BLUES (20823)	PARA 12688
MIXED UP RAG (20824)	
BARRELHOUSE WOMAN (21143)	PARA 12753
HEIFER DUST (21145)	
SUCKET OF BLOOD (21144)	PARA 12773
PLAYING THE DOZEN (21146)	
JUST CAN'T STAY HERE (15649)	PARA 12955
PITCHIN' BOOGIE (15650)	
<u>WILL EZELL (VOCAL AND PIANO)</u>	
PRECIOUS FIVES (2106)	PARA 12729
CRAWLIN' SPIDER BLUES ( )	
FREAKISH MISTREATER ( )	
HOT SPOT STUFF ( ) SOLO WITH CORNET ACC.	PARA 12914
<u>ELZADIE ROBINSON (WILL EZELL, PIANO)</u>	
BARRELHOUSE MAN (400)	PARA 12817
SAWILL BLUES (399)	
WHISKEY BLUES (736)	PARA 12509
BACK DOOR BLUES (735)	
WICKED DAUDY ( )	PARA 12689
IT'S TOO LATE NOW ( )	
ARKANSAS WILL BLUES ( )	PARA 12701
GOLD MANSION BLUES ( )	
RODDY MAN BLUES (20912)	PARA 12724
GOING SOUTH BLUES (20913)	
<u>LUCILLE BOGAN (VOCAL)</u>	
KIND STELLA BLUES (726) PIANO, WILL EZELL	
JIM TAMPA BL (725) ACC. CHARLIE JACKSON	PARA 12504
CRAVIN' WHISKEY BLUES (961)	PARA 12577
NICE AND KIND (962)	
<u>ORA BROWN</u>	
JAILHOUSE MOAN ( )	
RESTLESS BLUES ( )	PARA 12500
<u>MARIE BRADLEY</u>	
'AMA'S IN A STRAIN (541) PIANO, WILL EZELL	PARA 12465
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\* Did Will Ezell accompany Lucille Bogan (Bessie Jackson) on other labels?



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# THE *Record Changer*



THE LIBRARY OF CONGRESS  
SERIALS RECORD  
JUL 17 1944

*SR*

# THE RECORD CHANGER

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

BA—BANNER	COF—FRENCH COLUMBIA	HA—HARMONY	PE—PERFECT
BB—BLUEBIRD	CR—CROWN	HMV—HIS MASTER'S VOICE	QRS—QRS
BS—BLACK SWAN	DE—DECCA	HRS—HOT RECORD SOCIETY	RE—REGAL
BR—BRUNSWICK	DEF—ENGLISH DECCA	MA—MASTER	RO—ROMEO
BRE—ENGLISH BRUNSWICK	DEF—FRENCH DECCA	ME—MELOTONE	SW—SWING
BRF—FRENCH BRUNSWICK	DI—DIVA	OK—OKEH	UHCA—UNIT. HOT CLUBS
CA—CAMEO	DO—DOMINO	OR—ORIOLE	VAR—VARSITY
CMS—COMM. MUSIC SHOP	ED—EDISON	PAE—ENGLISH PARLOPHONE	VE—VELVETONE
CL—CLARION	EM—EMERSON	PAF—FRENCH PARLOPHONE	VI—VICTOR
CO—COLUMBIA	GE—GENNETT	PARA—PARAMOUNT	VO—VOCALION
COE—ENGLISH COLUMBIA	GRF—FRENCH GRAMOPHONE	PAT—PATHE	VOE—ENG. VOCALION

Condition of each record for disposition is shown by the following abbreviations:

- N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
- E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.
- V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
- G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
- F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
- P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": The record is for sale at the price indicated. First offer takes the record.
- "AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.
- "TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

### CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

- Wants..... 5c each
- Items for disposition..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms. A sample is shown on page 4.

The rate for classified advertising not submitted on these blanks is

**15c PER ITEM**

### DISPLAY ADS

	Full Page	Half Page	Col. Inch
Collectors' ads .....	\$10.00	\$ 6.00	\$ 1.00
Ads to set in type .....	20.00	12.00	2.00
Ads ready to photograph .....	10.00	6.00	1.00

The Record Changer  
Fairfax, Va.

**Subscription Rate \$1.50 PER YEAR**

## Advertisers whose addresses are not shown elsewhere

ABRA: Herb Abramson, 234 West 22nd Street, New York, N.Y. (Auction closes July 31. Prices listed are minimum bids. 25¢ packing under \$5.)	KURT: Cathy Kurtz, 106 Elizabeth Street, Clearfield, Pennsylvania.
ACKE: Norman Ackermann, Rock Creek, Ohio	LEVI: Sanford Levine, 350 Central Park West, New York City.
ANDE: Mrs. M. L. Anderson, 1902 Ekin Avenue, New Albany, Indiana.	LIQU: Mele Liquori, 867 N. 6th St., 3rd Floor, Philadelphia 23, Pennsylvania.
BAKE: Bruce Baker, 2929 Bryn Mawr Drive, Dallas 5, Texas.	MANC: Robert W. Manchester, P.O. Box 264, Cromwell, Connecticut.
BORN: Ernest Borneman, The National Film Board, Ottawa, Canada.	MASL: Lee Hasland, 1188 So. Bronson Avenue, Los Angeles 6, California.
BOUL: Williams S. Boulton, 6535 18th Street, N.E., Seattle 5, Washington.	MAYE: Josephine Mayer, 418½ East Islay Street, Santa Barbara, California.
BOWE: Everett C. Bowen, C1/C, 7th Div., U.S.S. Hancock, CV-19, c/o F.P.O., New York, N.Y.	MELO: Melody Shop, 190 Massachusetts Avenue, Boston, Massachusetts.
BOWM: Leo A. Bowman, Room B10, 111 Sutter Street, San Francisco 4, California.	MONT: George F. Montgomery, 1529 North Ogden Drive, Los Angeles 46, California.
BROO: J.W. Brooks, 727 Carlyle Street, Indianapolis, Indiana.	MURC: William Murch, 703 Bloomfield Street, Hoboken, New Jersey.
BR, E: Elbert O. Brown, 215 Lorita, San Antonio, Texas.	NAUL: George W. Naulty, 1 River Bend Road, Scotch Plains, New Jersey.
BROW: Marvin Brown, 344 E. 6th Street, New York, N.Y.	NEWT: Jack Newton, 1106 West Reynolds, Plant City, Florida.
BUCK: Dr. W.H. Buck, 210 S. 50th Street, Philadelphia 39, Pennsylvania.	PARK: Emerson R. Parker, Room 118, U.S. Supreme Court, Washington, D. C.
BYRN: Eugene F. Byrnes, Corte Madera, Marin County, California.	PETE: W.J. Peterman, 108-04 Metropolitan Avenue, Forest Hills, L.I., New York.
CARL: Margaret Carlat, 3618 Hall Street, Dallas 4, Texas.	PODE: Major Edward A. Podesta, Pqs. 387th Inf., APO 445, Fort Leonard Wood, Missouri.
CARR: Bernie Carroll, 3406 Connecticut Avenue, Washington, D. C.	POLS: Ned Polsky, 303 West 105th Street, New York 25, N.Y.
CLAR: Bill Clark, 353 E. Andover Drive, Burbank, California.	RAAB: Max Raab, Hotel Sylvia, Philadelphia 7, Pennsylvania.
CLEA: George W. Cleary, 16 Williams Street, New London, Connecticut.	RECO: The Record Bar, 7612 Mydown, Clayton, Missouri (All bidders on records for auction will be notified of the outcome of the auction. No "sale" records will be shipped on orders less than \$2.50. Auction closes July 31st.)
CLIP: John E. Clipper, 114 Fenimore Street, Brooklyn 25, New York.	REIN: Robert L. Reinhart, 1711 Essex Road, Columbus 8, Ohio.
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CONN: Joseph W. Connors, 6802 Emerald Avenue, Chicago 21, Illinois.	ROSE: Boris Rose, Detachment C, Bks T-353, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland.
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KINS: PFC Edw. Kinsel, ASN, #36, 485, 513, Btry C, 838 AAA, AM Bn., Camp Hulen, Texas	WINT: M.M. Winton, 2501 Ivy Drive, Oakland, California.
KIRS: Arnold Kirsch, 238 Hemenway Street, Boston 15, Massachusetts.	

NOTE: CLOSING DATE FOR BIDS, JULY 31st. SERVICE MEN: PLEASE STATE WHERE YOU WANT YOUR RECORDS SHIPPED AND SPECIFY WHETHER YOU WANT THEM SHIPPED BY EXPRESS OR PARCEL POST.



# Jazz and the Anthropologist

By ERNEST BORNEMAN

## IV

During the last three months we have outlined a preliminary survey of jazz musicology:

1. In April we covered the historical background of jazz music from its African roots to its first flowering in New Orleans.

2. In May we drew our conclusions from the historical development in order to establish a system of critical standards by which jazz could be judged without fear of misapplying the theories of academic European music to the practice of an American folk music.

3. In June we showed the practical application of our critical standards to the working problems of musicians and critics alike.

4. Today we are entering into the proper anthropology of jazz, and henceforth we shall try to fill in the historical details which had to be omitted in the preliminary survey.

It is no accident that the only music of importance to emerge from the American continent should be a folk music and not an art music, and that this American music began to decline as soon as it ceased to be made *by* the people and began to be made *for* the people.

The European pioneers, who conquered these western continents from the Indians, had no time to waste on art. Yet, as they went about their business of making a living from the wilderness, an American art grew around them, by accident rather than by intention and as a by-product of the struggle against physical and human obstacles rather than as result of an aesthetic purpose. Thus American art was born with the birthmark of social functionalism, and it was this mark—first in its beneficial and later in its disastrous impact—which formed the main influence on the history of American music from the folk songs of the pioneers to the commercial songs of Tin Pan Alley.

Compared with the lusty growth of this



main branch of American music, all other branches, and especially those of "art music," seemed ill-destined and poorly equipped for survival. Their main characteristic remained their dependence on Europe and their inability to form native roots in the American soil. Neither the ecclesiastical tradition of William Billings nor the

secular tradition of Francis Hopkinson proved able to withstand the onslaught of European music brought to America by the refugees of the French Revolution. For a short while after 1800 the pendulum seemed to swing back to the native side when Lowell Mason and the hymn writers took up the battle where the New England psalmists had been defeated only so recently; but once again a European revolution, that of 1848, with its influx of refugee musicians, made a quick end to the American tradition. The next group—Paine, Buck, MacDowell, Chadwick, Foote, Nevin, Parker and the Boston group—were hardly strong enough to carry the battle until the third wave of Europeans hit the American shores at the end of the first world war. Soon we find the few promising Americans yielding the field to the Europeans: the post-war pilgrimage to Paris and Vienna begins, and before the new European upheavals of Russia, Italy and Germany have flung their first waves of exiled musicians on to the American scene, the Americans themselves have already evacuated their native land and abandoned their native tradition.

Significantly enough, it is now the popular tradition of America and not her native philharmonic manner which begins to make its first converts among the Europeans exiled in the U. S.: Men like Kurt Weill and Hanns Eisler, trained by Busoni and Schönberg, take their cues from Gershwin and the Hollywood composers instead of looking up to Harris,

(Continued on page 38)

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THE SPELL OF THE BLUES	OK 41181	FERG		<u>LARRY FUNK</u>	
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MAPLE LEAF RAG	VI	HDLL		<u>CARROLL GIBBONS</u>	
DAWN ON THE DESERT/WHY BEGIN AGAIN	VI 26246	NEWT		GUESS I'LL HAVE TO CHANGE (N OR E)	CO 1013 RING
(ANY BY THE CLAMBAKE SEVEN)	VI	KINS		YOU'VE GOT EVERYTHING(N OR E)	CO 1263 RING
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SWAMPY RIVER/EASY & FURIOUS	BR 6355	THOM		EXACTLY LIKE YOU	VI 25406 1.50 CULP
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<u>FLETCHER HENDERSON</u>					
HAVE IT READY	VO	1069	---	HOLL	
<u>HILDEGARDE</u>					
I WAS IN THE MOOD/WHY DON'T(N OR E)	CO	1247	---	RING	
I BELIEVE IN MIRACLES(N OR E)	CO	1552	---	RING	
FOR ME FOR YOU/JEVOUS(N OR E)	CO	1556	---	RING	
I'M IN THE MOOD FOR LOVE(N OR E)	CO	1170	---	RING	
CHEEK TO CHEEK (N OR E)	CO	1190	---	RING	
THANKS A MILLION (N OR E)	CO	1266	---	RING	
I DREAM TOO MUCH (N OR E)	CO	1308	---	RING	
LIFE BEGINS WHEN YOU'RE IN(N OR E)	CO	1354	---	RING	
THE TOUCH OF YOUR LIPS (N OR E)	CO	1401	---	RING	
WHEN YOU HEAR FRITZ (N OR E)	CO	1466	---	RING	
HILDEGARDE LOOKS BACK (N OR E)	CO	1541	---	RING	
FOR SENTIMENTAL REASONS (N OR E)	CO	1641	---	RING	
TRYING TO SAY I LOVE YOU (N OR E)	CO	1700	---	RING	
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LONESOME WEARY BLUES	OK	---	25.00	DEAN	
LONESOME ALL ALONE BLUES	OK	---	---	DEAN	
STREETALKER'S BLUES	OK	---	---	DEAN	
KIOWAN BLUES	OK	---	---	DEAN	
<u>HIS MAJESTY'S THEATRE ORCHESTRA</u>					
CONVERSATION PIECE SELECTION	VI	36139	---	BYRN	
(ANY ON FOREIGN LABELS)	---	---	---	BYRN	
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FOUR OR FIVE TIMES	SIG	101	---	PODE	
ROSS TAVERN BOGGIE	SA	12007	---	PODE	
<u>JOHNNY HODGES</u>					
FOOLIN' MYSELF/YOU'LL NEVER GO	VA	576	---	THOM	
FOOLIN' MYSELF/YOU NEVER GO	VO	3771	---	THOM	
KRUM ELBO' BLUES/THERE'S SOME	VO	4351	---	THOM	
<u>BILLIE HOLIDAY</u>					
A FINE ROMANCE/I CAN'T PRETEND	VO	3333	---	THOM	
LET'S CALL A HEART A HEART	VO	3334	---	THOM	
MAN I LOVE/NIGHT & DAY(N OR E)	OK	5737	---	RING	
YOU GO TO MY HEAD(N OR E)	OK	4126	---	RING	
BOOY AND SOUL (N OR E)	OK	5481	---	RING	
FALLING IN LOVE AGAIN(N OR E)	OK	5609	---	RING	
VERY THOUGHT OF YOU(N OR E)	OK	4457	---	RING	
I'M PULLING THROUGH(N OR E)	OK	5921	---	RING	
LOVELESS LOVE (N OR E)	OK	6064	---	RING	
ALL OF ME (N OR E)	OK	6214	---	RING	
GLOOMY SUNDAY (N OR E)	OK	6451	---	RING	
LOVE ME OR LEAVE ME (N OR E)	OK	6369	---	RING	
<u>HOTSY TOTSY GANG</u>					
(ANY)	BR	---	---	KINS	
<u>HUDSON-DELANGE</u>					
(MANY)	---	---	---	WHIT	
<u>JACK HYLTON</u>					
PARADISE	BR	20111	---	BYRN	
THREE BEARS	VI	36087	---	BYRN	
GIVE YOURSELF A PAT ON THE BACK	VI	22434	---	BYRN	
(ANY ON FOREIGN LABELS)	---	---	---	BYRN	
<u>BESSIE JACKSON</u>					
(ALL; NEW OR EX CONDITION ONLY)	ME	---	---	BORN	
<u>OWEY JACKSON</u>					
CAPITOL BLUES	VO	1040	---	HOLL	
<u>JACK JACKSON</u>					
OLE FAITHFUL	VI	24821	---	BYRN	
I LOVE YOU MARGUERITA	VI	---	---	BYRN	
(ANY ON FOREIGN LABELS)	---	---	---	BYRN	
<u>HARRY JAMES</u>					
THE MOLE (N OR E)	CO	36599	---	REIN	
B-19 (N OR E)	CO	36478	---	REIN	
ODDGERS' FAN DANCE (N OR E)	CO	36222	---	REIN	
(ANY WITH FRANK SINATRA)	---	---	1.00	LIQU	
<u>JAM SESSION AT VICTOR</u>					
BLUES/HONEYSUCKLE ROSE(N OR E)	VI	25559	---	CONA	
<u>BLIND WILLIE JOHNSON</u>					
(ALL IN NEW CONDITION)	CO	---	---	BORN	
<u>BUNK JOHNSON</u>					
TALKING RECORDS	JM	---	---	WINT	
TALKING SIDES A & B	JM	LIM.1	5.00	PODE	
TALKING SIDE C/LES LORO I'M CRIPPLED	JM	LIM.2	5.00	PODE	
<u>FREDDIE JOHNSON</u>					
FRENCHIE'S BLUES/BLUE ROOM	SW	---	---	BORN	
<u>JAMES P. JOHNSON</u>					
SNOWY MORNING BLUES(N OR E)	CO	14207	---	BORN	
FEELIN' BLUE/RIFFS	OK	8770	---	WILL	
(ANY)	---	---	---	WILL	
<u>MARGARET JOHNSON</u>					
CHANGEABLE DADDY	OK	8185	---	WINT	
<u>PEGGY JOHNSON</u>					
CAN'T GET GIVE TAKE 2/PUSH(N OR E)	BB	---	---	RING	
<u>PETE JOHNSON</u>					
LET 'EM JUMP	SA	130	---	WILL	
<u>JOLLY JIVERS</u>					
(ANY)	VO	---	---	WALL	
<u>JONES-COLLINS ASTORIA 8</u>					
ASTORIA STRUT/DUET STOMP	BB	8168	---	BROW	
<u>HAL KEMP</u>					
MELODY SOUTHERN COLLEGE SONGS	BR	4958	---	PETE	
BOLERO/LOMBARDO,REV.)	BR	6629	---	PETE	
(SIX TO EIGHT RECORDS)	CO	5-300's	---	PETE	
STARDUST	BR	---	---	PETE	
<u>JOHN KIRBY</u>					
DOUBLE TALK (N OR E)	CO	35998	---	REIN	
<u>ORVILLE KNAPP</u>					
(MANY)	BR	---	---	BYRN	
<u>GENE KRUPA</u>					
BLUES OF ISRAEL	PAE	2224	---	BROO	
<u>FRANCES LANGFORD</u>					
I'M IN THE MOOD FOR LOVE(N OR E)	BR	7513	---	RING	
CAN'T BELIEVE IT'S TRUE (N OR E)	CO	2696	---	RING	
<u>LEAD BELLY</u>					
(ALL IN NEW OR EX. CONDITION)	BB & ME	---	---	BORN	
<u>TED LEWIS</u>					
DALLAS BLUES/ROYAL GARDEN	CO	35684	---	PODE	
<u>ENOCH LIGHT</u>					
(ANY)	---	---	---	WHIT	
<u>LIL'S HOT SHOTS</u>					
GEORGIA BO BO/DROP THAT SACK	VO	1037	7.50	PODE	
GEORGIA BO BO/DROP THAT SACK	VO	1037	6.00	STUR	
DROP THAT SACK	BR	---	---	10.00	DEAN
<u>CRIPPLE CLARENCE LOFTON</u>					
STRUT THAT THING	VO	02951	---	PODE	
STREAMLINE TRAIN	SA	12003	5.00	PODE	
(EITHER SOLO ART)	---	---	---	5.00	DEAN
<u>LOUISIANA RHYTHM KINGS</u>					
LASY CENT/BASIN STREET	VO	15828	---	STUR	
BALLIN'THE JACK/JINNY CITY STOMP	HRS	15	---	PODE	
BASIN ST. BLUES/LAST CENT	VO	15828	---	PODE	
<u>WINGY MAINONE</u>					
I'VE GOT A NOTE	VO	3071	---	PODE	
DALLAS BLUES	BB	6375	---	PODE	
ROYAL GARDEN BLUES	BB	10331	---	PODE	
JAZZ ME BLUES	BB	7198	---	PODE	
SWEET LORRAINE	BB	6816	---	PODE	
TIN ROOF BLUES	CH	40005	---	PODE	
<u>WINGY MARRONE</u>					
(MOST; SEND YOUR LIST)	---	---	---	WILL	
ROYAL GARDEN BLUES	OK	41570	---	BROO	
JUST ONE GIRL	OK	41569	---	BROO	
<u>MCKINNEY'S COTTON PICKERS</u>					
WILL YOU WIN'T YOU BE MY BABY	VI	22932	---	THOM	
PLAIN DIRT/EE,AIN'T I GOOD TO YOU	VI	38097	---	THOM	
WORDS CAN'T EXPRESS/IF I COULD	VI	38112	---	THOM	
I WANT YOUR LOVE	VI	38119	---	THOM	
HELLO/YOU'RE DRIVING ME CRAZY	VI	23031	---	THOM	
OKAY BABY/I WANT A LITTLE GIRL	VI	23000	---	THOM	
ROCKY ROAD	VI	22932	---	THOM	
OO YOU BELIEVE IN LOVE A SIGHT	VI	22811	---	THOM	
I FOUND A NEW BABY	VI	38061	---	THOM	
I WANT YOUR LOVE	VI	22653	---	THOM	
ROCKY ROAD	VI	22932	---	HOLL	
PEGGY	VI	38133	---	HOLL	
<u>JIMMY MCPARTLAND</u>					
PANAMA/WASON OXON LINE	HRS	1003	---	PODE	
ECCENTRIC/DIXIELAND ONE STEP	HRS	1004	---	PODE	

# WANTED

MEMPHIS NIGHT HAWKS				GERTRUJE NIESEN				
(ANY)	---	---	---	STUR	HOLD YOUR MAN	CO 2737	---	THOM
(ANY)	---	---	---	EDEL	I V THE MIDDLE OF A KISS	CO 3047	---	THOM
<u>GLENN MILLER</u>					JEGLOUSY (N OR E)	VI 24454	---	RING
I DREAMT I DWELT IN HARLEM (N OR E)	BB	---	---	REIN	HOLD YOUR MAN/I'VE GOT TO (N OR E)	CO 2787	---	RING
FAREWELL BLUES (N OR E)	BB	---	---	REIN	YOU'RE MIND YOU/TONY'S WIFE (N,E)	CO 2759	---	RING
(ANY EARLY RECORDINGS BY MILLER)					<u>RAY NOBLE</u>			
<u>PUNCH MILLER</u>					SEMINOLE/SLEEPY TIME GAL	CO 35157	---	MANC
(ANY)	Vo	---	---	STUR	WAITIN' FOR THE R.C. LEE (N OR E)	VI	---	REIN
<u>RAY MILLER</u>					LOUISIANA PURCHASE (N OR E)	CO 35507	---	HARV
MISSISSIPPI HERE I AM	BR	4194	---	IOER	CHEROKEE (N OR E)	CO 36116	---	HARV
<u>MIFF MOLE</u>					HARLEM NOCTURNE (N OR E)	CO 35708	---	HARV
WINDY CITY STOMP	HRS	15	---	POE	CRAZY RHYTHM (N OR E)	CO	---	HARV
SHI-ME-SHA-WABBLE	UHCA	23-24	---	PODE	WHEEZY ANNA	VI 24237	---	BYRN
<u>VAUGHN MOHROE</u>					BEOTIME STORY	VI 24226	---	BYRN
TOM THUMB (N OR E)	VI	---	---	REIN	SAY A LITTLE PRAYER FOR ME	VI	---	BYRN
<u>JELLY ROLL MORTON</u>					WHAT NOW	VI 24711	---	BYRN
WILD MAN BLUES (N)	BB	10256	3.00	STUR	I SHALL STILL KEEP SMILING	VI	---	BYRN
(VI 38,000 OR 23,000 SERIES)	ANY	---	---	STUR	IF YOU SAY YES CHERIE	VI 24402	---	BYRN
BALLIN' THE JACK (N)	BB	---	---	STJR	SONNY'S LITTLE LULLABY	VI 24365	---	BYRN
BILLY GOAT STOMP/HYENA STOMP	VI	20772	4.50	PODE	MY HEART'S TOLET	VI 24341	---	BYRN
REO HOT PEPPER/DEEP CREEK	VI	38055	4.50	PODE	THREE WISHES	VI 24347	---	BYRN
NEW ORLEANS STOMP/PRETTY LIL	VI	38078	4.50	PODE	<u>JIMMIE NOONE</u>			
COURTHOUSE STOMP	VI	38093	4.50	PODE	BUMP IT/I KNOW THAT YOU KNOW	OE 1595	---	WILL
DOWN MY WAY	VI	38113	4.50	PODE	<u>REO NORVO</u>			
BURNING THE ICEBERG	VI	38075	4.50	PODE	HOLE IN THE WALL	BR 6562	---	HOLL
JERSEY JOE	VI	23402	4.50	PODE	<u>KING OLIVER</u>			
MISSISSIPPI MILDREO	VI	23424	4.50	PODE	MANY LEE/I'M GOIN' AWAY	GE 5134	10.00	EOEL
MY LITTLE OXIE HOME	VI	38601	4.50	PODE	MABEL'S DREAM	OK 8235	50.00	EOEL
LITTLE LAWRENCE	VI	38135	4.50	PODE	ROOM RENT BLUES	OK 8148	50.00	EOEL
EACH OAY	VI	23351	4.50	PODE	(OTHER OKEH'S)	OK	---	\$15-35 EDEL
PRIMROSE STOMP	VI	23424	5.50	PODE	BUDDY'S HABITS	OK 8148	---	WINT
LOAD OF COAL	VI	23429	5.50	PODE	I AIN'T GONNA TELL NOBODY	OK 40000	---	WINT
PONCHARTRAIN BLUES	VI	38125	5.50	PODE	CALL OF FREAKS/RMPET'S PRAYER	BB 7705	---	S&B
SOMEOAY SWEETHEART	VI	20405	4.50	PODE	MY GOOD MAN SAM	VI 38049	---	HOLL
GRANDPA'S SPELLS	BB	10254	2.50	PODE	HIGH SOCIETY	HRS	---	5.00 DEAN
GEORGIA SWING	BB	5109	2.50	PODE	ALLIGATOR HOP	GE	---	DEAN
DIL WEL	VI	23321	5.00	PODE	MABEL'S DREAM	OK 8235	90.00	DEAN
(ANY AFTER 1928)	VI	---	---	S&B	SOUTHERN STOMPS (E)	PARA 12088	65.00	DEAN
FICKLE RAY CREEP	VI	23019	---	HOLL	CAMP MEETING BLUES	CO 14003	20.00	POLS
(ANY)	VI	---	---	WILL	SUGAR FOOT STOMP	GE 3076	12.00	POLS
KANSAS CITY STOMPS	BB	7757	---	WINT	(MANY ON OK)	OK	---	POLS
SHOE SHINERS DRAG/BOOGABOO	BB	7725	---	WINT	<u>ORIGINAL TUNEO ORCHESTRA</u>			
BLUE BLOOD BLUES	BB	8201	---	WINT	BLACK RAG/CARELESS LOVE	OK 8198	15.00	KAPL
STROKIN' AWAY	BB	8302	---	WINT	<u>HOT LIPS PAGE</u>			
MUDDY WATER BLUES	ANY	---	---	KAPL	THIRSTY MAMA BLUES (N OR E)	BB	---	BORN
DOCTOR JAZZ	VI	20415	---	KAPL	<u>TINY PARHAM</u>			
WOLVERINE BLUES	GE	---	---	DEAN	(MANY; ANY LABEL)	---	---	KAPL
PERFECT RAG	GE	---	---	DEAN	<u>SIDNEY PHILLIPS</u>			
LONDON BLUES (EX ONLY)	OK	---	---	DEAN	MESSAGE FROM MARS	VO 3934	---	BYRN
LONDON BLUES	RIALTO	---	---	DEAN	DINNER AND DANCE	BR 8187	---	BYRN
(MANY GENNETTS, VG CONDITION)	GE	---	---	10.00	PLAIN JANE	BR 8403	---	BYRN
(MANY ON VICTOR)	VI	---	---	POLS	<u>CHARLES PIERCE</u>			
(ANY ON MARSH OR GOLO SEAL)	---	---	---	40.00	BULL FROG BLUES	PARA 12619	8.00	STUR
KING PORTER	VO	1020	15.00	POLS	(ANY)	---	---	S&B
TAT MEAT	VO	1019	20.00	POLS	<u>QUINTET OF THE HOT CLUB OF FRANCE</u>			
TOM CAT BLUES	AUTO	---	---	DEAN	BLUES	SW 83	---	BORN
<u>MOUND CITY BLUE BLOWERS</u>					<u>MA RAINCY</u>			
YOU RASCAL YOU	OK	41526	---	PODE	(ALL ABOVE 12600; N OR E)	PARA	---	BORN
<u>RONNIE MUNRO</u>					(MANY; VG)	PARA	---	KAPL
HOMETOWN	BB	7334	---	BYRN	LOUISIANA HOO OOO/GOODBYE GADDY	PARA 12290	---	WALL
TEN PRETTY GIRLS	BB	7245	---	BYRN	OH MY BABY/SLAVE TO THE BLUES	PARA 12332	---	WALL
SWEET GENIEVIE	BB	7582	---	BYRN	MORNING HOUR/WEEPING WOMEN	PARA 12455	---	WALL
(ANY ON VICTOR)	---	---	---	BYRN	BLUES OH BLUES	PARA 12566	---	WALL
<u>NEW MAYFAIR ORCHESTRA</u>					HEW BO WEAVIL/MOONSHINE	PARA 12603	---	WALL
TRY A LITTLE TENDERNES	VI	24263	---	BYRN	<u>QUANGO REINHART</u>			
MY KID'S A CROONER	VI	24884	---	BYRN	IMPROVISATION	HW 8537	---	FERG
SAME AS WE USED TO DO	VI	---	---	BYRN	<u>KID RENA'S JAZZ BAND</u>			
(ANY ON FOREIGN LABELS)	---	---	---	BYRN	WEARY BLUES (N OR E)	DELTA 807-6	---	BORN
<u>NEW ORLEANS BOOTBLACKS</u>					LOWDOWN BLUES (N OR E)	DELTA 801-3	---	BORN
(BOTH ON COLUMBIA; NEW)	CO	---	---	10.00	<u>ADRIAN ROLLINI</u>			
<u>NEW ORLEANS RHYTHM KINGS</u>					DAVENPORT BLUES/SOMEBODY LOVES	DE 359	---	KINS
TIN ROOF BLUES	DE	161	---	BROO	<u>DAVID ROSE</u>			
SENSATION	DE	464	---	BROO	JIN-SAW RHYTHM/SHADOWS	---	---	NEWT
DUST OFF/OUT OF LOVE	DE	388	---	SHEA	BEWITCHED	ANY	---	NEWT
BABY BROWN/NO LOVERS ALLOWED	DE	401	---	SHEA	ONE LOVE	ANY	---	NEWT
<u>NEW ORLEANS WANDERERS</u>					HOLLYWOOD BOULEVARD	ANY	---	NEWT
(ALL IN N OR E CONDITION)	---	---	---	BORN	TAKING THE "B" BOAT	ANY	---	NEWT
PAPPA OIP/TOO TIGHT	CO	735	---	KAPL	<u>LUIS RUSSELL</u>			
<u>REO NICHOLS</u>					29 & DEARBORN	VO 1010	---	KAPL
HONOLULU BLUES	BR	6198	---	HOLL	PLANTATION JOYS	OK 8424	---	KAPL
					SWEET MUMTAS	OK 8454	---	KAPL

# WANTED

<u>HARRY ROY</u>				<u>TROMBONE RED &amp; HIS BLUE FIVE</u>			
ROBERT E. LEE MCLEAY (N OR E)	DE 1343	REIN		TROMBONE BLUES (N OR E)			BORN
<u>PEE WEE RUSSELL</u>				<u>FRANK TRUMBAUER</u>			
(ANY)				RIVERBOAT SHUFFLE/OSTRICH WALK	UHCA 29-30		POOE
HELLO LOLA/ONE HOUR	BB 10037	WILL		RIVERBOAT SHUFFLE/OSTRICH WALK	UHCA 29-30		BROO
DINAH/BABY WON'T YOU PLEASE	HRS 1000	POOE		<u>SOPHIE TUCKER</u>			
I'VE FOUND A NEW BABY	HRS 1002	POOE		THE MAN I LOVE/MY PET (N OR E)	PAE 100		RING
<u>SOPHIA SERENADERS</u>				MY EXTRAORDINARY MAN (N OR E)	PAE 1952		RING
NAMELESS BLUES (N OR E)	BB 5770	BORN		LOUISVILLE LADY (N OR E)	PAE 1851		RING
<u>ARTIE SHAW</u>				LAWD YOU MADE THE NIGHT TOO (N OR E)	PAE 1869		RING
BLUES, 1 & 2	VI 27411	1.00	NEWT	I AIN'T GOT NOBODY (N OR E)	PAE 3353		RING
SOLID SAM/TAKE LOVE TO ME	VI 27705	1.00	NEWT	HE'S TALL, DARK ANOHANDSON (N OR E)	CO 4942		RING
JAPANESE SANDMAN/A PRETTY	BR 7688		NEWT	CONVERSATIONAL MAN/I KNOW (N OR E)	CO 4995		RING
<u>LEE SIVS</u>				AREN'T WOMEN WONDERFUL (N OR E)	CO 5064		RING
BOOY AND SO IL/SOMETHING TO REMEMBER	BR 6040		RING	<u>BIG JOE TURNER</u>			
STARDUST/VEDICATION (N OR E)	BR 6132		RING	RAINY DAY BLUES (N OR E)	DE 7824		BORN
SWEET & LOVELY/BLUES (N OR E)	BR 6212		RING	JUMPIN' DOWN BLUES (N OR E)	DE 7827		BORN
DON'T BLAME ME/LAZY BONES (N OR E)	BR 6649		RING	BLUES ON CENTRAL AVE. (N)	DE 7889		BORN
CONTRASTS/IMPROVISATION (N OR E)	BR 20069		RING	<u>VENUTI-LANG</u>			
<u>SIN'S CREOLE ROOF ORCHESTRA</u>				FAREWELL BLUES	ANY		BROO
(ANY)			WALL	BEALE ST. BLUES	ANY		BROO
<u>FRANK SINATRA</u>				<u>FATS WALLER</u>			
NIGHT & DAY/SONG IS YOU	BB	1.00	LIQU	MUSCLE SHOALS BLUES (N)	OK 4757		BORN
THE SON: IS YOU	BB 11515		KURT	E-FLAT BLUES (N)	BB 10858		BORN
NIGHT AND DAY	BB 11463		KURT	BUCK JUMPIN' (N)	BB 1324		BORN
NIGHT AND DAY	BB 11463	1.50	CULP	RIDIN' BUT WALKIN'	VI 33119		POOE
<u>ZUTTY SINGLETON</u>				BIRMINGHAM/MUSCLE SHOAL BL	OK 4757		WILL
CLARINET MARIALAGE/ANYTHING	DE 432		SHEA	(MOST ANY; SEND YOUR LIST)			
ROYAL GARDEN/BUGLE CALL RAG	DE 465		SHEA	THE CURSE OF AN ACHING HEART (N-E)	VI		REIN
<u>FREDDIE SLACK</u>				NOT A CRAN' NEW SUIT (N OR E)	VI		REIN
KITTEN ON THE KEYS (N OR E)	DE 4043		REIN	(MANY)			BREE
<u>BESSIE SMITH</u>				MUSCLE SHOALS			GARO
(ALL WITH BESSEMER SINGERS)	CO		BORN	GOOD MAN IS HARD TO FIND	BB	1.75	GARO
DOWN IN OUMPS/DO YOUR DUTY	UHCA 47-48		POOE	SLIGHTLY LESS THAN WONDERFUL			GARO
YOUNG WOMAN'S BLUES	UHCA 5-6		POOE	SHE'S TALL TAN & TERRIFIC			GARO
<u>JABBO SMITH</u>				<u>ETHEL WATERS</u>			
(ALL SLOW BLUES (N OR E)			BORN	CAN'T GIVE YOU ANYTHING BUT (N OR E)	BR 6517		RING
<u>KATE SMITH</u>				ST. LOUIS BLUES (N OR E)	BR 6521		RING
MOON SONG	BR		RING	LOVE IS THE THING/STORMY W. (N OR E)	BR 6564		RING
<u>SUOTI &amp; GRAPPELLO</u>				DON'T BLAME ME (N OR E)	BR 6617		RING
CONCERTO EN RE (NEW)	SW 18 5.00		BORN	CAN'T GIVE YOU ANYTHING BUT (N OR E)	BR 6758		RING
FIDDLE BLUE (N OR E)	SW 45		BORN	AM I BLUES (N OR E)	CO 5534		RING
EOODIE'S BLUES (N OR E)	SW OR VI 26222		BORN	SECONO HANO MAN/WAITING AT (N OR E)	CO 5664		RING
<u>MUGGSY SPANIER</u>				YOU BROUGHT NEW KING OF LOVE (N-E)	CO 2222		RING
LIVERY STABLE BLUES (N)	BB		STUR	SHINE ON HARVEST MOON/RIVER (N OR E)	CO 2511		RING
AT THE JAZZ BAND BALL	BB 10518		ANOE	JUST COULDN'T TAKE IT BABY (N OR E)	CO 2853		RING
BIG BUTTER AND EGG MAN	BB 10417		POOE	SOMEODAY SWEETHEART (N OR E)	CO 14353		RING
(ENTIRE BB SERIES EXCEPT 10692)	BB		CONA	GEORGIA BLUES/LIKE THE WAY (N OR E)	CO 14565		RING
BIG BUTTER & EGG MAN (N OR V)	BB 10417	3.00	CONA	GET UP OFF YOUR KNEES/SO WHAT (N-E)	CO 14380		RING
SISTER KATE/DIPPERMOUTH (N OR V)	BB 10506	3.00	CONA	MEMORIES OF YOU (N OR E)	CO 376		RING
BLUIN' THE BLUES (V TO H)	BB	3.00	CONA	<u>TEDDY WEATHERFORD</u>			
(MANY)	ANY		IOER	WEATHER BEATEN BLUES (N)	SW 5		BORN
<u>SPANIER BECHET</u>				I AIN'T GOT NOBODY (N)	SW 38		BORN
LAZY RIVER	HRS 2000 4.50		POOE	<u>DICKIE WELLS</u>			
FOUR OR FIVE TIMES	HRS 2001 4.50		POOE	HOT CLUB BLUES (N OR E)	SW 3		BORN
THAT'S A PLENTY	HRS 2002 4.50		POOE	'OBODY'S BLUES (N OR E)	SW 39		BORN
SQUEEZE ME	HRS 2003 4.50		POOE	<u>NOLAN WELSH</u>			
<u>VICTORIS SPIVEY</u>				ST. PETER BLUES (N OR E)	OK 8372		BORN
MOANING THE BLUES/TELEPHONING BL (N)		2.00	BORN	<u>MAE WEST</u>			
(ALL OTHERS IN NEW CONITION)			BORN	A GUY WHAT TAKES HIS TIME (N OR E)	BR 6495		RING
<u>STATE STREET RAMBLERS</u>				I'M NO ANGEL/NEW WAY TO GO (N OR E)	BR 6675		RING
COOTIE STOMP/WEARY WAY BLUES	GE 6232		BORN	SISTER HONKY TONK/I WANT (N OR E)	BR 6676		RING
(ANY)			KAPL	MY OLD FLAME (N OR E)			RING
WEARY WAY BLUES	GE 6232 20.00		EOEL	<u>WOLVERINES</u>			
KENTUCKY STOMP	CH 40007 6.50		EOEL	(DECCA ALBUM, 19064 - 67)			POOE
THERE'LL COME A DAY	GE 6249 20.00		EOEL	<u>CLARENCE WILLIAMS</u>			
<u>REX STEWART</u>				COAL CART BLUES/SANTA CLAUS BLUES	OK 8245		WINT
BUGLE CALL RAG	HRS 2005 4.00		POOE	PAPA DE OA OA	OK 8215		WINT
<u>TED STRAETER</u>				COAL CART BLUES	HRS	5.00	DEAN
JUST ONE OF THOSE THINGS (N OR E)	CO 35430		REIN	<u>GARLAND WILSON</u>			
<u>ART TATUM</u>				BLUES I LOVE TO PLAY	SW 46		BORN
T-BONE BLUES/BOOGIE (N OR E)	DE 8525		BORN	(ALL SINCE 1942 (N ONLY)			BORN
<u>ERSKINE TATE</u>				<u>TEDDY WILSON</u>			
STOMP OFF/STATIC STRUT	VO	8.00	STUR	BLUES IN C SHARP MINOR	BR 7684		BORN
(ANY)			KINS	JUST A MOOD, 1 & 2	BR 7973		FERG
YOU RASCAL YOU	CO 2558		POOE	SUNSHOWERS/YOURS AND MINE	BR 7917		FERG
<u>TEXAS BLUES DESTROYERS</u>				ROBETTA	BR 7565 5.00		BOWE
LENOX AVE. SHUFFLE/DOWN IN THE	VO 14913		BORN	JUST A MOOD, 1 & 2	BR 7973 5.00		BOWE
<u>CONRAD THIBOLT</u>				SAILIN'	BR 7781 5.00		BOWE
LAST ROUND UP/SHORTENING BREAD	VI 24404		CARL	BREAKIN' IN PAIR OF SHOES	BR 7599 5.00		BOWE
<u>HOCIEL THOMAS</u>				<u>JACK WYNN</u>			
(ANY WITH ARMSTRONG)	OK		WINT	(ANY/ ALL LABELS)			S&B

(WANTS CONCLUDED ON PAGE 36)

# LONDON BLUES

By RALPH GLEASON

Associate Editor of the late *Jazz Information*



By a terse announcement in the May issue of *Jazz Music*, A. J. McCarthy and Max Jones announced that the British Ministry of Supply had ordered them to cease publication as a regular magazine. They will, however, receive sufficient paper to publish occasional pamphlets, quarterly, with the same format as the magazine. The first pamphlet will appear shortly and will consist of hitherto unpublished material on Chicago by Fred-eric Ramsay.

*Jazz Music* first appeared in 1942, mimeographed, as a continuation of a rhythm club magazine of the Chelmsford Rhythm Club. The first printed issue appeared in 1943 and was a reprint of the first three mimeographed issues. Later the magazine merged with Eric Ballard's *Hot News* which was first published in 1935.

Since *Jazz Music's* inception the magazine had been attacking the dribbling, commercial, inaccurate and tasteless reviewing of the *Melody Maker* which caters to the record companies and the commercial dance bands, and whose reviews might be roughly termed the London equivalent of Leonard Feather's nonsense. Jeff Aldam, who wrote a George Hoeferish column for the *Melody Maker* resigned last fall and began contributing regularly to *JM*.

The magazine was edited by two terrific guys, with whom I found myself delightfully in sympathy, except on minor points. Its writers were articulate and their opinions were legitimate if not always in line with mine. It never had a chance to achieve an American circulation or a reputation, and that's a shame. It was good. And when they start it

again, as they will, it will get the proper reception here.

I came to know Max and Mac quite well while in England and also made the acquaintance of Max's charming wife, Sandra, whose patience and loyalty contributed a great deal towards the success of *JM*. Arriving in a strange country (and believe me England is strange and the English strangers, not some sort of seldom seen first cousins) it was quite an experience to discover two such people putting out a magazine like that; one which was so reminiscent of *JJ* and all the trouble that went into it. I had seen some of the early issues before I left the States and, when I saw their small ad in the *Melody Maker*, I wrote. Their reply was most cordial and we began a series of meetings which I am proud to say ripened into close and lasting friendship.

Publishing a magazine about jazz 3,000 miles away from its sources and what remains of them is difficult enough but to do so in wartime when communications are hamstrung, and when it is all but impossible to receive records from New York, is an almost unbelievably hard task. Jazz exists only on records in England, and they are rationed, expensive and hard to get. The available music is being cut out, the re-issues are sporadic and not always chosen with good sense. Building up a collection is impossible in wartime. Investigating into the source, origin and reasons for jazz is almost impossible.

Despite all this, Jones and McCarthy have done an extremely creditable job in living up to the original prospectus of their magazine. Early in the war the two

editors together with Geoff Westcott formed the Jazz Sociological Society to issue bulletins, records if possible, hold meetings, give recitals, BBC lectures and to examine the social background of jazz and relate it to the music. They wanted to effect a "counterblast" to the "lily-white" school of English collectors who had so long insisted that the only good jazz was that of Nichols, Bix, and the Chicagoans. They desired to appeal to "adult minds."

They did all this and more.

*Hot News*, Eric Ballard's magazine which began in 1935, was incorporated into *Jazz Music*, and soon a group of writers in sympathy with *JM* and its policy were contributing regularly. It included Stanley Dance, a Panassie enthusiast; Denis Preston, a relatively new collector who contributes also to the Radio Rhythm Club and whose interest and good writing have added much to *JM*; Jeff Aldam; Charles Wilford; Charles Fox, and others. Although they all contributed fairly regularly the bulk of the work was done by McCarthy and Jones.

The magazine has leaned rather heavily towards New Orleans music, but it has also run articles by prominent English critics on such subjects as Andalusian Folk Music (A. L. Lloyd), excerpts from Mancy Cunard's colossal work on the Negro and from American jazz magazines, and has given much prominence to news about the Negro's position in the social structure of America. Poetry has had a place: Mac's good friend, a prominent young English poet, Nicholas Moore, has contributed frequently. Articles on such subjects as *Jazz and Surrealism* (Kenneth Hawkes), book reviews of such books as Henry Miller's *The Colossus of Maroussi* (George Woodcock), Eudora Walty's *A Curtain of Green* (Nicholas Moore) and a wide variety of related subjects have been covered in various issues. Charles Wilford (a delightful guy, a good bloke as Mac would say), in his short piece on Rex Stewart which the *Record Changer* reprinted, wrote the perfect satirical piece on jazz writing,—the funniest bit of prose I've ever seen in a jazz magazine.

*JM* was, of course, the first English paper devoted to jazz since *Swing Music*, although shortly after *JM's* debut, a

number of small papers sprang up, mostly mimeographed hot club bulletins and none of them offering any serious competition.

Max and Mac are a couple of curious guys. McCarthy is a poet, with rather a reputation among British poetry circles. He is an admirer of much of the surrealist group, a close friend of Nicholas Moore, and is a veritable walking discography with a fabulous memory and an excellent ear. His taste is so close to that of the editors of *JM* that it was like coming home to meet him. He is quiet, mild, apparently temperless, is losing a bit of hair on top and gets called "The Beard" frequently because he has one. He has contributed articles and poems to various British publications and maintains a prodigious correspondence.

Max is the more voluble of the two. He and Sandra are good-looking enough to be in the movies. He's tall, dark, and a delightful conversationalist with a terrific sense of humor. A confirmed debater, he and Mac argue on all subjects, each thinking he is convincing the other and neither making much progress. His skeleton in the closet is the fact that he once played tenor sax of an unknown quality for a rather commercial band; that balances nicely against Mac's weakness for Jimmy Lunceford.

They lead a busy life. Putting out *JM*, and now the pamphlets, is a terrific job and they both work full time for the London Air Raid Precaution service,—24 hours on, 24 hours off, digging out bodies and cleaning up debris after raids. This hasn't stopped them, however, from working closely with Denis Preston and Charles Chilton on the Radio Rhythm Club. The program is broadcast over BBC each Tuesday at 3:30 PM, EWT (short-wave on the Forces program). They also give recitals, lectures and scurry around madly to the various Rhythm Clubs meetings. That is rather unique according to our conception of a jazz magazine editor; imagine our editors leaving early from dinner, as Max did one night, because they had to "lecture to twenty ATS"!

Both Max and Mac, and of course Sandra, want to come to America when the war is over. When they do let's give them a good welcome.

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of Jazzman from Armstrong to Zurke. I will buy prints or negatives, or rent negatives for development. Contact—

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# London NEWSLETTER

By ALBERT J. McCARTHY

The most important news, as far as collectors over here are concerned, is the action taken by the Paper Control against all the small collectors magazines for infringement of the existing regulations. They have all been ordered to cease publication, and the last issues for the duration of the present free-for-all have just appeared. The Jazz Sociological Society have received permission to issue pamphlets, and ten are already planned, to appear at the rate of about two a quarter. Subjects, apart from general collections, will include Ledabelly, Piano Jazz, Fats Waller, and, subject to certain American critics being roused from their torpor, an All-American number (Advertisement!). We are also wondering whether we dare risk a Surrealist number.

Rumor is rife that the "Melody Maker" was responsible for the attention of the Paper Control being drawn to the small mags. Certain indications seem to point that way, and this commercial musicians sheet has gained a considerable amount of unwanted publicity over the matter. Collectors are boycotting the "Melody Maker" in every form possible, and unless it can produce clear proof of its innocence, will continue to do so indefinitely.

\* \* \*

The ballyhoo boys having carried on an intensive campaign for many months, have succeeded in getting Eddie Condon's *Oh, Baby/Indiana* issued by Parlophone. A number of us who had doubts have had them confirmed by the record, which is pretty bad by any standards, with a ghastly vocal by Condon and ridiculous alto by Teschmacher. It seems a pity that this fine energy could not have been used on a more worthy subject, such as a Bessie Smith or Jelly Roll record. Chicago Style has lost a lot of ground over here during the past few years, and the present interest in race and New Orleans music has induced Brunswick to plan the issue of a number of sides by Red Nelson, Cow Cow Davenport and others. It is important that American collectors should realize that all British collectors are not Red Nichols' fans.

Collectors have recently discovered Billy Jones, who played over here with

the Original Dixieland Jazz Band, and claims that he was on piano on all the sides recorded in this country. He now keeps a tavern in Chelsea (art centre of London) and will oblige customers with fine renditions of old rag tunes for the asking. Charles Wilford, who has been doing much research on ragtime, finding many interesting old copies of rags in the British Museum, is introducing Jones on the air, in a programme on ragtime very shortly to be broadcast over the B.B.C.

\* \* \*

The B.B.C., through its programme, *Radio Rhythm Club*, still features non-commercial scripts. Forthcoming programmes will include Charles Wilford on Ragtime and Jimmy Dorsey; Max Jones on Jelly Roll Morton; Denis Preston on Modern Armstrong; Charles Fox and Albert McCarthy on Tommy Ladnier; the third in a series of recollections by famous songwriter Spencer Williams; and two more scripts by this writer on Jimmy Noone and Barney Bigard. As this programme goes overseas, a certain amount of unfortunate restrictions on scripts has resulted, such as an 800 word script maximum, but it is surprising that the B.B.C. are willing to allow such programmes at all. Curiously enough, this programme is high up the list of *Forces Favorites*. It is broadcast over the short waves every Tuesday at 8.30 P. M. (English Summer Time) and should be received in the States sometime between 1.30 P. M. and 3.30 P. M.

\* \* \*

British jazz can be passed over briefly. George Chisholme, the only local musician with any ideas at all, is playing in the R.A.F. Band called the *Squadronnaires*. The musicians still free are too sad to mention. The B.B.C. see fit to give local "swing" groups airings in *Radio Rhythm Club* at times, which is a shame.

\* \* \*

An important musical event which recently took place was the first performance of Michael Tippett's new oratorio *A Child of Our Time*. Tippett, a brilliant young composer, based his oratorio on the classic tradition of Bach and Handel, but the part of the chorale has been taken by a number of the finest Negro spirituals. The treatment of the spirituals is superb, and this work has been widely acclaimed by the critics. The theme is pacifist, and the second performance will take part in June. While on the subject of classical musicians, I recently heard the first lecture on jazz by one which was sound in any way. The lecturer was Matyas Seiber, whose new composition

(Continued on page 20)



# QUANTITATIVE ANALYSIS



Until a really good man can be found to conduct a regular record review column in the Record Changer, we will provide in this space a check list of current releases. We will endeavor to describe each record as objectively as possible rather than to hack out tiresome dissertations on the respective merit of each of the records involved.

## APOLLO

### COLEMAN HAWKINS & ORCH.

- 751 **WOODYN' YOU** (48 bars sax; 32 trumpet; 32 sax.)
- RAINBOX MIST** (Body & Soul, two choruses.)
- 752 **BU-DEE-DAHT** (16 ensemble; 16 sax; 16 ensemble; 16 sax; 8 trumpet; 78 sax; 24 ensemble; 4 drums.)
- YESTERDAYS** (Saxophone solo with instrumental background.)
- 753 **DISORDER AT THE BORDER** (8 bars piano; 12 ensemble; 36 bars trumpet; 48 sax; 12 ensemble.)
- FEELING ZERO** (4 bars piano; 32 ensemble; 32 sax.)

Coleman Hawkins, tenor sax; John Gillespie, trumpet; Clyde Hart, piano; Oscar Pettiford, bass; Max Roach, drums.

## BLACK & WHITE

### ART HODES

(Piano solos)

- 2-A **ART'S BOOGIE**
- 2-B **ST. LOUIS BLUES**

## BLUE NOTE

(12 inch records)

### JAMES P. JOHNSON

(Piano solos)

- 24-A **J. P. BOOGIE**
- 24-B **GUT STOMP**

- 25-A **BACK WATER BLUES**
- 25-B **CAROLINA BALMORAL**
- 26-A **IMPROVISATION ON PINE TOPS BOOGIE WOOGIE**
- 26-B **CAPRICE RAG**
- 27-A **MULE WALK-STOMP**
- 27-B **ARKANSAW BLUES**

## EDMOND HALL'S JAZZ MEN

- 28-A **HIGH SOCIETY** (40 bars ensemble; 32 clarinet; 32 trombone; 32 trumpet; 16 ensemble; 32 clarinet—the traditional chorus; 32 ensemble.)
- 28-B **BLUES AT BLUE NOTE** (4 bars rhythm intro.; 24 trumpet; 24 clarinet; 12 trombone; 12 piano; 12 ensemble.)
- 29-A **ROYAL GARDEN BLUES** (86 bars ensemble; 24 trombone; 24 clarinet; 36 trumpet; 24 piano; 24 ensemble.)
- 29-B **NIGHT SHIFT BLUES** (24 bars rhythm; 12 trombone; 12 trumpet; 12 clarinet—low register; 12 clarinet; 12 ensemble.)

Edmond Hall, clarinet; Sidney De Paris, trumpet; Vic Dickerson, Trombone; James P. Johnson, piano; Arthur Shirley, guitar; Israel Crosby, bass; Sidney Catlett, drums.

## CASTLE

(No recording group title)

- JAZZ BAND BALL** (64 bars ensemble; 16 cornet; 16 trombone; 16 piano; 56 ensemble.)
  - OSTRICH WALK** (40 bars ensemble; 16 clarinet; 16 trombone; 16 piano; 16 cornet; 48 ensemble.)
- Ned Dotson, cornet; George Phillips, trombone; Willy Pavia, clarinet; Monte Ballou, guitar; Bob Johnson, piano; Myron Shepler, bass; Alex Tyle, drums. (For copies write Harry N. Fosbury, 5104 S.E. 87th Ave., Portland 6, Oregon.)

## CELEBRITY

### WALTER THOMAS JUMP CATS

- 8125-A **BROKE BUT HAPPY** (8 bars ensemble intro.; 16 trumpet; 8 ensemble; 8 trumpet; 16 sax; 8 trumpet; 8 piano; 16 ensemble; 8 sax; 24 trumpet.)
- 8125-B **BLUES ON THE DELTA** (40 bars ensemble; 16 trumpet; 24 piano; 8 trumpet; 24 sax; 8 ensemble.)

Walter Thomas, tenor sax; Emmett Berry, trumpet; Oscar Pettiford, bass; Cozy Cole, drums; Clyde Hart, piano; Bud Johnson, tenor sax; Ben Webster, tenor sax.

## CLIMAX

(12 inch records)

### GEORGE LEWIS STOMPERS

- 101-A **CLIMAX RAG**
- 101-B **DEEP BAYOU BLUES**
- 102-A **MILENBERG JOYS**
- 102-B **TWO JIM BLUES**
- 103-A **JUST A CLOSER WALK WITH THEE**
- 103-B **JUST A LITTLE WHILE TO STAY HERE**
- 104-A **FIDGETY FEET**
- 104-B **DAUPHINE STREET BLUES**
- 105-A **DON'T GO 'WAY NOBODY**
- 105-B **CARELESS LOVE BLUES**

George Lewis, clarinet; Kid Howard, trumpet; Jim Robinson, trombone; Lawrence Matrero, banjo; Edgar Mosley, drums; Chester Zardis, bass; Jim Little, tuba.

(Continued on page 17)

# Brunswick

COLLECTORS' SERIES RECORDS

## ELLINGTONIA

### VOLUME TWO

#### DUKE ELLINGTON and His Orch.

Album No. B-1011

List Price \$3.50

**80047 CREOLE RHAPSODY—Part 1**

Cootie Williams, Arthur Whetsel, Freddie Jenkins, trumpets; Tricky Sam Nanton, Juan Tizol, trombones; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

**CREOLE RHAPSODY—Part 2**

Both Instrumental Fox Trots

**80048 TIGER RAG—Part 1**

Bubber Miley, Freddie Jenkins, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

**TIGER RAG—Part 2**

Both Instrumental Fox Trots

**80049 YELLOW DOG BLUES**

Bubber Miley, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

**TISHOMINGO BLUES**

Both Instrumental Fox Trots

**80050 JAZZ CONVULSIONS**

Cootie Williams, Arthur Whetsel, Freddie Jenkins, trumpets; Tricky Sam Nanton, Juan Tizol, trombones; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

**AWFUL SAD**

Bubber Miley, Arthur Whetsel, trumpets; Tricky Sam Nanton, trombone; Barney Bigard, Johnny Hodges, Harry Carney, reeds; Duke Ellington, piano; Freddy Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Both Instrumental Fox Trots

# QUANTITATIVE ANALYSIS

(Continued from page 15)

## JAZZ INFORMATION

### BUNK JOHNSON'S JAZZ BAND

- 11 THE THRILLER RAG  
WHEN I LEAVE THE WORLD BEHIND
- 12 WEARY BLUES  
FRANKLIN STREET BLUES
- 13 BLUE BELLS GOODBYE  
BIG CHIEF BATTLE AXE
- 14 DUSTY RAG  
SOBBIN' BLUES

Bunk Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edgar Mosley, drums.

The Climax and Jazz Information records above are given almost entirely to ensemble improvisations by today's New Orleans musicians.

## COMMODORE

(12 inch records)

### EDMOND HALL SEXTET

- 1512-A DOWNTOWN CAFE BOOGIE (28 bars piano; 24 ensemble; 24 clarinet; 24 trumpet; 24 trombone; 36 piano; 36 ensemble.)
- 1512-B UPTOWN CAFE BLUES (4 bars piano; 24 trombone; 12 trumpet; 12 piano; 12 clarinet; 12 ensemble.)

Edmond Hall, clarinet; Emmett Berry, trumpet; Vic Dickerson, trombone; Eddie Heywood, piano; Billy Taylor, bass; Big Sid Catlett, drums.

### BIG SID CATLETT QUARTET

- 1515-A JUST A RIFF (4 bars drums; 32 sax; 32 piano; 32 bass; 64 sax.)
- 1515-B MEMORIES OF YOU (32 sax; 16 piano; 16 sax.)

Sid Catlett, drums; Ben Webster, tenor sax; Marlow Morris, piano; John Simmons, bass.

### EDDIE HEYWOOD & ORCHESTRA

- 1415-A BEGIN THE BEGUINE (Piano solo with rhythm.)
- 1415-B I COVER THE WATERFRONT (Piano solo with instrumental background.)

## KEYNOTE

(12 inch records)

### COZY COLE'S ALL STARS

- 1300-A JUST ONE MORE CHANCE (4 bars piano; 32 sax; 16 piano; 8 guitar; 8 piano; 16 sax.)
- 1300-B BLUE MOON (4 bars piano; 16 ensemble; 48 piano; 16 guitar; 16 trumpet; 32 trombone; 32 sax; 8 ensemble.)
- 1301-A A FATHER COOPERATES (4 bars drums; 16 ensemble; 8 piano; 8 ensemble; 64 piano; 32 ensemble; 32 guitar; 32 trombone; 32 sax; 16 ensemble; 8 drums; 8 ensemble.)
- 1301-B THRU FOR THE NIGHT (4 bars piano; 48 ensemble; 16 guitar; 16 trumpet; 16 trombone; 24 sax; 8 ensemble.)

Cozy Cole, drums; Earl Hines, piano; Coleman Hawkins, tenor sax; Trummy Young, trombone; Joe Thomas, trumpet; Billy Taylor, bass; Teddy Salter, guitar.

## KANSAS CITY FIVE

- 1302-A LESTER LEAPS AGAIN (40 bars piano; 56 sax; 48 piano; 48 sax and piano; 12 bass and piano; 12 sax and piano.)

## KANSAS CITY SEVEN

- 1302-B AFTER THEATER JUMP (4 bars piano; 32 ensemble; 32 piano; 32 trumpet; 64 sax; 32 trombone; 10 ensemble.)
- 1303-A DESTINATION K.C. (40 bars ensemble; 64 piano; 32 trombone; 64 trumpet; 64 sax; 16 ensemble; 8 sax; 8 ensemble.)
- 1303-B SIX CATS AND A PRINCE (36 bars ensemble; 32 piano; 32 trumpet; 64 sax; 32 trombone; 16 ensemble; 8 sax; 8 ensemble.)

Buck Clayton, trumpet; "Prince Charming," piano; Lester Young, tenor sax; Jo Jones, drums; Dickie Wells, trombone; Freddie Greene, guitar; Rodney Richardson, bass. Wells and Clayton not included in Kansas City Five.

(10 inch records)

## LESTER YOUNG QUARTET

- 603-A I NEVER KNEW (100 bars sax; 32 piano; 32 drums and bass; 24 drums; 8 ensemble.)
- 603-B JUST YOU JUST ME (64 bars sax; 32 bowed bass; 32 piano; 8 sax.)
- 604-A AFTERNOON OF A BASIE-ITE (4 bars piano; 36 piano; 60 sax; 24 bowed bass; 24 drums; 48 ensemble.)
- 604-B SOMETIMES I'M HAPPY (4 bars piano; 32 sax; 32 bowed bass; 24 piano; 8 sax.)

Lester Young, tenor sax; John Guarneri, piano; Sidney Catlett, drums; "Slam" Stewart, bass.

## SEXTET WITH DINAH

### WASHINGTON

- 605-A HOMEWARD BOUND (16 bars piano; 24 clarinet; 36 vocal; 24 piano; 12 ensemble.)
  - 605-B EVIL GAL BLUES (38 bars piano; 48 vocal.)
  - 606-A I KNOW NOW TO DO IT (12 bars ensemble; 36 vocal; 24 clarinet; 12 ensemble; 24 vocal.)
  - 606-B SALTY PAPA BLUES (12 trumpet; 24 sax; 24 vocal; 12 piano; 12 vocal.)
- Lionel Hampton, drums; Joe Morris, trumpet; Arnette Cobbs, tenor sax; Rudy Rutherford, clarinet; Milt Buckner, piano; Vernon King, bass.

## S—D

### KING OLIVER'S JAZZ BAND

- 100-A MABEL'S DREAM (Reissue of Paramount 20292; ensemble jazz.)
- 100-B RIVERSIDE BLUES (Reissue of Paramount 20292; ensemble jazz.)

## JELLY ROLL MORTON

- 101-A MAMAMITA (Reissue of Paramount 12216; piano solo.)
- 101-B 35TH STREET BLUES (Reissue of Paramount 12216; piano solo.)

# JAZZ INFORMATION

PRESENTS

THE NEW ORLEANS MUSIC OF

## BUNK JOHNSON'S JAZZ BAND

WILLIE "BUNK" JOHNSON	.....trumpet
GEORGE LEWIS	.....clarinet
ALBERT WARNER	.....trombone
WALTER DECOU	.....piano
LAWRENCE MARRERO	.....banjo
CHESTER ZARDIS	.....bass
EDGAR MOSLEY	.....drums

- J. I. 11—The Thriller Rag  
When I Leave the World Behind
- J. I. 12—Franklin Street Blues  
Weary Blues
- J. I. 13—Big Chief Battle Axe  
Blue Bells Goodbye
- J. I. 14—Dusty Rag  
Sobbin' Blues

Recorded in New Orleans in 1942 by

## JAZZ INFORMATION

For Sale by —

COMMODORE MUSIC SHOP INC.  
136 East 42nd Street  
New York 17, N.Y.

*Jazz Information recordings are priced at \$1.00 each, excluding Federal, State, and Local Taxes, F.O.B., N.Y.C.*

### TUT SOPER

(Piano solos; drums accompaniment)

5000-A ORONICS

5000-B STARDUST STOMP

5001-A IT'S A RAMBLE

5001-B THOU SWELL

Tut Soper, piano; Baby Dodds, drums. Recorded January 31, 1944.

### SAVOY

#### COZY COLE & ORCHESTRA

501-A BODY AND SOUL (32 bars sax; 4 drum break; 32 double tempo sax.)

501-B TALK TO ME (24 bars ensemble; 8 sax; 8 ensemble; 6 interlude; 16 trombone; 16 piano; 6 modulation; 16 trumpet; 16 guitar; 8 sax; 24 ensemble.)

Cozy Cole, drums; Johnny Guarnieri, piano; Teddy Walters, guitar; Billy Taylor, bass; Ben Webster, tenor sax; Ray Coniff, trombone, and Lammor Wright, trumpet, added on side "B".

#### EARL WARREN & ORCHESTRA

507-A TUSH (8 bar intro.; 32 bar swing arrangement; 32 trombone; 32 ensemble alternating with tenor sax; 32 swing arrangement.)

507-B EMPTY HEARTED (6 bar intro.; 16 sax; 16 ensemble; 32 vocal.)

Features Earl Warren, alto sax; Dickey Wells, trombone.

#### JOHNNY GUARNIERI'S ALL STARS

509-A BASIE ENGLISH (4 bars drums; 32 piano; 32 clarinet; 32 trumpet; 32 sax; 32 piano.)

509-B EXERCISE IN SWING (8 bars drums; 32 piano; 32 sax; 32 trumpet; 32 clarinet; 32 ensemble alternating with piano.)

Johnny Guarnieri, piano; Lester Young, tenor sax; Billy Butterfield, trumpet; Hank D'Amico, clarinet; Billy Taylor, bass; Cozy Cole, drums; Dexter Hall, guitar.

### SIGNATURE

#### JAMES P. JOHNSON

28105-A BLUES FOR FATS (Piano solo)

28105-B BLUEBERRY RHYME (Piano solo)

### V-DISC

(12 inch records)

#### CAPT. GLENN MILLER

and the Army Air Forces Training Command Orchestra Vocal by Sgt. Johann Desmond and the Crew Chiefs

201-A MOON DREAMS (playing time 4:15; stupendous production with all the cliches of orchestration from Sunrise Serenade to Orange Blossom.)

201-B SLEEPY TOWN TRAIN (Terrifically well-rehearsed; nothing happens.)

#### MILDRED BAILEY

(With Teddy Wilson)

202-A MORE THAN YOU KNOW (Two vocal choruses with piano.)

#### RED NORVO

202-B SEVEN COME ELEVEN (Nice arranging and a live band; Norvo plays that regrettable instrument, the vibraphone; 32 bars clarinet; 32 trombone.)

### INK SPOTS

205-A WE'LL MEET AGAIN.

#### BENNY GOODMAN

205-B DOWN BY THE OLD MILL STREAM (32 bars clarinet; 16 tenor sax; 16 trumpet.)

JUMPIN' AT THE WOODSIDE (8 bars piano; 16 jive; 8 clarinet; 8 jive; 32 tenor sax; 32 trumpet; 32 clarinet; 48 jive.)

#### TOMMY DORSEY

206-A PARAMOUNT ON PARADE (Fast tune.)

206-B AND SO LITTLE TIME (Slow tune.)

V-Discs are acetate transcriptions produced by the War Department Music Section, not available for civilian use.

### VICTOR

#### FATS WALLER

(Album P 151)

20-1580-A HONEYSUCKLE ROSE (Piano solo.)

20-1580-B YOUR FEET'S TOO BIG (Incidental talking and singing; 16 bars clarinet; 8 bars jam.)

20-1581-A AIN'T MISBEHAVIN' (Piano solo.)

20-1581-B HOLD TIGHT (64 bars vocal and other embellishments.)

20-1582-A I CAN'T GIVE YOU ANYTHING BUT LOVE (Vocal refrain by Una Mae Carlisle and Fats Waller.)

20-1582-B THE JOINT IS JUMPIN' (Spirited music depicting riot.)

20-1583-A TWO SLEEPY PEOPLE (32 bars trumpet and piano; 32 bars vocal.)

20-1583-B THE MINOR DRAG (Reprint of V38050; 8 bars piano; 16 clarinet; 32 trumpet; 16 trombone; 32 piano; 16 ensemble; 16 trumpet; 32 ensemble.)

Personnel, last side: Fats Waller, piano; Arville Harris, clarinet and alto sax; Charlie Gains, trumpet; Charlie Ervis, trombone; Eddie Condon, banjo.

Jazz, as found on the above records, has reached a remarkable stage in its development which may best be described as a fine kettle of fish. On the one hand we have a school of opinion dominated by various parties who believe that the grandest heights to which jazz can aspire are the improvised solo (usually tenor sax) and the melodic trick or "riff," invariably played in unison by the ensemble. The best examples of this type of music are found on the Keynote and Apollo labels above.

And on the other hand there are those who maintain that a succession of solo passages is, to say the least, boresome, and that three-part ensemble improvisation is the only approach to true jazz. Examples of such music are the Jazz Information, Climax and Blue Note records above.

If you take the pains to play for most any of our young "modern" musicians a

Bunk Johnson or George Lewis record, they are amazed and insulted by the music. "Why," they exclaim, "do they have to play like that? We've learned to play better jazz than that. This is 1944, not 1910."

For a similar but more violent reaction you may expose the jazz "purist" to the moaning and honking on any of the Lester Young Keynote records mentioned.

Long words will contribute little toward the resolution of the differences between these opposing factions. Time alone will place each type of music in its proper perspective.

I believe it is a fact that on the West Coast the working musician approaches his subject in a more academic and realistic manner than do musicians in other parts of the country. For instance,

## London NEWSLETTER

(Continued from page 14)

*The Art of Fugue* was performed two weeks back, and he has a fine collection of good jazz records. He also takes cuttings off radio programmes of blues singers and suchlike artists. Tippett is sympathetic to jazz, but has not got far beyond the Ellington stage yet.

\* \* \*

A popular misconception prevalent in this country at the beginning of the war was that every American soldier would be a jazz lover, and that the millennium was about due. This illusion has received a sad blow, but a number of collectors have found their way over, and recently several have been visiting us. The leading collector to reach us was the somewhat battered Ralph Gleason, and we were all sorry when he left. By a curious coincidence, a friend of one of my oldest American correspondents has found his way around here, and has been so overwhelmed at hearing some jazz again that he insists on spending a day or two with us soon, with the express injunction that he be allowed to sleep next to the phonograph.

\* \* \*

The American Forces radio station has also helped to dispel illusions regarding the large swing bands. Hearing them on radio programmes has made many people realize just how bad they are. One of the most interesting programmes found its way into the *Children's Hour* of all places. It was a programme of work-songs sung by Josh White. The best programme the B.B.C. ever put out was one featuring Leadbelly and Josh White, broadcast a month or two ago. A recent

consider the Castle recording of *Jazz Band Ball* and *Ostrich Walk* shown above. The men on this record hold union cards, they make their living from music, but in spite of this fact they do not stumble about seeking the footsteps of Bennie Goodman, Glenn Miller and Lester Young. Don Fowler of Portland, Oregon (now in the Army Band at Fort Washington) tells me all about it. "I have played in Washington two or three nights a week for months, but I have yet to meet a local musician who has ever heard of Bunk Johnson. It's not like that out home."

Whether or not this represents the beginning of a trend among working musicians toward a reconsideration of the original jazz formula is not yet apparent. Whether or not such a trend would furnish jazz music a fresh shot in the arm is a matter for even greater conjecture.

jam session featuring Hodes, Condon, Bose, Kaminsky, Butterfield, Catlett and others, was broadcast over the B.B.C. last week. It was only average. We would all like to hear a real session from the States, with Bunk, George Lewis and some of the other great, but neglected, Negro artists.

\* \* \*

News of the *ESQUIRE* concert has been received with great interest. A particularly nasty attack on the great Louis Armstrong by that ex-Briton, Leonard Feather, has infuriated collectors. It took place in the *Melody Maker*, which is famous for its refusal to print a defence of Louis written by Panassie in reply to a slanderous article by his ex-manager Cannetti, some years ago. Feather tells us that Roy Eldridge outplayed Louis at the recent *Esquire* concert. General opinion over here is that while Louis can blow four notes he will be far ahead of Eldridge. Eldridge may be better in person, but the local discs which feature him usually sound as though he were blowing through a steam pipe.

The choices of the *Esquire* jazz "experts" have been received with incredulity. Roger Kay, a supposedly European expert, is completely unknown in this country, and by the Continental fans.

\* \* \*

Stephané Grapelly is leading a very commercial group on tours, and broadcasts fairly frequently. His violin playing is even more deplorable than it used to be, but he remains quite as impressive as ever in appearance—if you happen to like it that way.

\* \* \*

In conclusion, it is my sad duty to report that the once worth-while British Rhythm Club movement has fallen into the hands of charlatans and money-mad impressarios. A few clubs still retain some honesty, of purpose, but the bulk can be numbered amongst this war's tragedies.

# FOR DISPOSITION

- 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: "SA" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AU" AT AUCTION; CLOSING DATE FOR BIDS, JULY 31, 1944; "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "S-T" FOR SALE, TRADE OR AUCTION.
- 3 CONDITION OF RECORD: "E"=EXCELLENT; "V"=VERY GOOD; "G"=GOOD; "F"=FAIR; "D"=POOR.
- 2 CATALOG NUMBER OF RECORD
- 1 LABEL OF RECORD

(LOUIS ARMSTRONG, CONTINUED)

ALABAMA RED PEPPERS		1	2	3	4	5	6
THE DRAG	CA	8130	G	T-A			KINS
ALABAMA SKEIKS							
LAWDY LARD BLUES/TRAVELLIN'	VI	23265	II	T-A			BORN
ALABAMA WASHBOARD STOMPERS							
PEPPER STEAK/YOU CAN DEPEND	VO	1697	V	T-A			POLS
TEXAS ALEXANDER							
RISIN' SUN	OK	8673	E	T-A			WALL
ST. LOUIS FAIR	OK	8698	II	T-A			WALL
AWFUL MOANING BLUES	OK	8731	II	T-A			WALL
YELLOW GIRL	OK	88	II	T-A			WALL
HENRY ALLEN							
K.K. BOOGIE/O'L MAN RIVER	OK	6281	V	AUC			RO,H
INDIANA/A SHERIDAN SQUARE	OK	6357	II	AUC			RO,H
MIDNIGHT BLUE/WATCHA SONJA	JO	3359	II	T-A			BORN
INDIANA	JO	6371	II	T-A			PODE
WHY DON'T YOU PRACTICE	ME	13016	E	T-A			VOEL
PARDON MY SOUTHERN ACCENT	ME	13096	E	T-A			VOEL
I ADORE YOU/PUT OUR HEADS	CO	3422	G	T-A			KINS
JINGLE/TOWN/CANAL STREET	DE	18092	V	T-A			KINS
FEELIN' DROWNY/SWING OUT	BB	10702	V	AUC	.75		SCHW
WHY DON'T YOU PRACTICE/DON'T	ME	13016	N	AUC	1.00		SCHW
LAST MILE BLUES (10A CCX)	OK	6405	N	AUC	.75		SCHW
HOW'S ABOUT TOMORROW/PARDON	OR	2942	E	T-A			POLS
DANCING OAVE/EVERYBODY SHOUT	VI	38121	E	AUC	3.00		ABRA
CANAL ST. BLUES	DE	18092	II	AUC			GARO
ALL STAR TRIO							
12TH ST. RAG/DOTTY OMPLES	VI	13712	E	T-A			SARL
ROSE OF WASHINGTON SQUARE	VI	19659	II	T-A			SARL
AMBROSE & ORCHESTRA							
HORS D'OEUVRES/STREAMLINE	DE	500	E	AUC	.50		DEWI
SWING PATROL/MEDLEY OF HEBREW	DE	1589	II	SAL	1.0		KIRS
STREAMLINE STRUT/HOERS D.	DE	500	E	SAL	1.5		KIRS
POWERHOUSE/TOY TRUMPET	DE	1485	E	SAL	1.35		KIRS
AMMONS & JOHNSON							
BARREL HOUSE BOOGIE/CUTTIN	VI	27504	II	T-A			POLS
LOUIS ARMSTRONG							
MONDAY DATE/SUGAR	DUB OF	OK	8631	II	SAL	1.25	ROSE
YOU'RE REAL SWEETHEART	DUB OF	OK	8607	II	SAL	1.25	ROSE
GEORGIA GRIND/COME	DUB OF	OK	8313	V	SAL	1.25	ROSE
SUNSET CAPE STOMP	DUB OF	OK	8423	V	SAL	1.25	ROSE
ONCE IN A WHILE/STRUT	JUB OF	OK	8560	V	SAL	1.25	ROSE
DO YOU CALL THAT A BUDDY	DE	3756	II	AUC			ROSE
HIGH SOCIETY	BB	6771	N	T-A			PODE
GUT BUCKET BLUES	OK	8251	V	T-A			VOEL
HEADIE JERBIES/MUSKRAT RAMB.	OK	8300	F	T-A			VOEL
WEST END BLUES/FIREWORKS	OK	8597	F	T-A			VOEL
NO/THAT RHYTHM MAN	OK	3205	V	AUC	1.00		DEWI
ROCKIN' CHAIR/NOBODY	OK	8756	G	AUC	1.00		DEWI
BLUE AGAIN/WHEN YOUR LOVER	OK	4198	G	T-A			FERG
SAVOY BLUES/SAVOY BLUES	OK	8535	E	T-A			FERG
INDIAN CRAOLE SONG/EXACTLY	OK	41423	F	T-A			FERG
LONG LONG AWO/I COVER WATER	DE	3700	II	T-A			FERG
THAT'S MY HOME/I WONDER	BB	6644	N	AUC	3.00		DESP
DRY'S CRAOLE TROMBONE	CO	35838	II	AUC	3.00		DESP
(C-28 ALBUM)	CO		N	T-A			UCOV
(C-57 ALBUM)	CO		II	T-A			UCOV
MUSKRAT RAMBLE	OK	8300	G	T-A			RASB
TIGER RAG/DINAH	OK	8800	E	AUC			CLAR
BASIN STREET/ST. LOUIS	VO	3180	G	AUC			CLAR
LUCKY MEMORIES	VO	3303	V	AUC			CLAR
TALKIN'/TIGHT LIKE	BB	7787	E	AUC			CLAR
HONEY DO/HONEY DON'T	BB	5409	E	AUC			CLAR
MIGHTY ROVER/DON'T PLAY ME	BB	5409	E	AUC			CLAR

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

LAUGHIN' LO'IE/TOMORROW	BB	5363	E	AUC			CLAR
MUSKRAT RAMBLE (EDGE CHIP)	OK	8300	F	AUC			BAKE
(C-28 ALBUM)	CO		N	AUC			CLEA
MEMORIES OF YOU	PAE	854	N	AUC			CLEA
BLACK & BLUE/AIN'T MISBEH.	OK	8714	F	AUC			MELO
SWING THAT MUSIC/THANKFUL	DE	866	N	AUC			JACO
SKELETON IN CLOSET/HURDY DUR.	DE	949	E	AUC			JACO
YES YES MY WY/UTTING ALL EGGS DE	DE	678	E	AUC			JACO
TIGHT LIKE THIS/HEAD ME	OK	854	E	TRA			BROW
S.O.L. BLUES/SQUEEZE ME	CO	35601	N	AUC			JONE
WEARY BLUES/THAT'S WHEN I'LL	OK	8519	V	TRA			WINT
WEARY BLUES/MILLIE WEEPER	PAE	2393	II	TRA			WINT
TWO DEVICES/FIREWORKS	PAE	2282	N	TRA			WINT
HOTTER THAN THAT/THAT'S	PAE	2704	N	TRA			WINT
WILD AND WILDCARD	PAE	2162	II	TRA			WINT
ALLIGATOR CRAWL/NOT TO HEAD	PAE	2185	N	TRA			WINT
ONCE IN AWHILE/SQUEEZE ME	PAE	2243	F	TRA			WINT
ON SUNNY SIDE/SATCHELMOUTH	DE	3794	E	T-A			CULP
YOU'RE DRIVING ME CRAZY	OK	41478	F	T-A			COLE
ALLIGATOR CRAWL (OKEM PARR)	PAE	2185	N	T-A			KAPL
DUSKY STEVEDORE	BB	5403	II	T-A			KAPL
MAHOGANY HALL STOMP	BB	5086	II	T-A			KAPL
WEST END/GOT NO BLUES	VO	3204	II	T-A	3.00		STUR
I'M HOT ROUGH/GOT NO BLUES	OK	851	F	T-A			STUR
GEORGIA GRIND/COME BACK S.P.	OK	8313	G	TRA			STUR
WEARY BLUES/TAT (1/8" SHA")	OK	8513	V	T-A			LEVI
LUCKY TO ME/MEMORIES	VO	3180	F	AUC			ABRA
WEST END BLUES/IF IT'S GOOD	DE	2430	E	AUC			ABRA
WEST END BLUES/MAHOGANY HALL	DE	3793	E	AUC			RECO
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	F	AUC			RECO
YES SUN/I'LL GET MINE	DE	3900	N	AUC			RECO
WHEN IT'S SLEEPY TIME/YOU	DE	4140	V	AUC			RECO
HEP CAT'S BALL/LAZY SIPPY	DE	3283	N	AUC			RECO
SWEET AS A SONG/THE TRUMPET	DE	1653	V	AUC			RECO
ST. LOUIS BLUES/SWEET SUE	BB	5280	II	AUC			RECO
CONFESSIONS/OUR MONDAY DATE	DE	2615	V	AUC			RECO
HEY LAWDY MAMA/NEW OO YOI	DE	3756	E	AUC			RECO
WEST END BLUES/MUGGLES	CO	36377	II	SAL	1.00		RECO
NO ONE ELSE BUT YOU/SAVE IT	CO	35662	II	SAL	1.00		RECO
BEAU BOO JACK/MAHOGANY HALL	OK	35879	V	AUC			RECO
WHEN IT'S SLEEPY TIME/I'LL	OK	41504	G	AUC			RECO
SOME OF THESE DAYS/THE YOU	OK	41298	G	AUC			RECO
I'M GONNA TITCHA/DON'T FORGET	OK	8348	V	AUC			RECO

LOUIS ARMSTRONG ACCOMPANISTS

L.D. CHRISTIAN/BE IS IT DREAM	OK	8596	II	AUC	4.00		ABRA
L.D. CHRISTIAN/REAL SWEETHEART	OK	8607	AUC	4.00			ABRA
F. HENDERSON/NEAREST KIN	CO	249	AUC	5.00			ABRA
F. HENDERSON/12TH STREET BL	PA	036214	V	AUC	4.00		ABRA
F. HENDERSON/SHANGHAI SHUF.	PE	14338	II	AUC	4.00		ABRA
F. HENDERSON/SUGAR FOOT	CO	395	V	AUC	3.00		ABRA
CLARA SMITH/ BROKE/ BUSTED	BL	14062	E	AUC	5.00		ABRA
HOCCEL THOMAS/ADAM F. EVE	OK	8258	P	AUC			ABRA
J. DORSEY/ DIPPERSMOUTH	DE	906	E	T-A			LEVI

ARMSTRONG'S WASHBOARD BEATERS

CANDY LIPS/NOBODY BUT MY	PAE	2531	II	TRA			WINT
LILL ARMSTRONG							
YOU SHALL REAP/HAPPY TODAY	DE	1722	V	AUC			ROSE

GUS ARNHEIM

THEN THERE EYES (WITH B. CROSSBY)	VI	22590	E	AUC			CLEA
SWEET AND LOVELY/RED RED	VI	22770	V	AUC			JACO
ONE SWEET KISS/HOW I'M IN L.	VI	22056	V	AUC			JACO
SUZANNE (3 RHYTHM BOYS/SING)	VI	24235	V	AUC			CONN

THE ASTORIANS

HALLELUJAH/WE AND MY SHADOW	HA	412	G	AUC	1.00		CLIP
LOUIE AUSTIN							
STEPPIN' ON BL (LADNIER, O'BRYEN)	PARA	10004	F	AUC			RECO

BUSTER BAILEY

PINETOP'S BOOGIE/ECCENTRIC ELITE	X6	E	T-A				BORN
SHANGHAI SHUFFLE/CALL DELTA	VO	2887	II	AUC			CARR

MILDRED BAILEY

JENNY/WHEN THAT MAN	DE	3661	E	T-A			BORN
MORE THAN YOU KNOW	VO	3378	II	T-A			VOEL
MOON GOT IN MY EYES	VO	3626	E	T-A			VOEL
GEORGIA ON MY MIND/I'M AF.	DE		V	T-A	1.25		NEWT
ROCKIN' CHAIR/SOMETIMES	DE	3755	N	T-A			KELS
MORE THAN YOU KNOW/LONG AB.	OK	3378	V	AUC			RECO
GULF COAST BL/DOWN HEARTED	VO	4000	N	AUC			RECO
ROCKIN' CHAIR/GEORGIA ON	BB	6945	N	AUC			RECO
ROCKIN' CHAIR/LITTLE JOE	VO	3553	N	AUC			RECO

BAILEY'S LUCKY SEVEN

DANCING POOL	GE	4903	E	T-S	2.00		PODE
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# FOR DISPOSITION

<u>BUNNY BANKS TRIO</u>					
DON'T STOP NOW/MOON NOC	SAV	102 N T-A	---	BORN	
<u>FRANK BANITS</u>					
MY SUGAR/MELODY THAT MADE	VI	1970S N AUC	---	KIRS	
<u>CHARLIE BARNET</u>					
I'M COMING VIRGINIA/I'LL	BB	11417 N AUC	---	ROSE	
CHEROKEE	BB	10373 N AUC	---	MAYE	
SOUTHLAND SHUFFLE/CLAP HANDS	BB	10602 E+AUC	---	NAUL	
NIGHT GLOW/LOVER'S BLUE	B3	10511 V+AUC	---	NAUL	
CHEROKEE/ALL NIGHT RECORD	BB	10373 N AUC	---	NAUL	
CHEROKEE STAY UP STAN	BB	10373 N T-A	---	POLS	
WINGS OVER MAINTHAWK(PARTS I&2)	BB	10885 E AUC	---	RECO	
GAL FROD JOES/A NEW MOON	BB	10153 V AUC	---	RECO	
HARLEM SPEAKS/SWINGIN NOIN	BB	11281 N AUC	---	SI,B	
<u>BARREL HOUSE FIVE</u>					
ENDURANCE STUMP/SOME DUD OF PARA		12875 N SAL	1,25	ROSE	
<u>COINNT BASIE</u>					
AY NOW/BLUE SHADOWS	OK	6626 N AUC	---	ROSE	
SHOE SHINE SWING	DUD OF R	2431 N SAL	1,25	ROSE	
RUSTY DUSTY BLUES/ALL OF ME	CO	705 E T-A	---	BORN	
BOOGIE WOOGIE/ROLL 'EM	CO	35959 E T-A	---	BORN	
LADY BE GOOD	DE	2631 E T-A	---	PODE	
THE JITTERS	OK	6095 V T-A	---	RAAB	
DIG IN' FOR DEX	OK	6365 E T-A	---	RAAB	
IF I DIDN'T CARE/ANGELS SING	VO	4784 E AUC	---	S-D	
BOOGIE WOOGIE/EXACTLY LIKE	DE	1252 V AUC	---	S-D	
SWINGIN' THE BLUES/SENT FOR	DE	1830 E AUC	---	S-D	
BLUES I LIKE TO HEAR	DE	2284 E AUC	---	S-D	
GOUN' TO CHICAGO/9:20 SPEC.	OK	6244 E AUC	---	S-D	
HARVARD BLUES	DK	6564 E AUC	---	S-D	
MISS THING, 1 & 2	VO	4860 E AUC	---	S-D	
JOHN'S IDEA/ONE O'CLOCK JUMP	DE	1363 E AUC	---	S-D	
DO YOU WANNA JUMP/PANASSIE	DE	2224 E+AUC	---	NAUL	
TUNE TOWN SHUFFLE/YOU LIED	OK	6267 N AUC	---	CLEA	
KING JOE/PARTS 1 & 2	OK	6475 E AUC	---	MASL	
GONE WITH WHAT WIND/BLOW TOP	OK	5629 N AUC	---	MASL	
OPUREE BLUES/RED WAGON	DE	3071 N AUC	---	JACO	
TIVE OUT/LET ME DREAM	DE	1538 N AUC	---	JACO	
SMARTY/LISTEN MY CHILDREN	DE	1379 N AUC	---	JACO	
BOOGIE WOOGIE/HOW LONG	DE	2355 V AUC	---	DAVI	
CHEROKEE, PARTS 1 & 2	DE	2406 V AUC	---	DAVI	
VOLCANO/ROCKING THE BLUES	DK	6010 E AUC	---	DAVI	
JUMPIN' AT THE WOODSIDE	DE	2212 V AUC	---	DAVI	
ONE TWO THREE O'LAIREY	OK	6319 V AUC	---	DAVI	
BEAU BRUMMEL/I'LL FORGET	DK	6122 E AUC	---	DAVI	
DNE O'CLOCK JUMP/JOHN'S	DE	1363 E AUC	---	DAVI	
YOU AND YOUR LOVE/YOU CAN'	VO	4967 V AUC	---	DAVI	
HEART BELONGS TO DADDY	DE	2249 G AUC	---	DAVI	
TAXI WAR DANCE/IF I COULD	VO	4748 V AUC	---	DAVI	
9:20 SPECIAL/GOUN' TO CHICAGO	OK	6244 V AUC	---	DAVI	
ONE O'CLOCK JUMP	PE	1363 E TRA	---	BROD	
MISS THING, 1 & 2	VO	4850 E AUC	---	ANDE	
OH LOVE/GOOD MORNING BLUES	DE	1446 N AUC	---	VAND	
DUR FARE THEE HONEY	DE	2780 E T-A	---	LEVI	
DIGGIN' FOR DEX/H & J	OK	6365 V AUC	---	RECO	
WHAT GOES UP/DON'T WORRY	VO	4734 E AUC	---	RECO	
GOOD MORNING BLUES/OUR LOVE	DE	1446 E+SAL	1,00	RECO	
TOPSY/DON'T YOU MISS	DE	1770 N SAL	1,00	RECO	
TUNE TOWN SHUFFLE/YO' LIED	DK	6267 E AUC	---	RECO	
BASIE BOOGIE/LET ME SEE	DK	6330 V+AUC	---	RECO	
SOMEBODY STOLE MY GAL	CO	35500 N AUC	---	RECO	
HOLLYWOOD JUMP/SOMEDAY SW.	CO	35338 N AUC	---	RECO	
HAM & EGGS/BETWEEN THE DEVIL	CO	35357 E+AUC	---	RECO	
TAXI WAR DANCE/IF I COULD	OK	4748 V AUC	---	RECO	
BLUES I LIKE TO HEAR/BLAME	OK	2284 V+AUC	---	RECO	
RIFF INTERLUDE(N)/LEFT (F+)	CO	35321 -AUC	---	RECO	
CHEROKEE	DE	2406 V+AUC	---	RECO	
FIVE O'CLOCK WHISTLE/WANDERIN'	OK	5922 N AUC	---	RECO	
9:20 SPECIAL/GOUN' TO CHIC.	OK	6244 E+AUC	---	RECO	
Fiesta IN BLUE(N)/TAKE ME(G)	DK	6440 V+AUC	---	RECO	
APPLE JUMP/BLUES	OK	5862 E AUC	---	RECO	
TICKLE TDE	CO	35529 V AUC	---	RECO	
LOVE JUMPED OUT/IT'S THE SAME OK	OK	5963 N AUC	---	RECO	
DRAFTIN' BLUES/WHAT'S YOUR	OK	5897 N AUC	---	RECO	
I WANT A LITTLE GIRL	OK	5773 E AUC	---	RECO	
DOWN FOR DOUBLE/MORE THAN	DK	6584 E AUC	---	RECO	
S'PERCHIEP(N)/YOU CAN'T(G)	OK	5673 V AUC	---	RECO	
PLATTERBRAINS/I STRUCK A	OK	6508 V AUC	---	RECO	
MOON NOCTURNE/SOMETHING NEW	DK	6449 N AUC	---	RECO	
1 2 3 O'LAIRY/FANCY MEETING	OK	6319 E AUC	---	RECO	
BLUE SHADOWS(N)/AY NOW(E)	DK	6.26 E+AUC	---	RECO	

(COUNT BASIE CONTINUED NEXT COLUMN)

<u>(COUNT BASIE, CONTINUED)</u>					
FEEDIN' THE BEAN/I DO MEAN	DK	6180 N AUC	---	RECO	
BASIE BOOGIE/LET ME SEE	OK	6330 N AUC	---	SI,B	
MOON NOCTURNE/SOMETHING NEW	DK	6449 N AUC	---	SI,B	
9:20 SPECIAL/GOING TO CHI.	DK	9244 N AUC	---	SI,B	
<u>NORA BAYES</u>					
SING SONG MAN	CO	3592 V AUC	1,00	CLIP	
OH SINI-A-LOO	CO	3592 V AUC	1,00	CLIP	
<u>SIDNEY BECHET</u>					
RIP UP THE JOINT	VI	27663 N T-A	---	PODE	
ROSE ROOM	VI	27707 N T-A	---	PODE	
SLEEPY TIME DC3N SOUTA	VI	27447 N T-A	---	PODE	
I'M COMING VIRGINIA	VI	27904 N T-A	---	PODE	
COAL BLACK SHINE	VI	27386 N T-A	---	PODE	
DLD MAN BLUES	VI	26663 N T-A	---	PODE	
I KNOW THAT YOU KNOW	VI	27574 N T-A	---	PODE	
SIDNEY'S BLUES	BB	8509 N T-A	---	PODE	
PREACHIN' BLUES	BB	10623 N T-A	---	PODE	
SUMMERTIME/POUNDING(12")	BN	6 E T-A	---	POLS	
EGYPTIAN FANTASY/SLIPPIN'	VI	27337 N AUC	---	RECO	
GEORGIA CABIN/I'M COMING VA.	VI	27904 N SAL	.90	RECO	
RIP UP THE JOINT/LAUGHIN	VI	27663 V AUC	---	RECO	
SWING PARADE/IT KNOW THAT YOU	VI	27574 N AUC	---	RECO	
<u>BEF GEE TAVERN BAND</u>					
WPA/TOMBSTONE	VO	15992 N T-A	---	BORN	
<u>BIX BEIDERBECKE</u>					
JAZZ ME BLUES (LAW. CRACK)	OK	40923 V T-A	---	VOEL	
WA-DA-DA/DL' MAN RIVER	DK	41088 G+AUC	---	OWEI	
MARGIE/LOUISIANA	PAE	2833 N T-A	---	BROW	
WRINGIN' & TWISTIN'	VO	3150 N T-A	---	KAPL	
IN A MIST	OK	3150 N T-A	---	KAPL	
I DON'T MIND/I'LL BE FRIEND	VI	23008 E+T-A	---	EDWL	
WA-DA-DA/DL' MAN RIVER	CO	35666 E AUC	.60	SCHW	
GOOSE PIMPLES/ROYAL GARDEN	CO	35664 V AUC	.50	SCHW	
WA-DA-DA/DL' MAN RIVER	UHCA	25 N T-A	---	POLS	
THOU SWELL/LOUISIANA	CO	35665 N T-A	---	POLS	
<u>BUNNY BERIGAN</u>					
I'M COMING VIRGINIA/BLUES	DE	18116 V+AUC	---	CLAR	
CAN'T GET STARTED/PRISONER'S	VI	35208 V AUC	---	MAYE	
CAN'T GET STARTED/RHYTHM	VO	3225 E+AUC	---	NAUL	
JAZZ ME BLUES/CHANGES MADE	VI	26244 N AUC	---	NAUL	
CARAVAN/STUDY IN BROWN	VI	25653 N AUC	---	CLEA	
JAZZ ME BLUES/CHANGES	VI	26244 N AUC	2,50	HARV	
MILES APART/STRANGE LONLINESS	VI	25690 E T-A	---	WINT	
SOBBIN' BLUES/I CRIED	VI	26116 N TRA	---	STUR	
CAN'T GET STARTED(MCKENZIE)	DE	790 N TRA	---	STUR	
BLUES/I'M COMING VIRGINIA	DE	18116 N T-A	---	KELS	
JAZZ ME BLUES/CHANGES MADE	VI	26244 N T-A	---	POLS	
I GOT IT BAD/WHITE CLIFFS	ELITE	5006 E SAL	.85	RECO	
SKYLARK/MY LITTLE COUSIN	ELITE	5020 N SAL	.85	RECO	
MAHOGANY HALL STOMP	VI	25622 N AUC	---	RECO	
CARAVAN/STUDY IN BROWN	VI	25653 E AUC	---	RECO	
SWEET VARSITY SUE/WHY TALK	VI	25667 E+AUC	---	RECO	
THE FIRST TIME I SAW YOU	VI	25593 N AUC	---	RECO	
<u>CHU BERRY</u>					
STARBUST/BOOY & SOUL (12")	CMS	1502 N AUC	---	GARD	
<u>PAUL BIESE TRIO</u>					
SWEET SUGAR BABE/IN SEPT.	CO	2959 F SAL	.50	CLIP	
<u>BARNEY BIGARD</u>					
OEMI-TASSE/JAZZ ALA CARTE	VA	655 E T-A	---	WINT	
STOMPY JONES	VAR	515 G+T-A	---	HOLL	
FROLIC SAM	VAR	525 G+T-A	---	HOLL	
<u>BIG BILL &amp; THOMP</u>					
HOUSE RENT STOMP/BIG BILL	PARA	12656 V T-A	---	SARL	
<u>VIC BERTON</u>					
TABOO/BLUE	VO	2974 N AUC	---	CARR	
<u>JIMMY BERTRAND</u>					
ISABELLA/WON'T GIVE	OUB OF VO	1280 N SAL	1,25	ROSE	
<u>EUBIE BLAKE</u>					
BALTIMORE BUZZ/BANDANA DAYS	VI	18791 N AUC	---	CARR	
<u>JACK BLAND RHYTHMAKERS</u>					
GABRIEL'S HORN/WHO STOLE	RO	1966 V+TRA	---	STUR	
GABRIEL'S/WHO STOLE	OUB OF ME	12513 N SAL	1,25	ROSE	
<u>RUBE BLOOM</u>					
ST. JAMES INFIRM/BIG MAN(B.G.)	CO	2103 V AUC	---	GREE	
SPRING FEVER/SOLILQUY	HA	164 G T-A	---	VOEL	
SAPPHIRE/SILHOUETTE	CO	1195 N T-A	---	VOEL	
<u>THE BLUE CHIPS</u>					
OH MONAH/CHIPPIN' ROCKS	ME	60955 N AUC	---	RO,H	
<u>BLUE GRASS FOOTWARRIERS</u>					
OLD FOLK SHUFFLE/CHARLESTON	HA	248 G AUC	---	JACO	



# FOR DISPOSITION

## BLUE RHYTHM BAND

WHITE LIGHTNING/WILD WAVES	ME 12414 H T-A	VOEL
RHYTHM SPASH	ME 12418 H T-A	VOEL
REEFER MAN	ME 12464 G T-A	VOEL
SENTIMENTAL GENTLEMAN	ME 12480 V T-A	VOEL
JAZZ MARTINI	ME 12793 E T-A	VOEL

## BLYTHE'S BLUE BOYS

PLEASURE MAD/ENDURANCE ST.	CH 40025 V+T-A	EOEL
ORIENTAL MAN/BROWN MAMA	CH 40023 E TRA	EDEL

## PILLIE BOLLING

BROWN SKIN WOMAN/SHAKE ME	CO 14654 E AUC	BUCK
SHARKEY BOLLARD		

BLOWING OFF STEAM	VO 3410 H T-A	KAPL
BIG BOY BLUE (PEE-JEE)	VO 3450 V T-A	STUR

## ROOTS & BUDDIES

THE WEEP/THE GOD	BB 7217 E AUC	RO,H
THE SAD/DONNA GET HIGH(TAMPA)	BB 7236 E AUC	RO,H
AIN'T MISBEHAVIN'/(REYNOLDS)	BB 7241 E AUC	RO,H
THE HAPPY/TEN(RON,UNRO)	BB 7245 E AUC	RO,H
THE SOMEBODY/OM BABE(TAMPA)	BB 7269 E AUC	RO,H
GOD/TRUE BLUE LOU	BB 7596 E AUC	RO,H
DEEP SOUTH/CHUBBY	BB 7556 E AUC	RO,H
LONELY/SOBSIN KASSEL)	BB 7669 E AUC	RO,H
DO-RE-MI/SALUTE TO HARLEM	BB 7944 E AUC	RO,H
WILD CHERRY/ROSE ROOM	BB 6063 V AUC	RO,H
ANYTIME/HOW LONG	BB 6132 V AUC	RO,H
HOW LONG, PART 2/GEORGIA	BB 6301 G AUC	RO,H
SWEET GIRL/SWING(K,GARCIA)	BB 6357 V AUC	RO,H
JEALOUSY/I LIKE YOU BEST	BB 6862 V AUC	RO,H
SWANE'S BLUES/RHYTHM RHAPS.	BB 6921 V AUC	RO,H
SLEEPY/YOU GOT TO(TAMPA REC)	BB 6968 E AUC	RO,H
SAN ANTONIO/BLUE ISL(PARHAM)	BB 7005 E AUC	RO,H
RAGGLE TAGGLE/BLAVALON	BB 7187 E AUC	RO,H
SAN ANTONIO/BLUE ISL(PARHAM)	BB 10044 E AUC	RO,H
REMEMBER/LONESOME & STOMP	BB 10113 E AUC	RO,H

## BOSWELL SISTERS

ST. LOUIS BLUES TRAV'LIN	BRE 02044 E+T-A	BORN
SOUTH/IF IT AIN'T LOVE	BRE 1330 E+T-A	BORN
42ND ST./SHUFFLE OFF	BRE 01516 E+T-A	BORN
IT DON'T MEAN THING/DINAH	REX 8973 E+T-A	BORN
WOOD 10030/SENTIMENTAL	REX 8910 E+T-A	BORN
SWANEE MAMMY/PUTTING IT ON	BR 6625 N AUC	KIRS
HEEBIE JEEBIES/FUTURE PASSEO	OK 4144 E AUC	KIRS
SENTIMENTAL GENT/DOWN AMONG	CO 36522 N AUC	KIRS
SHA'D JA DO TO ME/WHEN I TAKE	BR 6083 E+AUC	RECO
IT'S THE GIRL/IT'S(EDGE CHIP)	BR 6151 E+AUC	RECO

## CONNIE BOSWELL

SAND IN SHOES/(A, SEACREST SOLO)	DE 3893 N STA	1,25 CROH
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## WILL BRADLEY

ROCK-A-BYE THE BOOGIE	CO 35732 V AUC	1,00 DEWI
FROM LAND OF SKY BLUE WATER	CO 36286 V AUC	1,00 DEWI
MAKE ME OADY, PARTS 1 & 2	CO 35530 V AUC	1,00 DEWI
BEAT WITH KISSES/FIT TO BE	VO 5210 H AUC	KIRS
CHICKEN GUMBOOGIE/STARDUST	CO 35939 N AUC	ROTH
BOOGIE WOODIE PIGGY	CO 36231 N AUC	ROTH
BEAT ME DADDY B TO THE BAR	CO 35530 H AUC	NAUL
TEA FOR TWO/THINK OF ME	CO 36101 N AUC	CLEA

DANCING VIENNESE/BE CAREFUL	BR 7398 E AUC	KIRS
BROADWAY BELLHOPS		
DO IT TAKE THAT BLACK BOTTOM	HA 208 G AUC	CLIP
SUNDAY	HA 288 G AUC	CLIP

## BROADWAY BROADCASTERS

MY BEST GIRL	CA 618 V T-A	POLS
BREEZIN' ALONG	CA 774 E T-A	POLS
IF I HAD YOU	CA 3610 E AUC	GARD
BYE BYE BLACKBIRD	CA 1933 E AUC	GARD
CLEO BROWN		
I'LL TAKE THE SOUTH	DE 409 N AUC	CLEA
JOE BROWN		
BEAUMONT CT. BLUES/RED BANK	DE 8521 N T-A	BORN
LES BROWN		
COMANCHE WAR DANCE	DE 3155 N AUC	ROTH
MUTINY ON THE BAND STAND	DE 2045 N AUC	ROTH

## JOE BISKIN

I CAN'T GET STARTED	CMS 532 E+TRA	STUR
BITTERBEANS & SUSIE		
WATCH YOUR STEP (3/4" CHIP)	OK 8598 E AUC	RO,H
JELLY ROLL QUEEN/DEAL HAND	OK 8520 G AUC	RO,H
PUT YOUR MIND/START LOOKING OK	OK 8701 V AUC	RO,H
AIN'T GONNA STOP KNOCKIN	OK 8769 V AUC	RO,H

(BUTTERBEANS & SUSIE CONTINUED NEXT COLUMN)

## (BUTTERBEANS & SUSIE, CONTINUED)

CONSTRUCTION GANG(JOE OLIVER)	OK 8163 V AUC	2,00 ABRA
CONSTRUCTION GANG(JOE OLIVER)	OK 8163 E T-A	LEVI
YOUR FOLKS WILL START WEARIN'	OK 8303 G T-A	RAAB
WHEN MY MAN(CLARENCE WILLIAMS)	OK 8147 E AUC	BUCK

## HENRY BUSSEE

DOWN HOME RAG/WEARY BLUES	DE 1976 N AUC	ROTH
I'M GONNA CHARLESTON(BUZZARDS)	VI 2927 E AUC	MEL0
ERSKINE BUTTERFIELD		

MONDAY'S WASH	DE 8543 N SAL	1,00 GARD
BOOGIE DE CONCERTO	DE 8600 N SAL	1,25 GARD
BIRMINGHAM SPECIAL	DE 4400 N SAL	1,25 GARD
DON'T LEAVE ME NOW	DE 3357 N SAL	1,00 GARD
INCONVENIENCE	DE 3043 N SAL	1,00 GARD

## CALIFORNIA RAMBLERS

PLEASE/CHARLESTON CABIN	CO 171 E AUC	SIEG
SHINE/IT HAD TO BE YOU	CO 127 E AUC	SIEG
WHERE'S SWEETIE HOING	CO 278 E AUC	SIEG
CHARLEY MY BOY/BIG BOY	CO 179 E AUC	SIEG
CHANGES/MINE ALL MINE	CO 1275 V T-A	MANC
WHIS ER SWEET/ANYTHING	CO 1411 E T-A	MANC
FOR INSTANCE (DIG)	CO 2231 F T-A	BOUL
SITTIN' IN CORNER	CO 3994 F T-A	BOUL
ME TOO (SMALL DIG)	CO 704 F T-A	BOUL

## CAB CALLOWAY

KICKIN' GUN AROUND/HOT TODDY	BRE 1417 E T-A	BORN
LEEVE LULLABY/HOT AIR(CHU)	OK 5950 N T-A	FERG
O BEE GEZINDT	VO 5267 E T-A	RAAB
TRAYLON SWING/JUMPIN' JIVE	VO 5005 E+AUC	NAUL
TRICKERATION/AIN'T GOT NO GAL	BR 6214 N AUC	RING
GOT WORLD ON STRING/HARLEM	BR 6424 N AUC	RING
WAH-DEE-OAH/DIXIE OODWAY	BR 6435 N AUC	RING
GOTTA RIGHT TO SING BLUES	BR 6460 N AUC	RING
SWEET RHYTHM/GOTTA GO	BR 6473 N AUC	RING
MOONLIGHT RHAPSODY/AVALON	BR 7411 N AUC	RING
COPPER COLORED GAL/WOOING	BR 7748 N AUC	RING
YOU DOG/SOMEBODY STOLE	PE 1554 V T-A	SARL
LADY WITH THE FAN	BB 6819 E T-A	SARL
I GOTTA RIGHT TO SING BLUES	BR 6460 G T-A	SARL
SWEET JENNIE LEE	PE 15366 N AUC	2,00 ABRA
MOOD INDINO/FAREWELL BLUES	PE 15457 G AUC	ABRA
JONAH JOINS THE CAB/WILLOW	OK 6109 E+SAL	1,00 RECO
BOO WAH/SILLY OLD MOON	OK 5774 N SAL	90 RECO
OGEECHEE RIVER/I GET NECK	CO 36662 E+AUC	RECO
TAPPIN' OFF/MAIN MAIN	OK 6547 N AUC	RECO
TAPPIN' OFF/MAIN NAIN	OK 6547 N AUC	SI,B
JOE CANDULLO OVERGLADES ORCH.		

## SADIE GREEN/AVE TOO

CANNON'S JIG STOMPERS	HA 235 V T-A	SARL
HONEY NEVER RUNS OUT/BRING	VI 23262 N AUC	BORN
HOCY CARMICHAEL		
GEORGIA/ROCKIN' CHAIR	VI 25494 E AUC	MASL

## LEROY CARR

HOW LONG #3/YOU DON'T MEAN	VO 1279 G+AUC	MASL
(6 DIFFERENT RECORDS)	VO	G TRA WALL
ROY CARROLL SANDS POINT ORCH		
ONE MORE TIME/GET FRIENDLY	HA 1329 E AUC	3,00 ABRA

## BENNY CARTER

NAGASAKI	VOE 69 N T-A	PODE
THERE'S A SMALL HOTEL	VOE 57 N T-A	PODE
MINNIE THE MOOCHER	CO 2439 N T-A	VOEL
BLUE RHYTHM/ANONIN	CO 2504 E T-A	VOEL
CHERYL/FOUR OR FI E TIMES	OK 4136 G T-A	VOEL
PADUCAH	OK 8267 G T-A	VOEL
TAKIN' MY TIME/COCKTAILS FOR	BB 10998 E AUC	BAKE
OK FOR BABY/NIGHT HOP	DE 3294 V AUC	MASL
SLOW FREIGHT/SLEEP	VO 5399 V AUC	MASL
SUFFLEBUG SHUFFLE/MORE THAN	VO 5508 E AUC	MASL
ALL OF ME/THE VERY THOUGHT	BB 10962 N AUC	SI,B
COCKTAILS FOR TWO/TAKING MY	BB 10998 N AUC	SI,B

## CASA LOMA ORCHESTRA

SAN SUE STRUT CHINA GIRL	OK 41403 E AUC	RO,H
SAN SUE STRUT/ROYAL GARDEN	CO 2884 N AUC	RO,H
WILD GOOSE CHASE/BLUE PREL.	BRE 01560 N T-A	BORN
OVERNIGHT/LITTLE DIE I	OK 41477 E T-A	STUR
MOONLIGHT MOOD	DE 18508 N SAL	1,00 GARD
SWING HIGH, SWING LOW	DE 1129 N SAL	1,00 GARD
MY SHINING HOUR	DE 18567 N SAL	1,00 GARD
CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA		
WHEN I'M WITH YOU/IT'S JAM UP	CO 14323 N SAL	6,00 RECO
CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET		
BASIN ST. BLUES/SHOEMAKER'S	HMV 27304 N T-A	BORN

# FOR DISPOSITION

<u>CHARLOTTERS</u>					<u>(BOB CROSBY, CONTINUED)</u>					
DOWN DOWN DOWN(N)/DADDY(F)	OK	6247	- AUC	ROSE	COQUETTE/BIG CHASH	DE	1756	E AUC	S-D	
<u>CHARL STON CHASERS</u>					<u>BING CROSBY</u>					
DELIRIOUS(ELLINGTON, REV)	CO	1076	V T-A	BORN	LOVE IN BLOOD/STRAIGHT	BR	6936	V AUC	1.00 DEWI	
DAVENPORT BLUES/WABASH BLUES	CO	909	V T-A	POLS	LOVE IN BLOOD/I GUESS IT HAD	ME	13165	V AUC	1.00 DEWI	
DAVENPORT BLUES/WABASH BLUES	CO	909	G T-A	HOLL	THAINKS/BLACK MOONLIGHT	BR	6643	V AUC	1.00 DEWI	
YOU'RE LUCKY TO ME/LOVING	CO	2909	N AUC	RECO	HOME ON THE RANGE/LAST	BR	6663	V AUC	1.00 DEWI	
<u>BOB CHESTER</u>					SHADOWS OF LOVE/GOODNIGHT					
HARLEM CONFUSION/CLOCK IS FAST	BB	11384	II AUC	CLEA	PARADISE/YOU'RE STILL IN	BR	6285	G AUC	1.00 DEWI	
OCTAVE JUMP	BB	10647	N AUC	CLEA	AFTER SUNDOWN/BEAUTIFUL GIRL	BR	6694	G T-A	FERG	
TANNING DR. JEWELL'S HIDE	BB	11521	N AUC	CLEA	YOUNG AND HEALTHY/HABIT WITH	BR	6472	G T-A	FERG	
<u>MAURICE CHEVALIER</u>					GABRIEL'S HORN/STAY ON RIGHT					
WAIT TILL YOU CHERIE/LOUISE	VI	21918	E AUC	MELD	OLD OX ROAD/BLUEPRELUDE	VO	4522	G T-A	FERG	
<u>CHICAGO FOOTWARRIERS</u>					LOUISIANA/DIXIE DAWN(P.W.)					
BALL JACK/GRANDMA'S(CHIP 1/6")	OK	8533	G AUC	2.00 ABRA	SUNSHINE/BACKYARD	VI	21240	V T-A	FERG	
BROWN BOTTOM BESS/LADY LO'E	OK	8613	N AUC	CARR	I CAN'T ESCAPE/OLD COWHAND	DE	871	N AUC	ROTH	
<u>CHICAGO RHYTHM KINGS</u>					SONG OF THE ISLANDS					
FOUND NEW BABY/CHANGES DUB OF	BR	4001	N SAL	1.25 ROSE	STAY ON RIGHT SIDE OF ROAD	COE	1964	N AUC	CLEA	
FOUND NEW BABY/CHANGER MADE	BR	4001	E+T-A	EDEL	SHADOWS ON WINDOW/SHINE	BR	6276	V AUC	MELD	
<u>CHOCOLATE DANIES</u>					MY WOMAN/LOVE YOU FUNNY TH.					
CLOUDY SKIES	CO	35679	N T-A	PODE	LET'S SPEND EVENING/SOME OF	OK	2869	E T-A	WINT	
GOT ANOTHER SWEETIE NOW	PARL	963	N T-A	PODE	COUPLE OF SOLDIERS/LOVE	BR	6696	V+T-A	3.00 STUR	
BLUE INTERLUDE/ONCE UPON A	DE	18255	N SAL	2.00 SIEG	STRAIGHT FROM SHOULDER	BA	33202	V T-A	2.00 STUR	
6 OR 7 TIMES/HOW I FEEL	OK	8728	F AUC	ABRA	LOUISE (PAUL WHITEMAN)	COE	5456	F+T-A	STUR	
PADUCAH/4 OR 5 TIMES	OK	8627	E AUC	3.00 ABRA	PLEASE/WALTZING	BR	6394	E T-A	3.00 STUR	
<u>LILLIAN CHRISTIAN</u>					LITTLE THINGS IN LIFE(ARHHEIM)					
TOO BUSY	OK	8596	E T-A	HOLL	I SURRENDER DEAR	VI	22580	V T-A	2.00 STUR	
<u>ELLA CHRISTMAS LES JAZZ BAND</u>					LOVE IN BLOOD/IT HAD TO BE					
ARKANSAS BLUES/I AIN'T GIVIN	GE	4001	E+AUC	KIRS	CAN'T WE BE FRIENDS/GAY LOVE	CO	2001	E+AUC	5.00 ABRA	
<u>KAISER CLIFTON</u>					MILLION \$ BABY/THRU LOVE					
CASH MONEY BLUES/F W & D BLUES	VI	23278	N T-A	BORN	THE LITTLE THINGS IN LIFE/WRAP	BR	7102	E AUC	RECO	
<u>LARRY CLINTON</u>					BLACK MOONLIGHT/SWEET GA,BROWN					
SHADRACH/OLD FOLKS	VI	26056	V AUC	JACO	<u>COTTON CLUB ORCHESTRA</u>					
DEEP PURPLE/STUDY IN RED	VI	26141	V AUC	JACO	SNAG 'EM BLUES	CO	287	E AUC	GARD	
VICTORY MARCH/FIGHT ON	VI	26034	N SAL	1.50 CLIP	<u>COTTON PICKERS</u>					
CAMPTOWN RACES	BB	11	II SAL	1.00 CLIP	SISTER KATE/GOT TO COOL DOG.	BR	2338	G AUC	MELD	
<u>BILL COLEMAN &amp; DICKY WELLS</u>					SISTER KATE/COOL DOGGIES					
BILL COLEMAN BLUES/WELLS BL	VI	27318	N AUC	ROTH	<u>COW COW DAVENPORT</u>					
<u>RUSS COLUMBO</u>					BEALE ST DRAG					
TIME ON MY HANDS	VI	22826	V T-A	RAAB	COW COW BLUES/MARRIED DUB OF	CO	42792	N SAL	1.25 ROSE	
AUF WIEDERSEHEN/PARADISE	CO	22976	E AUC	3.00 ABRA	ADAM AND BUG/LONELY	DUB OF	CO	14216	N SAL	1.25 ROSE
BLUE INTERLUDE/I DON'T KNOW WHY	VI	22801	V+AUC	2.00 ABRA	THAT'LL GET IT/I'M GONNA TELL	VO	1408	E AUC	MASL	
AUF WIEDERSEHEN/MY DEAR	VI	22976	N AUC	CARR	THAT'LL GET IT/DOIN'T YOU LOUD	DE	7486	E AUC	MASL	
<u>ALEX COMBELLE</u>					COW COW BLUES (WITH D. CARR)					
CRAZY RHYTHM	ROY	1778	N T-A	PODE	OK	8250	V T-A	EDEL		
<u>EDDIE CONDON</u>					<u>IDA COX</u>					
THE EEL/HOME COOKING	BR	6743	E AUC	RO,H	JAIL HOUSE/I'M SO GLAD DUB OF	PARA	12965	V SAL	1.25 ROSE	
SERIOUS THIN /DON A STOMP MR.	BB	10168	N AUC	KIRS	COFFIN BLUES/RAMBLLING BLUES	PARA	12318	V T-A	BORN	
INDIANA/TH BABY(TESCH)	PAE	2932	N TRA	WINT	CHERRY PICKING BL/WILD	PARA	12228	E AUC	MELD	
DIANE/MEET ME TONIGHT	CMS	505	V AUC	.75 SCHW	'BLUE MONDAY BL/ANY WOMAN'S	FARA	12053	G T-A	GREE	
CALIF.,HERE I COME/SUNDAY	CMS	515	V AUC	.75 SCHW	MISS. RIVER BLUES/GRAVEYARD	PARA	12251	F T-A	GREE	
DON'T LEAVE ME/FIDGETY FEET	CMS	542	E AUC	.60 SCHW	PINK SLIP BLUES(E)/TAKE(G)	VO	5258	V AUC	RECO	
PRETTY DOLL/OH SISTER	CLS	535	V AUC	.75 SCHW	<u>ROSETTA CRAWFORD &amp; JAMES P. JOHNSON</u>					
GA. GRIND/DANCING FOOL	CMS	536	E AUC	.60 SCHW	DOUBLE CRO-SIN' PAPA	DE	7584	E+T-A	LEVI	
OH BABY/INDIANA(TESCH)DUB OF	PAE	R2932	N SAL	1.25 ROSE	<u>FORD DANBEY'S SYNCOPATED ORCH.</u>					
<u>CONNIE'S INN ORCHESTRA</u>					DOO DAB BLUES/SWEET MAN'MINE PARA					
ROLL OH MISSISSIPPI/MOAN	VI	22698	E AUC	CLEA	20120	G AUC	MELD			
MILBERG JOYS/12TH ST. RAG	VAR	8042	N T-A	NEWT	<u>PUTNEY DAVIDRIDGE</u>					
MILBERG JOYS/12TH ST. RAG	VAR	8042	N AUC	KIRS	EENY MEENY MINY MO/SANTA CLAUS	VO	3083	E AUC	MASL	
<u>DOC COOK</u>					MR. BLUEBIRD/YOU'RE HEAVENLY					
THE ONE I LOVE	GE	5360	V+T-A	RAAB	IT'S THE GYPSY IN ME/WHEN	VO	3315	G AUC	MASL	
WILLIE THE WEEPER/BLUE FOOT	CO	1070	N AUC	CARR	SING BABY SING/YOU TURNED	VO	3304	V+T-A	WINT	
<u>COOH-SANDERS</u>					<u>WALTER DAVIS</u>					
MINE ALL MINE/GIRL FRIEND	VI	21148	V T-A	UCOV	STRANGE LAND BLUES/ENGINEER'S	VI	23315	N T-A	BORN	
ALONE AT LAST	VI	19728	V AUC	GARD	SUNNY LAND BLUES/YOU DON'T	VI	23291	N T-A	BORN	
<u>BOB CROSBY</u>					WHAT MADE ME/THAT STUFF					
BRASS BOOGIE,1 & 2(BOB CATS)	DE	18359	N AUC	ROSE	DAVIS BLUES 2/M & O BLUES	VI	23302	N T-A	BORN	
WHO'S SORRY NOW(N)(BOB CATS)	DE	1865	- AUC	ROSE	HOWLING WIND BLUES/PLEADIN	VI	23308	N T-A	BORN	
BIG HOUSE/H NKY TONK(BOB CATS)	DE	2208	G AUC	ROSE	DOCTOR BLUES/DOWN & OUT	BR	8367	N T-A	BORN	
DIXIELAND BAND/DEVIL & DEEP	DE	3335	E AUC	.50 DEWI	<u>JOHNNY (SCAT) DAVIS</u>					
HONKY TONK TRAIN/HOISE	DE	2208	E AUC	.50 DEWI	AT LAST/WONDER WHEN	HIT	7011	N STA	1.00 CROH	
LOVE NEST TILL ME MEET AGAIN	DE	2825	N AUC	MURC	OKEY-DOKEY/SONG COMIN ON	DE	583	E STA	.75 CROH	
MARK HOP/BURNIN' HANDLE	DE	3694	N AUC	ROTH	<u>JOHNNY DEBROIT N.O. JAZZ ORCH.</u>					
BIG CHIEF DE SOTA	DE	841	N AUC	ROTH	BROWN EYES	OK	40192	N AUC	ACKE	
MAMA'S GONE GOODBYE(BOB CATS)	DE	3056	N AUC	ROTH	<u>DELTA FOUR</u>					
HANG YOUR HEART (BOB CATS)	DE	2416	N AUC	ROTH	SWINGIN' ON FAMOUS DOOR	DE	3526	N T-A	POLS	
EASIER SAID THAN DONE/SHADE	DE	1658	E AUC	S-D	<u>HELENE DANIELS</u>					
SQUEEZE ME/MILK COW BLUES	DE	1962	E AUC	S-D	ST. LOUIS BLUES/ROCKIN' CHAIR					
MUSKRAT RAMBLE/DIXIELAND	DE	825	E AUC	S-D	134 V AUC					
BOOGIE WOOGIE MAXIXE/GIN MILL	DE	3382	E AUC	S-D						
HONKY TONK TRAIN/BIG NOISE	DE	2208	E AUC	S-D						

(BOB CROSBY CONTINUED NEXT COLUMN)

# FOR DISPOSITION

### JOE DANIELS

ST. LOUIS BLUES/SWEET SUE.	PAE	211	N	T-A	---	BORN
<b>HARRY DIAL</b>						
FUNNY FUMBLE/DON'T GIVE DUB OF VO	Vo	1515	N	SAL	1.25	ROSE
POISON/WHEN MY BABY	DUB OF VO	1594	N	SAL	1.25	ROSE

### MARLENE DIETRICH

ASSEZ MOI JE M'ENNUIE	BR	7725	N	T-A	---	BORN
<b>DIXIELAND JUG BLOWERS</b>						
HOUSE RENT RAG/DON'TS GIVE(DODDS)	V120420	V	AUC	---	---	BAKE

### DIXIE DAISIES

WAY DOWN YONDER IN N.Y.	CA	312	G	AUC	---	BAKE
SAM JONES BLUES/ST. LOUIS GAL	CA	403	V	AUC	---	MELO
SWEET BUTTER/HOUSE OF DAVID	CA	428	V	AUC	---	MELO

### DIXIE RHYTHM KINGS

CONGO LOVE SONG/THE CHANT	BR	7115	N	AUC	---	CARR
<b>LOVE STOMPERS</b>						

SPANISH SHAWL/CLAP HANDS	HA	70	V	AUC	---	RO,H
ALABAMA STOMP	HA	283	V	AUC	---	RO,H
SNAG IT/AIN'T SHE SWEET	HA	353	G	T-A	---	UCOV
GOOSE PIMPLES/CORNFED	HA	545	E	T-A	---	WINT
I'M FEELIN' DEVILISH	HA	174	E	T-A	---	WINT
FEELIN' GOOD/IN BABY	VE	1636	E	T-A	---	WINT
AIN'T SHE SWEET/SNAG IT	HA	353	E	AUC	2.00	ABRA
VARIETY STOMP	VE	1451	G	AUC	---	ACKE
FLORIDA STOMP	HA	88	V	AUC	---	ACKE
PANAMA	HA	92	V	AUC	---	ACKE

### DIXIE WASHBOARD BAND (G. MITCHELL)

MY OWN BLUES/YOU FOR DUB OF CO	14141	N	SAL	1.25	ROSE
KING OF ZULUS/ZULU BL DUB OF CO	14171	N	SAL	1.25	ROSE

### JOHNNY DODDS

WILD MAN BLUES(LOUIS)	POLK	9035	V	AUC	---	ROSE
WILD MAN BLUES/MOON'S BUMP	DE	3519	N	AUC	---	JONE
SAN/CLARINET WOBBLE	BR	3574	V	AUC	---	KIRS

### DORSEY BROTHERS

HOW CAN YOU FACE ME/MOON	DE	196	N	T-A	---	THOM
HEAT WAVE/STOP LOOK LISTEN	DE	208	N	T-A	---	THOM
HOME TIES/CHURCH BELLS	DE	340	N	T-A	---	THOM
TINY FINGER PRINTS/FACING	DE	318	N	T-A	---	THOM
ANYTHING GOES/ALL THRU	DE	218	N	T-A	---	THOM
TOMORROW'S ANOTHER DAY	DE	515	N	T-A	---	THOM
ECCENTRIC/YOU'RE OKAY	DE	1304	N	T-A	---	THOM
CONGRATULATIONS/OPEN FIRE	PE	15269	E	T-A	---	THOM
ST. LOUIS BLUES/MILENBERG	DE	119	N	AUC	---	ROTH
CONGRATULATIONS	BA	0566	G	T-A	---	RAAB
FIDGETY/BLUE ROOM	BR	6722	N	T-A	---	RAAB
I COULDN'T BELIEVE/MY VERY	DE	519	N	AUC	---	RECO
YOU'RE SO DARR/YOU SAVED MY	DE	520	N	AUC	---	RECO
SNOW BALL (WITH MILDRED BAILEY)	BR	6655	V	AUC	---	RECO
I CAN'T DANCE/I AIN'T GONNA	DE	116	N	AUC	---	RECO
SANDMAN/MISSOURI MISERY	DE	297	N	AUC	---	RECO
LOST IN A FOG/I COULDN'T	DE	195	E	AUC	---	RECO
DINAH/NIGHT WIND	DE	376	E	AUC	---	RECO
OPEN FIREPLACE (SPANIER)	BA	0599	V	AUC	---	BUCK
(MANY ON DECCA)	---	---	T-A	---	---	S & B

### JIMMY DORSEY

GREEN EYES/MARIA ELENA	DE	3698	N	AUC	---	CLEA
<b>TOMMY DORSEY</b>						
ELI ELI/NONE BUT LONELY HEART	VI	27597	N	AUC	---	ROSE
SLEEPY LAGOON/MELODY	VI	10-1045	N	AUC	---	ROSE
BEALE ST. BLUES/STOP, LOOK	VI	25767	E	T-A	---	BORN
NOT SO QUIET/TALLULAH	VI	27869	E	AUC	---	CLAR
BOOGIE WOOGIE/WEARY BLUES	VI	26054	N	T-A	---	UCOV
PLEASE/SO WHAT	BB	10810	N	AUC	---	CLEA
SHIEK OF ARABY/CHINATOWN	VI	26023	N	AUC	---	CLEA
SEE YOU IN MY DREAMS (J.LEONARD)	VI	26012	N	AUC	---	CLEA
STARLITE HOUR(J.LEONARD)	VI	26445	N	AUC	---	CLEA
SAILING AT MIDNIGHT/YOU MUST	VI	26016	E	AUC	---	GREE
SONG IF INDIA/STARDUST	VI	27520	E	AUC	---	GREE
MARCHETA/I'LL NEVER SMILE	VI	26678	V	T-A	---	GREE
I'LL SEE YOU/STOP BEATING	VI	26012	E	T-A	---	GREE
JAMMIN'/TURN OF THE MOON	VI	25553	E	T-A	---	GREE
SWANEE RIVER/STARDUST	VI	27233	N	T-A	---	SMIT
YOU AND I/FREE FOR ALL	VI	27532	N	T-A	---	SMIT
YES INDEED/WHIL YOU STILL	VI	27421	N	T-A	---	SMIT
ON THE ALAMO/SWINGIN' ON	VI	27578	N	T-A	---	SMIT
STOP KICKING MY HEART(CLAM 7)	VI	26356	N	T-A	---	SMIT
BARGAROLLE/CANADIAN CAPERS	VI	25887	E	AUC	---	RECO
SWINGIN' ON NOTHIN/ON ALAMO	VI	27578	N	AUC	---	RECO
SOMEbody LOVE ME/VIOLETS	VI	27690	N	AUC	---	RECO
EAST OF SUN/HEAD ON PILLOW	BB	10726	N	AUC	---	RECO
HALLALUJAH	VI	27591	N	AUC	---	RECO

(TOMMY DORSEY CONTINUED NEXT COLUMN)

### (TOMMY DORSEY, CONTINUED)

WHEN THE MIDNIGHT CHOO(CLAM 7)	V1	25821	N	AUC	---	RECO
JEZEBEL/BEWILDERED	VI	25795	N	AUC	---	RECO
A-TISKET/AS LONG AS(CLAM 7)	VI	25897	E	AUC	---	RECO
MAPLE LEAF RAG/JAMBOREE	VI	25496	E	AUC	---	RECO

### EDDIE DUCHIN

DL' MAN ROSE	BR	8155	V	AUC	---	ANDE
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### SONNY DURHAI

MEMORIES OF YOU	BB	11289	N	AUC	---	CLEA
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### JOHNNY DUNN & JAZZ HDUN'S

4 O'CLOCK BL/HAWAIIAN BLUES	CO	3729	G	T-A	---	BORN
EVIL BLUES/PENSACOLA BLUES	CO	3746	E	T-A	---	BORN
LONESOME MAMA BLUES/WHAT	CO	3674	V	T-A	---	BORN
FOUR O'CLOCK BLUES/HAWAIIAN BL	CO	3729	G	T-A	---	GREE

### CHAMPIDINI JACI DIMPREE

DIMPREE SHAVE DANCE/GIRLING	DK	06104	N	AUC	---	RECO
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### EDDIE'S HOT SHOTS

SERIOUS THINK/HENRY LEE	BR	10160	N	AUC	---	FEHR
SERIOUS THINK/HENRY LEE	VI	3046	N	AUC	---	CARR

### ROY LEDGER

BY TURN NOW/LUCKY GUY	VA	8064	N	AUC	2.00	ABRA
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### ELGAR'S CREOLE ORCHESTRA

BROTHERLY LOVE/NIGHTMARE	BR	3404	N	AUC	---	ABRA
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### DUKE ELLINGTON

CHICAGO/HARLEM SPEAKS	DE	800	V	T-A	---	KIRS
DOIN' NEW LOW DOWN/DIG DICA	CK	6602	G	T-A	---	BROW
MARGIE/COTTON	BR	7526	E	AUC	---	FEHR
RENT PARTY/ST. JAMES (SCRATCH)	OR	1849	E	AUC	---	FEHR
BREAKFAST DANCE/HOODLUMS	VI	38115	E	AUC	---	FEHR
HOT FEET/SLOPPY JOE	VI	38065	E	AUC	---	FEHR
VOOK VOOK/FLAYING YOUTH	VI	38035	G	AUC	---	FEHR
BIG HOUSE BL/ROCKY MT. BL.	CO	35602	N	AUC	---	FEHR
BLUE HAMBLE/LAZY RHAPSODY	CO	35834	N	AUC	---	FEHR
KIES, HERE I AM/IT'S TIGHT	CA	9064	E	AUC	---	FEHR
MEMORIES OF YOU/I CAN'T	BB	6280	N	AUC	---	FEHR
CHICAGO/HARLEM SPEAKS	DE	800	N	AUC	---	FEHR
STEVEDORE STOMP/HARLEMANIA	BR	6306	E	AUC	---	FEHR
TR'CKIN'/ACCENT ON YOUTH	BR	7514	V	T-A	---	WINT
ARABIAN LOVER/COTTEN CLUB	VI	38079	V	T-A	---	WINT
BLACK & BLUE/JUNGLE JAM.	BR	4492	V	T-A	---	WINT
PREFCQUE TO BLACK & TAN	BR	6250	E	T-A	---	KAPL
BLACK & TAN FANTASY	BR	6682	E	T-A	---	KAPL
ROSE ROOM/DON'T MEAN THING	BR	6265	G	T-A	---	EDEL
JIVE STOMP/I'M SATISFIED	BR	6630	G	T-A	---	EDEL
HARLEM SPEAKS (CATH)	BR	6646	V	T-A	---	EDEL
3 LITTLE WORDS/RING DEM	VI	22528	V	T-A	---	EDEL
ST. LOUIS BLUES/CREOLE LOVE	CO	55003	N	AUC	---	VAND
3 LITTLE WORDS/RING DEM	VI	22528	V	AUC	---	ABRA
3 LITTLE WORDS/RING DEM	VI	22576	N	AUC	---	RECC
BREAKFAST DANCE/FLAYING Y.	BB	10243	V	AUC	---	RECO
JUMP FOR JOY/CHOCOLATE SHAKE	VI	27517	N	AUC	---	RECO
WHEN A BLACK MAN'S BLUE	VI	22587	E	AUC	---	RECO
SPROUTCH/IF YOU WERE IN MY	BR	8093	V	AUC	---	RECO
HARLEM SPEAKS/IN THE SHADE	BR	6646	V	AUC	---	RECO
OH BABY/MAYBE SOMEDAY	BR	7667	V	AUC	---	RECO
I MET MY WATERLOO	VI	24719	N	AUC	---	RECC
CARAVANI/AZIRE	CO	36120	N	AUC	---	S1,B
GAL FROM JOE'S/LET A SONG	CO	36108	N	AUC	---	S1,B
STORMY WEATHER/SOPHISTICATED	CO	35556	N	AUC	---	S1,B
DO NOTING/CHLOE G/N	VI	20-1547	---	---	---	CPON
PASSION FLOWER/GOING OUT	CAN, BB	---	N	T-A	---	PARK
MISTY MORNING/THE BLUES	VI	3229	N	AUC	---	CARR
DOWN IN OUR ALLEY BLUES	CO	1070	V	T-A	---	BORN
DIMINUENDO/CRESCENDO IN BLUE	CO	36125	N	T-A	---	BORN
SING YOU SINNERS	H OF W	1045	E	T-A	---	PODE
I GOT IT BAD/CHOCOLATE SHAKE	VI	27531	V	AUC	1.00	DECI
COTTON CLUB STOMP/ARABIAN L.	VI	38079	G	AUC	1.00	DECI
ROSE OF RIO GRANDE/GYPSY	BR	8186	G	AUC	1.00	DECI
C JAM BLUES/MOON MIST	VI	27856	V	AUC	1.00	DEWI
CLEMENTINE'S O'CLOCK DRAG	VI	27700	V	AUC	1.00	DEWI
PERDIDO/RAINCHECK	VI	27880	V	AUC	1.00	DEWI
SWEET DREAMS OF LOVE/SWEET	VI	30143	V	AUC	1.00	DEWI
SWAMPY RIVER/BL. CR. BEAUTY	DK	8636	V	AUC	2.00	DEWI
MISTY MORNING/BLUES WITH FEEL.	DK	8642	V	AUC	2.00	DEWI
BUFFET FLAT/RIGHTY LIKE BL	BR	8231	G	AUC	1.00	DEWI
CHLOE/ACROSS THE TRACK BL	VI	27235	V	AUC	1.00	DEWI
CHELSEA BRIDGE/WHAT GOOD	VI	27740	V	AUC	1.00	DEWI
DIGA DIGA DOD/CAN'T GIVE	VI	38008	V	AUC	1.00	DEWI
3 LITTLE WORDS/RING DEM BELLS	VI	22528	N	T-A	---	FERG
HARLEM RIVER Q/VER WABBLE	VI	21284	V	T-A	---	THOM
3 LITTLE WORDS/RING DEM BELLS	VI	22528	E	T-A	---	THOM

(DUKE ELLINGTON CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (DUKE ELLINGTON, CONTINUED)

WHAT GOOD AM I/NINE MILES	VI	22586	E	TRA	THOM	
NO'D INCIGO/WHEN A MAN'S BLUE	VI	22587	E	TRA	THOM	
BLUE AGAIN	VI	22603	N	TRA	THOM	
THE RIVER/KEEP A SONG	VI	22614	E	TRA	THOM	
MEMORIES OF YOU/YOU'RE LUCKY	VI	23017	E	TRA	THOM	
FIVE O'CLOCK WHISTLE/NO NITE	VI	26748	N	TRA	THOM	
CHELSEA BRIDGE/WHAT GOOD	VI	27740	N	TRA	THOM	
ARE YOU STICKING/I DON'T	VI	27804	N	TRA	THOM	
TIGER RAG, PARTS 1 & 2	BR	4238	E	TRA	THOM	
ROCKIN' IN RHYTHM/12TH ST.	BR	6039	E	TPA	THOM	
SLIPPERY HORN/DROP ME OFF	BR	6527	E	TRA	THOM	
JIVE STOMP/I'M SATISFIED	BR	6636	E	TRA	THOM	
THERE IS NO GREATER LOVE	BR	7625	E	TRA	THOM	
NOW EAST ST. LOUIS TOODLE	BR	7989	V	TRA	THOM	
SCOUND/IF IN MY PLACE	BR	8093	E	TRA	THOM	
GAL FROM JONES/LET A SONG	BR	8108	E	TRA	THOM	
A BLUES SERENADE/HIP CHIC	BR	8221	G	TRA	THOM	
TAKE IT EASY/JUBILEE STOMP	OK	41013	G	TFA	THOM	
CREOLE LOVE CALL/ST. LOUIS	CO	55003	N	T-A	THOM	
I'M CHECKING OUT/VOOM VOO	CO	35208	V	T-A	THOM	
RHYTHM MAN/MISSISSIPPI NOAN	CO	36157	N	T-A	THOM	
LAZY RAPSODY/BLUE RAMPLE	CO	35834	N	T-A	THOM	
"C" BLUES	BB	11581	N	T-A	RAAB	
GIVE IT UP	DK	5690	N	T-A	RAAB	
SAVOY STRUT	VO	5170	N	T-A	RAAB	
FLAMING YOUTH	BB	10243	N	T-A	RAAB	
SHOWBOAT SHUFFLE/SEIT VOOO	BR	7461	E	AUC	NAUL	
SLIPPIN' 7TH AVE./SWINGTIME	BR	8131	V	AUC	BAKE	
HOT FEET/JUNGLE NIGHTS	BB	6335	E	AUC	BAKE	
TISHOMINGO BL./YELLOW DOG	BR	3987	V	AUC	BAKE	
AIR ORATION/MERRY-GO-ROUND	CH	6P	7440	E	AUC	BAKE
LOVE IS LIKE A CIGARETTE	BR	7627	V	AUC	BAKE	
BOUNCING SUOVIANCY/EDGE CHIP	CO	35240	E	AUC	BAKE	
SLIPPERY HORN/DROP ME OFF	BR	6527	V	AUC	BAKE	
COTTON/MARGIE (1 <sup>st</sup> CRACK)	BR	7526	V	AUC	BAKE	
BLUE SERGE/JUMPIN' PUNKINS	VI	27356	E	AUC	BAKE	
WARK VALLEY/DUSK E/F	VI	20-1534	-	AUC	BAKE	
DITTY GLIDE/HIGH LIFE	BB	6269	E	AUC	BAKE	
THE MOOCHE/WOOD INDIGO	VI	24486	N	AUC	CLEA	
CREOLE LOVE CALL/B & TAN	VI	24861	N	AUC	CLEA	
TAYE A TRAIN/SIDEWALKS OF NY	VI	27390	N	AUC	CLEA	
CHOCOLATE SHAKE/I GOT IT BAD	VI	27531	N	AUC	CLEA	
BOCY AND SOUL/MP. J.B. BLUES	VI	27406	N	AUC	CLEA	
DUSK/BLUE GOOSE	VI	26677	N	AUC	CLEA	
MISSISSIPPI NOAN/RHYTHM MAN	CO	36157	N	AUC	CLEA	
C JAM BLUES/MOON MIST	VI	27856	N	AUC	CLEA	
BLACK BEAUTY/JUBILEE STOMP	VI	21560	E	AUC	MEL0	
YOU, YOU DARLIN'	VI	26537	E	AUC	MEL0	
BABY/MUST HAVE THAT MAN	BR	4031	N	AUC	ABRA	
WHEN YOU'RE SMILING	DR	1862	G	AUC	ABRA	
E. ST. LOUIS TOODLE/JUBILEE						

(W/COPEE MAKERS; 1<sup>st</sup> FR. CR.) PA 36781 N AUC 3,00 ABRA

## ZIGGY ELMAN

I'LL NEVER BE THE SAME	BB	10342	E	T-A	SARL
FORGIVE MY HEART	BB	10741	E	T-A	SARL
TODDIN' MY BABY BACK HOME	BB	10563	E	T-A	SARL
BYE AND BYE/DEEP NIGHT	BB	10875	E	T-A	STUR
AM I BLUE/I HAVE EVERYTHING	BB	10490	E	AUC	1,00 DEWI
WHISKEY ELVES/BACKDOOR BL	PARA	12509	V	T-A	BORN

## WILL EZZELL

HEIFER DUST	SIG	910	N	T-A	PODE
WIXED UP RAG	SIG	911	N	T-A	PODE

## CARL FEINON

BEALE STREET BL./ST. LOUIS BL	BR	3547	N	AUC	KIRS
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## ELLZ FITZGERALD

I CAN'T BELIEVE/CAN'T HELP	DE	18421	II	SAL	1,00 SIEG
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## FIVE BIRMINGHAM BABIES

REMEMBER THE NIGHT	PE	14635	E	T-A	KINS
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## TROY FLOYD

SHADLOW/NO BLUES, 1 & 2	DK	8571	V	T-A	BORN
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## BUD FREEMAN

CRAZE-O-LOVE/CAN'T HELP	UHCA	13-14	E	AUC	RO,H	
BIG BOY/COPENHAGEN	DE	18064	N	AUC	RC,H	
SENSATION/OH BABY	DE	18065	N	AUC	RO,H	
TIA JUANA/NEED PATTIN'	DE	18066	N	AUC	RO,H	
SUSIE/FIDGETY FEET	DE	18067	N	AUC	RO,H	
CRAZE-O-LOVE/HELP	DUB	OK	41	168	II	SAL
A LONG AS I LIVE	DE	2849	-	T-A	RAAB	
JAZZ BAND BALL/PRINCE OF	CO	35853	E	AUC	MASL	
THE BUZZARD/TILLIE'S OWN.	DE	18112	E	AUC	MASL	

(BUD FREEMAN CONTINUED NEXT COLUMN)

## (BUD FREEMAN, CONTINUED)

SATANIC BLUES/REV. A. ROLL/III	DE	3525	E	AUC	MASL
SUNDAY/AS LONG AS I LIVE	DE	2849	E	AUC	MASL
AFTERTHWHILE/SHIMMESA WABBLE	CO	35056	E	AUC	MASL
MUSK-T R MABLE/47TH & STATE	CO	35055	E	AUC	MASL
I KEEO SOME PATTIN'/TIA JUANA	DE	18066	E	AUC	MASL
SUSIE/FIDGETY FEET	DE	18067	E	AUC	MASL
SUNDAY/AS LONG AS I LIVE	DE	2849	N	AUC	JACH
TAPPIN'/MEMORIES OF YOU	CMS	508	V	AUC	.75 SCHW
LIFE SPEARS/WHAT'S THE USE	CMS	507	V	AUC	.75 SCHW
ORAZECLOGY/REV. C. J. CHIP	DK	41168	G	T-A	HOLL
TILLIE'S OWN/TO: N/BUZZARD	DE	18112	N	T-A	POLE

## FRIARS SOCIETY ORCHESTRA

TIGER RAG/PANAMA	GE	4968	V	AUC	CLAR
ECCENTRIC	GE	5009	G	AUC	CLAR
BUGLE CALL PAG	GE	4967	V	T-A	HOLL
BUGLE CALL BL./DISCONTENTED	GE	4967	E	AUC	KIRS

## FRISCO SYMPHONICATORS

SILOUX CITY SUE/PAPA	BR	ADWAY	3144	V	AUC	KIRS
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## FRANK FROEDA

WHO/GOBLINS IN THE STEEP	DE	1545	N	AUC	JACO
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## GELE GIFFORD

NEW ORLEANS TWIST/OTHIN'	BB	10704	E	AUC	CLAR
SQUAREFACE/DIZZY GLIDE	VI	25005	V	AUC	ABRA
NEW ORLEANS TWIST/OTHIN'	VI	25041	II	AUC	CAFR

## THE GEORGIANS

DO THE STRUT/I'M SITTING	CO	11	E	T-A	MARC
DLD FASHIONED LOVE/SHAKE	CO	30	V	T-A	MANG
LEARN TO DO THE STUT	CO	11	E	AUC	.00 CLIP
I'M SITTING PRETTY	CO	11	E	AUC	.00 CLIF
WAY DOWN YONDER IN NEW ORLEANS	CO	3804	E	AUC	1,00 CLIP
NOTHING BUT	CO	3804	E	AUC	.00 CL P

## THE GET HAPPY BAND

JUNK BUCKET BL./HARLEY'S RABY	CO	14051	E	AUC	MEL0
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## CLIFFORD GIBSON

BROOKLYN BLUES/D. T. RIDER	VI	22255	N	T-A	BORN
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## JEAN GOLDPETTE

I'M GONNA MEET MY SWEETIE	VI	20675	V	AUC	MURC
SUNNY DISPOSISH	VI	20493	E	AUC	CLAR
SLOW RIVER	VI	20926	E	AUC	CLAR
DINAH/AFTER I SAY (SIX, VEHTU)	VI	19947	E	AUC	CLEA
SUNNY DISPOSISH/LITTLE BIRD	VI	20493	V	AUC	KIRS
GIMME LITTLE KISS/LOKESOLE	VI	20013	V	AUC	KIRS
GONNA MEET MY SWEETIE NOW	VI	20675	V	AUC	CONF
GONNA MEET MY SWEETIE NOW	VI	20675	E	T-A	GREE
LONESOME AND SORRY/GIMME	VI	20031	V	T-A	GREE
GONNA MEET MY SWEETIE NOW	VI	20675	E	AUC	.20 ABRA
SLOW RIVER	VI	20926	N	AUC	BUCK
DINAH(L.A. CR.)/WHAT CAN I SAY	VI	15947	V	SAL	.50 BUCK

## BENNY GOODMAN

LIZA(V)/SMILES(F) (QUARTET)	VI	25660	-	AUC	ROSE
CLARINETTIST/HITWIT DUB OF	ME & CO	N	SAL	1,25	ROSE
JUNGLE BLUES/ROOM 1411	BR	80029	N	T-A	BORN
ALEXANDER RAGTIME BANO	VI	25445	E	T-A	PODE
SHIRTTAIL STOMP	BR	80030	E	T-A	PODE
ROOM 1411	BR	80029	E	T-A	POOF
LET THAT BE A LESSON/I'VE	VI	25708	V	AUC	1,00 DEWI
BASIN ST. BLUES/WHEN BUDDAH	VI	25259	V	AUC	1,00 DEWI
CHRIS.COLUMBUS/GET HAPPY	VI	25279	V	AUC	1,00 DEWI
ROLL 'EM/AFRAID TO DREAM	VI	25627	E	AUC	1,00 DEWI
WAM BESSION/SOMEBODY LOVES	VI	25457	V	AUC	1,00 DEWI
WHY/SOMEODAY SWEETHEART (TRIO)	VI	25181	V	AUC	1,00 DEWI
MORE THAT YOU KNOW/NOBODY'S	VI	25345	V	AUC	1,00 DEWI
ORGAN GRINDERS SWING/PETER	VI	25442	V	AUC	1,00 DEWI
I KNOW THAT YOU KNOW/IF I	VI	25290	V	AUC	1,00 DEWI
GLORY OF LOVE/CAN'T PULL	VI	25316	V	AUC	1,00 DEWI
SING SING SING 10", 1 & 2	VI	25796	N	T-A	FERG
KING PORTER/SOMETIMES I'M	VI	25090	N	T-A	FERG
GOODBYE/SANOWAN	VI	25024	N	T-A	FERG
ALEXANDER'S/RIFFIN	VI	25445	N	T-A	FERG

JESEY BOUNCE/STRING OF PEARL	CO	605	E	T-A	1,50 THOM
I'VE FOUND A NEW BABY/SWING	VI	25355	V	T-A	1,50 THOM
MAHOOSUE/DEVIL & DEEP SEA	VI	25265	E	T-A	1,50 THOM
GEE BUT YOU'RE SWELL/SMOKE	VI	25486	E	T-A	1,50 THOM
THESE FOOLISH THINGS/MOOD	VI	25351	E	T-A	1,50 THOM
LIFE GOES TO PARTY/DREAMS	VI	21726	G	T-A	1,00 THOM
IT'S WONDERFUL/THANKS NEW.	VI	25727	E	T-A	1,50 THOM
SING FOR YOUR SUPPER/LOVE	VI	26090	E	T-A	1,50 THOM
UNDECIDED/WE'LL NEVER KNOW	VI	23134	G	T-A	1,00 THOM
BE SURE/SHAKE DOWN STARS	CO	35426	N	T-A	1,00 THOM
ALEXANDER'S/RIFFIN	VI	25445	E	AUC	CLAR

(BENNY GOODMAN CONTINUED NEXT PAGE)

# FOR DISPOSITION

(BENNY GOODMAN, CONTINUED)				(BENNY GOODMAN, CONTINUED)					
KING PORTEP/SOMETIMES	VI	25090	E AUC	CLAR	WHISPERING/BACH GOES TO TOWN	VI	26130	I: AUC	RECO
JERSEY BOUNCE/STRING OF PEARL	OK	6590	E T-A	UCOV	DIANA/MONGLOW (QUARTET)	VI	25396	N AUC	RECO
SING SING SING	VI	25796	N T-A	UCOV	SWEET SUE/ELANCHOLY (QUARTET)	VI	25473	E AUC	RECO
ONE O'CLOCK JUMP/DON'T BE	VI	25792	N T-A	UCOV	LOVE ME OR LEAVE ME/EXACTLY	VI	25406	G+AUC	RECO
RIFFIN' AT THE RITZ	VI	25445	N T-A	UCOV	WHERE OR WHEN/I CRIED FOR	BR	1456	N AUC	RECO
NITWIT SERENADE	CO	2958	N T-A	UCOV	SMOKE DREAMS/GEE BUT YOU'RE	VI	25486	V AUC	RECO
SOLD FLIGHT/WORLD IS WAITING	CO	36684	N AUC	S-D	MUSH/SWEET GA. BROWN	VI	26091	N AUC	RECO
BLUE ORCHIDS/WHAT'S NEW	CO	35211	E AUC	S-D	'S WONDERFUL/I MUST HAVE	VI	26090	N AUC	RECO
CHINA BOY (TRIO)	VI	25333	N AUC	S-D	SMOOTH ONE/GOOD ENOUGH	CO	36099	V AUC	RECO
TEA FOR TWO (QUARTET)	VI	25529	V AUC	S-D	ALWAYS/JAPANESE SANDMAN	VI	25024	N AUC	RECO
MOONGLOW (QUARTET)	VI	25398	V AUC	S-D	MARGIE/RUSSIAN LULLABY	VI	26060	I: AUC	RECO
KING PORTER	VI	25090	V AUC	S-D	CAPRICE XXIV PAGANINI/I'M HERE	CO	36411	N AUC	SI,B
ONE O'CLOCK/DON'T BE THAT	VI	25792	E AUC	S-D	IT HAD TO BE YOU/ANY MONEY'S	BB	1056	N AUC	SI,B
JUMPIN' AT WOODSIDE/CHANGES	CO	35210	N AUC	NAUL	WHERE OR WHEN/I CRIED FOR	BB	11456	N AUC	SI,B
WRAPPIN' IT UP/ELANCHOLY	VI	25830	E+AUC	NAUL	KING PORTER/SOMETIMES I'M	VI	25090	N AUC	WAYE
ST. LOUIS BL./REV. ORIG. D.J.B.	VI	25411	E+AUC	NAUL	JINGLE BELLS/SANTA CLAUS	VI	24145	N AUC	MAYE
SANDMAN/GOOD BYE	VI	25215	N AUC	NAUL	SANDMAN/GOOD BYE	VI	25215	N AUC	MAYE
BLUE SKIES/DEAR OLD SOUTHLAND	VI	25131	V+AUC	BAKE	GOODY GOODY/IT'S BEEN SO	VI	25245	N AUC	MAYE
KING PORTER/SOMETIMES I'M HAP.	VI	25090	N AUC	BAKE	STOMPIN' AT SAVOY/BREAKIN'	VI	25247	N AUC	MAYE
FAREWELL BLUES/MARGIE	BB	10973	I: AUC	CLEA	BASIN ST. BLUES/BUDDHA SW.	VI	25254	N AUC	MAYE
SWEET SUE/I NEVER KNEW	VI	26089	N AUC	CLEA	SENT. MOOD/THESE FOOLISH	VI	25351	N AUC	MAYE
TIGER RAG/WHISPERING	VI	25481	N AUC	CLEA	PICK YOURSELF UP/DOWN SO	VI	25387	N AUC	MAYE
BASIN ST. BLUES/WHEN BUDDHA	VI	25258	N AUC	CLEA	MOON GLOW/DINAH (QUARTET)	VI	25398	N AUC	MAYE
'S WONDERFUL/I MUST HAVE THAT	VI	26090	N AUC	CLEA	ST. LOUIS BL./CLARINET MARCH	VI	25441	I: AUC	MAYE
DON'T BE THAT WAY/I O'CLOCK	VI	25792	E+AUC	CLEA	ALEXANDER'S RAC TIME BAND	VI	25445	N AUC	MAYE
STOMPIN' AT SAVOY/BREAKIN'	VI	25247	E+AUC	CLEA	BUGLE CALL RAG/AFTER	VI	25467	I: AUC	MAYE
JERSEY BOUNCE/STRING OF	OK	6590	N AUC	CLEA	SWEET SUE/WHY MELANCH. (QUART)	VI	25473	N AUC	MAYE
AND THE ANGELS SING/SENT FOR	VI	26170	E AUC	CLEA	TIGER RAG/WHISPERING (QUARTET)	VI	25491	N AUC	MAYE
I CAN'T GIVE YOU ANYTHING BUT	VI	25678	E AUC	MELO	RUNNIN' WILD/THIS YR'S KISSES	VI	25529	N AUC	MAYE
CAMEL HOP/LOCH LOMOND	VI	25177	G AUC	MELO	CHLOE/IDA (QUARTET)	VI	25531	N AUC	MAYE
JUMPIN' AT WOODSIDE/CHANGES	CO	35210	E AUC	MASL	NAN I LOVE/AVALON (QUARTET)	VI	25644	N AUC	MAYE
TILL TOM SPEC/GONE WITH WHAT	CO	35404	E AUC	MASL	LIZA/SWILE (QUARTET)	VI	25660	N AUC	MAYE
WHOLLY CATE/ROYAL GARDEN BL	CO	35810	E AUC	MASL	SUGARFOOT STOMP	VI	25678	N AUC	MAYE
THE SHEIK/Poor BUTTERFLY	CO	35466	E AUC	MASL	LOCH LOMOND/CAMEL HOP	VI	25717	N AUC	MAYE
WHERE OR WHEN/I CRIED	BB	11456	N AUC	JONE	I O'CLOCK JUMP/DON'T BE	VI	25792	N AUC	MAYE
WHERE OR WHEN/I CRIED	BB	11456	N AUC	JONE	SING SING SING, 1 & 2	VI	25706	N AUC	MAYE
BREAKFAST BALL/MOONGLOW	CO	2927	N T-A	KAPL	MY MELANCHOLY BABY/WRAPPIN'	VI	25880	N AUC	MAYE
BEI MIR BIST DU I&2 (QUARTET)	VI	25751	V+AUC	GREE	BUMBLE BEE STOMP/CHIRIBIRI	VI	26087	N AUC	MAYE
CLARINET A LA KING/HOW LONG	OK	6544	E+T-A	GREE	'LUE ROOF/BAKE BELIEVE	VI	26088	N AUC	MAYE
COULD YOU PASS IN LOVE/I'VE	VI	26000	E T-A	GREE	I NEVER KNEW/SWEET SUE	VI	26089	N AUC	MAYE
I O'CLOCK JUMP/DON'T BE	VI	25792	V T-A	GREE	'S WONDERFUL/I MUST HAVE	VI	26090	N AUC	MAYE
SENT FOR YOU YESTERDAY	VI	26170	E T-A	GREE	OPUS 1/2/SWEET GA. BR (QUARTET)	VI	26091	N AUC	MAYE
WHAT GOES ON HERE/LITTLE	VI	25878	E T-A	GREE	I MUST SEE ANNIE TONIGHT	VI	26110	I: AUC	MAYE
RENEGADE IN BLUE/I'VE GOT	CO	36622	E T-A	GREE	ANGELS SING/SENT FOR YOU	VI	26170	I: AUC	MAYE
NOBODY/HENDERSON STOMP	CO	35820	V+T-A	GREE	DOWN HOME RAG/MUSIC HALL	COE	5011	N AUC	MAYE
SIX FLATS UNFURNISHED	CO	36256	V T-A	GREE	YHO/SOMEWAY SWEETHEART (TRIO)	BB	10463	N AUC	MAYE
ON THE SUNNYSIDE (SEXT)/	CO	36617	E AUC	GREE	ROSETTA/I WANT TO BE HAPPY	VO	10760	N AUC	MAYE
BEI MIR BIST DU SCHON	VI	25751	E AUC	ABRA	OZZY SPELLS/I'M DING DONG	BB	10503	N AUC	MAYE
VIBE BLUES(V)/SAVOY(N)	VI	25251	V AUC	ABRA	MARGIE/FAREWELL BLUES	BB	10973	N AUC	MAYE
BREAKIN PAIR SHOES/STOMP	VI	25247	V AUC	ABRA	CHANGES/RUSSIAN LULLABY	BB	11226	N AUC	MAYE
100 YEARS FROM TODAY	CO	2853	V AUC	3,00 ABRA	WHERE OR WHEN/CRIED FOR YOU	BB	11456	N AUC	MAYE
SUNNYSIDE OF STREET (SEXT)	CO	36617	G SAL	1,25 GARD	SING SING SING, 1 & 2 (12*)	VI	25205	N AUC	MAYE
JERSEY BOUNCE/STRING OF	OK	6590	V T-A	SMIT	<u>JIMMY GORDON</u>				
LET'S DANCE/BOY MEETS	CO	31301	N T-A	SMIT	BOOGIE WOOGIE BLUES	OE	7849	N AUC	ROSE
TEXAS TEA PARTY/DR. HECKLE	CO	3167	E+AUC	RECO	<u>GOTHAM STOMPERS</u>				
SING ME A SWING SONG	VI	25340	V AUC	RECO	ALABAMA HOME	DOB OF VA	629	N SAL	1,25 ROSE
T. SUNDAY AT TEN/AIR MAIL SPEC	CO	36254	E AUC	RECO	<u>TEDDY CRACE</u>				
MOONGLOW/DINAH (QUARTET)	VI	25398	E AUC	RECO	LOVE ME OR LEAVE ME/CRAZY BL	DE	2050	E AUC	MELO
BREAKFAST FEUD/I FOUND NEW	CO	36039	N AUC	RECO	<u>GLEN GRAY</u>				
BOY MEETS GOY/I SURRENDER	CO	35482	N AUC	RECO	CASA LOMA STOMP/DARDANELLA	VI	24256	E+AUC	MAUL
PICK-A-RIB	VI	26166	E+AUC	RECO	NO NAME JIVE, 1 & 2	DE	3089	E+AUC	MAUL
SCARECROW/TIME ON HANDS	CO	36180	E AUC	RECO	CASA LOMA STOMP/FOR YOU	HA	1412	N SAL	2,50 HARV
WHERE OR WHEN (SEXT)/BLUES	OK	6553	I: AUC	RECO	HOBOKEN BUCKET/LAST NIGHT	OE	2281	N AUC	RECO
CHLOE/IDA	VI	25531	E AUC	RECO	HOHOME JIVE, PARTS 1 & 2	DE	3089	E AUC	RECO
SWING TIME IN THE ROCKIES	VI	25355	E+AUC	RECO	<u>JOE GREENE'S TRIO</u>				
FRENCH/HARD TO GET	CO	35863	E+AUC	RECO	DANCING STARS/XYLOPHONIA	PE	15023	F SAL	.50 CLIP
SOMEONE'S ROCKING/YOU DON'T	OK	6534	E AUC	RECO	<u>SONNY GREER</u>				
UNDECIDED/WE'LL NEVER KNOW	VI	26134	E AUC	RECO	BEGGARS BLUES/SAT. NIGHT FUNCT.	CO	2833	V AUC	2,00 ABRA
THE EARL/LET'S DO IT	OK	6474	E AUC	RECO	<u>BOBBY HACKETT</u>				
STEALIN' APPLES/OPUS LOCAL	CO	35362	E AUC	RECO	DA-DA-STRAIN/YOU ESPECIALLY	VO	4142	E AUC	RO,H
CAPRICE XXIV PAGANINI/	CO	36411	V AUC	RECO	CLEMENTINE/JAMMIN	VO	4062	E AUC	RO,H
I LET A SONG/FEELIN' HIGH	VI	25940	E AUC	RECO	JAZZ BAND BALL/DREAMS	VO	4047	E AUC	RO,H
WANG WANG BLUES (SEXTET)	CO	36594	E+AUC	RECO	<u>HALFWAY HOUSE ORCHESTRA</u>				
JUMPIN' AT THE WOODSIDE	CO	35210	N AUC	RECO	SNOOKW/IT BELONGS (A.BUNIES)	CO	1041	V T-A	1,25 MAUC
ALWAYS/WALK JENNY	BB	10799	E AUC	RECO	<u>FRED HALL'S JAZZ BAND</u>				
BLUE SKIES/REMEMBER	BB	10680	E AUC	RECO	WEST END BLUES/NO. SQUARELE	RE	8655	E AUC	3,00 ABRA
ROSETTA/I WANT TO BE HAPPY	BB	10760	E AUC	RECO	<u>FRED HAMM</u>				
BALLAD IN BLUE/DIXIELAND BAND	BB	10851	N AUC	RECO	SUGAR FOOT STOMP	VI	20023	E T-A	UCOV
I KNOW THAT YOU KNOW/I CRIED	VI	26139	E+AUC	RECO					
SMOOTH ONE/GOOD ENOUGH	CO	36099	E+AUC	RECO					

(BENNY GOODMAN CONTINUED NEXT COLUMN)

# FOR DISPOSITION

<u>LID'EL HAMPTON</u>					
SHOE SHINERS DRAG/IN THE	HMV 26011 N T-A	— BORN	<u>GRACE HAYES</u>		
CHINA STOMP/RHYTHM RHYTHM	VI 25586 V AUC 1.00	DEWI	ANYTHING BUT LOVE/MUST HAVE		
BOGO JO/OPEN HOUSE	VI 27341 V AUC 1.00	DEWI	<u>JDE HAYMES</u>		
JIVIN'N THE VIBRES/STOMP	VI 25535 G T-A	— THOM	PUT ON WHITE ROBE		
DN SUNNY SIDE OF STREET	VI 25592 N T-A	— THOM	GET CARNIBAL		
JUST COULDN'T TAKE IT	VI 25662 V T-A	— THOM	<u>MONK HAZEL</u>		
YOU'RE MY IDEAL/SUN WILL	VI 25771 E AUC	— THOM	IOEAS/GIT WIT IT		
DOWN HOME JUMP/ROCK HILL	VI 26114 V T-A	— THOM	<u>HDRAE HEIDT</u>		
CAN'T GET STARTED/BREAKD.	VI 26453 V T-A	— THOM	TOY TRUMPET/HISTORY OF SWING		
JIVIN' WITH JARVIS/BLUE	VI 26724 N T-A	— THOM	(MANY ON BRUNSWICK AND COLUMBIA)		
ON EVERY BLOCK/SAILOR	VI 26724 N T-A	— THOM	<u>FLEETCHER HEIDERSOHN</u>		
PIG FOOT SONATA/JUST LAFFS	VI 26793 E T-A	— THOM	SUGAR FOOT STOMP/WHAT SHUFFS		
ALTITUDE/I LOST MY MIND	VI 27316 N T-A	— THOM	DOWN HEARTED BLUES/GULF COAST		
EARLY SESSION HOP	VI 26393 N T-A	— RAAB	MONEY ELUES/STAMPEDE		
HAVEN'T NAMED IT YET	VI 26476 N T-A	— RAAB	EVERY WOMAN'S BL (ACC. ROSA)		
SUN WILL SHINE/YOU'RE MY	VI 25771 E+AU	— BAKE	CLARINET MARMALADE		
MUSKAT FABLE/RING OEM BELLS	VI 26017 E+AU	— BAKE	PENSACOLA/OODOO'S ROSE		
HOT MALLETS/LIGHTS ARE LOW	VI 26371 E+AU	— BAKE	STAMPEDE/GREAT CAESAR'S GH.		
12TH ST.RAG/AIN'T CHA COMIN'	VI 26362 N AUC	— BAKE	SUGAR FOOT STOMP/HAGASAKI		
EARLY SESSION HOP/DNE SWEET	VI 26393 E+AU	— BAKE	GRAND TERRACE SWING/STEALIN		
PIANO STOMP/I SURRENDER DEAR	VI 25666 N AUC	— CLEA	STAMPEDE/GREAT CAESAR'S GH.		
DRUM STOMP/CONFESSIN	VI 25658 N AUC	— CLEA	ST. LOUIS SHUFFLE/VARIETY		
CHINA STOMP/RHYTHM RHYTHM	VI 25586 N AUC	— CLEA	LIMEHOUSE BLUES/WRAPPIN' IT		
HOUSE OF MORGAN/I'D BE LOST	VI 26751 N AUC	— CLEA	BIG JOHN SPEC HAPPY AS DAY		
GIN FOR XMAS/HEEBIE JEEBIES	VI 26423 N AUC	— CLEA	LIZA/HOTTER 'N HELL		
MUSKAT FABLE/RING DEJ	VI 26017 E T-A	— WINT	RUG CUTTER SWING/WILD PARTY		
FLYING HOME/SAVE IT MAMA	VI 26595 N T-A	— EDEL	THE STAMPEDE/JACKASS BLUES		
JIVIN' N THE VIBRES/STOMP	VI 25535 E AUC 2.00	ABRA	SWEET LADY/GYPSY BLUES		
HOW I KNOW	DE 18535 E AUC	— GARD	GO 'LONG MULE (LOUIS)		
SHOE SHINERS DRAG (G+)/WOOD(N)	VI 26011 E AUC	— RECO	COPENHAGEN/FORDS (LOUIS)		
SHUFFLIN AT THE HOLLYWOOD	VI 26254 N AUC	— RECO	TNT/CAROLINA STOMP(LOUIS)		
DN THE SUNNY SIDE/I KNOW THAT	VI 25592 V AUC	— RECO	HOW CO E YOU DO ME(LOUIS)		
JY/THE OBJECT OF AFFECT.	VI 25599 N AUC	— RECC	31ST BLUES/OLD BLACK JOE		
3/4 BOOGIE/GIVE ME SOME SKIN	VI 27409 N AUC	— RECO	NEW KING PORTER/CAN YOU TAKE		
<u>HANDY'S DRCESTRA</u>			<u>MALINDA'S WEDDING/TAKE ME</u>		
LIVERY STABLE/JAZZ DANCE	Co 2419 G T-A	— BOUL	RHYTHM OF TAMBOURINE		
WAY DOWN SOUTH/LOVELESS BL	VAR 8162 II AUC	— CARR	SWANEE BUTTERFLY/YEARNING		
BEALE ST. BLUES/ST. LOUIS BL	VAR 8163 N AUC	— CARR	SAVING MYSELF FOR YOU		
<u>THE HAPPY SIX</u>			BIG JOHN SPECIAL/HAPPY AS DAY		
BROKEN TOY	Co 3546 G AUC	— CLIP	STEALIN' APPLES/GRAND TERRACE		
SING SONG MAN	Co 3594 G AUC	— CLIP	MEMPHIS BLUES/SHANGHAI SHUF.		
<u>HARLEN! HDT SHOTS</u>			PIXIE FROM OXIE/WE GO WELL		
LOVE IS JUST AROUND CORNER	ME 13333 N T-A	— RAAB	RHYTHM OF TAMBOURINE/IT'S		
DUST OFF THAT OLD PIANO/HOUSE	PE 16095 V AUC	— MELO	BLUE LOU/CHRISTOPHER COLUM.		
<u>PHIL HARRIS</u>			I NEVER CARE/HE'S THE HOTTEST		
CONSTANTLY/GROOVE INS	DK 3583 N STA	— CRON	TIDAL WAVE/DOWN SOUTH CAMP		
<u>COLLEMAN HAWKINS</u>			<u>HORACE HEIDERSOHN</u>		
CRAZY RHYTHM/HONEYSUCKLE ROSE	VI 26219 N T-A 2.00	STUR	AIN'T MISBEHAVIN'/SMOOTH SAIL.		
CRAZY RHYTHM/HONEYSUCKLE ROSE	VI 26219 E AUC 2.00	DEWI	<u>ROSA HEIDERSOHN</u>		
BOUNCING WITH BEAN/WHEN DAY	BR 10693 N AUC 3.00	DESP	EVERY WOMAN'S BLUES(HAWKINS)		
BODY & SOUL	BR 10523 N AUC	— MAYE	YOU CAN'T BE LIKE MY LAST MAN		
MEDIATION/WHAT HARLEN IS	DE 742 E+AU	— MAYE	<u>WODDY HERMAN</u>		
NETCHA'S DREAM/CHICAGO	DE 661 E+AU	— MAYE	LAS CHIAPENECAS/STRING PEARLS		
CHICAGO	DE 661 N T-A	— RAAB	BISHOP'S BL/WOODSHEDDIN		
HONEYSUCKLE ROSE/NETCHA'S DR	DE 3881 E AUC	— BAKE	WOODCHOPPER'S BALL/BIG WIG		
SHEIK OF ARABY/MY BLUE HEAVN	BR 10770 N AUC	— CLEA	CHI'S BOOGIE WOOGIE/BLUES		
SWEET LORRAINE/MAN I LOVE	SIG 90001 N AUC	— CLEA	ROSETTA/LOVE ME		
STAR DUST/WELL ALL RIGHT	DE 18251 N SAL 2.00	SIEG	FURTRAPPERS BALL		
WHEN DAY IS DONE/BOUNCING	BB 10693 E AUC	— MASL	WOODCHOPPERS BALL		
MEDIATION/WHAT HARLEN IS TO	DE 742 E AUC	— MASL	FORT WORTH JAIL/TOO LATE		
SHEIK OF ARABY/MY BLUE HEAVN	BR 10770 E AUC	— MASL	FURTRAPPERS' BALL		
BODY & SOUL/FINE DINNER	BR 10523 E AUC	— MASL	<u>MILT HERTH TRID</u>		
JAMAICA SHOUT/HONEYSUCKLE R.	DE 3358 E AUC	— MASL	HOMECOOKIN' INUET IN JAZZ		
BODY & SOUL/FINE DINNER	BR 10523 N AUC	— JONE	JOSEPHINE/LAST SHUFFLE		
MEDIATION/HARLEN IS TO ME	DE 742 N T-S 2.00	KAPL	<u>CURLY HICKS &amp; TAPROOM BODYS</u>		
JAMAICA SHOUT/HONEYSUCKLE	DE 3358 N T-S 2.00	KAPL	DIGA DOO/OLD MAN MOUNTAIN		
BOUNCING WITH BEAN/WHEN DAY	ISBB 10693 N AUC	— RECO	<u>J. C. HIGSBOTHAM</u>		
DISORDER AT BOARDER/FEELING	APOLLO 753 N SAL 1.50	RECO	HIGGSBOTHAM BLUES		
RAINBOW H-IST/WOODYK' YOU	APOLLO 751 N SAL 1.50	RECO	HIGGSBOTHAM BL/GIVE ME TELE		
HONEYSUCKLE ROSE/NETCHA'S	DE 3881 E+SA	1.50 RECO	<u>BERTHA CHIPPIE HILL</u>		
BODY & SOUL/FINE DINNER	BR 10523 N T-A	— PARK	TROUBLE IN MIND/GEOGRIA MAN		
<u>ERSKINE HAWKINS</u>			PRATT CITY BLUES		
TUXEDO JUNCTION/GIN MILL SP	BR 10409 N T-A	— BORN	<u>TINY HILL</u>		
SWINGIN' ON LENOX AVE/NO SOAP	BR 10292 E AUC	— RECO	(MANY; SEND FOR LIST)		
TEXEDO JUNCTION/GIN MILL	BR 10409 N AUC	— RECO	<u>RICHARD HINER</u>		
BLUE SEA/I LOVE YOU TRULY	BR 11419 N AUC	— RECO	PARADE OF BANDS, PARTS 1 & 2		
RIFTFINE/TONIGHT YOU BELONG	BB 11161 N AUC	— RECO	<u>EARL HINES</u>		
HEY OGC/DOMEONE'S ROCKING	BB 11277 N SAL .75	RECO	GRAND PIANO BL/BLUE NIGHTS		
JUNCTION BLUES/ASHES IN TRAY	BR 10790 N AUC	— RECO	GRAND PIANO BL/BLUE NIGHTS		
<u>EDGAR HAYES</u>			BOOGIE WOOGIE ON ST. LOUIS BL		
STARДУST IN MOOD V/G	DE 1882 STA 1.00	CRON	ROSETTA/DEEP FOREST		
			(EARL HINES CONTINUED NEXT PAGE)		

# FOR DISPOSITION

## (EARL HINES, CONTINUED)

HONEYBUCKLE ROSE/INSP. (CHIP) VO 3586 E AUC — BAKE  
ROSETTA/GLAD RAG OOLL(SOLO) BB 10595 E AUC — MASL  
SUNNY SIDE/MELANCHOLY (SOLO) VI 27562 E AUC — MASL  
THE EARL/SOME HOW BB 11432 N AUC — VAND  
RHYTHM SUNDAY/I CAN'T BEL. DK 6250 N AUC — RECO  
THE EARL(N)/SOMEHOW(3) BB 11432 V AUC — RECO  
BLUE DRAG/OH YOU SWEET THING BR 6345 V AUC — RECO  
WE FOUND ROMANCE/JUST TO BE BR 6960 N AUC — RECO  
SENSATIONAL MOOD/I LOVE YOU BR 6379 N AUC — RECO  
PIANO MAN/FATHER STEPS IN BB 10377 V AUC — RECO  
300GIE WOOGIE ST.LOUIS BLUES BB 10674 V+AUC — RECO

### LES HITE

BOARD MEETING/WHO IS WAIT. BR 11109 E AUC — RECO  
**JOHNNY HODGES**

SWINGIN' IN THE DELL/LOVE IN VO 4935 E AUC 1.00 DEWI  
JEFF'S BL/RENDEZVOUS WITH R. VO 4115 G AUC 1.00 DEWI  
I LET A SONG GO OUT OF HEART VO 4046 G AUC 1.00 DEWI  
KRUM ELBOW BLUES/THERE'S VO 4351 V AUC 1.00 DEWI  
I KNOW WHAT YOU DO/DREAM BL VO 5353 E AUC 1.00 DEWI  
RENT PARTY BL/RABBIT'S JUMP VO 5100 V AUC 1.00 DEWI  
MISSISSIPPI DREAMBOAT VO 4849 V AUC 1.00 DEWI  
SWINGIN' ON THE CAMPUS/LIKE VO 4710 G AUC 1.00 DEWI  
JEFF IS JUMPIN/PRELUDE TO VO 4386 G AUC 1.00 DEWI  
THIS ISN'T SQUATTY ROO BB 11447 N T-A — FEHR  
DANCE OF GOOD/HOMETOWN BL VO 494 E+AUC — BAKE  
MY DAY/SILVER MOON VO 3948 E+AUC — BAKE  
DANCING ON STARS/ANOTHER VO 4622 E+AUC — BAKE  
RENT PARTY/RABBIT'S JUMP VO 4335 E AUC — BAKE  
SWINGIN' IN OELL/LOVE IN E/F VO 5100 — AUC — BAKE  
EMPTY BALLROOM BL/YOU WALKED VO 4213 V AUC — RECO  
JITTERBUG'S LULLABY/BL SERZ. VO 4309 E AUC — RECO  
DOOJII WOOJII/MISS. DREAMS. VO 4849 V AUC — RECO  
GOOD QUEEN BESS/THAT'S THE BB 11117 G+AUC — RECO  
JEFF'S BLUES/RENDEZVOUS WITH VO 4115 V+AUC — RECO  
PRELUDE KISS/JEEP JUMPIN VO 4386 E STA — CRON  
PASSION FLOWER/GOING OUT CAN.03 — N T-A — PARK

### THE HDKUM BOYS

SELLING THAT STUFF/BEOLE UM PAR412714 V AUC — MELO

### BILLIE HOLIDAY

NIGHT & DAY/MAN I LOVE VO 5377 E T-A — BORN  
DREAM OF LIFE/THAT'S ALL VO 4631 E T-A — FEHR  
FALLING IN LOVE AGAIN/WHOST VO 5609 V AUC — BAKE  
TELL ME MORE/LAUGHING AT LIVE OK 5719 N AUC — RECO  
THE VERY THOUGHT OF YOU OK 4457 G+AUC — RECO  
THE MAN I LOVE/NIGHT & DAY DK 5377 N AUC — S1,B

### HTSYY TDSY GANG

DUT WHERE BLUES BEGIN BR 4200 N AUC — FEHR  
I COULDN'T IF I WANTED TO BR 4112 N AUC — FEHR  
FUTURISTIC RHYTHM BR 4200 V+T-A — EOEL

### EDDY HOWARD

OLD FASHIONED LOVE/STAROUST CO 35771 N AUC — CLEA

### PAUL HOWARD

HARLEM/CALIFORNIA SWING VI 23354 N AUC — CARR  
THE RAMBLE/MOONLIGHT BLUES VI 39068 N AUC — CARR

### DEAN HUDSON

RED RIVER VALLEY/CAN'T YOU DK — N AUC — CLEA

### WILL HUDSON

CORRIAN HOP BR 8195 N AUC — ROSE

### SPIKE HUGHES

ARABESQUE/NOCTURNE DE 19170 N AUC — MASL

SOMEONE STOLE GABRIEL'S HORN DE 3563 N AUC — CARR

### ALBERTA HUNTER

I'M DOWN/MY OLD DADDY VI 20651 N T-A — BORN

WAKE THAT THING(BRAO,MEAN 4) DK 8268 V AUC — MELO

### HUNTER'S SERENADES

SENSATIONAL MOOD VO 1621 G T-A — KAPL

### LULU JACKSON

CARELESS LOVE BLUES VO 1193 F+T-A — RAAB

### PAPA CHARLIE JACKSON

FAKING BLUES/SHAKE THAT TH. PARA 12281 E AUC — MELO

(4 DIFFERENT RECORDS) PARA — N TRA — WALL

### FRAKIE "HALF PINT" JACKSON

HOW CAN I GET IT VO 1257 F+T-A — RAAB

### HARRY JAMES

TAIN'T WHAT YOU DO/2 O'CLOCK BR 8337 G AUC — ROSE

HOOGE POGGE/FOOLS RUSH IN HIT 7006 V AUC — ROSE

MR. FIVE BY FIVE/THAT SOLDIER CO 681 V T-A — BORN

MELANCHOLY BABY/SILENT CO 36434 E AUC — CLAR

COMES LOVE/CAN'T AFFORD DREAM BR 8395 G AUC — BAKE

### (HARRY JAMES CONTINUED NEXT COLUMN)

## (HARRY JAMES, CONTINUED)

JUGHEAD/J. P. DOOLEY 111 CO 36487 N AUC — BAKE  
TRUMPET RHAPSODY, 1 & 2 CO 35160 N AUC — CLEA  
ONE DOZEN ROSES CO 36556 E+AUC — CLEA  
SPANEE RIVER CON 3009 N AUC — CLEA  
I CRIED FOR YOU/LET ME UP CO 35623 N AUC — CLEA  
300 WOO/WOO WOOD(PETE JOHNSON) CO 35958 V+AUC — ABRA  
I NEVER PURPOSELY HURT YOU CO 35947 E AUC — RECO  
SILENT LOVE/MELANCHOLY BABY CO 36434 V AUC — RECO  
FEET DRAGGIN'BLUES/HERS COMES CO 35227 N AUC — RECO  
300 WOO/WOO WOOD BR 8318 V+AUC — RECO

### JAM SESSION AT VICTOR

BLUES/HONEYBUCKLE(HAIR CRACK) VI 25559 E AUC — ABRA

### FREDDIE JENKINS

OLD FASHIONED LOVE/TOHIN' BB 6129 N AUC — CARR

### BUNK JOHNSON

THRILLER RAG/WHEN I LEAVE JI 11 N T-A — POLS

### CHARLIE JOHNSON

HARLEM DRAG/HOT BONES VI 39059 N AUC — CARR

HOT TEMPERED BLUES/YOU AIN'T VI 21247 N AUC — CARR

### JAMES P. JOHNSON

BLEEDING HEARTED BL/YOU CAN'T VI 19123 N T-A — POLS

### JAMES (STUMP) JOHNSON

SNITCHER'S BLUES/DUCK YAB QRS 7049 V T-A — POLS

### KI KI JOHNSON

WRONG WOMEN BLUES/LADY YOUR QRS 7003 V AUC — KIRS

### LIL JOHNSON

LOST MY BABY BLUES/KEEP ON BB 8251 N T-A — BORN

### LONNIE JOHNSON

I WANT A LITTLE/DEATH DK 8691 N T-A — BORN

FRIENHOLESS & BLUE DE 7487 N AUC — ROTH

HARLEM TWIST/DUKE ELLINGTON DK 8639 G T-A — KINS

WIPE IT OFF VO 03013 G TRA — BROO

BLUES IN G OK 8575 N TRA — BROO

DOWN IN ALLEY/BLUES IN G DK 8575 N AUC 3.00 ABRA

### LOUISE JOHNSON (C.G. LOFTON)

ALL NIGHT LONG BL OUB OF PARA 12992 V SAL 1.25 ROSE

### MARGARET JOHNSON

GOOD WOMAN BLUES/2ND HANDED VI 20652 N T-A — BORN

### PETE JOHNSON-JOE TURNER

ROLL 'EM PETE/BOOGIE WOOGIE CO C-44 E T-A — BORN

### PETE JOHNSON

627 STOMP/PINEY BROWN BL DE 19121 E AUC .50 DEWI

627 STOMP/PINEY BROWN BL DE 19121 V AUC — BAKE

CHERRY RED/BABY LOOK DK 4997 N T-A — EOEL

KAYCEE ON MY MIND/BLUES ON DE 3384 V AUC — LEVI

BASEMENT BOOGIE/DEATH RAY DE 3830 E AUC — LEVI

JUST FOR YOU/PETE'S MIXTURE DE 8582 E AUC — LEVI

6TH AVE. EXPRESS VI 27506 N SAL 1.00 GARO

BOOGIE WOOGIE MAN VI 27505 N SAL 1.00 GARO

MOVIN' IN THE BOOGIE VI 27507 N SAL 1.00 GARO

PINEY BROWN BLUES DE 19121 N SAL 1.00 GARO

### STOVEPIPER JOHNSON

DEVILISH BLUES/GREEN GRASS VO 1203 N AUC — KIRS

### ISHAM JONES

MEMPHIS BLUES/FRANKIE & JOHN BR 2423 E AUC — MELO

THE ONE I LOVE/WOP BLUES BR 2515 E AUC — MELO

THUNDER OVER PARADISE(HERMAN) DE 605 N AUC — KIRS

JINGA BULA/SING SING BR 5031 E AUC — GARO

WABASH BLUES/MA BR 5065 G STA — CRON

### MAGGIE JONES

BACK BITIN' MAMA/DRIVE CO 14127 G+T-A — EOEL

ANYBODY HERE WANT TO TRY CO 14063 E+T-A — LEVI

### RICHARD M. JONES JAZZ WIZARDS

TICKLE BRITCHES BLUES VI 39040 V T-A — RAAB

NEW ORLEANS SHAGS DK 8290 G TRA — WALL

JAZZIN BABIES(SLIGHT CRACK) VI 21203 G TRA — WALL

AFRICANHUNCH/(WORTON, REV.) VI 21345 G TRA — WALL

### JUNGLE BAND

JUNGLE MAMA/DOG BR 4450 V+AUC — CLAR

### JUNGLE KINGS

FRIAR'S PT./SHUFFLE OUB OF PARA 12654 N SAL 1.25 ROSE

CHINA BOY/FRIAR'S PT.(MUGGSY) UHCA 3 N T-A — POLS

### HAL KEMP

(MANY ON BR & VICTOR; SEND FOR LIST) — STA — WILL

LOVE & OME/WILL LOVE FIND BR 7334 E AUC — RECO

GOT A DATE/SERENADE(1/2 CHIP) BR 7319 V AUC — RECO

PAROON MY LOVE/DOWN BY RIV. BR 7366 V+AUC — RECO

3 FISHERS/CHESTNUT TREE VI 26264 N STA .75 CRON

WITHOUT WARNING (1/2 CHIP) BR 7509 G STA .75 CRON

# FOR DISPOSITION

STAN KENTON  
 GAMBLER'S BLUES (12") DE 15063 N AUC — GARO  
JOHN KIRBY  
 IT FEELS SO GOOD/E. BLUES OK 4624 E+T-A — BORN  
 COMIN' BACK VI 27890 — T-A — POOE  
 IT'S ONLY A PAPER MOON VI 27598 — T-A — POOE  
 BUGLER'S OILEMMA/CLOSE SHAVE VI 27568 N AUC — CLEA  
 COMIN' BACK/KEEP SMILIN VI 27890 N SAL 1.00 RECO  
 TWEED ME/NIGHT WHISPERS VI 27667 N SAL 1.00 RECO  
ANDY KIRK  
 WORRIED LIFE BLUES/BOOGIE DE 4381 E T-A — BORN  
KNICKERBOCKERS  
 TONIGHT OR NEVER/IT'S GREAT CO 2526 V T-A — FERG  
GENE KRUPA  
 BLUE RHYTHM FANTASY, 1 & 2 OK 5627 N T-A — BORN  
 WHO/FULL DRESS HOP OK 6009 V AUC .50 DEWI  
 FLAMINGO/LEAVE ME OFF UP OK 6210 V AUC .50 DEWI  
 DRUMBOOGIE/HOW BOUT MESS OK 6046 V AUC 1.00 DEWI  
 WIRE BRUSH STOMP/HAMTRAMCK OK 6106 V AUC 1.00 DEWI  
 3 LITTLE WORDS/LUCKY GUY CO 35336 N AUC — NAUL  
 SWING IS HERE/I HOPE GABRIEL BB 10705 E AUC — BAKE  
 MUTINY IN PARLOR/GONNA CLAP VI 25263 N AUC — BAKE  
 JUNGLE MADNESS/YOU TAUGHT BR 8400 E T-A — WINT  
 WIRE BRUSH STOMP/WHAT DOES BR 8146 V T-A — WINT  
 AFTER YOU'VE GONE/KICK IT OK 6278 V AUC — RECO  
 GREEN EYES OK 6222 N SAL 1.50 RECO  
 I HOPE GABRIEL/SWING IS HERE BB 10705 N AUC — RECO  
BILLY KYLE  
 SUNDAYS RESERVEO/BALL VA 574 N AUC 2.00 ABRA  
KAY KYSER  
 (MANY ON BR & CO; SEND FOR LIST) — — AUC — WILL  
LADD'S BLACK ACES  
 BEALE ST. MAMA/SUGAR BLUES GE 5075 V+T-A — GREE  
TOMMY LADNIER  
 WEARY BLUES/JA OA BB 10086 N T-A — LEVI  
LANIN'S SOUTHERN SERENADERS  
 AUNT HAGAR'S CHILD/SHAKE IT EM 10439 V T-A — GREE  
 SATANIC BLUES/DOIE LEON BL RE 9191 V+T-A — GREE  
RITH LEE  
 SWEET SOMETHING/MAYBE SOME SUNSHINE 3002 N AUC — CARR  
CHESTER LEIGHTON  
 CHEERFUL LITTLE EARFUL CL 5125 V T-A — FERG  
MEADE LUX LEWIS  
 HONKYTONK TRAIN BLUES HMV 8579 E T-A — BORN  
 H.T. TRAIN (PARAMOUNT REISSUE) SIG 65101 N T-A — STUR  
 HONKY TONK TRAIN/WHISTLING BB 10175 N T-A — EOEL  
 MR. FREDOIE BLUES/CELESTE BL DE 3831 E+T-A — LEVI  
 YANCY SPECIAL DE 3387 E T-A — LEVI  
TED LEWIS  
 JAZZNOCRACY/WHITE HEAT DE 107 V+AUC — CLAR  
 SOME OF THESE DAYS/BUGLE CALL COE 4269 E+AUC — CLEA  
 MY MAMMA'S IN TOWN/ST. LOUIS CO 697 G AUC — MELO  
 STEPPIN' OUT/UNFORTUNATE BL CO 48 E T-A — MANC  
 WISTFUL & BLUE/IF YOU SEE SAL CO 844 E T-A — MANC  
 HOME AGAIN BLUES/WANG WANG BL CO 3464 G AUC .50 CLIP  
 WOND'RING CO 2857 G AUC — CLIP  
 JUNGLE BLUES/JAZZ HOLIDAY CO 1525 E T-A — KELS  
VIRGINIA LISTON  
 EARLY IN MORN(C.WMS BLUE 5) OK 8187 V+T-A — LEVI  
 MAKE ME A PALLEY OK 8247 N T-A — S&B  
LITTLE BROTHER  
 FARISH ST. JIVE BB 10177 N T-A — RAAB  
 NEVER GO WRONG BLUES BB 6825 E AUC — KIRS  
 FARISH ST. JIVE BB 10177 N AUC — KIRS  
VINCENT LOPEZ  
 LOPEZ SWING/RENOEZVOUS ME 60714 E STA — CRON  
THE LOUISIANA FIVE  
 YOU CAN'T GET LOVIN CO 2857 G AUC — CLIP  
LOUISIANA RHYTHM KINGS  
 LAST CENT/BASIN STREET BRE 02506 N T-A — KAPL  
LOUISIANA SUGAR BABES  
 WILLOW TREE/'SIPPI VI 21348 N T-A — FERG  
 THOU SWELL/PERSIAN RUG VI 21348 N AUC 2.00 ABRA  
LUMBERJACKS  
 SPANISH DREAM RO 779 V+AUC — CLAR  
JIMMY LUNCFORD  
 WHITE HEAT VO 5156 E STA — POOE  
 WHITE HEAT VI 24586 E STA — POOE  
 BLUE PRELUDE/PEACE DE 3892 V AUC — CLAR  
 RUMNIN' WILD/FOUR OR FIVE DE 503 N AUC — ROTH  
 HELL'S BELLS/OLO GREY BONNET DE 1506 E+AUC — NAUL

(JIMMY LUNCFORD CONTINUED NEXT COLUMN)

(JIMMIE LUNCFORD, CONTINUED)  
 ORGAN GRINOERS SWING/SLEEPY DE 908 V AUC — NAUL  
 SOLITUDE/STRATOSPHERE DE 299 E+AUC — NAUL  
 JAZZNOCRACY/CHILLEN GET UP VI 24522 E AUC — NAUL  
 WHITE HEAT/JAZZNOCRACY BB 5713 N AUC — CLEA  
 CHARMAINE/OH BOY DE 628 E+AUC — CLEA  
 SWEET SUE/DOWN BY OLD MILL DE 1927 N AUC — CLEA  
 BLUES IN NIGHT 1 & 2 DE 4125 V T-S 1.25 NEWT  
 HE AIN'T GOT RHYTHM/BLUMMING DE 1129 N T-S 1.25 NEWT  
 MOOD INOIGO/ROSE ROOM DE 131 E T-A — STUR  
 POSIN'/CHARMAINE DE 3514 N AUC — VAND  
 BLUES IN THE GROOVE/I'M IN VO 5395 E AUC — RECO  
 WHITE HEAT/LEAVING ME VI 24586 G+AUC — RECO  
 PLEASE SAY THE WORK/WHATCHA CO 35625 G+AUC — RECO  
 MIXUP(N)/BLUE AFTERGLOW(E) CO 35919 E+AUC — RECO  
 SWINGIN' ON C(E)/LET'S(N) CO 35726 E+AUC — RECO  
 BLUES IN THE NIGHT DE 4125 E+AUC — RECO  
 GONE/IMPROMPTU DE 4083 E AUC — RECO  
 24 ROBBERS/I HAO A PREMONIT. DE 3713 N AUC — RECO  
 TIME'S A WASTIN/WELL ALL VO 4887 E AUC — RECO  
 WHEM/LUNCFORD SPECIAL OK 5326 E+AUC — RECO  
 YOU LET ME OOWN/I WANT VO 5033 V AUC — RECO  
 WHITE HEAT/YOU CAN FOOL VO 5156 E AUC — RECO  
 EASTER PARADE/I'M ALONE CO 35484 V AUC — RECO  
 BLUE BLAZES/BABY WON'T YOU VO 4667 N AUC — RECO  
 STOMP IT OFF/BLUE HEAVEN DE 712 V AUC — RECO  
 REO WAGON/YOU AIN'T NOWHERE CO 35782 E AUC — RECO  
 ROCK IT FOR ME/BAREFOOT BL CO 35860 N AUC — RECO  
 BELGIUM STOMP/THINK OF ME VO 5207 E AUC — RECO  
 MONOTONY IN 4 FLATS/I AIN'T CO 35567 V AUC — RECO  
 LOVE NEST/TEASIN' TESSIE BR. DE 1734 N AUC — BUCK  
 HELL'S BELLS/OLO GREY BONNET DE 1506 N AUC — BUCK  
 FLIGHT OF THE JITTERBUG CO 35967 E AUC 1.50 S & B  
BIG MACEO  
 WORRIED LIFE BL/TEXAS BLUES BB 8827 N T-A — BORN  
WINGY MANNONE  
 ISLE OF CAPRI/MIRACLES VO 2913 E AUC — RO,H  
 IT IS TRUG DIXIE/GOODY GOODY VO 3191 G AUC — RO,H  
 WEST WIND/SHOESHINE BOY VO 3192 E AUC — RO,H  
 HONEY DON'T/IN THE GROOVE BB 6616 E AUC — RO,H  
 EASY LIKE/LET ME BB 6618 V AUC — RO,H  
 OH SAY CAN YOU SWING/BOO HOO BB 6806 V AUC — RO,H  
 DON'T CHANGE/PRECIOUS TO ME BB 7002 E AUC — RO,H  
 IMAGE OF YOU/LIFE WITHOUT BB 7003 E AUC — RO,H  
 PRISONER'S SONG/MUST BE REL. BB 7014 E AUC — RO,H  
 PREEZE/BLUES HAVE GOT ME ME 13323 E AUC — RO,H  
 MARCH WINOS/LOVE IS JUST ME 13333 E AUC — RO,H  
 WALKIN THE STS/SEND ME BR 6940 E AUC — RO,H  
 TAR PAPER STOMP/TIN ROOF BL CH 40005 E AUC — RO,H  
 IT'S NO FUN/RHYTHM SAVED BB 6360 E AUC — RO,H  
 ISN'T LOVE/ONCE IN AWHILE BB 6393 E AUC — RO,H  
 YOU'RE NOT THE KIND/JUST BB 6472 V AUC — RO,H  
 RIVER MAN/AFTERGLOW BB 6483 E AUC — RO,H  
 COTTAGE BY MOON/IT CAN HAPPEN BB 6536 V AUC — RO,H  
 FANCY MEETING/GOOD MAN H.F. BB 6537 V AUC — RO,H  
 GYPSY IN ME/SAID WOULDN'T LAST BB 6549 V AUC — RO,H  
 CAN'T PRETEND/FINE ROMANCE BB 6606 V AUC — RO,H  
 CAT'S HEAD/SAONNESS DUB OF CO 14282 N SAL 1.25 ROSE  
 MY HONEY'S LOVIN' ARMS/WHEN BB300801 E T-A — BORN  
 BUTTER & EGG MAN/WEARY BL DE 7415 N T-A — EOEL  
 UP THE COUNTRY/SHAKE DE 7366 N T-A — EOEL  
 SEND ME (REVERSE E) BR 6940 V T-A — HOLL  
 SWING BROTHER/NICKEL SLOT OK 41573 V AUC 3.00 ABRA  
 CAT'S HEAD/SAONNESS WILL BE CO 14282 N AUC — RECO  
 DINNER FOR THE OUCHESS BB 10909 G+AUC — RECO  
 TORMENTED/YOU STARTEO ME BB 6359 G AUC — STEI  
 DALLAS BLUES/HICKORY HOUSE BB 6375 N AUC — STEI  
 EVERY ONCE IN A WHILE/ISN'T BB 6393 N AUC — STEI  
 IT'T THE GYPSY/AND THEY SAID BB 6549 G AUC — STEI  
 COTTON TOWN/DIO YOU MEAN IT BB 6605 G AUC — STEI  
 SWEET LORRAINE/F.N. IN HARLEM BB 6816 F+AUC — STEI  
 LIFE WITHOUT YOU/IMAGE OF YOU BB 7003 V AUC — STEI  
 EVERYTHING YOU SAID/GETTIN BB 7197 E AUC — STEI  
 DOWN STREAM/WHERE'S THE WAITER BB 7391 V AUC — STEI  
 MARIUCCIA/YAMO YAMO BB 7395 N AUC — STEI  
 ROYAL GARDEN/IN THE BARREL BB 10331 N AUC — STEI  
 FAREWELL BL/BEALE ST. BLUES BB 10401 N AUC — STEI  
 FARE THEE/LIMEHOUSE BLUES BB 10432 N AUC — STEI  
 BLUE LOU/HOW LONG BLUES BB 10749 N AUC — STEI  
 WHEN MY SUGAR/HONEY'S LOVIN' BB 30-0801 E AUC — STEI  
 JUST ONE GIRL/SHE'S CRYING OK 41569 N AUC — STEI

(WINGY MANNONE CONTINUED NEXT PAGE)



# FOR DISPOSITION

(WINGY MANNONE, CONTINUED)

WEARY BLUES/BIG BUTTER & EGG CH 40055 V AUC — STEI  
 SLIPHORN SAM(WITH RUSS MORGAN)CO 3067 N AUC — STEI  
 BLUES HAVE GOT ME/BREEZE PE 16081 N AUC — STEI  
 I'M IN LOVE/YOU'RE AN ANGEL VO 2933 G AUC — STEI  
 EVERY LITTLE MOMENT/BLACK COF.VO 2963 G AUC — STEI  
 A LITTLE OOR(REV.WINYO CITY 4)VO 2989 E AUC — STEI  
 A LITTLE OOR/LOVE & KISSES VO 2989 V AUC — STEI  
 YOU LET ME OOWH/FINGERS VO 3135 G AUC — STEI  
 GOOY GOOY/IS IT TRUE WHAT VO 3191 G AUC — STEI  
JOE MARSALA  
 SLOW OOWN/BULL'S EYE OE 3715 N AUC — KIRS  
 SALTY MANA BL/WANDERING MAN GENR 1717 N T-A — POLS  
DAISY MARTIN JAZZ BELLHOPS  
 WON'T BE BACK TILL YOU CHANGE OK 8001 G AUC — MELO  
PAUL MARES & FRIARS SOCIETY DRCH  
 NAGASAKI/LAND OF DREAMS CO 35880 N T-A — BORN  
CLYOE MCCOY  
 WHISPERING/THERE'LL BE OE 461 N AUC — ROTH  
 (MANY; SENO FOR LIST) DE — — AUC — WILL  
VIOLA MCCDY & BOB RICKETTS BANO  
 GULF COAST BL/TIREO O'WAITIN GE 5151 V AUC — KIRS  
QICK MCDONOUGH  
 PUBLIC MELODY NO.1/CABIN OF PE 70908 E AUC — KIRS  
BROWNIE MCGEE  
 BARKIN BULL BLUES/MY BABY DK 05812 E T-A — KELS  
JIMMY MCHUGH  
 GREAT BIG WAY HA 823 V+AUC — CLAR  
 GREAT BIG WAY(BG, TEA) HA 823 E T-A — WINT  
 WHOOPEE STOMP (BG, TEA) VE 1836 E T-A — WINT  
 BABY HA 795 E AUC 2.00 ABRA  
 I OON'T CARE/THAT PERSON HA 763 N AUC 2.00 ABRA  
 I OON'T CARE/THAT PERSON HA 763 E AUC — BUCK  
HAL MCINTYRE  
 SOUTH BAYOU SHUFFLE VI 27855 N AUC — ROSE  
 PLAY #49/WHEN YOU'RE A LONG VI 27992 N AUC — ROSE  
MCKENZIE-CDNODN  
 CHINA BOY/SUGAR CO 35951 E AUC .75 SCHW  
RAY MCKINLEY  
 BUGLE CALL RAG/NEW ORLEANS OE 3685 E+T-A — BORN  
MCKINNEY'S COTTON PICKERS  
 CHERRY VI 21730 V T-A — POOE  
 MILENBURG JOYS BB 10954 N T-A — POOE  
 PEGGY/I'LO LOVE IT VI 38133 V AUC 1.00 DEWI  
 OKAY BABY/I WANT A LITTLE G. VI 23000 G AUC .50 DEWI  
 IT'S TIGHT LIKE THAT/RAINBOW VI 38013 G AUC .50 DEWI  
 ONE HOUR/ZONKY VI 38118 V AUC .50 DEWI  
 MISS HANNAH/WAY I FEEL VI 38102 V AUC .50 DEWI  
 I FOUND NEW BABY/SAVE IT MAM. VI 28061 G AUC .50 DEWI  
 BEEOLE UM BUM/SELLING BB 6595 E AUC — CLAR  
 TIGHT LIKE THAT/(MOTEN, REV.) BB 6304 E AUC — CLAR  
 MILENBERG JOYS VI 21611 V TRA — BROO  
 PUT IT THERE/STOP KIDDING VI 38025 E AUC 2.00 ABRA  
JIMMY MCPARTLAND  
 ECCENTRIC/PANAMA OE 3363 N AUC — ROSE  
 SUGAR/WORLO IS WAITING DE 18043 E T-A — BORN  
 PANAMA/ECCENTRIC(1/2" CHIP) OE 3363 E STA 1.00 CRON  
FRANK MELROSE  
 JELLY ROLL STOMP BR 7062 G TRA — BROO  
MEMPHIS HIGHT HAWKS  
 SHANGHAI HONEYMOON VO 2593 N AUC — CARR  
MEMPHIS JUG BAND  
 LINBERG HOP/SUGAR PUODING VI 21740 N T-A — BORN  
 WHITEWASH STATION BL/STEALIN VI 38504 N T-A — BORN  
JDHNNY MERCER  
 BOB WHITE/JAMBOREE JONES BR 7988 E AUC — RECO  
METRDNDME ALL STARS  
 BUGLE CALL RAG/I O'CLOCK JUMP VI 27314 N T-A — UCOV  
 BLUE LOU/THE BLUES VI 26144 E T-A — UCOV  
 ONE O'CLOCK JUMP/BUGLE CALL VI 27314 N SAL 1.00 SIEG  
 ROYAL FLUSH/I GOT RHYTHM CO 36499 N SAL 1.50 RECO  
MEZZ MEZZROW  
 SENOIN' THE VIPERS/APOLOGIES VI 25019 E AUC — ROSE  
 35TH & CALUMET/OLO FASHIONE VI 25202 E AUC — ROSE  
 HOT CLUB STOMP/SWING BESSION VI 25612 E AUC — ROSE  
 BLUES IN DISGUISE/THAT'S HOW VI 25636 E AUC — ROSE  
 APOLOGIES/SENOIN' THE VIPERS VI 25019 E AUC — MELO  
 APOLOGIES/SENOIN' THE VIPERS VI 25019 N AUC 3.00 ABRA  
HAZEL MEYERS (J.SMITH & HENDERSON)  
 CHICAGO BOUND BL/MASON-DIXON VO 14725 V+AUC — KIRS  
MIO-WAY DANCE DRCHESTRA  
 BUOY'S HABIT/COTTON PICKERS CO 51 N AUC — KIRS

BUBBER MILEY

WITHOUT YOU EMALINE VI 38138 E T-A — POOE  
GLENN MILLER  
 STRING OF PEARLS/DREAMING BB 11382 V+AUC — CLAR  
 FAREWELL BLUES/INOIAN SUMMER BB 10495 E+AUC — NAUL  
 KING PORTER STOMP/REVERIF BB 7853 E+AUC — NAUL  
 GLEN ISLAND SPEC./TWILIGHT BB 10388 V AUC — NAUL  
 RUG CUTTERS SWING/PENN 65000 BB 10754 N AUC — CLEA  
 TUXEOO JUNCTION/DANNY BOY BB 10612 N AUC — CLEA  
 MY MELANCHOLY SABY/STAR OUST BB 10665 N AUC — CLEA  
 ANVIL CHORUS, 1 & 2 BB 10982 N AUC — CLEA  
 STRING OF PEARLS/DAY DREAMING BB 11382 N AUC — CLEA  
 SLEEPY TIME GAL/I GOT RHYTHM OK 5051 E T-A — WINT  
 SONG OF THE VOLGA BOATMEN BB 11029 N AUC — RECO  
 RUG CUTTER'S SWING/PENN 65000 BB 10754 V+AUC — RECO  
RAY MILLER  
 VENETIAN LOVE BOAT CO 3557 — AUC — CLIP  
 AFTER THE RAIN CO 3546 F AUC — CLIP  
 WILD ABOUT HARRY/DEEOLE OUM CO 3640 F+AUC — CLIP  
 MISSISSIPPI HERE I AM BR 4194 V AUC — CONN  
 BEALE ST. BLUES/12TH ST. RAG OK 4709 V AUC — VANO  
 WHO WOULON'T BE JEALOUS(MUGGSY)BR 4131 E AUC — RECO  
MILLS BLUE RHYTHM BANO  
 MERRY GO ROUND/UNTIL REAL TH CO 3147 N AUC — ROSE  
 SAVAGE RHYTHM/I'M SORRY BR 6229 V AUC 1.00 DEWI  
 RIDE REO RIDE/CONGO CARAVAN CO 3087 E AUC — NAUL  
 DANCING OOCB/BROWN SUGAR CO 3044 V AUC 1.00 ABRA  
MILLS BROTHERS  
 NAGASAKI/LAZY BONES BRE 01800 E+T-A — BORN  
MILLS CAVALCADE  
 LIZA LEE/RHYTHM LULLABY CO 3066 N AUC 2.00 ABRA  
MILLS HDTSY TOTSY GANG  
 DOIN' THE NEW LOW OOWN BR 4014 G+T-S 1.50 KAPL  
MILLS MUSICAL CLOWNS  
 RAILROAD MAN/BABY PE 15111 G AUC 1.00 CLIP  
MISSISSIPPI JOOK BANO  
 DANGEROUS WOMAN(1/8" CHIP) ME 61271 V TRA — BROO  
 SKIPPY WHIPPY ME 61165 E TRA — BROO  
THE MISSOURIANS  
 SWINGIN' OEM CATS/TWO HUNOREO VI 38145 V AUC 1.00 DEWI  
MISSOURI JAZZ BAND  
 FOUR WALLS BA 7007 F+SAL .50 CLIP  
MIFF MOLE  
 WILD OAT JOE/CREAM IN COFFEE OK 41153 V T-A — UCOV  
 AFTER YOU'VE GONE UHCA 24 V T-A — RAAB  
 SHIM-ME-SHA-WABBLE CO 35953 E T-A — RAAB  
 AFTER YOU'VE GONE/SHIM-ME- UHCA 24 N T-A — POLS  
 HCNOLULU/ONE STEP BR — — E+T-A — HOLL  
 MOANIN'LOW/BIRMINGHAM BERTHA OK 41273 V AUC 2.00 ABRA  
 THE NEW TWISTER/FEELIN' NO VO 3074 N AUC — CARR  
 OARKTOWN STRUTTER'S BALL OK 40784 N AUC — CARR  
MONETTE MOORE  
 MOANIN' SINNER BLUES/HARO VI 20484 N T-A — BORN  
CHAUNCEY MOREHOUSE  
 ON THE ALAMO/BLUES,B FLAT VARI 608 N AUC — CARR  
RUSS MORGAN  
 (MANY ON BR, OE; SENO FOR LIST) — — STA — WILL  
 JOHNSON RAG/CHINA OOLL OE 2778 V+STA 1.00 CRON  
JELLY ROLL MORTON  
 DOCTOR JAZZ OUB OF VI 20415 N SAL 1.25 ROSE  
 SMOKE HOUSE/STEAMBOAT OUB OF VI 20296 N SAL 1.25 ROSE  
 SWEET ANETA/COURTHOUSE DUB OF VI 38093 N SAL 1.25 ROSE  
 FICKLE FAY/THAT'LL NEV.DUB OF VI 23019 N SAL 1.25 ROSE  
 MUSHMOUTH SHUFFLE DUB OF VI 23004 N SAL 1.25 ROSE  
 I HATE MAN(LIZZIE MILES)OUB OF VI 38571 N SAL 1.25 ROSE  
 DIRTY/SWINGIN THE ELKS GENR 1711 E T-A — BORN  
 MAMA'S GOT A BABY GENR 1710 N T-A — POOE  
 OEOO MAN BLUES/SIOEWALK BL VI 20252 G AUC 3.00 DEWI  
 OIXIE HOME/THAT'S LIKE IT VI 38601 V AUC 3.00 DEWI  
 PONCHATRAIN/FUSSY MABEL VI 38125 V AUC 3.00 DEWI  
 WOLVERINE BL/MR.JELLY LORO VI 21064 G AUC 3.00 DEWI  
 GA. SWING/MOURNFUL SERENAOE VI 38024 G AUC 2.00 DEWI  
 BLACK BOTTOM STOMP/THE CHANT VI 20221 E T-A — FERG  
 BUOY BOLOEN SAY/HIGH SOCIETY BB 10434 N AUC — KIRS  
 WHY/GET THE BUCKET GENR 1706 N AUC — BAKE  
 SHAKE IT/IF YOU KNEW GENR 1707 N AUC — BAKE  
 HOME IN SOUTHERN TOWN GENR 1710 E+T-S 1.50 KAPL  
 BIG LIP BLUEB GENR 1704 E+T-S 1.50 KAPL  
 BOOGABOO/SHOE SHINERS BB 7725 N T-A — KAPL  
 TANK TOWN BUMP/BURNIN' ICE VI 38075 G AUC — KIRS  
 (GENERAL ALB;IC SIDES;BOLOS)GENR 4001- E AUC — CONN  
 (JELLY ROLL MORTON CONTINUED NEXT PAGE)

# FOR DISPOSITION

(JELLY ROLL MORTON, CONTINUED)

SHOE SHINERS DR./SHREVEPORT	VI 21658 F+auc	CONN
THE PEARLY/BEALE STREET BLUES	BB 10252 N auc	CONN
MR. JELLY LORD/MIDNIGHT	BR 80040 N auc	CONN
CLINAX/WEST END	9B 10442 E auc	CONN
OH DIDN'T HE RAMBLE	BB 10429 V auc	CONN
N.O. BUMP/PRETTY LIL	VI 38078 N T-A	EDEL
HARMONY BLUES/LITTLE LAWRENCE	VI 38135 E T-A	EDEL
RED HOT PEPPER/DEEP CREEK	VI 38055 V T-A	EDEL
BURNING ICEBURG/TANK TOWN	VI 38075 G TRA	WALL
DIDN'T HE RAMBLE	BB 10429 V TRA	WALL
BALLIN' THE JACK	VI 20406 N TRA	WALL
MR. JELLY LORD/MIDNIGHT MAMA	BR 80040 N T-A	KELS
PANAMA/SWEET SUBSTITUTE	GENR 1703 N T-A	POLS
WHY/GET THE BUCKET	GENR 1706 N T-A	POLS
DIRTY DIRTY/SWINGIN' ELKS	GENR 1711 N T-A	POLS
MR. JELLY LORD	VI 21064 G T-A	HOLL
SHREVEPORT	BB --- V T-A	HOLL
SHREVEPORT (ELLINGTON, REV.)	BB 7710 N auc	RECO
<u>BENNIE MOTEN</u>		
SOUTH/SHE'S NO TROUBLE	VI 24893 E T-A	BORN
TROUBLE IN MIND	VI 21739 V SAL 1,00	PODE
HARMONY BLUES	VI 20406 E SAL 1,00	PODE
KANSAS CITY SHUFFLE	VI 20485 V SAL 1,00	PODE
18TH ST. STRUT	OK 8242 G SAL 1,00	PODE
IBETH	VI 24893 E SAL 1,00	PODE
SWEETHEART OF YESTERDAY/HARY	VI 38114 V auc 1,00	DEWI
BABY DEE/12TH ST. RAG	VI 20946 V auc	VAND
K.C. BREAKDOWN/LOW-DOWN	VI 21693 N auc 2,00	ABRA
MOTEN STOMP	VI 20955 V auc	BUCK
<u>MOUND CITY BLUE BLOWERS</u>		
ONE HOUR/HELLO LOLA	BB 10037 E TRA	BROW
(MANY ON BRUNSWICK)	BR --- E T-A	S&B
<u>SPUD MURPHY</u>		
ECSTASY/DANCING WITH A DEB	DE 2109 N auc	VAND
<u>MUSICAL STEVEDORES</u>		
HAPPY RHYTHM/HONEYCOMB	CO 14406 N T-A	FERG
HAPPY RHYTHM/HONEYCOMB	CO 14406 N auc	KIRS
HAPPY RHYTHM/HONEYCOMB	CO 14406 E T-A	KELS
<u>CLIFF NAZZARO</u>		
TAP DANCE/I'LL REMEMBER	BB 10433 N auc	KIRS
<u>OZZIE NELSON</u>		
YOU RED INDED/SHEIK ARABY	BB 7517 E STA 1,00	CRON
WHO FLAME/STOMP IN STADIUM	BB 7814 E STA 1,00	CRON
PERFIDA/MAN COMES AROUND	BB 10626 V STA .75	CRON
LITTLE GUPPY/BREAKIN BACK	BB 11403 N STA 1,00	CRON
<u>ROMEO NELSON</u>		
GETTIN' DIRTY/50 GLAD DUB OF	VO 1447 N SAL 1,25	ROSE
<u>NEW ORLEANS BLACK BIRDS</u>		
RED HEAD/PLAYING THE BLUES	VI 38027 G auc 1,00	DEWI
<u>NEW ORLEANS RHYTHM KINGS</u>		
TIN ROOF/THAT'S PLENTY-DUB OF	GE 5105 V SAL 1,25	ROSE
TIN ROOF BLUES/THAT'S PLENTY	GE 5105 E T-A	PODE
TIN ROOF/A3 (ROUGH START)	GE 5105 G auc	CLAR
GOLDEN LEAF STRUT	OK --- V TRA	DEAN
SHE'S CRYIN' FOR ME	BB 10556 V+T-A	RAAB
SHE'S CRYIN' FOR ME	VI 19645 V auc	BAKE
<u>NEW ORLEANS CWLS</u>		
THAT'S PLENTY/NEW TWISTER	CO 1547 V T-A	LEVI
<u>FRANKIE NEWTON</u>		
ROSETTA/WORLD IS WAITING	BB 10176 N T-A	KAPL
WHO	BB 10216 V TRA	BROO
<u>THE NEW YORKERS</u>		
HELLS BELLS/I'M NUTS	VI 24247 E STA 1,25	CRON
<u>RED NICHOLS</u>		
BUDDY'S HABITS/BONEYARD	BR 3477 V T-A	EDEL
MAKE MY COT/SUGAR	VI 21056 N auc 2,00	ABRA
SLIPPIN' AROUND	VI 21397 N auc 2,00	ABRA
FIVE PENNIES/FEELIN' NO PAIN	CO 1229 N auc 2,00	ABRA
ALICE BLUE CROWN/PRETTY GIRL	BR 4456 E auc	RECO
FIVE PENNIES/JAPANESE SANDMAN	BR 3855 E auc	RECO
POOR BUTTERFLY/CAN'T (12")	BR 20062 G+auc	RECO
DR. OXIE 1-STEP/IMAGINATION	BR 3989 E auc	RO,H
ALLAH'S HOL/ROSES OF PICARDY	BR 4286 E auc	RO,H
CAN'T WE BE FRIENDS/HAPPY	BR 4510 E auc	RO,H
WHO/CAROLINA MORNING	BR 4925 E auc	RO,H
BACKBEATS/BUGLE CALL	BR 6816 E auc 4,00	RO,H
HARLEM/3 LITTLE WORDS	BR 7460 E+auc	RO,H
FEELIN' NO PAIN/IDA	BR 3626 N T-A	PODE
BUDDY'S HABITS/BONEYARD	BR 3477 V auc 1,00	DEWI
IDA/FEELIN' NO PAIN	BR 3626 V auc 1,00	DEWI

(RED NICHOLS CONTINUED NEXT COLUMN)

(RED NICHOLS, CONTINUED)

WASHBOARD BLUES/THAT'S NO EAR	BR 3407 G auc 1,00	DEWI
CLARINET MARNALACE/SWEET SUE	BR 6266 V auc 1,00	DEWI
MEAN DOG BLUES/CORNFEED	BR 3597 G auc 1,00	DEWI
AVALON/TODDY'S SWEETHEART	BR 3854 V auc 1,00	DEWI
CHINA BOY (ROUGH START)	BR 4877 V auc	CLAR
FIVE PENNIES/HARLEM TWIST	VI 21560 E auc	KIRS
<u>GEORGE NOBLE</u>		
BED SPRING BL/SISSY MAN BL	VO 02923 N auc	KIRS
<u>RAY NOBLE</u>		
TIGER RAG/JAPANESE SANDMAN	VI 24577 N T-A	THOM
Basin St./Blues/Melancholy	VI 25007 N T-A	THOM
DINIER FOR ONE PLEASE/WHERE	VI 25187 E T-A	THOM
LITTLE OLD LADY/NOW	VI 25448 E T-A	THOM
THANKS/GOODNIGHT LITTLE	HMV 6413 V auc	MELO
HOW WOULD HE BE WRON/BAD FOR	HMV 6396 V auc	MELO
<u>JIMMY NOONE</u>		
FOUR OR FIVE TIME/EVENING	VO 1185 V+T-A	EDEL
SWEET SUE/I KNOW YOU KNOW	VO 1184 V T-A	EDEL
FOUR OR FIVE TIMES	VO 1185 G auc	ACKE
LOVE ME OR LEAVE ME	VO 1272 G auc	ACKE
LULLABY OF BROADWAY	VO 2908 V T-A	PODE
I'M GOING HOME/THEN YOU'RE	BB 8649 N T-A	PODE
FOUR OR FIVE TIME/EVERY EVE	VO 1185 G auc	BAKE
KNOW THAT YOU KNOW/DAN POLO	DE 3863 N auc	KIRS
<u>RED NORVO</u>		
BLUES IN E FLAT	BR --- N T-A	HOLL
CUCKOO IN THE CLOCK(BAILEY)	VO 4698 V SAL 1,00	GARD
MY LOVE FOR YOU	VO 4953 N SAL 1,00	GARD
KISS ME WITH YOUR EYES	VO 4648 N SAL 1,00	GARD
I SURRENDER DEAR/TOMBOY	CO 3977 E auc	BAKE
<u>O'BRYANT'S WASHBOARD BAND</u>		
SKOODLUM BLUES/MIDNIGHT	PAPA 12260 G+T-A	EDEL
3 J BLUES/STEPPIN' ON GAS	PARA 10087 E auc 5,00	ABRA
<u>HUSK O'HARE</u>		
CLOVER BLOSSOM BL/NIGHT	GE 4921 E auc	KIRS
NIGHT/CLOVER BLOSSOM BL	GE 4921 V auc	ABRA
<u>KING OLIVER</u>		
FROGGIE MOORE/MANDY DUB OF	GE 5135 N SAL 1,25	ROSE
JAZZIN' BABIES/DIPPER DUB OF	OK 4975 N SAL 1,25	ROSE
MULE FACE BLUES/BOOGIES W.	BB 6778 N T-A	BORN
SNAC IT/SUGAR FOOT STOMP	VO 15503 V auc 3,00	DEWI
STRUGGLE BUGGY/DON'T YOU	VI 23001 V auc 2,00	DEWI
TOO LATE/WHAT YOU WAIT ME	BB 7242 G auc 2,00	DEWI
JUST GONE	GE --- V TRA	DEAN
CANAL STREET	GE --- G TRA	DEAN
SNAC IT/(REV. JEWEE JACKSON)	BR 80039 N T-A	KELS
DIPPENOUTH/RED UNION	JI 10 G+auc	.50 SCHW
SOUTHERN STOMPS	PARA 12088 V auc	HOLL
SOMEDAY SWEETHEART/WA WA WA	BR 3373 V auc	ABRA
CALL OF THE FREAKS(FRICTION)	BB 6546 E auc	S1,B
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		
TIGER RAG/SKELETON JANGLE	VI 18472 E auc	KIRS
CLARINET MARM (REV. GOODMAN)	VI 25411 E+auc	NAUL
<u>ORIGINAL MEMPHIS FIVE</u>		
INDIGO BL/DA DA STRAIN(CHIP) BELL	177 G auc	MELO
SAD NEWS BLUES	GREY GULL 1184 V auc	MELO
SWEET PAPA JOE	CA 478 E SAL .75	BUCK
SHIMMY LIKE MY SISTER KATE	RE 9365 N SAL 1,00	BUCK
STOP YOUR KIDDIN/BEES' KNEES	RE 9395 V SAL .75	BUCK
<u>WILL OSBORNE</u>		
IT'S A WHOLE NEW THING	VARE 8104 N SAL 1,25	GARD
SHEN/ANGELS	DE 1611 N SAL 1,25	GARD
<u>HOT LIPS PAGE TRIO</u>		
MY FIGHTIN' GAL/JUST ANOTHER	BB 8660 E auc	NASL
EVIL MAN BLUES/DO IT IF YOU	BB 8639 E auc	MASL
LAFAYETTE/SOUTH	DE 18124 N SAL 1,25	GARD
GOOD OLD BOSOM BREAD	DE 7451 N SAL 1,00	GARD
FEELIN' HIGH AND HAPPY	BB 7569 V SAL .75	BUCK
<u>PARENTI'S LIBERTY SYNCOPATORS</u>		
CABARET/PAPA (RIV CHIP)	CO 545 V auc	CLAP
<u>TINY PARHAM</u>		
ECHO BLUES/WASHBOARD WIGGLES	VI 38076 G auc 1,00	DEWI
BLUE ISLAND BLUES/SUBWAY SOBS	VI 38041 V auc	KIRS
TINY'S STOMP	VI 38060 N auc	ACKE
SUBWAY SOBS	VI 38041 N auc	ACKE
<u>SANTO PECORA BACK ROOM BOYS</u>		
MAGNOLIA BLUES	CO 36159 N T-A	PODE
<u>JACK PETTIS</u>		
SPANISH DREAM/NEW LOW DOWN	VI 21559 E T-A	WINT
<u>ROBERT PETWAY</u>		
BERTHA LEE BL/IN THE EVE	BB 4008 T T-A	BORN

# FOR DISPOSITION

CHARLES PIERCE  
NOBODY'S SWEETHEART/SISTER Co 35950 N T-A — BORN  
NOBODY'S SWEETHEART BRO 1174 V T-A — HOLL

PIGMEAT TERRY  
MOANING THE BLUES/BLACK SHEEP DE 7829 N T-A — BORN

PIRIN'S NEW ORLEANS ORCHESTRA  
WEST INDIES BLUES/DO DOODLE VI 19255 E T-A — BORN  
SUO BUSTIN/W.INDIES BLUES Co 14007 E AUC — KIRS

BEN POLLACK  
DEEP JUNGLE/SWING OUT DUB OF Co 2879 N SAL 1,25 ROSE  
CHERIE/LOUISE(BG, MCP, TEA) VI 21941 V+AUC — MURC  
FUTURISTIC RHYTHM/LET'S SIT VI 21858 N AUC — FEHR  
HE'S THE LAST WORD VI 20425 E AUC — FEHR  
BASHFUL BABY VI 22074 N AUC — ABRA  
LOUISE/MA CHERIE VI 21841 E AUC 2,00 ABRA  
WAH WAH/IF I COULD BE (OIG) PE 15325 V AUC — ABRA  
SENTIMENTAL BABY VI 21827 E AUC — GARD  
SNAKE CHARMER(PICK-A-RIB BOYS)DE 1488 V AUC — GARD  
SWEET SUE (B.GOODMAN) VI 21437 E AUC — GARD

DICK POWELL  
GOIN' SHOPPIN'/WOROS IN HEART BR 7407 N AUC — KIRS  
LULLABY OF B'WAY/BELIEVE IN BR 7374 N AUC — KIRS

TEDDY FOWELL  
BOOGIN' ON THE DOWNBEAT BB 11176 V AUC — ROSE

SAV PRICE  
TEED-UP/FRANTIC DE 8642 N SAL 1,00 GARD

LOUIS PRIMA  
AFRAID TO DREAM/DANGER LOVE VO 3628 E AUC — MASL  
WORRY BLUES/IT'S THE RHYTHM BR 7471 V AUC — MASL  
TEATHER MAN/PLAIN OLD ME BR 7499 V AUC — FABL  
EXACTLY LIKE YOU DE 2279 E SAL 1,25 GARD  
SHOW ME THE WAY DE 2242 N SAL 1,00 GARD  
LOOK OUT/PERCY VARS 8247 N SAL 1,00 GARD  
DANCE WITH A DOLLY VARS 8245 N SAL 1,00 GARD

QUINTET OF THE HOT CLUB OF FRANCE  
PARAMOUNT STOMP/SWINGING WITH VI 27272 E AUC — GREE  
BLUE DRAG/CRAZY RHYTHM ROY 1778 N SAL 1,50 GARD  
SWINGING WITH OJANGO VI 27272 N SAL 1,25 GARD  
SWANEE RIVER/ULTRAFOX ROY 1785 N SAL 1,50 GARD  
ORIENTAL SHUFFLE/ARE YOU VI 26506 N T-A — SMIT  
DRIVING ME CRAZY/EXACTLY VI 26733 N T-A — SMIT  
VIPER'S DREAM/MINOR'S SWING VI 26218 N T-A — SMIT  
MINOR'S SWING/VIPER'S DREAM (MANY) — E T-A — S&B  
LIVEHOUSE BLUES/AFTER GONE VI 25511 N T-A — THOM  
VIPER'S DREAM/MONOR SWING VI 26318 N T-A — THOM  
EXACTLY LIKE YOU/CRAZY VI 26733 N T-A — THUM  
PARAMOUNT STOMP/SWINGING VI 27272 N T-A — THOM  
BLUE DRAG/CRAZY RHYTHM ROY 1778 N T-A — THOM  
CHASING SHADOWS/MOMENTS ROY 1798 N T-A — THOM  
CHASING SHADOWS — N AUC — MELO  
I'VE HAD MY MOMENTS ROY 1798 N AUC — MELO  
LADY BE GOOD/THAT'S PLENTY ROY 1756 N AUC — MELO  
BLUE DRAG/CRAZY RHYTHM RCY 1778 N AUC — MELO  
SWANEE RIVER/ULTRAFOX ROY 1785 N AUC — MELO  
GEORGIA ON MIND/IN STILL VI 26578 N T-A 2,00 HARV

MA RAINCY  
SEE THE RIDER/JEALOUSY H.BLS UHCA 85 E AUC — CONN  
STACK O'LEE BLUES/YONDER SI 908 N T-A — BORN  
LAST MINUTE BL/BO-HEAVIL BL PARA 12080 G+AUC — BAKE  
SOUTH BOUND BLUES/LAWD SEND PARA 12227 E AUC — MELO

CASPER REARDON  
AIN'T MISBEHAVIN'/SENT. WOOD MA 133 N AUC — CARR

RED CAPS  
SNAKES HIPS/APPLE SAUCE OK 4838 V AUC — KIRS

DON REDMAN  
CHANT OF WECO/SHAKIN'/AFRICAN BR 90036 N AUC — ROSE  
SUNNY SIDE OS ST/EXACTLY LIKE VAR 580 N AUC — ROSE  
CHANT OF WECO/SHIK-ME-SHA BB 10765 N T-A — BORN  
MOONRISE ON LOWLANDS ME 60709 N T-A — PODE

RHYTHM KINGS  
ONE MORE TIME/WALKIN' BABY VI 23276 N AUC — CARR

RHYTHMAKERS  
MEAN OLD BOO BUG BL/YELLOW Co 35882 N AUC — MASL  
OH PETER/WHO STOLE THE LOCK Co 35841 E AUC — MASL  
WHO STOLE THE LOCK/OH PETER Co 35841 N T-A — POLS  
SHINE/IT'S GONNA BE YOU UHCA 1111 N T-A — BORN

RHYTHM MANIACS  
PAGAN LOVE/SOMEBOOY (FAZOLA) VO 3655 H T-A — KINS

JOSEPH ROBECHAUX  
LIVING IN SIN/JIG MUSIC(V) VO 2645 E AUC 3,00 ABRA  
THE RIFF VO 2592 V AUC — ACKE

DICK ROBERTSON  
I CRIED FOR YOU(B. HACKETT) DE 2260 N AUC — CLEA  
(MANY WITH HACKETT; SEND FOR LIST) — — STA — WILL

PAUL ROBESON  
ST. LOUIS BLUES/BANJO SONG HMV 8219 N T-A — BORN

ELZADIE ROBINSON  
BACKDOOR BLUES/WHISKEY BL PARA 12509 V T-A — BORN

MAURICE ROCCO  
BOOGIE WOOGIE/TONKY BLUES DE 8523 N T-A — BORN  
ROCCO BLUES/RHUMBOOGIE DE 8504 N AUC — KIRS

GIL RODIN  
HELLO BEAUTIFUL CR 3046 V AUC — CLAR

GINGER ROGERS & JOHNNY MERCER  
EENEY MEENEY/DON'T MENTION LOVE DE 638 E AUC — KIRS

AORIAN ROLLINI  
BACKYARD/WATERFALL DO 139 E AUC 3,00 ABRA  
VIBROLLINI/JITTERS DE 1132 N AUC — ROTH

HARRY ROY  
PIANO WADNESS/PORCUPINE RAG DE 1043 V+AUC — NAUL

LUIS RUSSELL  
SAVOY STOMP/DR. BLUES VO 3480 N T-A — PODE  
FEELIN' THE SPIRIT PARL 1882 N T-A — PODE  
PANAMA PARL 8963 N T-A — PODE

PEE WEE RUSSELL  
DINAH HRS 1000 N TRA — STUR  
JIG WALK/ABOUT FACE CMS 539 N AUC — GARD

DERYCK SAMPSON  
CANAL ST. BOOGIE/HOMELESS BEA 7004 N T-A — BORN  
K.C. BOOGIE/CHINESE BOOGIE BEA 7005 N T-A — BORN

COON SANDERS  
THAT'S ALL THERE IS/EVERYTH. VI 19750 E AUC — MELO

SAVANNAH SYNCHOPATORS  
JACKASS BLUES (3/4 CHIP) BR 3245 V T-A — BOUL

JAN SAVITT  
QUAKER CITY JAZZ/SUGAR FOOT BB 10005 N AUC — CLEA

SCRANTON SIRENS (DORSEY)  
WHY SHOULD I BELIEVE IN YOU OK 40297 V T-A — THOM  
FATE/3 O'CLOCK IN MORN SIRENS 1001 N AUC — S&B

HAZEL SCOTT  
BLUES IN E FLAT/BOOGIE WOOGIE DE 18340 N T-A — BORN

RAYMOND SCOTT  
RECKLESS NIGHT/DINNER MUSIC BR 8000 N T-A — BORN

SEATTLE HARMONY KINGS  
HOW MANY TIMES VI 20133 E SAL .75 BUCK  
DARKTOWN SHUFFLE/GIRL VI 19772 G STA — CRON

SHARKEY & SHARKS OF RHYTHM  
SWING LIKE A RUSTY GATE VO 3470 E AUC — ACKE

ART SHAW  
BLUES IN NITE/THIS TIME THE VI 27609 N AUC — ROSE  
BLUES A & B VO 4401 V AUC — S-D  
BEGIN BEGUINE/INDIAN LOVE CALLBB 7746 V AUC — S-D  
ANY OLD TIME/BACK BAY SHUFF. BB 7759 E AUC — S-D  
COPENHAGEN/BLUE HEAVEN BR 7827 E+AUC — NAUL  
MAN I LOVE/VILIA BB 10126 N AUC — CLEA  
LADY BE GOOD/I SURRENDER DEAR BB 10430 N AUC — CLEA  
ALL IN FUN/ALL THE THINGS YOU BB 10492 N AUC — CLEA  
CONCERTO FOR CLARINET 1 & 2 VI 36383 N AUC — CLEA  
NEEDLE NOSE/CARNIVAL VI 27860 N AUC — CLEA  
DAY AFTER DAY/DEEP IN DREAM BB 10046 E T-A — GREE  
IF YOU EVER CHANGE/YOU GROW BB 10195 E T-A — GREE  
SAY IT WITH KISS/IT TOOK BB 10079 E T-A — GREE  
COPENHAGEN/SOFTLY AS MORNING BB 10054 E AUC — RECO  
IF IT'S YOU/OLD OLD CASTLE VI 26760 N AUC — RECO  
NIGHTMARE/IT'S LONG WAY VO 4306 E AUC — RECO  
PYRAMID/THIS IS ROMANCE VI 27343 N SAL 1,00 RECO  
BLUES, 1 & 2 VI 27411 V AUC — RECO  
BLUES, A & B BR 7947 V AUC — RECO  
DR. LIVINGSTONE/WHEN THE QUAIL VI 27289 N SAL 1,00 RECO

JOEL SHAW  
ONE-MAN WOMEN/INDIANA CR 3451 V AUC 2,00 ABRA

ZUTTY SINGLETON  
KING PORTER STOMP/SHIM-NE-SHA DE 18093 E+T-A — BORN  
KING PORTER STOMP/SHIM-NE-SHA DE 18093 N T-A — POLS  
KING PORTER STOMP/SHIM-NE-SHA DE 18093 E AUC — GARD

SICUX CITY SIX  
FLOCK O' BLUES BRE 02207 N T-A — PODE  
I'M GLAO/FLOCK O'BL(CHIP) GE 5569 G+T-A — STUR

NOBLE SISSLE  
THAT'S WHAT LOVE DID/YOU DE 778 N AUC — JACO  
TAIN'T FIT NIGHT/I WONDER WHO DE 766 N AUC — JACO  
RHYTHM OF BROAD/MOON/I TAKE DE 847 N AUC — JACO  
YOU CAN'T LIVE IN HARLEM! DE 778 N AUC — RECO  
I TAKE TO YOU/RHYTHM BROAD. DE 847 N AUC — RECO

# FOR DISPOSITION

SLIM & HIS HOT BOYS  
MISSISSIPPI STOMP/THAT'S PL. VI 38044 G AUC 1.00 DEWI  
BESSIE SMITH  
ST. LOUIS BL (LOUIS) OOB DF CO 14064 N SAL 1.25 ROSE  
DOWHEARTED BLUES/GULF COAST CO 3844 E AUC --- KIRS  
YELLOW DOG (HENDERSON'S HOT 6) CO 14075 E+T-A --- LEVI  
SOBBIN' HEARTED BLUES/RECKLES CO 14056 V+T-A --- LEVI  
YOUNG WOMAN BLUES/HARD TIME CO 14179 N AUC --- RECO  
THEM'S GRAVEYARD WORDS CO 14209 N AUC --- RECO  
LOCK & KEY/TROMBONE CHOLLY CO 14232 N AUC --- RECO  
GIN HOUSE BL/LOST YOUR HEAD CO 14158 N AUC --- RECO  
IT WON'T BE YDU/STANDIN' IN CO 14338 N AUC --- RECO  
N.C. NOP SCOP/KEEP IT TO YDUR. CO 14516 N AUC --- RECO  
RECKLESS BLUES/SOBBIN' HEARTED CO 14056 N AUC --- RECO  
DYING GAMBLER BL/SING SING PR. CO 14051 N AUC --- RECO  
WOMAN'S TROUBLE BLUES/LOVE ME CO 14060 N AUC --- RECO  
CLARA SMITH  
THE BASEMENT BL/MAMAS GONE CO 14039 E AUC --- MELO  
ALL NITE BL/F. HENDERSON PIANO CO 3966 F+AUC --- ANDE  
CLEARING HOUSE BLUES CO 14019 F+AUC --- ANOE  
COURT HOUSE BLUES (ARMSTRONG) CO 14073 N AUC --- RECO  
STEAMBOAT MAN/SOBBIN, SISTER CO 14344 NAUC --- RECO  
HE'S MINE/STEEL DRIVIN' SAM CO 14053 N AUC --- RECO  
JELLY LUCK WHAT/IT'S ALL COM. CO 14319 N AUC --- RECO  
JELLY BEAN BL/RACE TRACK BL CO 14294 N AUC --- RECO  
CHEATIN' DADDY/YOU ODN'T KNOW CO 14192 N AUC --- RECO  
IT'S TITE LIKE THAT/DAOODY CO 14398 N AUC --- RECO  
YOU DON'T KNOW MY MIND/I'M GO CO 14013 N AUC --- RECO  
JABBO SMITH  
ABSOLUTELY/HOW CAN CUPID DE 1712 N AUC --- JACO  
RHYTHM IN SPAIN/MORE RAIN DE 1980 N AUC --- JACO  
MAMIE SMITH  
IF YOU DON'T WANT ME/MEMORIES DK 4228 G AUC --- ROSE  
K.C. MAN BL/LADY LUCK BLUES DK 4926 E+T-A --- BORN  
PINE TOP SMITH  
BIG BOY THEY CAN'T DO THAT VO 1256 N T-A --- POSE  
TRIXIE SMITH & DD'IN HOME SYNCOPATORS  
FREIGHT TRAIN BL/DON'T SHAKE PAR. 1807 F AUC --- RO, H  
SOUTH STREET TRIO  
NEED MORE BL/WHISKEY & GIN VI 20402 V T-A --- GREE  
SPANIER-BECHET  
SWEEP LORRAINE/LAZY RIVER HRS 2000 N AUC 5.00 DESP  
4 OR 5 TIMES/CHINA BOY HRS 2001 N AUC 5.00 DESP  
MUGGSY SPANIER  
LONESOME ROAD BB 10766 N T-S 3.00 PODE  
LONESOME ROAD/MANDY BB 10766 E T-A --- FERG  
CHICAGO/CAN'T WE BE FRIENDS DE 4168 E T-A --- FERG  
DINAH/WHAT DID I DO BB 10682 N AUC 3.00 DESP  
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N T-A --- UC OV  
SISTER KATE/DIPPERMOUTH BB 10506 N T-A --- UC OV  
DINAH/BLACK & BLUE BB 10682 N T-A --- UC OV  
DINAH/BLACK & BLUE BB 10682 N AUC --- CLEA  
LONESOME ROAD/MANDY BB 10766 N AUC --- KAPL  
AT SUNDOWN/BLUIN' BLUES BB 10719 N AUC --- KAPL  
DIPPERMOUTH/SISTER KATE BB 10506 N AUC --- KAPL  
RELAXIN' TOURO(EDGE BITES) BB 10532 N AUC --- KAPL  
DINAH/BLACK & BLUE BB 10682 N TRA --- STUR  
CHICAGO/FRIENDS DE 4168 N STA --- CRDN  
SPECKLED RED  
THE DIRTY DOZEN/WILKINS ST. BR 7116 V T-A --- BORN  
DIRTY DOZEN/WILKINS STREET BR 7116 V T-A --- HOLL  
LEITH STEVENS  
ROYAL GARDEN BLUES/LA DE DODD VO 4210 E T-A --- GREE  
REX STEWART  
MY SUNDAY GAL/WITHOUT A SONG BB 10946 N T-A --- FERG  
SOME SATURDAY/(1" HAIR CRACK) BB 11258 N AUC --- BAKE  
SUGAR HILL/SWING BABY SWING VO 3644 E+AUC --- BAKE  
JDE SULLIVAN  
MINDR MOOD BRE 02099 N T-A --- KAPL  
MAXINE SULLIVAN  
LOCH LOMOND O 3954 N AUC --- ROTH  
LOCH LOMOND/I'M COMING VIRGINI OK 3654 N AUC --- RECO  
WILBUR SWEATMAN'S ORIG. JAZZ BAND  
I'LL SAY SHE ODES/LUCILLE CO 2752 E AUC --- MELO  
TAMPA RED & CHICAGO FIVE  
SHE SAID IT/ I SEE YOU BB 6990 N T-A --- BORN  
TAMPA BLUE JAZZ BAND  
DYING WITH THE BL/I'M SO UNL. OK 4573 G AUC --- ROSE  
ART TATUM  
LONESOME GRAVEYARD/CORRINE DE 8563 N AUC --- BAKE  
AFTER YOU'VE GONE/THE SHOUT DE 468 E AUC --- MASL  
TIGER RAC/LULLABY OF LEAVES DE 18051 N AUC --- MASL  
(ART TATUM CONTINUED NEXT COLUMN)

(ART TATUM, CONTINUED)  
HUMORESQUE/ELEGIE DE 18049 N AUC --- MASL  
WEE BABY BLUES/BATTERY BOUNCE DE 8526 E AUC --- MASL  
CORINNE CORRINA/LONESOME DE 8526 N AUC --- MASL  
SWEET LORRAINE/GET HAPPY DE 18050 E T-A --- LEVI  
TIGER RAC/LULLABY DE 10051 N AUC --- GARD  
HUMORESQUE/ELEGIE DE 18049 N AUC --- GARD  
CHLDE-/SHEIK OF ARABY DE 2052 E AUC --- RECO  
STOMPIN AT SAVOY(N) LAST(G) DE 8536 V AUC --- RECO  
JACK TEAGARDEN  
DIRTY DOG/IT'S SO GOOD(BG) UHCA 39-40 N T-A --- BROW  
A RHYTHM HYMN/BLUE RIVER DE 4071 N AUC --- RECO  
I WANNA AT/I'M TAKING MY CO 35244 E AUC --- RECO  
ST. JAMES INFIRMARY/BLACK & DE 3844 E AUC --- RECO  
MUDDY RIVER BL/WOLVERINE BL CO 35927 E+AUC --- RECO  
YOU KNOW/ THE LITTLE MAN BR 8435 N AUC --- RECO  
WHAM/LOVE FOR SALE VAR 8202 N AUC --- RECO  
FRANK TESCHMACHER  
JAZZ ME BL/BARRELHOUSE UHCA 61 N T-A --- BORN  
JOHNNY TEMPLE  
CORRINE CORRINA/BABY DON'T DE 7825 N T-A --- FERG  
ALEC TEMPLETON  
STARДУST/AND THE ANGELS SING VI 26353 N T-A --- BORN  
TENNESSEE MUSIC MEN  
LOVELESS LOVE (ROY CARROL, REV.) HA 1406 N AUC --- RO, H  
BUGLE CALL RAG/DEEP HARLEM HA 1415 N AUC --- RO, H  
BABY/10 TRUMPS HA 1422 N AUC --- RO, H  
TENNESSEE TEN  
WAITIN' FOR EVENIN' MAIL VI 19109 E AUC --- MELO  
TEXAS BLUES DESTROYERS  
LENOX AVE. SHUF/DOWN IN MOUTH VO 14913 N AUC --- CARR  
SIPPIE THOMAS  
YOU GONNA NEED ME HELP VI 38502 E AUC --- MELO  
THREE KEYS  
BASIN ST. BLUES/WAH-DE-OAH BR 6423 E AUC --- KIRS  
THE TRAVELERS  
BREAKAWAY (T. DORSEY, TRUMPET) OK 41260 G T-A --- RAAB  
FRANKIE TRUMBauer  
AIN'T MISBEHAVIN'/SOMEBOOY BR 7665 N AUC --- ROSE  
BLESS YOU SISTER PARL 1882 N T-A --- PODE  
CRYIN' ALL OAY OK 40966 V T-A --- HOLL  
BALTIMORE/HUMPTY DUMPTY OK 40926 V 3.00 ABRA  
CLARINET MARI/WAY DOWN YONDER OK 4412 G+AUC --- RECO  
PLANTATION MODS/TROUBLED VI 24834 N AUC --- RECO  
MANHATTAN RAG/WHAT WOULD'NT OK 41330 N AUC --- CARR  
TOMMY TUCKER  
MOONLITE COCKTAIL/I SAID NO OK 6526 E SAL 1.15 KIRS  
JOE TURNER  
BLUES IN THE NIGHT/CRY' BABY DE 7885 N T-A --- BORN  
GOIN' TO CHICAGO (SLACK TRIO) DE 4093 N AUC --- RECO  
UNIVERSITY SIX  
SAN/TIGER RAG HA 224 G T-A --- BOUL  
VAN EPPS TRIO  
KAKUDA/DLD FOLKS RAG (12") VI 35400 G AUC --- CLIP  
VARSITY SEVEN  
SAVE IT PRETTY MAMA VARS 8135 P AUC --- GARO  
POM POM/HOW LOIG OK 8173 N AUC --- GARD  
SHAKE IT AND BREAK IT VARS 8179 N AUC --- GARD  
JOE VENUTI  
NOTHING/SOMETHING DE 2312 E AUC --- KIRS  
FLIP/FLOP DE 2313 E AUC --- KIRS  
WASTING MY LOVE/DEEP DOWN SO. VI 23018 V AUC --- MELO  
GOING PLACES/DOING (VENUTI-LANG) OK 40825 V+AUC --- GREE  
LITTLE GIRL/EMPO DI MODERNAE OK 2488 N AUC --- RECO  
SIPPIE WALLACE  
SHDRTY GEO. (EDDY HEYWOOD, PIANO) OK 8106 G AUC --- MELO  
BED ROOM BLUES/TIGHT WOMAN OK 8439 N T-A --- S&B  
FATS WALLER  
SENO ME/SQUARE FROM OELA. BB 10730 N T-A --- BORN  
DRY BONES/MY MOMMIE SENT ME BB 10892 E AUC 1.00 DEWI  
DREAM MAN/YOU'RE NOT ONLY OY. BB 10261 E AUC 1.00 DEWI  
LOOKIN' GOOD BUT FEELIN' BAD VI 38086 V AUC 1.00 DEWI  
HONEYBUCKLE ROSE/BREAKIN THE VI 24826 E AUC 1.00 DEWI  
MY VERY GOOD FRIEND MILKMAN VI 25075 G AUC 1.00 DEWI  
I'M ON A SEE SAW/YOU'RE SO VI 25120 G AUC 1.00 DEWI  
SPREADIN' RHYTHM ROUNO VI 25211 G+T-A --- RAAB  
YO 'RE LAUGHIN AT ME VI 25530 G T-A --- RAAB  
ALLIGATOR CRAWL(SOLO) BB 10098 N T-A --- RAAB  
CURSE OF AN ACHING HEART VI 25394 E+AUC --- BAKE  
JITTERBUG WALTZ/WE MEED LOVE BB 11518 N AUC --- CLEA  
HONEYBUCKLE ROSE/BREAKIN ICE VI 24826 E+AUC --- CLEA  
12TH ST. RAG/SWEET SUE VI 25087 N AUC --- CLEA  
(FATS WALLER CONTINUED NEXT PAGE)

# FOR DISPOSITION

## (FATS WALLER, CONTINUED)

I CAN'T GIVE YOU ANYTHING	BB	10573	N	AUC	---	CLEA
FEET'S TOO GIB/SUITCASE SUSIE	BB	10500	E	SAL	1.50	SIEG
HARLEY SUDOK ROSE(12 INCH)	VI	36206	N	AUC	3.00	HARV
AFTER YOU'VE GONE(DIANO QUET)	VI	22371	N	AUC	2.00	HARV
HARLEM FUSS/AINOR DRAG	VI	38050	V	T-A	---	EOEL
NOBODY'S BUSINESS(S.MARTIN ACC)	DK	8043	V	AUC	2.00	ABRA
LOVE OR LEAVE/FALLING	VI	22092	E	AUC	2.50	ABRA
UP JUMPED YOU WITH LOVE	BB	300814	N	SAL	1.00	GARO
THE MORE I KNOW YOU/LET'S	VI	25348	N	AUC	---	RECO
BOND ST./HAT A PRETTY MISS	BB	10437	E	AUC	---	RECO
BY THE LIGHT OF SILVER MOON	BB	11569	E	SAL	.65	RECO
YACHT CLUB SWING/WUSKRAT RAM.	BB	10035	G+	AUC	---	RECO
BLESS YOU/IT'S THE TUNE	BB	10393	V	AUC	---	RECO
CRAZY BOUT BABY/UNTIL REAL	---	---	V	AUC	---	RECO
LATCH ON/DINAH	VI	25471	E	AUC	---	RECO
THERE'LL BE SOME CHANGES	BB	10322	V+SAL	1.00	RECO	
CAN'T GIVE YOU ANYTHING BUT	BB	10573	G+	AUC	---	RECO
FAIR & SQUARE/THERE'S HONEY	VI	25891	E	AUC	---	RECO
ST. LOUIS BL/AFTER YOU'VE GONE	VI	22371	E	AUC	---	RECO
WEST WIND(O)/SING AN OLD(V)	VI	25253	G+	AUC	---	RECO
SWEET SUE(H)/12TH ST. RAG(V)	VI	25087	V	AUC	---	RECO
BUCK JUMPIN(E)/BELLS OF SAN(G)BB	11324	V	AUC	---	RECO	
I UNDERSTAND(V)/PANTIN IN PAN	BB	11175	E	SAL	1.00	RECO
COME & GET IT/CHANT OF GRODVE	BB	11262	V+	AUC	---	RECO
SAD SAK SUCKER/RUMP STEAK SER.	BB	11296	V	AUC	---	RECO
LOVE OR LEAVE WE/I'VE GOT A	VI	22092	N	AUC	---	RECO
PORTER'S LOVE(N)/SWINGIN'(V)	BB	10016	E	AUC	---	RECO
DON'T GIVE ME JIVE(N)/YOU MUSTBB	BB	11539	E	AUC	---	RECO
JITTERBUG WALTZ/NEED A LITTLE	BB	11518	E	AUC	---	RECO
CASH FOR TRASH/THAT GET'S IT	BB	11425	E	SAL	1.00	RECO
PAN PAN/DH BABY SWEET BABY	BB	11383	E	AUC	---	RECO
BY THE LIGHT/SWING OUT TO V.	BB	11569	E	AUC	---	RECO
STOP PRETENDING/HEY STOP KIS	BB	10829	E	SAL	1.00	RECO
GOOD MAN IS HARD TO FIND/HOW	BB	10143	V	AUC	---	RECO
RATHER CALL YOU BABY/DUR LOVE	VI	25681	N	AUC	---	BUCK

## WASHBOARD RHYTHM BOYS

BOY IN BOAT/SOMEBOY(1/8" CH) VI 23368 V T-A --- LEVI

## WASHBOARD SAW

BACK OOOH/GONNA MOVE BB 7001 V T-A --- KELS

## WASHINGTON WHITE

THE PANAMA LTO/FRISCO TRAIN VI 23295 N T-A --- BORN

## ETHEL WATERS

DA DA STRAIN/GEORGIA BL	BS	14120	V	AUC	---	MELO
AIN'T GONNA SIN/GIVE ME HEART	DE	141	N	AUC	---	VANO
I'LL GET ALONG/YOU'RE SWEET.	DE	1613	N	AUC	---	VANO
AM I BLUE/BIRMINGHAM BERTHA	CO	1837	E+T-A	---	---	GREE
DINAH/SWEET MAN	CO	487	F	T-A	---	GREE
SHAKE THAT THING/NO MAN'S	CO	14116	F	T-A	---	GREE
SHOO SHOO BODGIE BOO/DO I	CO	1905	N	AUC	---	RECO
I GOT RHYTHM/3 LITTLE WORDS	CO	2346	N	AUC	---	RECO
DINAH/YOU'RE GOING TO LEAVE	DE	234	N	AUC	---	RECO
THAT OA DA STRAIN/GA. BLUES	BS	14120	N	AUC	---	RECO
HANDY MAN(ACC. J.P. JOHNSON)	CO	14353	V	AUC	---	BUCK

## CHICK WEBB

GO HARLEM/DEVOTING MY TIME DE 995 V AUC --- ROSE

HOLICAY IN HARLEM/MELODY DE 1521 E AUC --- NAUL

WINDITE IN WADHOUSE/DIPSY OO. DE 1587 E+AUC --- NAUL

A-TISKET A-TASKET/LIZA DE 1840 V+AUC --- NAUL

STOMPING AT THE SAVOY CO 2926 E+AUC --- CLEA

HAVE MERCY/I'M UP A TREE DE 2468 N AUC --- VAND

I'M UP A TREE/HAVE MERCY DE 2468 N AUC --- RECO

TRUE/LONESOME MOMENTS VO 3101 N AUC --- RECO

## NOLAN WELSH (R.N. JONES ACC.)

NOLAN WELSH BL/BOUNDING BL DK 8425 N AUC --- KIRS

## BOB WHITE

I'M THE WOOGIE MAN(BOOGIE WOOG)BB 8595 V AUC --- ROSE

## TED WHITE'S COLLEGIANES

TIGER RAG/SHIRT TAIL(BG, TEA)JEWEL 15577 V T-A --- FERG

## PAUL WHITEMAN

FOUND A NEW BABY/GENERAL CAP 101 V AUC --- ROSE

AFTER YOU'VE GONE/NOBODY'S CO 2098 V AUC 2.00 DEWI

BUTTON UP YOUR OVERCOAT/NY CO 1736 V AUC 1.00 DEWI

BODY & SOUL/SOMETHING CO 2297 V AUC 1.00 DEWI

LOVER, COME BACK TO ME/MARIAN. CO 1731 G AUC 1.00 DEWI

I'M ON CREST OF WAVE/WHAT O'YACO 1465 V AUC 1.00 DEWI

MARY/CHANGES VI 21103 V AUC 1.00 DEWI

LITTLE PAL/SEVENTH HEAVEN CO 1877 V AUC 1.00 DEWI

YOU TOOK ADVANTAGE/DO I HEAR VI 21398 V AUC 1.00 DEWI

HAPPY FEET/BENCH IN PARK CO 2164 V AUC 1.00 DEWI

LOUISE/BLUE HAWAII CO 1771 G AUC 1.00 DEWI

I'M WINGING HOME/WHEN YOU'RE VI 21365 V AUC 1.00 DEWI

(PAUL WHITEMAN CONTINUED NEXT COLUMN)

## (PAUL WHITEMAN, CONTINUED)

S'POSSIN'/LAUGHING MARION	CO	1862	V	AUC	1.00	DEWI
AT TWILIGHT/WHEN YOU'RE	CO	1993	V	AUC	1.00	DEWI
MUTINY/JEEPERS(2 T'S)	DE	2222	G+	AUC	---	MURC
RAMONA/LONELY MELODY(BIX)	VI	21214	E	AUC	---	MURC
SUNSHINE/BACK YARD(BIX; 1/2" CR)	VI	21240	N	AUC	---	MURC
LONELY EYES/WISTFUL (BING)	VI	20418	E	TRA	---	THOM
MUDDY WATER(BING)	VI	20508	E	TRA	---	THOM
SO BLUE/SONG OF WANDERER	VI	20570	E	TRA	---	THOM
PRETTY LIPS/SIDE BY SIDE(B)	VI	20627	E	TRA	---	THOM
COLLETTE/BRIDGEHEARTED(BING)	VI	20757	E	TRA	---	THOM
I'LL ALWAYS REMEMBER/LOVE	VI	20784	E	TRA	---	THOM
DANCING TAMBOURINE/SHADY	VI	20972	N	TRA	---	THOM
THE CALINDA(BIG)	VI	20'82	E	TRA	---	THOM
DL MAN RIVER/TAKE BELIEVE	VI	21218	E	TRA	---	THOM
SMILE(BIX)	VI	21228	E	TRA	---	THOM
SAH/POOR BUTTERFLY	VI	24078	E	AUC	---	CLAR
EVENING/IF YOU	CO	1484	E+AUC	---	---	CLAR
DUT O'TOWN GAL	CO	1505	V+AUC	---	---	CLAR
BLUE NIGHT/ROSES	CO	1553	E+AUC	---	---	CLAR
ORANGE BLOSSOM/YOUR	CO	1845	V+AUC	---	---	CLAR
DRONELY GLOOD(BIX)	VI	21214	E	T-A	---	UCOV
MISSISSIPPI MUD./FROM MONDAY	VI	21274	E	T-A	---	UCOV
UIST A MEMORY	VI	20981	E	AUC	---	CLEA
JAPANESE SANOMAN/WHISPERING	VI	18690	E	AUC	---	CLEA
SOME SUNNY DAY	VI	18891	E	AUC	---	CLEA
I'M JUST WILD ABOUT MARRY	VI	18938	E	AUC	---	CLEA
CAROLINA IN THE MORNING	VI	18962	E	AUC	---	CLEA
GOTTA GET A GIRL	VI	19569	E	AUC	---	CLEA
PARADE OF WOODEN SOLDIERS/O	VI	21304	N	AUC	---	CLEA
OLD MAN RIVER/SHOW BOUT	VI	35912	N	AUC	---	CLEA
TOOK ADVANTAGE OF ME	VI	21398	E	AUC	---	MELD
EVERYTHING'S MADE FOR LOVE	VI	20514	E	AUC	---	KIRS
LONELY MELODY/RAMONA	VI	21214	V	AUC	---	KIRS
DOLLY DIMPLES/COQUETTE	VI	21301	V	AUC	---	KIRS
'TAIN'T SO/THAT'S MY WEAK.	CO	1444	E	T-A	---	MANC
CREST OF WAVE/WHAT O'YA SAK.	CO	1465	E	T-A	---	MANC
WASHBOARD BLUES/HIGHWATER	VI	36206	N	AUC	3.00	HARV
LAZY/WHAT'LL I DO	VI	19299	V	SAL	.50	CLIP
REACHING FOR SOMEONE/WHEN	CO	1822	V	A	---	CULP
SAH/POOR BUTTERFLY	VI	24078	N	T-A	---	CULP
SWEET SUE/CAN'T GIVE YOU ANY	CO	50103	E	AUC	---	KIRS
TAIN'T SO HONEY TAIN'T SD	CO	1444	V	T-A	---	BOUL
MARIANNE/LOVER (2 DIGS)	CO	1731	G	T-A	---	BOUL
MISSISSIPPI MUD./LONELY MELODY	VI	25366	N	T-A	---	POLS
OUT OF TOWN/DRIFTWOOD	CO	1505	N	AUC	3.00	ABRA
I'D RATHER CRY/BE LONG?	CO	1496	N	AUC	3.00	ABRA
JEEPERS CREEPERS/MUTINY IN	DE	2222	N	AUC	---	RECO
LONELY MELODY(BIX)	VI	21214	E	AUC	---	RECO
SAH/POOR BUTTERFLY (BIX)	VI	24078	E	AUC	---	RECO

## PAUL WHITEMAN'S RHYTHM BOYS

RHYTHM KING/MY SUPPRESSED O.	CO	1629	V	AUC	1.00	DEWI
MISS.WOO/SWEET LIL	VI	20783	V	AUC	1.00	DEWI
EVENING STAR/LAST NIGHT	CO	1401	E	T-A	---	MANC
WA-OA-OA/GRANOMA	CO	1455	E+T-A	---	---	RAAB
LOUISE/BLUEBIRDS BLACKBIRDS	CO	1819	V	T-A	---	BOUL
RHYTHM KING/SUPPRESSED DES.	CO	1629	V	T-A	---	BOUL
RHYTHM KING/SUPPRESSED DES.	CO	1629	N	AUC	2.00	ABRA
MONDAY ON/WHAT PRICE LYRICS	VI	21302	N	AUC	2.00	ABRA
A BENCH IN THE PARK(SCRATCH)	CO	2223	E	AUC	---	RECO

## WHODDIE MAKERS

BUGLE CALL RAJ	PE	15126	V	T-A	---	PODE
MAKIN FRIENDS	CO	36010	E	T-A	---	PODE
BUGLE CALL/ST. LOUIS BLUES	PE	15126	G	T-A	---	KAPL
IT'S SO GOOD/LOVABLE SWEET	DR	1658	G	AUC	2.00	ABRA
ST. LOUIS BLUES/BUGLE CALL	PE	15126	N	AUC	---	GARR

## CLARENCE WILLIAMS

SUGAR BLUES/AIN'T GONNA GIVE	VO	2805	N	AUC	---	RO,H
SASHAY OH BOY/3IG FAT MAMA	VO	2838	N	AUC	---	RO,H
SAVING FOR BABY/JUNGLE CR.	VO	2909	N	AUC	---	RO,H
TOP OF THE TOWN/MORE THAN	BB	6918	E	AUC	---	RO,H
CRYIN'/MOOD/WANTED	BB	6932	E	AUC	---	RO,H
BREEZE/BEER GARDEN BL	VO	2541	E	AUC	---	RO,H
CAN SEE YOU/ANYTHING BUT YOU	VO	2953	V	AUC	---	RO,H
YAMA YAMA/LADY LUCK BLUES	VO	2991	V	AUC	---	RO,H
SUNDAY OFF/MOTHER'S DAY	VO	3195	G	AUC	---	RO,H
SATURDAY NIGHT JAG DUB OF PAR	VI	12370	V	SAL	1.25	ROSE
WANTED/CRYIN	BB	6932	N	T-A	---	BORN
CHURCH ST. SOBAIN BL/Y.Y. BL	OK	81855	V	T-A	---	BORN
MANDY MAKE UP YOUR MIND	DK	40260	V	T-A	---	PODE
TEXAS MOANER BLUES	OK	8171	G	AUC	---	BAKE
SHOUT SISTER/WHERE OLD MAN R.	OK	8821	V+T-A	---	---	WINT

(CLARENCE WILLIAMS CONTINUED NEXT PAGE)

## FOR DISPOSITION

### (CLARENCE WILLIAMS, CONTINUED)

JAZZ LIPS/GRAVIER ST.	CO	14193	V+T-A	—	WINT
BEER GARDEN BLUES	VO	2541	G TRA	—	BROO
YAMA YAMA BLUES	OK	8525	E TRA	—	BROO
CLOSE FIT BLUES	OK	8510	E TRA	—	BROO
LAZY MAMA	OK	8592	V TRA	—	BROO
P.D.Q. BLUES	BR	7000	V TRA	—	BROO
TERRIBLE BLUES	HRS	31	N TRA	—	STJR
CANDY LIPS/NOBODY (SHORT CRACK)	OK	8440	V T-A	—	LEVI
MANDY/I'M A LITTLE BLACKBIRD	OK	40260	V T-A	—	LEVI
COAL CART BLUES	HRS	—	N T-A	—	HOLL
WALK BROAD/FELT THAT WAY	OK	8629	V AUC	2,00	ABRA
LAZY MAMA/MOUNTAIN CITY	DK	8592	E+AUC	2,00	ABRA
JACKASS/WHAT'S THE MATTER	DK	40598	V+AUC	3,00	ABRA
P.D.Q. BLUES/CUSHION FOOT	VO	1089	E AUC	3,00	ABRA
LONG FOR ME/BOTTOMLAND	CO	14244	E AUC	2,00	ABRA
BARE FOOT/LONG TIME PAPA	OK	8073	G AUC	2,00	ABRA
SHAKE THAT/GET IT FIXED	OK	8267	V AUC	2,00	ABRA
<b>COTIE WILLIAMS</b>					
TOASTED PICKLE/TOP & BTOTM	OK	6336	E AUC	2,00	DEWI
BLUES IN MY CONDITION	OK	6224	V AUC	2,00	DEWI
OL' MAN RIVER/LESSON IN "C"	VO	4086	E AUC	—	BAKE
TOASTED PICKLE/TOP & BOTTOM	OK	6336	N AUC	—	RECO
BOUDOIR BENNY/AIN'T GRAVY GOOD	VO	4726	V AUC	—	RECO
WEST END BLUES/G MEN	DK	4270	N AUC	—	RECO
<b>FESS WILLIAMS</b>					
ALLIGATOR CRAWL	BR	3589	N AUC	—	GARD
<b>GEORGE WILLIAMS &amp; BESSIE BROWN</b>					
BALD HEADED MAMA/SCAT	CO	14065	E AUC	—	MELD
<b>GEORGE WILLIAMS &amp; CLARENCE WILLIAMS</b>					
A WOMAN GETS TIRED/GAL AIN'T	CO	14002	N AUC	—	RECO
<b>JOHN WILLIAMS' SYNCO JAZZERS</b>					
GOOSE GREASE	DUB	OF PARA	12457	N SAL	1,25 ROSE
<b>MARY LOU WILLIAMS</b>					
DRAG 'EM	UHCA	37-38	V TRA	—	BROO
<b>WILLIAMSON'S BEALE STREET ORCHESTRA</b>					
BEAR WALLOW BLUES/MEMPHIS SC.	VI	20555	N T-A	—	BORN
<b>SPENCER WILLIAMS</b>					
DEATH IS ON YOUR TRACK/JOHNS	OK	8691	N T-A	—	BORN
<b>EDNA WINSTON</b>					
JOOGIE BLUES/EVER AFTER ON	VI	20654	E AUC	—	KIRS
<b>DUKE WILSON &amp; 10 BLACKBERRIES</b>					
BEALE STREET BLUES	PE	15617	V AUC	—	CLAR
<b>EDITH WILSON</b>					
MY HANDY MAN AIN'T/I'LL GET	VI	38624	E AUC	—	KIRS
<b>LENA WILSON</b>					
I NEED YOU (ACC.F. HENDERSON)	VO	14631	V AUC	—	MELD
<b>TEDDY WILSON</b>					
MISBEHAVIN' (QUARTET)	DUB	OF BR	7964	N SAL	1,25 ROSE
WHEN YOU'RE SMILING (V) CAN'T	BR	8070	V AUC	—	RECO
EARLY SESSION HOP/LADY OF MYS.	CO	35207	N AUC	—	RECO
MISS BROWN TO YOU/SWEET LOR.	BR	8087	E AUC	—	RECO
SUGAR/MORE THAN YOU KNOW	BR	8319	G+AUC	—	RECO
THE MOOD I'M IN/SENTIMENTAL	BR	7844	V AUC	—	RECO
EASY LIVING/FOOLIN' MYSELF	BR	7911	V AUC	—	RECO
THINGS ARE LOOKING UP	BR	8015	V+AUC	—	RECO
<b>WOLVERINES</b>					
SENBAITION	DUB	OF GE	5542	N SAL	1,25 ROSE
OH BABY/COPENHAGEN	DUB	OF GE	5453	N SAL	1,25 ROSE
SUSIE/FIDGETY FEET	DUB	OF GE	5454	N SAL	1,25 ROSE
GOOD MAN HARD/ROYAL G	DUB	OF BR	4000	N SAL	1,25 ROSE
RIVERBOAT SHUFFLE/LAZY	HRS	—	V+AUC	—	CLAR
ROYAL GARDEN BL./GOOD MAN	BR	4000	E+T-A	—	EDEL
CRAZY QUILT/BURNIN' ME UP	BR	3332	N AUC	—	ABRA
SHIM-ME-SHA/NEW TWISTER	BR	3707	N AUC	—	ARR
<b>ALBERT WYNN'S GUTBUCKET FIVE</b>					
PARK STOMP (PUNCH MILLER)	BR	80041	N T-A	—	KELS
<b>WYNN'S DALLAS DANDIES</b>					
ST. LOUIS BLUES/LOVED ONE	ME	12051	G T-A	—	KAPL
<b>JIMMY YANCEY</b>					
YANCEY STOMP/STATE ST. (SOLO)	VI	26599	E AUC	—	MELD
5 O'CLOCK BL/TELL EM (SOLO)	VI	26590	E AUC	—	MELD
MELLOW BLUES/SLOW EASY (SOLO)	VI	26591	E AUC	—	MELD
RECEIVED LETTER	DUB	OF VO	05464	N SAL	1,25 ROSE
<b>HENRY YOUNGMAN</b>					
GAGS & SUPER GAGS, 1 & 2	BB	10871	N AUC	—	KIRS
<b>BOB ZURKE</b>					
TOM CAT ON THE KEYS/EVERYB.	VI	26526	V AUC	—	RECO
HOLY SMOKE/SOMEBODY TOLD ME	VI	26446	E AUC	—	RECO
BETWEEN DEVIL/I'VE FOUND NEW	VI	26355	N AUC	—	RECO
HOBBSON ST. BLUES/EACH TIME	VI	26317	E AUC	—	MELD
BETWEEN DEVIL/I'VE FOUND NEW	VI	26355	N AUC	—	KIRS

### ALBUMS

HOT TRUMPETS (8 SIDES)	CO	66	N T-A	—	POLS
EARL HINES (8 SIDES)	CO	41	N T-A	—	POLS
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BOOGIE #BOOGIE (8 SIDES)	CO	44	N T-A	—	POLS
GEMS OF JAZZ VOL. 5 (10 SIDES)	DE	324	E+T-A	—	POLS
KING LOUIS (PRE-WAR)	CO	28	E+AUC	—	MONT
CHICAGO JAZZ	DE	121	E+AUC	—	MONT
HODES, NOONE, MCPARTLAND	DE	324	E AUC	—	MONT
LOUIS HOT FIVE (PRE-WAR)	CO	57	E+AUC	—	MONT
BOOGIE WOODIE NO. 1	DE	137	N AUC	2,00	DEWI
CHICK WEBB	DE	138	N AUC	2,00	DEWI
GEMS OF JAZZ NO. 1	DE	200	N AUC	3,00	DEWI
GEMS OF JAZZ NO. 2	DE	201	N AUC	3,00	DEWI
WALLER ON THE IVORIES	VI	109	N AUC	2,00	DEWI

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1939 - FEBRUARY, MARCH AND APRIL-MAY	—	—	E AUC	—	RO,H
1939 - SPECIAL JANUARY ISSUE	—	—	E AUC	—	RO,H
DISCO-QUIN. HOT CLUB OF FRANCE	—	—	E AUC	—	RO,H

### H.R.S. RAG

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### MELODY MAKER - ENGLAND

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### WANTED CONTINUED FROM PAGE 11

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## HOLLYWOOD PREMIUM RECORD GUIDE

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# Questions and Answers . . .

A Column Conducted  
By ERNEST BORNEMAN.

All questions should be addressed to  
ERNEST BORNEMAN, NATIONAL FILM  
BOARD, OTTAWA, ONTARIO, CANADA.

## I

More than 30% of all questions received this month dealt with the very last installment of the JAZZ AND THE ANTHROPOLOGIST serial and especially with my suggestion that a single big band playing real improvised contrapuntal jazz could change the whole course of our music for the next years to come. One writer points out, rather aggressively, that "even now there are not enough musicians left to form a single seven piece orchestra that can play improvised jazz continuously, night after night, without becoming a bore to the public," and even if there were enough musicians available, "there would be no way of financing the project on a businesslike basis."

Another writer shifts the argument a little by suggesting that "even though there may be colored musicians who can play that way, there certainly wouldn't be enough white men to form a band that can play together in the manner you suggest. You would have to form a mixed outfit and that would immediately run you into the same old set of prejudices, booking troubles and other difficulties with the union and the management."

I think all this is by far too pessimistic. All big urban centers with populations over, say, 300,000, hold a sufficient number of middle-class jazz lovers to make a twelve or thirteen piece outfit a feasible project. Proof comes from the very success of the dozen or more spots with an honest music policy in New York alone.

As to the line-up of the band, let me suggest some names for a colored and for a white band. All musicians are chosen not only as individual improvisers but as parts of various ensemble groupings as suggested in my original article.

Pick any five reeds, seven brass, four rhythm, out of this total list and you will find that they stand a reasonable chance of sounding together almost without rehearsal.

## FIRST GROUP:

Trumpet or cornet: Bunk Johnson, Mutt Carey, Nat Dominique, Sidney de Paris, Cootie Williams, Bill Coleman, Henry Allen, Charlie Shavers, Lips Page, Clarence Brereton.

Trombone: Ory, Higginbotham, Wells, Trickle Sam, Sandy Williams.

Clarinet: Bechet, Simeon, Lewis, Bigard, Hall, Nicholas.

Alto: Pete Brown, Tab Smith, Johnnie Hodges, Charlie Holmes, Bennie Carter, Willie Smith.

Tenor: Happy Cauldwell.

Bass or Baritone: Carney.

Piano: Ammons or Johnson.

Guitar: St. Cyr, Casey, Lucie, Addison.

Bass: Foster, Braud, Page.

Drums: Baby Dodds, Tubby Hall, Singleton, Catlett.

## SECOND GROUP:

Trumpet or cornet: Spanier, Kaminsky, McPartland, Davison.

Trombone: Julian Laine, Turk Murphy, Brunis, O'Brien, Teagarden.

Clarinet: Mezzrow.

Alto: Boyce Brown.

Tenor: Freeman, Bud Hunter, Dick Clark.

Piano: Sullivan, Stacey, Hodes, Bean, Zack.

Guitar: Herman Forest, Eddie Condon.

Bass: Bernstein.

Drums: Wettling, Tuft, Krupa.

## II

Mr. Louis Applebaum points out that I could have simplified my explanation of the blues scale and its evolution by linking it to the development of the normal diatonic out of its pentatonic and modal predecessors: To the simple pentatonic —C D F G A C—the half steps E and B were added later to make up the diatonic C D E F G A B C—thus the blues singer's tendency to diminish the intervals leading to E and B—the third and the seventh.

## III

Miss Ruth Sparks writes to enquire for some short explanation of the origin of Boogie. My guess, though insufficiently verified at present, is that it stems directly from the guitar accompaniment of the old-time blues singer. Listen to Leadbelly's "Fannin' Street" and you will hear the twelve string guitar in a per-

(Continued on page 41)

## Jazz and the Anthropologist

(Continued from page 5)

Copland and Thompson. And inevitably so: there is little in these American composers which is not borrowed from Europe and would therefore seem trite to the Europeans themselves. But there is a great deal in American popular music which does not stem from Europe and thus holds the attraction of novelty, if not originality, for the Europeans who have not heard it before. This element of originality in American popular music—and it is the only element of originality on the whole musical horizon of America—is the Negro tradition which entered popular music not only via jazz but, long before, via Minstrelsy and Holy Roller music. The story of American folk music begins not with the Mayflower but with a slave ship of 1619, when, as John Rolfe tells in his *Generall Historie* of John Smith, “about the last of August came in a Dutch man-of-warre that sold us twenty negars.”

By 1670, there were 2000 slaves working in Virginia alone. By 1680, fifty per cent of the population were of African stock.<sup>1</sup> Fifty years later, tobacco as a staple crop had given way to rice and indigo and the indentured white servants of the seventeenth century had given way to African slaves; the plantation system had become an established production economy.<sup>2</sup> At the turn of the nineteenth century, cotton and sugar plantations were introduced and the last vestiges of indentured labor disappeared.<sup>3</sup> From the first 300 slaves of Virginia in 1649, slavery spread to the Carolinas and to Maryland where the slaves became one-third of the population in 1715. In 1720, Louisiana made slavery legal, and in 1750 Georgia followed suit.<sup>4</sup> By 1754, 36 per cent of the population of the five colonies were Negro slaves (222,000 out of 609,000).<sup>5</sup> E. D. Morel says that between 1680 and 1786 2,130,000 slaves were sent to the British colonies in America, and 1,850,000 between 1776 and 1800. Brian Edwards, in his *History of the West Indies*, says that between 1790 and 1800 74,000 annually were shipped from Africa. In 1808, the slave trade was made illegal in America, yet over 2,500,000 slaves were landed within the next fifty years “after slavery.”

Geoffrey Gorer, in his essay on “The City of Harlem,” says that these Negro slaves could with justice be called the original Americans, for at any rate one line of their ancestry had been in the

United States longer than any comparable group of white Americans. Most of the Negroes came to America before the end of the eighteenth century; most of the whites in the middle of the nineteenth, and even later. Gorer suggests that a Negro Social Register, based on ancestry, might well be set up. The only reason why no slave ship has yet been named in rivalry to the Mayflower might well lie in the fact that 50 to 60 per cent of the slaves usually died during the passage from Africa to the New World.

Packed in the holds of the galleys, one above the other, the slaves were given no more than four or five feet in length and two or three feet in height so that they could neither lie at full length nor sit upright. They were chained, right hand to left leg, and attached in rows to long iron bars. In this position they spent the months of their fetid voyage, coming up once for less than a minute to empty their pails of vomit and excrement. The close proximity of so many naked human beings, their bruised and festering flesh, the prevailing dysentery and the general accumulation of filth made it impossible for any European to stay in the holds for more than a few minutes without fainting. The Africans fainted and recovered, or fainted and died. During the storms, the hatches were battened down and the heaving vessel hurled the slaves against their chains.<sup>6</sup>

Pierre de Vaissiere mentions the typical case of the captain who, held up by calms and adverse winds, poisoned his cargo and threw the bodies overboard, and the other case of the captain who had some of his slaves killed and cooked to feed the others with their meat.<sup>7</sup> Fear of their cargo bred a savage cruelty in the crew. One captain, to strike terror into the slaves, killed one of them and, dividing his entrails into 300 pieces, made each of the others eat a piece, threatening to kill those who refused to eat human flesh.<sup>8</sup>

When the surviving slaves arrived at the slave markets, they were examined for defects by the American buyers, then branded on both sides of their breast with a hot iron and shipped further inland.

Life on the plantations was not so much different from life on the slave ships. Sir Harry Johnson, in *The Negro in the New World*, gives this characteristic encounter between a plantation owner named Souther and an average



Negro without any particular crime to his discredit: ". . . The Negro was tied to a tree and whipped with switches. When Souther' became fatigued with the labor of whipping, he called upon a Negro man of his and made him 'cob' Sam with a single. He also made a Negro woman of his help to 'cob' him. And, after 'cobbing' and whipping, he applied fire to the body of his slave, about his back, belly and private parts. He then caused him to be washed down with hot water in which pods of red pepper had been steeped. The Negro was also tied to a log, and to the bed-post, with ropes, which choked him, and he was kicked and stamped upon by Souther. This sort of punishment was continued and repeated until the Negro died under its affliction."

Thus the mortality on the plantations soon became as high as that on the slave ships. Of 7,000 slaves sent to South Carolina between 1819 and 1831, only 3,500 were still alive at the end of the twelve years.<sup>9</sup>

To prevent slaves from gaining enough knowledge to make resistance possible, laws were passed to forbid the teaching of any written language. In 1816, Mexico ordered all literate Negroes to be killed; at once 600 of them were done to death. South Carolina sentenced literate Negroes to fifty strokes of the whip. Even in the North, literacy among Negroes was systematically kept below two per cent up to the time of the Civil War.

Naturally, like every healthy people, the Negroes rebelled against this sort of treatment instead of being kept from rebellion by it. The story of the "docile nigger" is as much of a myth as that other Southern fable of the well-meaning plantation patriarchy. Both stories are simultaneously denied by the hundred and thirty armed slave rebellions between 1670 and 1865.<sup>10</sup>

Under the constant pressure of rebellion, the whole slave economy began to crumble. The New York revolt of 1672 "influenced Massachusetts to forbid further importation of slaves in 1713 and led Pennsylvania, in August, 1712, to place a high duty on slaves which effectively discouraged their importation."<sup>11</sup>

The 1740 Charleston revolt resulted in the prohibition law on the import of Africans which lasted until 1750.<sup>12</sup> "South Carolina itself passed laws in 1740 for the purpose of lessening the danger. Slave importations were taxed and the funds so raised were designated for the importation of white Protestant settlers. At the same time, rather vague laws were passed, requiring better food

and clothing for slaves and providing that they should not be worked over fourteen hours a day in winter or fifteen hours in summer."<sup>13</sup>

From 1825 to 1832 there were slave revolts in Mexico which forced the Mexican Government in 1829 to abolish slavery. The result was that within a few months' time slave trading also dwindled across the border, in Virginia. Finally, in 1831, the Nat Turner revolt followed and led to "an open and decisive break between the North and the South."<sup>14</sup>

In the beginning, the slaves, asked to go to war against the North, fought poorly and sluggishly as soldiers will fight if they have nothing to fight for. The moment Congress declared all slaves in rebel territory to be free, the slaves deserted and immediately began to fight with almost miraculous valor on behalf of the North. Colonel T. W. Higginson declared that "it would have been madness to attempt with the bravest white troops what I successfully accomplished with the blacks."

At the same time, the remaining Negroes in the South carried out a kind of primitive general strike, a gigantic sabotage, which finally broke the resistance of the slave-owning states. Lincoln himself said that but for the assistance given by the Negroes, the North might have lost.

Yet, though the Civil War resulted in the abolition of slavery, it was not fought with that exclusive aim in mind. It was an economic struggle between the agricultural South and the industrial North, and—as in all economic struggles—the racial, religious and ideological issues were by-products and not essentials of the battle. Thus the Negro problem in America, not unlike the Jewish problem in present-day Europe, was, and is, a sideline of the battle and not its main issue.

Slavery requires the slaves to be ignorant so as to prevent them from trying to improve their status; ignorance will do for the primitive labor methods of agriculture on the plantation pattern, but it won't do for the higher needs of intelligence demanded by industrial labor. Thus, if industry was to find a labor supply, it had to break the plantation system and use the Negroes for its own needs. In order to educate them for their job, it had to abolish slavery. Thus slavery was abolished in the wake of an economic demand and not as result of some kind-hearted abolitionist fancy. At the same time, the potential buying power of the freed Negro helped to increase the profits of the North's new consumer industries, and it was with this motive in mind that many a stout businessman helped the

Negro in his series of bitter rebellions which set the final stamp of practical enforcement on the verbose documents of abolition and emancipation.

Just as the disease which is most painful to the afflicted patient often represents the most interesting case to the doctor in attendance, so the most painful social afflictions and tyrannies of mankind often represent the most instructive cases for the historian. The historical research worker, unlike his more fortunate colleagues in other fields of scientific research, has no possibility of undertaking laboratory experiments, but he is fortunate in that history sets up her own laboratory experiments during periods of crisis, oppression and rebellion. Like vivisection, these experiments are painful and unpleasant, but they are our most important source of knowledge on our own group behavior. The most significant, and perhaps the most painful of these gigantic experiments of social vivisection during the last four hundred years, was the cutting-up of West-African tribes and their transplantation to the New World during the seventeenth and eighteenth century. It was the first case to permit a methodical investigation of some of the most pertinent problems of anthropology:

1. Are cultures and civilizations racial achievements?
2. Are they innate and inherited or are they produced postnatally by environment and education?
3. To what extent does the social pattern influence the cultural pattern?
4. To what extent does the cultural pattern influence the social pattern?
5. What evidence can be deduced for a sociology of culture?

Or, to translate these questions into terms of music:

1. Was African music of the seventeenth century a general racial and tribal achievement or was it a monopoly and special achievement of some special caste or social group within the tribe?
2. Was African music innate and inherited in the individual or was it going to change and develop in a different social and geographical environment?
3. To what extent did the social pattern of slavery and plantation labor influence the development of Negro music in America?
4. To what extent did the existence of

American Negro music influence the social pattern of its surroundings?

5. In terms of a sociology of music:
  - a. How much of the Africans' music was preserved in America?
  - b. What influences were active on the retention of the African musical heritage, and what influences were active on its relinquishment?
  - c. How much did the music of the Americans—Indian, English, French, Spanish, Dutch, etc.—influence the music of the Negroes?
  - d. Vice versa: How much did the music of the Africans influence that of the Americans—Indian, English, French, Dutch, Spanish—and in what way did the reactions of these groups differ from each other?
  - e. What were the social influences responsible for the development of new branches of Afro-American music from slave songs to jazz?

These are the questions we shall try to answer during the coming months.

#### REFERENCES QUOTED

- 1 L. C. Gray: *History of Agriculture in Southern U. S. A.*, vol. II, p. 1025.
- 2 *Ibid.*, vol. I, p. 308-309. Bruce: *Economic History of Virginia*, vol. II, p. 57. Phillips: *American Negro Slavery*, p. 75.
- 3 Where the soil was unsuitable for cotton and sugar, slavery was virtuously frowned upon and abolitionist argument flowered. Thus it was not the 'meddling Yankee' but the good mountaineer of North Carolina, Kentucky and Tennessee who carried the spearhead of abolitionism, forming slave-aid societies and building the first stations of the underground railroad—proving—if still further proof was needed—that abolitionism was an economic rather than a humanitarian movement. Cf. C. L. R. James: *A History of Negro Revolt*, p. 27.
- 4 Gray, *op. cit.*, vol. I, p. 335.
- 5 Apthker: *American Negro Slave Revolts, Science and Society*, vol. II, No. 4, p. 514. Other references supra and infra are sub-quoted from this source.
- 6 C. L. R. James: *The Black Jacobins*, p. 3.
- 7 De Vaissière: *Saint Domingue, Paris, 1909*, p. 162.
- 8 *Ibid.*
- 9 Gray, *op. cit.*, vol. I, p. 335.
- 10 Apthker, *op. cit.*, gives a list of dates and places of Negro rebellions, year by year, from 1663 to 1865.
- 11 *New York Weekly Tribune*, September 22, 1885. Lauber: *Indian Slavery*, p. 290. Keith: *Chronicles of Pennsylvania*, vol. II, p. 505.
- 12 *Colonial Records of Georgia*, vol. I, p. 50. Scarborough: *Opposition to Slavery in Georgia*, pp. 9, 12, 37, 73.
- 13 Wallace, Henry Laurence: p. 82. *Channing: History of the United States*, vol. II, p. 391. *Annual Report of the American Historical Association*, 1895, p. 657.
- 14 Apthker: *op. cit.*, p. 530.

# Questions and Answers . . .

(Continued from page 37)

lect anticipation of the player pianists rolling bass. Translate this sort of 4-to-the-bar guitar blues to the piano and add the influence of the ragtime era and the automatic piano: what emerges is pretty close to the first party piano boogie. Any other suggestions on this genesis of boogie will be very welcome. Please write to me if you have any information.

## IV

Messrs. Browdon, Rowland, Cohn, Wilder, Levin and McGrath all write in to complain of my "criticism" of Goodman, Tatum and Hawkins in the May installment. Let me say quite categorically that no criticism of these men's musicianship was ever intended. If I say that Toscanini isn't a great jazzband leader or that Szigeti plays a poor jazz fiddle, no admirer of Toscanini or Szigeti would bother to contradict me. Yet when I say that Bix, Goodman, Tatum, Wilson are, or were, poor jazz musicians, a whole galaxy of authorities rise to challenge my judgment. Let me repeat then that these men are fine musicians, that they have great instrumental skill, that they are masters of their own chosen brand of music, but that this brand of music has little or nothing to do with jazz. Put them in a seven-piece band with proper jazz musicians like, say, Armstrong, Bechet, Brunis, J. P. Johnson, Johnnie St. Cyr, Pop Foster and Zutty or Wettling, let them play the blues with-

out having a score or an arrangement to play from, and you will see what utter misfits they are: Goodman, Tatum and Wilson couldn't even be heard. Their florid line and their delicate touch would be lost. Passing notes would wreck their precious melodic line. No unity of collective improvisation could possibly be reached.

Bix's case is, of course, different from these men; he had the vigor and the spirit of collective improvisation, but his straight brass-band phrasing and his timing on the beat always prevented him from producing those inflections, quarter-tones and portamenti which are the basis of all Negro folk music and thus the defining mark of all proper jazz.

## V

Mr. Richard Hornibrook Kendrigan sent in a very funny parody on the ANTHROPOLOGIST serial. If we can find time and space, we shall try to publish it in its entirety as soon as possible. Meanwhile let me ask a question: Is the anthropological vocabulary really too dull, pedantic and stilted to serve its purpose? It's inevitable that the scientific vocabulary should strike the lay reader as funny. Every single-minded aspersion always strikes us as comic if we don't share it. At the same time, there has been so much slick, smart tabloid writing in such contemporaries of ours as DOWN-BEAT and METRONOME that we felt it was about time for us to follow a policy of dry analysis and strict musical research, even at the risk of becoming dull, tiresome and pedantic. There is no way of combining the two manners of writing. It's up to you, our readers, to let us know what you expect of us. Please write in to give us your opinion.

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Several months ago we discontinued the practice of setting up display ads for individual collectors. We wished to simplify the *Record Changer* so that, when the editor joined the Army, his successor could continue printing the publication with a minimum of difficulty.

Now that the Army has found me to be 4-F (physically, mentally or morally unfit) we will resume printing full-page and half-page ads for individual collectors. The rates: full-page, \$10.00; half-page, \$6.00; less than half-page, \$2.00 for name and address and \$1.00 per inch for body of ad.

\* \* \*

Well, it looks like the record exchanging business is not quite the cozy proposition it used to be for Mr. Gullickson. The first issues of *Recordiana* and the *Needle* certainly look better than the first issue of the *Record Changer*. I am reminded of a statement attributed to the late King Oliver in a *Downbeat* headline some years ago:—"Some educated cat stole my good mute idea."

\* \* \*

You know,—that was a right nice editorial Arnold Gingrich wrote about New Orleans in the July issue of *Esquire*. I liked it so much that this very day I have sent them my subscription.

\* \* \*

Bill Riddle of Baltimore writes:—I list, herewith, some corrections and additions to McCarthy's discography of Jelly Roll Morton:

- |  |          |
|--|----------|
| 1. . . . New Orleans Rhythm Kings  |          |
| <i>Sobbin' Blues</i> (11535)   | Ge 5219  |
| <i>Clarinet Marmalade</i> (11540, 11540A)  | Ge 5220  |
| <i>Mr. Jelly Lord</i> (11541A, 11541C)   | —        |
| <i>Milenbury Joys</i> (11551, 11551A, 11551C)  | Ge 5217  |
| <i>London Blues</i> (11550)  | Ge 5221  |
| 2. . . . Johnny Dunn & His Band  |          |
| <i>Sgt. Dunn's Bugle Call</i> Bl(145749)   | Co 14306 |
| <i>Buffalo Blues</i> (145761)  | —        |
| <i>Ham and Eggs</i> (145760)   | Co 14358 |
| <i>You Need Some Lovin'</i> (145762)   | —        |
| 3. . . . Billie Young  |          |
| <i>When They Get Lovin' They're Gone</i>   | VI 23339 |
| <i>You Done Played Out Blues</i>   | —        |
| 4. . . . Master numbers for Ge 5552 & Si 4038 are: <i>Jelly Roll Blues</i> (11911) and <i>Big Fat Ham</i> (11912). |          |
| 5. . . . <i>Tia Juana</i> and <i>Mamamita</i> (Ge  |          |



MR. GULLICKSON

3043) are also on Si 4028.

6. . . . Master numbers for Levee Sereaders on an original pressing of *Vo 1154* are *Midnight Mama* (630) and *Mr. Jelly Lord* (632). These numbers are stamped in the wax periphery of the disc.

7. . . . Jelly Roll Morton's Steamboat Four playing *Mr. Jelly Lord* (8065) is by a

group consisting of Jelly Roll Morton, an alto sax, a banjo, and a kazoo. This side was also pressed on Triangle 11397.

8. . . . The reverse of the Paramount *Steady Roll* by Jelly Roll Morton's Stomp Kings is pressed on Puritan 11332 and Triangle 11397 in addition to McCarthy's listings. On this side there is no piano or alto and the group sounds very much like the early Brunswicks by the Mound City Blue Blowers.

9. . . . Add to McCarthy's Morton discography the recently discovered side *Frog-I-More* which is to appear on Steiner's and Davis' label.

10. . . . There are two pianos on some of the Wilton Crawley sides. Jelly is extremely probable as one and the other I believe to be Luis Russell since the group seems to be made up of musicians from his band.

Corrections and differences of opinion are invited by the *Record Changer*.

## FROM LOS ANGELES:

Orson Welles' radio jazz show goes on with Barney Bigard taking the clarinet on some of the broadcasts. Mutt Carey and Kid Ory (with rhythm) round out the band. Recent numbers played on the air are *Sugar Foot Stomp*, *Savoy Blues*, *Weary Blues* and *Tiger Rag*. The band also did a special broadcast under the auspices of the Standard Oil Company (of all people) and played an original *Blues in B Flat*, *Tin Roof Blues* and a rousing version of *Oh, Didn't He Ramble!*

There is a lot of talent around the town, as usual. Louis Armstrong, Meade Lewis and most of the others have their names up in big letters and play strictly for the customers. The sign in front of Kid Ory's place of employment says "Dancing," but he plays solid New Or-

leans. Wingy Mannone is back on Hollywood Boulevard and still favors Dixieland.

Zutty Singleton has joined Teddy Bunn's small outfit.

They say Bunk Johnson may appear in Los Angeles directly.—George F. Montgomery.

"Gentlemen: \* \* \*

"Congratulations on the articles by Mr. Borneman. To my mind they are the soundest and most enlightening articles of jazz criticism ever. They do two things: They place jazz in a proper perspective, and they lead to a constructive attitude. The best previous writings in this line have done one or the other, but not as incisively and certainly not both at once.

"The many articles you have carried which have dealt with personalities and atmosphere have been good reading, yes, but I think now you've got into something better,—you've made a strike."—Art Feher, Cleveland, Ohio.

\* \* \*

Irv. Jacobs of Jamaica, N. Y., writes: "In the August 1943 issue of the *Record Changer* Frank Holland submitted a list of 47 Whiteman records, supposedly the only Victor and Columbia records featuring Bix Beiderbecke. I have just bought a copy of Victor 21302 by the Rhythm Boys which features piano accompaniment on one side and violin, ukulele and piano on the other. Will Mr. Holland please point out where Bix can be heard on this record?"

Tom Henry (Cleveland) says his piano discography is progressing slowly, but that he sees the end of the job presently. "Cow Cow Davenport who is playing here has been helpful in straightening out several of my questions. I received a long letter from Albert McCarthy of *Jazz Music* in which he enclosed a most complete Davenport discography. However, I would like information on the following:

1. Serial number and reverse side of Sam Theard's *I'll Be Glad When You're Dead* on Brunswick.

2. Master numbers on Dora Carr's *Fifth Street Blues*, OK 8284; *Alabama Mistreater*, OK 8306; *He Don't Mean No Harm*, OK 8244. Iva Smith's *Rising Sun Blues*, Para 12436. Cow Cow Davenport's *Jim Crow Blues*, Para 12439.

3. All information possible on Will & Lil Brown's *Black Patti* record.

4. Has a Gennet record been issued of Charlie Davenport's *Kokomo Blues*?

"Davenport has been writing a story of his life and has left the papers for me to look over. It has possibilities."

\* \* \*

Stewart & Bates of Camp Hill, Pa., who advertised Leonard Feather's All Stars *Mop Mop/My Ideal* (played once) CMS 548, for sale at 10c in the *June Record Changer*, complain that as yet they have had no offers for the record. Now come on, boys,—let's all support our advertisers,—won't somebody please buy Stewart and Bates' Leonard Feather record?

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**SIX HUNDRED HARD-TO-FIND  
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This list contains PLENTY of  
ARMSTRONG, MILDRED BAILEY,  
WALLER, COUNT BASIE, BIX, VENUTI,  
HAWKINS, CARTER, KING OLIVER  
and many others

# BLUE NOTE

PRESENTS

## EDMOND HALL'S ALL STAR QUINTET

EDMOND HALL . . . . . CLARINET  
VIBRAPHONE                      PIANO                      GUITAR                      BASS

(The names of the nationally known artists, associated with Edmond Hall on these records, cannot be disclosed.)

- |   |                   |  |
|---|-------------------|--|
| ● | No. 30<br>12 Inch | <b>ROMPIN' IN '44</b><br><b>SMOOTH SAILING</b> |
| ● | No. 31<br>12 Inch | <b>BLUE INTERVAL</b><br><b>SEEN' RED</b>       |

\$1.50 F.O.B. New York, Excl. of Fed., State and Local Taxes

**WHILE** hitherto BLUE NOTE has emphasized the continuing aspects of musical feeling derived from the old sung blues, it now interestingly extends its sphere of exploration. In the present records, it highlights some new phases of style that have been evolving during the past decade.

The instrumental grouping (BN No. 30 and No. 31) consisting of clarinet, piano, vibraphone, guitar, and bass, is not altogether uncommon. But here, the vibraphone is predominantly melodic, rather than percussive, with a characteristic filigree-like, ornamental line. The piano is similar, and both instruments complement each other. In general, it is in an arabesque style, abstract and delicate. The guitar style, on the other hand, stems from one particular way of playing associated with the early thirties, and its clipped strokes and full-bodied tone evoke an instant nostalgia. Finally, the clarinet, while employing the incisiveness and technical niceties necessary for certain kinds of invention, renders plain, by the quality of its intonation and the nature of its phrasing, the fact that its roots are in the blues mode of expression.

The music crystallizes the fusion of a newly-evolved rococo pattern, so to speak, with traditional expressive content.

As for the selections offered, **Rompin' in '44** is a relaxed piece, exploiting a central, rhythmically attractive motif. **Smooth Sailing** projects an interesting theme with ingenious integration of mood. **Blue Interval** has melodic invention at once delicate and subtle, with sustained line and sweeping scope. **Seen' Red** is rapid and climactic. Its brief introduction and coda, based on familiar ensemble figures, are good-humoredly satirical.

—MAX MARGULIS

For Complete Catalog Write to

## BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

# THE *Record Changer*

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SERIAL RECORD

AUG 15 1944



August ★ 44

20c

# THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

BA—BANNER	COF—FRENCH COLUMBIA	HA—HARMONY	PE—PERFECT
BB—BLUEBIRD	CR—CROWN	HMV—HIS MASTER'S VOICE	QRS—QRS
BS—BLACK SWAN	DE—DECCA	HRS—HOT RECORD SOCIETY	RE—REGAL
BR—BRUNSWICK	DEF—ENGLISH DECCA	MA—MASTER	RO—ROMEO
BRE—ENGLISH BRUNSWICK	DEF—FRENCH DECCA	ME—MELOTONE	SW—SWING
BRF—FRENCH BRUNSWICK	DI—DIVA	OK—OKEH	UHCA—UNIT. HOT CLUBS
CA—CAMEO	DO—DOMINO	OR—ORIOLE	VAR—VARSITY
CMS—COMM. MUSIC SHOP	ED—EDISON	PAE—ENGLISH PARLOPHONE	VE—VELVETONE
CL—CLARION	EM—EMERSON	PAF—FRENCH PARLOPHONE	VI—VICTOR
CO—COLUMBIA	GE—GENNETT	PARA—PARAMOUNT	VO—VOCALION
COE—ENGLISH COLUMBIA	GRF—FRENCH GRAMOPHONE	PAT—PATHE	VOE—ENG. VOCALION

Condition of each record for disposition is shown by the following abbreviations:

- N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
- E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.
- V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
- G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
- F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
- P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": The record is for sale at the price indicated. First offer takes the record.
- "AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.
- "TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

### CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants..... 5c each  
 Items for disposition..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms.

A sample is shown on page 51.

The rate for classified advertising not submitted on these blanks is  
**15c PER ITEM**

### DISPLAY ADS

	Full Page	Half Page	Col. Inch
Collectors' ads .....	\$10.00	\$ 6.00	\$ 1.00
Ads to set in type .....	20.00	12.00	2.00
Ads ready to photograph .....	10.00	6.00	1.00

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**"RECORD RARITIES... AT RECORD PRICES"**

# Chicago Documentary: Portrait of a Jazz Era

by Frederic Ramsey, Jr.

## NOTE FOR CHICAGO DOCUMENTARY

by Frederic Ramsey, Jr.

A greater part of the material used for CHICAGO DOCUMENTARY comes from interviews transcribed while JAZZMEN was being prepared. The files of the Chicago *Defender*, which were industriously combed by William Russell in 1938, have also yielded much concrete information. There was so much of this material, and it covered so many years of jazz history, that the only adequate presentation seemed to be that of a documentary radio or film production. So something of this technique has been used, although DOCUMENTARY as published here is not intended to be produced without alterations. Music cues are for those who know the music, and for that equally large group of jazz listeners who must always have something to read while they listen. It was felt that perhaps the two functions of listening and reading might be profitably combined.

### I. THE INFLUX

NARRATOR: Strike up the band for the tall, gray stones and the slight, shabby boards, for the Windy City gateway to the Middle West . . .

MUSIC: BIG BUTTER AND EGG MAN FROM THE WEST, DOWN UNDER VOICE . . .

NARRATOR: Yes, BUTTER AND EGG MAN. It sounds a little dated now, and we smile as we hear May Alix sing . . .

MAY ALIX: (UP ON CUE) . . . I want a butter and egg man away out in the west . . .

'Cause I'm getting tired of working all day I want somebody who wants me to play Pretty clothes have never been mine But if my dream comes true sun's done gonna shine

'Cause I want a butter and egg man Won't some great big butter and egg man want me?

NARRATOR: And Louis' reply:

ARMSTRONG:

Heah, heah . . . Now, mama, I'm your big butter and egg man . . . But I'm different, honey . . .

'Cause I'm from 'way down in the south . . . now listen, baby,

I'll buy you all the pretty things that you *think* you need

A-ah-ah as long as I can keep this cornet up to my mouth

Ohhh—I'll play you a little minor in G An' if you say it's necessary, baby, I'll even hit high C

Ohh, 'cause I'm your big butter and egg man . . .

Come here, baby, kiss me . . .

Big butter and egg man from 'way down south . . .

MUSIC: UP ON SOLO AND HOLD TO FINISH . . .

NARRATOR: But there's nothing dated about that cornet, is there? How did that music come out of the tall, gray stones, out of a butter and egg market for America? Well, it's quite a story . . .

VOICE OF THE CHICAGO DEFENDER (Interrupting): Excuse me, sir, but I was there when it happened . . .

NARRATOR: Yes, and we're coming to that, too. But right now, we must get on with the show . . .

DEFENDER: Well, when does your show begin, then?

NARRATOR: Oh, our story begins around 1911, when

the Grand Theater played host to a traveling vaudeville attraction billed as the Original Creole Orchestra . . .

PEYTON OF THE DEFENDER:

The Original Creole Band came to Chicago in 1911 at the Grand Theater. Keppard and all there and Bill Williams made a hit and brought on jealousy of northern brothers . . .

NORTHERN BROTHERS (Interrupting):

What do you mean, jealousy? We just didn't play that way, that's all . . . our stuff was more legitimate, not that New Orleans hokum . . .

NARRATOR: Wait, wait, wait! This is getting out of hand! Now suppose we call upon a poet, our distinguished guest, to tell us what *he* heard. Ladies and gentlemen, our poet laureate! A man who sings 'the people, yes' . . . Carl Sandburg!

VOICE OF CARL SANDBURG:

I thank you. I wrote this poem in the early twenties, and called it *Jazz Fantasia*.\* (RECITES):

Drum on your drums, batter on your banjos,  
Sob on the long cool winding saxophones,  
Go to it, oh jazzmen.

Sling your knuckles on the bottoms of the happy tin pans, let your trombones ooze, and go husha-husha-hush with the slippersandpaper.

Moan like an autumn wind high in the lonesome tree-tops, moan soft like you wanted somebody terrible cry like a racing car slipping away from a motorcycle cop, bang-bang! you jazzmen, bang altogether drums, traps, banjos, horns, tin cans—make two people fight on the top of a stairway and scratch each others' eyes in a clinch tumbling down the stairs.

Can the rough stuff . . . now a Mississippi steamboat

\*Carl Sandburg, *Smoke and Steel*, Harcourt, Brace, 1920, p. 63.

pushes up the night river with a hoo-hoo-  
hoo-OO . . .  
and the green lanterns calling to the high  
soft stars  
. . . and a red moon rides on the humps of  
the low river  
hills . . . go to it, oh jazzmen.

ALL (CHORUS):

Bravo! Mr. Sandburg, bravo!

NARRATOR: But that's not all . . . let's hear from George  
Pops Foster, who used to play the river-  
boats:

POP FOSTER:

I left New Orleans with Louis, Sam Dutrey,  
Baby Dodds, Davy Jones, Johnny St. Cyr,  
William Rizley . . . Fate Marable's Band.  
On the steamer St. Paul out of St. Louis.  
We met the boat in Rock Island, Illinois,  
May, 1919. The boat would stop every night  
in a different town . . . big back wheel boats.  
They advertised, like one-nighters, but still  
you were on the boat. There was a big pretty  
dance floor, with soda fountains . . . and a  
place to sleep. We started playing about  
eight. The boat left at nine. Everybody was  
down there by then. We had to play four-  
teen numbers by 11:30. Those fourteen  
numbers just had to be up there. There were  
two intermissions, one ten-minute, one  
fifteen-minute. The day rides would take  
you a long ways. Then, the band would also  
get off the boat and go into the sugar  
cane . . .

MUSIC: TIP EASY BLUES, JONES AND COLLINS  
ASTORIA EIGHT, HOLD 30 SECONDS  
AND DOWN UNDER VOICE . . .

NARRATOR: It came up the river, breaking the old tra-  
ditions . . .

MUSIC: SWELL 10 SECONDS, DOWN UNDER  
VOICE . . .

NARRATOR: It came up all of a sudden, before anyone  
had time to think about it, or try to prevent  
it. The jazzmen came by boat, they came by  
train. Storyville was closed, and Chicago  
called. When they didn't have the fare, they  
came "on the hog," just as Bessie sings it in  
*Yellow Dog Blues*, the way Handy wrote  
it; a "long, long story on a postcard!"

MUSIC: BRIDGE TIP EASY TO YELLOW DOG  
BLUES . . .

BESSIE SMITH (SINGS):

'Dear Sue: Your Easy Rider struck this burg  
today

On a south-boun' rattler, side-door Pullman  
car;

Seen him here, and he was on the hog.  
Easy Rider's got to stay away, so he  
Had to vamp it, but the hike ain't far, -  
He's gone where the Southern cross the  
Yellow Dog.'

NARRATOR: And when they got to Rock Island, as Pop  
told us, maybe they hopped the Rock Island  
Line . . . and here's Huddie Leadbetter,  
to tell us about a ride on that line . . .

HUDDIE LEADBETTER (SINGS):

Oh, the Rock Island Line,  
It's a mighty good road,  
Oh, the Rock Island Line,  
It's a road to ride.

Get your ticket at the station  
Or the Rock Island Line.

Oh, the Rock Island Line,  
It's a mighty good road,

If you want to ride it,  
You got to ride it like you find it . . .

NARRATOR: And when the long, long ride was over,  
what happened then?

LIL HARDIN:

I came up from Memphis in 1917. I got a  
job for three dollars a week, playing piano  
in a music store. One day the Original  
Creole Band came to town, without a pian-  
ist. They sent around and finally the music  
store sent me over to try out. I asked them  
what key to play in. They said, 'Hit it, gal!'  
I asked again, what key? 'Never you mind,  
just hit it, gal!' When we got through, they  
said: 'We want that gal to play with us all  
the time.' So we had a band at the De Luxe  
in 1918, with Sugar Johnny, trumpet;  
Lawrence Duhé, clarinet; Roy Palmer,  
trombone; Miner Hall, drums; Wellman  
Braud, bass. I played piano. We moved to  
the Dreamland later, with changes.

NAT DOMINICK:

I came in 1913. There was a band of Art  
Steward, with Elwood Graham, trumpet,  
and Cliff King, with Elair on drums. Perez  
was at the Royal Garden in Chicago, later  
the Usonia and the Sunset, with Arthur  
Sims; and at the Dreamland, various times.  
He came in later, 1915 or 1916. Then came  
up around 1920 again.

FRED TUBBY HALL:

I came to Chicago in March 1917 - was  
there long before Oliver, although I didn't  
have a real job for several months. In May,  
I got a job with a New Orleans Jazz Band -  
Keppard's brother on guitar, with Sugar  
Johnny, Lawrence Duhé, Roy Palmer, and  
Ed Garland, who was later replaced by  
Wellman Braud, on bass . . .

WELLMAN BRAUD:

I did not leave New Orleans with the Creole  
Band, but joined them in Chicago in 1917.  
That is when I took up string bass. Lil was  
with us then. They played swing music then,  
same as today, but more drive. People would  
shout in their chairs. We opened the Pekin,  
1917. Played at Dreamland until one o'clock  
and then played at the Pekin till six in the  
morning. There were turnout houses nightly  
in both places. But Bill Bottoms of the  
Dreamland said he didn't like the idea of a  
'jazz' band in his cabaret. Then Izzy Shaw  
booked us at the De Luxe and the 'Jazz  
Band' nearly ran Bottoms out of business.  
We opened at eight nightly and at ten  
o'clock we didn't have standing room. I  
would come down the street and the people  
would say, 'That's the bass picker from the  
jazz band!'

PRESTON JACKSON:

I came to Chicago in 1917. Richard Jones  
got me my first job, at 39th and Rhodes, a  
five-cent dancehall. It's torn down now.  
Perez was in Chicago at the Royal Gardens  
with Jimmy Noone, Paul Barbarin, Eddie  
Venson, Lottie Taylor, and Bill Johnson.  
For a while, Keppard played the De Luxe.  
I was hoping someone would mention him;  
Preston, please tell us some more about  
Keppard . . .

NARRATOR:

JACKSON:

Well, compare him to Perez, who was the  
best teacher. He read very well. Keppard  
was just the opposite, all barrelhouse. He  
played two or three notes a bar, and was  
called King Keppard. He was tops. He

didn't have a lot of execution. Liquor killed Keppard, finally. He used to carry a water bottle full of liquor under his arm. One time a fellow said, 'We don't allow liquor on the job.' Keppard picked up the bottle and got ready to go. The guy told him to stay.

NARRATOR: . . . And here's Ferd Morton . . . Jelly Roll, how did the Creole Band sound to you?

JELLY ROLL MORTON:

The Creole Band was tremendous. They really played jazz. The reason Baquet played straight, more or less, was because he was the only one who could read and they had him play the lead for that reason. He played it rather straight, down low. I never heard a man that could beat Keppard — his reach was so exceptional, both high and low, with all degrees of power, great imagination, and more tone than anybody. Any little place in the music that didn't have any notes on, he would fill right up. He really couldn't read a note. Liked to hear the tune first, because he didn't want to admit he couldn't read. He frequently found excuses; he would be having valve trouble, fingering the valves, shaking the instrument, spitting it out; all the while he would be listening. Somebody would bawl him out and he would say, 'Go ahead, I'll play my part!' Next time, he would pick up his horn and play right through the number.

NARRATOR: Thank you, Jelly Roll. We've only really heard from a smattering of the jazz "greats" who beat their way up the Mississippi to Chicago between 1910 and 1920. But this period and what was to follow, takes shape in our minds, if we just run over the sort of bands we could organize, at this time. with trumpets like Keppard, Armstrong, Oliver, Punch Miller, Lee Collins, Tom Ladnier, George Mitchell, Tig Chambers, and Nat Dominique; with trombones Kid Ory, Roy Palmer, Honoré Dutrey, Zue Robertson, George and Geechee Field, Preston Jackson, and Eddie Venson; clarinets Dodds, Noone, Simeon, Baquet, Bigard, Duhé, and Nicholas; drummers like Rabbitt, who played with Ma Rainey, Baby Dodds, Tubby Hall, Miner Hall, Dink Johnson, Jimmy Bertrand, Zutty Singleton, Andrew Hilaire, Paul Barbarin; pianos Hardin, Richard M. Jones, Jelly Roll Morton, Clarence Williams, and Lottie Taylor; bass players Lindsay, Foster, Garland, and Will Johnsons; guitarists Christian, St. Cyr, and Keppard's brother Louis. This was the mother vein that came to the South Side.

shaping up the early twenties in Chicago's great jazz era . . .

PEYTON (Interrupting):

Yes, Caeole Brothers down South heard of the Creole Band's success and one by one, came to the land of free and plenty dollars, most of them top-notchers on their instruments . . .

NARRATOR: Richard Jones, you used to supervise a lot of those old Okeh recording sessions . . . how did the New Orleans jazzmen get to be such topnotchers . . . what was the 'knack' they brought to Chicago?

R. M. JONES: Music was different in New Orleans because many were too blamed ignorant to read, not like New York or Chicago musicians . . . Keppard and others practiced at the 25 Club, in New Orleans. They would all go down there after they got through with their jobs, late at night. I would play over the new pieces because I could read. Then some other pianist would get up and try to play it; perhaps he could play it a little better. But they would forget it before they got through and would have to fill in with a break and other stuff. That's where the improvisation came from. They had nothing to do all day but play checkers; so they couldn't help learning their instruments. There were no schools; if they wanted to take up an instrument, they had all the time in the world to perfect their playing . . .

NARRATOR: And in this way, their so-called "ignorance" perfected a fresh style that wasn't afraid of experiments, departing from the European, or occidental music that was strictly from books . . . that was what the northern brothers called 'New Orleans hokum.' And as we get well along in the twenties, Chicago's nightspots were filled with "ignorant" New Orleans musicians playing (MUSIC: SNEAK IN MELANCHOLY, LOUIS ARMSTRONG) to large, appreciative audiences, in a new life where the pace was faster; already, by 1920, Sugar Johnny had played himself to death; Keppard couldn't last indefinitely; Lottie Taylor was killed accidentally at a party one night, because someone got playful with a gun. On another night, Ed Venson was walking down one of the outside stairways characteristic of houses thrown together of slight, shabby boards, on Chicago's South Side; his long trombone slipped, and he grasped for it. Either the railing gave way, or he tripped on the stairs; Chicago lost another New Orleans jazzman . . .

MUSIC: SWELL MELANCHOLY 40 SECONDS, AND OUT ON SLOW FADE . . .

We are proud to present Frederic Ramsey's Chicago Documentary. Parts II and III will appear in the September and October issues of the Record Changer.

# The Roots of AMERICAN NEGRO MUSIC

## Chapter Five of the Anthropology of Jazz

By Ernest Borneman

When I hear the enthusiasts talking lightly of the "African roots" of jazz, I wonder invariably what part of Africa they are talking about. Africa is the largest of all continents. It has a greater variety of genetic and lingual groups than any comparable land mass. Negroes, generally considered the typical Africans, actually form a comparatively small part of the continent's population. Their music differs more profoundly from that of the Berbers in the North or the Bushman in the South than the music of any two European nations ever differed from each other during the whole history of the European tradition. During the 325 years that have elapsed since the first Negroes reached America, African music has changed more deeply than our music between Palestrina and Schönberg. And even within each lingually coherent group of African music there is a complex gradation from folksong through dance music to the highly skilled and highly specialized activities of the professional dancers and musicians. These gradations are never stable over any length of time and within any single community: their patterns have altered so much during the last three hundred years that any parallel drawn between the present-day music of African and American Negroes is highly suspect in its applicability to the key period of the seventeenth century when American Negro music split off from its African roots.

What emerges from the whole pool of data and observations accumulated during the last seventy-five years by anthropologists, Africanists and musicologists in search of African music is a pitifully small store of reliable information. What we do know with a fair degree of accuracy is the strictly functional nature of seventeenth century West-African music and the complete absence of any "art music" in the European sense of the term. All West-African music from the Gold Coast to the Ivory Coast had a strict purpose in the cultural pattern of the community. Each type of song was used by one group within the community, and by that group alone, to exert an effect on

another group or on the Gods who controlled the affairs of the group. Thus arose the seven or eight basic types of song which regulated the community's pattern of culture:

1. Songs used by the young men to influence the young women: songs of courtship, songs of challenge, songs of scorn.

2. Songs used by mothers to calm and educate their children: lullabies, play songs, song games.

3. Songs used by the older men to prepare the adolescent boys for manhood: initiation songs, legends to perpetuate the history and tradition of the community, epic songs, ballads of famous ancestors.

4. Songs used by the religious and hierarchical heads of the community to keep its members under control: ritual songs to inspire feelings of mystery, solemnity, awe, submissiveness as well as community songs to arouse common emotions and a sense of joint participation.

5. Songs used by the warriors to arouse courage in battle, and instill fear in the enemy: battle songs, ballads commemorating past victories, legends of dead heroes.

6. Songs used by priests and doctors to influence nature: medicine songs, rain songs, bewitching songs, evil songs to hurt and kill the enemy as well as "good" songs to make friends, arouse, love and heal disease.

7. Songs used by workers to make their task easier: worksongs, to stress the rhythm of labor, group songs to synchronize collectively executed work, team songs sung by one team to challenge and satirize the other.

All social occasions had their distinct functional music—weddings, childbirths, funerals, memorial services, seasonal holidays and all other group celebrations—each forming a distinct pattern, but all of them united by a common quality: they could be danced as well as sung, and it was in their function as dance music that all these songs transcended the level of functionalism and were raised to the level of artistic integrity.<sup>1</sup>

Herskovits calls this the very essence of African ceremonialism.<sup>2</sup> Geoffrey Gorer in "Africa Dances" goes so far as to say that "for the Negro the dancing has always held first place; the music, such as it is, and the decorative arts have all been evolved to supplement the dance.<sup>3</sup> They dance for joy, and they dance for grief; they dance to bring prosperity and they dance to pass the time. Far more exotic than their skin and their features is this characteristic of dancing; the West-African Negro is not so much the blackish man or the cannibal man or the primitive man as he is the man who expresses every emotion with rhythmical bodily movement."<sup>4</sup>

Some of the best writing on African dancing was done by Mr. Ivan T. Sanderson, F.R.G.S., a British zoologist, leader of the Percy Sladen Expedition to the Cameroon Mountains of West-Africa, who has also published some exceedingly interesting notes on the "History of Jazz Dances." Sanderson, after pointing out that "the Negroes of West Africa have a most highly complicated religion involving the recognition of countless spirits, sub-gods, taboos and festivals," goes on to explain that every one of these gods, spirits and ceremonies has "its own set of dances, each with its own dance rhythms—one for every occasion. They even change according to the season, and yet each is absolutely distinct. No two are quite alike, even in part, though many take over four hours to perform in full . . ."<sup>5</sup>

Movements, expressions and rhythms are set in their meaning, purpose and emotional overtone. Dancing, to the West-African, is an emotional experience of a highly stylized and traditional manner. It is integrated into the whole cultural pattern with a degree of formalism and ceremonial implications for which no parallel exists in European or American civilization. A number of anthropologists have drawn parallels between the highly formalized finger and arm movements of Hindoo dancing and the leg and hip movements of West-African dancing, but even this ingenious parallel is insufficient to explain the exact function of dancing in West-African culture. Hornbostel, in conversation, said to me some fifteen years ago that there might be a feasible comparison between the tea ceremony or the symbolic use of flowers in Ming China and the use of ceremonial dancing in seventeenth century West-Africa. Gorer finally gave up the attempt to find corresponding examples in our own civilization and said ". . . each rhythm has

an emotional appeal which we . . . cannot appreciate any more than we could appreciate the violent effect which Plato claims for the Lydian and Dorian modes." These effects are obtained musically by means of complex rhythmical patterns which are stated in their first horizontal form as we might state a tune before introducing our first variation. After the rhythm has been duly understood and the first variations have been introduced, a second rhythmic phrase may be introduced in the manner of counterpoint, and the number of these polyrhythmic themes may well run into the dozen or more according to the number of instrumentalists taking part in the performance. During a performance of this sort, few melodic or harmonic elements are introduced. Differences of pitch are rarely used in the sense of melodic or harmonic structure; generally, they are used merely as differentiating factors to keep the various percussion instruments clearly separated.

Even more common than pitch in the strict sense of the word is the use of vocal slurs, vibrato sounds and other elements of timbre for the same purpose. Timbre, in its highly complex and ingenious use, is as basically and natively West-African as any rhythmical element that may be considered as a genuine Africanism. It is high time that the myth of African "jungle rhythm" were put in perspective by the propagation of some concrete facts and data on the use of timbre in African music which is the invariable and inseparable complement of its rhythmical structure.

How much of this music was preserved in America? We cannot answer the question unless we know how much of it ever reached the American continent. How much music did the slaves know? Were they representative of the whole of Africa? Did they come from all regions and from all classes?

"It is generally held that those Africans who were sold into slavery were an inferior group, the underlying assumption being that had this not been the case they would not have been captured and sold to the dealers. The ramifications of this belief are widespread. Thus, it is often verbally maintained, if not actually stated in print, that this is the reason for the relatively low standing that American Negroes have made in intelligence tests . . ."<sup>6</sup> Investigation, however, shows this belief to be as untenable as is its companion hypothesis that large numbers of slaves were derived from all portions of Africa. The fact of the matter is that the social

classes from which the slaves were drawn represented all strata of African society . . . in all probability, as proportionately great or greater a number of upper class folk were caught in the net of the New World slavery as commoners. . . . The Negro peoples of the New World . . . represented a cross-section of the total population which, if it represents any weighting, is most likely weighted toward the upper cut of the scale."<sup>7</sup>

The "upper cut" of West-African society, the warriors and priests, are the carriers of African culture. In them was vested the whole tradition of music and dancing. Thus, as far as class and caste were concerned, American Negro music became the direct inheritor of African music and dancing.

As to the regions from which the slaves were drawn—even though the slavers moved from Guinea "westward and then south, past the Niger, down the Congo coast, past Loango and Angola, round the Cape of Good Hope and by 1789 even as far as Mozambique on the Eastern side of Africa,"<sup>8</sup> yet most of their human cargo was drawn from the West Coast where the most highly developed civilization, the most complex economy and the greatest density of population existed. Here "the development of techniques of all kinds" was the most advanced on the continent, "the Benin bronzes, the brass work of Dahomey, the weaving of the Ashanti, the wood carving of the Ivory Coast" were to be found "while pottery of a high grade, basketry and ironwork" were also in full development.<sup>9</sup>

As for musical instruments, "the wooden drum is found in this region, in addition to the skin-head drum, and is employed for beating out the 'drum language'" which we described in the first article in this series.<sup>10</sup> Further south, "the rock paintings of the Bushmen" and their dancing and singing "of an intricate character" were all swept up and integrated into the westward sweep of slavery.<sup>11</sup>

These, then, were the peoples and cultures that went into the making of the patchwork quilt of American Negro civilization. On American soil they came into contact with representatives of well-nigh all European nations and of all classes within these nations, in addition to American Indians, a few odd Chinese railroad workers, restaurant keepers and laundry men. Finally, within each of the national groups of slave owners, "the contact of the Negroes with the cultures of their European masters

varied in intensity . . . house servants and field hands had anything but equal opportunities to know the customs of their masters."<sup>12</sup>

Thus, right from the beginning, all those African songs and dances died out which had no functional need in the pattern of slave-and-master relations. There remained those songs and dances which fitted into the new cultural and economic pattern of the new world—work songs, love songs, lullabies, play songs, song games, animal songs, wedding and funeral songs, and a few odd songs to make magic—voodoo songs, medicine songs and bewitching songs of other types. Among the songs that died out swiftly there were the initiation songs, the legends to perpetuate the history and tradition of the African home community, the epic songs and ballads of famous ancestors, the ritual songs to inspire feelings of mystery, solemnity and awe, the community songs to arouse common emotions and a sense of joint participation, the battle songs, ballads of past victories and legends of dead heroes, and all the other Africanisms that found no parallel in American Negro culture. But out of the contact with white, red and yellow populations, and in the process of adapting their music to the Negro's own purpose, a whole new wealth of Afro-American music arose, and it is with this music that we are especially concerned in this series of articles for it is out of their tradition that the whole development from spirituals through blues to jazz and swing music took its food and stamina.

#### ANNOTATIONS

<sup>1</sup> Cf. Elie Siegmeister's summary of folk music in "Music and Society" published by the Jazz Sociological Society in London, England.

<sup>2</sup> Melville J. Herskovits, Professor of Anthropology at Northwestern University, in "A Social History of the Negro," Handbook of Social Psychology, Worcester, Mass., Clark University Press, 1935, p. 233.

<sup>3</sup> Cf. the origin of our own music from its Greek roots. In Athens, an "orchestra" was a "dancing place."

<sup>4</sup> Geoffrey Gorer: Africa Dances, Faber & Faber London, 1935, p. 303-4.

<sup>5</sup> The Dancing Times, London, January 1935, p. 455-6. Gorer supports this. He was so impressed with a certain extremely complicated dance that he asked the dancers to repeat it "Not a single movement was altered." Op. cit. p. 317.

<sup>6</sup> Those who know of the punishments meted out to slaves who were found trying to learn to read or write will hold different opinions on this subject. See the July issue of "The Anthropologist Looks at Jazz."

<sup>7</sup> Herskovits, op. cit., p. 239-242.

<sup>8</sup> C. L. R. James: The Black Jacobins, London 1938, p. 1.

<sup>9</sup> Ibid.

<sup>10</sup> Herskovits, op. cit., p. 220.

<sup>11</sup> Ibid., p. 218.

<sup>12</sup> Ibid., p. 213.



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LIVERY STABLE BLUES/THAT JAZZ DANCE	CO 2419 E	<u>FATS WALLER</u>	
<u>FLETCHER HENDERSON</u>		PORTER'S LOVE SONG/DO ME A FAVOR	VI 24648 E
WHAT I SAW IN ARKANSAS/INTRODUCE ROSIE	BR 3026 N	SWEETIE PIE/HOW CAN YOU FACE ME	VI 24737 E
ROLL ON MISSISSIPPI/MOAN YOU MOANERS	VI 22698 N	NIGHT WIND/I BELIEVE IN MIRACLES	VI 24853 E
THEN I'LL BE HAPPY	DE 3625 E	12TH ST. RAG/SWEET SUE	VI 25087 E
SLEEPY TIME GAL	DO 3613 V	SO DARN CHARMING/I'M ON SEE-SAW	VI 25120 E
HOT MUSTARD/CLARINET MARMALADE	BR 3406 E	TAIN'T GOOD/HALLELUJAH	VI 25478 E
<u>JOHNNY HODGES</u>		<u>ETHEL WATERS</u>	
DOOJI WOOJI/MISSISSIPPI DREAMBOAT	VO 4849 N	BIRMINGHAM BERTHA/AM I BLUE	CO 1837 E
<u>BILLIE HOLIDAY</u>		SHAKE THAT THING/NO MAN'S MAMMA	CO 14116 E
NO REGRETS/DID I REMEMBER	VO 3276 G	<u>PAUL WHITEMAN (Bix)</u>	
<u>PETE JOHNSON (PIANO SOLOS)</u>		MY PET/I'M AFRAID OF YOU	VI 21389 N
BLUES ON THE DOWNBEAT/KC ON MY MIND	DE 3384 E	COQUETTE/DOLLY DIMPLES	VI 21301 E
<u>PAUL HOWARD'S QUALITY SERENADERS</u>		SAN/POOR BUTTERFLY	VI 24078 N
OVERNIGHT BLUES/CHARLIE'S IDEA	VI 38070 E	<u>SPECIAL PRESSING: (NOT AN ACETATE)</u>	
<u>"PAPA" CHARLIE JACKSON</u>		JOE LOUIS - MARVA LOUIS (VOCAL WITH PIANO)	
SALT LAKE CITY BLUES/SALTY DOG BLUES	PARA 12236 V	TOO MUCH COMPETITION/FOOLIN' MYSELF; 12 INCH	
FAKING BLUES/SHAKE THAT THING	PARA 12281 E	AUTOGRAPHED AND INSCRIBED TO BILL ROBINSON	
MAMA DON'T ALLOW IT/TAKE ME BACK	PARA 12296 G	"WORLD'S GREATEST TAP DANCER"	
LONG GONE LOST JOHNI/LOOKING FOR A WOMAN	PARA 12602 G	MINIMUM BID: \$15.00	

# WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 3.

3 PRICE OFFERED FOR RECORD.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD

1 2 3 4

ALL STAR BAND  
THE BLUES/BLUE LOU VI 26144 — DUNN  
LIL ARMSTRONG  
BROWN GAL/OR LEAVE ME ALONE DE 1092 — DUNN  
LOUIS ARMSTRONG

MUGGLES OK 8703 — HOLL  
(ANY HOT 5, HOT 7) OK — LUOA  
WILLIE THE WEEPER OK 8482 — KRAG  
DRY'S CREOLE TROMBONE CO 35838 2,00 KRAG  
(MOST ACCOMPANIMENTS; STATE PRICES) — — EDEL

PERDIOO ST. BLUES DE 18090 — DUNN  
SLEEPY TIME DOWN SOUTH DE 4140 — DUNN  
STARDUST/WRAP YOUR TROUBLES IN OK 3172 — DUNN  
ALL OF ME/HOME OK 3125 — DUNN  
OLD MAN MOSE (N TO E) DE 622 — WALL  
NOW DO YOU CALL THAT A BUDDY DE 3756 — WALL  
STRUTTIN' WITH BARBECUE DE 1661 — WALL  
HE LIKES IT SLOW OK 8355 — BARR  
DROPPIN' SHUCKS WHO'S IT OK 8357 4,00 BARR  
SUNSET CAFE STOMP/BUTTER & OK 8423 — BARR  
IRISH BLACK BOTTOM/YOU MADE OK 8447 — BARR  
WILD MAN BLUES/BULLY LOW OK 8474 — BARR  
MELANCHOLY BLUES/KEYHOLE BLUES OK 8496 — BARR  
PUT 'EM DOWN BLUES OK 8503 — BARR  
I'M NOT ROUGH OK 8551 — BARR  
FIREWORKS/WEST END BLUES OK 8597 — BARR  
TWO DEUCES/SQUEEZE ME OK 8641 — BARR

GUS ARNHEIM  
(ANY WITH BING CROSBY) — — FIEL  
GEORGE AULO  
SWEET SUE VAR 8212 — LUDA  
LOVIE AUSTIN  
(MANY; NEW OR EXCELLENT CONDITION) PARA — — KRAG  
RAMPAUT STREET/DOON'T SHAKE PARA 12300 — BARR  
TOO SWEET FOR WORDS PARA 12313 — BARR  
JACKASS BLUES/FROG TONGUE PARA 12361 — BARR

MILDREO BAILEY  
I CAN'T FACE THE MUSIC — — NEWT  
WEEKEND OF A PRIVATE SECRETARY BR — — NEWT

CHARLIE BARNET  
ROCKIN' IN RHYTHM (N TO E) BB — — WALL  
SURREALISM (N TO E) VAR 633 — WALL  
(ANY EXCEPT BB AND DE) — — WALL

COUNT BASIE  
(MANY ON COLUMBIA) — — OWEN  
LESTER LEAPS IN/DICKIE'S DREAM VO 5118 — OWEN  
MISS THING, 1 & 2 OK 4860 — DUNN  
GOIN' TO CHICAGO BLUES/9120 SPEC. OK 6244 — DUNN

BEALE STREET WASHBOARD BAND  
FORTY AND TIGHT/PIGGLY WIGGLY ANY — \$10+ EDEL  
SIDNEY BECHET  
SHAG BB 10022 — BROD  
WILD MAN BLUES VI 26640 — BROD  
SLEEPY TIME DOWN SOUTH/I AIN'T G. VI 27447 — DUNN  
LAZY RIVER/SWEET LORRAINE HRS 2000 — DUNN  
BLUES IN THIRDS/ONE O'CLOCK JUMP VI 27204 — DUNN

BIX BELOERBECKE  
(ANY GENNETT; SOME OTHERS) — — LUDA  
JAZZ ME BLUES/JAZZ BAND BALL CO 36156 — COHN  
JAZZ ME BLUES/JAZZ BAND BALL (NEW) CO 36156 — CONA  
SORRY/SINCE MY BEST GAL VO 3149 — CONA

BUNNY BERIGAH  
WEARIN' TO THE GREEN/WACKY DUST VI 25872 — TEMP  
SOPHISTICATED SWING/DOWNSTREAM VI 25811 — TEMP  
ONE IN A MILLION BR 7823 — SHEP  
BLUE LOU BR 7832 — SHEP  
(ANY OFF THE AIR SHOTS) — — PERR  
CHU BERRY  
EBB TIDE VA 657 — SCHO  
(ANY ON VARIETY) — — OWEN

JIMMY BERTRAND  
(ANY WITH DOOS EXCEPT VO 1100, 1060) — 10.00 EDEL  
BARNY BIGARD  
(ANY ON VARIETY OR VOCALION) — — OWEN  
MOONLIGHT FIESTA (NEW ONLY) VO 3834 3,75 JACO

BOSWELL SISTERS  
MY WALKIN' CANE/DOGGONE BR 6333 — DERA  
BROADWAY BROADCASTERS  
DEEP HENDERSON CA 955 — KEND  
I WANT TO BE BAD CA 9084 — KEND

HENRY BROWN  
HENRY BROWN BLUES/21ST STOMP PARA 12825 10,00 EOEL  
BLUES STOMP/BLIND BOY BLUES PARA 12934 10,00 EDEL

BUCKTOWN FIVE  
STEADY ROLL/REALLY A PAIN GE 5419 — BARR  
MOBILE BLUES/SOMEODY SWEETHEART GE 5405 — BARR  
CHICAGO BLUES/BUDDY'S HAZITS GE 5418 — BARR  
HOT MITTENS GE 5518 — BARR

HENRY BUSSE  
STOMPING ROOM ONLY OE 3975 — WALL  
CAB CALLOWAY  
EBONY SILHOUETTE VO 6192 — ERWI  
PLUCKIN' THE BASS VO 5406 — ERWI  
A GHOST OF A CHANCE/COME ON WITH OK 5687 — DUNN  
PARADIDDLE/PICKIN' THE CABBAGE OK 5467 — DUNN  
WILLOW WEEP FOR ME/JONAH JOINS CAB OK 6109 — DUNN  
(ANY) ANY — 1,00 GALL

FRANKIE CARLE  
DANCING DOLL — — REIN  
THE CAROLINERS  
I DON'T CARE CA 8348 — KEND  
BENNIE CARTER  
SLOW FREIGHT/SLEEP VO 5319 — S&B  
SYMPHONY IN RIFFS CO — — SHEP  
BLUE RHYTHM CO 2504 — SHEP  
MINNIE CO 2439 — SHEP  
(ANY FOREIGN) — — LUDA  
(ANY ON COLUMBIA) — — OWEN

JUNIE C. COBB  
SMOKE HOUSE DRAG/BOOT THAT THING VO 1269 12,50 EDEL  
KING COLE TRIO  
(MANY ON OCCA) — — OWEN  
RUSS COLUMBO  
STREET OF DREAMS/LOST IN A CROWD VI 24194 2,00 GILB

COON-SANDERS  
ROODLES VI 20785 — MORS  
COTTON PICKERS  
HOT HEELS CA 9207 \$2-4 KEND

BING CROSBY  
MOONBURN (NEW ONLY) DE 617 — THOM  
(MANY; NO OCCAS) — — FIEL  
PENNIES FROM HEAVEN DE 15027 — TERK  
WHERE THE BLUE OF THE NIGHT BR 6226 — CONG  
SHINE/OINAH BR 6276 — CONG  
(ANY) ANY — 1,00 GALL  
(ANY) VI — — GALL  
(ANY) BR — — GALL

ISRAEL CROSBY  
BLUES OF ISRAEL DE 18114 — ERWI  
DIXIE DAISIES  
DIXIE ORAG RO 808 OR CA 9004 — KEND  
IN MY WEDDING GOWN RO 1082 — KEND  
DIXIE JAZZ BAND  
DIXIE ORAG JE 5446 — KEND

JOHNNY DOODS  
PENCIL PAPA VI 38038 — MCMA  
PENCIL PAPA VI 38038 — THOM  
WILD MAN/MELANCHOLY ANY — — MONT  
CLARINET WOBBLE/SAN BR 3574 — MONT  
OH LIZZIE/NEW ST. LOUIS BR 3585 — MONT  
COME ON AND STOMP ANY — — MONT  
WHEN ERASTUS PLAYS BR 3997 — MONT  
(MANY) ANY — — COHN  
(ANY) — — LUOA  
MELANCHOLY BR 3567 — MORS  
AFTER YOU'VE GONE BR 3568 — MORS  
LOVELESS LOVE/19TH STREET PARA 12471 — BARR  
WILD MAN BLUES/MELANCHOLY BR 3567 — BARR  
WEARY BLUES/NEW ORLEANS STOMP VO 15632 — BARR

TOMMY OORSEY  
NOLA VI 25570 — REIN

# WANTED

## JOHNNY DUNN

DUNN'S BUGLE CALL BLUES	Co 14306	— S&B
HAM AND EGGS	Co 14358	5.00 EDEL
BUFFALO BLUES/Sgt. DUNN'S BUGLE	Co 14306	— BARR
HAM & EGGS/you NEED SOME	Co 14358	— BARR
<u>ROY ELDRIDGE OFF THE AIR SHOTS</u>		
BLATZ PALM GARDENS, MILWAUKEE, WISC.	—	— PERR
TIC TOC NIGHT CLUB, BOSTON, MASS.	—	— PERR
MILDRED BAILEY'S SUMMER SHOW, JUNE 21st '44	—	— PERR
SATURDAY NIGHT SWING CLUB	—	— PERR
WITH MILDRED BAILEY, RED NORVO'S ORCHESTRA AT	—	— PERR
<u>BLACKHAWK RESTAURANT, CHICAGO</u>		
STEELE PIER, ATLANTIC CITY, N.J.	—	— PERR
WITH GENE KRUPA'S ORCHESTRA	—	— PERR
WNEW SWING FESTIVAL, JAN. 16-22, 1944	—	— PERR
FROM CEDAR POINT ON LAKE ERIE, KRUPA'S ORCH.	—	— PERR
TIN PAN ALLEY RESTAURANT, REVERE BEACH, MASS.	—	— PERR
ANY WNEW JAM SESSIONS	—	— PERR
HOLLYWOOD PALLADIUM, GENE KRUPA'S ORCHESTRA	—	— PERR
THE ONYX CLUB, NEW YORK 1943	—	— PERR
FOLLIES BERGERE NIGHT CLUB, NEW YORK 1943	—	— PERR
HOTEL LINCOLN, BOYD REBURN'S ORCH, APRIL 1944	—	— PERR
MILDRED BAILEY'S SUMMER SHOW, JUNE 21, 1944	—	— PERR
RECORDINGS OF PRIVATE JAM SESSIONS	—	— PERR
ANY TRANSCRIPTIONS, 78 R.P.M.	—	— PERR
THE THREE DEUCES, CHICAGO 1936-37	—	— PERR
SATURDAY NIGHT SWING CLUB	—	— PERR
ARCADIA BALLROOM, NEW YORK 1938	—	— PERR
THE FAMOUS DOOR, NEW YORK	—	— PERR
SHERMAN HOTEL, GENE KRUPA'S ORCHESTRA	—	— PERR
*ROCKING CHAIR* WITH TOMMY DORSEY'S ORCHESTRA	—	— PERR
<u>FROM HOLLYWOOD PALLADIUM</u>		
GENE KRUPA'S ORCHESTRA, FRANK DAILEY'S MEADOWBROOK	—	— PERR
<u>DUKE ELLINGTON</u>		
BIRMINGHAM BREAKDOWN (WASH'S)	HA 505	— THOM
RENT PARTY BLUES/JUNGLE BLUES	CoE 6006	— THOM
EAST ST. LOUIS/HOP HEAD(N TO E)	Co 953	— THOM
CHICAGO STOMP DOWN/GOIN' TOWN	OK 8675	— THOM
BIG HOUSE BLUES/ROCKY MT. BLUES	OK 8836	— THOM
SWEET CHARLOT/MOOD INDIGO	OK 8840	— THOM
RING DEM BELLS (HARLEM FOOTWARMERS)	OK 41468	— THOM
THE CREEPER/IMAGINATION	Vo 1077	— THOM
SONG OF COTTON FIELDS/NEW ORLEANS	Vo 1086	— THOM
DOIN' THE FROG/RED HOT BAND	Vo 1153	— THOM
ROSE OF THE RIO GRANDE	BR 8186	— TEMP
REMINISCING IN TEMPO, 1 & 2	BR OR Co	— TEMP
REMINISCING IN TEMPO, 3 & 4	BR OR Co	— TEMP
KO-KO/CONGA BRAVA	Vi 26577	— TEMP
DUSK/BLUE GOOSE	Vi 26677	— TEMP
BLUE SERGE/JUMPIN' PUNKINS	Vi 27356	— TEMP
ANIMAL CRACKERS/LIL FARINA	GE 3342	— THOM
PARLOR SOCIAL/GEORGIA GRIND	PE 104	— THOM
PARLOR SOCIAL/GEORGIA GRIND	PAT 7504	— THOM
TROMBONE BLUES/HANG AROUND	PE 14514	— THOM
HOTTENTOT/MISTY MORNIN'	PE 15104	— THOM
HOTTENTOT/MISTY MORNIN'	PAT 36923	— THOM
VOOM VOOM/SATURDAY FUNCTION	OR 1730	— THOM
BLACK & TAN FANTASY	Vo 15556	— THOM
BLACK BEAUTY (LUMBERJACKS)	CA 8352	— THOM
GOIN' NUTS/6 OR 7 TIMES	Vo 15843	— THOM
BAKIFF	Vi —	— SCHO
HARLEM AIRSHAF	Vi 26731	— SCHO
TROMBONE BLUES	PE 14514 OR PA 36333	— KEND
GEORGIA GRIND	PE 104 OR PA 7504	— KEND
YOU CAN COUNT ON ME (N ONLY)	BR 8411 4.10	JACO
COTTON CLO STOMP (NEW ONLY)	BR 8405 4.10	JACO
SOLID OLD MAN (NEW ONLY)	BR 8380 4.10	JACO
JUNGLE NITES IN HARLEM(NEW)	Vi 23022 5.00	JACO
I MCT MY WATERLOO (NEW)	Vi 24622 3.00	JACO
DOIN' THE FROG/RED HOT	Vo 1153 12.00	JACO
SONG OF THE COTTON FIELD	Vo 1086 12.00	JACO
THE CREEPER/IMMIGRATION	Vo 1077 12.00	JACO
(MANY ON CA, VE, PE, OR, DI, ETC.)	—	— JACO
STORMY WEATHER/SOPHISTICATED	BR 6600	— GALL
JUNIOR HOP/DAY DREAM (HODGES)	BB 11021 1.50	GILB
HARLEM SPEAKS/BEST WISHES	BR 6374 2.00	GILB
DON'T MEAN A THING/ROSE ROOM	BR 6265 2.00	GILB
STEPPIN' INTO SWING SOCIETY	BR 8063 2.00	GILB
BLUE LIGHT/S LAP HAPPY	BR 8297 2.00	GILB
RIDIN' ON A BLUE NOTE/MEDITATION	BR 8083 2.00	GILB
JAZZ POTPOURRI/BATTLE OF SWING	BR 8293 2.00	GILB

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

## (DUKE ELLINGTON, CONTINUED)

ALABAMA HOME/HONEY'S LOVIN'	VA 629 2.00	GILB
SOLID OLD MAN/SCHAPPS	BR 8380 2.00	GILB
HOP HEAD	Vo 1077 & 1153	— HOLL
Co 953	— HOLL	
<u>SAMMY FAIN</u>		
AIN'T MISBEHAVIN'	Do 2993	— KEND
<u>BUDDY FIELD'S ORCH</u>		
LOVEABLE AND SWEET	RO 1068	— KEND
<u>CHUCK FOSTER</u>		
OH YOU BEAUTIFUL DOLL	OK 5915 1.50	ANDE
<u>FRANKIE FRANCO</u>		
SOMEONE STOLE MY GAL	ME 12009 10.00	EDEL
<u>BENJAMIN FRANKLIN HOTEL ORCHESTRA</u>		
LOVEABLE AND SWEET	PE 15213	— KEND
<u>JEAN GOLDKETTE</u>		
SWEETHEARTS ON PARADE/THAT'S	—	— 2.50 TACK
WHAT PUTS THE SWEET	Vi 21900 2.50	TACK
<u>GOODIE &amp; HIS GOODTIMERS</u>		
NOW I'M IN LOVE	PE 15105 OR PAT 36924	— KEND
<u>BENNY GOODMAN</u>		
ORGAN DRINDERS SWING/PETER PIPER	Vi 25442	— TEMP
AVAIL/MAN I LOVE	Vi 25644	— TEMP
BEI MIR BIST DU SCHON, 1 & 2	Vi 25751	— TEMP
SWEET LORRAINE/DIZZY SPELLS	Vi 25822	— TEMP
LULLABYE IN RHYTHM/FEELING GONE	Vi 25827	— TEMP
BACH GOES TO TOWN/WHISPERING	Vi 26130	— TEMP
ROSE OF WASHINGTON SQ./SIRENS' SONG	Vi 26230	— TEMP
OPUS 3/4 / SUGAR	Vi 26240	— TEMP
RESTLESS	Vi 25201	— SHEP
TAKE MY WORD	Co 2947	— SHEP
GET RHYTHM IN YOUR FEET	Vi 25081	— SHEP
GEORGIA JUBILEE	Co 2907	— SHEP
JUNK MAN	Co 2892	— SHEP
I WAS LUCKY	Co 3018	— SHEP
(MANY TRIO, QUARTET & SEXTETTE)	—	— OWEN
CLARINET A LA KING	OK 6544	— OWEN
KING PORTER STOMP	Vi 25091	— CULP
BODY AND SOUL	Vi 25115	— CULP
LADY BE GOOD/CHINA BOY	Vi 25333	— CULP
ORGAN DRINDERS SWING	Vi 25442	— CULP
SUGAR/OPUS 3/4	Vi 26240	— CULP
ROLL EM/AFRAID TO DREAM	Vi 25627	— CULP
VIBRAPHONE BLUES	Vi 25521	— CULP
LIZA SMILES	Vi 25660	— CULP
I CRIED FOR YOU/I KNOW THAT YOU	Vi 25139	— CULP
SUGAR/OPUS 3/4	Vi 26240	— CULP
LET'S DO IT	CANADIAN Co 587	— KEND
(TRANSCRIPTIONS, 78 R.P.M.)	—	— KEND
(HOME RECORDINGS OFF AIR SHOTS, ETC.)	—	— KEND
LOVE ME OR LEAVE ME	Co 2871 \$5-12	KEND
I WANNA BE AROUND/WHAT HAVE	ME 12138 \$4-10	KEND
YOU'RE THE TOP/ALL THROUGH	Co 2986 \$2-8	KEND
JUNK MAN	CoE CB730 \$5-15	KEND
ROOM 1411	BRF 500201 \$5-15	KEND
I'M GETTING SENTIMENTAL OVER	VoE 512 \$5-15	KEND
MAO HOUSE (MATRIX No. 1)	Vi 25268	— KEND
A LITTLE KISS (MATRIX No.2)	Vi 25878	— KEND
BENNY RIDES AGAIN(EXCEPT MAT.1)	Co 55001	— KEND
LAZY RIVER (MATRIX No.2)	Co 36012	— KEND
LET'S DO IT(MATRIX No.4)	OK 6474	— KEND
(ANY TRIO, QUARTET, SEXTET)	—	— LUDA
DIZZY SPELLS (N TO E)	BB 10903	— WALL
SWINGTIME IN THE ROCKIES	Vi 25335	— WALL
SOMEBODY LOVES ME (NEW)	Vi 25497	— WALL
I CRIED FOR YOU (NEW)	Vi 26139	— WALL
PICK A RIB (E TO N)	Vi 26166	— WALL
HONEYSUCKLE ROSE (E TO N)	Co 35319	— WALL
<u>GLEN GRAY</u>		
SLEEPY TIME GAL	DE 15042	— DERA
<u>HALFWAY HOUSE ORCHESTRA</u>		
BARATARIA/PUSSY CAT TAG (E)	OK 40318	— THOM
<u>LIONEL HAMPTON</u>		
(MANY ON VICTOR)	—	— OWEN
CHINA STOMP/RHYTHM RHYTHM	Vi 25586	— TEMP
PIG OF MORGAN	Vi 26751	— TEMP
PIG FOOT SOKIATA	Vi 26293	— TEMP
I SURRENDER DEAR	Vi 25666	— TEMP
HAVEN'T NAMED IT YET	Vi 26476	— TEMP
WHIZZIN' THE WIZZ/DENISON SWING	Vi 26233	— TEMP
STOMP	Vi 25535	— TEMP

(LIONEL HAMPTON CONTINUED NEXT PAGE)

(LIONEL HAMPTON, CONTINUED)

STOMPLOGY	Vi	25601	—	TEMP
DRUM STOMP	Vi	25658	—	TEMP
SUNNY SIDE OF THE ST./I KNOW THAT	Vi	25592	—	DUNN
I'M IN MOOD FOR SWING/SHOE SHINER'S V (ANY; NEW; SEND LISTS)	Vi	26011	—	DUNN
BOGO JO/OPEN HOUSE	Vi	27341	—	IDER
FIDDLE DEE DEE/BOUNCING JEAN HARLOW	Vi	27364	—	IDER
RECKLESS	—	—	—	NEWT
HARRY'S RECKLESS FIVE				
ST. JAMES INFIRMARY/WAILING BLUES	BROADWAY	—	—	EDEL
COLEMAN HAWKINS				
(ANY FOREIGN LABELS)	—	—	—	LUDA
LULLABY	PAE	2007	—	SCHO
BLUE MOON	HMV	8388	—	SCHO
MEDITATION	DE	742	—	SCHO
METCHA'S DREAM	DE	661	—	SCHO
HONEYSUCKLE ROSE	Vi	26219	—	SCHO
WHEN DAY IS DONE	BB	10693	—	SCHO
MY BLUE HEAVEN	BB	10770	—	SCHO
RAINBOW MIST	APOLLO	751	—	SCHO
YESTERDAYS	APOLLO	752	—	SCHO
FLETCHER HENDERSON				
JUST BLUES	ME	12216	—	HOLL
RADIO RHYTHM	BR	6176	—	HOLL
WOODY HERMAN				
BLUE FLAME (N OR E ONLY)	DE	3643	—	MORS
LAUGHING BOY BLUES	DE	1801	—	DERA
EARL HINES				
BLUES IN THIRDS/CHIMES IN BLUES	HRS	21	—	DUNN
PIANO MAN/FATHER STEPS IN	BB	10377	—	DUNN
JAPANESE SANDMAN/JULIA	DE	654	—	DUNN
JOHNNY HODGES				
DAYDREAM/JUNIOR HOP	BB	11021	—	DUNN
FO LIN' MYSELF (NEW ONLY)	VO	3771	3.75	JACO
EDDIE HOWARD				
STARDUST	Co	35771	—	FIEL
DEWEY JACKSON				
(ANY)	—	—	—	MORS
BUD JACOBSON				
OPUS/SAM'S MELODY	SI	103	—	DUNN
JAM SESSION AT VICTOR				
HONEYSUCKLE ROSE/BLUES	Vi	25559	—	EINH
HONEYSUCKLE ROSE/BLUES	Vi	25559	—	EINH
HONEYSUCKLE ROSE/BLUES	Vi	25559	—	WALL
EDITH JOHNSON				
(ANY WITH IKE ROGERS)	—	—	10.00	EDEL
JAMES P. JOHNSON				
SNOWY MORNING BLUES/ALL THAT I HAD	Co	14204	—	BARR
(ANY GOOD EARLY SOLOS)	—	—	—	WI,B
MAGGIE JONES				
GOOD TIME FLAT	Co	14055	5.00	EDEL
MARY JOHNSON				
(ANY WITH IKE ROGERS)	—	—	—	10.00 EDEL
SPIKE JONES				
LEIBSTRAUM	TRANSCRIPTION	—	—	REIN
A SLOPPY LAGOON	—	—	—	REIN
(MANY OTHERS; SEND LIST)	—	—	—	REIN
LOUIS JORDAN				
ST. VITUS DANCE	DE	8581	—	OWEN
PAN PAN	DE	8537	—	OWEN
OH BDY I'M IN THE GROOVE	DE	3360	—	OWEN
PENTHOUSE IN THE BASEMENT	DE	—	—	OWEN
KANSAS CITY FRANK & FOOTWARMERS				
ST. JAMES INFIRMARY/WAILING BLUES	PARA	12898	—	EOEL
KENTUCKY GRASSHOPPERS				
SWEET LIZA	BA	5358	3-5	KEND
ANDY KIRK				
BOOGIE WOOGIE COCKTAIL (NEW)	DE	4381	.75	WALL
WALKIN' & SWINGIN'/STAPPIN' GENE KRIPA	MC	5023	2.00	TACK
SWING IS HERE/I HOPE GABRIEL MEADE LUX LEWIS	BB	10705	—	DUNN
BLUES DE LUX				
FAR AGO BLUES	SA	12003	—	THOM
TED LEWIS				
ROYAL GARDEN	Co	2527	—	HOLL
CRIPPLE CLARENCE LOFTON				
(ANY)	—	—	—	MCMA
LOUISIANA RHYTHM KINGS				
THAT'S A PLENTY	VO	15784	—	KEND
BASIN ST. BLUES/LAST CENT	—	—	—	COHN

LOUISVILLE RHYTHM KINGS

SHOUT HALLELUJAH	OK, PAE	R340	OR	PAF	22305	—	KEND
THE LUMBERJACKS							
WOULD YOU BE HAPPY	CA	9147	—	—	—	—	KEND
BLACK BEAUTY	CA	8352	—	—	—	—	HOLL
JIMMY LUNCFORD							
JAZZNOCRACY/WHITE HEAT	BB	5713	—	—	—	—	DUNN
DINAH, 1 & 2	Co	36054	—	—	—	—	DUNN
ORGAN GRINDER'S SWING/SLEEPY TIME	DE	908	—	—	—	—	DUNN
SHERRY MAGEE							
BLUIN' THE BLUES	OK	5436	—	—	—	—	EINH
WINGY MANONE							
PANAMA	BB	6411	—	—	—	—	EINH
MANOIE BLUES	BB	7633	—	—	—	—	EINH
JAZZ ME BLUES	BB	7198	—	—	—	—	EINH
STRANGE BLUES	BR	6911	—	—	—	—	EINH
ROYAL GARDEN BLUES	OK	41570	—	—	—	—	BROO
JUST ONE GIRL	OK	41569	—	—	—	—	BROO
SAN ANTONIO SHOUT	DE	161	3.00	—	—	—	KRAG
PANAMA	DE	162	3.00	—	—	—	KRAG
ROYAL GARDEN	OK	41570	5.00	—	—	—	KRAG
SWEET LORRAINE/FORMAL NIGHT	BB	6816	—	—	—	—	TEMP
BLUE LOU/HOW LONG BLUES	BB	10749	—	—	—	—	DUNN
ISLE OF CAPRI/WALKIN' THE STREETS (ANY ON OK, ME AND VO)	OK	4464	—	—	—	—	DUNN
JOE MARSALA							
12 BAR STAMPEDE/FEATHER BED LAMENT	DE	18111	1.50	—	—	—	CONA
JIMMY MCPARTLAND							
JAZZ ME BLUES (N OR E)	DE	18042	—	—	—	—	CONA
I'M ALL BOUND ROUND (N OR E)	DE	18441	—	—	—	—	CONA
JIMMY MCHUGH'S BOSTONIANS							
REMEMBER I LOVE YOU	HA	899	—	—	—	—	KEND
MCKINNEY'S COTTON PICKERS							
GEE, AIN'T I GOOD TO YOU/WHEREVER	BB	10249	—	—	—	—	DUNN
ROCKY ROAD	Vi	22932	—	—	—	—	DUNN
MEZZ MEZZROW							
35TH & CAL./OLD FASHIONED L.O.E	Vi	25202	1.50	—	—	—	TACK
MILLS HOTSY TOTSY GAND							
SINCE YOU WENT AWAY	BR	4122	—	—	—	—	KEND
MILLS MERRY MAKERS							
FAREWELL BLUES	HA, DI, CL	OR	VE	7121	—	—	KEND
LOVE ME OR LEA'VE ME	RO	943	—	—	—	—	KENO
IN A GREAT BIG WAY	CA	9170	OR	RO	972	—	KEND
ALICE MOORE							
(ANY WITH IKE ROGERS)	—	—	—	—	—	—	10.00 EDEL
LEE MORSE							
(MANY; NO DECCAS)	—	—	—	—	—	—	FIEL
JELLY ROLL MORTON							
MR. JELLY LORD/WOLVERINE BLUES (MANY)	BB	10258	—	—	—	—	COHN
BILLY GOAT STOMP/HYENA STOMP	Vi	20772	5.00	—	—	—	EDEL
GRANDPA'S SPELLS (N OR E)	Vi	20431	4.00	—	—	—	KRAG
DOCTOR JAZZ (N OR E)	BB	10255	4.00	—	—	—	KRAG
SIDEWALK BLUES (N OR E)	Vi	20252	4.00	—	—	—	KRAG
DEADMAN BLUES	Vi	20252	—	—	—	—	MONT
FAT MEAT/SWEETHEART	VO	1019	—	—	—	—	MONT
KING PORTER/PEARLS	VO	1020	—	—	—	—	MONT
(ANY)	—	—	—	—	—	—	LUDA
(MANY)	—	—	—	—	—	—	MCMA
(ANY ON GENNETT, SILVERTONE)	GE	—	—	—	—	—	BARR
FAT MEAT & GREENS/SWEETHEART	VO	1019	—	—	—	—	BARR
KING PORTER/THE PEARLS	VO	1020	—	—	—	—	BARR
MR. JELLY LORD/STEADY ROLL	PARA	20332	—	—	—	—	BARR
BILLY GOAT STOMP/HYENA STOMP	Vi	20772	—	—	—	—	BARR
OIL WELL/IF SO: EONE WOULD (ANY ON BB, Vi, GE, ETC.)	Vi	23321	—	—	—	—	BARR
NEW ORLEANS BOOTBLACKS							
MAD DOG/FLAT FOOT	Co	14337	10.00	—	—	—	EDEL
I CAN'T SAY/MIXED SALAD	Co	14465	10.00	—	—	—	EDEL
I CAN'T SAY/MIXED SALAD	Co	14465	—	—	—	—	BARR
FLAT FOOT/MAD DOG	Co	14337	—	—	—	—	BARR
NEW ORLEANS RAMBLERS							
I'M ONE OF GOD'S CHILDREN	ME	12133	—	—	—	—	KEND
THAT'S THE KIND OF MAN FOR ME	ME	12230	—	—	—	—	KEND
NEW ORLEANS WANDERERS							
TOO TIGHT	Co	735	8-12	—	—	—	KRAG
I CAN'T SAY	Co	14465	8-12	—	—	—	KRAG
FLAT FOOT	Co	14337	8-12	—	—	—	KRAG
TOO TIGHT/PAPA DIP	Co	735	—	—	—	—	BARR
GATEMOUTH/PERDIDO STREET	UHCA	15-16	—	—	—	—	MONT

# WANTED

<u>JIMMIE NOONE</u>			
JAPANSY FOUR OR FIVE TIMES	DE 1621	DUNN	
SWEET LORRAINE/HELL IN MY HEART	DE 7553	DUNN	
MONDAY DATE/SUGAR FOOT STOMP	UHCA 41-42	DUNN	
FOREVERMORE/READY FOR THE RIVER	VO 1188	DUNN	
MONDAY DATE/KING JOE	VO 1229	BARR	
<u>RED NORVO</u>			
IN A MIST	BR 6906	ERWI	
BLUES IN E-FLAT	Co 3079 OR Co 36158	ERWI	
<u>HUSK O'HARE'S FOOTWARMERS</u>			
MILENBERG JOYS	VO 15646	THOM	
<u>KING OLIVER</u>			
SUGARFOOT STOMP	GE 3076	10.00 EDEL	
JUST GONE	BRE 2202	MONT	
I'M GOING AWAY TO WEAR YOU	BRE 2201	MONT	
HIGH SOCIETY/TEARS (ANY)	HRS 12	MONT	
		LUDA	
SOUTHERN STOMPS	DUB OF PARA 12088	1.30 JACO	
GOING AWAY TO WEAR YOU OFF	BRE 02201	BARR	
ROOM RENT BLUES/I AIN'T GONIA	OK 8148	BARR	
CAMP MEETIN BLUES/LONDON CAFE	Co 14003	BARR	
CHATTANOOGA STOMP/NEW ORLEANS	Co 13003	BARR	
BUDDY'S HABITS/TEARS	OK 40000	BARR	
WORKING MAN BLUES/RIVERSIDE	OK 40034	BARR	
SWEET BABY DOLL/MABEL'S DREAM	OK 8235	BARR	
KROOKED BLUES/ALLIGATOR HOP	GE 5274	BARR	
WEST END	VI 38034	HOLL	
<u>ORIGINAL DIXIELAND FIVE</u>			
SKELETON JANGLE/TIGER RAG	VI 25524	DERA	
JAZZ ME BLUES	VI 18772	MORS	
TIGER RAG	VI 18472	MORS	
<u>TINY PARHAM</u>			
STUTTERING BLUES (OTHERS)	VI 38009	McMA	
		McMA	
<u>JACK PETTIS</u>			
DRY MARTINI/HOTHEELS	VO 15703	\$3-40 KEND	
<u>RAMPART STREET WASHBOARD BAND</u>			
FORTY AND TIGHT/PIGGY WIGGLY	ANY	— \$10+ EDEL	
<u>DON REDMAN</u>			
LAZY WEATHER/MOONLIGHT ON	ME 60709	1.50 TACK	
TOO BAD/BUGLE CALL RAG	VO 3354	1.50 TACK	
WHO WANTS TO SING MY LOVE SONG	VO 3359	1.50 TACK	
I GOTCHA/LITTLE BIT LATER ON	ME 60892	1.50 TACK	
<u>DJANGO REINHARDT</u>			
RUNNING WILD	HMV 8614	CONG	
PLEASE BE KIND	DEF 6828	CONG	
IMPROVISATION	DEF 6935	CONG	
TEARS	HMV 8718	CONG	
SENTIMENTAL MOOD	HMV 8629	CONG	
I GOT RHYTHM	DEF 5780	CONG	
NAGUINE	SW 65	CONG	
IMPROVISATION	HMV 8587	CONG	
ST. LOUIS BLUES	SW 7	CONG	
BOLERO	GRF 1046	CONG	
TEA FOR TWO	DEF 7568	CONG	
SWEET GEORGIA BROWN	SW 35	CONG	
<u>KID RENA</u>			
(ANY)	DELTA	— 3.00 KRAG	
<u>RHYTHMAKERS</u>			
YELLOW DOG BLUES	—	— BROO	
YES SUH	—	— BROO	
<u>RHYTHM KINGS</u>			
(ANY)	VI	— — — — — MCMA	
<u>IKE ROGERS</u>			
STOMP 'EM DOWN/MALT CAN BLUES	BR 7086	10.00 EDEL	
SCREENIN' THE BLUES	PARA 12816	EDEL	
<u>ADRIAN ROLLINI</u>			
NAGASAKI	VI 25085	MCMA	
YOU'VE GOT EVERYTHING/GOODBYE	ME 12815	THOM	
SITTIN' ON A LOG/RAISED MY HAT	ME 12855	THOM	
SWEET MADNESS/SAVAGE SERENADE	OR 2784	THOM	
SITTIN' ON LOG/RAISED MY HAT	OR 2803	THOM	
BLUE PRELUDE/MISSISSIPPI BASIN	PAE 2515	KEND	
SONG OF SURRENDER/COFFEE IN	ME 12866	KEND	
HOW CAN IT BE A BEAUTIFUL DAY	VO 2675	KEND	
<u>DAVID ROSE'S ORCHESTRA</u>			
CALIFORNIA MELODIES	ANY	— — — — — NEWT	
AUTUMN NOCTURNE	ANY	— — — — — NEWT	
THOU SWELL	ANY	— — — — — NEWT	
WAS IT A DREAM	ANY	— — — — — NEWT	
BEWITCHED	ANY	— — — — — NEWT	
<u>LUIS RUSSELL</u>			
OLD MAN RIVER	ME 13146	3.00 PERR	
MUGGIN' LIGHTLY	OK 8830	HOLL	
<u>SAVOY SULTANS</u>			
BOATS	DE 8598	ERWI	
JACKIE BOY	DE 8545	ERWI	
THE THINGS	DE 7525	ERWI	
<u>RAYMOND SCOTT</u>			
NEW YEAR'S EVE/GIRL WITH LIGHT BLUE	Co 35247	DUNN	
<u>PETE SEEGER</u>			
TALKING UNION (PRE-WAR WAX)	KN	— 1.50 JACO	
<u>ARTIE SHAW</u>			
JAPANESE SANDMAN/A PRETTY GAL	BR 7688	1.50 TACK	
<u>OMER SIMEON</u>			
BEAU BOO JACK	BR 7109	\$5-10 KRAG	
BEAUKOO JACK/SMOKEHOUSE BLUES	BR 7109	BARR	
THE CHANT/CONGO LOVE SONG	BR 7115	BARR	
<u>BESSIE SMITH</u>			
JAZZBO BROWN (N TO E)	Co 14133	THOM	
POOR MAN'S BLUES (N TO E)	Co 14399	THOM	
BLUE BLUES (N TO E)	Co 14611	THOM	
LONG OLD ROAD (N TO E)	Co 14663	THOM	
(COLUMBIA ALBUM)	Co C-31	DUNN	
BLUE BLUES/IN THE HOUSE BLUES	Co 14611	DUNN	
GIMME A PIGFOOT/TAKE ME FOR A	UHCA 49-50	DUNN	
ONE AND TWO BLUES/DARKTOWN	Co 36281	DUNN	
<u>PINETOP SMITH</u>			
BIG BOY (PIANO SOLO)	VO 1256	CALL	
<u>MUGGSY SPANIER</u>			
I WISH I COULD SHIMMY/DIPPER MOUTH	BB 10506	DUNN	
RELAXIN' AT TOURS/RIVERBOAT SHUFFLE	BB 10532	DUNN	
LONESOME ROAD, MANDY	BB 10766	IDER	
<u>JESS STACY</u>			
FLASHES/IN THE DARK	DE 18119	ERWI	
<u>STATE STREET SWINGERS</u>			
OH RED	VO 03319	EINH	
<u>REX STEWART</u>			
RELAXIOUS/LAZY MAN'S SHUFFLE	VO 3810	THOM	
TEA & TRUMPETS/BACK ROOM ROMP	VO 3831	THOM	
SOLID OLD MAN	SWF 56	6.00 PERR	
BABY AIN'T YOU SATISFIED	VO 2880	3.00 PERR	
TEA AND TRUMPETS (N ONLY)	VO 3831	3.75 JACO	
<u>JOE SILLIVAN</u>			
GIN MILL BLUES	UHCA 31	DUNN	
LADY BE GOOD/I CAN'T GIVE YOU	OK 5496	DUNN	
JUST STROLLING/LITTLE ROCK GETAWAY	DE 600	DUNN	
<u>TEN FRESHMEN</u>			
BAG O'BLUES	PE 15235 OR PAT 37054	KEND	
<u>CONRAD THIEBOLT</u>			
LAST ROUND UP	VI 24404	CARL	
SHORTEININ' BREAD	VI	— — — — — CARL	
<u>FRANK TRUMBauer</u>			
RIVERBOAT SHUFFLE/OSTRICH WALK	OK 40822	THOM	
BLUE RIVER/CRADLE IN CAROLINE	OK 40879	THOM	
HOUR OF LOVE/WONDERIN'	OK 40912	THOM	
MISSISSIPPI MUD/DREAMS COME	OK 40979	THOM	
BORNEO/MY PET	OK 41039	THOM	
STEVEDORE/BLESS SISTER	OK 41100	THOM	
<u>VENUTI-LANG</u>			
SOMEDAY SWEETHEART	VO OR ME	— — — — — HOLL	
<u>FATS WALLER</u>			
VALENTINE STOMP	VI 38554	BROO	
HANDFUL OF KEYS	VI 38508	BROO	
I AIN'T GOT NOBODY (N TO E)	BB 5093	THOM	
HOGMAW STOMP/SUGAR (N TO E)	VI 21525	THOM	
THAT'S ALL/LOVELESS LOVE (N TO E)	VI 23260	THOM	
VALENTINE STOMP/GLADYS (N TO E)	VI 38554	THOM	
SMASHIN' THINGS/FEELIN'S (N TO E)	VI 38613	THOM	
HARLEM FUSS/MINOR DRAG	BB 10185	DUNN	
BABY BROWN/I'M A 100% FOR YOU	VI 24867	DUNN	
I'M GONNA SIT MYSELF RIGHT DOWN	ANY	— — — — — WALL	
CURLY HAIR IN A HIGH CHAIR	ANY	— — — — — WALL	
(ANY)	ANY	— 1.00 GALL	
CHEATIN' ON ME	BB 10658	DERA	
(MOST ANY ON VO OR OK)	—	— — — — — W, B	
<u>WASHINGTONIANS</u>			
(MOST ANY; STATE PRICES)	—	— — — — — JACO	
IF YOU CAN'T HOLD (DURING)	GE 3291	1.30 JACO	
<u>LU WATERS</u>			
TIGER RAG	JM 6	MORS	

**WANTED**

**PAUL WHITEMAN**  
(ANY WITH BING CROSBY) ----- FIEL  
**WHOOPEE MAKERS GROUPS**

MILWAUKEE WALK CA 9203 \$2-5 KENO  
SORORITY STOMP ANY ----- \$2-8 KEND  
ROCKIN' CHAIR BA 32070 ----- KENO  
SLOW BUT SURE PE 15507 OR PAT 37326 ----- KEND  
RUSH INN BLUES/FRESHMAN HOP VO 15769 \$5-12 KENO  
I'M SO IN LOVE OR 2528 ----- KEND

**CLARENCE WILLIAMS**

COAL CART BLUES HRS 6 ----- MONT  
TERRIBLE BLUES HRS 31 ----- MONT

**COOTIE WILLIAMS**

BEAUTIFUL ROMANCE/SHE'S (N) VO 5411 3.25 JACO  
DIGA DIGA DOO/I CAN'T (N) VO 3831 3.75 JACO  
BLUE REVERIE/DOWNTOWN UPROAR VA 527 ----- THOM  
DIGA DIGA DOO/I CAN'T BELIEVE VO 3818 ----- THOM  
DRY LONG SO/GIVE IT UP VO 5690 ----- THOM  
ECHOES OF HARLEM/LOST IN MEDITATION OK 3960 ----- DUNN  
BLACK BUTTERFLY/BLUES A POPPIN OK 5618 ----- DUNN  
BLUES IN MY CONDITION OK ----- DUNN  
AIN'T MISBEHAVIN' OK ----- DUNN

**TEDDY WILSON**

I FOUND A NEW BABY BR 7926 ----- SHEP  
WITH THEE I SWING BR 7768 ----- SHEP  
SAILIN' BR 7781 ----- SHEP  
EASY TO LOVE BR 7762 ----- SHEP  
TEA FOR TWO BR 7816 ----- SHEP  
SING BABY SING BR 7736 ----- SHEP  
YOU CAME TO MY RESCUE BR 7739 ----- SHEP

**BOB ZURKE**

TEA FOR TWO/I LOVE YOU MUCH VI 26561 ----- DUNN

**ANY RECORDING GROUP**

TRAEOWINDS ANY ----- CORR  
ARMY AIR CORPS MARCH (WITH VOCAL) ANY ----- CORR

**WOODWIND ENSEMBLES AND SOLOS**

HORN, OBOE, CLARINET, BASSOON, FLUTE ----- BR,E  
SOLO ART RECORDS

(ANY SEND LIST) SA ----- WI,B  
**VICTOR ALBUM**  
ALBUM OF SPEECHES BY ROOSEVELT, CHURCHILL ----- NEWT

**AUCTION**

**AUCTION**

**JOHN D. REID**  
Post Office Box 67  
MT. HEALTHY, OHIO

**LOUIS ARMSTRONG**

GOT A BRAN NEW/I'M IN THE MOOD DE 579 E  
YOU ARE/LA CUCARACHA DE 580 E  
TREASURE ISLAND/REO SAILS DE 648 E  
SKELETON/HURRY GURUY MAN DE 949 E  
REO NOSE/WHEN RUBEN SWINGS DE 1049 E  
CUBAN PETE/SHE'S THE DAUGHTER DE 1352 E  
OLO FOLKS AT HOME DE 1360 E  
YOURS AND MINE/SUN SHOWERS DE 1369 E  
I'VE GOT/ALEXANDER'S RAGTIME DE 1408 E  
SHADE OF THE OLO APPLE TREE DE 1495 E  
SO LITTLE TIME/MEXICAN SWING DE 1822 E  
SENTIMENTAL SIDE/IT'S WONDERFUL DE 1841 E  
LOVE WALKED IN/SOMETHING TELLS ME DE 1842 E  
MY WALKING STICK-SONG IS ENDED DE 1892 E  
I'VE GOT A POCKETFUL/NATURALLY DE 1937 E  
I CAN'T GIVE/AIN'T MISBEHAVIN' DE 2042 E  
NOBODY KNOWS/GOING TO SHOUT DE 2085 E  
YOU RUN YOUR MONTH/CAIN & ABEL DE 3204 N  
HEP CAT'S BALL/LAZY SIPPY STEAMER DE 3283 N  
MARIE/SLEEPY TIME GAL DE 3291 N  
MISSISSIPPI BASIN/SWEET SUE VI 24321 N  
SNOWBALL/SOME SWEET DAY BB 6590 N  
THEM THERE EYES/LITTLE JOE OK 41501 G  
KNEE DROPS/SKIP THE GUTTER OK 8631 V  
TIGER RAG/DINAH VO 3009 E  
BESSIE COULDN'T/DALLAS BLUES VO 3025 E  
WHEN YOUR LOVER/LAZY RIVER VO 3114 E  
FIREWORKS/SUGAR FOOT STRUT VO 3148 E  
WHEN YOU'RE SMILIN'/SOME OF VO 3202 N  
LITTLE JOE/I'M IN THE MARKET VO 3301 E  
I GOT RHYTHM/AFTER YOU'RE GONE VO 3643 E  
NEW TIGER RAG/LOVE YOU FUNNY THING CO 2631 N  
KEEPIN' OUT/LAWO, YOU MADE CO 2646 E  
DEAR OLD SOUTHLAND/WEATHERBIRD HRS 18 N  
WEATHERBIRD/ROCKIN' CHAIR PARL 1194 N

**LIONEL HAMPTON**

MY LAST AFFAIR/GOOD THAT I'M IN VI 25527 E  
STOMP/JIVIN' THE VIBRES VI 25535 N  
DRUM STOMP/CONFESSIN' VI 25658 N  
I SURRENDER/PIANO STOMP VI 25666 N  
BABY WON'T YOU/AFTER YOU'RE GONE VI 25674 E  
JUDY/OBJECT OF MY AFFECTION VI 25699 N  
SUN WILL SHINE/YOU'RE MY IDEAL VI 25771 N  
RING DEM BELLS/PICK THE WINNER VI 25889 N  
ANY TIME AT ALL VI 26039 N  
ROCK HILL SPECIAL/DOWN HOME JUMP VI 26114 N  
FIDDLE ODDLE/DON'T BE THAT WAY VI 26173 N  
WIZZIN' THE WIZZ/DENISON SWING VI 26233 N  
MEMORIES OF YOU/JUMPIN' JIVE VI 26304 N  
WHEN LIGHTS ARE LOW/HOT MALLETS VI 26371 N  
FOUR OR FIVE TIMES/I'VE FOUND VI 26447 N

**JELLY ROLL MORTON**

SHREVEPORT/SHOE SHINER'S DRAG BB 5707 E  
MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES BB 8201 N  
TURTLE TWIST/SMILIN' THE BLUES AWAY BB 10194 N  
BEALE STREET BLUES/THE PEARLS BB 10252 N  
BLACK BOTTOM STOMP/THE CHANT BB 10253 N  
M.R. JELLY LORO/WOLVERINE BLUES BB 10258 N  
PEP/FAT FRANCES BB 10257 N  
STROKIN' AWAY/LOW GRAVY BB 8302 N  
WHY/GET THE BUCKET GE 1706 N

EACH DAY/EACH DAY (ISSUED FOR THEATRE  
USE ONLY; ORANGE LABEL) VI T-64 N

**BESSIE SMITH**

OUTSIDE OF THAT/MAMA'S GOT THE BLUES CO 3900 E  
BLEEDING HEARTED/MIDNIGHT CO 3036 N  
I'M GOING BACK/FAR AWAY BLUES CO 13007 E  
MOONSHINE BLUES/BOWEAVIL BLUES CO 14018 E  
ROCKING CHAIR BLUES/SORROWFUL CO 14020 N  
SINFUL BLUES/FOLLOW THE DEAL CO 14052 E  
FLORIDA BOUND/NEW GULF COAST CO 14109 E  
GOLDEN RULE/LONESOME DESERT CO 14123 E  
HARD TIME BLUES/YOUNG WOMAN'S BLUES CO 14179 E  
BACK WATER/PREACHIN' THE BLUES CO 14195 E  
YOU OUGHT/POOR MAN'S BLUES CO 14399 N  
BLUE BLUES/IN THE HOUSE BLUES CO 14611 N

**Glenn Miller Auction**

Brunswick, Bluebird and Victor Labels. Send for Free Auction List..

(Next month—Artie Shaw)

**P. F. Ewald**

914 Judah St., San Francisco 22, Calif.

**WANTED**

All back issues of the "Record Changer" pre June—1943. Will trade records against these.

**Mc CARTHY**

140 Neasden Lane, Neasden  
London, N. W. 10, ENGLAND

"I wish to start a collection of slow low-down blues played in the off beat manner by bands with little or no vocal refrain."

Send list and prices to

**Kenneth E. Morse**

1515 N. Central Ave., Phoenix, Arizona

## WANTED

These prices will be paid for new copies of the following records; proportionately lower amounts for copies in poorer condition. Any of these wants will be accepted in trade for "trade or auction" items listed below.

<u>LOUIS ARMSTRONG:</u> DROPPIN' SHUCKS	OK 8357 E/N 10.00	<u>NEW ORLEANS WANDERERS:</u> TOO TIGHT	Co 735 V/N 12.50
SWEET LITTLE PAPA	OK 8379 V/N 10.00	<u>KING OLIVER:</u> SNAKE RAG	OK 4933 E/N 30.00
SKID DAT DE DAT	OK 8436 V/N 10.00	DIPPER MOUTH BLUES	OK 4918 G/N 20.00
IRISH BLACK BOTTOM	OK 8447 V/N 12.00	ROOM RENT BLUES	OK 8148 G/N 55.00
<u>LOVIE AUSTIN:</u> JACKASS BLUES	PARA 12361 V/N 10.00	BUDDY'S HABIT	OK 40000 G/N 45.00
SUNDAY MORNING	PARA 12369 V/N 10.00	MABEL'S DREAM	OK 8235 V/N 55.00
CHICAGO MESSAROUND	PARA 12390 V/N 10.00	JAZZIN' BABIES BLUES	OK 4975 N 20.00
IN THE ALLEY BLUES	PARA 12391 V/N 10.00	CHATTANOOGA STOMP	Co 13003 N 15.00
<u>JOHNNY DODDS:</u> NEW ST. LOUIS BLUES	BR 3585 E/N 5.00	ZULU'S BALL/WORKINGMAN BLUES	GE 5275 + 100.00
BLUE CLARINET STOMP	Vi 21554 E/N 3.50	THAT SWEET SOMETHING DEAR	GE 5276 - 100.00
<u>JOHNNY DUNN:</u> HAM AND EGGS	Co 14358 E/N 4.00	<u>OLLIE POWERS:</u> PLAY THAT THING	PARA _____ V/N 12.50
BUFFALO BLUES	Co 14306 E/N 4.00	<u>MA RAINEY:</u> ALMOST ANY TITLES	PARA _____ E/N 3.00+
<u>CHIPPIE HILL:</u> PRATT CITY BLUES	OK 8420 G/N 22.50	<u>JASPER TAYLOR:</u> STOMP TIME BLUES	PARA 12409 G/N 15.00
LOVESICK BLUES	OK 8453 G/N 20.00	JASPER TAYLOR BLUES	Vo 1196 P/N 15.00
LONESOME ALL ALONE AND BLUE	OK 8339 G/N 15.00	<u>SIPPIE WALLACE:</u> JEALOUS WOMAN LIKE	OK 8301 V/N 17.50
<u>MARY JOHNSON:</u> MUDDY CREEK BLUES	BR _____ E/N 15.00	I FEEL GOOD	OK 8345 V/N 17.50
<u>NEW ORLEANS BOOTBLACKS:</u> FLAT FOOT	Co 14337 V/N 12.50	THE FLOOD BLUES	OK 8470 V/N 17.50
		DEAD DRUNK BLUES	OK 8499 V/N 17.50

## FOR TRADE OR AUCTION

Prices marked are minimum bids only. Where price is omitted, record is for trade only. In every case, trades preferred to straight sales. Auction deadline September 10. Highest bidders will be notified and records shipped by express collect unless you instruct otherwise. Shipping charges will be prepaid on all orders over \$6.00. No orders under \$2.50 will be shipped.

<u>HENRY ALLEN:</u> FEELIN' DROWSY	BB 10702 E 0.50	<u>DUKE ELLINGTON:</u> STACK O' LEE BLUES	HA 601 G 3.00
PLEASING PAUL	BB 10235 E 0.50	THE MOOCHIE/HOT(LAM.CRACKS)	OK 8623 G 2.00
ALGIERS STOMP(REV. P)	Vo 3302 E 0.50	BLUE LIGHT/SLAP HAPPY	BR 8297 N 1.50
<u>IVIE ANDERSON:</u> OLD PLANTATION	VARI 591 E 1.00	THE MOOCHIE(OKEH)/BABY WHEN	BR 8241 N 1.50
<u>MILDRED MAILEY:</u> WILLOW TREE	DE 18108 N 0.50	HARLEM FLAT BLUES/PADUCAH	BR 6806 V 2.00
DOWNHEARTED BLUES/SQUEEZE ME	DE 18109 E 0.50	SHOWBOAT SHUFFLE(REVERSE E)	BR 7461 V 1.50
YOU DON'T KNOW MY MIND	Vo 4802 E 0.50	NO GREATER LOVE(REVERSE E)	BR 7625 G 1.50
<u>BILLY BANKS:</u> OH PETER/MARGIE	UHCA 110 N 1.00	TAKE IT EASY/BACK BEAUTY	BR 6803 G 1.50
BEDBUG BLUES/I'D DO ANYTHING	UHCA 105 N 1.00	COTTON/MARGIE	BR 7526 V 1.50
YELLOW DOG BLUES	UHCA 107 N 1.00	GRIEVIN'/TOOTIN' THROUGH	Co 35310 N 1.00
<u>COUNT BASIE:</u> MOTEN SWING/EVENIN'	OK 5732 N 1.00	JIVE STOMP/I'M GATISFIED	BR 6638 V 1.50
RIFF INTERLUDE/I LEFT MY BABY	Co 35321 N 1.00	TRUMPET IN SPADES/YEARNING	BR 7752 E+ 1.50
BOO HOO/FLORY OF LOVE	DE 1228 E 1.50	ADMIRATION/MERRY GO ROUND	BR 7440 N 3.00
TIME OUT/LET ME DREAM	DE 1538 E 1.50	STORMY WEATHER/SOPHISTICATED	BR 5600 E 2.00
DOGGIN' AROUND/BLUE AND SENT.	DE 1965 N 1.50	RAISIN' THE RENT/HAPPY AS THE	BR 6571 G 1.00
TEXAS SHUFFLE/MAMA DON'T	DE 2030 E 1.50	BUNDLE OF BLUES	BR 6607 F+ 0.50
<u>SIDNEY BECHET:</u> WILD MAN BLUES	Vi 26630 E 1.00	HARMONY IN HARLEM	BR 8044 V 1.00
LOVELESS LOVE (SISSLE)	ME 12444 V 1.00	PUSSY WILLOW/SUBTLE LAMENT	BR 8344 N 2.00
BANDANA DAYS (SISSLE)	VARI 552 N 1.00	MOOD INDIGO, SOLITUDE, ETC.	MAS 102 V 2.00
MAPLE LEAF RAG(FEETWARMERS)	BB 7614 E 1.00	KEEP A SONG IN YOUR SOUL	Vi 22614 V 1.00
<u>BIX BEIDERBECKE:</u> WA DA DA/OL'MAN	Co 35666 N 1.00	BLUE AGAIN	Vi 22603 V 1.00
DEEP DOWN SOUTH (INT. CR.)	Vi 23018 E 1.00	DEAR OLD SOUTHLAND (SOLO)	Vi 27564 N 0.50
<u>JACK BLAND:</u> WHO STOLE THE LOCK	ME 12513 V 1.00	BLUE FEELIN'/STOMPY JONES	Vi 24521 E + 2.00
IT'S GONNA BE YOU(EDGE CHIP)	PE 15689 G 1.00	MOOCHIE/MOOD INDIGO	Vi 24486 E 2.00
<u>PERRY BRADFORD:</u> LUCY LONG	Vo 15165 N 10.00	CONCERTO FOR COOTIE	Vi 26598 E 1.00
CHARLESTON, SOUTH CAROLINA	CLAX 40309 E 1.00	WHAT GOOD AM I WITHOUT YOU	Vi 22586 G+ 0.50
<u>BROADWAY BELL HOPS:</u> NO LAND LIKE		THE MYSTERY SONG	Vi 22800 V 1.00
DIXIELAND TO ME	HA 504 V 3.00	RING DEM BELLS/THREE LITTLE	Vi 22528 V 1.00
<u>JOE BUSHKIN:</u> BLUE CHIPS/SPANISH	CMS 534 E 1.00	CREOLE RHAPSODY, 1 & 2(12")	Vi 36049 N 4.00
<u>CHICAGO RHYTHM KINGS:</u> BATTLEHEAD		SOUTH 'EM AUNT TILLIE	HMV 4853 N 1.00
BETLEHEAD	Vo 03208 V 1.00	SARATOGA SWING/HISY MORNIN'	BB 6565 E 1.00
<u>CHOCOLATE DANDIES:</u> I NEVER KNEW	Co 2875 E 3.00	DIGA DIGA OO/KEEP	BB 6305 V 0.50
<u>JUNIE COBB:</u> DON'T CRY HONEY(1/2 CH)	Vo 1263 E 3.00	MYSTERY SONG/SWANEE SHUFFLES	BB 6614 G 0.50
<u>EDDIE CONDON:</u> TENNESSEE TWILIGHT	Co 36009 E 0.50	HIGH LIFE/DICTY GLIDE	BB 6269 E 1.50
SOMEQAY SWEETHEART	DE 18041 N 0.50	HAUNTED NIGHTS/DUKE STEPS OUT	BB 6727 E 1.50
NOBODY'S SWEETHEART	DE 18040 N 0.50	HOT FEET/JUNGLE NIGHTS	BB 6335 E 1.50
<u>COW COW DAVENPORT:</u> SLOW DRAG (BAT)	VAR 6068 N 1.00	OLD MAN BLUES/DOUBLE CHECK	BB 6450 E 1.50
RAILROAD BLUES/ICE MAN	DE 7462 N 1.00	WASHINGTON WOBBLE	BB 6782 V 1.00
THAT'LL GET IT/LOUD MOUTH ME	DE 7486 N 1.00	EAST ST. LOUIS TOODLE-OO	BB 6430 V 1.50
<u>BILL DAVISON:</u> ON A BLUES KICK	CI 102 N 1.00	SLOPPY JOE/JAZZ LIPS	BB 6396 G 1.00
<u>HARRY DIAL:</u> FUNNY FUMBLE/DON'T GIVE	Vo 1515 E 5.00	<u>TROY FLOYD:</u> DREAMLAND BLUES, 1 & 2	OK 8719 N 2.00
<u>DORSEY BROTHERS:</u> MOOD HOLLYWOOD	BR 6537 V 1.00	<u>BUD FREEMAN:</u> I FOUND A NEW BABY	BB 10370 V 0.50
YOU'RE OKAY/ECCENTRIC	DE 1304 V 0.50	<u>BENNY GOODMAN:</u> TOSPS/SMOKE HOUSE	Vi 26107 E 1.00
<u>TOMMY DORSEY:</u> MILNBERRY JOYS, 1 & 2	Vi 26437 N 1.00	0000000000000000 BOOM/ALWAYS	Vi 25808 N 1.00
DAVENPORT BLUES	Vi 26135 E 1.00	I LET A SONG GO OUT OF HEART	Vi 25840 N 1.00
<u>ROY ELDRIDGE:</u> HECKLER'S HOP	Vo 3577 N 1.00	CIRIBIRIBI/BUMBLE BEE STOMP	Vi 26087 N 1.00
AFTER YOU'VE GONE	Vo 3458 N 1.00	SMILES/LIZA (QUARTET)	Vi 25660 N 1.00



## EUGENE WILLIAMS

68 WASHINGTON SQUARE SOUTH, NEW YORK 12, N. Y.

## FOR TRADE OR AUCTION

Prices marked are minimum bids only. Where price is omitted, record is for trade only. In every case, trades preferred to straight sales. Auction deadline September 10. Highest bidders will be notified and records shipped by express collect unless you instruct otherwise. Shipping charges will be prepaid on all orders over \$6.00. No orders under \$2.50 will be shipped.

<u>BENNY GOODMAN</u> : BLUE SKIES	VI	25136	E	1.00	<u>JIMMY MCPARTLAND</u> : JAZZ ME BLUES	DE	18042	N	0.50
BLUES IN YOUR FLAT/MY FLAT	VI	26044	E	1.00	<u>MEZZ MCCARTHY</u> : LOST/MELODY FROM SKY	BB	6320	V	1.50
ROLL 'EM	VI	25627	E	1.00	1'SE A MUGGIN', 1 & 2	BB	6321	V	1.50
<u>LIONEL HAMPTON</u> : JIVIN' THE VIBES	VI	25535	E	1.50	35TH & CALUMET/OLD FASHIONED	VJ	25202	E	1.50
AFTER YOU'VE GONE	VI	25674	V	1.00	<u>MILLS BLEE</u> : RHYTHM BAND/ALGIERS	CO	3158	E/G	0.50
SUNNY SIDE OF THE STREET	VI	25592	V	1.00	RHYTHM JAM/PRELUDE TO STOMP	VARI	546	G	0.50
STOMPLOGY	VI	25601	V	1.00	JUNGLE MADNESS/BLUE RHYTHM	VARI	503	E	1.00
BUZZIN' 'ROUND WITH BEE	VI	25574	G	0.50	<u>MISSOURIANS</u> : OZARK MOUNTAIN BLUES	VI	38071	N	1.50
<u>GEORGE HARTMAN</u> : JAZZ ME BLUES	KN	601	N	0.50	<u>MIFF MOLE</u> : WINDY CITY STOMP	HRS	15	E+	1.50
MUSKRAT RAMBLE/DIGA DIGA DO	KN	602	M	0.50	<u>MOUND CITY BLUE BLOWERS</u> :ARKANSAS	BR	2581	G+	1.50
<u>COLEMAN HAWKINS</u> : MY BLUE HEAVEN	BB	10770	N	1.00	TAILSPIN BLUES(TEAGARDEN)	BR	10209	E	1.00
HONEYSUCKLE ROSE	OE	3358	N	1.00	<u>FRANKIE NEWTO</u> : WHO'S SORRY NOW	VARI	647	E	2.00
MECITATION	DE	742	G	0.50	PLEASE DON'T TALK ABOUT ME	VARI	519	V	1.50
NETCHA'S DREAM	DE	661	E	1.00	MINOR JIVE/ROMPING	BB	10186	E	1.00
<u>FLETCHER HENDERSON</u> : SUGAR FOOT	CO	35668	N	0.50	WHO/BLUES BY BABY GAVE TO ME	JB	10216	E	1.00
CAN YOU TAKE IT/NEW KING PORTER	CO	35671	N	0.50	<u>RED NICHOLS</u> : BUGABOO/CORRINE	BR	6058	V	1.00
HOP OFF/SNAG IT	CO	35670	N	0.50	IDA/FEELIN' NO PAIN	VO	4564	N	1.00
HOT MUSTARD/CLARINET MARM.	BR	40885	N	2.00	OINAH/INOIANA	VO	4599	N	1.00
VARIETY STOMP/ST. LOUIS	BB	10246	N	1.00	<u>JIMMIE NOONE</u> : FOUR OR FIVE TIMES	VO	1185	G	1.50
SUGAR FOOT STOMP/BLUE RH.	VAR	8052	N	1.00	<u>KING OLIVER</u> : SOBBIN' BLUES	OK	4906	G	TRADE
PRINCE OF WALLS(REVERSE SAMMY					HIGH SOCIETY/SNAKE RAG	OK	4933	G	TRADE
<u>STEWART'S ORCH</u> : COPENHAGEN)	PU	11367	V	2.00	JAZZIN' BABIES BLUES	OK	4975	V	TRADE
SWEET THING/I NEED LOVIN'	CO	854	E	3.00	JUST GONE/CANAL ST. BLUES	GE	5133	G+	TRADE
TALK OF THE TOWN/AGASAKI	CO	2825	E	3.00	CHIMES BLUES/FROGGIE MOORE	GE	5135	G-	TRADE
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	E	1.00	<u>KID DRY</u> : DRY'S CREOLE (1/2" CHIP)	SUNS	3003	V	TRADE
MILENBERG JOYS/12TH ST. RAG	ASCH	350-1	N	0.75	<u>CHARLES PIERCE</u> : JAZZ ME BLUES	UHCA	71-72	E+	1.00
<u>MEL HENKE</u> : HENKE STOMP/LADY BE GOOD	CI	100	N	0.50	<u>BEN POLLACK</u> : LOUISE	VI	2194	G	0.50
MRS. ABERNATHY'S PIANO	CI	103	N	0.50	<u>CLARK RANDALL</u> : JITTER BUG	BR	7466	V	0.50
<u>HONEY HILL</u> : BOOGIE WOOGIE/SET 'EM	OE	7604	N	0.50	<u>DON REDMAN</u> : I GOT RHYTHM/TEA FOR 2	BR	6354	E	1.50
<u>EARL HINES</u> : CAUTION BLUES/MON. OATE	CO	35876	E	0.50	HOT AND ANXIOUS	BR	6368	V	1.50
LOVE ME TONIGHT/SHELTERING	CO	35877	N	0.50	<u>ELZADIE ROBINSON</u> : ROWDY MAN BL.	PARA	12724	V	2.00
ROSETTA/DEEP FOREST	CO	35878	N	0.50	GOLD MANSON BLUES	PARA	12701	V	2.00
MELANCHOLY BABY/SUNNY SIDE	VI	27562	N	0.50	<u>LUIS RUSSELL</u> : GHOST OF FREAKS	ME	13334	G	0.50
SWEET ELLA MAY	VI	22842	G+	0.50	FREAKISH BLUES	VI	22815	E	1.00
<u>JOHNNY HODGES</u> : DANCE OF THE GOON	VO	4941	N	1.50	SAVVOY STOMP/DR. BLUES	VO	3480	G	0.50
SWINGIN' ON THE CAMPUS	VO	4710	N	1.50	<u>HELEN SAVAGE</u> : IT'S BAD FOR SOUL	BR	4536	E	TRADE
SILV'RY MOON/MY DAY	VO	3948	V	1.00	<u>ELMER SCHEBEL</u> : COPENHAGEN(TECH)	BRG	81000	N	2.00
SAILBOAT IN THE MOONLIGHT	VARI	586	N	2.00	<u>CECIL SCOTT</u> : LAWD LAWD/IN A CORNER	BB	8276	N	1.00
<u>BILLIE HOLIDAY</u> : STRANGE FRUIT	CMS	526	N	1.00	<u>CHARLIE SEGAR</u> : CUBAN VILLA' BLUES	OE	7027	N	1.00
<u>HOUND HEAD HENRY</u> : LOW DOWN HOUND	VO	1288	V	3.00	COW COW BLUES/BOOGIE WOOGIE	OE	7075	N	1.00
<u>HUNTER'S SERENADERS</u> : SENSATIONAL	VO	1621	G	1.00	<u>ART SHAW</u> : THE BLUES, 1 & 2	BR	7947	E+	1.00
JAM SESSION AT VICTOR: BLUES	VI	25559	E	1.00	<u>OMER SIMON</u> : BEAU KOO JACK/SNOKER.	BR	7109	V+	TRADE
<u>HARRY JAMES</u> : JUBILEE/CAN'T I	BR	8038	N	1.00	<u>SPECKLED RED</u> : ST. LOUIS STOMP	BB	7985	N	1.00
<u>FREDDIE JENKINS</u> : NOTHIN' BUT RHYTHM	BB	6129	V	0.50	<u>VICTORIA SPIVEY</u> : BLOOD HOUND SL.	BB	8619	E	0.50
<u>JAMES P. JOHNSON</u> : WORRIED & LONESOME	CO	43950	N	TRADE	<u>JESS STACY</u> : CLARINET BLUES/I CAN'T	VAR	8132	N	1.00
CAROLINA SHOUT	OK	4495	V	TRADE	<u>JOE SULLIVAN</u> : ONYX BRINGDOWN/(BUCK)	CO	2925	N	3.00
<u>MARGARET JOHNSON</u> : WHO'LL CHOP					<u>ROOSEVELT SYKES</u> : BLACK RIVER/POOR BOOQ	BR	8787	E+	2.00
YOUR SUEY (BUBBER MILEY)	OK	8193	V	TRADE	<u>ART TATUM</u> : STORMY WEATHER/GONE	OE	1603	N	1.00
<u>LIL JOHNSON</u> (ACC. CHARLES AVERY):					<u>JACK TEAGARDEN</u> : MUDDY RIVER BLUES	CO	35297	N	1.50
ROCK THAT THING/HOUSE RENT	VO	1410	E	TRADE	BEALE ST. BLUES/TEAGARDEN GATE	CO	35323	E	1.50
YOU'LL NEVER MISS YOUR JELLY	VO	1299	E	TRADE	1'SE A MUGGIN', 1 & 2	VI	25273	E	1.50
<u>PETE JOHNSON</u> : BASEMENT BOOGIE	DE	3830	N	0.50	100 YRS. FROM TODAY (REVERSE P)	BR	6716	E	1.00
LOVIN' MAMA BLUES(LAM CR'S.)	OK	5186	N	1.00	OIANE (REVERSE EDDIE CONDON)	CMS	505	E	1.00
BABY LOOK AT YOU	OK	4997	N	1.00	<u>AL TRENT</u> : AFTER YOU'VE GONE	CH	40096	E	3.00
<u>MAGGIE JONES</u> : GOOD TIME FLAT BL.	CO	14055	V	TRADE	<u>VARSITY SEVEN</u> : SHAKE IT AND BREAK	VAR	8179	N	0.50
<u>JONES-SMITH, INC.</u> : BOOGIE/LADY BE	VO	3459	E	1.00	EASY RIDER	VAR	8147	N	0.50
SHOE SHINE BOY/EVENIN'	VO	3441	E	1.00	<u>SIPPIE WALLACE</u> : SPEC. DELIVERY BLUE/OK	8328	G+	TRADE	
<u>ANDY KIRK</u> : MARY'S 10EA/ONCE OR	BR	4863	G+	1.00	<u>FATS WALLER</u> : VIPER'S DRAG/I AIN'T	BB	10133	N	1.00
MESS-A-STOMP/BLUE	BR	4694	E	2.00	SWEET SAVANNAH SUE/WAITIN'	BB	10264	N	1.00
SNAG IT/SWEET AND HOT	BR	4878	V	1.50	<u>GEORGE WETTLING</u> : BUGLE CALL RAG	OE	18044	N	0.50
<u>GENE KRUPA</u> : BLUES OF ISRAEL	OE	18114	E	1.00	<u>PAUL WHITEMAN</u> : SWEET SUE (Bix)	CO	35667	N	0.50
<u>RAY MILLER</u> : THAT'S A PLENTY	BR	4224	N	2.00	COQUETTE/SWEET MAN (Bix)	VI	25675	V	0.50
<u>TED LEWIS</u> : DALLAS BL./SHIM-ME-SHA	PE	16109	G	0.50	AUNT HAGAR'S BL(TEAGARDEN)	OE	2145	E	0.50
<u>LOUISIANA RHYTHM KINGS</u> : SQUEEZE ME	BR	4953	V	1.00	<u>CLARENCE WILLIAMS</u> : ACHIN'T HEARTED	OK	4966	V	TRADE
LITTLE BY LITTLE	VO	15481	V	1.00	<u>COOTIE WILLIAMS</u> : JUGLESTA/PIGEONS	VO	3922	N	2.00
<u>WINGY MANNONE</u> : ISLE OF CAPRI	VO	2913	G+	0.50	ECHOES OF HARLEM	VO	3960	N	2.00
STRANGE BLUES	BR	6911	E	2.00	<u>MARY LOU WILLIAMS</u> : DRAG EM/NIGHT	UHCA	37	N	1.00
MARCH WINDS(HARLEM HOT SHOTS)	PE	16105	G	0.50	ZONKY (SIX MEN & A GIRL)	VAR	8190	N	0.50
NICKEL IN THE SLOT(INT. CR.)	OK	41573	V	1.50	<u>MIDGE WILLIAMS</u> : LOVE LIKE WHISKEY	VO	04026	E	0.50
<u>MCDONOUGH &amp; KRESS</u> : STAGE FRIGHT	BR	6917	N	3.00	<u>TEDDY WILSON</u> : JUST MOOD, 1 & 2	BR	7973	E	2.50
<u>TEDO WILSON</u> : COQUETTE/HR. OF PART.	BR	7943	V	1.50	EVERY NOW & THEN (SOLO)	BR	7543	E	2.50

## THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." All records will be shipped C. O. D. postage to be collected by sender. We will pay postage on all orders over \$10.00.

<u>HENRY ALLEN</u>		<u>BOB CROSBY &amp; BOBCATS</u>	
PARDON MY SOUTHERN/HOW'S ABOUT	PE 15970 E	SPAIN/ALL BY MYSELF	DE 3248 V+
HERE'S LOVE/WHEN MY DREAM DOAT COMES	VO 3389 V	MARCH OF BOBCATS/WHO'S SORRY NOW	DE 1865 N
DON'T YOU CARE/MEET ME	VO 3574 E	BOOGIE WOOGIE MAXIE/HIGH SOCIETY	DE 2848 E
I OWE YOU/HAVE YOU EVER BEEN	VO 3704 E	GIN MILL BLUES/ZURKE PIANO	OE 1170 N
K.K. BOOGIE/OL' MAN RIVER	OK 6281 N	<u>DIXIE STOMPERS</u>	
TORMENTED/NOTHIN'S BLUE	VO 3245 E	FEELIN' GOOD/OH BABY (CHIP NOT IN GROOVES)	HA 636 E
MILLER'S DAUGHTER/TILL THE CLOCK	VO 3607 E	<u>TOMMY DORSEY</u>	
<u>LOUIS ARMSTRONG</u>		THERE'S A BOY IN HARLEM/HOW CAN YOU	VI 25799 V
WEST END BLUES/MAHOGANY HALL	DE 3793 E	I COULD MAKE YOU CARE (SINATRA)	VI 26717 V
SAVE IT PRETTY MAMA/AIN'T MISS(SALE+\$1.00)	DE 3516 N	PLEASE BELIEVE ME/I PICKED A FLOWER	VI 25217 E
SWEETHEARTS ON PARADE/CUT OFF LEGS	DE 3235 N	DOWN HOME RAG/ROOM WITH A VIEW	VI 26097 E
YOU'RE A LUCKY GUY/YOU'RE NO 1 (SALE+\$1.00)	DE 2934 N	EASY DOES IT/AM I PROUD	VI 26429 E
CAIN & ABEL/YOU RUN YOUR MOUTH(SALE+\$1.00)	DE 3204 N	WHAT'LL I DO/OH HOW I HATE	VI 25824 N
HEAR ME TALKIN' TO YA/SAVE IT (SALE+\$1.00)	DE 2405 E	THE BIG DIFFER/SMOKE FROM A CHIMNEY	VI 25763 N
MARIE	DE 3291 N	LITTLE SKIPPER/GOT NO TIME	VI 26195 E
<u>BUSTER BAILEY &amp; RHYTHM BUSTERS</u>		I NEVER KNEW/COMIN' THRU THE RYE	VI 25813 E
SLOE JAM FIZZ/PLANTER'S PUNCH	VO 4089 N	HONG KONG BL/YOU THINK OF EVERYTHING	VI 26636 V
<u>MILDRED BAILEY</u>		THE SKONK SONG, 1 & 2	VI 27621 N
BEWILDERED/AT YOUR BECK	VO 4036 E	MY CABIN OF DREAMS(CLAMBAKE SEVEN)	VI 25620 E
I'D RATHER LISTEN/I'D LOVE TO TAKE	VO 3056 E	ALONE/TWO HEARTS CARVED	VI 25191 E
FOR SENTIMENTAL REASONS(WILSON,SHAW)	VO 3367 E	SLEEP/WAKE UP AND LIVE	VI 25573 N
MORE THAN YOU KNOW(WILSON,SHAW,ELMAN)	VO 3378 V	MUSIC GOES ROUND(CLAMBAKE SEVEN)	VI 25209 E
WHEN DAY IS DONE(WILSON,CHOO,NORVO)	VO 3057 E	SAY IT (SINATRA)/MY MY	VI 26535 E
<u>COUNT BASIE</u>		FABLE OF THE ROSE (SINATRA)	VI 26555 N
BASIE BOOGIE/LET ME SEE	OK 6330 N	ALL THIS AND HEAVEN (SINATRA)	VI 26653 N
GOIN' TO CHICAGO/9:20 SPECIAL	OK 6224 N	LOOKING FOR YESTERDAY/I WOULDN'T TAKE	VI 26738 N
FIVE O'CLOCK WHISTLE/WANDERIN' MAN	OK 5922 E+	DEED I DO (N)/YEARNING (G)	VI 25815
FIESTA IN BLUE/TAKE ME BACK BABY	OK 6440 N	THEY CAN'T TAKE THAT AWAY FROM ME	VI 25549 V
CHEROKEE, 1 & 2	DE 2406 V	COWBOY FROM BROOKLYN/I'LL DREAM	VI 25832 V
LOVE JUMPED OUT/IT'S THE SAME	OK 5963 V	MY WALKING STICK/NOW IT CAN BE TOLD	VI 25856 E
HAMM & EGGS/BETWEEN THE DEVIL	CO 35357 N	BACK TO BACK/I POURED MY HEART	VI 26271 E
AND THE ANGELS SING/IF I DIDN'T CARE	VO 4784 E	TO YOU/THIS IS NO DREAM	VI 26234 V
POUND CAKE/CLAP HANDS	VO 5085 N	ALIBI BABY(CLAMBAKE SEVEN)	VI 25577 E
SUPER CHIEF(N)/YOU CAN'T RUN(V)	OK 5673	CLOSE TO ME/A HIGH HAT	VI 25447 E
WAT'S YOUR NUMBER(E)/DRAFTIN'(G)	OK 5897	HOW COULD YOU/IN A LITTLE BAMBOO	VI 25513 E
BEAU BRUMMEL(E)/I'LL FORGET(N)	OK 6122	NICE WORK/YOU'RE A SWEETHEART	VI 25695 V
I WANT A LITTLE GIRL(E)/IT'S TORTURE(N)	OK 5773	CALL OF THE CANYON/LOVE LIES	VI 26678 V
ROCK-A-BYE BASIE/BABY DON'T TELL	VO 4747 E	YOU BETCHA/I LOVE IT SO	VI 27392 N
BLUES(E)/THE APPLE JUMP (N)	OK 5862	MOUNTAIN MUSIC/GOOD MORNIN'	VI 25581 E
RIFF INTERLUDE(N)/I LEFT MY BABY(V)	CO 35321 E	WE THREE/TELL ME AT MIDNIGHT	VI 26747 E
TUESDAY AT TEN(N)/UNDECIDED BLUES(V)	OK 6071	NOT SO LONG AGO/YOU SAY THE SWEETEST	VI 27219 V
RIDE ON/IT'S SAND, MAN	OK 36647 N	AFTER I SAY/THE SKY FELL DOWN	VI 26518 E
H & J/DIGGIN' FOR OEX	OK 6365 E	JOSEPHINE/IF THE MAN IN THE MOON	VI 25676 E
SONG OF THE ISLANDS/NOBODY KNOWS	VO 5169 N	WHISPERING/FUNNY LITTLE PEDRO	BB 10771 N
FEEDIN' THE BEAN/I DO MEAN YOU	OK 6180 N	THAT'S FOR ME/OUR LOVE AFFAIR	VI 26736 N
DOWN DOWN DOWN/YOU BETCHA	OK 6221 E	I CONCENTRATE ON YOU/IVE GOT	VI 26470 N
OH RED/FARE THEE HONEY	DE 2780 N	DO I WORRY/LITTLE MAN	VI 27338 E
<u>SIDNEY BECHET</u>		<u>DUKE ELLINGTON</u>	
ROSE ROOM/LADY BE GOOD	VI 27707 E	RING DEM BELLS/THREE LITTLE(ORIG.LABEL)	VI 22528 E+
<u>BEN'S BAD BOYS</u>		ARE YOU STICKING/I DON'T KNOW	VI 27804 N
YELLOW DOG BLUES/WANG WANG BLUES	VI 21971 N	YOU YOU DARLIN'/SO FAR SO GOOD	VI 26537 E
<u>WILL BRADLEY</u>		ALL TOO SOON/I NEVER FELT	VI 27247 N
BOOGIE WOOLIE PIGGY	CO 36231 E	SWINGTIME IN HONOLULU/I'M SLAPPIN'	BR 8131 E
<u>SONNY BURKE</u>		SOLITUDE/IN SENTIMENTAL MOOD	CO 36312 N
TEA FOR TWO/LAST JAM SESSION	VO 5139 N	MISTY MORNING/SARATOGA SWING	BB 6565 V
<u>CAB CALLOWAY</u>		JUST A SETTIN'/MOON OVER CUBA	VI 27587 V
JUMPIN' JIVE/TRYLON SWING	VO 5005 E+	JOHN HARDY'S WIFE/AFTER ALL	VI 27434 N
SHOUT SHOUT/MISTER PAGANINI	VO 4369 N	SCRONTCH/IF YOU WERE IN MY PLACE	BR 8093 V
FLOOGIE WALK/GHOST OF SMOKY JOE	VO 4807 E	NEW BLACK & TAN/STEPFIN' INTO SWING	BR 8063 E
FATHER'S GOT GLASSES/LADY WITH FAN	BB 6819 N	JIVE STOMP/I'M BATTISFIED	BR 6638 E
JONAH JOINS THE CAB/WILLOW WEEP	OK 6109 E	MR. J.B. BLUES/BODY & SOUL	VI 27406 N
<u>BENNY CARTER</u>		BRAGGIN' IN BRASS/CARNIVAL IN CAROLINE	BR 8099 N
SWINGIN' THE BLUES/I'VE GOT TWO LIPS	VO 3279 E	JAZZ POTPOURRI/BATTLE OF SWING	BR 8293 E
FISH FRY/AMONG MY SOUVENIRS	VO 5458 N	EXPOSITION SWING/I HAVEN'T CHANGED	BR 8213 E
<u>KING COLE TRIO</u>		WAY LOW/YOU CAN COUNT ON ME	BR 8411 E
SCOTCHIN' WITH THE SODA/SLOW DOWN	DE 8556 E+	THE GAL FROM JOES/I LET A BONG	BR 8108 E
HIT THE RAMP/THIS WILL MAKE	OE 8571 N	BLACK BUTTERFLY/HARMONY IN HARLEM	BR 8044 E
<u>COTTON PICKERS</u>		ST.LOUIS BLUES/CREOLE LOVE CALL	CO 55003 N
STOMP OFF/CAROLINA STOMP	BR 2981 N	DAYBREAK EXPRESS (SALE \$0.54; 25 COPIES;	
IDA COX (HAMPTON,CHRISTIAN,HALL,BERNSTEIN)		NOT SHIPPED WITH LESS THAN \$2.00 ORDER)	VI 24501 N
PINK SLIP BLUES/TAKE HIM OFF	VO 5258 N	<u>JEAN LOLOKETTE</u>	
LAST MILE BL(ALLEN,HALL,HIGGINBOTHAM)	OK 6405 N	SLOW RIVER	VI 20926 N

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<u>JEAN GOLDKETTE</u>		<u>EARL HINES</u>	
DINAH (VENUTI)	VI 19947 E	RHYTHM SUNDAY/I CAN'T BELIEVE	VO 3467 E+
SUNDAY	VI 20273 N	SWINGIN' DOWN/YOU ARE THE ONE	VO 3392 N
<u>BENNY GOODMAN</u>		WE FOUND ROMANCE/JUST TO BE	BR 6960 E+
DOWN BY THE OLO MILL/YOURS IS MY HEART	CO 35445 N	BLUE JULIA	BR 6872 E+
TILL TOM SPECIAL (SEXTETE)	CO 35404 N	WE FOUND ROMANCE/JUST TO BE	BR 6960 N
LAZY RIVER/OH LOOK AT ME	CO 36012 V	BLUE/JULIA	BR 6872 V
TOPSY/SMOKE HOUSE RHYTHM	VI 25107 E	<u>JOHNNY HODGES</u>	
AIR MAIL SPECIAL/TUESDAY AT TEN	CO 36254 V	DREAM BLUES/I KNOW WHAT	VO 5353 N
SOMETHING NEW/WHEN THE SUN	CO 36209 N	JITTERBUG'S LULLABY/BLUES SERENADE	VO 4309 E
I LET A SONG/FEELIN' HIGH	VI 25840 V+	JEEPS BLUES/RENDEZVOUS WITH RHYTHM	g/E VO 4115
MELANCHOLY BABY/WRAPPIN' IT UP	VI 25890 E	THAT'S THE BLUES/QUEEN BESS	g/E BB 11117
BEI MIR BIST DU SCHON(QUARTET)	VI 25751 N	GOOD GAL BLUES/SAVOY STRUT	g/N VO 5170
I KNOW THAT YOU KNOW/JAPANESE SANDMAN	BB 10459 E+	DREAM BLUES/I KNOW WHAT YOU DO	V/N VO 5353
TILL TOM SPECIAL/GONE WITH WHAT WIND	CO 35404 V	DREAM BLUES/I KNOW WHAT YOU DO	g/E VO 5363
LIMEHOUSE BLUES/IF I HAD YOU	OK 6486 E	<u>CLAUDE HOPKINS</u>	
I LET A SONG/FEELIN' HIGH	CO 35240 E	THREE LITTLE WORDS/MY GAL SAL	VO 3692 N
CAPRICI XXIV PAGANNI	CO 36411 E	BILLIE HOLIDAY	
LIMEHOUSE BLUES (SEXTET)	OK 6486 E+	LOVE ME OR LEAVE ME/IM	OK 6369 E
MEMORIES OF YOU/SOFT WINDS(SEXTET)	CO 35320 E	BACK IN YOUR OWN BACK YARD	VO 4029 N
SWEET SUE/MELANCHOLY BABY(QUARTET)	VI 25473 V+	SAYS MY HEART/HAVIN' MYSELF A TIME	VO 4208 E
WHO/SOMEAY SWEETHEART	VI 25181 E+	NIGHT AND DAY/MAN I LOVE	VO 5377 V
THESE FOOLISH THINGS/IN SENTIMENTAL	VI 25351 V	WHO WANTS LOVE(CLAYTON,YOUNG,J.JONES)	VO 3701 E+
CHINA BOY/LADY BE GOOD (TRIO)(ORIG.LABEL)	VI 25333 E+	ONE NEVER KNOWS(WILSON,WEBSTER,COLE)	VO 3431 V
ALL MY LIFE/TOO GOOD TO BE TRUE(TRIO)	VI 25324 E	SAYS MY HEART/HAVIN' MYSELF	VO 4208 E
NOBODY'S SWEETHEART/MORE THAN YOU(QUART)	VI 25345 N	PLEASE KEEP ME(WILSON,WEBSTER,KIRBY)	VO 3440 V
VIBRAPHONE BLUES/STOMPIN AT SAVOY(QUART)	VI 25521 E	ON SENTIMENTAL SIOE(CLAYTON,MORTON,YOUNG)	VO 3947 V
A SMOOTH ONE/GOOD ENOUGH TO KEEP(SEXTET)	CO 36099 V	PRACTICE MAKES PERFECT/THE SAME OLD	OK 5806 V+
THE BLUES IN YOUR FLAT, 1 & 2	VI 26044 N	SOLITUDE/GOD BLESS THE CHILD	OK 6270 E
HE AIN'T GOT RHYTHM/THIS YEAR'S KISSES	VI 25505 E	I'M ALL FOR YOU(WILSON,ELDRIDGE,AULD)	OK 5831 E
SUGAR FOOT STOMP/I CAN'T GIVE ANYTHING	VI 25678 V	DREAM OF LIFE(CHOO,A.CASEY,COLE,ETC.) E/N	OK 4631
ROLL 'EM/AFRAID TO DREAM	VI 25627 V	EVERYTHING HAPPENS/UNDER A BLUE	VO 4786 E
CUCKOO IN THE CLOCK/A HOME IN THE CLOUDS	VI 26175 N	DREAM OF LIFE/THAT'S ALL I ASK	OK 4631 V
CHANGES/RUSSIAN LULLABY	VI 26060 N	<u>FRANKIE HALF-PINT JAXON</u>	
TUESDAY AT TEN/AIR MAIL SPECIAL	CO 36254 E	YOU CAN'T TELL/TURN OVER	DE 7806 N
GOODY GOODY/IT'S BEEN SO LONG	VI 25245 N	<u>PETE JOHNSON &amp; BOOGIE WOOGIE BOYS</u>	
CAMEL HOP/LUCH LOMOND	VI 25717 N	CHERRY RED/BABY LOOK AT YOU(JOE TURNER VC)	VO 4997 E
JAM SESSION(ORIG. LABEL)	VI 25497 E	<u>MAGGIE JONES &amp; HENDERSON HOT SIX</u>	
ROSETTA/I WANT TO BE HAPPY(ORIG.LABEL)	VI 25510 N	CHEATIN' ON ME/MAMA (HAIR CRACK)	CO 14074 G
LIFE GOES TO A PARTY/IF DREAMS COME TRUE	VI 25726 E	HAL KEMP	
BLUE INTERLUDE/WHEN I GO A DREAMIN	VI 26021 N	PUSHIN' THE BLUES/BOT A DATE	OK 4652 N
SING ME A SWING SONG/CAN'T WE BE FRIENDS	BB 10462 E+	F.D.R. JONES/MY HEART IS UNEMPLOYED	VI 26038 V
KINDA LONESOME/I MUST SEE ANNIE	VI 26110 V+	BLUE EVENING/YOURS FOR A SONG	VI 26247 N
WHAT HAVE YOU GOT/YOU'RE LOVELY	VI 26053 V	<u>ANDY KIRK</u>	
DEVIL MAY CARE/EVERY SUNDAY	CO 35461 N	MESS-A-STOMP/BLUE CLARINET STOMP	VO 3255 E
UNDECIDED/WE'LL NEVER KNOW	VI 26134 N	<u>GENE KRUPA</u>	
GLORY OF LOVE/YOU CAN PULL(ORIG.LABEL)	VI 25316 N	TONIGHT/NEVER TOOK A LESSON	OK 5715 E
ST. LOUIS BLUES(ORIG.LABEL)	VI 25411 E	SWEET GEORGIA BROWN/DOWN BY THE	OK 6070 N
SWINGTIME IN ROCKIES/I'VE FOUND MILLION	VI 25355 N	DRUMMER BOY	OK 5747 N
<u>HALFWAY HOUSE ORCHESTRA</u>		GREEN EYES (ELDRIDGE)	OK 6222 E
WHEN I'M BLUES/I WANT SOMEBODY	CO 1263 N	THANKS FOR THE BOOGIE RIDE	OK 6506 N
<u>LIONEL HAMPTON</u>		KNOCK ME A KISS	CO 36591 E
SHUFFLIN' AT THE HOLLYWOOD	VI 26254 E+	HARLEM OF PARADE/SKYLARK	OK 6607 E
MUNSON ST. BREAKDOWN/I CAN'T GET STARTED	VI 26453 V	THAT'S WHAT YOU THINK	CO 36621 N
SHOE SHINER'S DRAG/I'M IN THE MOOD	VI 26011 E	PASS THE BOUNCE	OK 6619 E
MUSKRAT RAMBLE/RING DEM BELLS	VI 26017 E	NIGHTINGALE BANG/I HEAR MUSIC	OK 5802 N
BUZZIN' ROUND (ORIG. LABEL)	VI 25575 E	LET ME OFF UPTOWN/FLAMINGO	OK 6210 E
EARLY SESSION/ONE SWEET LETTER	VI 25393 G	SOME LIKE IT HOT/THE LADY'S IN LOVE	BR 8340 E
EVERYBODY LOVES/I JUST COULDN'T	VI 25682 N	THANKS FOR THE BOOGIE RIDE	OK 6506 E+
<u>FLETCHER HENDERSON</u>		SWING IS HERE(EDGE CHIP NOT IN GROOVES)	VI 25276 N
MOONRISE ON THE LOWLANDS/I'M A FOOL	VI 25297 N	TUNIN' UP/ROCKIN' CHAIR	OK 6352 V
MOONRISE ON THE LOWLANDS/I'M A FOOL	VI 25297 N	ALRET/GEORGIA ON MY MIND	OK 6118 N
KNOCK KNOCK/UNTIL TODAY	VI 25373 E	BLUE RHYTHM FANTASY, 1 & 2	OK 5627 E+
JANGLED NERVES/I'LL ALWAYS	VI 25317 N	<u>MARLAN LATTIMORE &amp; CONNIES INN ORCHESTRA</u>	
SLUMMING ON PARK/WHAT WILL I TELL	VO 3485 E	I HEARD/HAVE YOU EVER MET	CO 2678 N
GRAND TERRACE/STEALIN' APPLES	VO 3213 N	<u>TED LEWIS</u>	
WHERE THERE'S YOU/DO YOU OR DON'T YOU	VI 25334 N	DINAH/LONESOME ROAD	CO 2181 V
BLUE LOU/CHRISTOPHER COLUMBUS	VO 3211 E	<u>LOUISIANA SUGAR BABIES</u>	
SWEET MUSIC/MALINDA'S WEDDIN' DAY	VI 22775 N	PERSIAN RUG/THOU SWELL(JABBO SMITH)	VI 21346 N
MONEY BLUES (ARMSTRONG)	CO 35669 N	<u>MACK INNEY'S COTTON PICKERS</u>	
<u>ROSA HENDERSON</u>		CHERRY/SOME SWEET-DAY	VI 21730 N
STRUTTIN' BLUES/LOW DOWN PAPA (FLETCHER HENDERSON ACCOMPANIMENT)	VI 19157 V	<u>JIMMIE LUNGFORD</u>	
		I LOVE YOU/OH WHY	VO 4979 E

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<u>METRONOME ALL STARS</u>				<u>RUBY SMITH (WITH JIMMY JOHNSON ORCH.)</u>	
ROYAL FLUSH/I GOT RHYTHM	Co	36499 N		BACK WATER BLUES/HE'S MINE	Vo 4903 N
<u>MEZZROW-LAONIER QUINTET</u>				<u>WILLIE SMITH</u>	
EVERYBODY LOVES MY BABY/AIN'T GONNA	BB	10090 V+		PASSIONETTE/MORNING (PIANO SOLO)	Oe 2269 N
<u>OLENN MILLER</u>				OLD STAMPING GROUND/GET ACQUAINTED)	De 1380 N
BLUEBERRY HILL/A MILLION DREAMS	BB	10768 N		<u>EODIE SOUTH &amp; ALABAMIANS</u>	
SWEET POTATO PIPER/TOD ROMANTIC	BB	10605 E		THAT'S WHAT I CALL KEEN	
WOODPECKER SONG/LET'S ALL SING	BB	10598 E		<u>REX STEWART</u>	
GAUCHO SERENADE/WHEN YOU WISH	BB	10570 N		SWING BABY SWING/SUGAR HILL (ORIG. LABEL)	
FAITHFUL TO YOU/IT'S A BLUE WORLD	BB	10536 E+		<u>MAXINE SULLIVAN</u>	
BLUE MOONLIGHT/AY PRAYER	BB	10404 V+		IT'S WONDERFUL/YOU WANT TO MY HEAD	
WHAI/AY ISLE OF GOLDEN	BB	10399 E		ST. LOUIS BLUES/L'AMOUR	
MAN WITH MANDOLIN/THE LITTLE MAN	BB	10358 E		<u>FRANKIE TRUMBauer</u>	
CINDERELLA/MOON LOVE	BB	10303 N		JIMTOWN BLUES/LAZIEST GAL	
BLUE EVENING/LAMP'S LOW	BB	10290 E		WALKIN' THE DOG/NOT ON THE FIRST	
SAY SI SI/IMAGINATION	BB	10622 V		<u>JOE TURNER</u>	
BEAT ME DADDY	BB	10876 V		ROCKS IN MY BED/GOIN' TO CHICAGO	
MA-MA-MARIA/MAN IN THE MOON	BB	11299 E		<u>FATS WALLER</u>	
CHIP OFF THE OLD/LET'S HAVE ANOTHER	BB	11450 E		JEALOUS OF ME/HOW CAN I	
CROSTOWN/WHAT'S YOUR STORY	BB	10832 E		LOST LOVE/DON'T YOU KNOW	
MOONLIGHT SONATA	BB	11386 N		SPRING CLEARING/YOU'VE BEEN READING	
ANVIL CHORUS, 1 & 2	BB	10982 V		OLD PLANTATION/WHERE IS THE SUN	
DEAR ARABELLA/ORANGE BLOSSOM	BB	11326 E		YOU'RE LAUGHING AT ME/I CAN'T BREAK	
BABY ME/BLUE ORCHIDS	BB	10372 E		HAVIN' A BALL/I'M SORRY I MADE YOU CRY	
I DREAM I DWELT/A STONE'S THROW	BB	11063 E		WHO'S AFRAID OF LOVE/ONE IN A MILLION	
ANGELS CAME THRU/YOU AND I	BB	1215 E		NERO/PLEASE KEEP ME IN YOUR DREAMS	
I'D KNOW YOU ANYWHERE/YOU'VE GOT ME	BB	10906 E		I ADORE YOU/A RHYME FOR LOVE	
DIPPER MOUTH/BOIN' THE JIVE	Vo	5131 N		SWEETIE PIE/HOW CAN YOU FACE ME	
ADIOE/UNDER BLUE CANADIAN	BB	11219 E+		GEORGIA MAY/DON'T LET IT BOTHER YOU	
BOOGIE WOOGIE PIGGY/BOULDER BUFF	BB	11163 N		THEN I'LL BE TIRED OF YOU/HAVE A LITTLE	
HUMPTY DUMPTY HEART/THIS IS NO	BB	11369 N		I WISH I WERE TWINS/ARMFUL O SWEETNESS	
CABANA IN HAVANA/WHEN THE SWALLOWB	BB	10776 N		LOVE ME OR LEAVE ME (PIANO SOLO)	
MISTER MEADOWLARK/NEARNESS OF YOU	BB	10745 E		SWEET SUE/12TH ST. RAG	
POLKA DOTS/WHAT'S THE MATTER	BB	10657 V		SHAME SHAME/TELL ME WITH YOUR KISSES	
YESTERTHOUGHTS/HANDFUL OF STARS	BB	10893 E		TWO SLEEPY PEOPLE/I'LL NEVER FORGIVE	
STAIRWAY TO THE STARS/TO YOU	BB	10276 E		I'LL DANCE AT YOUR WEDDING/I'LL DANCE	
CARELESS/VAGABOND DREAMS	BB	10520 V		PATTY CAKE/ARMFUL OF SWEETNESS	
<u>MOOND CITY BLUE BLOWERS</u>				GOT NO TIME/YOU ASKED FOR IT	
INDIANA/YOU'VE BEEN	Vo	2973 E		UNDECIDED/STEP UP AND SHAKE	
<u>RED NICHOLS' STOMPERS</u>				T'AIN'T WHAT YOU DO/SOME RAINY DAY	
SUGAR/MAKE MY COT	Vi	21056 N		THERE'LL BE SOME CHANGES/BLUE BECAUSE	
<u>JIMMIE NOONE &amp; APEX CLUB ORCHESTRA</u>				HONEY HUSH/YOU MEET THE NICEST PEOPLE	
APEX BLUES/SWEET LORRAINE	Vo	1207 N		ANITA/I USED TO LOVE YOU	
<u>RED NORVO (MILDRED BAILEY, VOCAL)</u>				SQUEEZE ME/WAIT AND SEE	
JUMP JUMP'S HERE/GARDEN OF THE MOON	BR	8202 V		YOUR FEELS TOO BIG/SUITCASE SUGIE	
MORE THAN EVER/SERENADE TO THE STARS	BR	8085 V		IT'S YOU WHO TAUGHT IT/YOU'RE LETTIN'	
<u>KING OLIVER'S SAVANNAH SYNCOPATORS</u>				LIVER LIP JONES/COME DOWN TO EARTH	
DEEP HENDERSON/JACKASS BLUES (DEEP HENDERSON HAS				HEADLINES IN THE NEWS/I REPENT	
EDGE CHIP TO 4TH GROOVE; RECORD LIKE NEW)	BR	3245 E		PAN-PAN/OH BABY SWEET BABY	
<u>KING OLIVER</u>				HE'S GONE AWAY/PLEASE TAKE ME'	
CHIMES BLUES/CANAL ST. BLUES	UHCA	67 N		LOVE ME OR LEAVE ME/I'VE GOT A FEELING	
<u>ORIGINAL MEMPHIS FIVE</u>				RED HOT DAN/I AIN'T GOT NOBODY	
DOO WACKA DOO/NOBODY KNOWS	Co	308 E		LOVE BUG WILL BITE YOU/BOO HOO	
<u>JACK PETTIS</u>				STOMPIN' THE BUG/MESSIN' AROUND	
A BAG OF BLUES/FRESHMAN HOP	Vi	21793 N		PORTER'S LOVE SONG/SWINGIN'	
<u>BEN POLLACK</u>				DINAH/LATCH ON	
MEMPHIS BLUES/WAITIN' FOR KATIE	Vi	21184 N		S'POSIN'/FLOATIN' DOWN TO COTTON TOWN	
SWEET SUE/SINGAPORE GORROWS	Vi	21437 E		COPPER COLORED GAL/I'M AT THE MERCY OF	
NOW OR NEVER/THRU THE COURTESY	BR	7747 E		THERE GOES MY ATTRACTION/BYE BYE BABY	
<u>QUINETTE OF THE HOT CLUB OF FRANCE</u>				UNTIL THE REAL THING/I'M CRAZY BOUT	
GEORGIA ON MY MIND/IN THE STILL	Vi	26578 N		PASWONKY/BLACK RASPBERRY JAM	
<u>RED &amp; MIFF'S STOMPERS</u>				THE MONK I KNOW YOU/LET'S SING AGAIN	
SLIPPIN' AROUND	Vi	21397 N		BIG CHIEF DESOTA/IT'S A SIN TO LIE	
<u>RAYMOND SCOTT QUINTET</u>				CROSS PATCH/CABIN IN THE SKY	
IN AN 18TH CENTURY DRAWING ROOM	Co	35347 N		I'M ON A SEE-SAW/YOU'RE SO DARN CHARMING	
<u>ARTIE SHAW</u>				YOU'RE THE PICTURE/VERY GOOD FRIEND	
IS IT TABOO/BEYOND THE BLUE	Vi	27641 N		LULU'S BACK IN TOWN/SWEET AND SLOW	
SOBBIN' BLUES/CREAM PUFF	Vo	4686 V		I'M GONNA SIT RIGHT DOWN/YOU'VE BEEN TAKIN'	
I ASK THE STARS/TAKE YOUR SHOES	Vi	27719 N		HATE TO TALK ABOUT MYSELF/YOU'RE THE CUTE	
PRELUDE IN C MAJOR/WHAT IS THERE	Vi	27432 N		PARDON MY LOVE/WHAT'S THE REASON	
DR. LIVINGSTONE (DRAMACY 5)	Vi	27289 N		BREAKIN' THE ICE/HONEYSUCKLE ROSE	
MY FANTASY/MISTER MEADOWLARK	Vi	26614 E+		IF IT ISN'T LOVE/BELIEVE IT BELIEVED	
WHISPERS IN THE DARK/YOU FORGOT	Vi	27256 N		I'M GROWING FONDER OF YOU/DREAM MAN	
GEORGIA ON MY MIND/WHY SHOULDN'T I	Vi	27499 E+		(FATS WALLER CONTINUED NEXT PAGE)	

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<u>(FATS WALLER, CONTINUED)</u>		<u>(TEDDY WILSON, CONTINUED)</u>	
GARBO GREEN/MOON ROSE	VI 25281 E	MELANCHOLY BABY/I CRIED FOR YOU	Co 35862 G+
SUGAR ROSE/THE PANIC IS ON	VI 25266 E	JUMPIN' ON THE BLACKS/THE LITTLE THINGS	Co 35232 E+
WEST WIND/SING AN OLD FASHIONED	VI 25253 G	BUT NOT FOR ME/LADY BE GOOD	Co 36084 V
WHEN SOMEBODY THINKS/YOU STAYED AWAY	VI 25222 E	MISS BROWNTO YOU/SWEET LORRAINE	BR 8087 E
SPREADIN' RHYTHM/I'VE GOT MY FINGERS	VI 25211 E	I CRIED FOR YOU/MELANCHOLY BABY	BR 7729 V
SWEET THING/A LITTLE BIT INDEPENDENT	VI 25196 V	IT'S SWELL OF YOU/THERE'S A LULL	BR 7884 N
GEORGIA ROCKIN' CHAIR/BROTHER SEEK	VI 25175 V	SUGAR/MORE THAN YOU KNOW	BR 8319 V
A SWEET BEGINNING/RHYTHM & ROMANCE	VI 25131 E	MAN I LOVE/JUMPIN' FOR JOY	BR 8438 E
THIEF IN THE NIGHT/GOT A BRAND NEW SUIT	VI 25123 V	WHAT SHALL I SAY/IT'S EASY TO BLAME	BR 8314 N
TRUCKIN'/GIRL I LEFT BEHIND ME	VI 25116 V	MY MAN/CAN'T HELP LOVIN'	BR 8008 V
ALL MY LIFE/IT'S NO FUN	VI 25296 V	THEY SAY/SAY IT WITH A KISS	BR 8270 E
ROSETTA/WHOSE HONEY ARE YOU	VI 24892 G	I WISHED ON THE MOON/WHAT A LITTLE	BR 8336 N
<u>WASHBOARD RHYTHM KINGS</u>		JUST A MOOD, I & 2	BR 7973 V
FIRE/HOW DEEP IS THE OCEAN	BB 8174 E+	YOU GO TO MY HEAD/I'LL DREAM TONIGHT	BR 8141 N
<u>PAUL WHITEMAN</u>		JUNGLE LOVE/IF I WERE YOU	BR 8150 E
IT WAS THE DAWN OF LOVE	VI 21453 N	CARELESSLY/HOW COULD YOU	BR 7867 E
MY PET (Bix)	VI 21389 N	EASY LIVING/FOOLIN' MYSELF	BR 7911 V
YOU TOOK ADVANTAGE/OO I HEAR	VI 21398 N	WOOD THAT I'M IN/SENTIMENTAL	BR 7844 E
WHEN	VI 21338 N	SAILIN'/I CAN'T GIVE YOU	BR 7781 V
AIN'T MISBEHAVIN'/NOBODY'S SWEETHEART	BB 10957 E+	HONEYSUCKLE ROSE/AIN'T MISBEHAVIN'(QUART)	BR 7964 E
<u>COOTIE WILLIAMS</u>		MISS BROKEN TO YOU/SWEET LORRAINE	BR 8087 V
ECHOES OF HARLEM/HAVE A HEART (2 COPIES)	Vo 3960 N	RIGHT OR WRONG/WHERE THE LAZY	BR 7797 V
NINE MEN/WEST END BLUES (2 COPIES)	OK 6370 N	SIX APPLE/YOU CAN'T STOP	BR 7954 N
<u>FESS WILLIAMS</u>		IF I HAD YOU/YOU BROUGHT	BR 7960 E
OZARK BLUES/ALLIGATOR CRAWL	BR 3589 V+	I'LL GET BY/MEAN TO ME	BR 7903 E
<u>LEONA WILLIAMS &amp; OXIE BAND</u>		REMEMBER ME/YOU'RE MY DESIRE	BR 7940 E
THAT TEASIN' SQUEEZIN'/IF YOUR MAN	Co 3835 N	WHY WAS I BORN/I MUST HAVE THAT	BR 7859 E
<u>TEDDY WILSON</u>		<u>BOB ZURKE</u>	
DON'T BE THAT WAY/I CAN'T BELIEVE	Co 36335 E	SOUTHERN EXPOSURE/IT'S ME AGAIN	
(TEDDY WILSON CONTINUED NEXT COLUMN)		VI 26331 E	

THE MELODY SHOP  
190 MASSACHUSETTS AVE., BOSTON, MASS.

<u>LOUIS ARMSTRONG</u>		<u>GENE KRUPA</u>	
WEST END BLUES/IF IT'S GOOD	DE 2480 V	YES DARLING DAUGHTER/BLUES KRIEG	OK 5909 N
<u>MILOREO BAILEY</u>		<u>JOHNNY LONG</u>	
EASY TO LOVE/DON'T TAKE YOUR LOVE FROM	Co 35921 N	SWING ME BACH/SHANTY IN SHANTY TOWN	DE 3409 N
<u>BUNNY BERIGAN</u>		<u>WINGY MANNONE</u>	
LADY FROM 5TH AVE/ALL GOD'S CHILLUN	VI 25609 N	THE MOSQUITO SONG/SHE'S CRYING FOR ME	BB 10773 N
WEARING OF THE GREEN/WACKY DUST	VI 25872 E	<u>MCKINNEY'S COTTON PICKERS</u>	
<u>BENNY CARTER</u>		WARP YOUR TROUBLES/DO YOU BELIEVE IN	VI 22811 N
THERE I'VE SAID IT AGAIN/BABALU	BB 11090 N	CHERRY/SOME SWEET DAY	VI 21730 N
<u>TOMMY DORSEY</u>		<u>JELLY ROLL MORTON'S NEW ORLEANS JAZZMEN</u>	
NOLA/SATAN TAKES A HOLIDAY	VI 25570 G	WEST END BLUES/CLIMAX RAG	BB 10442 V
<u>DUKE ELLINGTON</u>		<u>JELLY ROLL MORTON PIANO SOLO</u>	
DOIN' THE VOOM VOOM/I'M CHECKIN' OUT	Co 35208 V	FRANCES/PEP	VI 38627 E
MISTY MORN/SARATOGA SWING	BB 6565 G	<u>JIMMIE NOONE TRIO</u>	
FLAMING YOUR DOIN' THE VOOM VOOM	VI 38035 E	MOOD MELODY/THEY GOT MY NUMBER NOW	BB 8609 N
WEELY/I NEVER FELT THIS WAY BEFORE	Co 35353 V	<u>ADRIAN ROLL INI TRIO</u>	
<u>BENNY GOODMAN</u>		VIBROLLINI/JITTERS	0E 1132 N
YOU CAN'T STOP ME FROM SLOW BUT SURE	ME 12205 V	MARTHA/HONKY TONK TRAIN	Vo 5582 N
<u>GLENN HARDMAN &amp; HAMMONO FIVE</u>		REBOUND/DRIFTIN	0E 1157 N
CHINA BOY/ON THE SUNNY SIDE	Co 35341 N	<u>SIX MEN &amp; A GIRL</u>	
<u>WOODY HERMAN</u>		ZONKY/SCRATCHIN' THE GRAVEL	VAR 8190 N
WOODCHOPPERS' BALL/BIG WIG IN WIGWAM	DE 2440 N	<u>THE SOPHISTICATES</u>	
<u>EARL HINES</u>		SWING LOW SWEET CHARLOT/LIEBESTRAUM	0E 1818 N
MAHOUSE/DARKNESS	Vo 3379 E	<u>JACK TEAGARDEN</u>	
<u>JOHNNY HODGES</u>		YANKEE DOODLE/I GOTTA RIGHT TO SING BLUES	BR 8397 N
SKUNK HOLLOW BLUES/TIRED SOCKS	Vo 5533 N	<u>FRANK TESCHMAKER (WITH MOLE'S MOLERS)</u>	
<u>BILLIE HOLIDAY</u>		SHIN-EE-SHA-WABBLE/ONE STEP TO HEAVEN	Co 35953 N
LET'S DO IT/GEORGIA ON MY MIND	OK 6134 N	<u>FRANKIE TRUMBAUER</u>	
I HEAR MUSIC/I'M ALL FOR YOU	OK 5831 N	OWN T' UNCLE BILL'S/BLUE MOON	VI 24812 N
YOU'RE LUCKY GUY/YOU'RE NO ACCOUNT	OK 5302 N	LONG BOUT MIDNIGHT/EMALINE	BR 6788 N
FALLING IN LOVE AGAIN/GHOST OF YESTER.	OK 5679 N	<u>JOE TURNER (WITH FREDDIE SLACK TRIO)</u>	
IF I WERE YOU/FORGET IF YOU CAN	Vo 4151 N	ROCKS IN MY BED/GOIN' TO CHICAGO BLUES	DE 4093 N
<u>LONNIE JOHNSON</u>		<u>PAUL WHITEMAN</u>	
MAKE YOUR WHOOPEE AT HOME/CAN'T GIVE	OK 8722 N	Nobody's Sweetheart/STOP LOOK & LISTEN	VI 25319 N

**SAM FICHTELBERG**  
1143 6TH AVE., NEW YORK 19, NEW YORK

All records are for auction, no trades. We carry a complete stock of popular bands, vocalists, old time singers, jazz, blues, etc., so send all want lists. Prompt attention will be given. Winning bidders will be notified and all records will be shipped C. O. D. by railway express, unless otherwise notified. Auction closes September 1.

<u>RED ALLEN</u>				<u>EDDIE DELANGE</u>			
PICTURE-ME WITHOUT YOU		Vo	3306 V	SERENADE TO A WILD CAT		BB	10199 V
<u>LOUIS ARMSTRONG</u>				<u>DIXIE JAZZ BAND</u>			
LAZY RIVER	\$3.00	OK	4154 E	JACKABS BLUES		OR	682 V
DON'T GIVE ME CHICAGO BREAKDOWN	2.00	OK	36376 E	MESSIN' AROUND		OR	685 V
WEST END BLUES/BOT NO BLUES	3.00	OK	3204 E	MILNBERG JOYS		OR	443 V
YOU'RE NEXT	2.00	Co	36155 E	NERVOUS CHARLEY BTOMP		OR	691 V
CORNET CHOP SUEY	2.00	Co	36154 E	<u>DORSEY BROTHERS</u>			
MUSKAT RAMBLE	2.00	Co	36153 E	LOST IN A FOG (2)		DE	195 V
YES I'M IN THE BARREL	2.00	Co	36152 E	<u>EDDIE DUCHIN</u>			
A MONDAY DATE	2.00	Co	36375 E	NIGHT IN MANHATTAN		VI	25390 V
IN THE GLOAMING		DE	3825 E	MY REVERIE		BR	8224 V
SWEETHEARTS ON PARADE		DE	3235 V	MY HEART IS UNEMPLOYED		BR	8219 V
YOU'RE A LUCKY GUY		DE	2934 E	LOVE AND LEARN		VI	25472 V
YES SUH		DE	3900 E	SONG OF THE METRONOME (CHIP, 7 GROOVES)		BR	8391 V
RED CAP		DE	1347 E	<u>ROY ELDRIDGE</u>			
DON'T PLAY ME CHEAP		VI	24425 N	HIGH SOCIETY	\$2.00	ELITE	5039 N
<u>BERT SHERTEN</u>				<u>JOHNNY DUNN</u>			
BURLER'S REVENGE/ARE ALL MY FAVORITE BANDS		VI	25632 N	FOUR O'CLOCK BLUES		Co	3729 V
<u>FRED ASTAIRE</u>				<u>DUKE ELLINGTON</u>			
YOU'RE EASY TO DANCE WITH (B. CROBBY ORCH)		BRE	03386 E	COUNTRY GAL	1.50	Co	35776 E
<u>PAUL ASH</u>				<u>BUD FREEMAN</u>			
BODY & SOUL		HA	1226 N	MUSKAT RAMBLE	1.50	Co	35855 E
<u>BUNNY BERIGAN</u>				<u>ROSS GORMAN VIRGINIANS</u>			
MAHOGANY HALL BTOMP		VI	25622 E	SIOE WALK BLUES		HA	322 V
LET 'ER GO		VI	25646 G	<u>BENNY GOODMAN</u>			
SOBBIN' BLUES		VI	26116 E	BLUES IN YOUR FLAT (QUARTET)		VI	26044 V
DAVENPORT BLUES		VI	26121 V	TAKE MY WORD (LAM. CRACK)		Co	2947 V
FATHER DEAR FATHER		VI	26061 V	<u>GLEN GRAY</u>			
WHY DOESN'T SOMEBODY TELL ME		VI	26055 E	YOU'RE GONNA LOSE YOUR GAL		BR	6708 E
FIRST TIME I SAW YOU		VI	25593 V	CAROLINA (C. BOSWELL)		BR	6775 E
ALL GOD'S CHILLUN GOT RHYTHM		VI	25609 E	ALL OF A SUDDEN		BR	6318 V
<u>BLUE RIBBON BOYS</u>				RHYTHM MAN		BR	6463 V
STAR DUST		OR	2265 V	MUSIC FROM ACROSS THE SEA		BR	6628 V
<u>MILDRED BAILEY</u>				DO THE NEW YORK		BR	6150 V
A GHOST OF A CHANCE		Vo	5086 V	RAIN ON THE ROOF		BR	6252 V
<u>BIX BEIDERBECKE</u>				LONG MAY WE LOVE		BR	6927 V
I'LL BE A FRIEND WITH PLEASURE	2.00	VI	23008 V	YOU'RE STILL IN MY HEART		BR	6263 V
<u>SIDNEY BECHET</u>				<u>JEAN GOLDKETTE</u>			
COAL BLACK GHINE	1.00	VI	27386 V	I'M LOOKING OVER A 4-LEAF CLOVER		VI	20466 V
<u>EDDIE CONDON</u>				<u>GEORGIA TOM WITH TAMPA RED</u>			
TENNESSEE TWILIGHT	1.50	Co	36009 N	GREIVIN' ME BLUES		Vo	1216 V
HOME COOKING	1.50	Co	35680 E	<u>EARL HINES</u>			
<u>CONNIE BOSWELL</u>				GLAD RAG DOLL (SOLO)	1.50	BB	10555 V
BUTTER FINGERS (2)		BR	6862 V	<u>J.C. HIGENBOTHAM</u>			
LOST IN A FOG (GRIER ORCH)		BR	7303 V	HIGGENBOTHAM BLUES	1.00	Co	36011 E
IT'S THE TALK OF THE TOWN		BR	6632 V	<u>EARL HARLAN</u>			
DINNER AT EIGHT (YOUNG ORCH)		BR	6640 V	SMOKE RINGS/SOPHISTICATED LADY		ME	12739 V
<u>BOSWELL SISTERS</u>				HALF WAY HOUSE ORCHESTRA		Co	681 V
SHOUT SISTER SHOUT		BR	6109 V	SINCE YOU'VE GONE		Co	681 V
DOGONE I OONE IT (DORSEY BROS.)		BR	6335 G	<u>HOKUM BOYS</u>			
STOP THE SUN BTOP THE MOON (TEST PRESBING)		---	11353 V	SELLIN' THAT STUFF (BLYTHE)		PARA	12714 V
<u>CHICKASAW SYNCOPATORS</u>				<u>ALBERTA HUNTER</u>			
MEMPHIS RAG		Co	14301 V	CHIRPIN' THE BLUES		PARA	12017 V
<u>CHOCOLATE DANDIES</u>				<u>HORACE HEIDT</u>			
FOUR OR FIVE TIMES		OK	8627 V	BEWILDERED		BR	8092 V
DEE BLUES	1.50	Co	36008 E	LOVELY ONE		BR	7939 V
BOOGIE WOOGIE SUGAR BLUES		DE	3588 E	I'VE GOT A DATE WITH A DREAM		BR	8184 V
<u>COTTON PICKERS</u>				<u>FLETCHER HENDERSON</u>			
STATE STREET BLUES		BR	2292 V	COPENHAGEN		Vo	14926 V
<u>JOE CANDULLO</u>				CHARLESTON CRAZY		Vo	14726 V
NERVOUS CHARLEY STOMP		RE	8109 V	31ST STREET BLUES		PE	14223 E
<u>CAPTIVATORS</u>				OLO BLACK JOE'S BLUES		Vo	14740 E
I'M MARCHING HOME TO YOU		BR	4309 V	HENOERSON STOMP		Co	817 V
<u>CAROLINA COTTON PICKERS</u>				SHANGHAI SHUFFLE	2.50	PE	14338 V
GEORGIA CABIN OOR		GE	8134 V	<u>HAL KEMP</u>			
<u>BO CARTER</u>				BLUE ITALIAN WATERS		VI	26156 V
RAM ROD DADDY		OK	8897 E	H'LO BABY		BR	4580 E
<u>BOB CROSBY</u>				IT'S GOT TO BE LOVE		BR	7634 V
BIG BASS VIOL		DE	2206 E	GLOOMY SUNDAY	2.00	BR	7630 N
SWEETHEARTS ON PARADE	1.00	DE	18355 E	(HAL KEMP CONTINUED NEXT PAGE)			
ROYAL GAROEN BLUES	1.00	DE	3339 E				

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(HAL KEMP, CONTINUED)		ART SHAW	
WALKIN' BY THE RIVER	Vi 2722 V	NIGHTMARE	2.00 BR 7965 N
WITHOUT A WORD OF WARNING	BR 7509 V	STUFF ADELINE	2.00 BR 7936 N
LOVE ON A DIME	BR 7334 V	CHANT/FEE-FI-FO-FUM	2.00 BR 7992 N
LIFE BEGINS AT SWEET 16	BR 7566 V	STUFF SMITH	
MY TROUBLES ARE OVER	BR 4151 V	JOSHUA	VAR 8251 V
GOTTA GET SOME SHUT-EYE	BR 8312 V	MARY STAFFORD JAZZ BAND	
KRESS & MCDONOUGH		CRAZY BLUES (TEST PRESSING)	79629-3 E
HEAT WAVE (GUITAR DUET)	BR 7885 N	ROYAL GARDEN BLUES (TEST PRESSING)	79628-1 V
BILLY KYLE		SPENCER TRIO	
BIG BOY BLUE	Vo 3815 E	JOHN HENRY	DE 1873 E
CHARLEY JACKSON		BABY WON'T YOU PLEASE COME HOME	DE 1941 E
DROP THAT SACK	PARA 12289 E	BERT SHEPHER	
MEMPHIS JOE		LDCOMOTIVE/SOS	Vi 25614 E
PLENTY GAL BL/DUCK YAS-YAS	Vo 1277 V	REX STEWART	
TED LEWIS		FAT STUFF SERENADE	1.50 Vo 5448 V
HO HUM	Co 2452 V	CLARA SMITH	
RAY MCKINLEY		NOBODY KNOWS THE WAY I FEEL	Co 14058 E
NEW ORLEANS PARADE	DE 3685 E	MARKET STREET BLUES	Co 14108 V
MCKINNEY'S COTTON PICKERS		MY DORGONE LAZY MAN	Co 14016 E
ZONKY	Vi 38118 V	GOOD LOOKIN' PAPA BLUES	Co 14026 V
ALICE MOORF		BESSIE SMITH	
DOGGIN' MAN BLUES	DE 7380 E	YOUNG WOMAN'S BLUES	1.50 Co 35673 E
EMMETT MILLER		COLD IN HAND BLUES	1.50 Co 35672 E
DUSKY STEVEDORE	OK 41135 V	LOST YOUR HEAD BLUES	1.50 Co 35674 E
MOUND CITY BLUE BLOWERS		NOBODY IN TOWN CAN BAKE	Co 3942 V
MUSIC GOES ROUND & ROUND	CH 40081 V	JAILHOUSE BLUES	Co 4001 E
HAZEL MYERS		DYING GAMBLERS BLUES	Co 14051 V
LOW DOWN PA PA	Vo 14688 V	OH DADDY BLUES	Co 3888 V
AWFUL NOANIN' BLUES (JOE SMITH)	Vo 14709 V	MISTREATIN' DADDY	Co 14000 V
THOMAS MORRIS & 7 HOT BABIES		TICKET AGENT EASE YOUR WINDOW DOWN	Co 14025 E
GEORGIA GRIND	Vi 20180 V	BLEEDING HEARTED BLUES	Co 3936 E
MILLS MERRY MAKERS		MAMA'S GOT THE BLUES	Co 3900 V
ST. JAMES INFIRMARY (149953-1-4)	VE 2104 E	JACK TEAGARDEN	
FRANKIE NEWTON		MAKIN' FRIENDS	1.50 Co 36010 E
EASY LIVING	1.00 VAR 616 E	JOE TURNER	
RED NICHOLS		ROCKS IN MY BED	DE 4093 E
WERE YOU SINCERE	BRG 6070 E	JOE VENUTI	
RED HORVO		SWEET LORRAINE	1.25 DE 18167 E
CUCKOO IN THE CLOCK (BAILEY)	Vo 4698 V	CHARLEY JACKSON	
ORIGINAL DIXIELAND JAZZ BAND		SALTY DOG BLUES	PARA 12236 G
MOURNIN' BLUES	1.25 Vi 18513 V	TAKE ME BACK BLUES	PARA 12296 E
FIDGETY FEET	1.25 Vi 18564 V	HAL KEMP	
ROYAL GARDEN BLUES	1.00 BB 25668 V	OH BABY	BR 3954 E
PEG LEG HOWELL		JOE MARSALA	
TOO TIGHT BLUES	Co 14298 E	SLOW DOWN	DE 3715 E
JACK PETTIS		HAL MCINTYRE	
MUDDY WATER BLUES	Do 3897 V	THE COMMANDO'S SERENADE	Vi 27796 E
DON REDMAN		SARA MARTIN	
UNDERNEATH A HARLEM MOON	BR 6401 V	'TAIN'T NOBODY'S BUSINESS (FATS WALLER)	OK 8043 E
MILBERG JOYB	BB 10071 E	HELEN KANE	
THE RAMBLERS		HE'S SO UNUSUAL	Vi 22080 E
MONEY IS HONEY/(BUNN & SPENCER)	DE 2470 E		

WHO WANTS "INDIANA" AND "OH BABY" BY CONDON'S QUARTET (CONDON, TESCH, SULLIVAN & KRUPA)? WHO WANTS BIX'S "MARGIE"? WHO WANTS EDDIE LANG'S "RAINBOW DREAMS" OR "WHAT KIND O' MAN"? WHO WANTS TRUMBauer'S "LOVE NEST" OR "JAPANESE SANDMAN" (WITH BIX)? WHO WANTS JOE SULLIVAN'S, MIFF MOLES, COLEMAN HAWKINS, DJANGO REINHARDT'S, BENNY CARTERS, SPIKE HUGHES AND ALL THE OTHER EXAMPLES OF RIGHTEOUS JAZZ RECORDED IN AMERICA BUT ISSUED ONLY IN ENGLAND? DO NOT TROUBLE TO ANSWER THIS UNLESS YOU HAVE SOME OF THE FOLLOWING ITEMS WHICH YOU ARE WILLING TO TRADE FOR YOUR OWN WANTS:

DANNY ALTIERE: MY GAL BAL (Vo)	LOUIS PRIMA: BR 7586, 7628, 7680, 7709, 7740
TENNESSEE TOOTERS: EVERYBODY STOMP & HOT AIR (Vo)	GOOFUS FIVE: OK 40179, 40314, 40340
WINGY MANONE: FARE THEE WELL, GOODY GOODY, WEST WIND	BENNY GOODMAN: NE 12024, 12120, 12149
ADRIAN ROLLINI: HAPPY AS DAY IS LONG (Co) & DREAM ON (ME)	JOHNNY SYLVESTER: ST. LOUIS BLUES & MINE (Ge)
JACK PETTIS: FRESHMAN HOP (OK)	CHICAGO LOOPERS: CLORINDA (Pe)
TEN FRESHMEN: FRESHMAN HOP (PA)	WILLARD ROBISON: I'M MORE THAN SATISFIED (Pe)
WHOOPEE MAKERS: FRESHMAN HOP (Vo)	LOUISIANA RHYTHM KINGS: FUTURISTIC RHYTHM (Vo)
GLADYS BENTLEY: HOW LONG BLUES (OK)	MEMPHIS FIVE: FIREWORKS & MY ANGELINE (Vo)
CLARENCE WILLIAMS: YOU'RE BOUND TO LOOK, MONKEY (OK)	JOE WARD: TRAFFIC JAM (Lingoln)
N.O., R.K.: BABY & GOLDEN LEAF STRUT (OK)	VICKSBURG TEN: CLARINET MARMALADE (Ch)
JOHNNY MILLER: PANAMA (OO)	RUDY MARLOW: THANK YOU FATHER (Ha)
JACK WINNI: LOVED ONE (Vo)	JERRY COLONNA: ANYTHING ON ME & OK
CAROLINERS: AFTER THE RAIN (Ro)	GIL RODIN: ANYTHING ON CROWN
N.O., RAMBLERS: THAT'S THE KIND & NO WONDER I'M BLUE (ME)	ARCADIAN SERENADERS: ANYTHING ON OK
WHOOPEE MAKERS: FAREWELL BLUES (VT)	MIDWAY DANCE ORCHESTRA: ANYTHING ON CO OR PARA
MILLS MUSICAL CLOWNS: FUTURISTIC RHYTHM (Pe)	LEE WILEY: ANY ARMB
DUKE WILSON: BEALE STREET BLUES (Pe)	BUNNY BERIGAN: ANY OF THE BIX COMPOSITIONS ON Vi
	IRENE GIBBON: LONGING & JEANNINE (Co)

IF THE IDEA OF TRADING ANY OF THESE APPEALS TO YOU, WRITE BY AIR-MAIL TO R.G.V. VENABLES, TILFORD, SURREY, ENGLAND ENCLOSING A FULL LIST OF YOUR WANTS AND DISPOSITIONS. A PROMPT REPLY IS PROMISED.

## SAM MELTZER

737 FOX STREET, BRONX 55, N. Y.

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<u>HENRY ALLEN</u>		<u>JESS STACY</u>	
ALGIERS STOMP	Vo 3302 V	GOOD MAN IS HARD (1113-2)/BREEZE	SIG 901 N
PLEASIN PAUL	BB 10235 N	<u>FRANKIE TRUMBAUER</u>	
<u>LOUIS ARMSTRONG</u>		WAY DOWN YONDER 'IN N.O. (BIX)	Vo 4412 V
SHINE	Vo 3102 E	I'M COMING VIRGINIA. (BIX)	Co 36280 N
I GOT A RIGHT TO SING	BB 5173 V	<u>JIMMY YANCEY</u>	
WEST END BLUES	Co 36377 E	JIMMY'S STUFF	SA 12008 N
CHICAGO BREAKDOWN	Co 36376 N	THE MELLOW BLUES	Vi 26591 N
A MONDAY DATE	Co 36375 N	<u>LOUIS ARMSTRONG.</u>	
TIGHT LIKE THIS	Co 36378 N	ALLIGATOR CRAWL	PARL 2185 N
MUGGLES	OK 3194 E	<u>COUNT BASIE</u>	
<u>MILDRED BAILEY</u>		I NEVER KNEW	Co 35521 E
GULF COAST BLUES	Vo 4800 N	SOMEBODY TOLD MY GAL	Co 35500 E
<u>COUNT BASIE</u>		BLUE & SENTIMENTAL	DE 3882 E
MISS THING	Vo 4860 E	TEXAS SHUFFLE	DE 2030 V
<u>BUSTER BAILEY</u>		<u>BUNNY BERIGAN</u>	
LIGHT UP	Vo 4564 N	ROCKIN' ROLLERS JUBILEE	Vi 26077 E
<u>BARNEY BIGARD</u>		<u>TOMMY DORSEY</u>	
C BLUES	BB 11581 N	I'VE GOT A NOTE/SENT	Vi 25236 V
A LULL AT DAWN	BB 10981 E	<u>ROY ELDRIDGE</u>	
<u>SIDNEY BECHET</u>		HECKLER'S HOP	OK 3571 V
VIPER MAD	DE 3521 V	<u>DUKE ELLINGTON</u>	
<u>TOMMY CORSEY</u>		BOJANGLES/PORTRAIT	CAN.VI 26644 N
BABY (CLAMBAKE SEVEN)	Vi 25577 V	SOPHISTICATED LADY	BR 6600 N
<u>JOHNNY DODDS</u>		COUNTRY GAL	Co 35776 E
GOOBER DANCE	BB 10240 N	ROSE OF THE RIO GRANDE	BR 8186 E
<u>ZIGGY ELMAN</u>		SLIPPERY HORN	BR 6527 V
AND THE ANGELS SING	BB 10103 E	<u>BENNY GOODMAN</u>	
29TH AND DEARBORN	BB 10096 E	IDA SWEET AS APPLE CIDER (TRIO)	CAN.VI 25531 N
<u>DUKE ELLINGTON</u>		SWEET SUE JUST YOU (QUARTET)	CAN.VI 25473 N
SOLITUDE/MOONGLOW	BR 6987 V	OPUS 1/2 (QUARTET)	CAN.VI 26091 N
BABY WON'T YOU PLEASE COME HOME	Co 35835 E	TEA FOR TWO (QUARTET)	CAN.VI 25529 N
<u>BENNY GOODMAN</u>		I MUST HAVE THAT MAN (QUARTET)	CAN.VI 26090 N
CAMEL HOP	Vi 25117 V	TIGER RAG (TRIO)	CAN.VI 25481 N
OPUS 1/2 (QUARTET)	Vi 26091 E	AVALON (QUARTET)	CAN.VI 25644 N
PECKIN'	Vi 25621 V	<u>LIONEL HAMPTON</u>	
BOARD MEETING	Co 35396 E	SALTY PAPA BLUES	KN 606 N
BOY MEETS HORN	Co 35301 N	HOMEWARD BOUND	KN 605 N
MAD HOUSE/BET HAPPY	BB 10461 N	<u>COLEMAN HAWKINS</u>	
ROSETTA/I WANT TO BE HAPPY	BB 10760 N	GET HAPPY/I GOT RHYTHM	SIG 28104 N
CHRISTOPHER COLUMBUS	BB 10460 E	THE SHIEK OF ARABY/HEAVEN	CAN.VI 10770 N
BACH GOES TO TOWN	Vi 26130 E	<u>EARL HINES</u>	
<u>RICHARD HIMBER</u>		BOOGIE WOOGIE ON ST. LOUIS BLUES	BB 10674 E
WHOSE THEME SONG	DE 3578 E	<u>JOHNNY HODGES</u>	
<u>JOHNNY HODGES</u>		I LET SONG GO OUT OF MY HEART	Vo 4046 V
GOOD QUEEN BESS	BB 11117 N	HOME TOWN BLUES	Vo 4941 N
EMPTY BALL ROOM BLUES	Vo 4213 V	<u>BUD JACOBSON</u>	
RENT PARTY BLUES	Vo 5100 V	CLARINET MARMALADE	SIG 903 N
<u>HARRY JAMES</u>		HARRY JAMES	
ELI ELI	Co 35989 E	LIFE GOES TO A PARTY	BR 8035 E
CONCERTO FOR TRUMPET	Co 35340 E	<u>JUNGLE KINGS</u>	
TRUMPET RHAPSODY, 1 & 2	Co 36160 N	FRIAR'S POINT SHUFFLE	UHCA 3 N
<u>BILLIE HOLIDAY</u>		<u>FREDDY KEPPARD</u>	
LOVE ME OR LEAVE ME	OK 6369 N	SALTY DOG	JHCA 73 N
<u>COLEMAN HAWKINS</u>		<u>JIMMY LUNCEFORD</u>	
NETCH'8 DREAM	DE 661 V	STARDUST	DE 369 N
<u>BUD JACOBSON</u>		<u>METRONOME ALL STARS</u>	
OPUS No. 1 SANS MELODY	SIG 903 N	BUGLE CALL RAG	Vi 27314 E
LAUGHING AT YOU	SIG 904 N	<u>JELLY ROLL MORTON</u>	
<u>PETE JOHNSON</u>		BLUE BLOOD BLUES	BB 8201 E
CHERRY RED	Vo 4997 V	BALLIN' THE JACK	BB 10450 E
<u>GENE KRUPA</u>		<u>RED NORVO</u>	
THANKS FOR THE BOOGIE RIDE	OK 6506 E	ALWAYS & ALWAYS (BAILEY)	BR 8069 E
<u>MEADE LUX LEWIS</u>		<u>KING OLIVER</u>	
YANCEY SPECIAL	DE 819 N	SNAKE RAG	UHCA 75 N
<u>LITTLE BROTHER</u>		FROGGIE MOORE	UHCA 70 N
CRESCENT CITY BLUES	BB 10953 N	CANAL STREET BLUES	UHCA 67 N
<u>METRONOME ALL STARS</u>		<u>OLLIE POWERS</u>	
ALL STAR STRUT (REV. V)	Co 35389 E	PLAY THAT THING	UHCA 79 N
<u>LIPS PAGE</u>		<u>CHARLIE PIERCE</u>	
LAFAYETTE	DE 18124 N	JAZZ ME BLUES	UHCA 71 N
<u>LUIS RUSSELL</u>		<u>MA RAINY</u>	
MUGGIN' LIGHTLY	PARL 934 N	SEE BEE RIDER	UHCA 85 N
		COUNTIN' THE BLUES	UHCA 83 N



## SAM MELTZER

737 FOX STREET, BRONX 55, N. Y.

<u>JABBO SMITH</u>			<u>SHARKEY BONANO</u>		
JAZZ BATTLE	UHCA	44 N	BIG BOY BLUES	Vo	3450 E
<u>CECIL SCOTT</u>			MR. BROWN GOES TO TOWN	Vo	3400 V
SPRINGFIELD STOMP	VI	38117 V	WASH IT CLEAN	Vo	3410 E
<u>ARTIE SHAW</u>			EVERYBODY LOVES MY BABY	OE	1014 E
DEEP IN A DREAM	BB	10046 V	<u>OXIELAND JUG BLOWERS</u> (Doods)		
<u>JESS STACY</u>			HOUSE RENT RAG	VI	20420 V
A GOOD MAN IS HARD TO FIND	SIG	901 N	<u>TEDDY WILSON</u>		
<u>MUGGSY SPANIER</u>			BDOLY-JA-JA	Co	35220 E
DA DA STRAIN/SOMEDAY	HMV	9008 E	<u>BOB CROSBY</u>		
JAZZ BAND BALL/LIVERY	HMV	9042 E	GRAND TERRACE RHYTHM	DE	1726 V
SISTER KATE/ECCENTRIC	HMV	9047 E	BIG CRASH FROM CHINA	DE	1756 V
BLACK & BLUE/DINAH	HMV	9067 E	<u>EDDIE CONDON</u>		
HEBITATING BLUES	DE	4271 N	TENNESSEE TWILIGHT (CHIP TO 1ST GR)	Go	36009 E
<u>FRANK TESCHMAKER</u>			<u>LOUIS ARMSTRONG</u>		
JAZZ WE BLUES	UHCA	61 N	STRUTTIN' WITH SOME BARBECUE (OK)	PARL	2829 N
BULL FROG BLUES	UHCA	2 N	<u>LOUIS RUSSELL</u>		
<u>JACK TEAGARDEN</u>			HIGH TENSION/KNOCKIN A JUG (LOUIS)	PARL	1064 E
IT'S SO GOOD	UHCA	39 N	FEELIN' THE SPIRIT	PARL	1882 N
IF I COULD BE WITH YOU	UHCA	103 N	<u>BENNY GOODMAN</u>		
<u>WALTER THOMAS</u> (EMMETT BERRY & B. WEBSTER)			GEORGIA JUBILEE/EMALINE	CoE	759 E
BLUES ON THE DELTA/BROKE BUT HAPPY	CELEBRITY	8125 N	<u>COLEMAN HAWKINS</u>		
<u>FATS WALLER</u>			SOME OF THESE DAYS (HAIR CR. TO LABEL)	OE	5581 N
YOU'RE NOT THE KIND	VI	25353 V	ORIGINAL OXIELAND ONE STEP	OE	6407 N
<u>TEDDY WILSON</u>			THE FOLLOWING ARE OUBS OF AN ORIGINAL		
THE MAN I LOVE	BR	8438 E	ELLINGTON TRANSCRIPTION CUT IN 1940		
I FOUND A NEW BABY	BR	7926 E	78 R.P.M. ON 5 10" GLASS RECORDS		
DON'T BE THAT WAY	BR	8116 N	(1) CLEMENTINE; (2) CHELSEA BRIDGE; (3) LOVE LIKE		
<u>WOLVERINES</u>			THIS CAN'T LAST—VOCAL BY IVY ANDERSON; (4) AFTER		
COPENHAGEN	UHCA	46 N	ALL—TIZOL, HODGES; (5) GIRL IN MY DREAMS—VOCAL		
<u>MIFF MOL...MOLERS</u>			BY JEFFRIES, FEATURES BEN WEBSTER; (6) JUMPIN'		
ORIGINAL OXIELAND ONE STEP	Co	40932 V	PUMPKINS—FEAT. DUKE & WEBSTER; (7) FRANKIE & JOHNNIE;		
<u>BYD FREEMAN</u>			(8) FLAMINGO—VOCAL BY JEFFRIES; (9) 2 PARTS—BAKIFF,		
AS LONG AS I LIVE/SUNDAY	DE	2849 V	NANCE & TIZOL.		
SATANIC BLUES/SAILFISH	OE	2281 E	MINIMUM BID ON COMPLETE SET: \$10.00		

DISCOGRAPHY OF THE RECORDED WORKS OF RHEINHART AND THE  
QUINTETTE DU HOT CLUB DE FRANCE - BY BILLY NEILL OF SCOTLAND  
FOR SALE: \$1.00

## JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS, MISSOURI

<u>HENRY ALLEN: FEELING DROWSY(3)/SWING(#3)</u>	VI	38080 N	<u>BILLIE HOLIDAY: I'VE GOT LOVE/ONE NEVER</u>	Vo	3431 N
FUNNY FEATHERS/EVERYBODY	BB	6588 N	WITHOUT YOUR LOVE/ME MYSELF	Vo	3593 N
OL' MAN RIVER/K.K. BOODIE	OK	6281 N	DREAM OF LIFE/THAT'S ALL	Vo	4631 N
<u>BIX BEIDERBECKE: IN A MIST(TEAM, BIX, LANG)</u>	Vo	3150 N	NIGHT AND DAY/THE MAN I LOVE	Vo	5377 N
<u>BLUE RHYTHM BAND: JES LAZY/EVERYTHING</u>	Co	3134 N	BODY AND SOUL/WHAT IS THIS	Vo	5481 N
RIDE RED RIDE/CONGO	Vo	6119 N	I HEAR MUSIC/I'M ALL FOR YOU	OK	5931 N
<u>BENNY CARTER: BLUE LOU/LONESOME NIGHTS</u>	OK	41567 N	GEORGIA ON MY MIND/LET'S DO IT	OK	6134 N
BEALE ST. BLUES/JOE TURNER	OK	6001 N	<u>F. HENDERSON: STOCKHOLM STOMP/HAVE IT R.</u>	BR	3460 E
<u>CHICKASAW SYNDOP'S: CHICKASAW STOMP/MEPHIS</u>	OK	14301 N	(DIXIE ST.) PANAMA/CHINESE	HA	99 N
<u>EDDIE CONDON: THE EEL/HOME COOKIN'</u>	Co	35680 N	(DIXIE ST.) OFF TO BUFFALO, BR.	HA	292 N
<u>JOHNNY DODDS: INDIGO STOMP/BLUE PIANO</u>	BB	10238 N	LIVERY STABLE BLUES/PDQ BLUES	Co	1002 N
BLUES GALORE/SHAKE YOUR CAN	DE	7413 E	KING PORTER STOMP/D NATURAL	Co	1543 N
MELANCHOLY/STACK O' LEE	OE	1676 E	KEEP A SONG IN YOUR SOUL/WHAT	Co	2352 N
<u>JOHNNY DUNN: DUNN'S CORNET BLUES/YOU'VE</u>	Co	124 N	MY GAL SAL/MY PRETTY GIPL	Co	2586 N
VAMPING SAL/SWEET LOVING	Co	A3893 N	TIGER RAG/YOU RASCAL YOU	VARS	6016 N
HAM AND EGGS/YOU NEED SOME	Co	14358 N	NEW KING PORTER/(CL. WMS, REV.)	OK	41565 N
<u>BENNY GOODMAN: JUNGLE BLUES/ROOM 1411</u>	BR	4013 N	<u>MARES' FRIARS SOCIETY: MAPLE LEAF/HAGASAKI</u>	OK	41574 N
NOT THAT I CARE/HELP YOURSELF	Co	2542 N	REINCARNATION/LAND OF DREAMS	OK	41575 N
(TRIO) CHINA BOY/LADY BE GOOD	VI	25333 N	<u>JELLY ROLL MORTON: BLUE BLOOD/MUSHMOUTH</u>	BB	8201 N
(TRIO) SILHOUETTED IN MOONLIGHT	VI	25711 N	WILD MAN BLUES/JUNGLE BLUES	BB	10256 N
(QDET) BLUES IN YOUR FLAT	VI	25644 N	ORIGINAL JELLY-ROLL/SOMEDAY	VI	20405 N
(SEXT) LIVENHOUSE BLUES/IF I HAD	OK	6486 N	DOCTOR JAZZ/(DIX.) JUG BLOWERS, REV.)	VI	20415 N
<u>BOBBY HACKETT: AT JAZZ BAND BALL/IF DREAMS</u>	Vo	4047 N	BILLY GOAT STOMP/HYENA STOMP	VI	20772 N
THAT DA DA STRAIN/YOU YOU	Vo	4142 N	(TRIO) MR. JELLY LORD/WOLVERINE	BB	10258 N
JA-OA/I SURRENDER DEAR	OK	5198 N	HIGH SOCIETY/THOUGHT I HEARD BOLDEN	BB	10434 N
<u>LIONEL HAMPTON</u>			<u>RED NORVO: PLEASE BE KIND/WEAK-END OF</u>	BR	8088 N
I KNOW THAT YOU KNOW/ON THE	VI	25592 N	WIGWAMMIN'/HOW CAN I THINK	BR	8194 N
LES HITE: THE LICK/WAITIN' FOR YOU	VARs	8396 N	BLUES IN E FLAT/BUGHOUSE	Co	3079 N
<u>EDDIE LANG: 2-TONE STOMP(JOHNSON-DUNN)</u>	OK	8637 N	I SURRENDER DEAR/OLD FASHIONED	Co	35688 N
BULLFROG MOAN (JOHNSON-DUNN)	OK	8695 N	<u>RHYTHMAKERS: WHO STOLE LOCK/SOMEONE</u>	ME	12513 N
<u>MEMPHIS NIGHT HAWKS: JOCKEY STOMP/SWEET FEET</u>	Vo	1736 N	YELLOW DOG BLUES/MEAN OLD BEDBUG	Co	35882 N

**DAN MCGOWAN**  
P. O. BOX 43, ST. PAUL 2, MINNESOTA

All orders will be shipped express collect. 25c packing charge on orders under \$5.

ALBUMS

BRUNSWICK 1015.	... BING CROSSBY - 8 SIDES	... \$3.68
	WHERE THE BLUES OF THE NIGHT/A FADED SUMMER LOVE	
	STAR DUST/DANCING IN THE DARK	
	SWEET AND LOVELY/1 APOLOGIZE	
	MANY HAPPY RETURNS OF THE DAY/AT YOUR COMMAND	
BRUNSWICK 1011.	... ELLINGTONIA - VOLUME 2	... \$3.68
	CREOLE RHAPSODY, 2 PARTS	
	TIGER RAG, 2 PARTS	
	YELLOW DOG BLUES/TISHOMINGO BLUES	
	AWFUL SAD/JAZZ CONVULSIONS	
BRUNSWICK 1000.	... ELLINGTONIA - VOLUME 1 - 8 SIDES	... \$3.68
BRUNSWICK 1001.	... RED NOCHOLS' CLASSICS - VOLUME 1 - 8 SIDES	... \$3.68
BRUNSWICK 1002.	... PINETOP SMITH - BOOGIE PIANO - 4 SIDES	... \$2.10
BRUNSWICK 1003.	... BOSWELL SISTERS - 8 SIDES	... \$3.68
BRUNSWICK 1004.	... CAB CALLOWAY AND HIS ORCHESTRA - 8 SIDES	... \$3.68
BRUNSWICK 1005.	... BOOGIE WOOGIE PIANO - 8 SIDES	... \$3.68
BRUNSWICK 1006.	... JIMMIE NONE'S APEX CLUB ORCHESTRA - 8 SIDES	... \$3.68
BRUNSWICK 1007.	... CHICAGO JAZZ CLASSICS - BENNIE GOODMAN'S BOYS - 8 SIDES	... \$3.68
BRUNSWICK 1008.	... BARREL HOUSE PIANO - 8 SIDES	... \$3.68
BRUNSWICK 1009.	... HARLEM JAZZ - 1930 - 8 SIDES	... \$3.68
BRUNSWICK 1010.	... RIVERBOAT JAZZ - NEW ORLEANS TO CHICAGO - 8 SIDES	... \$3.68
	AS PLAYED BY FAMOUS JAZZMEN KING OLIVER, DEWEY JACKSON, JELLY ROLL MORTON, PUNCH MILLER WITH JIMMY WADE AND ALBERT WYNN	
BRUNSWICK 1012.	... BING CROSSBY - VOLUME 1 - 8 SIDES	... \$3.68
VICTOR P-148.	... GLENN MILLER - 8 SIDES	... \$2.63
	SONG OF THE VOLGA BOATMAN/AMERICAN PATROL	
	STAR DUST/PENNSYLVANIA 6-5000	
	LITTLE BROWN JUG/MOONLIGHT SERENADE	
	IN THE MOOD/TUXEDO JUNCTION	
COLUMBIA C-63.	... THEME SONGS - 8 SIDES	... \$2.63
GENERAL G-11.	... JELLY ROLL MORTON - NEW ORLEANS MEMORIES - 10 SIDES	... \$4.73
	BUDDY BOLDEN'S BLUES/THE CRAVE	
	WINNIE BOY BLUES/MISTER JOE	
	MAMIE'S BLUES/ORIGINAL RAGS	
	KING PORTER STOMP/DON'T YOU LEAVE ME HERE	
	THE NAKED DANCE/MICHIGAN WATER BLUES	

SINGLE RECORDS

VICTOR 24486	DUKE ELLINGTON	MOOD INDIGO/THE MOOCHE	53¢
VICTOR 201547	DUKE ELLINGTON	CHLOE/DO NOTHING UNTIL YOU HEAR	53¢
VICTOR 26610	DUKE ELLINGTON	DON'T GET AROUND MUCH/COTTON TAIL	53¢
VICTOR 24893	BENNIE MOTEN'S KANSAS CITY ORCH.	SOUTH/SHE'S NO TROUBLE	53¢
ASCH 1001	JAMES P. JOHNSON	BOOGIE WOOGIE STRIDE/IMPRESSIONS (12")	\$1.58
ASCH 1002	MARY LOU WILLIAMS' FIVE	LITTLE JOE/Drag 'em (12")	\$1.05
ASCH 350-1	FLETCHER HENDERSON	12TH STREET RAG/WILBERG JOYS	\$1.05
ASCH 350-2	JESS STACY AND ALL STARS	NONI/JESS STACY BLUES	\$1.05
ASCH 350-3	PECK'S BAD BOYS	I NEVER KNEW/SNOWY MORNING BLUES	\$1.05
KEYNOTE 1300	COZY COLE'S ALL STARS	JUST ONE MORE CHANCE/BLUE MOON	\$1.05
KEYNOTE 1302	KANSAS CITY FIVE.	LESTER LEAPS AGAIN/AFTER THEATRE	\$1.05
KEYNOTE 1305	CHARLEY SHAVERS' QUINTET	'CURRY IN A HURRY/STARDUST	\$1.05
COLUMBIA 55001	BENNY GOODMAN	BENNIE RIDES AGAIN/THE MAN I LOVE	79¢
COLUMBIA 55002	BENNY GOODMAN	SUPERMAN/MORE THAN YOU KNOW	79¢
COLUMBIA 35301	BENNY GOODMAN	LET'S DANCE/BOY MEETS HORN	53¢
COLUMBIA 36713	HARRY JAMES	MEMPHIS BLUES/SLEEPY TIME GAL	53¢
GENERAL 1703	JELLY ROLL MORTON SEVEN	PANAMA/SWEET SUBSTITUTE	79¢
GENERAL 1704	JELLY ROLL MORTON SEVEN	BIG LIP BLUES/GOOD OLD NEW YORK	79¢
GENERAL 1706	JELLY ROLL MORTON SEXTET	WHY/GET THE BUCKET	79¢
GENERAL 1707	JELLY ROLL MORTON SEXTET	IF YOU KNEW/SHAKE IT	79¢
GENERAL 1710	JELLY ROLL MORTON SEVEN	MY HOME IN SOUTHERN TOWN/MAMA'S GOT	79¢
GENERAL 1711	JELLY ROLL MORTON SEVEN	SWINGING THE ELKS/DIRTY DIRTY DIRTY	79¢
GENERAL 1717	JOE MARSA LA DELTA FOUR	SALTY MAMA BLUES/WANDERING MAN BL.	79¢
BLUEBIRD 11447	JOHNNY HODGES ORCHESTRA	THINGS AIN'T WHAT THEY USED TO BE	37¢
VICTOR 27887	TOMMY DORSEY	WELL GIT IT/SOMEWHERE A VOICE IS	53¢
VICTOR 25523	TOMMY DORSEY	MARIE/SONG OF INDIA (BERIGAN)	53¢
B'BIRD 340713	SONNY BOY WILLIAMSON	LOVE ME BABY/DECORATION DAY BLUES#2	37¢
B'BIRD 330508	CHARLES MITCHELL ORCHESTRA	MEAN MAMA BLUES/IF IT'S WRONG	37¢
B'BIRD 300825	COLEMAN HAWKINS ORCHESTRA	BODY AND SOUL (REV. EARL HINES)	37¢
	ANY SINGLE RECORD IN BRUNSWICK COLLECTORS' SERIES 80000.		79¢

# FOR DISPOSITION

(LOUIS ARMSTRONG, CONTINUED)

- 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: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, AUG. 31, 1944. "T-A", FOR TRADE OR AUCTION; "T-S" 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 RED PEPPERS	1	2	3	4	5	6
SAN (2783)	CA	8109	E	T-A	—	EDEL
<u>HENRY ALLEN</u>						
MILLER'S DAUGHTER/CLOCK ST.	Vo	3607	N	AUC	—	PATT
TOUCH OF YOUR LIPS/EVERY MIN.	Vo	3215	V	AUC	—	ANDE
LOST	Vo	3214	E	T-A	2.00	KRAG
I ADORE YOU	Vo	3422	E	T-A	1.00	KRAG
YOU'LL NEVER GO TO HEAVEN	Vo	3594	E	T-A	1.00	KRAG
K.K. BOOGIE	OK	6281	E	T-A	1.00	KRAG
A SHERIDAN SQUARE	OK	6357	E	T-A	1.75	KRAG
SWING OUT	BB	10702	V	T-A	—	BROO
INDIANA/SHERIDAN SQUARE	OK	6357	V	STA	1.00	MCMA
FEELING DROWSY/SWING OUT	BB	10702	N	STA	1.00	MCMA
<u>BERT AMBROSE</u>						
BODY AND SOUL	DE	584	E	T-S	1.00	IDER
<u>ALBERT AMMONS</u>						
BOTTOM BLUES/JAMMIN' BOOGIE	CMS	1516	N	AUC	—	DAVI
<u>ANDREWS SISTERS</u>						
BIE MIR BIST DO (HACKETT, ACC)	DE	1562	E	AUC	—	KIRS
HOLD TIGHT/BILLY BOY	DE	2214	E	AUC	—	S-D
<u>LIL ARMSTRONG</u>						
HARLEM ON SAT. NITE/SAFELY	DE	2234	E	AUC	—	DUNN
SIT DOWN STROKE FOR/1M KN.	DE	1272	N	AUC	—	DUNN
ORIENTAL SWING/LET'S GET HAP.	DE	1904	N	AUC	—	QUIN
ORIENTAL SWING/LET'S GET HAP.	DE	1904	N	AUC	—	KIRS
<u>LOUIS ARMSTRONG</u>						
OLD MAN MOSE/FALLING	DE	622	F	AUC	—	PATT
ON SUNNY SIDE OF STREET	DE	3794	N	T-A	—	CULP
TO YOU SWEETHEART ALOHA	DE	914	F	T-A	—	CULP
PEANUT VENDOR/(REV. D108)	OK	41478	G	T-A	—	CULP
S.O.L. BLUES/SQUEEZE ME	CO	35661	N	AUC	—	KLEI
MANDY (C. WILLIAMS BLUE 5)	CO	35957	N	T-A	—	LUOA
GOT NO BLUES/1M NOT	OK	8551	G	T-A	—	LUOA
DRY'S CREOLE TROMBONE/LAST	CO	35838	N	TRA	—	LUOA
SHINE/JUST A GISOLO	OK	41486	V	TRA	—	FIEL
SHADE OF THE OLD APPLE TREE	DE	1495	N	AUC	—	GILB
CORNET CHOP SUEY/MY HEART	CO	36154	N	AUC	—	GILB
TIGER RAG/DINAH	OK	8900	G	AUC	—	GILB
SLEEPY TIME/RASCAL YOU	OK	41504	G	AUC	—	GILB
CABIN IN THE PINES/HONEY, DO.	Vi	24335	E	T-A	—	EINH
KICKIN'TBE GONG/BETWEEN	CO	2600	E	T-A	—	EINH
HONEY DO/HONEY DON'T YOU	BB	7787	N	T-A	—	EINH
ST. LOUIS BLUES/SWEET SUE	WARD	4806	N	AUC	—	FOY
IF WE NEVER MEET AGAIN	DE	996	E	AUC	—	DAVI
DIPPERMOUTH/IF WE NEVER MEET	DE	906	N	AUC	—	KIRS
SWEETHEARTS ON PARADE/CUT OFF	DE	3235	N	AUC	—	KIRS
HEEBIE JEEBIES/POTATO HEAO	CO	35660	N	AUC	—	KIRS
SQUEEZE ME/S.O.L. BLUES	CO	35661	N	AUC	—	KIRS
NO ONE ELSE BUT YOU/SAVE IT	CO	35662	N	AUC	—	KIRS
KNOCKIN' JUG/12TH ST. RAG	CO	35663	N	AUC	—	KIRS
CHICAGO BREAKDOWN/JIVE ME	CO	36376	E	AUC	—	CLAR
CORNET CHOP SUEY/HEART	CO	36154	E	AUC	—	CLAR
DRY'S TROMBONE/LAST TIME	CO	35838	E	AUC	—	CLAR
KEEPING OUT OF MISCHIEF	Vo	3181	E	T-A	10.00	OWEN
ST. JAMES/SAVE IT (LAW. CRACK) Q&E	OK	8657	T-A	10.00	OWEN	
WPA BLUES (WITH MILLS BROS.)	DE	3151	N	AUC	—	OWEN
MISSISSIPPI BABIN/SWEET SUE	Vi	24321	E	AUC	—	BOOT
I GOTTA RIPP/HUSTLIN'	Vi	24233	E	AUC	—	BOOT
SON OF THE SOUTH/SOME DAY	Vi	24257	E	AUC	—	BOOT
YOU RUN YOUR MOUTH	DE	3204	N	AUC	—	BOOT
SNOW BALL/HONEY OO	E	24369	E	AUC	—	BOOT
(C-29 ALBUM, ARMSTRONG CLAS.)	CO	—	N	AUC	—	BOOT

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

AFTER YOU'VE GONE	OK	41350	G	T-A	1.50	KRAG
NO ONE ELSE BUT YOU	OK	41204	G	SAL	1.00	KRAG
MAHOGANY HALL STOMP	OK	8680	G	SAL	3.00	KRAG
KICKIN' THE GONG	OK	41550	E	T-A	3.00	KRAG
CHICAGO BREAKDOWN	CO	36376	E	T-A	1.50	KRAG
WILD MAN/GULLY LOW	OK	8474	N	SAL	1.25	ROSE
MELANCHOLY/KEYHOLE	OK	8482	N	SAL	1.25	ROSE
CABIN IN THE PINES	BB	6910	V	AUC	—	URO
MUGGLES/PEANUT VENDOR	Vo	3194	V	AUC	—	URO
PEANUT VENDOR	OK	41478	G	AUC	—	URO
WHEN YOU'RE SMILING	OK	41298	G	AUC	—	URO
CUBAN PETE/DAUGHTER	DE	1353	E	T-S	1.25	IDER
SUN SHOWERS/YOURS	OE	1369	E	T-S	1.25	IDER
ORIENTAL STRUT (1 DIG)	OK	8299	V	T-A	—	HOLL

## ATLANTA SYNCOPATORS

BEALE ST. BLUES/LEAD PIPE BL MAO	50015	F	AUC	—	ANDE
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## GENE AUTRY/CHICK BULLOCK

FRANKIE & JOHNNY	Vi	7063	E	T-A	1.00	THOM
ST. JAMES INFIRMARY	Vi	7063	V	T-A	1.00	THOM

## BUSTER BAILEY

AFTERNOON IN 'FRICA/DIZZY	VA	668	E	AUC	—	DUNN
SHANGHAI SHUFFLE/CALL OF OEL.	Vo	2887	N	AUC	—	KIRS
PINE TOP B.W./ECCENTRIC	PAF	82	N	AUC	—	FOY
BLUE ROOM/AM I BLUE	PAF	84	N	AUC	—	FOY
LIGHT UP/AN WITH HORN	Vo	4564	E	T-A	—	THOM
APRIL IN PARIS/SHOULD I	VA	8337	N	T-A	—	THOM
FABLE OF THE ROSE/SEEMS LIKE	VA	8358	N	T-A	—	THOM
SHANGHAI SHUFFLE/CALL DELTA	Co	35677	E	SAL	1.50	WILL

## MILORD BAILEY

LOVING YOU/RIGHT OR WRONG	Vo	3758	N	AUC	—	PATT
ALL TOO SOON/EVERYTHING (F/E)	OE	3888	AUC	—	PATT	
STOOD IN BED/DEEP END	Vo	5236	N	AUC	—	PATT
WASHBOARD BLUES/ROUND MY OLD	Vo	4139	N	AUC	—	DUNN
BORN TO SWING/SMALL FRY	Vo	4224	N	AUC	—	DUNN
CONCENTRATIN'/LIES	Vi	22880	E	T-A	—	FIEL
ROCKIN' CHAIR/GEORGIA	BB	6945	N	T-A	—	THOM
HOME/STOP THE SUN, MOON	BB	7763	N	T-A	—	THOM
TOO LATE/MOTHER OXIE	BB	7873	N	T-A	—	THOM
NOW I CAN BE TOLD/A THING	Vo	4282	V	T-A	—	THOM
I SHOULDA STOOD IN BED	Vo	5236	N	T-A	—	THOM
BLUE RAIN/ALL THE THINGS	Vo	5277	N	T-A	—	THOM
BARRELHOUSE MUSIC/YOU DON'T	Vo	4802	E	AUC	—	KIRS
DOING UPTOWN LOWDOWN	BB	6680	E	AUC	—	BOOT
ROCKING CHAIR/GEORGIA ON M.	BB	6945	V	AUC	1.80	MART
GUESS I'LL GO BACK HOME	Vo	4966	E	STA	1.00	MCMA
DON'T BE THAT WAY	Vo	4016	V	STA	1.00	MCMA

## BILLY BARKS

MINNIE MOOCHER WED. DAY/SCAT	Vi	24027	E	AUC	—	KIRS
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## CHARLIE BARNET

REDSKIN RHUMBA	BB	10944	N	AUC	—	WALL
PHYLlysSE/LUMBY	BB	11014	N	AUC	—	KIRS
THE SWING WALTZ/CROSS PATCH	ME	60713	G	T-A	1.00	THOM
FOR TONIGHT/WHAT'S NEW	BB	10361	N	T-A	1.00	THOM
LILACS IN RAIN/PIGTAILS	BB	10439	N	T-A	1.00	THOM
NOW YOU KNOW/NIGHT AFTER N.	BB	10549	N	T-A	1.00	THOM
DEED I DO/WHERE WAS I	BB	10669	N	T-A	1.00	THOM
NO NAME JIVE, PARTS 1 & 2	BB	10737	N	T-A	1.00	THOM
LAMENT FOR MAY/SIX LESSONS	BB	10743	N	T-A	1.00	THOM
AT A DIXIE ROADSIDE DINER	BB	10817	N	T-A	1.00	THOM
HE'S A LATIN FROM STATEN	BB	11004	N	T-A	1.00	THOM
BLUES IN THE NIGHT/PINES	BB	11327	N	T-A	1.00	THOM
LUMBY/PHYLlysSE	BB	11014	N	AUC	—	GILB
REDSKIN RHUMBA/SOUTHERN FRIED	BB	10944	N	AUC	—	GILB
CHEEROKEE/RECORD MAN	BB	10373	N	AUC	—	GILB

## JOHN BARRYMORE

HAMLET (PRIVATE LABEL)	—	N	AUC	—	KIRS
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## COUNT BASIE

I CAN'T BELIEVE/MOONLIGHT	Vo	5036	G	AUC	—	PATT
SWINGIN' BLUES/SWNT FOR YOU	DE	1880	E	AUC	—	KIRS
TEXAS SHUFFLE/MAMA DON'T	OE	2030	E	AUC	—	KIRS
ORAFIN'T BLUES/WHAT'S YOUR	OK	5897	E	AUC	—	KIRS
APPLE JUMP/BLUES	OK	5862	N	AUC	—	KIRS
SMARTY/LISTEN MY CHILDREN	OE	1379	E	AUC	—	KIRS
MOON NOCTURNE/SOMETHING NEW	OK	6449	N	AUC	—	KIRS
TIME OUT/LET ME DREAM	DE	1538	V	AUC	—	GILB
HARVARD BLUES/COMING OUT	OK	6564	N	AUC	—	GILB
DUPREE BLUES/RED WAGON	OE	3071	N	AUC	—	GILB
FANCY MEETIN' YOU/1,2,3	OK	6319	N	SAL	1.00	WILL

(COUNT BASIE CONTINUED NEXT PAGE)

# FOR DISPOSITION

(COUNT BASIE, CONTINUED)				<u>BILL BROONZY</u>			
PLATTERBRAINS/STR. A MATCH	OK	6508 N SAL	1.00 WILL	WHY SHOULD I SPEND	OK	06630 N T-A	--- BROO
ONE O'CLOCK JUMP	DE	1363 N T-A	1.50 KRAG	<u>BESSIE BROWN</u>			
OH RED	DE	2780 G STA	1.00 MCMA	SMILE/BLUE RIDGE	BR	3922 N AUC	--- KIRS
GEORGIANA	DE	1692 V STA	1.00 MCMA	CHLOE/SOMEONE ELSE MAY BE	BR	3817 N AUC	--- KIRS
ONE O'CLOCK JUMP	DE	1363 V T-A	--- IDER	<u>CLEO BROWN</u>			
(MANY ON DECCA)	---	--- AUC	--- W1,B	LATCH ON/SLOW POKE	DE	795 N AUC	--- KIRS
<u>BEALE STREET WASHBOARD BAND (DODDS)</u>				<u>JOE E. BROWN</u>			
40 & TITE/PIGGLY W.	DUB OF VO	V SAL	1.25 ROSE	MOUSIE (COMEDY DIALOGUE)	PRIVATE LABEL	N AUC	--- KIRS
<u>SIDNEY BECHET</u>				<u>LES BROWN</u>			
SLEEPYTIME DOWN SOUTH	VI	27447 N AUC	--- PATT	COMANCHE WAR DANCE	DE	3155 N AUC	--- ROTH
BLUES OF BECHET/SHIEK OF ARA.	VI	27485 N AUC	--- KLEI	MUTINY ON THE BAND STAND	DE	2045 N AUC	--- ROTH
LAY YOUR RACKET/1 I WANT YOU	BB	10472 N AUC	--- KIRS	CIRIBIRIBIN (1/2" NICK)	BB	10421 V AUC	--- DAVI
PREACHIN BLUES/INDIAN SUMMER	BB	10623 N AUC	--- KIRS	PAPOOSE/RACKET SHIP TO	BB	10787 E AUC	--- DAVI
GEORGIA CABIN/COMING VA.	VI	27904 N AUC	--- KIRS	THIS CAN'T BE LOVE/SING	BB	10017 V AUC	--- DAVI
VIPER MAD/SWEET PATOOTIE	DE	7429 N AUC	--- KIRS	MEXICAN HOT DANCE/WHEN THE	OK	6696 V AUC	--- DAVI
STOMPY JONES/SAVE IT PRETTY	VI	27240 E AUC	--- KIRS	<u>WILLIE BRYANT</u>			
JUNGLE DRUMS/HOLD TIGHT	VO	4537 E SAL	3.50 WILL	STEAK & POTATOES/LIZA	VI	25160 G T-A	--- SHEP
COAL BLACK SHINE	VI	27386 N T-A	1.00 KRAG	<u>BUCKTOWN FIVE</u>			
I KNOW THAT YOU KNOW	VI	27574 N T-A	1.00 KRAG	STEADY ROLL BLUES	DUB OF GE	5419 N SAL	1.25 ROSE
GEORGIA CABIN/COMIN' VA.	VI	27904 V T-A	--- BROO	HOT MITTENS	DUB OF GE	5518 N SAL	1.25 ROSE
AIN'T MISBEHAVIN'	VI	26746 G AUC	--- DURO	<u>SONNY BURKE</u>			
SLEEPY TIME DOWN SOUTH	VI	27447 E AUC	--- DURO	JUMPIN' SALTY	OK	5989 V STA	1.00 MCMA
<u>BECHET-SPANIER</u>				<u>HENRY BUSSE</u>			
SQUEEZE ME/SWEET SUE	HRS	2003 E+AUC	--- SCHW	WEARY BLUES/DOWN HOME RAG	DE	2976 N AUC	--- ROTH
SWEET LORRAINE/LAZY RIVER	HRS	2000 N AUC	--- SCHW	<u>BUSSE BUZZARDS</u>			
<u>BUNNY BERIGAN</u>				<u>MILENBERG JOYS/RED HOT HENRY</u>			
MY LITTLE COUSIN/SKYLARK	HIT	5020 N AUC	--- DUNN	<u>BUTTERBEANS AND SUSIE</u>	(EDDIE HEYWOOD ACC.)		
TWO IN LOVE/TIS AUTUMN	HIT	5005 N AUC	--- DUNN	DIRTY MISTREATER/BROKE DOWN	OK	8893 E AUC	--- PATT
SPANISH TOWN/CAN'T HELP LOV.	VI	26152 N AUC	--- VOGE	LET DOOR KNOB HIT/YOUR FOLKS	OK	8303 E AUC	--- KIRS
MILES APART/STRANGE LONLINES	VI	25690 V AUC	--- VOGE	<u>CALIFORNIA RAMBLERS</u>			
I CAN'T GET STARTED	VI	36208 N T-A	--- GILB	TELL FOLKS IN KENTUCKY	CO	3994 V+T-A	--- COHN
CARAVAN/STUDY IN BROWN	VI	25653 N T-A	--- TEMP	ROMANY DYS (RIM CHIP)	RE	9740 V+T-A	--- COHN
CHICKEN WAFFLES/ADVANTAGE	DE	18117 N T-A	--- KELS	<u>BLANCHE CALLOWAY</u>			
LITTLE COUSIN/SKYLARK	ELITE	5020 N T-A	--- KELS	LAST DOLLAR/DONCENTRATIN'	VI	22862 V AUC	--- KIRS
SKYLARK/ME AND MY MELINDA	PH FR-61	N AUC	--- FOY	CATCH ON/GROWLIN' DAN	ME	13271 E AUC	--- KIRS
WHITE CLIFFS/TWO IN LOVE	PH FR-62	N AUC	--- FOY	<u>CAB CALLOWAY</u>			
LITTLE COUSIN/TIS AUTUMN	PH FR-63	N AUC	--- FOY	WILLow WEEP FOR ME/JONAH	OK	6109 N T-A	--- LUDA
SOMEBODY ELSE/I GOT IT BAD	PH FR-64	N AUC	--- FOY	GHOST OF A CHANCE/COMIN'	OK	5687 N T-A	--- LUDA
THE FIRST TIME I SAW YOU	VI	25593 E AUC	--- CLAR	STARBUST/YOU CAN'T	OR	2361 V+T-A	--- LUDA
CAN'T GET STARTED (12")	VI	36208 N T-A	1.50 KRAG	RUSTLE OF SWING/CHU BERRY	VO	4144 N AUC	--- GILB
TREES	VI	26138 V AUC	--- DURO	WILLow WEEP FOR ME/FINE ALTO	OK	6109 E AUC	--- GILB
ROSES IN DECEMBER	VI	25613 F AUC	--- DURO	TRICKERATION/AIN'T GOT NO	BR	6214 E AUC	--- BOOT
THE FIRST TIME I SAW YOU	VI	25593 G AUC	--- DURO	BUGLE CALL/YOU RASCAL	BR	6196 E AUC	--- BOOT
<u>CHU BERRY</u>				<u>JUMPIN' JIVE/TRYLON SWING</u>			
BODY AND SOUL/STARBUST	CMS	1502 N AUC	--- DAVI	MINNIE MOOCHER/KICKIN GONG	BR	6511 E AUC	--- BOOT
<u>JIMMY BERTRAND</u>				I GOTTA RIGHT TO SING BLUES	EL	6460 E AUC	--- BOOT
BLUES STAMPEDE/EASY (DODDS)	VO	1100 G T-A	--- EDEL	OLD MAN OF MOUNTAIN	ME	12487 E T-A	--- IDER
<u>BIX BEIDERBECKE</u>				<u>HOAGY CARMICHAEL</u>			
I'LL BE A FRIEND(#2)/I DON'T	VI	23008 G+T-A	--- LUDA	ROCKIN' CHAIR/GEORGIA	VI	25494 E AUC	--- DUNN
ROYAL GARDEN BLUES	CO	35664 N T-A	--- BROO	ROCKIN' CHAIR/GEORGIA(BIX)	VI	25494 N T-A	--- CULP
<u>BARNEY BIGARD</u>				<u>BESSIE COULDN'T HELP IT (BIX)</u>			
MINUET IN BLUE/BARNEY GOIN'	VO	5378 N AUC	--- PATT	WALKIN' THE DOG/HODDLUMS	CH	4000 J N AUC	--- TERK
HONEY HUSH	OK	5663 N AUC	--- CLAM	<u>CAROLINA CLUB ORCHESTRA</u>			
<u>ESTHER BIGEOU</u>				<u>OH BABY WHAT A NIGHT</u>			
BEALE ST. BLUES/TURNER BLUES	OK	8058 V T-A	--- DUNN	<u>BENNY CARTER</u>			
<u>BLACK BOY SHINE</u>				MIDNIGHT/MY FAVORITE BLUES	BB	11288 N AUC	--- KLEI
SUGARLAND BLUES/DOG HOUSE	VO	03417 E AUC	--- PATT	OK FOR BABY/NIGHT HOP	DE	3294 E+AUC	--- KLEI
<u>BLACK DIAMONDS</u>				MY FAVORITE BLUES/MIDNIGHT	BB	11288 E AUC	--- KIRS
BLACK SHEEP BL/LAND O'COTTON	GE	5263 E AUC	--- KIRS	MY FAVORITE BLUES/MIDNIGHT	BB	11288 N T-A	--- TEMP
<u>RUBE BLOOM</u>				SOMEBODY LOVES ME	DE	18256 N T-A	1.25 KRAG
ST. JAMES INF./MAN FROM SOUTH	CO	2103 V AUC	--- ANDE	ONCE UPON A TIME	DE	18255 N T-A	1.25 KRAG
<u>BLUE GRASS FOOTWARMERS</u>				VAGABOND DREAMS	VO	5224 N STA	1.00 MCMA
CHARLESTON HOUND(Cl. WMS.)	HA	248 G AUC	--- KIRS	FISH FRY	VO	5458 E STA	1.00 MCMA
<u>SHARKEY BONANO</u>				<u>CASA LOMA ORCHESTRA</u>			
BLOWING OFF STEAM/WASH IT CL.	VO	3410 N T-A	--- DUNN	ALEXANDER'S RAGTIME BAND	VO	4258 N AUC	--- WALL
EVERYBODY LOVES MY BABY/YES	DE	1014 N T-A	--- DUNN	<u>CHICAGO FOOTWARMERS</u>			
MUDHOLE BLUES	VO	3353 E AUC	--- CLAM	LADY LOVE/BROWN B.	DUB OF OK	8613 N SAL	1.25 ROSE
<u>BOOTS AND HIS BUDDIES</u>				<u>CHD COLATE DANDIES</u>			
CHUBBY/DEEP SOUTH	BB	7556 E AUC	--- KIRS	PADUCAH(G)/4 OR 5 TIMES(F)	OK	8627 AUC	--- PATT
<u>CONNIE BOSWELL</u>				<u>BLUE INTERLUDE (CHU)</u>			
I CRIED FOR YOU/I CAN'T BE.	BR	6267 V AUC	--- KIRS	BUGLE CALL RAG/DEE BLUES	CO	36008 N AUC	--- KLEI
THAT OLD FEELING/WHISPERS	DE	1420 V AUC	--- KIRS	BLUE INTERLUDE/ONCE UPON	DE	18255 N AUC	--- KLEI
<u>BOSWELL SISTERS</u>				<u>CLOUDY SKIES/GOODBYE BLUES</u>			
MUSIC GOES ROUND/SIT RIGHT D.	DE	671 E AUC	--- KIRS	SMACK	CMS	533 E AUC	--- S-D
<u>PERRY BRADFORD'S JAZZ PHOOLS</u>				<u>I SURRENDER/I CAN'T</u>			
LUCY LONG	VO	15165 N AUC	--- DURO	<u>CHOO CHOO JAZZERS</u>			
LUCY LONG	VO	15165 N AUC	--- DURO	STRUT UP PUDDY/SOMEBODY'S	AJAX	17055 E+AUC	--- KIRS
<u>WILL BRADLEY</u>				<u>JIM CLARKE</u>			
STARBUST (ORIG. LAB.)	CO	35939 N AUC	--- ROTH	FAT FANNY STOMP	DUB OF VO	---	N SAL 1.25 ROSE
I THOUGHT ABOUT YOU	VO	5192 V AUC	--- DURO	<u>JUNIE C. COBB (ACC. JABBO SMITH)</u>			
AFTER I SAY I'M SORRY	CO	35443 V AUC	--- DURO	SHAKE THAT JELLY ROLL	VO	1263 E AUC	--- KIRS
				ONCE OR TWICE (3/4" CRACK)	VO	1449 E AUC	--- KIRS

# FOR DISPOSITION

<u>COZY COLE</u>					
BODY AND SOUL (WEBSTER)	SA	501 N T-A	---	WALL	
<u>BILL COLEMAN</u>					
BILL COLEMAN BLUES (3 GR.CHIP)	VI	27318 N AUC	---	S-D	
<u>RUSS COLUMBO</u>					
JUST FRIENDS/ALL OF ME	BB	10859 N AUC	---	CHOY	
PRISONER OF LOVE	VI	22867 V AUC	---	CHOY	
<u>EDDIE CONDON</u>					
NOBODY'S SWEETHEART/FRIARS	DE	18040 N AUC	---	KIRS	
NOBODY'S SWEETHEART/FRIARS	DE	18040 V T-A	---	BROD	
THERE'LL BE SOME CHANGES	DE	18041 V T-A	---	BROD	
TOWN HALL AIR SHOTS)	(MANY)		---	IDER	
<u>ZEZ CONFREY</u>					
JUMPING JACK/JACK IN THE BOX	VI	21845 N AUC	---	FLAN	
<u>COOKS DREAMLAND ORCHESTRA</u>					
SO THIS IS VENICE	GE	5360 V AUC	---	DURO	
<u>COON-SANDERS</u>					
TOO BUSY/DOWN HERE SUN	VI	21546 V AUC	---	KLEI	
ALONE IN THE RAIN	VI	22262 E AUC	---	FLAN	
DEEP HENDERSON	VI	20081 N AUC	---	FLAN	
HARLEM MADNESS	VI	22300 E AUC	---	FLAN	
<u>AL COOPER'S SAVOY SULTONS</u>					
FRENZY/STOP & ASK SOMEBODY	DE	3142 N AUC	1.00	MART	
<u>MARTHA COPELAND</u>					
SECOND HAND DADDY/BANK FAIL.	CO	14281 N AUC	---	KIRS	
<u>COTTON PICKERS</u>					
RAMPART ST. BLUES/KANS. CITY	BR	4325 E AUC	---	DUNN	
WISH I COULD SHIMMY/GOT TO	BR	2338 V AUC	---	DUNN	
WISH I COULD SHIMMY	BR	2338 E T-A	---	FIEL	
GREAT WHITE WAY BLUES	BR	2380 E T-A	---	FIEL	
WISH I COULD SHIMMY	BR	2338 V AUC	---	S-D	
GREAT WHITE WAY BLUES	BR	2390 V AUC	---	S-D	
WISH I COULD SHIMMY	BR	2338 V T-A	---	COHN	
JUST HOT/SHUFFLIN' MOSE	BR	2507 E SAL	2.50	WILL	
<u>IDA COX</u>					
DEEP SEA BLUES/DEATH	VO	05336 V+T-A	---	LUDA	
<u>ROSETTA CRAWFORD</u>					
TIRED OF FATTENING FROGS	DE	7584 N AUC	---	CLAM	
<u>CHARLES CREATH</u>					
MY DADDY ROCKS ME	OK	8210 V T-A	---	HOLL	
MARKET ST. STOMP	OK	8280 G+T-A	---	HOLL	
<u>BING CROSBY</u>					
TRADE WINGS	DE	3299 E T-A	---	CULP	
DOLORES	DE	3644 E T-A	---	CULP	
YES INDEED/TEA FOR TWO	DE	3689 E T-A	---	CULP	
IT MUST BE TRUE/FOOL ME	VI	22561 E+AUC	---	KIRS	
DINAH/CAN'T WE TALK	BR	6240 G AUC	---	GILB	
COQUETTE/NO SWEET MAN (WHITE'U)	VI	25675 N AUC	---	GILB	
SHINE/DINAH (MILLS BROS.)	BR	6485 V AUC	---	GILB	
S'POSIN/LAUGHING (WHITEMAN)	CO	1862 V AUC	---	GILB	
PLEASE/WALTZING IN A DREAM	BR	6394 G AUC	---	GILB	
CAN'T WE BE FRIENDS/GAY L.	CO	2001 E AUC	---	GILB	
LAST ROUNDUP/SOMEONE STOLE	OK	2879 N T-A	---	THOM	
LITTLE THINGS IN LIFE/WRAP	BB	7102 N T-A	---	THOM	
WERE YOU SINCERE/JUST ONE	BR	6120 E T-A	---	THOM	
MY WOMAN/LOVE YOU FUNNY	BR	6268 E T-A	---	THOM	
BLUE PRELUDE/OLD OX ROAD	BR	6501 V T-A	---	THOM	
PARADISE/YOU'RE STILL IN	BR	6285 E T-A	---	THOM	
OUR BIG LOVE SCENE/DUTCH	OR	2968 V T-A	---	THOM	
LOVE IN BLOW/GUESS (1/2 HC)	OR	2993 V T-A	---	THOM	
BASIN ST. BLUES/BOB WHITE	DE	1483 N T-A	---	THOM	
HO HUM/I'M GONNA (G. ARNHEIM)	VI	22691 E AUC	---	KIRS	
<u>BOB CROSBY</u>					
COW COW BLUES/DRY BONES	DE	3488 V AUC	---	KLEI	
SWEETHEARTS ON PARADE/LONG	DE	18355 E AUC	---	KLEI	
MY NIGHT TO HOWL, 1 & 2	DE	112 N AUC	---	KLEI	
BURNIN' THE CANDLE/MARK	DE	3694 N AUC	---	ROTH	
MAMA'S GONE GOODBYE (BOB CATS)	DE	3056 N AUC	---	ROTH	
BIG CHIEF DE SUTTA (BOB CATS)	DE	841 N AUC	---	ROTH	
WHAT'S NEW/SUMMERTIME	DE	2205 N AUC	---	KIRS	
BARRELHOUSE BESSIE/ZOOT SUIT	DE	4169 E AUC	---	KIRS	
GIN MILL BLUES/IF I HAD YOU	DE	1170 E AUC	---	KIRS	
MUSCRAT RAMBLE/DIXIELAND SH.	DE	825 E AUC	---	KIRS	
SOUTH RAMPART/SMOKEY MARY	DE	2569 E AUC	---	KIRS	
LOUISE LOUISE/WOLVERINE BL.	DE	2032-N AUC	---	KIRS	
SOUTH RAMPART/DOG TOWN BL (12")	DE	15038 N AUC	---	BOOT	
EC STACY/CHAIN GANG	DE	15064 N AUC	---	BOOT	
HONKY TONK TRAIN BLUES	DE	2208 V T-A	---	BROD	
VIENI VIENI/LITTLE ROCK	DE	1552 G STA	1.00	MCMA	
<u>DADDY STOVE PIPE</u>					
SUNDOWN BLUES/STOVE PIPE	GE	5459 E AUC	---	KIRS	

<u>PUNEY D'ANDRIDGE</u>					
DANCING MOOD/PLENTY OF MONEY	VO	3399 E AUC	---	TERK	
SING BABY SING/YOU TURNED	VO	3304 N AUC	---	TERK	
YOU TOOK MY BREATH/YOU HIT	VO	3123 G AUC	---	TERK	
HONEYSUCKLE ROSE/SWEET VIO	VO	3190 N AUC	---	TERK	
<u>COW COW DAVENPORT</u>					
THAT'LL GET IT/I'M GONNA TELL	VO	1408 E AUC	---	DUNN	
<u>EDDIE DELANGE</u>					
JUMP JUMP'S HERE/BUTTON	BR	7837 V T-A	---	KELS	
JUMP JUMP'S HERE/BUTTON	BR	7837 E T-S	---	IDER	
<u>DIXIE DAISIES</u>					
YOU WANT TO MISS A	CA	2194 V T-S	1.00	IDER	
<u>DIXIE JAZZ BAND</u>					
BREAKAWAY	OR	1602 G+ AUC	---	PATT	
<u>JOHNNY DODDS</u>					
MELANCHOLY/FAREWELL (DELTA 4)	DE	3864 N.TRA	---	FIEL	
INDIGO STOMP/BLUE PIANO	BB	10238 N.TRA	---	MONT	
WILD MAN BLUES/29TH & DEARB.	DE	2111 N AUC	1.50	MART	
SAX/CLARINET WABBLE	BR	3574 E T-A	---	EDEL	
WILD MAN BLUES/MELANCHOLY	BR	3567 V AUC	---	CORN	
MELANCHOLY	VO	1108 F+T-A	---	HOLL	
<u>DORSEY BROTHERS</u>					
SHE'S FUNNY THAT WAY/I CAN'T	BR	7542 E AUC	---	VOGE	
WHAT CAN YOU SAY IN LOVE SONG	DE	283 E AUC	---	VOGE	
DR. HECKLE & MR. JIBE	DE	117 E AUC	---	VOGE	
ST. LOUIS BLUES/MILNBURY J.	DE	119 V AUC	---	VOGE	
HONEYSUCKLE ROSE	DE	296 V AUC	---	VOGE	
MILNBURG JOYS/ST. LOUIS	DE	119 N AUC	---	ROTH	
<u>TOMMY DORSEY</u>					
WELL GIT IT (TELMAN)	VI	27887 N AUC	---	WALL	
EAST OF THE SUN (SINATRA)	BB	10762 N.TRA	---	WALL	
NOT SO QUIET PLEASE	VI	27869 N AUC	---	WALL	
(MANY ON NEW VICTOR LIST)	VI	N	---	WALL	
THAT'S A PLENTY/GOODMAN, REV.)	VI	25363 N AUC	---	KIRS	
SWINGTIME IN HARLEM/SWING	VI	27249 E AUC	---	KIRS	
DOWN HOME RAG/ROOM WITH VIEW	VI	26097 E AUC	---	KIRS	
EVERYTHING HAPPENS TO ME	VI	27359 V AUC	---	WATE	
YOU LUCKY PEOPLE YOU	VI	27350 E AUC	---	WATE	
WHISPERING	BB	10771 V AUC	---	WATE	
YOU'RE LONELY (V)/(REV.G)	VI	26596 AUC	---	WATE	
I'LL TAKE TALLULAH	VI	27869 V AUC	---	WATE	
OH! LOOK AT ME NOW	VI	27274 E AUC	---	WATE	
WHEN YOU AWAKE	VI	26764 E AUC	---	WATE	
DOLORES (E)/I TRIED (V)	VI	27317 AUC	---	WATE	
YOU'RE BREAKING (E)/(REV.V)	VI	26761 AUC	---	WATE	
WE THREE/TELL ME MIDNIGHT	VI	26747 V AUC	---	WATE	
LOVE LIES/CALL OF CANYON	VI	26678 E AUC	---	WATE	
I'LL NEVER SMILE (G)/(REV.G+)	VI	26628 AUC	---	WATE	
'NOT SO LONG AWAY	VI	27219 E AUC	---	WATE	
IN THE BLUE OF EVENING	VI	27947 N AUC	---	WATE	
IT STARTED ALL OVER AGAIN	VI	20-1522 E AUC	---	WATE	
LOVE SENDS A GIFT OR ROSES	VI	27782 N AUC	---	WATE	
HOW DO YOU DO WITHOUT ME	VI	27710 E AUC	---	WATE	
MOONLIGHT ON PURPLE SAGE	VI	25803 E AUC	---	WATE	
A HIGH HAT/CLOSE TO ME	VI	25447 E AUC	---	WATE	
YOU NEVER LOOKED/YOU	VI	25291 V AUC	---	WATE	
BUDS WON'T BUD/NOBODY'S BABY	VI	26609 V AUC	---	WATE	
ALONE/TWO HEARTS CARVED	VI	25191 E AUC	---	WATE	
I'LL SEE YOU (E)/(REV.G)	VI	26012' AUC	---	WATE	
WAKE UP AND LIVE/SLEEP	VI	25573 E AUC	---	WATE	
ALLEGHENY AL/THINGS I WANT	VI	25623 N AUC	---	WATE	
YA GOT ME/THERE'S NO PLACE	VI	26030 E AUC	---	WATE	
I CONCENTRATE ON YOU	VI	26470 N AUC	---	WATE	
THE "GONNA GOOD" (B.SERIGAN)	VI	25508 N AUC	---	WATE	
I'LL DREAM/THANKS FOR EV.	VI	25534 E AUC	---	WATE	
HAPPY BIRTHDAY/STRANGERS 'IN	VI	25586 E AUC	---	WATE	
YEARNING/DEED I DO	VI	25815 E AUC	---	WATE	
SATEN TAKES HOLIDAY/NOLA	VI	25570 E AUC	---	WATE	
DIPSY DOODLE/WHO	VI	25693 E AUC	---	WATE	
NIGHT & DAY/SMOKE GETS IN	VI	25952 E AUC	---	WATE	
SONG OF INDIA (ORIG. LABEL)	VI	25523 E AUC	---	WATE	
BEALE ST. BLUES/STOP, LOOK	VI	25767 E AUC	---	WATE	
LET'S DISAPPEAR/LA ROSITA	VI	26333 E AUC	---	WATE	
THAT STOLEN MELODY	VI	25603 N AUC	---	WATE	
THAT'S A PLENTY, SMALL (GOODMAN)	VI	25363 N AUC	---	WATE	
OLD BLACK JOE/COCKTAILS FOR 2	VI	26145 N AUC	---	WATE	
STAR DUST (G)/STAR (GOODMAN E+)	VI	25320 AUC	---	WATE	
TIN ROOF BLUES/SWEET SUE	VI	26105 E AUC	---	WATE	
WASHBOARD BLUES/LIGHTLY	VI	26085 E AUC	---	WATE	
MR. GHOST GOES TO (G)/(REV.E)	VI	25509 AUC	---	WATE	
WEARY BLUES (ORIG. LABEL)	VI	25159 E AUC	---	WATE	
(TOMMY DORSEY CONTINUED NEXT PAGE)					

# FOR DISPOSITION

(TOMMY DORSEY, CONTINUED)

BLACK EYED/BLUE DANUBE VI 25556 V AUC — WATE  
 ROYAL GARDEN BLUES/JADA VI 25326 E AUC — WATE  
 BOOGIE WOOGIE/WEARY BLUES VI 26054 E AUC — WATE  
 CANADIAN CAPERS/BARCAROLLE VI 25887 V AUC — WATE  
 WHO'LL BUY MY VIOLETS/MELODY VI 25519 E AUC — WATE

EDDIE DUCHIN

(MANY ON VICTOR) — — — — AUC — W1,B

SONNY DUNHAM

MEMORIES OF YOU/BLUE SKIES VARS 8234 N AUC — KIRS  
 MEMORIES OF YOU/BLUE SKIES VARS 8234 V STA 1.00 MCMA

JOHNNY DUNN

PUT AND TAKE/MOANFUL BLUES Co 3579 N AUC — KIRS  
 HALLELUJAH BLUES/SPANISH DR. Co 3839 N S-A — HEOR  
 HAM & EGGS/YOU NEED. Dub of Co 14358 N SAL 1.25 ROSE

BERNICE EDWARDS (S.W. SOLO)

9 ST. STOMP/HOT MATR. (Dub of V) — N SAL 1.25 ROSE

ROY ELDRIDGE

HIGH SOCIETY/MUSKRAT VAR 8154 N T-A — LUDA  
 YOU'RE A LUCKY GUY/IT'S MY VAR 8084 N T-A — LUDA  
 PLUCKIN'THE BASS/SENTIMENTAL VAR 8107 N T-A — LUDA  
 HECKLER'S HOP/THAT OK 3577 N T-A — LUDA  
 WABASH STOMP/FLORIDA OK 3479 N T-A — LUDA  
 FAREWELL BL/SWINGIN(DELTA 4) DE 737 N T-A — LUDA  
 AFTER YOU'VE GONE (KRUPA) OK 6278 E T-A — LUDA  
 MUTINY IN THE PARLOR (KRUPA) VI 25263 E T-A — LUDA  
 HIGH SOCIETY PH FR-81 N AUC — FOY

DUKE ELLINGTON

ACCENT ON YOUTH/ADMIRATION BR 7514 P+MUC — PATT  
 HITTING THE BOTTLE/LINDY HOP VI 23016 V T-A — RIDD  
 SHOUT 'EM AUNT TILLIE VI 23041 E T-A — RIDD  
 DOIN' THE FROG/RED HOT BAND VO 1153 N T-A — RIDD  
 THE CREEPER/IMMIGRATION VO 1077 E TRA — LUDA  
 EAST ST. LOUIS TOODLE-OO BR 8000 E T-S 1.50 CALL  
 JAZZ LIPS/SLOPPY JOE BB 6396 E AUC — KIRS  
 LAMBETH WALK/PRELUDE TO KISS BR 8204 E AUC — KIRS  
 TAKE IT EASY/JUBILEE STOMP OK 41013 G AUC — KIRS  
 DOWN IN ALLEY BLUES Co 1076 E AUC — KIRS  
 YOU CAN'T RUN AWAY/LADY WHO MAS 124 N AUC — KIRS  
 HYDE PARK/AIN'T MISBEHAVIN DE 323 E AUC — KIRS  
 CHLOE/ACROSS THE TRACK VI 27235 N AUC — GILB  
 HARLEM SPEAKS DE 3944 N T-A — GILB  
 I LET A SONG/GAL FROM JOE'S BR 8108 E AUC — GILB  
 CARAVAN/AZURE MA 131 N T-A — EINH  
 WASHINGTON WOBBLE/ARABIAN BB 6782 E T-A — EINH  
 IN A MELLOWTONE/RUMPUS VI 26788 E T-A — EINH  
 GYPSY WITHOUT A SING/ROSE BR 8186 E T-A — EINH  
 TIGER RAG, 1 & 2 BR 6510 G TRA — MONT  
 BOEY & SOUL/MR. J.B. BLUES VI 27406 N T-A — MONT  
 BOY MEETS HORN/OLD KING DOOJY BR 8306 N TRA — MONT  
 JUNGLE NIGHTS/HOT FEET WARD 4989 N AUC — FOY  
 STORMY WEATHER/SOPHISTICATED BR 6600 E AUC — S-D  
 MOOCHE/BABY WHEN YOU AIN'T BR 8241 E AUC — S-D  
 RING DEM BELLS/3 LITTLE W. VI 25076 N AUC — S-D  
 BLACK & TAN/CREOLE LOVE C. VI 24861 E AUC — S-D  
 I GOT IT BAD/CHOCOLATE SH. VI 27531 E AUC — S-D  
 JEEPS BLUES (HODGES) VO 4115 V AUC — S-D  
 AWFUL SAD/LOUISIANA BR 4110 E TRA — THOM  
 TIGER RAG, 1 & 2 (2 EDGE CH) BR 4238 E TRA — THOM  
 THERE IS NO GREATER LOVE BR 7625 E TRA — THOM  
 AZURE/CARAVAN (7 GROOVE CHIP) MA 131 E TRA — THOM  
 WHEN YOU'RE SMILING OR 1862 G+TRA — THOM  
 DIGA DIGA DO/DOIN' LOWDOWN OK 41096 N TRA — THOM  
 LAZY DUKE (LAM.CRACK) OK 8760 G+TRA — THOM  
 STACK O'LEE BLUES HA 601 E TRA — THOM  
 FLAMING YOUTH/VOOM VOOM VI 38035 V TRA — THOM  
 HARLEMANIA/JAPANESE DREAM VI 38045 G TRA — THOM  
 FLAMING SWORD/WARM VALLEY VI 26796 N AUC — KIRS  
 FLAMINGO/GIRL IN MY DREAMS VI 27326 N AUC — KIRS  
 MEMORIES OF YOU/I CAN'T GIVE BB 6280 N AUC — KIRS  
 SAT.NITE FUNCTION/HIGH LIFE VI 38036 V AUC — KIRS  
 DIGA DIGA DOO/KEEP A SONG BB 6305 N AUC — KIRS  
 JAPANESE DREAM/HARLEMANIA VI 38045 V+auc — KIRS  
 CREOLE LOVE CALL/ST.LOUIS BL Co 55003 N AUC — BOOT  
 SHIEK/BLUE RAMBLE BR 6336 E AUC — BOOT  
 3 LITTLE WORDS/RING DEM BELLS VI 22528 E AUC — BOOT  
 JAZZ COCKTAIL/LIGHTNIN' BR 6404 G AUC — BOOT  
 RAISIN' THE RENT/HAPPY BR 6571 E AUC — BOOT  
 SKRONTCH/IF YOU WERE IN PLACE BR 8093 G+T-A — EDEL  
 RAISIN' RENT(SKIP)/HAPPY AS D. BR 6571 G T-A — EDEL  
 IN A MELLO TONE VI 26788 V AUC — DURO

(DUKE ELLINGTON, CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

MOOD INDIGO VI 22587 G AUC — DURO  
 MOOD INDIGO VI 22587 E AUC — DURO  
 MOOD INDIGO VI 24486 V AUC — DURO  
 BLUE BUBBLES VI 22985 F AUC — DURO  
 NINE LITTLE MILES VI 22586 G AUC — DURO  
 DIGA DIGA DDO VI 38008 G AUC — DURO  
 COCKTAILS FOR TWO VI 24617 V AUC — DURO  
 COCKTAILS FOR TWO VI 24617 G AUC — DURO  
 FLAMING YOUTH BB 10243 V AUC — DURO  
 TIGER RAG, 1 & 2 BR 4238 V AUC — DURO  
 MOOCHE BR 4122 F AUC — DURO  
 HIGH LIFE VI 38036 — AUC — DURO  
 MOOD INDIGO VI 22587 V AUC — CLAM  
 I GOT EVERYTHING BUT YOU BB 6531 N AUC — CLAM  
 SERENADE TO SWEDEN Co 35214 N AUC — CLAM  
 BLACK BEAUTY/TAKE IT EASY BR 6803 E AUC — CLAM  
 RING DEM BELLS VI 25076 N AUC — CLAM  
 HARLEM SPEAKS BR 6646 N AUC — CLAM  
 SOLID OLD MAN BR 8380 N AUC — CLAM  
 MEMORIES OF YOU BB 6280 N AUC — CLAM  
 NEVER NO LAMENT VI 26610 E AUC — CLAM  
 DEAR OLD SOUTHLAND VI 24501 N T-A — CLAM  
 SCATTIN' AT THE KIT KAT MA 123 E AUC — CLAM  
 CARAVAN/AZURE MA 131 E AUC — CLAM  
 HYDE PARK/MISBEHAVIN' DE 323 N AUC — CLAM  
 SAT. NIGHT FUNCTION VI 24674 N AUC — CLAM  
 WHAT GOOD AM I VI 2258 E AUC — CLAM  
 BANGDANNA BABIES BB 7182 N AUC — CLAM  
 SWINDTIME IN HONOLULU BR 8131 N AUC — CLAM  
 MIGHTY LIKE THE BLUES BR 8231 N AUC — CLAM

SEGER ELLIS

THREE LITTLE WORDS/DRIVING OK 41473 F+auc — PATT  
 NO JUG NO JAZZ/SLEEPYTIME OK 5996 E+auc — PATT

ZIGGY ELMAN

AND THE ANGELS SING/BUBLITCKI BB 10103 N AUC — VOGE  
 TOOTIN' MY BABY BACK/WHAT BB 10563 N AUC — VOGE  
 BYE-N-BYE/DEEP NIGHT BB 10855 E AUC — VOGE  
 LET'S FALL IN LOVE/NEVER BE BB 10342 N AUC — GILB  
 THRU WITH LOVE/SOMETHING TO BB 10663 N AUC — GILB

RUTH ETTING

BODY & SOUL/IF I COULD BE Co 23000 V AUC — ROSE  
 BACK IN OWN BACKYARD/WHEN Co 1288 N AUC — ROSE

JIM EUROPE

RUSSIAN RAG/CLARINET MARM. PE 14110 E AUC 12.50 KIRS

WILL EZELL

CRAWLIN' SPIDER/EZELL'S PREC.PARA 12729 N TRA — RIDD

SAMMY FAIN

THE THINGS THAT WERE MADE DI 2904 V T-A — SARL  
 YOU'RE DRIVING ME CRAZY/I'M VE 2250 V AUC — KIRS

LEONARD FEATHER'S ALL STARS

MOP MOP/MY IDEAL(PLAYED ONCE)CMS 548 N SAL .05 S&B  
 ESQUIRE BLUES/ESQUIRE BOUNCE CMS 547 N AUC — DAVI  
 GAVE ME GO BY WHY DIDN'T BB 10557 N AUC — KIRS

FINZEL'S & MARKEL'S ARCADIA ORCH

DICTY BLUES/AFRICA OK 40161 G GAL 1.50 W'LL

FIVE RED CAPS

LENOX AVE./JUMP(G)/BOOGIE(F) BELL 7121 T-A — NEWT

BUD FREEMAN

SATANIC BLUES/(ROLLINI,REV.) DE 3525 N AUC — KIRS  
 JACK HITS ROAD/DA-DA(TEA) Co 35854 N AUC — KIRS  
 SUSIE/FIDGETY FEET DE 18067 E T-A — COHN

FRIARS SOCIETY ORCHESTRA

FAREWELL BLUES/ORIENTAL GE 4966 V+auc — TERK  
 ECCENTRIC GE 5009 G AUC — DURO

REGINALD FORESYTHE

MELANCHOLY CLOWN(B.GOODMAN) Co 3060 E+T-A — EDEL

BLIND BOY FULLER

EVIL WOMAN/BROWNSKIN OR 60564 F AUC — PATT

JACK FULTON

TOO OLD TO DREAM/EASY TO PE 13139 E AUC — KIRS

GEORGIA WASHBOARD STOMPERS

LIMEHOUSE BLUES/CHINATOWN DE 7005 E AUC — KIRS

VERNON GEYER

LIMEHOUSE BLUES/SOME OF TH. BB 6958 E T-A — THOM

LOU GOLD

SOMETIMES I'M HAPPY DI 2455 N T-A — SARL

GOLDEN GATE ORCHESTRA

WEARY RIVER/WHO WOULDN'T HA 839 E T-A — SARL

JEAN GOLDKETTE

LONESOME & SORRY/GIMME KISS VI 20031 V+auc — PATT

(JEAN GOLDKETTE CONTINUED NEXT PAGE)

# FOR DISPOSITION

(JEAN GOLDKETTE, CONTINUED)

IDOLIZING	VI	20270	E AUC	—	PATT
ROSETTA/FOR OLO TIMES BAKE	VI	21527	N AUC	—	KLEI
DINAH/AFTER I SAY I'M SORRY	VI	19947	N AUC	—	FLAN
LITTLE WHITE HOUSE/BIRDSEY	VI	20268	E TRA	—	FIEL
DINAH/AFTER I SAY I'M SORRY	VI	19947	E TRA	—	FIEL
I'M GONNA MEET MY SWEETIE	VI	20675	E TRA	—	FIEL
JUST ONE MORE KISS	VI	20300	N TRA	—	FIEL
THAT'S JUST MY WAY OF FORGET.	VI	21590	N T-A	—	NEWT
SUNDAY/MENUTI & LANG	VI	20273	E T-A	—	SAB

**BENNY GOODMAN**

DIXIELAND BAND/HUNKADOLA	VI	25009	V+AUC	—	PATT
HONEYBUCKLE ROSE/SPRING BONG	CO	35319	G AUC	—	PATT
HOUSE HOP/ANYTHING FOR YOU	VI	25350	E AUC	—	PATT
IT'S BEEN SO LONG	VI	25245	E T-A	—	SHEP
IT'S THE DREAMER IN ME	VI	25846	E T-A	—	SHEP
LIFE GOES TO A PARTY	VI	25726	E T-A	—	SHEP
CAMEL HOP/LOCH LOWND	VI	25717	V T-A	—	SHEP
ROLL EM/AFRAID TO DREAM	VI	25627	E AUC	—	CHOY
JERSEY BOUNCE	OK	6590	N AUC	—	CHOY
STARDUST/STARDUST (T.DORSEY)	VI	25320	E AUC	—	CHOY
GOODBYE/SANDMAN	VI	25215	N AUC	—	CHOY
SIX FLATS UNFURNISHED	VI	36652	V SAL	1.00	CHOY
DNE O'CLOCK JUMP	VI	25792	E AUC	—	CHOY
HE NOT WORTH YOUR TEARS	ME	12023	E AUC	—	CHOY
ST. LOUIS BLUES	VI	25411	V AUC	—	CHOY
BLUE BIRDS IN MOONLIGHT	CO	35289	E AUC	—	CHOY
FULL MOON/THREW KISS IN OCEAN	CO	36590	G SAL	.85	KIRS
I'M NOT COMPLAININ'/SISTER AND	CO	36022	E AUC	—	KIRS
DEAR OLD SOUTHLAND/IF I COULD	BB	10458	N AUC	—	KIRS
ROLL 'EM/AFRAID TO DREAM	VI	25627	E AUC	—	GILB
BLUEROOM/MAKE BELIEVE	VI	26088	E AUC	—	GILB
LIZA/SMILES	VI	25660	E AUC	—	GILB
S'WONDERFUL/MUST HAVE THAT	VI	26090	N AUC	—	GILB
SING SING SING	VI	36205	N T-A	—	GILB
BASIN ST./WHEN BUDDAH SMILES	VI	25258	N T-A	—	TEMP
SENTIMENTAL MOOD/FOOLISH	VI	25351	E T-A	—	TEMP
EXACTLY LIKE YOU/LOVE ME OR	VI	25406	G T-A	—	TEMP
WHAT HAVE YOU GOT/LOVELY	VI	26053	N T-A	—	TEMP
'SWONDERFUL (1/8" CHIP)	VI	26090	E T-A	—	TEMP
SWEET SUE/I NEVER KNEW	VI	26089	E T-A	—	TEMP
SWEET GEORGIA BROWN/DPUS 1/2	VI	26091	G T-A	—	TEMP
MARGIE/FAREWELL BLUES	BB	10973	N T-A	—	TEMP
SOMEBODY NOBODY LOVES	DK	6562	G T-A	—	TEMP
ZOOT SUIT/MY LITTLE COUSIN	DK	6606	N T-A	—	TEMP
VIBBRAPHONE BLUES/STOMPIN AT	VI	25521	E T-A	—	MONT
SUNSHINE DEAR/BOY MEETS (6)	CO	35482	E T-A	—	COHN
COCONUT GROVE/HOUR OF PARTING	CO	35527	E T-A	—	COHN
NITE & DAY/BYOND MOON	CO	35410	E T-A	—	COHN
SPRING SONG/HONEYBUCKLE R.	CO	35319	V T-A	—	COHN
TAKE IT (E)/YOURS(G)	CO	36067	E T-A	—	COHN
I O'CLOCK JUMP/DON'T BE THAT	VI	25792	E AUC	—	COHN
SUGARBOY STOMP (JAMES KRUPA)	VI	25678	E AUC	—	GILB
I NEVER KNEW/SWEET SUE	VI	26089	N AUC	—	GILB
BOB WHITE/MINNIE MOOCHER	VI	25683	E AUC	—	KIRS
WALK JENNIE WALK/ALWAYS	BB	10799	N SAL	1.50	WILL
SMILES/LIZA	VI	25660	E AUC	—	BOOT
SWEET SUE/MELANCHOLY BABY	VI	25473	G AUC	—	BOOT
HAN I LOVE/BENNY RIDES AGAIN	CO	55001	N AUC	—	BOOT
BACH GOES TO TOWN/WHISPERING	VI	26130	E AUC	—	BOOT
BUGLE CALL RAG	VI	25215	N AUC	—	BOOT
AND THE ANGELS SING	VI	26170	E AUC	—	BOOT
WHO/SOMEDAY SWEETHEART	BB	10463	N T-A	1.50	KRAG
THE EARL	DK	6474	N T-A	1.00	KRAG
SING SING SING (12")	VI	36205	N T-A	1.00	KRAG
TEXAS TEA PARTY/BASIN STREET	CO	2914	H T-A	—	EDEL
LIMEHOUSE BLUES/IF I HAD YOU	OK	6486	N AUC	—	ROBE
GOODY GOODY	VI	25245	F AUC	—	DURO
SENTIMENTAL MOOD	VI	25351	F AUC	—	DURO
GEE BUT YOU'RE SWELL	VI	25486	F AUC	—	DURO
SANDMAN	VI	25215	F AUC	—	DURO
ROLL 'EM	VI	25627	F AUC	—	DURO
MAMA THAT MOON IS HERE AGAIN	VI	25720	G AUC	—	DURO
LIZA/SMILES	VI	25660	V AUC	—	DURO
WALK JENNIE WALK	VI	25329	G AUC	—	DURO
ALWAYS	VI	25024	E AUC	—	DURO
TIPI TIN	VI	25814	E AUC	—	DURO
CAMEL HOP	VI	25717	V AUC	—	DURO
RESTLESS	VI	25021	G AUC	—	DURO
HERE'S LOVE IN YOUR EYES	VI	25391	G AUC	—	DURO
SIREN'S BONG	VI	26230	F AUC	—	DURO

(BENNY GOODMAN CONTINUED NEXT COLUMN)

(BENNY GOODMAN, CONTINUED)

IT'S WONDERFUL	VI	25727	F AUC	—	DURO
YOU AND YOUR LOVE	VI	26263	V AUC	—	DURO
LET'S DANCE/BOY MEETS HORN	CO	35301	N STA	1.00	MCMA
WHISPERING/TIGER RAG.CANADIAN	VI	25481	N AUC	2.00	IDER
YOU TOOK THE WORDS/MOON IS	VI	25720	E AUC	—	WATE
KING PORTER/SOMETIMES HAPPY	VI	25090	N AUC	—	WATE
SANDMAN/GOOD-BYE	VI	25212	V AUC	—	WATE
YOU CAN'T PUT THE WOOL	VI	25316	E AUC	—	WATE
TAIN'T NO USE (VOCAL B.G.)	VI	25469	E AUC	—	WATE
SMOKE DREAMS/YOUR SWELL	VI	25486	E AUC	—	WATE
WHAT'S NEW/BLUE ORCHIOS	CO	35211	E AUC	—	WATE
THE EARL/LET'S DO IT	OK	6474	N AUC	—	WATE
EV'RYTHING I LOVE/WINTER	OK	6516	N AUC	—	WATE
NOBODY LOVES/LET'S GIVE	OK	6562	N AUC	—	WATE
ZOOT WUIT/MY LITTLE COUSIN	DK	6606	N AUC	—	WATE
JERSEY BOUNCE/STRING OF P.	DK	6590	N AUC	—	WATE
TAKE ME/IDAHO	CO	36613	V AUC	—	WATE
I HAD TO DO IT/TREAT SWEET.	VI	26082	V AUC	—	WATE
COULD YOU PASS IN LOVE	VI	26000	E AUC	—	WATE
I LET A SONG/HIGH AND HAPPY	VI	25840	V AUC	—	WATE
DNE O'CLOCK JUMP/BE THAT WAY	VI	25792	N AUC	—	WATE
AINTCHA GLAD	CO	3168	E AUC	—	CLAM
BUGLE CALL RAG	BR	7644	E AUC	—	CLAM

**TEDDY GRACE**

DISPOSSESSED/SO IN LOVE	DE	1419	G T-A	—	KELS
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**ALAN GRANT**

GRAMERCY SQUARE/SERENITY	DE	664	N AUC	—	KIRS
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**SONNY GREER**

SAT. NIGHT FUNCTION	VO	3012	V AUC	—	CLAM
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**GLEN GRAY**

THAT'S HOW RHYTHM WAS BORN	BR	6626	E+AUC	—	KLEI
DARDENELLA/CASA LOMA STOMP	VI	24256	N AUC	—	KIRS
WALTZ LIVES ON/YOU TOOK THE	DE	1540	N AUC	—	KIRS
BUGLE CALL RAG/ROSE OF RIO	DE	869	V AUC	—	KIRS
LOUISIANA LULLABY/MISS.BASIN	BF	6618	V AUC	—	KIRS
DOIN' THE N.Y./HELP YOURSELF	BR	6150	E AUC	—	KIRS
HERE COME BRITISH/2 CIGARET.	BR	6954	N AUC	—	KIRS
MILLENBURG JOYS/OUT OF SPACE	BR	6922	N AUC	—	KIRS
HOW CAN YOU FACE ME	BR	6983	E AUC	—	KIRS
NARCISUS/NOCTURNE	BR	7321	E AUC	—	KIRS
MOMENT I LOOKED/MUSIC FROM	BR	6629	E AUC	—	KIRS
HIGHTY RIVER/WHY CAN'T I	BR	6402	N AUC	—	KIRS
SPELLBOUND/DON'T LET IT	BR	6910	E AUC	—	KIRS
(MANY; SEND WANTS; BR, VI, DE)	—	—	—	—	IDER

**WALTER GROSS (PIANO SOLOS)**

CREEPY WEEPY/SEVERAL KEYS	BB	10937	N AUC	—	KIRS
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CREEPY WEEPY (BOOGIE PIANO)	BB	10937	N STA	1.00	MCMA
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**HALFWAY HOUSE DRCESTRA**

WHEN I'M BLUES/I WANT SOME.	CO	1263	V T-A	—	EDEL
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**EDMOND HALL SEXTETTE**

D.TOWN BOOGIE/UPTOWN (12")	CMS	1512	N AUC	—	DAVI
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**JOHNNY HAMP SERENADERS**

ANGRY/OH SAY CAN I SEE YOU	VI	19786	V AUC	—	KLEI
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**LIONEL HAMPTON**

SUNNYSIDE/I KNOW CANADIAN VI	25592	N T-A	—	TEMP
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THREE QUARTER BOOGIE (SEXTET)	VI	27409	N SAL	2.00	GILB
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HOUSE OF MORGAN	VI	26751	N SAL	2.00	GILB
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CHINA STOMP/RHYTHM (HODGES)	VI	25586	N SAL	2.50	GILB
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ALTIITUDE/NEARLY LOST	VI	27316	N SAL	2.00	GILD
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MY WISH/JUST FOR YOU	DE	18265	N SAL	1.00	WILL
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I KNOW THAT YOU KNOW(V)/REV(G)	VI	25592	T-A	—	NEWT
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BOGO JO/DPEN HOUSE	VI	21341	N AUC	1.25	MART
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I KNOW THAT YOU KNOW	VI	25592	V T-A	—	BROO
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FIDDLE FIDDLE	VI	26173	E AUC	—	DURO
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JUMPIN' JIVE	VI	26304	G AUC	—	DURO
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FIDDLE DEE OEE	VI	27364	G AUC	—	DURO
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EARLY SESSION HOP	VI	26394	V AUC	—	DURO
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SUN WILL SHINE TONIGHT	VI	25771	N AUC	—	CLAM
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MUSKAT RAMBLE/RING DEM BELLS	VI	26017	E T-A	—	S&B
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CHINA STOMP/RHYTHM	VI	25586	N T-A	—	S&B
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**W. C. HANDY**

LOVELESS/SOUTH BLUES BEGIN	VAR	8162	V T-A	—	KELS
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ST. LOUIS' BLUES	PH	FR-81	N AUC	—	FOY
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**ANNETTE HANSHAW**

WITH YOU/JUST CAN'T BE BOTH.	OK	41397	E AUC	—	PATT
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**HARLEM TRIO**

MUDDY WATER BLUES (MCCLENNON)	OK	40220	V AUC	—	KIRS
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**EARL HARLEN**

SOPHISTICATED LADY	ME	12739	V T-A	—	SARL
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**COLEMAN HAWKINS**

CRAZY RHYTHM (GOLO)	SI	28104	N TRA	—	WALL
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# FOR DISPOSITION

(COLEMAN HAWKINS, CONTINUED)

STAR DUST (SOLO) DE 18251 N TRA --- WALL  
 CHICAGO/NETCHA'S DREAM DE 661 V T-A --- SARL  
 BOUNCING WITH BEAN/WHEN BB 10693 N T-A --- LUDA  
 BODY & SOUL/FINE DINNER BB 10523 N T-A --- LUOA  
 STAR DUST/WELL ALL RITE THEN DE 18251 E AUC --- KIRS  
 LOST IN FOG/I AIN'T GOT NOB. DE 18252 N AUC --- KIRS  
 NETCHA'S DREAM/CHICAGO DE 661 N AUC --- KIRS  
 TALK OF TOWN(F. HENDERSON) DE 18253 V AUC --- S-D  
 GOT TO SING TORCH SONG DE 18254 V AUC --- S-D  
 MEET DR. FOO/FUNNY THAT WAY BB 10477 E AUC --- S-D  
 BOUNCING WITH BEAN/DAY IS BB 10693 E AUC --- S-D  
 HONEYBUCKLE ROSE/CRAZY RHY. VI 26219 N AUC --- S-D  
 FEEDIN' THE BEAN(C. BASIE) OK 6180 E AUC --- S-D  
 BODY & SOUL(EDGE CH. NOT IN GR) BB 10523 G STA 1.00 MCMA  
 CHICAGO/NETCHA'S DREAM DE 661 N AUC --- CLAM

ERSKINE HAWKINS

BLUE SEA/I LOVE YOU TRULY BB 11419 N AUC --- KLEI  
 SWEET GA. BROWN BB 10854 N AUC --- GILB  
 WHO'S SORRY NOW/CARRY ME BACK VO 4072 N AUC --- GILB  
 HOT PLATTER/WEARY BLUES BB 10364 E AUC --- GILB

CLIFFORD HAYES

BLUE TROMBONE STOMP/CLIF CLUB BB 6428 V+AUC --- CLAR

EDGAR HAYES

SHINDIG/FIRST THOUGHT DE 2048 N T-A --- TEMP  
 SWINGIN IN PROMISED LAND DE 1665 N T-A --- TEMP  
 KING COLE/QUEEN ISABELLA DE 1527 N T-A --- TEMP

FLETCHER HENDERSON

MEANEST KIND O'BLUES/NEW VO 14880 G AUC --- DUNN  
 OLO BLACK JOE/POTOMAC RIVER VO 14740 E AUC --- DUNN  
 3LONZIN'/WHAT-CHA-CALL 'EM VO 3323 E AUC --- DUNN  
 WORDS/COPEHAGEN VO 14926 E AUC --- DUNN  
 DOWN SOUTH BL/JUST HOT VO 14691 E AUC --- DUNN  
 DICTY BLUES/DO OODLE DOM VO 14654 E AUC --- DUNN  
 YEAH MAN/KING PORTER VO 2527 V T-A --- LUDA  
 COPEHAGEN(ARMSTRONG) VO 14926 V+T-A --- LUDA  
 SUGARFOOT STOMP/CLAR.WARM. CO 2513 E AUC --- KIRS  
 JUST HOT/DOWN SOUTH BLUES VO 14691 E AUC --- KIRS  
 12TH ST. RAG/MILENBURG JOYS VARS 8042 N AUC --- KIRS  
 FORSAKEN BLUES/DOLO MAMMAB VO 14892 V T-A --- FIEL  
 QUEER NOTIONS(Rev. BUCK W.) DE 18169 N T-A --- KELS  
 MEANEST KIND OF BLUES VO 14880 E AUC --- S-D  
 FIGETY FEET/SENSATION BR 3521 G AUC --- S-D  
 DO THAT THING/BROKEN BUSTED VO 14838 V AUC --- S-D  
 SUGAR FOOT STOMP/NAGASAKI VO 3322 E+AUC --- KIRS  
 HOT MUSTARD/MARMALADE VO 1065 E T-A 20.00 OWEN  
 STAMPEDE VO 3534 N T-A 1.50 KRAG  
 POTOMAC RIVER BLUES VO 14740 E AUC --- CLAM  
 SUGAR FOOT STOMP VO 3288 E AUC --- CLAM  
 WILD PARTY DE 342 V AUC --- CLAM  
 LIMEHOUSE BLUES DE 157 N AUC --- CLAM

HORACE HENDERSON

I GOT RHYTHM/SHUFFLIN' JOE VO 5518 N AUC --- PATT  
 COQUETTE/ MY DREAM VO 5841 N AUC --- PATT  
 GINGER BELLE/DO-RE-MI VO 5978 N AUC --- PATT  
 HAPPY FEET/OLE MAN RIVER DE 18172 N T-A --- KELS  
 RHYTHM CRAZY/MOOCHER'S WEDDING DE 18171 N T-A --- KELS

ROSA HENDERSON

PAPA WILL BE GONE/GOOD GAL BR 2589 V+AUC --- PATT  
 YOUR DOG/SWEET DADDY NOW VO 14708 N T-A --- REIT  
 GOOD WOMAN'S BLUES VI 19084 V AUC --- S-D

WOODY HERMAN

CALIOPE BLUES/DUPREE BLUES DE 3500 N T-A --- SARL  
 BLUES ON PARADE/LOVE'S GOT DE 2933 E T-A --- SARL  
 FUR TRAPPERS BALL DE 3643 N AUC --- WALL  
 THREE WAYS TO SMOKE DE 4076 N AUC --- WALL  
 BLUES IN THE NIGHT DE 4030 N AUC --- WALL  
 LOCH LOMOND/LET'S PITCH WOO DE 1570 E AUC --- KIRS

MILT HERTH TRIO

MINUET IN JAZZ DE 2087 E T-6 1.25 CALL

CHIPPIE HILL

PRATT CITY BLUES/I AIN'T VO 1406 G AUC --- KIRB

TEDDY HILL

HARLEM TWISTER/BIG BOY BLUE BB 6908 N T-A --- COHN

EARL HINES

MELANCHOLY BABY/SUNNY SIDE VI 27562 N AUC --- CHOY  
 WOLVERINE BLUES/ROCK & RYE DE 577 E AUC --- CHOY  
 THAT'S A PLENTY DE 182 E T-6 1.00 CALL  
 2ND BALCONY JUMP/STORMY MON. BB 11567 N AUC --- KIRS  
 RHYTHM SUNDAY/CAN'T BELIEVE OK 6250 N AUC --- KIRS  
 BEAU-KOD JACK/GOOD LITTLE VI 38043 V+T-A --- THOM

(EARL HINES CONTINUED NEXT COLUMN)

(EARL HINES, CONTINUED)

DEEP FOREST/LIGHTLY & POLIT. BB 10727 N AUC --- GILB  
 GRANO PIANO/BLUE NIGHTS VI 38096 G AUC --- BOOT  
 I'M FALLING FOR YOU/JELLY, BB 11065 E AUC 1.00 MART  
 CHICAGO RHYTHM VI 38042 G AUC --- CLAM  
 STOWAWAY/CHIMES IN BLUES QRS 7038 V+T-A --- HOLL  
 BLUE DRAG BR 6345 V T-A --- HOLL

ART HODGES

ART'S BOOGIE (SOLO) B&W 2 N AUC 1.25 CALL

JOHN'NY HODGES

I LET A SONG GO/IF YOU WERE VO 4046 E AUC --- DUNN  
 A BLUES SERENADE/JITTERBUGS VO 4309 E AUC --- DUNN  
 I LET A SONG GO/IF YOU WERE VO 4046 E AUC --- DUNN  
 SQUATTY ROO/THINGS AIN'T BB 11447 N AUC --- GILB  
 GOOD QUEEN BESS/THAT'S THE BB 11117 N AUC --- GILB  
 MOON ROMANCE/YOU GO YOUR VO 5940 N AUC --- GILB  
 KRUM ELBOW BLUES VO 4351 E AUC --- CLAM  
 JEEP'S BLUES VO 4115 E AUC --- CLAM

HOKUM BOYS

GEORGIA MULE/SWING THAT VO 03463 V AUC --- ROSE

BILLY HOLIDAY

HAVIN' MYSELF A TIME/SAYS VO 4208 N AUC --- PATT  
 WHO WANTS LOVE/GETTING SOME VO 3701 E AUC --- PATT  
 SOME OTHER SPRING/THEM VO 5021 G AUC --- PATT  
 VERY THOUGHT OF YOU/CAN'T VO 4457 N AUC --- KIRS  
 YOU'RE LUCKY GUY/YOU'RE VO 5302 N AUC --- KIRS  
 SOLITUDE/GOOD BLESS THE OHILD OK 6270 N AUC --- GILB  
 SOLITUDE/GOOD BLESS THE CHILO OK 6270 V STA 1.00 MCMA

HUDSON-DELANGE

CHINA CLIPPER/WHY PRETEND BR 8147 N T-A --- DUNN  
 MIDNIGHT AT THE ONYX/IF WE BR 7795 E T-A --- DUNN  
 HOBBO ON PARK AVE/EIGHT BARS BR 7618 N T-A --- DUNN

WILL HUDSON

CORRIGAN HOP/MIRACLE AT MIDN. BR 8195 E T-A --- DUNN

DEAN HUDSON

RED RIVER VALLEY OK 6148 N AUC --- WALL

SPIKE HUGHES

ARABESQUE/NOCTURNE DE 18170 E AUC --- S-D

LULU JACKSON

LOST LOVER BLUES/BLUE RIGOE VO 1242 N AUC --- KIRS

HARRY JAMES

AVALON CO 35316 F AUC --- DURO  
 TRUMPET RHAPSODY CO 36160 F AUC --- DURO  
 JUGHEAD CO 36487 N T-6 --- WALL  
 TRUMPET RHAPSODY CO 31660 N AUC 1.25 CALL  
 FLASH (REV. SINATRA) CO 36160 N AUC 1.25 CALL  
 4 OR 5 TIMES/FL. OF BUMBLE VAR 8298 E AUC --- KIRS  
 ALICE BLUE GOWN/EXACTLY PH FR-69 N AUC --- FOY  
 SHIEK OF ARABY/FALL IN LOVE PH FR-70 N AUC --- FOY  
 HODGE POGGE/4 OR 5 TIMES PH FR-71 N AUC --- FOY  
 CARNIVAL VENICE/BUMBLE BEE PH FR-72 N AUC --- FOY

JACK JENNEY

CITY NIGHT/I WALK VO 5355 E T-A --- LUOA

BUDDY JOHNSON

YOU'LL GET THEM BLUES DE 8611 N T-6 1.00 CALL

BILLIKEN JOHNSON

WILD JACK BLUES/FRISCO BLUES CO 14405 N AUC --- KIRS

JIMMY JOHNSON ORCHESTRA

HE'S MINE/BACK WATER BLUES VO 4903 E AUC --- KIRS

LIL JOHNSON

MEAT BALLS/LITTLE RED WAGON VO 03562 N AUC --- PATT

LONNIE JOHNSON

LOVE STORY BL.(J.P. JOHNSON ACC.) OK 8282 G AUC --- KIRS  
 BLUES IN G/DOWN(LAM. CRACK) OK 8575 V AUC --- KIRS  
 TOOTHACHE BLUES VO 13243 E SAL 2.00 WILL

ISHAM JONES

YOU GOT EM/TIRED OF EVERY. BR 2933 E AUC --- KLEI

MAGGIE JONES

TRY MY CABBAGE/YOU MAY GO CO 14063 V AUC --- KIRS

RICHARD M. JONES

SPANISH SHAWL/29TH DEARBORN OK 8260 G T-A 5.00 OWEN

TAFT JORDAN

TROUBLE IN MIND(EDGE CHIP) BB 6963 E AUC --- KIRS

NIGHT WIND/IF MOON TURNS

BA 33385 V AUC --- KIRS

JUNGLE BAND

ROCKIN' IN RHYTHM/12 ST. RAG BR 6038 V AUC --- DUNN  
 WANG WANG BLUES/HOME AGAIN BR 6003 E+AUC --- SCHW  
 ROCKIN' IN RHYTHM/12 ST. RAG BR 6038 N AUC --- SCHW

ROGER WOLFE KAHN

SHE'S A GREAT GREAT GIRL VI 21326 N AUC --- FLAN  
 SHADY LADY/YOU'RE ONLY ONE VI 21897 V AUC --- FLAN



# FOR DISPOSITION

<u>WHITEY KAUFFMAN</u>					
CHARLESTON CABIN/FROM 1 - 2	VI	19304 E AUC	—	KLEI	
<u>LOYD KEATING</u>					
TURN ON HEAT/WOMAN IN SHOE	DI	3053 E AUC	—	KIRS	
<u>STAN KENTON</u>					
CON.FOR DOGHOUSE/LAMENTO	DE	4254 N AUC	—	KIRS	
<u>JOHN KIRBY</u>					
SEXT. FROM LUCIA/FRASQUITA	OK	5705 N AUC	—	KIRS	
CHLOE/CHLOE (HENDERSON)	OK	5632 N AUC	—	GILB	
MINUTE WALTZ	VO	5542 N AUC	—	GILB	
CLOSE SHAVE/BUGLER'S DILEMMA	VI	27568 N AUC	—	GILB	
COMIN' / KEEP SMILIN'	VI	27890 N AUC	—	GILB	
HUMORESCUE/ONE ALONE	VO	5605 E AUC	—	KIRS	
BLUE SKIES/Royal GARDEN	VO	5187 E AUC	—	KIRS	
ANITRA'S DANCE/DRINK TO ME	VO	4890 N AUC	1,00	MART	
(MANY ON VO, OK, & VI)	—	—	AUC	WI,B	
<u>ANDY KIRK</u>					
BLUES AWAY/SCRATCHIN'	DE	3298 E AUC	—	PATT	
MARY'S IDEA/HONEY	DE	2326 N T-A	—	DUNN	
WORRIED LIFE BLUES	DE	4381 E T-A	—	SARL	
I LOST MY GAL IN MEMPHIS	BR	4903 V T-A	—	SARL	
CUBAN BOOGIE WOOGIE	DE	3663 N TRA	—	WALL	
<u>GENE KRUPA</u>					
DRUMMER BOY/LOOKING YESTERDAY	OK	5747 N AUC	—	KIRS	
BALL OF FIRE(ELDRIDGE)	OK	6563 E AUC	—	S-D	
SWING IS HERE/HOPE GABRIEL	BB	10705 E+T-A	—	EDEL	
MUTINY IN THE PARLOR	VI	25263 G AUC	—	DURO	
FEELIN' HIGH & HAPPY	BR	8123 N T-A	—	IDER	
<u>BILLY KYLE</u>					
MARGIE/BIG BOY BLUE	VO	3851 N AUC	—	CLAM	
<u>LADD'S BLACK ACES</u>					
SATANIC BLUES/My HONEY'S	GE	4956 E+AUC	—	KIRS	
TWO TIME DAN/LONG LOST	GE	5150 V T-A	—	FIEL	
<u>TOMMY LADNIER</u>					
REALLY THE BLUES	BB	10089 E BTA	1,00	MCMA	
<u>LANINS RED HEADS</u>					
KING PORTER STOMP/JIM TOWN	OK	327 E T-A	—	FIEL	
<u>HUDDIE LEABELLY</u>					
I'M ON LAST GO ROUND UP	BB	8981 N AUC	—	KIRS	
<u>HARLAN LEONARD</u>					
ROCK AND RIDE/SNAKE FEELIN'	BB	10883 N T-A	—	TEMP	
A-LA BRIDGES/PLEASE DON'T	BB	10899 N T-A	—	TEMP	
DIG IT/KEEP ROCKIN	BB	11302 N T-A	—	TEMP	
RIDE MY BLUES AWAY/My DREAM	BB	11032 N T-A	—	TEMP	
MISTREATED/TOO MUCH	BB	11544 N T-A	—	TEMP	
400 SWING/POP GAVE ME NICKLE	BB	10823 N AUC	1,00	MART	
<u>LEROY'S BUDDY</u>					
MORNING DREAM/TOO MANY WOMEN	DE	7308 V AUC	—	KIRS	
<u>LEVEE SERENADERS</u>					
MIDNIGHT MAMA/MR. JELLY LORD	VO	1154 G T-A	—	RIDD	
<u>MEADE LUX LEWIS</u>					
WHISTLIN BLUES/CELESTE BLUES	BB	10175 N AUC	—	KIRS	
CELESTE BLUES/YANCEY SPECIAL	DE	819 N AUC	—	KIRS	
YANCEY SPECIAL/BOOGIE WOOGIE	DE	3387 E SAL	1,50	WILL	
<u>TED LEWIS</u>					
LIMEHOUSE BLUES/ROSES	CO	1789 V T-A	—	CORN	
FAREWELL BLUES	CO	2029 E T-A	—	HOLL	
<u>VIRGINIA LISTON</u>					
PAPA DE DA DA/YOU CAN DIP	OK	8218 V+AUC	—	KIRS	
EARLY IN (EDGE CHIP NOT IN GR)	OK	8187 V AUC	—	KIRS	
<u>CRIPPLE CLARENCE LOFTON</u>					
STRUT THAT THING	OUB OF VO	02951 N SAL	1,25	ROSE	
BROWN SKIN GAL	OUB OF ME	61166 N SAL	1,25	ROSE	
<u>GUY LOMBARDO</u>					
(MANY, SEND FOR LIST)	—	—	AUC	WI,B	
<u>JOHNNY LONG</u>					
TAKE IT JACKSON	DE	3785 N AUC	—	WALL	
<u>LOUISIANA RHYTHM KINGS</u>					
SWANEY/MEANEST KIND BLUES	BR	4845 E+AUC	—	SCHW	
<u>LOUISIANA SUGAR BABES</u>					
'SIPPI/WILLOW TREE	VI	21348 E AUC	—	DUNN	
PERSIAN RUG/THOU SWELL	VI	21346 E AUC	—	DUNN	
<u>LUMBERJACKS</u>					
MAKIN' WHOOPEE	CA	9063 E+T-A	—	EDEL	
<u>JIMMIE LUNCFORD</u>					
RUNNIN' WILD	DE	503 N AUC	—	ROTH	
STRATOSPHERE/SOLITUDE	DE	299 N AUC	—	GILB	
RAIN/BECAUSE YOU'RE YOU	DE	415 V AUC	—	GILB	
CHOCOLATE	DE	3807 E T-A	1,00	KRAG	
I WANT THE WATER	VO	5033 V BTA	1,00	MCMA	
WELL ALL RIGHT THEN	VO	4887 G STA	1,00	MCMA	

(JIMMIE LUNCFORD CONTINUED NEXT COLUMN)

(JIMMIE LUNCFORD, CONTINUED)					
MUDDY WATER/HONEST & TRULY	DE	1219 N AUC	—	CLAM	
PIGEON WALK	DE	1659 N AUC	—	CLAM	
PUT IT AWAY/UPTOWN BLUES	VO	5362 N AUC	—	CLAM	
JEALOUS	DE	788 E AUC	—	CLAM	
SOPHISTICATED LAOY	DE	129 N AUC	—	CLAM	
AIN'T SHE SWEET	VO	4075 E AUC	—	CLAM	
<u>WINGY MANNONE</u>					
PRISONER'S SONG/MUST BE REL.	BB	7014 V AUC	—	KLEI	
MOSQUITO SONG/CRYIN' FOR ME	BB	10773 N T-A	—	TEMP	
JUMPY NERVES	BB	10289 E T-A	1,00	KRAG	
BUTTER & EGG/WEARY BLUES	CH	40055 N T-A	—	EDEL	
TAR PAPER ST./XIN ROOF BL	CH	40005 N T-A	—	EDEL	
<u>PAUL MARES</u>					
MAPLE LEAF RAG	CO	35686 E T-A	—	BROO	
<u>JOE MARSALA</u>					
SALTY MAMA BLUES/WANDERING	GENR	—	N AUC	KIRS	
<u>SARA MARTIN</u>					
SUGAR BLUES/ACHIN' HEARTED	OK	8041 G AUC	—	KLEI	
<u>GEORGE MCLENNON'S JAZZ DEVILS</u>					
PIG FOOT BL/COTTON	DUB OF OK	—	N SAL	1,25	ROSE
<u>CLYDE MCCOY</u>					
THERE'LL BE SOME CHANGES	DE	461 N AUC	—	ROTH	
NOBODY'S SWEETHEART/NAH-NAH	CO	2808 E+AUC	—	KIRS	
(MANY ON EARLY DECCA)	—	—	AUC	WI,B	
<u>RED MCKENZIE</u>					
OLD FASHIONED SONG BUILDING	DE	667 N T-A	—	TEMP	
ALL FORGOTTEN/WHAT'S THE USE	DE	243 N T-A	—	TEMP	
DARKTOWN STRUTTER/(REV.SMITH)	CO	36281 N T-A	—	COHN	
HELLO LOLA/ONE HOUR	BB	10037 E AUC	—	CLAM	
DON'T COUNT HOUR KISSES	DE	721 E AUC	—	CLAM	
<u>MCKINNEY'S COTTON PICKERS</u>					
NOBODY'S SWEETHEART/CRYING	VI	38000 V AUC	—	TERK	
FOUND A NEW BABY/SAVE IT	VI	38061 E AUC	—	TERK	
NOBODY'S SWEETHEART/CRYING	VI	38000 G AUC	—	KIRS	
COTTON PICKERS SCAT	VI	23012 V AUC	—	KIRS	
WOODS CAN'T EXPRESS/SEE AIN'T	BB	5205 N AUC	—	KIRS	
TO WHOM IT MAY/COME LITTLE	VI	23035 E AUC	—	KIRS	
NEVER SWAY/LAFFING AT LIFE	VI	23020 G AUC	—	KIRS	
WAY I FEEL TODAY/MISS HANNAH	BB	10232 E AUC	—	ROSE	
<u>JIMMY MCPARTLAND</u>					
SUGAR	DE	18043 V T-A	—	BROO	
PANAMA/ECCENTRIC	DE	3363 E STA	1,00	MCMA	
CHINA BOY/JAZZ ME BLUES	DE	18042 N TRA	—	WALL	
<u>MEMPHIS JUG BAND</u>					
STINGY WOMAN/SUN BRIMMERS	VI	20552 V AUC	—	KIRS	
<u>MEMPHIS NITEHAWKS</u>					
WILD MAN(EDGE CHIP NOT IN GR)	VO	2593 E AUC	—	KIRS	
WILD MAN STOM/SHANG	DUB OF VO	—	N SAL	1,25	ROSE
<u>MEZZ MEZZROW</u>					
MELODY FROM SKY/LOST	BB	6320 E AUC	—	TERK	
SWING SESSION/HOT CLUB ST.	VI	25612 E AUC	—	TERK	
BLUES IN DISGUISE/THAT'S	VI	25636 G AUC	—	TERK	
DISONNANCE/FREE LOVE	BR	7551 N TRA	—	RIDO	
I'SE S MUGGIN, 1 & 2	WARD	4997 V AUC	—	KIRS	
<u>LIZZIE MILES</u>					
BLACK BOTTOM BLUES	OK	8050 - AUC	—	KIRS	
<u>BUBBER MILEY</u>					
LOST MY GAL/WITHOUT YOU EMA.	VI	38138 N AUC	—	KIRS	
BLACK MARIA/CHINNIN' & CHATT.	VI	38146 N AUC	—	KIRS	
PENALTY OF LOVE	VI	23010 V AUC	—	DURO	
<u>EMMETT MILLER</u>					
LOVE SICK BLUES/I AIN'T	OK	41062 E T-A	—	FIEL	
<u>GLENN MILLER</u>					
HUMORESCUE/SOLD AMERICAN	VO	4449 E AUC	—	KIRS	
SPIRIT IS WILLING/AIR MIND.	BB	11135 N AUC	—	KIR6	
ANVIL CHORUS, 1 & 2	BB	10982 N AUC	—	KIRS	
BEAT ME DADDY/FALLING LEAVES	BB	10876 V AUC	—	KIRS	
IN MOOD/I WANT TO BE HAPPY	BB	10416 E AUC	—	KIRS	
SKY FELL DOWN/GIVE LITTLE	BB	10580 N AUC	—	KIRS	
JUST GOT A LETTER/CAN I HELP	BB	10448 E AUC	—	KIRS	
<u>MILLS BLUE RHYTHM</u>					
RIOE, RED, RIOE/TERRIFIC HORN	OK	6119 N AUC	—	GILB	
RIOE, RED, RIOE	OK	6119 N T-A	—	WALL	
CONGO CARAVAN/RIOE RED RIDE	OK	6119 N AUC	—	KIRS	
SNAKE HIPS/EVERY TIME I LOOK	BR	6199 E AUC	—	KIRS	
HEEBIE JEEBIES	VI	22763 E T-A	1,00	KRAG	
RIOE RED RIOE	CO	3087 N T-A	2,00	KRAG	
REO RHYTHM	CO	3136 N AUC	—	CLAM	
BARREL HOUSE	CO	3156 N AUC	—	CLAM	
MERRY GO ROUND	CO	3147 N AUC	—	CLAM	

# FOR DISPOSITION

MISSOURIANS	
400 HOP/SCOTTY BLUES	VI 38084 V AUC — KIRB
<u>MIFF MOLE</u>	
LOVE AND LEARN/I CAN'T BREAK	Vo 3468 N T-A — DUNN
<u>TOOTS MONDELLO</u>	
ST. LOUIS GAL/LOUISIANA	VAR 8118 N AUC 1.00 MART
<u>THOMAS MORRIS</u>	
ORIG. CHARLESTON/E FLAT BLUES	OK 8055 V T-A — EDEL
<u>LEE MORSE</u>	
DAWNING/I'VE LOOKED ALL OVER	Co 1149 E T-A — THOM
SHADOWS ON THE WALL/MOTHER	Co 1497 V T-A — THOM
MAIN STREET/SUSI ANNA	Co 1752 N T-A — THOM
BLUE AGAIN/BOO'S CHILDREN	Co 2388 V T-A — THOM
<u>JELLY ROLL MORTON</u>	
SIDEWALK BLUES/DEAD MAN BL	VI 20252 F AUC — PATT
LOAD OF COAL	VI 23429 E+TRA — RIDD
KING PORTER/PEARLS	Vo 1020 E TRA — RIDD
KING PORTER/PEARLS (CATCH)	Vo 1020 E+TRA — RIDD
KANSAS CITY STOMPS/NEW ORLEAN.	BB 7757 N T-A — LUDA
KANSAS CITY STOMPS/NEW ORLEAN.	BB 7757 N AUC — GILB
BALLIN'THE JACK/DON'T YOU	BB 10450 N TRA — MONT
MR. JELLY LORD/WOLVERINE BL.	VI 21064 V TRA — MONT
GEORGIA/MOURNFUL	BB 8515 N T-A — REIT
DR. JAZZ/JELLY ROLL BLUES	BB 10255 N T-A — REIT
CLIMAX RAG/WEST END	BB 10442 N T-A — REIT
BIG FAT HAM	PA 12050 V+AUC — ANDE
SWINGIN' THE ELKS	GENR 1711 E T-A 1.25 KRAG
SHAKE IT	GENR 1707 E T-A 1.25 KRAG
BLACK BOTTOM STOMP	VI 20221 E T-A 4.00 KRAG
KANSAS CITY STOMPS	VI 38010 G AUC — DURO
SHREVEPORT	VI 21658 V AUC — DURO
PEP	BB 10257 G AUC — DURO
<u>CURTIS MOSBY</u>	
TIGER STOMP/WHOOPEM UP	Co 1192 E T-A — FIEL
<u>BENNIE MOTEN</u>	
MILENBERG JOY/BLUE ROOM	VI 24381 E AUC — PATT
MOTEN STOMP/BLUE GUITAR (HAYES)	VI 20955 E AUC — DUNN
MOTEN STOMP	VI 20955 G T-A — SARL
K.C. BREAKDOWN/GET LOW DOWN	VI 21693 V AUC — FLAN
RITE TITE/THAT CERTAIN MOTION	VI 38104 G AUC — FLAN
IT'S HARD TO LAUGH/HOT TOWN	BB 6431 N AUC — KIRS
TOBY/MOTEN SWING	BB 10259 N AUC — KIRB
LOW DOWN BLUES/K.C. BREAKDOWN	VI 21693 G AUC — KIRS
SLOW MOTION/HOT WATER	VI 38012 E T-A — EDEL
<u>MOUND CITY BLUE BLOWERS</u>	
MUSIC GOES ROUND/BROKEN RECORD	CH 40081 E+AUC — PATT
WHAT DO I CARE/NERVOUS PUPPIES	BR 3484 V T-A — DUNN
WIGWAM-BLUES/BLUES IN F	BR 2908 V T-A — DUNN
BLUE BLUES/ARKANSAS BLUES	BR 2581 E T-A — DUNN
MUSIC GOES ROUND/BROKEN	M. WARD 5022 N AUC — FOY
BLUE BLUES/ARKANSAS BLUES	BR 2581 G AUC — BOOT
<u>OZZIE NELSON</u>	
JERSEY JIVE	BB 1180 N AUC — WALL
<u>SCOTTIE NESBITT</u>	
SOME OLD LONESOME DAY/SUND.	BB 7125 N AUC — KIRS
<u>NEW ORLEANS BLUE FIVE</u>	
KING OF ZULUS/CHITLIN RAG	VI 20316 V AUC — KIRS
<u>NEW ORLEANS OWLS</u>	
DYNAMITE/PRETTY BABY	Co 1045 N 8-A — HEDR
<u>NEW ORLEANS RHYTHM KINGS</u>	
DUST OFF OLD PIANNA	DE 388 N AUC — TERK
FOLDEN LEAF STRUT/SHE'S CRY.	OK 40327 E AUC — TERK
PANAMA/TIGER RAG	GE 4968 E TRA — RIDD
TIN ROOF BLUES/THAT'S PLENTY	GE 5105 E AUC — BAUM
PANAMA/JAZZ IT BLUES	DE 162 N AUC 2.50 BAUM
DA DA STRAIN/SHIMMY	GE 5105 V TRA — FIEL
DUST OFF/SINCE WE FELL	DE 388 N T-A — REIT
SHE'S CRYING/EVERYBODY LOVES	BB 10956 N T-A — REIT
TIN ROOF/THAT'S PLENTY	GE 5105 N T-A — REIT
JAZZ IT BLUES/PANAMA	DE 162 V+AUC — SCHW
OSTRICH WALK/ORIG. DIXIELAND	DE 229 G+AUC — SCHW
BABY BROWN/NO LOVERS	DE 401 V AUC — SCHW
DUST OFF PIANO/SINCE WE FELL	DE 388 V AUC — SCHW
<u>RED NICHOLS</u>	
SUGAR/MAKE MY COT WHERE	VI 21056 V T-A — DUNN
BUGLE CALL RAG/BACK BEATS	BR 3490 E AUC — CHOY
GET HAPPY/SOMEBODY T	BR 4591 E AUC — CHOY
I LIVE AGAIN/YOU GREATTEST	BB 10451 N AUC — CHOY
THEY ALL LAUGH/LET'S CALL	VA 502 N AUC — CHOY
HALLELUJAH/SOMETIMES I'M	BR 4701 V AUC — KLEI
OVERNIGHT HOP/METT MISS 8 B.	OK 5648 N AUC — KLEI

(RED NICHOLS CONTINUED NEXT COLUMN)

(RED NICHOLS, CONTINUED)	
SUGAR/MAKE MY COT	VI 21056 E T-A — FIEL
RUNNIN' WILD/SHINE	WARD 4885 N AUC — FOY
CORNFEED/MEAN DOG BLUES	BR 6818 E AUC — CLAR
THAT'S NO BARGAIN/WASHBOARD	BR 3407 V AUC — CLAR
PANAMA/MARGIE	UHCA 19-20 E+AUC — CLAR
ALABAMA STOMP/HURRICANE	BR 3550 V AUC — CLAR
BUGLE CALL/BACK BEATS	BR 3490 G+AUC — CLAR
IDA SWEET AS APPLE CIDER	BR 3626 E T-A 15.00 OWEN
ROCKIN' CHAIR/HONEY'S LOVIN	BR 6012 E AUC — SCHW
SWEET GA. BROWN/SHALIMAR	BR 4944 N AUC — SCHW
I MAY BE WRONG/N.YORKERS	BR 4500 E AUC — SCHW
CAN'T WE BE FRIENDS/HAPPY	BR 4510 E AUC — SCHW
ROSE OF WASHINGTON SQUARE	BR 4778 E T-A — S&B
MY HONEY'S LOVIN ARMS	BR 6013 E T-A — S&B
<u>RAY NOBLE</u>	
IT'S ALL FORGOTTEN/LAJOY OF	VI 24724 E AUC — TERK
DRIFTING TIDE/EXPERIMENT	VI 25006 E AUC — TERK
SOON/DOWN BY THE RIVER	VI 24879 E AUC — TERK
GOODNIGHT SWEETHEART/TIME	VI 25016 E AUC — TERK
CLOUDS/FLOWERS FOR MADAME	VI 24865 E AUC — TERK
MAD ABOUT THE BOY/YOUNGER	VI 25020 E AUC — TERK
FOLLOW MY SECRET HEART/NEV.	VI 24749 E AUC — TERK
YOU COULDN'T BE CUTER/JUST	BR 8076 V AUC — TERK
LITTLE OLD LADY/NOW	VI 25448 N AUC — KIRS
<u>JIMMIE NOONE</u>	
THEY GOT MY NO./MOODY MELODY	BB 8609 N AUC — KIRS
I'M GOING HOME/THEN YOU'RE	BB 8649 N AUC — KIRS
INKA-DINKA DOO	Vo 2619 V AUC — CLAM
<u>RED NORVO</u>	
WIGWAMIN'/HOW CAN I THANK	BR 8194 E T-A — DUNN
PLEASE BE KIND/WEEK END OF	BR 8088 E T-A — DUNN
BUGHOUSE	Co 36158 E AUC — S-D
WEEK END OF PRIVATE SEC.	BR 8088 E AUC — S-D
THIS IS MADNESS/BLEW OUT FL.	BR 8230 N AUC — SCHW
I SURRENDER/OLD FASHIONED	Co 35688 E+AUC — SCHW
I GOT RHYTHM/LADY BE GOOD	DE 779 E AUC — SCHW
HONEY SUCKLE ROSE	Co 3059 N AUC — CLAM
BUGHOUSE/BLUES IN E FLAT	BR 8208 N AUC — CLAM
<u>JIMMIE O'BRYANT</u>	
BACK ALLEY RUB/CLARINET	PARA 12287 V T-A — THOM
WASHBOARD/CHARLESTON (1/2 CH)	PARA 12265 G T-A — THOM
SKOODLUM BLUES/MIDNITE STRUT/P	PARA 12260 G+T-A — THOM
ALABAMA SOUND/HOTT HOTTEN.	PARA 20400 G+T-A — THOM
<u>KING OLIVER</u>	
DEAD MAN BLUES/SOME	Vo 15493 G+T-A — LUDA
ST. JAMES INFIRMARY/WHEN	VI 22298 V T-A — LUOA
SOMEDAY SWEETHEART/DEAD MAN	Vo 1059 V TRA — MONT
EVERY TUB/SHOWBOAT SHUFLE	Vo 1114 V TRA — MONT
MY GOOD MAN SAM/CAN I TELL	VI 38049 V+TRA — MONT
CHATTANOOGA STOMP	Co 13003 E AUC 15.00 ANOE
ROOM RENT BL/AIN'T GOT NOB.	OK 8148 P+T-A — EOEL
PASSING TIME/WHAT'S THE WAY	VI 23011 E+T-A — EDEL
SWEET LIKE THIS/I WANT YOU	VI 38101 E+T-A — EOEL
CAMP MEETING BL/LONDON DUB CO	Co 14003 N SAL 1.25 ROSE
MANDY LEE	GE — G AUC — DURO
DIPPERMOUTH	GE — G AUC — DURO
ST. JAMES INFIRMARY	VI — G AUC — DURO
STINGARE BLUES/SHAKE IT (E+)	BB 10707 E TRA — MONT
BOOGIE WOOGIE/MULE FACE	BB 6778 E TRA — MONT
<u>GEORGE OLSON</u>	
TAIN'T NO SIN	VI 22279 V AUC — KLEI
<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
PALESTEENA/MARGIE	VI 18717 N T-A — DUNN
MARGIE/PALESTEENA	VI 18717 E T-A — FIEL
SENSATION RAG/BLUIN' THE BL.	VI 18483 E T-A — FIEL
LIVERY STABLE BLUES	VI 18255 G T-A — FIEL
<u>ORIGINAL INDIANA FIVE</u>	
TIN ROOF BLUES/ST. LOUIS GAL	PE 14200 E AUC — KIRS
SITTIN' AROUND/TOO BAD	PE 14601 N T-A — S&B
<u>ORIGINAL MEMPHIS FIVE</u>	
SNAKE HIPS/WHO'S SORRY NOW	VI 19052 E AUC — DUNN
LOOSE FEET/GREAT WHITE WAY	Vo 14527 E T-A — DUNN
HOW COME YOU DO WE/LOVEY LEE	BR 3630 E T-A — DUNN
AGGRAVATIN' PAPA/FOUR O'CLOCK	Vo 14506 E T-A — DUNN
(25 DIFFERENT ITEMS) SOLO IN LOT	ONLY) V AUC 12.50 JACO
MEANEST BLUES	VI 19480 V T-A — FIEL
MORE/SHE WOULDN'T DO	Co 37 E T-A — FIEL
TIN ROOF BLUES/SONG FOR	VI 19170 E T-A — FIEL
THROW DOWN BLUES	PA 36384 G T-A — FIEL
FALLEN ARCHES (REO HEADS)	PA 36384 G T-A — FIEL
DOO WACKA DO/(G+)	Co 308 V AUC — ANOE
SNAKES HIPS/WHO'S SORRY NOW	VI 19052 G SAL 2.50 WILL

# FOR DISPOSITION

ORIGINAL JAZZ HOUNDS	
FO' DAY BLUES/1520 TO 1865	Co 14086 N AUC --- KIRS
VAMPING LUCY LONG	DUB OF Co 14124 N SAL 1.25 ROSE
<u>MOT LIPS PAGE</u>	
SMALL FRY/IF I WERE YOU	BB 7684 N AUC --- PATT
WALK IT TO ME	DE 7757 N TRA --- WALL
DOWN ON THE LEEVE	DE 7437 N TRA --- WALL
LA FAYETTE/SOUTH	DE 18124 N AUC --- KIRS
FROG TOWN BLUES	DE 7780 N STA 1.00 MCMA
<u>TONY PASTOR</u>	
PARADIDDLE JOE/ADIOS	BB 11008 V+T-A --- NEWT
<u>JACK PETTIS</u>	
BAG OF BLUES/FRESHMAN	CAN. VI 21793 V+TRA --- LUDA
BAG OF BLUES/FRESHMAN HOP	VI 21793 N AUC --- FLAN
ONCE OVER (E)/STEPIN'(G)	RE 8483 AUC --- KIRS
WUDDY WATER/ALL DEPENDS	BA 1927 V+T-A --- EDEL
MUSIC FOR YOU/WED. OF SOPH.	BR 8394 N AUC --- KIRS
<u>PIRON'S NEW ORLEANS ORCHESTRA</u>	
RED MAN BLUES/DO JUST AS I	VI 19646 N T-A --- DUNN
WEST INDIES BL/DO DOODLE OOM	VI 19255 N T-A --- DUNN
MAMMA'S GONE/N.O. WIGGLE	VI 19233 N AUC --- KIRB
WEST INDIES BLUES/DO DOODLE	VI 19255 V AUC --- KIRB
<u>STEVE FLETCHER</u>	
I DON'T WANT TO MAKE/WILL I	BB 6344 E AUC --- KIRS
<u>BEN POLLACK</u>	
ON WITH THE DANCE (GOODMAN)	VI 21944 E T-A --- SHEP
MY KINDA LOVE (GOODMAN)	VI 21941 E T-A --- SHEP
ON WITH THE DANCE (GOODMAN)	VI 21944 E T-A --- SHEP
LOUISE	VI 21941 E T-A --- SHEP
SENTIMENTAL BABY/CAME THE	VI 21827 N AUC --- FLAN
WONTCHA/HUSH OF THE NIGHT	VI 22071 N AUC --- FLAN
SONG OF THE BLUES	VI 22147 N AUC --- FLAN
MY KINDA LOVE/ON WITH DANCE	VI 21944 N AUC --- FLAN
FROM NOW ON/YOU MADE ME HAP	VI 22158 N AUC --- FLAN
ONE SWEET SHOW GIRL/BUY BUY	VI 21743 E AUC --- FLAN
HE'S THE LAST WORD	VI 20425 N AUC --- FLAN
SONG OF THE ISLANDS/JIMTOWN	BR 7764 E T-A --- EINH
<u>DANNY POLO</u>	
BLUE MURDER/I KNOW THAT YOU	DE 3863 N AUC --- KIRB
<u>MEL POWELL</u>	
BLUE SKIES	CMS 543 N T-A --- BROO
<u>TEDDY POWELL</u>	
SOME DAY/PUSSY IN CORNER	DE 2941 V AUC --- ROSE
<u>LOUIS PRIMA</u>	
NOTHIN'S TOO GOOD/YOU CALL IT	DE 1871 N AUC --- KIRS
(MANY ON BRUNSWICK & DECCA)	--- T-S --- EINH
WEATHER MAN	BR 7499 N AUC --- CLAM
<u>CLARENCE PROFIT</u>	
BODY & SOUL/I DIDN'T	Co 35378 N T-A --- LUDA
<u>MA RAINEY</u>	
HONEY WHERE YOU BEEN	PARA 12200 E T-A 1.00 OWEN
SOUTHERN BLUES	PARA 12083 E T-A 2.00 OWEN
<u>RED &amp; MIFF'S STOMPERS</u>	
DAVENPORT BLUES/DELIRIUM	VI 20778 V AUC --- DUNN
<u>THE RED CAPS</u>	
SNAKES HIPS/APPLESAUCE	DK 4933 V AUC --- KIRS
<u>DDN REDMAN</u>	
LAZY WEATHER/MOONRISE ON LOW	ME 60709 N T-A --- DUNN
I GOTCHA / A LITTLE BIT LATER	ME 60902 E T-A --- DUNN
MOONRISE ON LOWLANDS/LAZY	PE 60709 E AUC --- KLEI
<u>RED ONION JAZZ BABIES</u>	
EARLY EVERY MORNING	GE 5626 G AUC --- DURO
<u>RENARA (PIANO SOLOS)</u>	
GERSHWIN MEDLEY, 1 & 2	HMV 80339 N T-A 1.50 THOM
<u>ALVINO REY</u>	
TIGER RAG/ROSE ROOM	BB 11002 N T-A --- WALL
<u>DICK ROBERTSON</u>	
YOU CAN'T STOP ME FROM (HACKETT)	DE 1415 E AUC --- KIRS
<u>JOSEPH ROBECHAUX</u>	
EVERY TUB	Vo 3927 N T-A --- KRAG
<u>RODNEY ROGERS RED PEPPERS</u>	
MILENBERG JOYS/CHILI BLUES	BR 3744 E+T-A --- KIRS
<u>ADRIAN ROLLINI</u>	
SMALL FRY/TEN EASY LESSONS	Vo 4212 N AUC --- PATT
DAVENPORT BLUES/SOMEBODY	DE 359 E AUC --- KIRS
TAP ROOM SWING	DE 787 N STA 1.00 MCMA
<u>TIMME ROSENKRANZ</u>	
WEE BIT OF SWING/IS THIS	VI 25876 E+AUC --- KIRS
WHEN DAY IS DONE/SONG IS END	VI 25883 N AUC --- KIRS
<u>LUIS RUSSELL</u>	
DOCTOR BLUES/SAVOY STOMP	Vo 3480 E AUC --- DUNN
YOU RASCAL YOU (MOTEN, REV.)	VI 22793 V AUC --- KIRS

RHYTHM MANIACS	
SOMEBODY STOLE MY GAL	Vo 3655 E T-A --- FIEL
<u>ELMER SCHÖEDEL</u>	
COPENHAGEN/PRINCE OF WAIFS	BR 4652 F AUC --- PATT
<u>BLUE SCOTT'S BLUE BOYS</u>	
RUBBIN' RUBBIN' (JELLY ROLL VOCAL)	BB 6520 N AUC --- KIRS
<u>RAYMOND SCOTT QUINTET</u>	
BOY SCOUT IN SWITZERLAND/18TH	BR 8404 V T-A --- DUNN
<u>ARTHUR SCHUTT (PIANO SOLOS)</u>	
PIANO PUZZLE/(EDGE CHIP)	OK 41243 E AUC --- KIRS
<u>BOYD SENTER</u>	
SHINE/FOR YOU GOOD	VI 21412 G T-A --- CORN
<u>SEVEN BROWN BABIES</u>	
DICTY BLUES/CHARLESTON CR.	AJAX 17011 E AUC --- KIRS
<u>SEXTET OF RHYTHM CLUB OF LONDON</u>	
CALLING ALL BARS	BB 10522 E STA 1.00 MCMA
WHY DIDN'T WILLIAM TELL	BB 10557 E STA 1.00 MCMA
<u>ARTIE SHAW</u>	
DR. LIVINGSTONE/SAN QUENTAIN	VI 27289 E AUC --- FLAN
COMES LOVE/CAN'T AFFORD TO	BB 10324 N AUC --- KIRS
SNUG AS BUG/YOU'RE SO INDIFF.	BB 10215 N AUC --- KIRS
MOONRAY/MELANCHOLY MOOD	BB --- E AUC --- KIRS
SHOOT LIQUOR JOHN BOY/FREE	BR 7976 E AUC --- KIRS
YESTERDAYS/WHAT IS THIS	BB 10001 V T-A --- SMIT
OH LADY BE GOOD/I SURRENDER	BB 10430 E T-A --- SMIT
ONE NIGHT STAND/ONE FOOT	BB 10202 E T-A --- SMIT
PROSSCHAI/I'M IN LOVE	BB 10189 V T-A --- SMIT
COMIN'ON/I CAN'T BELIEVE	BB 7772 V T-A --- SMIT
CHANT/FEE FI FO FUM	Vo 4539 E T-A --- SMIT
THE BLUES A & B	Vo 4401 V T-A --- SMIT
NIGHTMARE/LONG WAY TO	Vo 4305 V T-A --- SMIT
HOW DRY I AM/SWEET ADEL.	Vo 4182 E T-A --- SMIT
FREE WHEELING/SHOOT LIKKER	Vo 4198 V T-A --- SMIT
DEEP PURPLE/PASTEL BLUE	BB 10178 E T-A --- SMIT
DOCTORON/ALL I REMEMBER	BB 10319 V T-A --- SMIT
VILIA/MAN I LOVE	BB 10128 V T-A --- SMIT
ROSALIE/LOVER COME BACK	BB 10126 V T-A --- SMIT
DONKEY SERENADE/HEART STOOD	BB 10125 V T-A --- SMIT
CAROL/A BILL	BB 10124 E T-A --- SMIT
JUNGLE DRUMS/IT HAD TO BE	BB 10091 E T-A --- SMIT
COPENHAGEN/SOFTLY AS IN	BB 10054 V T-A --- SMIT
TRAFFIC JAM/SERENADE TO	BB 10395 V T-A --- SMIT
NIGHTMARE/NOI--STOP FLIGHT	BB 7875 V T-A --- SMIT
<u>LEE SIMS</u>	
FALLING IN LOVE WITH YOU	BR 3551 E T-A --- FIEL
ADORABLE/I'D CLIMB MTS.	BR 3266 N T-A --- THOM
THE LITTLE WHITE HOUSE/CRY	BR 3462 E T-A --- THOM
<u>ZUTTY SINGLETON</u>	
KING PORTER STOMP	DE 18093 N TRA --- WALL
<u>SIX JOILY JESTERS</u>	
OKLAHOMA STOMP(3/4" CRACK)	Vo 1449 E AUC --- KIRS
<u>BESSIE SMITH</u>	
FLORIDA BOUND BLUES	Co 14109 G T-A --- CULP
MONEY BLUES/HARD DRIVING	Co 14137 G T-A --- CULP
IT MAKES MY LOVE COME DOWN	Co 14464 G T-A --- CULP
WEEPING WILLOW BLUES	Co 14042 G T-A --- CULP
BACK WATER BLUES	Co 14195 E T-A 2.00 OWEN
EMPTY BED BLUES	Co 14312 E T-A 2.00 OWEN
GOOD WAGDN/DIXIE FLYER	Co 14079 G T-A 6.00 OWEN
EMPTY BED BLUES, 1 & 2	Co 14312 V T-A --- EDEL
PREACHIN' BLUES/BACKWATER	Co 14195 V T-A --- EDEL
OH DADDY BLUES	Co 3893 G AUC --- CLAM
<u>CLARA SMITH</u>	
WAY I FEEL DIS MORNIN'/YOU	Co 14058 V AUC --- PATT
KANSAS CITY MAN BLUES	Co 120 P AUC --- PATT
EMPTY HOUSE BLUES/TELL ME	Co 14409 E AUC --- KIRS
I'M GOING TO TEAR YOUR PLAY.	Co 14013 E TRA --- FIEL
STEEL DRIV N'BAM/HE'S MINE	Co 14053 G AUC --- ANDE
I'M GONNA TEAR YOUR PLAYHOUSE	Co 14013 F+AUC --- ANDE
MAMA'S GONE/BASEMENT BLUES	Co 14039 V AUC --- KIRS
AWFUL MOANIN' BL/I NEVER MISS	Co 4000 V AUC --- KIRS
NOBODY KNOWS WAY I FEEL (LOUIS)	Co 14058 G T-A --- EDEL
MY JOHN BLUES	Co 14077 E AUC --- CLAM
<u>JARBO SMITH</u>	
TANGUAY BLUES	BR 7101 G AUC --- DURO
<u>MAMIE SMITH</u>	
PLAIN OLD BLUES/MISTREATIN	OK 4960 E T-A --- DUNN
ROAD IS ROCKY/FARE THE HON.	OK 4194 V T-A --- DUNN
SAX--OH-PHONEY BLUES/DADDY	OK 4416 V T-A --- DUNN
IT'S RIGHT HERE/SAME LABEL	OK 4169 V AUC --- TERK
DON'T CARE BLUES/LOVIN' SAM	OK 4253 F AUC --- TERK
MEAN DADDY BLUES/KNOCKOUT	OK 4631 F AUC --- TERK
REMEMBERFUL BLUES	AJAX 17063 V+AUC --- ANDE

# FOR DISPOSITION

<u>TRIXIE SMITH</u>					
FREIGHT TRAIN BLUES	PARA 12211 G+auc	—	ANDE		
<u>MUGGY SPANIER</u>					
DA OA STRAIN/SOMEDAY	BB 10384 E TRA	—	MONT		
DIPPERMOUTH/SISTER KATE	BB 10506 V+TRA	—	MONT		
BLUIN'THIE BLUES(V+JAT SUND.	BB 10719 E TRA	—	MONT		
MANDY(V)/LONESOME ROAD	BB 10766 E TRA	—	MONT		
RIVERBOAT (V+)/RELAXIN'	BB 10532 E+TRA	—	MONT		
ECCENTRIC/BIG BUTTER(V+)	BB 10417 V TRA	—	MONT		
DA DA STRAI /SOMEDAY SWEET.	BB 10384 II T-A	—	REIT		
DINAH/BLACK & BLUE	BB 10682 II T-A	—	REIT		
AT SUNDOWN/BLUING BLUES	BB 10719 II T-A	—	REIT		
LONESOME ROAD/MANDY	BB 10766 N T-A	—	REIT		
RELAXIN'/RIVERBOAT SHUFFLE	BB 10532 N T-A	—	REIT		
HESITATING BLUES	DE 4271 II T-A	—	REIT		
HESITATING BL/LITTLE DAVID	DE 4271 V T-A	—	COHN		
CHICAGO/CAN'T WE BE FRIENDS	DE 4168 V STA	1.00	MCMA		
DINAH/BLACK AND BLUE	BB 10682 E AUC	—	CLAM		
<u>SPENCER TRIO</u>					
P.M. IN AFRICA/JOHN HENRY	DE 1873 E+auc	—	KIRS		
<u>CHARLIE SPIVAK</u>					
STAR DREAMS/THEME SONG	OK 6546 N AUC	—	GILB		
<u>VICTORIA SPIVEY</u>					
FUNNY FEATHERS/HOW DO YOU DO	OK 8713 E AUC	—	PATT		
FURNITURE MAN BLUES, 1 & 2	OK 8652 G AUC	—	KIRS		
T-B BLUES/10, 12 LET ME ROAM	OK 8494 G T-A	—	COHN		
<u>JESS STACY</u>					
WHAT'S NEW/MELANCHOLY MOOD	VAR 8064 II AUC	—	KIRS		
CLARINET BL/1 CAN'T BELIEVE	VAR 8132 N AUC	—	KIRS		
BREEZE/BREEZE	VAR 8121 N AUC	—	KIRS		
I!! DARK-FLASHES/BARREL(SOLOS)	DE 18119 N AUC	—	KIRS		
BARREL HOUSE/FLASHES	DE 18119 N AUC	1.00	MART		
<u>REX STEWART</u>					
FAT STUFF/I'LL COME BACK	VO 5448 N AUC	—	PATT		
SUB. SLOUGH/SOME SAT(WEBSTER)	BB 11258 N AUC	—	GILB		
<u>JESSE STONE</u>					
STARVATION BLUES	DUB OF OK	—	N SAL 1.25	ROSE	
<u>LEW STONE</u>					
ISLE OF CAPRI (ENGLAND)	DE 247 II T-S	—	WALL		
BLUE JAZZ/WHITE JAZZ	DE 487 N T-A	—	TEMP		
<u>REX STEWART</u>					
WITHOUT A SONG/11 SUNDAY GAL	BB 10946 N AUC	—	KIRS		
SOME SATURDAY/SUBTLE BLOUGH	BB 11258 II AUC	—	KIRS		
<u>JOE SULLIVAN</u>					
COQUETTE	OK 5647 N AUC	—	WALL		
OH LADY BE GOOD/CAN'T GIVE	VO 5496 N AUC	—	GILB		
JUST STROLLING/LITTLE ROCK	DE 600 E AUC	—	KIRS		
COQUETTE/I'VE GOTTA CRUSH	OK 5647 G+STA	1.00	MCMA		
<u>JOHNNY SYLVESTER</u>					
BLUES SERENADE	GE 6026 V AUC	—	KIRS		
<u>TAMPA BLUE JAZZ BAND</u>					
4 O'CLOCK BLUES/LOOSE FEET	OK 4773 V AUC	—	KIRS		
<u>ART TATUM</u>					
BATTERY BOUNCE/WEE BABY BLUES	DE 8526 N AUC	1.25	MART		
CHLOE	DE 2052 E AUC	—	DURO		
TIGER RAG/St. LOUIS BLUES	BR 6543 V AUC	—	CLAM		
<u>JACK TEAGARDEN</u>					
BLUES/ONE HOUR TONIGHT	PH FR-83 N AUC	—	FOY		
NOBODY KNOWS THE TROUBLE	DE 4317 E T-A	—	BROO		
OCTOROON/WHITE SAILS	BR 8388 E STA	1.00	MCMA		
PRELUDE TO THE BLUES	DE 4409 II T-S	1.00	S&B		
1'SE A-MUGGIN(TEAGARDEN BOYS)	VI 25273 E T-A	—	DUNN		
<u>TEN BLACKBERRIES</u>					
RENT PARTY BLUES(ELLINGTON)	BA 0594 - AUC	—	KIRS		
<u>FRANK TESCHMACHER</u>					
(PRE-WAR ALBUM)	CO C-43 N T-A	—	MONT		
<u>THE THREE KEYS</u>					
FOUND A NEW BABY/DEPENO ON ME	VO 2569 E AUC	—	GILB		
<u>THREE HOT ESKIMOS</u>					
SALT LAKE CITY BL/CLARINET	PA 21141 V AUC	—	KIRS		
<u>TOMMY "RED" TOMPKINS</u>					
VIPERS DREAM/SUMPIN' BOUT	VO 3293 N AUC	—	KIRS		
<u>FRANKIE TRUMBAUER</u>					
JIMTOWN BLUES/LAZIEST GAL	VA 8223 V SAL 2.50	—	WILL		
WALKIN' THE DOG	VAR 8225 E T-A	—	BROO		
JIM TOWN BLUES	VAR 8223 V T-A	—	BROO		
<u>RUDY VALLE (PRIVATE PRESSINGS)</u>					
<u>ALL POINTS WEST</u>					
(2 SIDES WITH ORCHESTRA; 12")	II TRA	—	MONT		
HERE TO/YOU TOOK ME OUT(12") (3/4" CH)	N TRA	—	MONT		
<u>VARSITY SEVEN</u>					
EASY RIDER/TIGHT LIKE THAT	VAR 8147 N AUC	1.25	MART		

<u>JOE VENUTI</u>					
SEND ME/VIBRAPHONIA	DE 669 N AUC	—	TERK		
MELLO AS A CELLO/NOTHING	DE 624 N AUC	—	TERK		
TAP ROOM BLUES/MYSTERY	DE 625 N AUC	—	TERK		
LITTLE GIRL/TEMPO DI MOO.	CO 2488 V T-A	—	FIEL		
GATHER LIP ROUGE/BELLS	OR 2771 V AUC	—	FOY		
EASTER PARADE/HEAT WAVE	OR 2783 V AUC	—	FOY		
STRING BLUES/BOTTOM	CO ——— V+T-A	—	HOLL		
<u>SIPPIE WALLACE</u>					
SPECIAL DELIVERY(ARMSTRONG)	— 8328 E AUC	—	BOOT		
<u>TED WALLACE</u>					
HITTIN' THE BOTTLE/LITTLE	CO 2254 E AUC	—	KIRS		
MARY JANE/LAZY COUNTRY	CO 2441 V T-A	—	KELS		
<u>FATS WALLER</u>					
I AIN'T GOT NOBODY/ROSETTA	VI 25026 G AUC	—	PATT		
US ON A BUS/CHRISTOPHER	VI 25295 V AUC	—	PATT		
HARLEM FUSES/MINOR DRAG	BB 10185 G+T-A	—	LUDA		
RUSTY PAIL/SLOPPY WATER(ORGAN)	VI 20492 V T-A	—	LUDA		
I AIN'T GOT NOBODY/DUST OFF	VI 24888 E AUC	—	KIRS		
I AIN'T GOT NOBODY(ORGAN)	WARD 4904 N AUC	—	FOY		
NIGHT WIND/I BELIEVE IN	VI 24853 V T-A	—	THOM		
HONEYBUCKLE ROSE/BREAKIN'	VI 24826 N T-A	—	THOM		
MOORHROSE/GARBO GREEN	VI 25281 N T-A	—	THOM		
SWEET & SLOW/LULU'S BACK	VI 25063 V T-A	—	THOM		
BIG CHIEF DESOTA/IT'S A SIN	VI 25342 E T-A	—	THOM		
LET'S SING AGAIN/MORE I	VI 25348 N T-A	—	THOM		
YOU'RE NOT THE KIND/I LIE	VI 25353 E T-A	—	THOM		
NEGLECTED/EVERY DAY'S HOLL.	VI 25749 V T-A	—	THOM		
LET'S BREAK THE GOOD NEWS	VI 25830 V+T-A	—	THOM		
HOLD MY HAND/INSIDE	VI 26045 E T-A	—	THOM		
RIOIN'BUT WALKIN'/WON'T YOU	VI 38119 E AUC	—	BOOT		
ALLIGATOR CRAWL	VI 24330 V AUC	—	DURO		
KEEPIN' OUT OF MISCHIEF	VI 25618 N AUC	—	CLAM		
CRAZY BOUT MY BABY	VI 25374 N AUC	—	CLAM		
OH LOOK THERE	VI 25255 N AUC	—	CLAM		
LET'S SING AGAIN	VI 25348 E AUC	—	CLAM		
BOND STREET	BB 10437 N AUC	—	CLAM		
YOU'RE NOT THE KIND	VI 25353 N AUC	—	CLAM		
<u>WASHBOARD RHYTHM KINGS</u>					
TIGER RAG/(MISSOURIANS, REV.)	BB 6084 N AUC	—	TERK		
<u>WASHINGTONIANS</u>					
THE MOOCH	CA 3530 E AUC	—	KIRS		
TIGHT LIKE THAT/1 ISS, HERE I	CA 3613 E AUC	—	KIRS		
SAT. NITE FUNCTION/DOIN' VOOM	RO 4064 E AUC	—	KIRS		
TAKE IT EASY/BLACK BEAUTY	BR 4009 E+T-A	—	EDEL		
TAKE IT EASY	RO 2946 G AUC	—	CLAM		
<u>ETHEL WATERS</u>					
NEEBIE JEEBIES/EVERYBODY MESS	CO 14153 E AUC	—	KIRS		
NO MANS MAMMA/SHAKE THAT TH.	CO 14116 G AUC	—	KIRS		
GET OFF YOUR KNEES/DO WHAT	CO 14380 E AUC	—	KIRS		
PALLET/BRING GREENBACKS	CO 14125 E T-A	—	REIT		
NO MANS MAMA (RIM CHIP)	CO 14116 V T-A	—	COHN		
<u>LU WATTERS</u>					
(ALL)	JM ——— N T-A	—	REIT		
RIVERSIDE BLUES	JM 5 N T-S	1.00	KRAG		
<u>SYLVESTER WEAVER</u>					
DAMPING STUMP/GUITAR RAG	OK 8480 N AUC	—	KIRS		
<u>CHICK WEBB</u>					
STOMPIN' AT THE SAVOY	VO 3246 N T-A	1.75	KRAG		
<u>DICKY WELLS</u>					
FOUND A NEW BABY/HANGIN'	VI 26617 N AUC	—	GILB		
<u>SAM KU WEST (HAWIAAN)</u>					
ST. LOUIS BLUES/MEMPHIS BLUES	BA 2163 E AUC	—	KIRS		
<u>PAUL WHITEMAN</u>					
SUGAR	VI 21464 E T-A	—	SHEP		
LONELY MELODY	VI 21214 V T-A	—	SHEP		
SLEEPY TIME DOWN SOUTH(BAILEY)	VI 22828 N AUC	—	KLEI		
BLUE SKIES/WHAT'LL I DO	DE 2698 N AUC	—	KLEI		
LONELY MELODY/RAMONA	VI 21214 N AUC	—	FLAN		
PRECIDUS/MOONLIGHT ON GANGES	VI 20139 N AUC	—	FLAN		
JUST ONCE AGAIN/COMIN' VA.	VI 20751 N AUC	—	FLAN		
SONG OF INDIA/CHO CHO SAN	VI 20200 N AUC	—	FLAN		
WHEN YOU'RE IN LOVE/LOG CAB.	VI 21325 N AUC	—	FLAN		
NO FOLIN/LULU BELLE	VI 20019 N AUC	—	FLAN		
DIXIE OAWN	VI 21438 N AUC	—	FLAN		
ROSE ROOM/COMING VIRGINIA	DE 3943 N AUC	—	KIRS		
BIRTH OF BLUES/COUNTESS MAR.	VI 20138 E AUC	—	KIRS		
PRECIOUS	VI 20139 G T-A	—	KELS		
SAN/I CAN'T GET	VI 19381 E AUC	—	ROSE		
FROM MONDAY ON	VI 27688 N T-A	—	BROO		
<u>BERT WILLIAMS</u>					
GET UP/I WANT TO KNOW	CO 3305 E TRA	—	FIEL		
SAVE A LITTLE DRAM	CO 2979 E TRA	—	FIEL		

# FOR DISPOSITION

## CLARENCE WILLIAMS

I FOUND A NEW BABY/LEFT ALL Vo 8763 V+auc --- PATT  
 BLUER THAN BLUE (COZY) Vo 4157 N auc --- PATT  
 WALK THAT BROAD/MISS BASIN Vo 03350 N auc --- PATT  
 DREAMING HOURS AWAY/CLOSE FIT Co 14287 V auc --- KIRS  
 LAZY MAMMA/IN OUR COTTAGE OF Vi 38063 G auc --- KIRS  
 MORE THAN THAT/TOP OF TOWN BB 6918 N auc --- KIRS  
 BAREFOOT BLUES/DO IT LONG OK 8073 V auc --- KIRS  
 BANANA BLUES/OH OADDY BLUES OK 4927 E auc --- KIRS  
 MANDY MAKE/I'M BLACKBIRD OK 42260 V auc --- KIRS  
 WHO'LL CHOP YOUR SUEY OK 8193 G auc --- DURO

## COOTIE WILLIAMS

JUBILESTA/PIGEONS & PEPPER Vo 3922 G+auc --- TERK  
 BOUDOIR BENNY/GRAVY GOOD Vo 4726 G+auc --- TERK  
 BLUE REVERIE/DOWNTOWN UPROAR Vo 3814 N auc --- KIRS  
 MOBILE BLUES/GAL-VANTIN Vo 4636 E+auc --- KIRS  
 DOWNTOWN UPROAR/BLUE REVERIE Vo 3814 E+auc --- KIRS  
 BLACK BEAUTY/NIGHT SONG Vo 4958 N auc --- KIRS  
 AIN'T GRAYV GOOD/BOUDOIR BEL Vo 4726 N auc --- KIRS  
 TOASTED PICKLE TOP & BOTTOM OK 6336 N auc --- KIRS  
 DELTA MOOD/BOYS FROM HARLEM Vo 4574 N auc --- KIRS

## GEORGE WILLIAMS

YOU GO FISHIN, I'M GOIN' HUNT Co 14046 V auc --- PATT

## MARY LOU WILLIAMS

MARY'S SPECIAL/OVERHAND DE 781 N auc --- KIRS  
 SCRATCHIN GRAVEL/ZONKY VARS 8190 N auc --- KIRS  
 MR. FREDDIE BLUES/SWEET PAT DE 2797 N auc 1.00 MART  
 THE PEARLS/THE ROCKS DE 2796 N STA 1.00 MCMA

## EDITH WILSON

WICKED BLUES/BIRMINGHAM BL Co 3558 P auc --- PATT  
 DAODY CHANGE MIND (1/2" CHIP) Co 14008 E auc --- ANOE  
 DIXIE BLUES/HE USED TO BE YOUR Co 3787 N S-A --- HEDR

## TEDDY WILSON

IT'S TOO HOT FOR WORDS/WHAT A BR 7511 E auc --- VOGE  
 SUGAR PLUM/THOSE THAT N THOSE BR 7577 V auc --- VOGE  
 SING BABY SING/YOU TURNED TAB BR 7736 E auc --- VOGE  
 ALL MY LIFE/DON'T BE THAT WAY BR 8116 G auc --- VOGE  
 EVERYBODY'S LAUGHING BR 8259 V auc --- VOGE  
 EMBRACEABLE YOU/I NEVER KNEW Co 35905 N auc --- VOGE  
 REMEMBER ME (1/8" CHIP) BR 7940 G+T-A --- LUOA  
 COQUETTE/HOUR BR 7943 G+T-A --- LUOA  
 MEAN TO ME/I'LL GET BY Co 35926 N auc --- KIRS  
 DON'T BE THAT WAY/I CAN'T Co 36335 N auc --- KIRS  
 JUST A MOOD, 1 & 2 BR 7973 N auc --- KIRS  
 WARMIN' UP/BLUES IN C# MINOR Co 36314 H auc --- KIRS  
 JUST A MOOD DUB OF BR 7973 N SAL 1.00 ROSE  
 THEM THERE EYES Co 36631 N T-A --- BROO  
 WHEN YOU'RE SMILIN BR 8070 G STA 1.00 MCMA  
 EXACTLY LIKE YOU Co 35220 E STA 1.00 MCMA

## BOB ZURKE

NICKEL NABBER BL/I WANT MAMA Vi 26467 N auc 1.00 MART  
 EVERYBODY STEP/TOM CAT Vi 26526 G STA 1.00 MCMA  
 TEA FOR TWO/LOVE YOU MUCH Vi 26561 G STA 1.00 MCMA

## ALBUMS

GEMS OF JAZZ, VOL 1 DE 200 N auc --- BOOT  
 OFF THE AIR SHOTS  
 SEABISCUIT'S COMEBACK; 1940 SANTA ANITA  
 AND SAN ANTONIO HOPS. --- E TRA --- MONT  
 FRANKLIN D. ROOSEVELT  
 ADDRESS TO CONGRESS,  
 DECEMBER 8, 1941, 1 & 2 Vi 27734 N TRA --- MONT

## BILL KENNEDY

Basement Store

223 W. 10TH ST., N. Y. 14, N. Y.

For Trade or Auction

## LITTLE BROTHER

FARISH STREET JIVE(PINETOP & LINDBERG) BB 10177 N  
 LOUISIANA RHYTHM KINGS  
 THAT'S A PLENTY/DA OA STRAIN BRE 02731 N  
 FRIAR'S SOCIETY ORCHESTRA  
 ECCENTRIC(HUSK O'HARE, REVERSESHIP) GE 5009 E  
 LOUIS ARMSTRONG  
 LONESOME BLUES/KING OF ZULUS OK 8396 V  
 STRUTTIN' WITH SOME BARBECUE PARL 2829 E  
 I CAN'T GIVE YOU ANYTHING BUT LOVE PARL 753 N  
 LOUIS ARMSTRONG-CHARLESTON CHASERS  
 BASIN STREET BLUES PARL 2250 N  
 LOUIS ARMSTRONG-MIFF MOLE'S MOLERS  
 AFTER YOU'VE GONE  
 LOUIS ARMSTRONG'S ORIGINAL WASHBOARD BEATERS  
 NOBODY BUT MY BABY/CANDY LIPS PARL 2531 N  
 LOUIS ARMSTRONG'S HOT FIVE  
 WEST END BLUES/HUGGLES Co 36377 E  
 BLIND LEMON JEFFERSON  
 GLINO LEMON'S PENITENTIARY BLUES PARA 12666 V  
 SOUTHERN WOMAN BLUES PARA 12699 N  
 JCA COX (JESSE CRUMP, PIANO)  
 MIDNIGHT HOUR BLUES PARA 12582 N  
 SHERRY MAGEE & DIXIELANDERS  
 TIN ROOF BLUES Vo 5281 V  
 JACK TEAGARDEN  
 LOVELESS LOVE (MASTERS 1 & 2) HRS --- N  
 BENNY GOODMAN  
 BUGLE CALL/DIXIELAND BANO BR 7644 E  
 JACK TEAGARDEN  
 JUNK MAN(CASA LOMA, REVERSE) BR 7652 E  
 DUKE ELLINGTON  
 HARLEM SPEAKS BR 6646 E  
 KEEP A SONG IN YOUR SOUL Vi 22614 V  
 RING OEM BELLS Vi 25076 E  
 BUNOLE OF BLUES BR 6607 V  
 DELTA SERENADE Vi 24755 N  
 CREOLE LOVE CALL Vi 24861 N  
 CARAVAN/AZURE Co 36120 E



## WANTED

### Candid Photographs . . .

of Jazzman from Armstrong to Zurke. I will buy prints or negatives, or rent negatives for development. Contact—

PVT. R. W. WILLIAMS

Co. A, 3312th S. V. (ASTV)

Johns Hopkins Univ. Baltimore 18, Md.

**E. B. GARDNER**  
1023 CRAWFORD DRIVE, ROCKVILLE, MARYLAND

All records sent C. O. D., railway express unless you instruct otherwise. Trades considered. Many others available. Send your want list.

<u>BUSTER BAILEY</u>				<u>GLEN GRAY</u>			
PINETOP'S BOOGIE WOOGIE	VARS	8365	E	CASA LOMA STOMP	VI	24256	N
AM I BLUE	VARS	8333	N	GEORGIA ON MY MIND	DE	2399	E
APRIL IN PARIS/SHOULD I	VARS	8337	N	JIMTOWN BLUES	DE	3303	E
<u>MILDRED BAILEY</u>				RIVERBOAT SHUFFLE	DE	2398	E
WILLOW TREE/HONEYSUCKLE	DE	18108	N	SMOKE RINGS	DE	1473	E
DOWNHEARTED BLUES	DE	18109	N	BUGLE CALL RAG	DE	869	N
ALL TOO SOON	DE	3888	N	<u>CARROLL GIBBONS</u>			
<u>CHOCOLATE DANDIES</u>				WITH THREE I SWING	CO	295	N
BLUE INTERLUDE	DE	18255	N	<u>HOT CLUB OF FRANCE</u>			
I SURRENDER DEAR (12")	CMS	1506	N	THEM THERE EYES	DE	23262	E
<u>BENNY CARTER</u>				HARRY ROY			
BY THE WATERMELON VINE	DE	3545	N	HOME AGAIN BLUES	DE	2086	N
CUDDLE UP	BB	11197	N	SPANISH SHAWL	DE	2240	N
BOOGIE WOOGIE SUGAR BLUES	DE	3588	N	PORCUPINE RAG	DE	1043	N
POM POM	DE	3262	N	SUGAR FOOT STOMP	DE	2752	N
BEALE ST. BLUES	OK	6001	N	<u>FLETCHER HENDERSON</u>			
MY FAVORITE BLUES	BB	11288	E	NAGASAKI	DE	18253	E
<u>THE SIX HOTTENDTIS</u>				NIGHT LIFE	DE	18254	E
MEMPHIS BLUES	DO	3956	V	SAVIN' MYSELF FOR YOU	VO	4154	N
<u>CALIFORNIA RAMBLERS</u>				ANDY KIRK			
HOT LIPS/NOBODY LIED	VO	14384	E	MOONBE/LOUDS	DE	2570	N
<u>BULLOCK'S LEVEE LOUNGERS</u>				<u>WEADE LUX LEWIS</u>			
RIVER STAY AWAY	DR	2359	V	THE BLUES, 1 & 2 (12")	BN	8	N
<u>BUNNY BERIGAN</u>				THE BLUES, 3 & 4 (12")	BN	9	N
SIMPLE AND SWEET	VI	26086	E	RIISING TIDE BLUES (12")	BN	22	N
JAZZ ME BLUES	VI	26244	V	TWOS AND FEWS (WITH AMMONS; 12")	BN	4	N
I GOT IT BAD	EL	5006	N	SIX WHEEL CHASER (12")	BN	16	N
YOU TOOK ADVANTAGE OF ME	DE	18117	E	SOLITUDE/MELANCHOLY (12")	BN	1	N
<u>SIDNEY BECHET</u>				VARIATIONS ON A THEME (12")	BN	20	N
BLACKSTICK	DE	2129	N	<u>BECHET-SMITH</u>			
<u>COUNT BASIE</u>				SOUS LES PALMIERES	VARS	8405	N
EVERY TUB	DE	1728	N	BABA/TROPICAL MOOD	VARS	8360	N
FANCY MEETIN' YOU	OK	6319	N	<u>EDMOND HALL QUARTET</u>			
<u>MILDRED BAILEY</u>				PROFOUNDLY BLUE (12")	BN	17	N
HONEYSUCKLE ROSE	DE	18108	N	STAN KENTON			
<u>LOU CONNDR'S COLLEGIANS</u>				GAMBLER'S BLUES (12")	DE	19053	N
MARY ANN	DR	1133	V	CONCERTO FOR DOGHOUSE	DE	4254	N
<u>CAB CALLOWAY</u>				<u>CHU BERRY</u>			
CRESCENDO IN DRUMS	VO	5062	V+	STARDUST/BODY & SOUL (12")	CMS	1502	N
<u>EDDIE DURHAM</u>				SUNNYSIDE OF THE STREET (12")	CMS	1508	N
NOTEN'S SWING	DE	18126	N	<u>VARSIITY EIGHT</u>			
<u>DUKE ELLINGTON</u>				COPENHAGEN	CA	622	E
SOPHISTICATED LADY	VI	27221	N	THOSE PANAMA MAMAS	CA	635	E
<u>RUTH ETTING</u>				<u>JOE SULLIVAN</u>			
MEAN TO ME	CO	1762	E	HONEYSUCKLE ROSE	CO	2786	E
ALL OF ME	DR	2391	V	<u>ETHEL WATERS</u>			
<u>DDRSEY BROTHERS</u>				REFRIGERATIN' PAPA	CO	14132	N
BY HECK/BASIN STREET	DE	118	N	SUGAR	CO	14146	N
LOVE IS JUST AROUND THE CORNER	DE	311	N	SHAKE THAT THING	CO	14116	N
<u>PITNEY DANDRIDGE</u>				<u>ORIGINAL MEMPHIS FIVE</u>			
CHASING SHADOWS	VO	2982	N	AGGRAVATIN' PAPA	VO	14506	E
<u>EARL HINES</u>				<u>MEMPHIS NITEHAWKS</u>			
JULIA/COMIN' IN HOME	BB	11199	N	JOCKEY STOMP/SWEET FEET	VO	1736	E
BEAU KOO JACK	BB	7768	N				
SWINGIN' ON C	BB	11465	N	<u>RUSS MORGAN</u>			
ANN/TOPSY TURVY	BB	10870	N	TIDAL WAVE/MIDNIGHT OIL	CO	30500	N
I'M FALLING	BB	11065	N				
WATER BOY	BB	11329	N	<u>JIMMY LUNCEFORD</u>			
UP JUMPED THE DEVIL	BB	11237	N	EASTER PARADE	CO	35484	N
IT HAD TO BE YOU	BB	11308	N	BLUES IN THE NIGHT, 1 & 2	DE	4125	N
BOOGIE WOOGIE ON ST. LOUIS BLUES	BB	10674	N	BARGIE/LIKE A SHIP AT SEA	DE	1617	N
<u>JABBD SMITH</u>				BUGS PARADE	CO	35547	N
MORE RAIN MORE REST	DE	1980	N	SWINGIN' ON C	CO	35725	N
<u>CLAUDE HOPKINS (Jabbo)</u>				BLUE PRELUDE	DE	3892	N
SUNDAY	DE	1153	N				
<u>CLEMAN HAWKINS</u>				<u>LONNIE JOHNSON</u>			
LOST IN A FOG	DE	18252	N	MEAN OLD BED BUG BLUES	OK	8497	V
<u>BLUE RIBBDN BOYS</u>				CARELESS LOVE	OK	8635	V
STAR DUST	PE	15468	V	<u>BESSIE SMITH</u>			
<u>UNIVERSITY SIX</u>				YOUNG WOMAN'S BLUES	CO	14179	E
SLOW RIVER	HA	433	E	I'M W'LD ABOUT THAT THING	CO	14427	E

## BILL GOTTLIEB

190 RIVERSIDE DRIVE, NEW YORK, N. Y.

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HENRY ALLEN

HAVE YOU EVER BEEN IN HEAVEN/I OWE YOU VO 3704 N  
SWING OUT/FEELING DROWSY VI 38080 N  
HOW DO THEY DO IT THAT WAY/FUNNY FEATHERS VI 38088 N

AMBROSE

LONDON ON RAINY NIGHT/I LOVE YOU VERY MUCH DE 360 V  
LOST MY RHYTHM/CUBAN PETE DE 932 V  
COTTON PICKER'S CONGREGATION/DEEP HENDERSOON DE 1526 N  
WAVE DANCE,WOODEN INDIANS/MAN ABOUT TOWN DE 3126 N  
THE NIGHT RIDE/CAFE CONTINENTAL DE 992 N  
LIMEHOUSE BLUES/EMBASSY STOMP DE 3533 N  
COPENHAGEN/B'WANGA DE 726 N  
TARANTULA/CHAMPAGNE COCKTAIL DE 1206 E  
HORS D'OEUVRES/STREAMLINE STRUT DE 500 N  
POWER HOUSE/TOV' TRUMPET DE 1485 N  
CARAVAN/TWILIGHT IN TURKEY DE 1442 E  
TWO HEARTS IN CUBA/CREOLE LADY DE 1034 N

ANDREWS SISTERS

SHORTENIN' BREAD/ODDOD -OH BOOM DE 1744 N  
MEAN TO ME/SWEET MOLLY MALONE DE 3440 N  
BE M'R BIST DU SCHON/ICE WORK IF YOU CAN DE 1526 N  
CHICO'S LOVE SONG/THE JUMPIN' JIVE DE 2756 N  
YOU DON'T KNOW HOW MUCH/ROCK ROCK ROCK DE 2414 N

LOUIS ARMSTRONG

MARIE/W.P.A. (WITH MILLS BROTHERS) DE 3151 N  
THANKFUL/SWING THAT MUSIC DE 866 V  
ON THE SUNNY SIDE OF THE STREET/ONCE IN AWH. DE 1560 E  
HURDY GURDY MAN/THE SKELETON IN THE CLOSET DE 949 V  
TIGHT LIKE THIS(N)/HEAR ME TALKIN' TO YA (G)OK 8649  
GOT NO BLUES/WEST END BLUES VO 3204 N  
GEORGIA ON MY MIND/KICKIN' THE GONG AROUND VO 3073 N  
BLACK AND BLUE/BLUE AGAIN VO 3115 N  
OALLAS BLUES/BESSIE COULDN'T HELP IT VO 3025 N  
CUT OFF LEGS CALL ME CHARLIE/SWEETHEARTS ON DE 3235 N  
SO LITTLE TIME/MEXICAN SWING DE 1822 N  
RED CAP/PUBLIC MELODY NUMBER ONE DE 1347 G  
CUBAN PETE/SHE'S THE DAUGHTER OF PLANTER DE 1353 E  
I'VE GOT A HEART FULL OF RHYTHM/ALEXANDER'S DE 1408 E  
WHEN RUBEN SWINGS THE CUBAN/RED NOSE DE 1049 E  
I USED TO LOVE YOU/LEAP FROG DE 4106 N  
SITTIN' IN THE DARK/HUSTLIN' & BUSTLIN' BB 7506 N  
HONEY DO/HONEY CAN'T YOU LOVE ME ANYMORE BB 7787 E  
I'VE GOT THE WORLD ON A STRING/CABIN IN SKY BB 6910 E  
WRAP YOUR TROUBLES IN DREAMS/STAR DUST OK 41530 P  
DEAR OLD SOUTHLAND/WEATHERBIRD OK 41454 E  
LITTLE JOE/THEM THERE EYES OK 41501 G  
WHEN YOUR LOVE HAS GONE/BLUE AGAIN OK 41498 N  
KICKIN' THE GONG AROUND (F+)/BETWEEN DEVIL(E) OK 41550  
HOTTER THAN THAT/SAVVOY BLUES OK 8535 G  
AIN'T MISBEHAVIN'/BLACK AND BLUE OK 8714 F+  
ROCKIN' CHAIR/I AIN'T GOT NOBODY OK 8756 V  
THAT RHYTHM MAN(E)/SWEET SAVANNAH SUE(G) OK 41281  
TIGHT LIKE THIS/HEAD ME TALKIN' TO YA VO 3303 V  
DON'T PLAY ME CHEAP/I WONDER WHO VI 24425 N  
THERE'S CABIN IN PINES/HONEY DON'T YOU LOVE VI 24335 N  
SWEET SUE/MISSISSIPPI BASIN VI 24321 N  
HOB0 YOU CAN'T RIDE THIS TRAIN/THAT'S MY VI 24200 E

BAILEY'S LUCKY SEVEN

BABY BLUE EYES/(CAROLINA COTTON PICKERS,REV.)GE 5013 E

BUSTER BAILEY & 7 CHOCOLATE OANDIES

CALL OF THE DELTA/SHANGHAI SHUFFLE VO 2887 V  
SEEMS LIKE MONTH OF SUNDAYS/THE FABLE,ROSE VARS 8358 N  
MILDRED BAILEY  
MOONSHINE OVER KENTUCKY/IF YOU WERE IN MY VO 4109 N  
IT'S SLUMBERTIME ALONG SWANEE/TAIN'T WHAT VO 4708 N  
DEAR OLD MOTHER DIXIE/TOO LATE BB 7873 N  
AT YOUR BECK AND CALL/BEWILDERED VO 4036 N

BALTIMORE BELL-HOPS

COMIN' AND GOING/HOT AND ANXIOUS CO 2449 V  
CHARLIE BARIET  
S'PODSIN'/ASLEEP OR AWAKE BB 10206 N  
CLASS WILL TELL/SOME LIKE IT HOT BB 10182 N  
I NEVER KNEW/MIDWEEK FUNCTION BB 10285 N  
EBONY RHAPSODY/LAMENT FOR A LOST LOVE BB 10341 N  
YOU WERE THERE/MOTHER FUZZY BB 11321 N  
STRANGE INCANTMENT/ONLY A ROSE BR 10227 N

COUNT BASIE

DUPREE BLUES/RED WAGON OE 3071 N  
I NEVER KNEW/TICKLE TOE CO 35521 N  
DON'T WORRY 'BOUT ME/WHAT GOES UP MUST VO 4734 N  
AND THE ANGLES SING/IF I DIDN'T CARE VO 4784 N  
YOU BETCHA MY LIFE/DOWN DOWN DOWN OK 6221 N  
PLATTERBRAINS/I STRUCK A MATCH IN OK 6508 N  
CHEROKEE, 1 & 2 DE 2406 N  
JOHN' IDEA/ONE O'CLOCK JUMP DE 1363 E  
LISTEN MY CHILDREN/SMARTY DE 1379 E  
THE GLORY OF LOVE/BOO-HOO DE 1228 E  
TIME OUT/LET ME DREAM OE 1538 N  
OUT THE WINDOW/I KEEP REMEMBERING DE 1581 N  
TEXAS SHUFFLE/MAMA DON'T WANT NO PEAS OE 2030 E  
GEORGIANA/BLUES IN THE DARK OE 1682 N

SIDNEY BECHET

WHEN IT'S SLEEPY TIME/I AIN'T GONNA VI 27447 N  
LAY YOUR RACKET/I WANT YOU TONIGHT BB 10472 N  
BLACKSTICK/WHEN THE SUN SETS DOWN SO. DE 2129 N

BIX BEIDERBECKE

THE JAZZ ME BLUES/AT THE JAZZ BAND BALL VO 3042 N  
BUNNY BERIGAN

THE PRISONER'S SONG/CAN'T GET STARTED VI 25728 E  
AIN'T SHE SWEET/AY-AY-AY VI 26753 N

CONNIE BOSWELL

AH SWEET MYSTERY OF LIFE/GYPSY LOVE DE 1678 N  
THAT OLD FEELING/WHISPERS IN DARK OE 1420 N

BOSWELL SISTERS

THE OBJECT OF MY AFFECTION/ROCK & ROLL CO 36523 N  
DON'T TELL HER/SEE, BUT I'D LIKE TO OK 41470 N

WILL BRADLEY

AS LONG AS I LIVE/IN A LITTLE SPANISH CO 35566 N  
ROCK-A-BYE THE BOOGIE/SCRAMBLE TWO CO 35732 N  
CHICKEN GUMBOOGIE/STARDUST CO 35939 N

LES BROWN

DON'T YOU GO WORRYIN'/RIGAMAROLE DE 1233 E  
LOVE YOUR SPELL IS/SHANGRI-LA BB 10226 N  
CIRIBIRIBIN/OH MARIE BB 10421 N

BILL BRONZNY

I'VE GOT TO DIG YOU/WHEN I HAD MONEY VO 05563 N

WILLIE BRYANT

LONG GONE/VOICE OF OLD MAN RIVER VI 25129 N  
RIGAMAROLE/THE SHEIK VI 25038 N  
STEAK AND POTATOES/LIZA VI 25160 N  
LONG GONE/VOICE OF OLD MAN RIVER VI 25129 N

BILLY BUNCH

THREE LITTLE MAIDS/THE FLOWERS THAT BB 10305 N

BOBBY BYRNE

HOW MANY TIMES/BARNYARD CAKEWALK OE 3108 N

BUTTERBEANS & SUSIE

PAPA AIN'T NO SANTA CLAUS/WHAT IT OK 8950 V

CAHN-CHAPLIN ORCHESTRA

CHRISTOPHER COLUMBUS/RHYTHM SAVED CH 40113 N

CALIFORNIA RAMBLERS

NINE ALL MINE/CHANGES CO 1275 N  
THE PAY-OFF (JAN GARBER REVERSE) CO 1642 V

CAB CALLOWAY

SHE'S TALL,TAN,TERRIFIC/ALWAYS IN VARI 643 E  
GO SOUTH YOUNG MAN/MIAMA I WANNA VARI 644 V  
WE'RE BREAKING UP LOVELY AFFAIR VO 4045 N  
AD-DE-OEY/RATAMACUE VO 4700 N  
THE GHOST OF SMOKY JOE/FLOOGIE WALK VO 4807 N  
SAYS WHO/BLUES IN THE NIGHT OK 6422 N  
NAIN NAIN/TAPPIN' OFF OK 6547 N  
FDDLIN' WITH YOU/BUGLE BLUES VO 4019 N  
PECK-A-ODDLE DO/AZURE VO 4100 N  
ERALINE/MARGIE VI 24659 N

FRANKIE CARLE

KITTEN ON THE KEYS/HOLIDAY DE 1740 N

KING CARTER

BLUE RHYTHM/MOANIN' CO 2504 V

BENNY CARTER

SUNDAY/BACK BAY BOOGIE BB 11341 N  
IF I COULD READ YOUR MIND/WHEN LIGHTS BR 7853 N

CATS AND THE FIDDLE

NOTHING/THAT'S ALL I MEAN TO YOU BB 8535 N

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## FOR SALE

<u>ORIGINAL DIXIELAND JAZZ BAND</u>		<u>(FATS WALLER, CONTINUED)</u>	
IN MY LITTLE RED BOOK/GOODNIGHT	BB 7444 N 1,00	HONEY HUSH/YOU MEET NICEST PEOPLE	BB 10346 N 1,25
BOW WOW BLUES/RAILROAD BLUES	VI 18850 E 1,00	PAINTIN' IN PANTHER ROOM/I UNDERSTAND	BB 11175 N 1,25
BROADWAY ROSE/SWEET MAMMA	VI 18722 N 1,00	SWEET THING/LITTLE BIT INDEPENDENT	VI 25196 V 1,25
<u>ORIGINAL MEMPHIS FIVE</u>		AFRICAN RIPPLES/ALLIGATOR (SOLOS)	VI 24830 E 1,25
TIN ROOF BLUES/I'VE GOT SONG FOR SALE	VI 19170 N 1,00	A THOUSAND DREAMS OF YOU/SWINGIN'	VI 25483 E 1,25
STATIC STRUT/TAMPEEKOE	VI 20039 N 1,00	I JUST MADE UP WITH OLD GAL/THE CURSE	VI 25394 E 1,25
BASS ALE BLUES/MILITARY MIKE	VI 19805 E 1,00	<u>WARING'S PENNSYLVANIANS</u>	
BEN PDLLACK		TALKIN' TO THE MOON/EVERYTHING'S GONNA	VI 20003 E 1,00
I COULDN'T BE MAD AT YOU/I'M 1 STEP	BR 7751 E 1,00	<u>ETHEL WATERS</u>	
TRUE BLUE LOU/THE FLIPPITY FLOP	VI 22089 V 1,00	BETTER KEEP YOUR EYE/LONG LEAN LANKY	Co 14458 E 1,00
SWEET SUE/SINGAPORE BORROWS	VI 21437 N 1,00	WEST END BLUES/DRAGAN GRINDER BLUES	Co 14365 N 1,00
<u>TEDDY POWELL</u>		<u>CHICK WEBB</u>	
HONEY/I USED TO LOVE YOU	BB 11270 N 1,00	VOTE FOR MISTER RHYTHM/YOU'LL HAVE TO	DE 1032 V+1,00
LOUIS PRIMA		IT'S SWELL OF YOU/WAKE UP AND LIVE	DE 18920 N 1,00
THERE AIN'T NO MOONLIGHT/ROSALIE	DE 1618 E 1,00	DEVOTING MY TIME TO YOU/GO HARLEM	DE 995 E 1,00
ONE HOUR TONIGHT/GOOD MAN HARD TO FIND	DE 2660 N 1,00	HEART BELONGS TO DADDY/IT'S FOXY	DE 2309 N 1,00
<u>RED AND HIS BIG TEN</u>		DIPSY DODDLE/MIDNIGHT IN A MADHOUSE	DE 1587 E+1,00
AT LAST I'M HAPPY/IF YOU HAVEN'T GOT	VI 23033 V 1,00	WACKY DUST/SPINNIN' THE WEBB	DE 2021 E+1,00
I'M TICKLED PINK/THAT'S WHERE THE SO.	VI 23026 V 1,00	<u>GEORGIA WHITE</u>	
<u>DON REDMAN</u>		THE WAY I'M FEELIN'/MARRIED WOMAN	DE 7596 N 1,00
NAGASAKI/DOIN' WHAT I PLEASE	BR 6429 G 1,00	ALLEY BOOGIE/RED CAP PORTER	DE 7389 E 1,00
MILBERG JOYS/I'M PLAYING SOLITAIRE	BR 10071 N 1,00	<u>PAUL WHITEMAN</u>	
<u>DICK ROBERTSON</u>		STUMBLING/GEORGIA	VI 18899 E 1,00
DARLING HOW CAN YOU/MY GREATEST MIST.	DE 3378 N 1,00	HOT LIPS/SEND BACK MY HONEYMAN	VI 18920 N 1,00
<u>ADRIAN ROLLINI QUINTET</u>		THE RHYTHM RAG/TIRED OF EVERYTHING	VI 19773 F 1,00
YOU'RE A SWEETHEART/JOSEPHINE	DE 1639 E 1,00	COAL BLACK MAMMY/TRICKS	VI 18939 E 1,00
<u>JAN SAVITT</u>		THREE ON A MATCH/HERE'S HOPING	VI 24089 E 1,00
IMAGINATION/MAKE LOVE WITH GUITAR	DE 2990 N 1,00	I KISS YOUR HAND/AFTER YOU'VE GONE	DE 2467 N 1,00
GET HAPPY/I'LL ALWAYS BE IN LOVE	DE 2583 N 1,00	<u>CLARENCE WILLIAMS</u>	
WEEK END OF PRIVATE SECR./STOP AND	BB 7493 N 1,00	ANY TIME/SWEET EMMALINE	Co 14314 G 1,00
HURZON/WE GO WELL TOGETHER	VI 27382 N 1,00	PAPA DE-DA-DA/LOVING	OK 8842 G 1,00
TURKEY IN THE STRAW/PARADE OF WOODEN	DE 3041 N 1,00	WHOOOP IT UP/I'M NOT WORRYING	Co 14447 N 1,00
BLUES IN THE GROOVE/ROSE OF RIO G.	DE 3019 N 1,00	WALK THAT BROAD/MISSISSIPPI BASIN	Vo 03350 N 1,00
<u>RAYMOND SCDTT</u>		<u>COOTIE WILLIAMS</u>	
DINNER MUSIC,CANNIBALS/RECKLESS NITE	BR 8000 N 1,00	A LESSON IN C/OL' MAN RIVER (1 <sup>st</sup> CRACK)	Vo 4086 E 1,00
BLUES GIRL FRIEND/EVENING STAR	Co 35980 N 1,00	<u>JOHNNY WILLIAMS</u>	
BUMPY WEATHER/PETER TAMBOURINE	Co 35585 E 1,00	LITTLE OLD LADY/HERE'S MY SWEETIE	VARI 594 G 1,00
<u>ARTIE SHAW</u>		<u>TEDDY WILSDON</u>	
DEEP PURPLE/PASTEL BLUE	BB 10178 N 1,00	MY FIRST IMPRESSION OF YOU/IF DREAMS	BR 8053 E+1,00
MOONLIGHT AND SHADOWS/I'M YOURS	Vo 4865 N 1,00	<u>JOHN'Y HODGES</u>	
JUST YOU JUST ME/IF IT'S THE LAST TH.	Vo 4933 N 1,00	JEEP'S BLUES/RENDEZVOUS WITH RHYTHM	Vo 4115 N 1,00
I DIDN'T KNOW WHAT SHADOWS	BB 10502 N 1,00	DREAM BLUES/I KNOW WHAT YOU DO	Vo 5353 E 1,00
THERE'S NEW MOON/GOOD NIGHT ANGEL	BR 8054 V 1,00	<u>INK SPOTS</u>	
TEMPTATION/STAR DUST	VI 27230 N 1,00	WITH PLENTY OF MONEY/ALABAMA BARBECUE	DE 1154 N 1,00
<u>CLARA SMITH</u>		KEEP AWAY FROM MY DODRSTEP/STOMPIN'	DE 1036 E 1,00
GIN MILL BLUES/GOT MIND ON THAT THING	Co 14419 N 1,00	SWING HIGH SWING LOW/HOIA BABE	DE 1236 N 1,00
YOU CAN'T GET IT NOW/TROUBLESOME BLUES	Co 14256 N 1,00	<u>HARRY JAMES</u>	
<u>WILLIE SMITH</u>		FOR WANT OF A STAR/BRAGGIN'	Co 36081 N 1,00
HONEYMOONING ON DIME/ACHIN' HEARTED	DE 1503 E 1,00	WILLOW WEEP FOR ME/MY BUDDY	Co 35242 N 1,00
WHAT CAN I DO/THERE'S GONNA BE THE	DE 7073 E 1,00	<u>MAGGIE JDNES</u>	
<u>DICK STABILE</u>		EARLY EVERY MORN'/IF I LOSE LET ME	Co 14059 N 3,50
JOHN PEEL/YOU CALL IT MADNESS	BB 7480 N 1,00	<u>CHARLIE JOHNSON</u>	
<u>TAMPA RED</u>		THE BOY IN THE BOAT/WALK THAT THING	VI 21712 N 1,00
YOU SAY WE'RE THROUGH/THE WAY TO GET	BB 8475 N 1,00	<u>HAL KEMP</u>	
<u>ART TATUM</u>		WORKOUT/THE BRIDE COMES HOME	VI 26662 N 1,00
ROSETTA/BEGIN THE BEGUINE	DE 8502 E+1,00	<u>JOHN KIRBY</u>	
I'VE GOT MY LOVE/WITH PLENTY OF MONEY	DE 1198 E 1,00	NOCTURNE/FRONT AND CENTER	Vo 5520 N 1,00
<u>JACK TEAGARDEN</u>		ZOOMING AT THE ZOMBIE/ON LITTLE ST.	OK 5761 N 1,00
WOLVERINE BLUES/MUDDY RIVER BLUES	Co 35297 E 1,25	<u>ANDY KIRK</u>	
DARK EYES/CHICKS IS WONDERFUL	DE 3701 N 1,25	BETTER LUCK NEXT TIME/I WENT TO GYPSY	DE 1422 N 1,00
<u>ALEC TEMPLETON</u>		DOWNSTREAM/I'M GLAD FOR YOUR SAKE	DE 1531 E 1,00
BODY AND SOUL/MARY HAD LITTLE LAMB	VI 26668 N 1,00	WHY CAN'T WE DO IT AGAIN/WITH LOVE	DE 1477 V 1,00
REDWOODS AT BOHEMIAN GROVE/GRIEG'S IN	Co 35595 N 1,00	YOU SET ME ON FIRE/JULIUS CAESAR	DE 2383 N 1,00
TEA FOR TWO/PRETTY GIRL LIKE MELODY	Co 36164 N 1,00	IN MY WILDEST DREAMS/MELLOW BIT RHY.	DE 1579 N 1,00
<u>SISTER ROSETTA THARPE</u>		I WON'T TELL A SOUL/TODDIE TODDLE	DE 2127 N 1,00
I LOOKED DOWN THE LINE/GOD DON'T LIKE	DE 2328 N 1,00	I'LL GET ALONG SOMEHOW/SKIES ARE BLUE	DE 1349 E 1,00
<u>JDE TURNER &amp; MEMPHIS MEN</u>		<u>GENE KRUPA</u>	
FREEZE AND MELT/MISSISSIPPI MOAN	Co 1813 G 1,00	MOMENTS IN THE MOONLIGHT/MAN,TRANSFER	Co 35444 N 1,00
<u>TRAVELERS</u>		MY HANDS ARE TIED/VARIETY SPICE LIFE	BR 8346 N 1,00
FINE AND DANDY/I CAN'T MAKE A MAN	OK 41471 G 1,00	SIREN SERENADE/DON'T CRY CHERIE	OK 6198 N 1,00
<u>VILLAGE BARN ORCHESTRA</u>		FULL DRESS HOP/HO	OK 6009 N 1,00
PLAY ME A FRIDIG AIR/THIS IS THE CH.	VI 24084 N 1,00	<u>TED LEWIS</u>	
<u>FATS WALLER</u>		CLARINET MARMALADE/YELLOW DOG BLUES	Me 13380 V 1,50
THE MINOR DRAG/HARLEM FUSS	VI 38050 N 3,50	KEEP LITTLE SUNSHINE/WHEN BABY SMILES	Co 922 N 1,00
YOU SHOWED ME THE WAY/SAN ANTON'	VI 25565 E+1,25	<u>LUCKY WILLINDER</u>	
<u>(FATS WALLER, CONTINUED NEXT COLUMN)</u>		THE LUCKY SWING/THE IMAGE OF YOU	VARI 604N 1,00



# Questions and Answers . . .

A Column Conducted  
By ERNEST BORNEMAN.

All questions should be addressed to  
ERNEST BORNEMAN, NATIONAL FILM  
BOARD, OTTAWA, ONTARIO, CANADA.

## I

Readers Clark, Smith and Wittwer are surprised at my choice of boogie pianists (Ammons or Johnson) for the big band we discussed last month in the Q & A Column and the month before in the ANTHROPOLOGIST Column. The answer should be fairly obvious to all who agreed with the argument suggested in the May issue (Page 36, last paragraph).

The piano was a latecomer to the jazz band. Cornet, trombone and clarinet had a headstart of nearly half a century for the simple reason that the first jazz bands evolved right out of the itinerant brass bands of New Orleans which played for parades, funerals and other open-air functions which excluded the use of an instrument as heavy and cumbersome as the piano. These Negro brass bands became the unwitting creators of ragtime by reverting to the traditional Africanism of shifting musical accents from strong to weak beats. Thus ragtime was born out of a simple inversion of march time, and when the ragtime bands graduated to the respectability of a fixed domicile in a dance hall or night club, they naturally began to employ the piano as a ragtime instrument with a left-hand style which marked the off-beats as heavily as the brass bands marked the strong beats of march time. But while orchestral jazz developed from the jerky syncopation and heavy off-beat accents of ragtime to the easy swing of the blues, the band piano still lagged behind by half a century and kept using the old oom-pah bass which clashed more and more noticeably with the increasingly complex patterns of treble variations. Compare such right-hand virtuosos as Tatum and Wilson with such old-timers as Jelly Roll Morton and James P. John-

son and you will notice that all that has changed is the right hand: the left still plays ragtime.

But while the piano lagged behind the other instruments as an orchestral unit, it had already developed into full maturity as a solo instrument—parallel and contemporaneous to the Bolden tradition of orchestral blues, the Basin Street Professors had developed a solo blues style which was as far ahead of St. Louis ragtime as Bolden was ahead of Robichaux. When Basin Street shut down in 1917 and the Professors moved up north to Memphis, East St. Louis and Chicago, the piano blues moved with them and developed into the party piano and boogie tradition.

Where ragtime clung to heavy left-hand accents, the party pianists employed a steady rolling bass; where ragtime used jerky chords, the boogie pianists used an easily flowing counterpoint; where ragtime fell back on marches, two-steps and music hall tunes for material, the party pianists clung to the proper jazz tradition of the twelve-bar blues. Thus, by the time the band pianists were still deep in the nineteenth century, the solo pianists had already found a mature instrumental style.

In conclusion: Jazz will not grow up until the last remnants of ragtime will have been stripped from piano technique. It will not become a fully integrated orchestral style until the whole orchestra assimilates the lesson of the rolling bass and all the other characteristics of the party piano blues with its four-bar cadence and its subdominant tenth bar. However much one may prefer Hines or Tatum to Ammons or Johnson, no one who has the tradition and the future of jazz at heart should fail to experiment with boogie pianists for orchestral effects.

## II

Mr. J. Cook reminds me—unnecessarily, I hope—that my interpretation of the history of American Negro Music (The Anthropologist Looks At Jazz, April and May, 1944) stresses the "phony racial element" at the expense of "the true social and economic motivation." I trust that the July and August installments of the ANTHROPOLOGIST column will already have destroyed that suspicion as far as the early history of Negro Music is concerned. As for jazz itself, let me get a few months ahead of the ANTHROPOLOGIST column to give you a quick survey of the economic background of jazz as I see it.

Jazz, as a vocal style, stems from the worksongs, shouts, spirituals, lullabies, rhymes and play songs of the plantation Negro. The average slave owner encouraged his Negroes to sing and play because it cost him nothing and kept them from rebellious thoughts. As urbanization begins, a Negro underworld of pimps, gamblers, honky tonk operators and wandering guitar pickers develops in the bigger towns south of the Mason-Dixon Line. Out of it come the urban blues, the Negro underworld ballads and the numerous songs of drinks and drugs. Out of the plantation bands maintained by wealthy slave owners for their own and their guests' entertainment there emerge the first emancipated Negro orchestras—string bands, brass bands and also the odd Basin Street Professor, St. Louis March King, Chicago party pianist as well as the coon shouters, black butt players and minstrel artists of the vaudeville stage.

When the Negro march bands transferred vocal blues to brass instruments, jazz was born; when the Basin Street Professors transferred the guitar blues to the piano, boogie was born. Both were functional and paid well. Both formed integral parts of their particular social background: within this background they may well be considered as *bona fide* folk songs, played by the people for the people. They survived in this form until the slump changed the whole economic structure of the nation by concentrating the population's wealth in fewer hands. The innumerable small gin mills and honky tonks, both white and colored, shut down for lack of clients who could afford a drink while the slump profiteers asked for bigger and more exclusive hotels and night clubs where the riff-raff was kept out and the bands played sweet music under soft lights. To earn a living, musicians had to join these big bands and in the process of learning to read and play printed arrangements they lost the faculty of collective improvisation.

When the slump receded and the old-time jazz began to rear its ugly head again in the compromise bands of the nineteen thirties from Casa Loma to Goodman, it was already too late for jazz to survive. Arrangers and orchestrators were deeply entrenched in a financial network of sheet-music publishers and radio stations; everywhere spit and polish had replaced vigor and imagination; the old-timers could still improvise but there were too few of them to form bands together, and thus collective improvisation died out.

Now the war with its attendant boom has started another small-band vogue as it did in 1913, but there seems little hope that the old-timers will survive another post-war slump. Only collective improvisation as a big band practice on a paying basis can still save the day. This is the aim constantly advocated in this column. It offers the last chance of training a new generation to carry on the jazz tradition.

### III

There have been no answers to our request for information on the missing links in the history of boogie—i.e., the connection between guitar blues and walking bass (Who was the first to transfer the rolling guitar bass to the piano?); the connection between ragtime and party piano playing (How much ragtime did Ammons and Johnson really pick up from player piano rolls); the connection between the turpentine camps and the boogie tradition; the connection between railroad workers' train songs and the party pianists' train blues, etc. Will all musicians and collectors please write to us, if they have any of these facts and data?

### IV

All answers to our query on policy have confirmed us in our conviction that we should try to offset the slick-paper trade-journals' slick trade journalism by a declared policy of research work and musical analysis. Any comments on this question of policy are very welcome. Please write to Gullickson in Fairfax, Va., or to me in Ottawa, Canada.

One comment I would like to add to last month's discussion of this policy question: In reply to R. H. Kendregan's attempt to put some humor into the Anthropologist Column, I said that I didn't think any righteous jazz criticism could be amusing and informative at the same time. Since then I have read Mr. Richard O. Boyer's Ellington biography in the *New Yorker* of June 24, July 1 and July 7, and I'm reluctantly obliged to take my hat off to Mr. Boyer and eat it. He's done the job. Here is the best piece of descriptive writing on our music that I have read—and the most amusing. Get hold of back numbers if you missed the series of articles when it came out. It's an object lesson of what our wealthy contemporaries like DOWNBEAT and METRONOME could do with their money if they wanted to publish good, amusing and honest prose on their kind of jazz. . . .

E. B.

# QUANTITATIVE ANALYSIS



## ASCH

### JAMES P. JOHNSON

1001: **BOOGIE WOOGIE STRIDE/IMPRES- SIONS** (Piano solos.)

### MARY LOU WILLIAMS

1002: **DRAG 'EM** (Piano solo). **LITTLE JOE** (8 blues: 2 ensemble; 1 piano; 1 trom- bone; 2 clarinet; 1 piano; 1 ensemble.\*)

1003: **MARY LOU'S BOOGIE** (Piano solo.) **ROLL 'EM** (8 blues: 3 piano; 1 trom- bone; 1 arranged; 1 clarinet; 1 trumpet; 1 arranged.\*)

1004: **ST. LOUIS BLUES** (Piano solo.) **LULLABY OF THE LEAVES** (2 32- bar choruses: 1/2 arranged for piano; 1/4 clarinet; 1/4 trombone; 1/2 trumpet; 1/4 piano; 1/4 ensemble.\*)

\* Mary Lou Williams, piano; Frankie Newton, trumpet; Edmund Hall, clarinet; Vic Dickenson, trom- bone; Al Lucas, bass; Jack Parker, drums.

## BLUE BIRD

### TAMPA RED

34-0700: **LET ME PLAY WITH YOUR POODLE** (8- blues: 3 vocal; 1 piano; 1 vocal; 1 piano and rhythm; 1 vocal; 1 ensemble.) **MY FIRST LOVE BLUES** (6 blues: 4 vocals; 1 piano and kazoo; 1 vocal.)

Blues singer with piano, guitar and drums.

## BIG MACEO

34-0703: **ANYTIME FOR YOU** (5 blues: 3 vocal; 1 piano; 1 vocal.) **SINCE YOU BEEN GONE** (5 blues: 3 vocal; 1 piano; 1 vocal.)

### ARTHUR "BIG BOY" CRUDUP

34-0704: **GONNA FOLLOW MY BABY** (5 blues: 3 vocal; 1 guitar; 1 vocal.) **MEAN OLD 'FRISCO BLUES** (blues: 2 vocal; 1 guitar; 3 vocal.)

Blues singer with guitar and string bass.

## TOMMY McLENNAN

34-0706: **ROLL ME, BABY** (6 vocal blues.) **BLUE AS I CAN BE** (5 vocal blues.)

Blues singer with guitar and string bass.

## JAZZ GILLUM

34-0707: **TELL ME, MAMA BLUES** (7 blues: 3 vocal; 1 guitar and piano; 2 vocal; 1 piano.) **MY BIG MONEY BLUES** (6 blues: 3 vocal; 1 instrumental; 2 vocal.)

34-0709: **DEEP WATER BLUES** (6 vocal blues.) **I COULDN'T HELP IT** (7 blues: 3 vocal; 1 instrumental; 2 vocal; 1 piano.)

## LONNIE JOHNSON

34-0708: **FLY RIGHT BABY** (7 blues: 1 guitar; 6 vocal.) **RAMBLER'S BLUES** (5 vocal blues.)

Blues singer with piano, guitar and bass.

## WASHBOARD SAM

34-0710: **I LAID MY CARDS ON THE TABLE** (6 vocal blues.) **I GET THE BLUES AT BEDTIME** (6 blues: 3 vocal; 1 guitar; 2 vocal.)

Blues singer with washboard band.

## SONNY BOY WILLIAMSON

34-0713: **DECORATION DAY BLUES NO. 2** (6 blues: 3 vocal; 1 instrumental; 2 vocal.) **LOVE ME BABY** (Blues: 1 in- strumental; 2 vocal; 1 instrumental; 2 vocal.)

## BLUE NOTE

### EDMOND HALL'S QUINTET

30: **ROMPIN' IN '44** (5 32-bar choruses: 8 bar riff repeated; 8 clarinet; 8 riff; 1 chorus piano; 1 clarinet; 1 vibraphone; 16 bars clarinet; 8 guitar; 8 riff. **SMOOTH SAILING** (14 blues: 3 piano; 2 clarinet; 2 vibraphone; 2 clarinet; 1 guitar; 4 en- semble.)

31: **BLUE INTERVAL** (6 blues: 1 piano; 1 clarinet; 1 vibraphone; 1 guitar; 1 clarinet; 1 ensemble.) **SEEN' RED** (20 fast blues: 2 ensemble; 3 piano; 3 clarinet; 3 vibraphone; 3 guitar; 4 en- semble.)

Edmond Hall, clarinet; Red Norvo, vibraphone; Teddy Wilson, piano; Carl Kress, guitar; Johnny Williams, bass.

## JAMES P. JOHNSON'S JAZZ MEN

32: **VICTORY STRIDE** (6 32-bar choruses: 1 arranged; 1 trumpet; 1 tenor sax; 1 trombone; 2 arranged.) **BLUE MIZZ** (6 slow blues: 1 arranged; 1 tenor; trom- bone; 1 trumpet; 1- piano; 1 arranged.)

Sidney DeParis, trumpet; Vic Dickenson, trombone; Ben Webster, tenor sax; James P. Johnson, piano; Arthur Shirley, guitar; John Simmons, bass; Sidney Catlett, drums.

## COMMODORE

### JOE SULLIVAN

540: **ANDY'S BLUES/SUMMERTIME** (Piano solos.)

## GEORGE BRUNIS & JAZZ BAND

546: **UGLY CHILE** (4 20-bar choruses; 1 ensemble; 1 vocal; 1 trombone; 1 en- semble.) **THAT DA DA STRAIN** (48 bars ensemble; 16 piano; 32 clarinet; 16 trumpet; 16 trombone; 48 ensemble.)

George Brunis, trombone; Bill Davison, trumpet; Pee Wee Russell, clarinet; Eddie Condon, guitar; Gene Schroeder, piano; Bob Casey, bass; George Wettling, drums.

## EDMOND HALL SEXTET

550: **THE MAN I LOVE** (2 32-bar choruses; 1 clarinet; 1/2 piano; 1/2 clarinet.) **CO- QUETTE** (32-bar choruses; 1 ensemble, trumpet bridge; 1 clarinet; 1 trumpet; bridge and last 8 ensemble.)

Edmond Hall, clarinet; Emmet Berry, trumpet; Vic Dickerson, trombone; Eddie Heywood, piano; Billy Taylor, bass; Sidney Catlett, drums.

**EDDIE CONDON & HIS BAND**

551: **BACK IN YOUR OWN BACK YARD** (4 32-bar choruses: 1 ensemble; ½ clarinet; ½ trombone; ½ trumpet; 1½ ensemble.) **ALL THE WRONGS YOU'VE DONE TO ME** (5 16-bar choruses: 1 ensemble; 1 trombone; 1 trumpet; 1 clarinet; 1 ensemble.)

Max Kaminsky, trumpet; Pee Wee Russell, clarinet; Lou McGarity, trombone; Gene Schroeder, piano; Eddie Condon, guitar; Bob Casey, bass; George Wettling, drums

**DePARIS BROTHERS ORCHESTRA**

552: **I'VE FOUND A NEW BABY** (6 32-bar choruses: 1 ensemble; 1 trumpet; 1 clarinet; 1 trombone; ½ piano; 1½ trumpet.) **BLACK AND BLUE** (2 32-bar choruses: ½ trombone; ¼ piano; ¼ trombone; ½ clarinet; ¼ trumpet; ¼ ensemble.)

Wilbur DeParis, trombone; Sidney DeParis, trumpet; Edmond Hall, clarinet; Clyde Hart, piano; Billy Taylor, bass; "Spees" Powell, drums.

**BILLIE HOLIDAY & ORCHESTRA**

553: **I'LL BE SEEING YOU** (all vocal.) **I'LL GET BY** (mostly vocal).

**"WILD BILL" DAVISON**

1511: **THAT'S A PLENTY** (64 bars ensemble; 12 dog fight; 32 clarinet; 32 piano; 32 trumpet; 32 trombone; 12 dog fight; 48 ensemble.) **PANAMA** (64 bars ensemble; 32 clarinet; 32 clarinet; 16 ensemble; 32 trumpet; 16 trombone; 48 ensemble.)

"Wild Bill" Davison, trumpet; Pee Wee Russell, clarinet; George Brunis, trombone; Eddie Condon, guitar; Gene Schroeder, piano; Bob Casey, bass; George Wettling, drums.

**JAM SESSION AT COMMODORE**

No. 5

(Direction of Eddie Condon)

1513: **BASIN STREET BLUES** (5 16-bar choruses: 1 ensemble; 1 trombone; 1 trumpet; 1 piano; 1 ensemble.) **OH, KATHARINA!** (16-bar choruses: 2 ensembles; 2 piano; 2 clarinet; 1 trumpet; 1 trombone; 2 rhythm; 2 ensemble.)

Max Kaminsky, trumpet; Pee Wee Russell, clarinet; Benny Morton, trombone; Eddie Condon, guitar; Joe Bushkin, piano; Bob Casey, bass; Big Sid Catlett, drums.

**ALBERT AMMONS RHYTHM**

**KINGS**

1516: **JAMMIN' THE BOOGIE** (14 blues: 2 piano; 2 tenor sax; 2 trumpet; 1 trombone; 2 piano; 5 riff.) **BOTTOM BLUES** (7 blues: 1 piano; 2 trombone; 1 tenor sax; 1 trumpet; 1 piano; 1 ensemble.)

Albert Ammons, piano; "Hot Lips" Page, trumpet; Vic Dickerson, trombone; Don Byas, tenor sax; Israel Crosby, bass; Sidney Catlett, drums.

**MUGGSY SPANIER & RAGTIMERS**

1517: **SWEET LORRAINE** (3 32-bar choruses: 1 ensemble; ½ baritone sax; ½ piano; ½ clarinet; ½ ensemble.) **SEPTEMBER**

**IN THE RAIN** (6 32-bar choruses; 1 ensemble; 1 clarinet; 1 cornet; 1 piano; 2 ensemble.)

Muggsy Spanier, cornet; Pee Wee Russell, clarinet; Ernie Caceres, baritone sax; Eddie Condon, guitar; Dick Cary, piano; Sid Weiss, bass; Joe Grauso, drums.

**CONTINENTAL**

**HARRY JAMES & ORCHESTRA**

3009: **SWANEE RIVER** (4 32-bar choruses: 1½ arranged; ½ tenor sax; ¾ trumpet; ¼ piano; 1 arranged. Reverse side, The Three Suns.)

**DECCA**

**PERLINE ELLISON**

7910: **NOW THAT AIN'T RIGHT** (6 vocal blues, piano, bass and traps accompaniment.) **RAZOR TOTIN' MAMA** (blues: 3 vocal; 1 piano; 1 vocal.)

**CHRISTINE CHATMAN**

8660: **HURRY, HURRY** (5 blues: 2 vocal; tenor sax; 1 trombone; 1 vocal.) **NAPTOWN BOOGIE** (11 blues, no vocal; piano; 2 ensemble; 2 sax; 2 trombone 1 piano; 2 ensemble.)

**JAZZ INFORMATION**

**BUNK JOHNSON'S JAZZ BAND**

15: **YAAKA HULA HICKEY DULA/SHINE**

16: **SOBBIN' BLUES No. 2/SOMETIMES MY BURDEN IS SO HARD TO BEAR.**

Bunk Johnson, trumpet; Albert Warner, trombone; George Lewis, clarinet; Walter Decou, piano; Lawrence Marrero, banjo; Chester Zardis, bass; Edga Mosley, drums.

**KEYNOTE**

**ROY ELDRIDGE & TRUMPET**

**ENSEMBLE**

607: **ST. LOUIS BLUES** (12 fast blues: 1 trumpet; 2 piano; 2 trumpet; 2 drums 2 trumpet; 1 ensemble.) **DON'T BE THAT WAY** (5 32-bar choruses: ½ trumpet; ¼ rhythm; ¼ trumpet; 1 trumpet; 1 piano; 2 trumpet.)

Roy Eldridge, Emmet Berry and Joe Thomas, trumpet; Cozy Cole, drums; Israel Crosby, bass; John Guarneri, piano.

**CHARLEY SHAVERS QUINTET**

1304: **ROSETTA** (6 32-bar choruses: 1 ensemble; 2 piano; 1 trumpet; 1 alto sax; ¾ trumpet; ¼ ensemble.) **MOUNTAIN AIR** (2½ 32-bar choruses: 1 alto sax; 1 trumpet; ½ piano.)

Charley Shavers, trumpet; Earl Hines, piano; Tal Smith, alto sax; Joe Jones, drums; Al Lucas, bass.

**S—D**

**JOHNNY DODDS**

102-A: **OH DADDY** (Clarinet solo, accompanied by Tiny Parham; recorded 1926; reissue of Paramount 12471.)

**CASSINO SIMPSON**

102-B: **ST. LOUIS BLUES** (piano accompaniment to Laura Rucker; recorded 1930; reissue of Paramount 13075.)

**JELLY ROLL MORTON**

103-A: **FROG-I-MORE RAG** (piano solo not previously issued; recorded 1925.)

**CASSINO SIMPSON**

103-B: **LITTLE JOE** (piano accompaniment to Laura Rucker; recorded 1930; reissue of Paramount 13075.)

**COW COW DAVENPORT**

104: **NEW COW COW BLUES** (acc. B. T. Wingfield, cornet; recorded 1926; reissue of Paramount 12452.) **STEALIN' BLUES** (acc. L. Pickett, violin; recorded 1926; reissue of Paramount 12452.)

## SAVOY

### COZY COLE'S ALL STARS

- 512: **OL' MAN RIVER** (3 32-bar choruses:  $\frac{1}{2}$  arranged;  $\frac{1}{4}$  trumpet;  $\frac{1}{4}$  tenor sax;  $\frac{1}{2}$  piano;  $\frac{1}{2}$  arranged; 1 arranged for tenor sax.) **WRAP YOUR TROUBLES IN DREAMS** (3 32-bar choruses:  $\frac{1}{2}$  trumpet;  $\frac{1}{4}$  arranged;  $\frac{1}{4}$  piano;  $\frac{1}{2}$  tenor sax;  $\frac{1}{4}$  trumpet;  $\frac{1}{4}$  arranged;  $\frac{1}{2}$  arranged;  $\frac{1}{4}$  piano;  $\frac{1}{4}$  trumpet.)  
Cozy Cole, drums; Coleman Hawkins, Foots Thomas, Bud Johnson, reeds; Johnny Guarnieri, piano; Emmet Berry, trumpet; Mack Shopnick, bass.

## SESSION

### JIMMY YANCEY

- 12001: **YANCEY SPECIAL/ETERNAL BLUES** (Piano solos).  
12002: **MIDNIGHT STOMP/HOW LONG BLUES** (Organ accompaniment).  
12003: **PALLET ON THE FLOOR/HOW LONG BLUES** (Piano solos).

## KING OLIVER

- 1: **KING PORTER/TOM CAT** (Cornet solos, piano accompaniment by Jelly Roll Morton; reissue of Autograph 617.)

## JELLY ROLL MORTON'S KINGS OF JAZZ

- 2: **HIGH SOCIETY/FISH TAIL BLUES** (Jelly Roll Morton, piano; Lee Collins, trumpet; "Balls" Ball, clarinet; Roy Palmer, trombone; reissue of Autograph 606.)

## JELLY ROLL MORTON

- 3-A: **LONDON BLUES** (Piano solo; originally issued on Rialto.)

## EZRA HOWLETT SHELTON

- 3-B: **DEAREST DARLING** (Piano rag solo; originally issued on Autograph.)

# Paradoxical New Orleans

By JOHN McLINN ROSS

New Orleans, the Crescent City, Queen of the South and Hub of the Americas, is one of the greatest paradoxes in the United States. Heralded as the most historical city in the country, it is at the same time modern and Old World.

I speak of it as a Negro, a New England Negro of three generations. I respect its traditions of historical interest, delight in its legends and folklore, yet abhor its paradoxical prejudices.

The city of New Orleans is divided by Canal Street. On one side is downtown; on the other, uptown. The original city, now known as the Vieux Carré, bounded by Canal, Rampart, Esplanade and the Mississippi River, is downtown. Uptown is the portion of the city started by the American influx in the early 19th century. Some of the people who live downtown have never crossed Canal Street. To them uptown is figuratively foreign soil.

Though downtown has in recent years gone far beyond the original bounds of the Vieux Carré, it still retains its identification. And downtown is the land of the Creole.

The Negro Creole is just as proud of his heritage and background as the white. The same blood runs through his veins; the same heritage is common to both. The Creole speech, while Americanized to a great extent, still keeps the pattern of bygone days. Older Creoles

still use a patois which is predominately French, and the younger ones, though educated by American standards, still retain the old intonation. Indeed it is only in recent years that the downtown Creole has maintained any social relation with the uptown Negro. His creed is expressed well by the phrase—"Je suis Creole, moi!"

While the modern joint and beer parlor has invaded the Creole section, one hears the jazz of Count Basie and Duke Ellington in the joint, and the Creole lullaby in the house next door. The almost unintelligible cries of the street vendors still fill the streets of the Creole section and the bargaining of housewives, in Creole patois, may be heard any morning at the market.

Creoles are mainly Catholic and religiously attend their church. The deplorable feature of that is, to me, the fact that there are no Negro priests in the city.

Whites and Negroes live side by side, yet are separated on street cars, busses and in the theatres. Some theatres admit no Negroes at all. This however does not bar the Creoles and Negroes of lighter skin from "passing" if they wish.

Truly New Orleans is a paradox, a city full of prejudices—the white prejudice toward the Negro, the Creole toward the American, and the native Orleanian toward the rest of the population.

# BRUNIES AT THE TROMBONE

By Charles Wilford

Reprinted by kind permission of the editors of *Jazz Music* (London),  
Albert McCarthy and Max Jones

George Brunies is a trombone-player and also a tradition. With Louis Armstrong he has the longest record of service of any big-time jazz musician, and for all of twenty years now he has held his honorable place among the few worthwhile white trombonists. Unlike Armstrong however, he has maintained all the fire of his youth and of post-war New Orleans, and resisted the temptation to grow into a Grand Old Man. He has not become a film star nor been offered the honorary degree of a catchpenny college, but he does know by now just what a trombone part should be.

The playing of a trombone part in a collective improvisation is an unrewarding task that appeals to few musicians. To relinquish the spotlight to the trumpet and clarinet and fill in the harmonies in their support; to give the bass of the chord and instinctively know the right note; to pick up and emphasize or answer the phrases of the leading instruments and always be ready with an easy fill-in while the trumpet takes a pause; to link phrase to phrase of the tune, and chorus to chorus, with a run of notes that points the new direction and always keeps the music moving; and to fulfill these duties with a forethought and taste that makes of them a fluid and intelligent extra voice in the polyphony: this is the most difficult job in the band, and when eventually mastered brings no applause from the crowd and little enough praise from the critics. It is no surprise that there has always been a shortage of good trombonists; the gap has now to be filled by the always woolly and ineffective tenor saxophone, which has not the strength to make itself felt in ensemble, and whose faults therefore pass with less notice.

The shortage is worse since fashion followed Tom Dorsey from the clambake to the *thé dansant*, and it sometimes seems that among the white musicians Brunies is the sole survivor. The great Daddy Edwards records no more; the other old master Santa Pecora appears now and then, but as quickly backs away again from the din and the com-

mercial racket; Floyd O'Brien survives, but is spasmodic and unpredictable; and the situation is such that Brad Gowans, whose jazz pedigree consists of one fifteen-year-old record on third cornet to Red Nichols and Jimmy Dorsey, has switched to valve trombone and reappeared with very undeserved success.

Among the negroes there has been no such falling-off; but this is the one branch of jazz in which they cannot claim superiority to the whites. Kid Ory of course set the style, but his playing was too archaic to be consistently enjoyable; Preston Jackson and Fred Robinson were often excellent; but in general the negro trombonists were too enthusiastic and lacking in restraint to be good ensemble players. Superb soloists such as Benny Morton and Higginbotham are for instance as lacking in sense of ensemble as Teagarden.

Brunies remains. In twenty years the only change in his playing has been a gain in technique and confidence, and a progressive simplification of style towards the most forceful essence of the trombone part. His ear is now never at fault in its feeling for the right note, the exact timing and the most fitting shape of phrase for the context. His tone is shamelessly broad and assertive, his flow of ideas is unflinching and tireless, and his sweeping use of the glissando that is the chief joy of his instrument is masterly. He is in fact without rivals; there is no question that he is the greatest of all background trombonists. Yet it is with diffidence that one applies superlatives to his work, for he has not attempted any superlative or even original achievement; he has been content to raise to the highest degree the tradition he found already existing. And his is a traditional art, deriving from the bass-singer's part in the quartets beloved in American saloons and from the trombone's part in the brass band. When he is required to improvise a solo chorus, and tradition no longer sustains him, Brunies is liable to become immediately pedestrian and undistinguished. On the other hand, at fitting in a single-phrase solo break he is superb, producing the kind of thing Ory would

have played if only he had had the technique. His last break in Spanier's *Eccentric* for an instance is coarser and more outrageous than anything Ory ever achieved.

Brunies was born in New Orleans in 1902. His father and mother, and also four brothers and a sister, were all musicians; and so George as soon as he was old enough would naturally start playing the instrument that attracted him most, or perhaps just the most handy. He is not one of those stars whose life stories have been widely publicized, but we may easily guess the influence the many and famous brass bands of New Orleans had on him. In all probability his first public performances were in these bands. Later, when jazz had become the craze, he would of course play in any kind of band for any kind of job where there was a chance of getting a few free drinks.

The rest of the Brunies family have refused to be tempted away from New Orleans, and as their few records are very rare it is not possible to judge the standing as jazz musicians of brothers Abbie, Ritchie, Merritt and Harry. George however left to blow his trombone at a wider public about 1921; Paul Mares, who had already left for Chicago, sent for Brunies to join him. Soon they had gathered together Schoebel and Rappolo and formed the Friars Society Orchestra, later to be known by the more apposite name of New Orleans Rhythm Kings. This band by its many Gennett records became one of the most famous of the pioneer jazz groups; and deservedly so, for it can still be heard with pleasure.

When the band broke up in the middle twenties Brunies joined Ted Lewis, and stayed with him over ten years. With Muggsy Spanier and Jimmy Dorsey he was in the Lewis band when it visited England in 1930; it is unfortunate that Spike Hughes had never heard of Muggsy or Brunies when he dragged Dorsey to the recording studio.

In 1935 Brunies left Ted Lewis to join Louis Prima, and his name began to be voiced in the Rhythm Clubs once again. In this year also he made with Mannone and Arodin the excellent records under the revived name of New Orleans Rhythm Kings. Their issue created a considerable stir, and he has since never been out of the limelight. They remain the best field for study of the art of Brunies, for the recording balance is good, the trumpet and clarinet parts are as distinguished as his own, and the tunes selected are the old standards which suit him best.

After he left Prima there was a curious episode when he was made leader of the commercial and half-feminine Mills Cavalcade Orchestra, but this was fortunately short-lived. Since 1936 he has been playing with constantly changing jam bands in the New York night clubs. Sometime in this period incidentally he started spelling his name Georg Brunis on the advice of a numerologist. 1939 was the year of Muggsy's glorious Ragtime Band, and in December 1940 he formed the Columbia Quintet with Art Hodes and Rod Cless. He has also recorded recently with Bobby Hackett, Eddie Condon and Sharkey Bonano.

It seems in fact that for the past few years the first question for anyone forming a jam band has been "Can we get Brunies?" Certainly it is the best assurance of the worth of this type of band to read that it has Brunies at the trombone, for we know then the foundation of the music will be strong and steady.

Another reason for the popularity of Brunies in the New York clubs these last years is that he is (so I am informed) the Last Surviving Showman Trombonist. Every night one may be sure of two acts from him: he will play one number working the slide of the trombone with his foot, and he will sing a bathetic little ballad entitled "The Ugly Child," which has achieved great fame from his interpretation.

Despite his twenty years in jazz, he has apparently only recently started singing. Yet after hearing *I wish I could shimmy like my Sister Kate* with the Ragtime Band, one can only gasp in admiration. His is a real trombonist's voice, thick and fruity, sliding over the rhythms and slurring the phrases in a manner that shows the most intimate and instinctive mastery of the jazz idiom. He has not yet bothered to learn to read music; but then he would not be much interested in anyone else's music, and probably not very much in his own. And if he can't read, he can fake to perfection. If a testimonial from another musician is required, Rod Cless was quoted as saying "Brunies fits in on anything—he knows the right harmony."

From a consideration of the diverse activities of his career, it will appear that Brunies does not take himself or his music too seriously. The years with Ted Lewis show he is quite willing to play in a fifth-rate band if that pays better wages. If his natural way of playing produces first-rate jazz, it is not a thing he can control, or even be conscious of; it is because he comes from

(Continued on page 51)

# LEMME TAKE THIS CHORUS

Give me Northern hospitality any time in preference to any other brand. Made my regular five year trip to New York last week. Wonderful place to live but a hell of a place to visit: You know all the time you've got to come back to Dixie.

Nick's very peppy with Bobby Hackett and others. Heard something good at Ryan's on 52nd St. Art Hodes' trio with Sterling Bose, trumpet, and Danny Alvin, drums. George Lugg, trombone, and a clarinet player appeared later and played in a very satisfactory fashion indeed.

My regards to Art Hodes and to Mrs. Hodes, and thanks for putting me up.

Contacted Mr. Eugene Williams, editor of Jazz Information, who is certainly a remarkable individual. Seems to be gifted with the faculty of keeping beer in the house at all times. Working at Decca on the Brunswick reissues, Gene has found out many things and will give us some real dope in an early issue of the Record Changer. Once I answered Gene's phone. "Is the Second Greatest Jazz Authority in the World there?" Man, I had a fine time. Thanks for the two days' board and room.

C. E. Smith was at Julius' sobering up Sunday morning (as who wasn't). We went to Rod Cless's and Sterling Bose's apartment for a fine afternoon of beer with ice cubes and records.

Rod Cless, Willie Smith and others at the Pied Piper; James P. Johnson plays between sets. Frankie Newton is around the corner at George's playing with guitar, bass and piano. Thanks for the drinks, maan.

\* \* \*

Stewart & Bates of Camp Hill, Pa., write me that they are sorry they advertised the record *Mop Mop/My Ideal* by Leonard Feather's All Stars (Played once) for sale at 10c. They have received for their pains nothing but adverse criticism, unkind words and dire threats. Dick Kendregan, Delavan, Ill., tells them "You are pikers,—I sent mine back to CMS and paid the postage." John Wittwer, Seattle, asks "What are you trying to do,—start an inflation? Trying to sell that record for 10c is a prime example of wartime profiteering.



I think I shall report you to the OPA."

Stewart & Bates agree that perhaps 5c is a more reasonable price to ask for the record. It appears in the "For Disposition" section.

\* \* \*

Bill Gottlieb, jazz writer for the Washington Post, left me 600 records to sell for him when he signed up for the Air Corps. If you want to get rid of some records but do not have time to handle the detail, write me for particulars. You send me your records, I list them, you receive the bids and notify me which records are to be shipped. What this would cost you depends on the content of your list.

\* \* \*

Ralph Gleason writes: "Unfortunately in my article on London in the last issue, some items were omitted, including a listing of several of the radio rhythm club shows, comments on the restrictions and the fact that I had been in London for some months for the OWI and had only recently returned. I am not objecting, nor attempting to raise the issue of censorship, Mr. G., but out of fairness to me and to the subjects of my piece, I would like this to be known." (Ed. Note: A tangled web we weave.)

\* \* \*

From George Montgomery, Los Angeles: "There is a hot rumor that Bunk Johnson will record here with some unknown musicians for Decca and then leave for Louisiana to stay.

"Kid Ory is in a quartette with Buster Wilson on the piano, and no saxophones to hamper him, really serving it up hot for his chillun. He makes pop tunes sound as good as the jazz standards. As Bill Colburn says, 'It's the beat.'

"Zutty Singleton has joined Teddy Bunn's Quartette, and doesn't get much chance to cut loose except when he joins the jazz band which broadcasts on Wednesday nights.

"Joe Sullivan and Meade Lewis are at a couple of local bars; Joe prefers to just tinkle around, and Meade plays much too fast to produce his best music.

\* \* \*

"Wingy Manone is back on Hollywood Boulevard with a Dixieland band, turning out typical Manone music."



New Orleans, and that is the only way he learned to play.

It is precisely because his playing is not self-conscious that it has not deteriorated. Heaven be praised, the high-brow critics have not yet fooled Brunies with the story that he is a great artist.

UPWARD & ONWARD DEPARTMENT  
The New Cab Calloway's Hepsters  
Dictionary, 1944 Edition, is now  
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**SD 5000 Oronics  
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### REISSUES

- |                                |                                     |
|--------------------------------|-------------------------------------|
| SD 100 King Oliver's Jazz Band | Riverside Blues                     |
|                                | Mabel's Dream                       |
| SD 101 Jelly Roll Morton       | Mamamita<br>35th St. Blues          |
| SD 102 Johnny Dodds            | Oh Daddy                            |
|                                | Cass Simpson<br>St. Louis Blues     |
| SD 103 Jelly Roll Cass Simpson | Frog-i-more Rag*<br>Little Joe      |
| SD 104 Cow Cow Davenport       | New Cow Cow Blues<br>Stealin' Blues |

\*Not previously issued. All other reissues originally on Paramount.

each \$1.10 (includes taxes)

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## TRADE—AUCTION

Broadway—4016-V—Say It Isn't So

Morton Downey, Annette Hanshaw, Singing Sam,  
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Rev. Git Along—Cab Calloway  
Roy Smeck—Chick Bullock

WILL TRADE FOR OLD CROSBY RECORDS

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THE RECORD CHANGER is always in the mail before the first of the month. Nobody receives his copy by air mail or special delivery. Your copy is mailed on the same day as all others sent to your locality. There is nothing we can do to improve the delivery of your copy. Wait until the 20th of the month before advising us that you have not received your copy for that month. If you have not received your copy by the 20th of the month, we will extend your subscription one month.

We do not bill. All advertising must be accompanied by the appropriate remittance.

Send special delivery letters to the RECORD CHANGER at 1220 North Capitol Street, Washington, D. C.

No back issues of the RECORD CHANGER are available.

The deadline for advertising is the 15th of each month. We are not able to open any mail received between the 16th of the month and the day the RECORD CHANGER goes to press.

Notify us whenever your address is changed; the RECORD CHANGER is sent by third class mail which is not forwarded.

The form on which classified advertising is to be submitted is shown below. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. Drop us a card for a supply of these forms. If you need more than 20 let us know. Listings for display ads need not be submitted on these forms.

#### USE THIS SIDE FOR RECORDS WANTED

Use a separate blank for each recording group.

Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.

Enter records by that recording group from top to bottom, starting with top line of form.

You may use both sides of this blank. Use the reverse side to list items for disposition.

Recording group					
Names of tunes(30 typewriter spaces available)		Label	Serial Number	Price offered	FIFTEEN FOUR letters of YOUR name

# BLUE NOTE

## PRESENTS JAMES P. JOHNSON'S BLUE NOTE JAZZ MEN

SIDNEY DE PARIS .....Trumpet  
VIC DICKENSON .....Trombone  
BEN WEBSTER .....Tenor Saxophone  
JAMES P. JOHNSON .....Piano  
ARTHUR SHIRLEY .....Guitar  
JOHN SIMMONS .....Bass  
SIDNEY CATLETT .....Drums

- No. 32      **VICTORY STRIDE**  
12 Inch      **BLUE MIZZ**
- No. 33      **AFTER YOU'VE GONE**  
12 Inch      **JOY-MENTIN'**

\$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

**THE session** at which the present selections were recorded was peculiarly James P. Johnson's whose musical temperament happily pervades all four numbers. The group associated here with Johnson includes Sidney Catlett, who has been recording steadily for BLUE NOTE since its inception; Sidney De Paris, Vic Dickenson, and Arthur Shirley, who were heard auspiciously on recent BLUE NOTE issues (Nos. 28 and 29: **High Society**, **Blues at Blue Note**, **Royal Garden Blues**, **Night Shift Blues**); as well as newcomers on BLUE NOTE lists, Ben Webster and John Simmons.

Johnson's eminence both as composer and pianist is revealed at once in **Victory Stride**, which BLUE NOTE introduces for the first time anywhere. This unusually attractive and vigorous composition by Johnson (its ingenious lyrics are omitted here in a strictly hot, instrumental version), has dazzling ensemble and piano passages.

The slow numbers, **Blue Mizz** and **Joy-Mentin'**, are founded upon themes by Johnson, are developed by the soloists playing successively, and are recapitulated by the ensemble. The solos are contrived with great freedom and variety, ranging in scope from simple lyrical periods to the comparative dramatic scenes produced by the tenor saxophone.

Finally, the combined brilliance and innocence of the style that so characteristically influenced the late "Fats" Waller, sets the tone of **After You've Gone**. This irregularly lengthy "standard" number, receives a sparkling performance, stintless with pianisms and splendid trumpet work

—MAX MARGULIS

For Complete Catalog Write to

## BLUE NOTE RECORDS

767 LEXINGTON AVENUE, NEW YORK CITY

# THE *Record Changer*

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DMA

September \* 44

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# THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

AJ—Ajax	CMS—Com. Music Shop	ED—Edison	MAD—Madison	RO—Romeo
AP—Apex	CI—Collectors Item	EM—Emerson	ME—Melotone	RY—Royale
AU—Autograph	CO—Columbia	GE—Gemett	OK—Okeh	SA—Soloart
BA—Banner	COE—English Columbia	GL—General	OR—Orion	SI—Signature
BB—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PARA—Paramount	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HMV—His Mas. Voice	PAT—Pathe	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PE—Perfect	VI—Victor
BS—Black Swan	DEE—English Decca	JJ—Jazz Information	PJ—Puritan	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	QR—QRS	VOE—English Vocalion
Ca—Cameo	DI—Diva	LI—Lincoln	RE—Regal	VR—Variety
CH—Champion	DO—Domino	MAS—Master		VS—Varsity

Condition of each record for disposition is shown by the following abbreviations:

- N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
- E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.
- V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
- G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
- F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
- P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": The record is for sale at the price indicated. First offer takes the record.
- "AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.
- "TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

## Advertising Rates

### CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants .....	5c each
Items for disposition .....	10c each

Note: The above rates apply only to advertising submitted on our special ad forms.

A sample is shown on page 3

The rate for classified advertising not submitted on these blanks is

**15c PER ITEM**

### DISPLAY ADS

	Full Page	Half Page	Col. Inch
Collectors' ads .....	\$10.00	\$ 6.00	\$ 1.00
Ads to set in type .....	20.00	12.00	2.00
Ads ready to photograph .....	10.00	6.00	1.00

The Record Changer  
Fairfax, Va.

**Subscription Rate \$1.50 PER YEAR**





Masonic Parade in Algiers (Part of 2nd Line on Sidewalk)

## NEW ORLEANS —

By William Russell

NEW ORLEANS this summer is hotter than ever, both the weather and above all, the music. For one thing Bunk Johnson is back turning the old town upside down (in more ways than one). Glowing reports from Bill Colburn in San Francisco that Bunk was playing better than ever this year have certainly been substantiated. He's blowing the most tremendously powerful horn I've ever heard in my life. For a whole week I've heard him play at San Jacinto's Dance Hall on Dumaine St. with a band so wonderful it is impossible for me to imagine anything to equal it. Maybe there was greater jazz played 20 or 40 years ago but I greatly doubt it after hearing Bunk and his band stomp down such old favorites as *Sister Kate*, *St. Louis Blues*, *Tiger Rag*, *High Society*, *Weary Blues*, *Clarinet Marmalade*, *My Maryland*, and *When the Saints Go Marching In*.

Within the past months Bunk has received considerable criticism as well as praise—the criticism coming almost entirely from self appointed experts and publicity agents who have never heard Bunk nor even listened to his records. For example, the latest book on jazz even informs us that Bunk is dead, and although the author admittedly never heard a single one of Bunk's records he is "certain" that Bunk's playing was only a "confused stammering."

Such criticism would not be worth mentioning were it not typical of what

appears to be a particularly vicious campaign to discredit the music of Bunk and all real jazz. I can assure everyone that Bunk is very much alive today and that his music is anything but confused, although it abounds in the richest sort of imaginative invention and continually takes unexpected turns. The music of Bunk's 1944 band, both their fast stomps and the slow blues they play after midnight, is the most thrilling I have experienced during the 37 years of my interest in music.

The first Sunday afternoon of my visit I was lucky to witness a parade in Algiers. Jim Robinson invited me across the river to hear his brass band which had a job playing for a Masonic celebration. They paraded in formal style from Hope Hall to Providence Baptist Church for a meeting. Then they picked up a second line and marched a couple of miles through the main streets and back to the hall. As might be expected the band really swung out on their marches and hymns, one of which, *Lord, Lord, You're Certainly Good to Me*, developed an especially grand beat. Not a large band, as brass bands go, it contained about a dozen musicians. Among them in addition to Jim Crow were Albert Warner, on trombone; Alphone Picou, E flat clarinet; Paul Barbarin's father on alto; and an excellent trumpeter by the name of Fernandez whom I'd never heard of

before. The more I hear of Picou's dynamic and fluent style the more I'm convinced that he was the original inspiration of Jimmy Noone and thereby exerted an enormous influence on so called Chicago clarinet style.

Many times in the past I had tried without success to catch Kid Shots in a parade or at a dance. Shots was one of Louie's old third ward gang, a member of the vocal quartet and also the band at Jones' Home. He has played in many orchestras, such as the Tuxedo, Black and Tan, and worked with countless musicians, among others—Frankie Duson, Big Eye Louis, Black Benny, Picou, Manuel Manetta, and Louis Dumaine. Today Shots plays out on the lake front and is a member of the Eureka Brass Band. He had been described to me as a

## August, 1944

vigorous cornetist with an enormous tone and a rather crude technique. One Sat. eve this summer I was fortunate in hearing him with George Lewis' Stompers. The big tone is there but Shots' technique surely is not crude. He never made a slip all night. The verve and brilliance with which he knocked off *High Society*, *You Can Knock But You Can't Come In*, *The Sheik*, and other rousing tunes was really something to write home about.

For a long time I'd heard tales of

lawn parties, a New Orleans institution ever since the fabulous days of the Miss Betsy Cole-Bolden penny socials. Finally on Sunday, Aug. 6th George Lewis told me he had a job that eve playing for a party back on Touro St. and invited me to go along. An extraordinarily colorful affair, nothing less than a sound color-movie could do a lawn party justice. Everything—the crowd, decorations, the sensational dancing, the stirring music—all were intensely exciting. George's regular trumpet didn't show up so they sent out for another fellow whose name I never did get, although it sounded like Jean. It makes little difference for he retired from the music business some years ago, and like Johnny St. Cyr, is now a plasterer. He was at the party strictly for kicks, and the dancers and everyone got plenty of kicks in return. He is about 40 years of age and has plenty of power. Although his lip was obviously out of form and he played the worst beat up instrument I ever saw he nevertheless got off some terrific stuff at times. A real character, he was able to whip up tremendous enthusiasm among the dancers, and one antiphonal Creole song, with a West Indian flavor, had the entire crowd participating in the music.

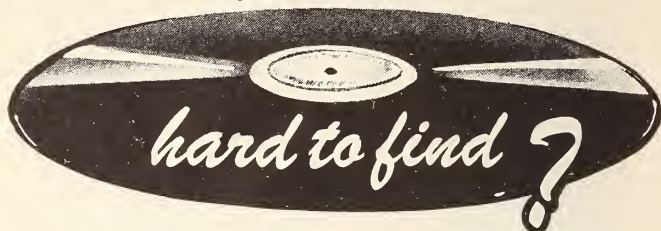
About 10 o'clock an interesting part of the ceremony occurred when the band suddenly swung into *Gettysburg March* as the club members made their entrance. A not too formal procession, with variations, this was a far cry from the grand march of Masonic Hall days, but a most fascinating survival.

(Continued on page 17)



Bunk Johnson and Band Playing at San Jacinto's Dance Hall

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# Chicago Documentary: Portrait of a Jazz Era

by Frederic Ramsey, Jr.

## NOTE FOR CHICAGO DOCUMENTARY

by Frederic Ramsey, Jr.

A greater part of the material used for CHICAGO DOCUMENTARY comes from interviews transcribed while JAZZMEN was being prepared. The files of the Chicago *Defender*, which were industriously combed by William Russell in 1938, have also yielded much concrete information. There was so much of this material, and it covered so many years of jazz history, that the only adequate presentation seemed to be that of a documentary radio or film production. So something of this technique has been used, although DOCUMENTARY as published here is not intended to be produced without alterations. Music cues are for those who know the music, and for that equally large group of jazz listeners who must always have something to read while they listen. It was felt that perhaps the two functions of listening and reading might be profitably combined.

## II. DIXIELAND, RHYTHM KINGS, CHICAGOANS

MUSIC: TIN ROOF BLUES, NEW ORLEANS RHYTHM KINGS . . . 20 SECONDS AND DOWN UNDER VOICE . . .

NARRATOR: TIN ROOF . . . jazz classic in a dozen languages . . . it's been played all over the world by hundreds of bands. Joe Oliver's outfit was first to play it, as JAZZIN' BABIES BLUES, but the Rhythm Kings got there first on record. Anyway, the music was common New Orleans property, until set down and copyrighted by Richard M. Jones. The Rhythm Kings, a white group including George Brunies, Leon Rappolo, Arnold Loyocano (Steve Brown later), Elmer Schoebel, Paul Mares, Frank Snyder and Jack Pettis, mostly native Dixielanders, were close to the spirit of New Orleans jazz. And around the early twenties in Chicago, this group carried the ball for their brand of New Orleans music in a spirited manner that drew big crowds. It was they who continued the tradition first spread abroad by Tom Brown's Band from Dixieland, and the Original Dixielanders themselves. But let's catch George Brunies' trombone solo on this side — it's as good now as the day they put it on wax, over twenty years ago . . .

MUSIC: TIN ROOF BLUES UP ON BRUNIES' SOLO. HOLD TO FINISH . . .

NARRATOR: To catch this great New Orleans combination, you went to the Friars' Inn in Chicago, 1920 . . .

MUSIC: SWEET LOVIN' MAN, NEW ORLEANS RHYTHM KINGS. DOWN UNDER VOICE . . .

NARRATOR: At the same time that Chicago was filled with jazzmen from the New Orleans thrust, the Windy City offered plenty of places for them to play — a dazzling and bewildering variety of joints spread all over town. In one night, you could start out with the Friars' Inn music . . .

MUSIC: SWEET LOVIN' MAN UP FOR 10 SECONDS . . . DOWN UNDER VOICE . . .

NARRATOR: . . . then, hop a cab and go over to the Royal Gardens Café . . .

MUSIC: BRIDGE TO SWEET LOVIN' MAN. KING OLIVER'S CREOLE JAZZ BAND . . . DOWN UNDER VOICE.

NARRATOR: . . . and in the Royal Gardens, you heard Joe Oliver and His Creole Jazz Band, all out for a terrific finish to the tune Joe and Lillie had worked up and called SWEET LOVIN' MAN . . .

MUSIC: SWEET LOVIN' MAN, CREOLE JAZZ BAND UP STRONG, HOLD TO FINISH.

NARRATOR: Joe Oliver . . . King Joe . . . Papa Joe . . . Mister Joe . . . he meant different things to different people . . . for example, to Pop Foster . . .

POP FOSTER: Yes, I remember King Oliver. He was a happy-go-lucky guy. He liked to play pool all day long, and baseball. He would eat a lot. We would order one or two hamburger sandwiches, and he would eat a dozen at a time, and a quart of milk. He got along fine with the fellows . . . always playing, and kidding.

RICHARD M. JONES: Joe had been afraid of Keppard and Perez in New Orleans . . . he didn't have much confidence. He worked as the butler on Carondelet and Josephine. Practically overnight, he woke up and started playing. He was a good reader and a good technician. Anything you'd stick up, he'd wipe it right off . . .

NARRATOR: That finale of SWEET LOVIN' MAN reminds me of Jelly Roll's remarks . . .

JELLY ROLL MORTON: Yes, 'now you'll get a chance to see my red underwear!' . . . that's what Joe used to say when he got going, with his stiff shirt bustin' on the stand, blowing for all he had, and his red undershirt showing . . .

NARRATOR: To Jelly Roll, and Lil, and all those musicians who either worked in that band, or who came crowding in close to catch its secrets, the Creole Jazz Band of King Oliver was a tremendous thing. It's hard to realize the impact it had on young, white Chicago, unless you were there. It was both musical and sociological . . . the music was strange to white ears, and seemed coupled with lawlessness and violence, to a generation more interested in lawlessness and violence, than in musical qualities . . . that's why the Farrell description in STUDS LONIGAN seems exaggerated musically, true sociologically, if you lived on the West Side . . .

*I hate to see the evening sun go down . . .*  
Mickey Flannagan's head fell onto the table, and a glass, half full of gin and ginger ale, almost toppled. Slug Mason looked at the high-brown singer; she was dressed in a shimmering blue gown with a slit down the side, and she rolled her abdomen with agonizing slowness as she sang in the center of the glassy dance floor . . .

*Feeling tomorrow just like I feel today . . .*  
The black girl repeated the chorus, her voice throbbing with a mixture of despair and innuendo. The house applauded. A six-piece Negro jazz band went into action, producing an evil orgiastic jazz. The dance floor of the Sunrise Café on Thirty-fifth Street quickly crowded, and it became like a revolving wheel of lust, the dancers swaying and turning, every corner and floor edge filled with dancers who moved sidewise, inch by inch, socking their bellies together in quick rhythm and increasing frenzy. Red . . . thought the jazz would drive him nuts; the thick-lipped singing and shouts . . . grated until he was ready to jump . . .

**NARRATOR:** But for those who knew their music, the impact was different. Other young Chicagoans listened with admiration and understanding. Tesch was one of them, and so was Muggsy. And as the Oliver band stretched out its long engagements in the twenties, these boys had come first to discover the Rhythm Kings, then finally to listen at the feet of King Joe himself. At the Dreamland, tables were grouped around a glassy dance floor. Windows were high above head-level, while a big, fancy chandelier dangled from the high ceiling. The little stage where the band played was flanked by two statues of Liberty. (Farrell may have had this place in mind when he wrote the passage above; or he may have been thinking of the Sunset, which didn't open till much later.) The six players were raised only a foot or two above the dance floor by the slight stage . . .

**LIL HARDIN:** And they'd line up ten deep at the Dreamland. Muggsy sat in. Mostly white fellows would line up in front of that stand . . . Hoagy, Art Kassel, Dave Tough, and George Wettling. Like they all used to do, to start the band Oliver would toot a couple of notes real soft, turn around to the band, and instantly they knew what piece it was. At eleven o'clock the place would just be rocking. Joe never had much to say, but he had a lot of fun . . .

**NARRATOR:** And from hours of practice and playing, the young Chicagoans evolved something they could name their own . . . something not quite New Orleans, or Dixieland; something they themselves often stumbled over, if you asked for a definition. But it became a well-known group, before they had grown out of their twenties. It included Jim Lannigan, Freeman, Dave Tough, the MacPartland brothers, Bix and the Wolverine groups, Teschemacher, Muggsy, Dave North, Charles Pierce, McKenzie, Condon, Mesirov, the Marsala brothers Joe and Marty, Floyd O'Brien, Pat Patterson, Jess Stacy, Joe Sullivan, Benny Goodman, and a host of others. For them, it usually began the way Joe Marsala tells it:

I was born in 1907 . . . started playing around 1924. Never could afford to go in; but would listen, outside the Friars' Inn. I would also hang around the same way and hear Jimmie Noone. Then at Columbia Hall, where Muggsy played—Johnny Lane was clarinet and had an orchestra there. I liked that kind of music. The others would go to dance, but Marty and I used to listen to the band, and hear them jam. I had a job driving a 2½ ton truck; I used to move pianos and buy records with the money I made. Then I joined Wingy Mannone's orchestra and all my troubles started . . .

**NARRATOR:** There were plenty of troubles for Joe and all the others who left steady jobs to go into music. Still, the kicks came, too, in after-hour sessions like the ones described by Pip Villani:

**VILLANI:** Those were the days when Pollack used to come over after work. We would meet and go down to the Cellar and have real jam sessions. Bix, Tesch and Freeman were there. Bix would end up playing piano for us . . .

**MUSIC:** BIX BEIDERBECKE, IN A MIST . . . DOWN UNDER VOICE . . .

**VILLANI:** That was when the boys got tired of playing. It was a dingy place, with sawdust on the floor. The funny part of it was that these sessions were exclusive with us . . .

**MUSIC:** IN A MIST UP AND HOLD TO FINISH.

**NARRATOR:** It wasn't a pretty life they chose. Chicago was tough in those days—even the Lombardo orchestra had to undergo a shaky moment at the Granada Gardens, when a famous South Side gang war culminated in a killing on the spot, and the shot was heard by a big broadcast audience tuned to hear Guy's mellifluous dance music!

**MARTY MARSALA:**

And at one place we worked, Capone would come in with about seven or eight guys. They closed the door as soon as he came in. Nobody could come in or out. Then he gets a couple of hundred dollar bills changed and passes them around to the entertainers and waiters. His bodyguards did the passing. We got five or ten bucks just for playing his favorite numbers, sentimental things.

**NARRATOR:** But a lot of it was just scuffling, too, the way it was at first for Joe Marsala:

**MARSALA:** We went to Akron, Ohio. It was a bust. A guy named George de Morris and some others. Then back to Chicago and worked in town. Mostly saloons. Lake Shore, on the north side; Pleasure Club on Rush Street, next door to Kelly's Stables; Two Bits Club, Oak Street; Cass Club, 816 Cass; Edelweiss Café, on Claiborne Avenue and Halstead Street. We had a four or five piece band there. Art Hodes was at the Pleasure Club, too. Bud Freeman took a job then, lasted a week, and quit. We always quit. Worked three nights at Turkish Village, changed later to 606 Club. They didn't pay off—we always had so much trouble. Made more tips than salary—the salary was about \$35, if we ever got it. But sometimes we made ten bucks a night in tips. That was in Indiana Harbor, Duchess Café.

**NARRATOR:** Late hours, hard work, low pay—that was the glamorous Chicago story for lots of

\* James Farrell, *Studs Lonigan*, pp. 226-27, Modern Library, 1938.

(Continued on page 28)

# Afro-American Music

## Chapter Six of the ANTHROPOLOGY OF JAZZ

by  
**Ernest Borneman**

WHEN the first slave ships disembarked their cargo on the American mainland, they found an even more motley assortment of trades and nationalities than they had met on their Caribbean way-stations. As the slaves had come from all over Africa and from all levels of Africa's social hierarchy, so the settlers of the new continent had come from all over Europe and from all classes of European society. Their music, like that of the Africans, contained a random selection from liturgical and patriotic music to dance tunes, drinking songs, ballads and—in addition to Italian opera—the roots of the new symphonic movement developing just then out of the suite and the sonata. Musical contact between slaves and masters was therefore as varied, multi-form and unpredictable as their social relationship and their working conditions. All these differed within and between the settlements of the Dutch, Danish, British, Spanish, French and Portuguese Empires in the New World as they did between the individual settlers. "Furthermore, within each of these settlements of the New World where slavery obtained, the contact of the Negroes with the cultures of their European masters varied in intensity . . . House servants and field hands had anything but equal opportunities to know the customs of their masters."<sup>1</sup>

As house servants and mistresses of the plantation masters, the slaves had a fair chance of hearing and acquiring

their masters' music. Through lullabies and nursery rhymes, they, in their turn, taught their own children as well as those of the white man. Through animal stories (Brer Rabbit etc.), they modelled the childhood imagination of ten generations of upper class Southerners. Even the white man's religious ceremonialism underwent a gradual change during these years: From Wesley's and Whitefield's 1738 mission to Georgia, through the Red River Camp Meeting of 1799 and the first liturgies of the African Methodist Episcopal Church of 1816, to the Holy Rollers and Holiness Faith Healers of southwest Virginia, there runs a cultural thread of African origin which left its mark on the whole behavior pattern of the white South. From snake worship, through trance and orgastic surrender ("Getting religion," "Coming through"), to the song and dance patterns of white spirituals and ring shouts, there runs a give-and-take relationship which leaves the Negro by no means as the white man's debtor.

"The extent to which New World white populations have derived aspects of their present cultural behavior from Negroes is not generally recognized. The English dialect spoken in the South of the United States, though unquestionably based on the speech of old England of the eighteenth century, is vastly different from the English dialect spoken in New England, where the speech is also based on British pronunciation of the same words of the same period. The difference

is the element of African phonetics, which was transmitted to the Southern Whites by their Negro nurses. The distinctive dishes which mark the cuisine of the Southern states and of the West Indies derive to an unrecognized extent from the African cooking traditions introduced by the slaves into the kitchens of their masters. Cooking in deep fat, for instance, is one of the most important African methods of preparing food, and fried dishes are standard there. The very word "gumbo," the name of one of the best known Southern stews, comes from Africa. Of similar derivation is the high seasoning that is characteristic of many Southern dishes."<sup>2</sup>

Thus the influence was mutual in all spheres of social and cultural life, and it is thus that music, like all other social and cultural phenomena, must be considered as a product of mutually active influences.

It is due to the mutual character of these influences that jazz was at all preserved in America. The white plantation system, terrible as it was for those who suffered under it, must yet be considered as a beneficial influence from the purely musical point of view.

Slavery in America, not unlike serfdom in old Russia, was chiefly responsible for the preservation of the people's artistic tradition: The Russian masters encouraged their serfs to dance, just as the Southern masters encouraged their slaves to make music.<sup>3</sup> In both countries the master's motive was of course not compassion for his serfs or slaves but a combination of pleasure in seeing others work, enjoyment in watching their dance or in listening to their music, shrewdness in allowing them to do what they liked to do, and astuteness in realizing that they would do more work if they were allowed to enjoy themselves in this manner. Both the Russian serf and the American slave thus obtained in *circenses* what they lacked in *panem*: an ideal state of affairs for the master since he did not have to pay for the *circenses*.

"The whole Russian theater owes its origin to the serf. This meant that the ballet became a part of the people, not merely an entertainment provided from without. In Russia, ballet had a greater contact with humanity than in any other country. It could not be destroyed, as it had been in France, by any wave of artificiality; it could not become the very passive instrument of a group of poets. The peasant is by nature a realist, and Russian ballet, even in its most romantic phases, has always retained, comparatively speaking, a close touch with reality."<sup>4</sup>

Similarly, in America, the whole tradition of syncopated popular music owes its origin to the slave. This meant that Afro-American music became a part of the people, not merely an entertainment provided by black-face comedians for a white audience, and that, in the South, popular music continued to preserve a greater contact with humanity than in any other part of the U. S. It could not be destroyed, as the music hall tradition had been in England, by the coming of the commercialized song industry; nor could it become the passive instrument of a group of businessmen as it did in the North, along Broadway and Tin Pan Alley. The Southern Negro was by nature a realist, and Southern Negro music, even in its most sugary phases, never ceased to retain a close touch with reality.

Closer still than in the old South did this contact remain in the latin settlements and colonies of the New World, from the Bahamas, Antilles, and Caribbean islands to the Central and South American mainland. Here, intermarriage took place on a much wider scale than further north; Spanish folk songs, already influenced by African music from the days of the Moorish invasion, merged easily with those of the slaves; rapidly a new series of Afro-American dances grew out of this merger of Southern cultures: before the first slave ships had reached the North American mainland, the first of these dances had already grown into a definite pattern. By the time jazz began to develop in Louisiana, some of the traditional Afro-American dances were celebrating their first centenary on the West-Indian islands.

From the basic beat of the *Habanera* (named after Cuba's capital) there had developed the *Tango* (named after a West-African drum), the *Rumba* (named after a West-African dance step), the *Son*, *Danzon*, *Danza*, *Danzonette*, *Bolero*, *Bembé*, *Guaracha*, *Guajira*, and *Punto-Guajiro* of Cuba. From Trinidad, Grenada, Santa Lucia, Barbados, Martinique, Dominica, Guadeloupe, Antigua, Barbuda, St. Croix, Puerto Rico, Santo Domingo, Haiti, Jamaica and the Bahamas, there had emerged such widely different songs and dances as the *Biguine*, *Conga*, *Mazouk* and *Calypso*. From the mainland, and especially from that richest storehouse of Afro-American culture between British Guiana and the Bahia region of Brazil, there had come the *Samba*, *Maxixe*, *Marchinha*, *Candomblé*, *Sandade* and *Choro*.

In the Suriname region of Dutch Guiana as well as in the autonomous regions of Haiti, where Africans re-

gained their liberty after years of civil war, a greater store of unadulterated Africanisms than in Africa itself has been preserved intact, and it is to these regions that anthropologists and musicologists have come to study forms of African culture long dead in their homelands.<sup>5</sup> Yet unlike the English folk tunes which Cecil Sharp so successfully salvaged from the Appalachians, African folk tunes tend to evade the musicologist for precisely the same reason which enables them to survive by assimilation of native strains.

The pattern of survival which took place in these regions (and which finally led to the evolution of jazz) was invariably the same. It consisted of a strategically brilliant war of flexible defense which permitted the Negro singer and instrumentalist to accept and assimilate all those elements of the white man's music which bore any resemblance to any elements of traditional African music—be it the Scotch snap (one of the few examples of syncopation which Africans could glean from the white man's music) or the five tone scale of Irish folk songs (which closely resembled the West-African pentatonic) or the *Flamenco* and *Cante Hondo* music of Andalusia (which used timbre effects in the African manner over a narrow compass of rhythmically repeated phrases).

One of the most powerful of the later influences on Afro-American music was the Jewish one. Here, as in the Moorish music of Spain, the earlier contacts with African music (during the Egyptian and Byzantine exile years) resulted in a swift musical rapprochement which bore fruit in such disputed strains as the Negro's "Go Down Moses" and the Hebrew's "Cain and Abel" which are so similar in harmonic and rhythmic structure that any musicologist would venture upon exceedingly thin ice if he were to say which of the two was the original theme and which the variation. Minor thirds and diminished sevenths are as common to Chassidic music as to the blues. The whole bag of tricks from glissandi and portamenti to shifted accents and timbre effects came as natural to the Jewish folklore of Tin Pan Alley as it did to the African folklore of Louisiana. Here again the influence was mutual and retro-active.

But it was not only the white man's music which left its impact on the Afro-American idiom. One of the earliest native stimuli came from the American Indian. This, of course, was not surprising in view of the close structural resemblance between African and Indian

music. Both were strictly functional in purpose. Both used drums as basic instruments. Both used poly-rhythmic patterns as basis of their musical form. Both used narrow intervals coupled with timbre and vibrato effects in preference to large intervals and "pure" tone. Both tended to attack a note by beginning it sharp and sliding immediately to the sustaining tone. Both had little or no feeling for complex harmony. But the Africans adopted the white man's system of harmony without losing the characteristics of their own music—the Indians did not. Thus the Negro songs, by borrowing from European music, remained alive while the Indian songs, refusing—as Indians will refuse—to borrow from white people, died out. There can be little doubt that African music would have met the same fate if it had not fortified itself by assimilating certain characteristics of Indian music which showed structural resemblances to their own tradition.

The result of this strange development is, as Howard says, that "obviously the Negro songs are nearer to our musical comprehension than the savage chants of the Indian" and that all white imitators of Indian music always sound more African than Indian. To one listener, at least, Skelton's "Indian Dances," for instance, have always sounded more like *papier maché* jungle than like the wide open spaces of pre-Columbian America.

But the Indian influence was not the only non-European one to exert an effect on Afro-American music. There are indications that one of the most profound Africanisms, the use of "significant or speaking tone," might have died out in America if support for it had not come forth from a most unexpected quarter—the Chinese railroad workers and laundry men whose Cantonese idioms and songs were based on the same characteristic. Constant Lambert finds striking similarities between the speaking tone employed by American Negroes in the playing of wind instruments and the Chinese manner of articulated flute playing.<sup>6</sup> He also compares such conflicting rhythmic passages as can be found in all American Negro music with the cross-rhythms on two or three marimbas (an instrument shared by Chinese and African music) which are used in the Laotian orchestra.<sup>7</sup>

To sum up: The racial element seems to be of amazingly small importance in the determination of musical archetypes. There is no such thing as pure "Negro music" in America; nor is there any such

(Continued on page 47)

*The Authors: ROY CAREW is a spry, sharp old gent, something over 60, who will retire from Government work in a year or so. "Then," he says, "I can really get down to business on this jazz kick." At the present time he looks over your income tax return to make sure you haven't paid the government too much money. Roy was raised in up-state New York and in 1904 took a bookkeeping job in New Orleans. His interest in ragtime and jazz dates from this time. He was well acquainted with Tony Jackson (one of the only pianists ever to get a nod from Jelly Roll Morton) and many other of the best New Orleans rag men of that time. Roy has bought and played nearly every good piano rag ever published. To this day it is a rare treat indeed to sit down in Roy's front room and hear him beat off any rag you can think of on his grand piano.*

*DON FOWLER, during the six months he was stationed at Fort Washington, divided his spare time between two occupations,—playing trumpet with local bands, and excavating many mysterious things in the copyright office of the Library of Congress. Like Mr. Carew, Don has a tremendous collection of ragtime music from which he has transcribed leads for trumpet. His book contains some thousand tunes. At the present time, Don is stationed in Texas.*

**I**T is very gratifying to note that in the past several years an awakening interest in authentic American jazz music has prompted many earnest students to delve into the history of the beginnings. A considerable amount of painstaking and valuable work has been done, and little by little the evidence is being unearthed, and credit is being given to those musicians who, singly or in groups, developed this distinctively American music. To the writers of this article, however, it seems that, while a great deal of laudable and productive effort has been expended in discovering and publicizing the musicians who developed and spread jazz music, there has been a noticeable lack of consideration given to the immediate basic materials with which those musicians had to work,—that is to say, to the early musical environment of the players, to the popular musical compositions that were current in the early days, and to the musicians who composed them. Certainly, since jazz is a developed music, the evolution of which has been fairly well traced, the basic elements from which it was evolved deserve more attention than they have received. This statement may be challenged by many who feel that, because the origins of the

# SCOTT JOPLIN

## Overlooked genius

blues, spirituals and folk songs of the negro have been examined and discussed exhaustively, and the melodic and rhythmic impulses of the negro have been explained anthropologically, the bases and origins of American jazz music have been satisfactorily established. We do not think so. Granting the importance of the blues, spirituals and negro folk songs as contributing factors to jazz music, and admitting the inherent rhythmic ability of the negro to weld the earlier and contemporaneous musical forms into jazz, there remains an important and indispensable element that has received but scant attention, namely, RAGTIME.

Why does ragtime merit serious consideration in explaining the development of jazz music? For the simple reason that ragtime furnished the very structure upon which jazz was built; in many of the better ragtime compositions there are passages and parts which are almost jazz itself. The fact is that ragtime was doubtless the first firm step forward in distinctively American music,—a step away from the old and accepted forms that comprised our popular music as the nineteenth century was drawing to a close. Inspection and consideration of popular sheet music published during the period referred to as "the gay nineties," will reveal rather convincingly that the American musical revolution started in the first half of the 1890's, and was well under way by 1900. During the 1890's the purchasers of popular sheet music were introduced to a new and livelier type of "coon" songs, while instrumentally the new types consisted of cakewalks and ragtime. Ragtime constituted the real innovation. Writers of jazz history have

ROY CAREW  
and  
PVT. DON E. FOWLER

felt it necessary to write only too little of this vital basic element in mentioning early jazz pioneering. They have felt it sufficient to mention ragtime in a general way, along with incidents such as the transformation of *The Marseillaise*, an old French quadrille, into the *Tiger Rag*, that Dixieland standby. *The Maple Leaf Rag* by Scott Joplin, and a very, very few other rags, come in for attention in a casual and incidental manner. But ragtime was more than incidental in the development of jazz; it was fundamental.

In New Orleans, the cradle of jazz, probably the greater number of musicians who furnished popular dance and parade music were natural players only, not musically trained, but the fact that they played by ear, faked and improvised, was no drawback,—quite the contrary. For these natural players ragtime furnished an almost perfect framework to embellish with their musical improvisations. It is easily understood that in interviews with the New Orleans pioneers in jazz, the old players would stress their own contribution to the new form and permit the great ragtime composers to be overlooked or ignored, especially since the emphasis of the interview was placed on “jazz” almost entirely. However, it would seem that the time has come to give to the ragtime pioneers at least a portion of the credit that is due them. One reason why the early ragtime composers and players have not been written up more fully may well be that they lived more or less in obscurity, played in questionable surroundings as a rule, and in their day there were no publicity agents to “discover” them and build them up for the personal aggrandizement of the agent.

Their playing and their compositions stood on their merit, and if their product has passed the test of time, it is because of that intrinsic merit. We believe that present day music and musicians owe a debt of gratitude to such men as Scott Joplin, Tom Turpin, Ben Harney, James Scott and many others, both negro and white, that has never been acknowledged, and probably never will be. That such composers did produce something that has stood the test of time is proved nearly every time a modern jazz orchestra plays a tune, for it is a unique composition or arrangement indeed that does not contain something from an old classic rag, whether directly or by way of a Tin Pan Alley imitation. To quote from one of the advertising dodgers of the old firm of John Stark and Son, who published many ragtime classics, “. . . Here is the genius whose spirit, though diluted and polluted, was filtered through thousands of cheap songs and vain imitations . . .”

Of the American cities where genuine instrumental ragtime “caught on” and was recognized as having musical value, St. Louis, Missouri, became pre-eminent. Rail center and river port, St. Louis became the mecca for early ragtime players and composers, from local boys who became familiar with unconventional music around the river joints and dives, to itinerant players and singers, who found St. Louis a convenient stopping off point on their wanderings, and brought in new musical ideas from all over the country. Several music houses in St. Louis published early rags, but it was the firm of John Stark and Son which soon became the “Classic Rag House.” They featured rags by many high class writers, including Scott Joplin, composer of the famous *Maple Leaf Rag*, which, after nearly fifty years, remains the classic example, and which has never been improved upon. Of all the ragtime composers Scott Joplin was undoubtedly the greatest. Standing head and shoulders above all others, his influence on American jazz music has been tremendous, yet he had been almost completely overlooked. As stated above, writers of jazz history in New Orleans usually mention Joplin’s *Maple Leaf Rag*, and refer to his other ragtime compositions in general terms, seldom naming them. Joplin rags were popular in New Orleans in the early days, there is little doubt of that. The music stores carried them, and they were played around the town. Still, we may be permitted to doubt a little if they were played as universally as some accounts may seem to indicate, except by a certain class of persons who

enjoyed Joplin and were willing to persevere in practicing something more difficult than the ordinary. Joplin rags were not easy to play, and many players dropped them without spending enough time and effort to learn them properly; the remark usually credited to Chris Smith, the negro song writer, that very few people played the *Maple Leaf Rag*, although a great many people played at it, came close to the truth. The Stark firm found the same condition and printed the following:

"We knew a pianist who had in her repertoire, "The Maple Leaf," "Sunflower Slow Drag," "The Entertainer" and "Elite Syncopations." She had played them as she thought, over and over for her own pleasure and others, until at last she had laid them aside as *passé*. But it chanced that she incidentally dropped into a store one day, where Joplin was playing "The Sunflower Slow Drag." She was instantly struck with its unique and soulful story, and—what do you think? She asked someone what it was. She had played over it and around it for twelve months and had never touched it.\*\*\*\*"

Nevertheless, New Orleans musicians had plenty of chance to listen to Joplin rags, for they were played regularly on that predecessor of the juke box, the automatic piano, albeit without giving heed to that ever present injunction printed at the beginning of the sheet music: "NOTICE: Do not play this piece fast. It is never right to play 'Ragtime' fast. Author." (Incidentally, what a treat it would be to listen to a few of Joplin's rags played on a good player piano; we believe it would surprise many of the modern swing enthusiasts.)

In view of the fact that the *Maple Leaf Rag* still remains the classic, along with Ferd Morton's *King Porter Stomp* and a few others, and as Joplin is given credit for the composition, many persons may wonder at the opinion that he is "overlooked." It will probably be a surprise to most music lovers with an interest in jazz beginnings, even those who think they know something of Joplin, to learn that he has his name on over sixty published compositions. Most of these are his own compositions, on some he collaborated, and some he arranged for others. He composed over forty rags, at least eight waltzes (one being in ragtime), several 6/8 marches, a Mexican serenade, some songs and two operas, one of which,

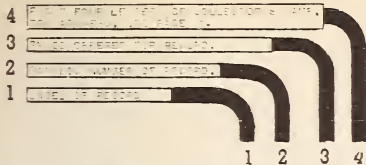
sad to relate, probably is lost. Of Joplin's rags it can be said that practically every one is unique, his genius being such that he never felt the necessity of bringing out an old composition dressed in a new garb. His rags are in a class by themselves, and very seldom does one of them suffer by comparison with another. Compare *Maple Leaf*, *Peacherine*, *Easy Winners*, *Original Rags*, *Rose Leaf Rag*, *Eugenia*, *Figleaf*, *Gladiolus* and *Wall Street Rag*, to mention a few, and you will find each one a work of art,—scholarly and often profound. With simpler and flashier sheet music on the music counters, and with Tin Pan Alley publishers controlling most of the trade channels and publicity, the Joplin rags did not get the recognition they deserved, even though in later years eastern publishers published some of Joplin's best numbers. Joplin himself felt that he was overlooked and not appreciated, and that he was ahead of his time, remarking that perhaps folks would appreciate him after he had been dead fifty years.

From the somewhat scanty information at hand it seems clear that Scott Joplin was well grounded in music. Born in 1869 and raised in or near Texarkana, he was given some early musical training at home. By the time he was twenty it can be assumed that he had begun his travels, and was probably making his living from music, because by the time he was twenty-five he was a member of an outfit that called themselves the "Texas Medley Quartette." That Joplin was a singer will probably come as another surprise to most Joplin fans, since he has never been mentioned in that connection, at least not for many, many years. However, this seems to have been the case, and it also appears that the quartette travelled over a considerable part of the country, appearing before the public with some success. One reason for this surmise is that two of Joplin's compositions (his first to be published) were published in Syracuse, New York. One of these compositions, *Please Say You Will*, published in 1895 by M. L. Mantell of Syracuse, bears the inscription, "Song and Chorus by Scott Joplin, of the Texas Medley Quartette." Another song by Joplin, *A Picture of Her Face*, was also published in 1895 by Leiter Brothers of Syracuse. It would not be too much of a stretch of the imagination to assume that the Texas Medley Quartette, of which Joplin was a member, played an engagement in Syracuse, New York, as early as the season of 1894-1895, using some songs by Joplin in their repertoire, and that

(Continued on page 59)



# WANTED



1 2 3 4

## LOUIS ARMSTRONG

JAZZ LIPS/SKID DA DE DAT	OK	8436	—	EDEL
IRISH BLACK BOTTOM	OK	8447	—	EDEL
MELANCHOLY/KEYHOLE	OK	8496	—	EDEL
DROPPIN' SHUCKS/WHO'S IT	OK	8357	—	EDEL
I'M GONNA GITCH	OK	8343	—	HURN
DROPPIN' SHUCKS	OK	8357	—	HURN
BIG FAT MA	OK	8379	—	HURN
JAZZ LIPS	OK	8436	—	HURN
SUNSET CAFE STOMP	OK	8423	—	HURN
IRISH BLACK BOTTOM	OK	8447	—	HURN
PERDIDD ST. BLUES	DE	1090	—	HURN
DOWN IN HONKY TONK TOWN	DE	13091	—	HURN
BIG FAT MA/SWEET LITTLE PAPA	OK	8379	12.75	CAUG
BIG BUTTER P EGG MAN/SUNSET CAFE	OK	8423	12.75	CAUG
MELANCHOLY BLUES/KEYHOLE BLUES	OK	8436	7.50	CAUG

## GEORGE BRUNIES

FOREVER BLOWING BUGGLES	OK	05798	4.50	MART
<u>BARREL HOUSE PETS</u>				
ROLLIN' STONE, PUSSY	DO	1530	3.00	MART
<u>COUNT BASIE</u>				
THE FIVES	DE	2722	—	BUCK
<u>BECKET-SMALLER BIG 4</u>				
THAT'S A PLENTY	HRS	2002	7.00	MART
<u>SIX SEIDERBECKE</u>				
SOMEBODY STOLE RHYTHM KING	BR	8242	—	MART
WA DA DA/L MAN RIVER	CO	3566	—	MART
I'LL BE A FRIEND	VI	23008	—	MART

## BUNNY BERIGAN

(MANY; SEND LISTS)	—	—	—	COIA
<u>JIMMY BERTRAND</u>				
(ANY WITH DODDS)	—	—	—	HURN

## BARNEY BIGARD

BARNEY GOIN' EASY/STATE PRICE	OK	OR	—	KAME
<u>JIMMY BLYTHE</u>				
(ANY WITH DODDS)	—	—	—	HURN

## BILL BRADLEY

BASIN STREET BOOGIE	CO	36340	—	CULP
SOUTH-PAN SERENADE	CO	35963	—	CULP
THREE RING RAGOUT	CO	35871	—	CULP
HENRY BUSSE				

WHEN DAY IS DONE	DE	774	—	GOOD
<u>FRANKIE CARLE</u>				
(ANY; SEND LIST)	—	—	—	MART

## HOAGY CARMICHAEL

STARDUST	GE	6311	—	GRAV
<u>CAROLINA BOOB ORCHESTRA</u>				

CAROLINA MOON	OK	41198	—	PETE
HONEY	OK	41226	—	PETE
I'M ALWAYS CHASING RAINBOWS	OK	41409	—	PETE
BOLERO	OK	41566	—	PETE
IF YOU HAVEN'T GOT LOVE	ME	12167	—	PETE
IF YOU CAN'T SING WHISTLE	LE	12194	—	PETE
DIXIE/ON MONA	LE	12364	—	PETE
I'M SO IN LOVE	ME	12366	—	PETE
GOODFUS/WHY DON'T YOU GET LOST	ME	12376	—	PETE
IS I IN LOVE, I IS	ME	12399	—	PETE
WHO TAKES CARE OF CARETAKER'S DAUGHTER	PE	14378	—	PETE
SWEETHEART OF SIOWA CHI	PE	14	—	PETE
THE LOVE SONG	PE	14378	—	PETE
HURRY BACK SWEETHEART OF MINE	PE	14426	—	PETE
EVERYBODY LOVES MY BABY	PE	14	—	PETE
WHAT ARE WE WAITING FOR	PE	14909	—	PETE
(ALL ON COLUMBIA)	CO	—	—	PETE
(ALL ON ROYALE)	RY	—	—	PETE
(ALL ON PESAL)	RE	—	—	PETE

## CARMEN CAVALLARO

I'LL SEE YOU IN MY DREAMS/DREAM	DE	69704	—	GOOD
(MANY; SEND LIST)	—	—	—	GOOD

## CHICAGO FOOTWARMERS

(ANY EXCEPT 8533 AND 8599) OK ——— HURN

## CHICAGO FOOTWARMERS

RANDOLPH ST. RAG/SUGAR (NEW ONLY)	SIG	105	—	SHEA
SONG-WANDERER/CHANGER MADE (NEW ONLY)	SIG	104	—	SHEA
<u>LILLIE D. CHRISTIAN</u>				
YOU'RE A REAL SWEETHEART	OK	8607	—	HURN
SWEETHEARTS ON PARADE	OK	8650	—	HURN
BABY	OK	8650	—	HURN

## SAM COSLOW

PLEASE VI 24144 2.50 WHIT

## BING CROSSBY

WHEN I LOST YOU (I TO E)	DE	3477	—	GHIR
(MANY)	BR	—	—	COOK
I HAVEN'T TIME TO BE MILLIONAIRE	DE	3161	—	GOOD
BEAUTIFUL DREAMER	DE	3118	—	GOOD
IT'S A LONELY TRAIL	DE	—	—	GOOD
OLE FOLKS	DE	2123	—	GOOD
SMALL FRY (MERCER & CROSSBY)	—	—	—	GOOD

## BOB CROSSBY

CONE BACK SWEET PAPA DE 896 ——— GOOD

## DIXIE STOMPERS

NERVOUS CHARLIE STOMP/BLACK HORSE (N)	HA	153	2.50	CAUG
FEELIN' GOOD/ON BABY (NEW)	HA	636	3.75	CAUG
WABASH BLUES/WANG WANG BLUES (NEW)	HA	407	3.25	CAUG
ST. LOUIS BLUES/VARIETY STOMP (NEW)	HA	451	3.25	CAUG

## JOHNNY DODDS

WILDMAN BLUES/MELANCHOLY (NEW) BR 3567 15.00 CAUG

## JIMMY DORSEY

CHARLESTON ALLEY/SPIRITS GOT DE 4075 ——— KAER

## TOMMY DORSEY CLAMBACK 7

(MANY (STATE PRICE) VI ——— KAME

## TOMMY DORSEY

AFTER ALL/BLUE RAIN	VI	26418	—	CULP
P. I. E. WORK IF YOU CAN GET IT	VI	25695	—	CULP
COCKTAILS FOR TWO	VI	26145	—	CULP
BLUE MOON/PANAMA	VI	26185	—	CULP
DAWN ON THE DESERT 'EYH BEGIN AGAIN	VI	26246	—	CULP
GUESS I'LL GO BACK HOME	VI	26294	—	CULP
THAT LUCKY FELLOW	VI	26401	—	CULP
EASY DOES IT	VI	26429	—	CULP
FAITHFUL TO YOU	VI	26431	—	CULP
A NEW MOON AND AN OLD SERENADE	VI	26181	—	CULP

## ROY ELDRIDGE (OFF THE AIR SHOTS)

GRAND TERRACE, CHICAGO, 1934 WITH FLETCHER

HENDERSON'S OPORCHESTRA	—	—	—	PERF
KELLY'S STABLES, NEW YORK	—	—	—	PER
THE THREE DEVILS, NEW YORK 1943	—	—	—	PER
CLUB KINSWAY, TORONTO, CANADA	—	—	—	PER
JAHTZEN BEACH, PORTLAND, OREGON WITH GENE	—	—	—	PER
KRUPA'S ORCHESTRA	—	—	—	PER
EASTWOOD GARDENS, DETROIT, GENE KRUPA'S ORCH.	—	—	—	PER
HOTEL PENNA., N.Y., GENE KRUPA'S ORCH.	—	—	—	PER
ANY SPOTLIGHT BANDS PROGRAMS WITH GENE KRUPA'S O.	—	—	—	PER
ANY SHOT OF "FLYING HOLE", STATION WNEW	—	—	—	PER
WITH ESQUIRE JAZZ BAND BROADCAST, 1/18/1944	—	—	—	PER
"KING OF BONGO BAR", ARCADIA BALLROOM, 1938	—	—	—	PER
WITH TEDDY HILL'S ORCH., OVER N.B.C., 1936	—	—	—	PER
ANY SHOT OF "GEE JACK WHAT A SHAKE!" FROM THE	—	—	—	PER

THREE DEVILS, CHICAGO, ILLINOIS ——— PER

WITH MILDRED BAILEY, 5/2/44 ——— PER

"WHEN DREAMS COME TRUE," PAUL BARON SEXTET ——— PER

"FOUR IN A BARN," PAUL BARON SEXTET ——— PER

ANY WITH PAUL BARON SEXTET ——— PER

ANY WITH MILDRED BAILEY ——— PER

## DUKE ELLINGTON

DON'T LEAN A THING/ROSE ROOF	BR	6265	—	GILB
HARLEM SPEAKS BEST WISHES	BR	6374	—	GILB
EERIE MOAN/ANYTIME	BR	6467	—	GILB
BLACKBIRD MIDDLEY	BR	6516	—	GILB
SHOGASORO/SOLID OLD MAN	BR	8350	—	GILB
ALABAMA HOME/GOOD WILLUN	LA	137	—	GILB
DIGA DIGA DOO/I CAN'T GIVE	VI	3-008	—	KAME
MUST HAVE THAT MAN (STATE PRICE)	BR	4031	—	KAME
PUSSY WILLOW (STATE PRICE)	ANY	—	—	KAME
HYDE PARK (STATE PRICE)	DE	—	—	KAME
SWAMPY RIVER	BR	6355	3.50	MART

## SEGER ELLIS

PRAIRIE BLUES OK 4147 4.00 MART

## ARTHUR GODFREY

(ANY) ——— GOOD

WANTED

GRACIE FIELDS  
 WALTER LEAD ME TO THE ALTER ———— Good  
 GOOD NIGHT LITTLE SAILOR BOY ———— Good  
BENNY GOODMAN  
 SHIVERS/SEVEN COME ELEVEN Co 35349 ——— KAER  
 STEALIN' APPLES/OPUS LOCAL Co 35362 ——— KAER  
 BODY AND SOUL Vi 25115 ——— CULP  
 LADY BE GOOD Vi 25333 ——— CULP  
 EXACTLY LIKE YOU Vi 25406 ——— CULP  
 I CRIED FOR YOU (VICTOR) Vi 25139 ——— CULP  
 VIBRAPHONE BLUES (N TO E) Vi 25521 ——— CULP  
 ALL MY LIFE Vi 25324 ——— CULP  
 IT HAD TO BE YOU BB 11056 ——— CULP  
 TAPPIN' BARREL/SON-IN-LAW Co 2856 ——— LAMB  
 RIPPIN' SCOTCH/KEEP ON Co 2867 ——— LAMB  
 NOT THAT I CARE (N TO V) Co 2542 ——— GHIR  
 JUNK MAN/OL' PAPPY (N TO V) Co 2892 ——— GHIR  
 BALLAD IN BLUE (N TO E) Vi 25081 ——— GHIR  
 IF I COULD BE WITH YOU (N TO E) Vi 25290 ——— GHIR  
 YOU TURNED THE TABLES ON ME (N-E) Vi 25391 ——— GHIR  
 THERE'S A SMALL HOTEL (N TO E) Vi 25363 ——— GHIR  
 NOBODY'S SWEETHEART/MORE (N TO E) Vi 25345 ——— GHIR  
BOBBY HACKETT  
 JAZZ BAND HALL (STATE PRICE) Vo 4047 ——— KAME  
 GHOST OF A CHANCE (STATE PRICE) ANY ——— KAME  
 DA DA STRAIN (STATE PRICE) ANY ——— KAME  
W. C. HANDY  
 ST. LOUIS BLUES Vs 8163 ——— GRAV  
COLEMAN HAWKINS  
 SORROW/LOVE CRIES(E TO N) PAE 658 8.00 HASS  
 TIGER RAG (E TO N) PAE 35513 8.00 HASS  
 LADY BE GOOD (STATE PRICE) PAE 2007 ——— KAME  
FLETCHER HENDERSON  
 TO O/ROCKY MOUNTAIN BLUES(NEW) Co 970 5.00 CAUG  
 STOCKHOLM STOMP/HAVE IT READY (N) BR 3460 5.75 CAUG  
 FIDGETY FEET/ SENSATION (NEW) BR 3521 4.75 CAUG  
 FIDGETY FEET/ SENSATION (NEW) Vo 1092 4.25 CAUG  
 ST. LOUIS SHUFFLE/VARIETY STOMP(NEW) Vi 20944 4.25 CAUG  
 POP BLUES/LIVERY STABLE BLUES(NEW) Co 1002 5.75 CAUG  
 HDG OFF BR 4119 3.25 CAUG  
 (OTHERS WITH LOUIS ARMSTRONG)(NEW) Co ——— CAUG  
BERTHA "CHIPPY" HILL  
 (LOUIS ARMSTRONG ACCOMPANIMENTS) ANY ——— HURN  
EARL HINES  
 HONEYSUCKLE ROSE Vo 3586 3.00 MART  
 (BOTH SOLO REISSUES) Co 35875 ——— MART  
BUO JACOBSON  
 LAUGHING AT YOU/CLAR SIG 106 ——— NORR  
HARRY JAMES  
 WILLOW WEEP FOR ME/My BUDDY Co 35242 1.50 MONT  
 FEET DRAGGIN'/HERE COMES HIGHT Co 35227 1.50 MONT  
 OL' MAN RIVER/ANSWER MAN Co 36023 1.50 MONT  
 CONCERTO FOR TRUMPET/IN MARKET Co 35340 1.50 MONT  
 I'M IN THE MARKET FOR YOU Co 35340 ——— CULP  
JAMES P. JOHNSON  
 (ANY OKEH SOLO) OK ——— 6.50 MART  
 (ANY COLUMBIA SOLO) Co ——— 6.00 MART  
 Vi 19123 3.00 MART  
 BR 4712 5.00 MART  
LONNIE JOHNSON & BLIND WILLIE DUNN  
 HOT FINGERS OK 8743 4.75 MART  
 MIDNIGHT/BLUE ROOM OK 8818 4.50 MART  
 GUITAR BLUES/BLUE GUITAR OK 8711 4.50 MART  
ISHAM JONES  
 WHY CAN'T THIS NIGHT GO ON FOREVER Vi 24213 ——— WHIT  
MAGGIE JONES  
 (ARMSTRONG ACCOMPANIMENTS) Co ——— HURN  
LOUIS JORDAN  
 WHAT'S THE USE OF GETTING SOBER DE 8645 ——— GRAV  
HAL KEMP  
 MEDLEY OF SOUTHERN COLLEGE SONGS) BR 4958 ——— PETE  
 BOLERO (Lombardo REVERSE SIDE) BR 6629 ——— PETE  
 STAROUST BR ——— PETE  
 SIX TO EIGHT RECORDS Co 5800s ——— PETE  
FREDDIE KEPPARD  
 STOCKYARD STRUT UHCA 73-74 ——— GRAV  
HENRY KING  
 (ANY; SEND LIST) ——— Good  
TOMMY LAONIER  
 WEARY BLUES/JA-OA (STATE PRICE) BB 10086 ——— KAME  
 REALLY THE BLUES (STATE PRICE) BB ——— KAME

EDDIE LANG  
 LOSING YOU/MINE OK 40988 2.00 MART  
 MELODY MAN'S/PERFECT OK 40936 4.25 MART  
MEADE LUX LEWIS  
 SA 12003 & 12004 7.00 MART  
LIL'S HOT SHOTS  
 GEORGIA BO BO BRE 02065 ——— HURN  
ABE LYMAN  
 THEN I'LL BE HAPPY BB 10685 ——— WHIT  
WINGIE MANNONE  
 JUST I GIRL/CRYIN' FOR ME Co 35685 ——— NORR  
JOE MARSALE  
 FEATHER-BED LAMENT/12 BAR DE 18111 ——— KAER  
JOAN MERRILL  
 HOW DID HE LOOK/MISS JOHNSON BB 10986 ——— GOOD  
MEZZROW-LADNIER  
 COMIN' ON WITH COME ON BB 10250 ——— CONA  
 REVOLUTIONARY BLUES BB 10885 ——— CONA  
LANI MCINTYRE  
 AKAKA FALLS (N TO E) ME 51120 1.00 GHIR  
 KOLOPA (N TO E) ME ——— 1.00 GHIR  
LUCKY MILLINDER  
 BIG FAT MAMA DE 4041 ——— WHIT  
 APOLLO JUMP DE ——— 1.25 PERR  
MILLS BROTHERS  
 WPA/MARIE DE 3151 ——— BUCK  
LEE MORSE  
 I'M WEARING A RED RED ROSE ——— CARL  
 (ANY) ——— CARL  
NEW ORLEANS BOOTBLACKS  
 FLAT FOOT/MAD DOG Co 14337 ——— HURN  
 I CAN'T SAY/MIXED SALAD Co 14465 ——— HURN  
NEW ORLEANS RHYTHM KINGS  
 TIN ROOF BLUES GE 5105 ——— HURN  
 THAT DADA STRAIN GE 5106 ——— HURN  
 SWEET LOVIN' MAN GE 5104 ——— HURN  
 ANGRY GE 5219 ——— HURN  
 CLARINET MARMALADE GE 5220 ——— HURN  
 MILENBERG JOYS GE 5217 ——— HURN  
 LONDON BLUES GE 5221 ——— HURN  
 GOLEEN LEAF STRUT OK 40327 ——— HURN  
 BABY OK 40422 ——— HURN  
 TIN ROOF BLUES/SAN ANTONIO DE 161 ——— NORR  
FRANKIE NEWTON  
 ROSETTA/WORLD IS WAITING (STATE PRICE) BB 10176 ——— KAME  
RED NICHOLS  
 PANAMA/MARGIE BR 3961 ——— LAMB  
KING OLIVER  
 (ANY ON BRUNSWICK) BR ——— HURN  
 (ANY ON VOCALION) Vo ——— HURN  
 DIPPERMOUTH BLUES ANY ——— CONA  
 (ANY; ANY LABEL) ——— CONA  
ORIGINAL DIXIELAND JAZZ BAND  
 CLARINET MARMALADE Vi 18513 ——— GRAV  
TINY PARHAM  
 (MANY; ANY LABEL; STATE PRICES) ——— KAME  
TEDDY POWELL  
 BLUEBIRD BOOGIE WOOGIE BB 11082 ——— KAER  
CLARENCE PROFIT  
 BE SOME CHANGES/MADE BR 8341 ——— MART  
MA RAINIE  
 (MANY; NEW CONDITION) ——— \$3-5 CAUG  
RED ONION JAZZ BABIES  
 OF ALL WRONGS/CAKE WALKING (NEW) GE 5627 25.00 CAUG  
FREDDIE RICH  
 A HOUSE WITH A LITTLE RED BARN Vo ——— 2.50 PERR  
ADRIAN ROLLINI  
 NAGASAKI/JAZZ O' JAZZ Vi 25085 ——— LAMB  
ARTHUR SCHUTT  
 PIANO PUZZLE OK 41243 4.75 MART  
ARTIE SHAW  
 OCTOROON BB 10 ——— CULP  
 BLUES 1 & 2 Vi 27411 ——— CULP  
 SPECIAL DELIVERY STOMP Vi 26762 ——— KAER  
 ROSE ROOM (STATE PRICE) BB ——— KAME  
JOEL SHAW  
 IF IT AIN'T LOVE CR 3298 ——— WHIT  
BESSIE SMITH  
 (MANY AFTER Co 14051; NEW ONLY) ——— \$2-5 CAUG  
 EMPTY BED BLUES Co 35675 ——— GRAV  
 YOU'VE BEEN GOOD OLD WAGON Co 35672 ——— GRAV

## WANTED

CLARA SMITH			
ARMSTRONG ACCOMPANIMENTS)	CO	---	HURN
TRIXIE SMITH			
THE WORLD JAZZ CRAZY/RAILROAD BL.	PARA	12262 7,50	CAUG
MILLIE "LION" SMITH			
PASSIETTE, RAIL AIR	CMS	523	MART
SOUTHERN MELODY ARTISTS			
ALL RECORDS IN OK 40-15000 SERIES)	OK	---	PETE
SOUTHERN SERENADERS			
ALL RECORDS IN OK 41000 SERIES)	OK	---	PETE
MUGGSY SPAIER			
RELAXING AT TOURS	DB	10532	MORR
BOB STEWART			
LINDER ARNHEIL (STATE PRICES)	BB	11057	KAME
JOE SULLIVAN			
LITTLE ROCK/JUST STROLLING(NEW ONLY)	DE	600	SHEA
ERSKINE TATE			
STATIC STRUT	VO	15372	HURN
ART TATUM			
(6543 AND 6553)	BR	---	3,00 MART
JACK TERGARDEN			
BIG EIGHT BLUES (STATE PRICE)	HRS	---	KAME
MICHEL THOMAS			
ARMSTRONG ACCOMPANIMENTS)	OK	---	HURN
CLAUDE THORNHILL			
PARADISE	CO	36298	WHIT
FRANK TRUMBauer			
CLARINET MARMALADE	VO	4412	MART
SINGIN' THE BLUES	BR	7703	MART
SUGAR UNDERWOOD			
DAVIS STREET BLUES (NEW)	VI	21538 2,25	MART
VENUTI-LANG ALL STARS			
FAREWELL BLUES (STATE PRICE)	ANY	---	KAME
BEALE STREET BLUES(STATE PRICE)	ANY	---	KAME
MISSISSIPPI WALLADE			
(ARMSTRONG ACCOMPANIMENTS)	OK	---	HURN
FATS WALLER			
HOLD TIGHT	BB	---	1,50 PERR
(ANY ORGAN SOLO, EXCEPT ALBUM)	VI	---	2,50 MART
GLADYSE	VI	38554 2,50	MART
JAMES WIGGINS			
44 BLUES/FRISCO BOUND	PARA	12860	ROSE
HAROLD WILEY			
ARNOLD WILEY RAG	BR	7113 2,50	MART
CLARENCE WILLIAMS			
(MANY WITH ARMSTRONG)	---	---	HURN
ORGAN GRINDER BLUES	OK	8604	MART
TODDY WILSON			
BR 7543 OR 7572 (NEW)	---	---	MART
JUST A MOOD, 1 & 2 (STATE PRICE)	BR	7973	KAME
YOU CAME TO MY RESCUE(N TO E)	BR	7739	GHIR
I'LL NEVER BE THE SAME (N TO E)	BR	7926	GHIR

### CATALOGS

(ANY CATALOGS, 1934, 1936)	---	---	WHIT
WOODWIND ENSEMBLES AND SOLOS			
HORN, OBOE, CLARINET, BASSOON, FLUTE	---	---	BR,E

## NEW ORLEANS

(Continued from page 5)

Inspired by the festivities Laurence Marrero and Slow Drag, the bassist, and in fact the entire band, outdid themselves. The full tone Slow Drag pulls from even a battered instrument, as well as his amazing percussive, drive place him among the foremost bassists who have come out of New Orleans. He's a most picturesque performer—when Slow Drag hangs up his hat (on the scroll of his bass), lights up his pipe and goes to work the band is sure to rock.

About one A. M. Monday morning, Bunk & Company wandered in, evidently still continuing their Sat. night celebration. (Bunk can go two or three nights in a row without going to bed.) Nothing could stop Bunk grabbing the beat up horn and demonstrating to his old friends the fact that he is not old at all. He ripped off *Panama*, *Careless Love* a couple of time, and settled down into his own blues. Even under the most adverse conditions, with a horn that leaks in a dozen places, Bunk is unapproachable in the blues. Not without reason was he crowned "the Blues King" forty years ago. And today more than ever he is still the King of the Blues.

The band, scheduled to quit at two, didn't stop till almost three. Maybe they have just as much fun in other cities, but as Jelly Roll once said—"There was never that particular kind of fun on the face of the globe but in New Orleans."

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<u>HENRY ALLEN</u>			<u>FRANKIE HALF PINT JAXON</u>		
BELIEVE IT BELOVED	PE	16071 E	HIT TA DITTY LOW DOWN	VO	1226 E
DANCING DAVE/EVERYBODY SHOUT	VI	38121 N	<u>JAMES P. JOHNSON</u>		
ALGERS STOMP	VO	3302 G	RIFFS/FEELIN' BLUE (SOLOS)	OK	8770 N
<u>PAULINE ALPERT</u>			DEAR OLD SOUTHLAND/BANDANA DAYS	OK	4504 N
DOLL DANCE/DANCING TAMBOURINE	VI	21252 N	SKIDDLE DE SCOW/CAN I GET IT NOW	CO	14247 N
<u>BUSTER BAILEY</u>			<u>LONNIE JOHNSON</u>		
CALL OF THE DELTA	VO	2887 V	LONNIE'S BLUES (WITH JAMES P. JOHNSON)	OK	8411 N
<u>BEALE STREET WASHBOARD BAND</u>			MONKEY AND BABOON/HIPE IT OFF	OK	8762 V
FORTY AND TIGHT/PIGGY WINGLY	VO	1403 N	STOMPIN' PLAYING (GIT SOLOS)	OK	8558 N
<u>BUNNY BERIGAN</u>			<u>KANSAS CITY FIVE</u>		
REMEMBER MY FORGOTTEN MAN	VO	15891 V	DARK GAL BLUES/GET IT FIXED	PE	4516 V
<u>RUBE BLOOM (PIANO SOLOS)</u>			<u>BOBBY LEECAN-ROBERT COOKSEY</u>		
DOLL DANCE/MARCH OF THE DOLLS	OK	40842 N	DIRTY GUITAR BLUES (SOLOS)	VI	20251 N
DANCING TAMBOURINE/SILHOUETTE	OK	40901 N	<u>BILLY MASON'S ORCHESTRA</u>		
<u>ALBERTA BROWN (WITH ORCH.)</u>			IF YOU KNEW SUSIE/ANGRY	CH	40035 N
HOW LONG/LOVELY BLUES	CO	14321 N	<u>SARA MARTIN</u>		
<u>BLYTHE'S BLUE BOYS</u>			*T'AIN'T NOBODY'S BUSINESS	OK	8043 N
ORIENTAL MAN/BROWN SKIN MAMA	CH	40023 N	<u>MASON-DIXON ORCHESTRA</u>		
<u>HATTIE BURLSON</u>			ALABAMA SNOW/WHAT A DAY	CO	1861 N
SUPERSTITIOUS BLUES	BR	7042 N	<u>MIDWAY DANCE ORCHESTRA</u>		
<u>CELESTIN'S ORCHESTRA</u>			BUDDY'S HABITS	CO	51 N
STATION CALLS/MY JOSEPHINE	CO	636 N	<u>RUBBER MILEY</u>		
GIVE ME SOME MORE/SATISFIED	CO	14200 N	LOVING YOU THE WAY I DO	VI	23010 N
AS YOU LIKE IT/JUST FOR YOU	CO	14259 N	<u>MILLS BLUE RHYTHM BAND</u>		
<u>RUSS COLUMBO</u>			BLUE RHYTHM FANTASY/JUNGLE	VR	503 N
TIME ON MY HANDS/MADNESS	BB	6503 N	<u>BENNIE MOTEN</u>		
<u>DOC COOK</u>			KANSAS CITY SQUABBLE	VI	38091 E
SEWELK BLUES/WHITE GHOST SHIVERS	CO	862 N	<u>JELLY ROLL MORTON</u>		
ALLIGATOR CRAWL/BRAINSTORM	CO	1298 N	PANAMA/SWEET SUBSTITUTE	GL	1703 N
HUM AND STRUM/I GOT WORRY	CO	1430 N	MAMA'S GOT A BABY	GL	1710 N
<u>BING CROSBY</u>			<u>MOUND CITY BLUE BLOWERS</u>		
SWEET GEORGIA BROWN/MOONLIGHT	ME	13127 N	NERVOUS PUPPIES/WHAT DO I CARE	BR	3484 N
*RAP YOUR TROUBLES IN DREAMS	BB	7102 N	<u>NEW ORLEANS LUCKY SEVEN (BIX)</u>		
<u>HARRY DIAL</u>			ROYAL GARDEN BLUES/GOOSE PIMPLES	OK	8544 V
I LIKE WHAT I LIKE/MUST BE LOVE	VO	1567 N	<u>JIMMIE NOONE</u>		
<u>DIXIE STOMPERS</u>			THREE LITTLE WORDS/SOMETHING	VO	1554 N
CLAP HANDS/SPANISH SHAWL	HA	70 N	<u>KING OLIVER</u>		
I FOUND A NEW BABY	HA	121 N	DEAO MAN BLUES/SOMEDAY (1/2" CRACK)	VO	1059 V
DYNAMITE	HA	209 N	<u>LOUIS PRIMA</u>		
<u>DIXIE SYNCOPATORS</u>			BREAKIN' THE ICE	BR	7320 N
BAD FOR YOUR SOUL/FOR JUST	BR	4536 E	<u>LOUIS RUSSELL</u>		
<u>MARY DIXON</u>			MY BLUE HEAVEN/PRIMITIVE	ME	13366 N
BLACK DOG BLUES/THUNDER BLUES	CO	14459 N	GOIN' TO TOWN/SAY THE WORD	VI	22789 N
<u>DUKE ELLINGTON</u>			<u>SAVANNAH SIX</u>		
MARGIE/COTTON	BR	7526 V	*TAIN'T COLD/HOT AIRE	HA	56 N
EAST ST. LOUIS/BIRMINGHAM	BR	80000 V	<u>SAVANNAH SYNCOPATORS</u>		
<u>SEGER ELLIS</u>			SOMEDAY SWEETHEART/WIA WA WA	BR	3373 N
S'POSIN'/TO BE IN LOVE	OK	41255 N	<u>BESSIE SMITH</u>		
<u>GEORGIA STRUTTERS</u>			FRANKIE BLUES/HATEFUL BLUES	CO	14023 N
BLACK BOTTOM DANCE/WASN'T IT	HA	311 N	<u>MUGGSY SPAHIER</u>		
ROCK JENNY ROCK/IT'S RIGHT HERE	HA	468 N	CHICAGO/CAN'T WE BE FRIENDS	DE	4168 N
<u>HALFWAY HOUSE ORCHESTRA</u>			<u>TEXAS BLUES DESTROYERS</u>		
SNOOKUM/IT BELONGS TO YOU	CO	1041 N	LENOX AVENUE SHUFFLE/	PE	14341 N
TELL ME WHO/LOVE DREAMS	CO	1542 N	<u>SAM THEARD (WITH COW COW DAVENPORT)</u>		
<u>COLEMAN HAWKINS</u>			SHE SKUFFLES THAT RUFF	BR	7075 N
HEARTBREAK BLUES/OL' MAN RIVER	PAE	1766 N	GET YOUR MIND ON IT	BR	7090 E
<u>FLETCHER HENDERSON</u>			<u>JOE TURNER</u>		
GYPSY BLUES/SWEET LADY	BS	2025 N	GOIN' TO CHICAGO BLUES	DE	4093 N
CLARINET MARMALADE/HOT MUSTARD	BR	3406 E	<u>FATS WALLER</u>		
FIOGETY FEET/SENSATION	VO	2710 E	HONEYSUCKLE ROSE/ICE	VI	24826 N
<u>HATTIE HUDSON (W. TYSON, PIANO)</u>			<u>THE WASHINGTONIANS</u>		
BLACK HAND BLUES/DOGGOONE (CHIP)	CO	14279 N	MOVE OVER	LINCOLN	3054 E
<u>ALBERTA HUNTER</u>			BLACK BEAUTY/TAKE IT EASY	BR	4009 N
MISTREATED BLUES (WITH HENDERSON)	PARA	12043 N	<u>PAUL WHITEMAN</u>		
BEALE STREET BLUES (WITH FATS WALLER)	VI	20771 N	MARIANNE/LOVER COME BACK	CO	1731 N
<u>BESSIE JACKSON</u>			<u>CLARENCE WILLIAMS</u>		
MY MAN IS BOOGAN ME	ME	13342 N	EVERYBODY LOVES MY BABY	OK	8181 V
JUMP STEADY DADDY	ME	51258 N	<u>JOHN WILLIAMS SYNCO JAZZERS</u>		
ROLL AND RATTLER	PE	0262 E	GOOSE GREASE/DOWN IN GALLION	PARA	12457 N
<u>BUD JACKSON'S SERENADERS</u>					
HEEBIE JEEBIES/MESSIN' AROUND	BR	3351 N			

# FOR DISPOSITION

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 AUCTIONS.

4 METHOD OF DISPOSITION: "SALE"  
FOR SALE AT PRICE INDICATED;  
"TRA" FOR TRADE; "AUC" AT  
AUCTION. CLOSING DATE FOR BIDS,  
JCT. OF 1944 "T-A" FOR  
"TRADE ON AUCTION"; "T-S" FOR  
SALE OR TRADE; "STA" FOR SALE,  
TRADE OR AUCTION.

3 CONDITION OF RECORD: "NEW";  
"E-EXCELLENT"; "V-VERY GOOD";  
"S-3000"; "F-FAIR"; "P-POOR".

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

## AFRICAN NATIVES

BELGIAN CONGO RECORDS	GL	10 N AUC	10.00	GENT	
<u>ALABAMA WASHBOARD STOMPERS</u>					
IF ALL THE WORLD WAS GLASS	VO	1699	G STA		MART
<u>HENRY ALLEN</u>					
PARDON MY SOUTHERN ACCENT	PE	15970	E AUC		RIDL
ALGIERS STOMP/WHEN DID YOU	VO	3302	V-T-A		LEVI
BELIEVE IT BELIEVED	BA	33337	V AUC		GROS
LOST/I'LL BET YOU TELL THAT	VO	3214	V AUC		GROS
<u>AMBROSE</u>					
SWING PATROL/WEDLEY	DE	1599	N AUC	1.00	RQTH
<u>ALBERT AMMONS</u>					
SHOUT FOR JOY/BEAR CAT	GO	35961	N T-A	1.00	ROHS
<u>ARCADIAN SERENADERS</u>					
ORIGINAL DIXIELAND	OK	40562	V-T-A		EDEL
<u>ARKANSAS TRAVELLERS</u>					
THAT'S NO BARGAIN/EMPERORS	HA	383	E AUC		BUCK
<u>LIL ARMSTRONG</u>					
BORN TO SWING/BLUES	DE	1299	N T-A	.75	ROHS
MY SECRET FLAME/SIXTH STREET	DE	7739	N AUC		SAER
RIPPIN' THE BLUES	DE	7903	N AUC		MARX
LINDY HOP	DE	1388	N AUC		MARX
JUST FOR A THRILL	DE	1182	N AUC		MARX
SIT DOWN STRIKE/CABIN DOOR	DE	1272	E+AUC		NAUL
BORN TO SWING/BLUER THAN BLUE	DE	1299	E AUC		NAUL
<u>LOUIS ARMSTRONG</u>					
KNOCKIN' A JUG/(LOUIS RUSSELL)	PARL	1064	N AUC		WILE
KING LOUIS ALBUM	CO	0-28	N AUC	5.00	GENT
HOT FIVE ALBUM	CO	0-57	N AUC	5.00	GENT
ELDER EATMORE'S 2 SERMONS(2*)	DE	15043	N SAL	1.50	CHOY
CASH FOR TRASH/NEVER KNEW	DE	4229	E SAL	1.25	CHOY
YOU LUCKY GUY/NO ACCOUNT	DE	2934	N SAL	1.50	CHOY
MY WALKING STICK/SONG ENDED	DE	1592	N SAL	1.50	CHOY
SAVE IT PRETTY MAMA	CO	35662	N AUC		BUCK
WEATHER BIRD/SOUTHLAND	HRS	18	E-T-A		MART
YOU'RE NEXT/ORIENTAL	HRS	10	N T-A		MART
ANYTHING BUT LOVE/MISBEHAVIN'	DE	2042	N AUC		SIEG
RASCAL YOU/SLEEPY TIME	DE	4140	N AUC		SIEG
MAHOGANY HALL/WEST END BLUES	DE	3799	N AUC		SIEG
I'LL GET MINE/YES SUM	DE	3900	G+TRA		NORR
SWING YOU CATS/SNOWBALL	BB	10225	N AUC		FLEM
MEMORIES OF YOU/YOU'RE LUCKY	OK	41463	V AUC		JADE
GUT BUCKET BL/IN BARREL	CO	36152	N AUC		NAUL
MUSKAT RAMBLE/SKID DAT DE OAT	CO	36153	N AUC		NAUL
CORNET CHOP SUEY/MY HEART	CO	36154	N AUC		NAUL
ORIENTAL STRUT/YOU'RE NEXT	CO	36155	N AUC		NAUL
POTATO HEAD BLUES/HEEBIE JEEB	CO	35660	N AUC		NAUL
S.O.L. BLUES/SQUEEZE ME	CO	35661	N AUC		NAUL
NO ONE ELSE/SAVE IT PRETTY M.	CO	35662	N AUC		NAUL
12TH ST. RAG/KNOCKIN A JUG	CO	35663	N AUC		NAUL
2:19 BL/PERDIDO ST. BLUES	DE	18090	E+AUC		NAUL
COAL CART BLUES/HONKY TONK	DE	18091	E+AUC		NAUL
COZZETTE/AMONG SOUVENIRS	DE	4327	N AUC		NAUL
STAR DUST/BRAP YOUR TROUSERS	OK	41530	F+AUC		NAUL
HONEY DO/SNOW BALL	VI	24369	G+AUC		NAUL
SWEET SUE/MISSISSIPPI BASIN	VI	24321	V AUC		NAUL
BASIN ST.BL/NIGHTY RIVER	VI	24351	G+AUC		NAUL
SITTIN' IN DARK/WORLD ON STR.	VI	24245	G+AUC		NAUL
HUSTLIN' & BUSTLIN'/GOTTA RI.	VI	24233	G AUC		NAUL
SOME SWEET DAY/SON OF SOUTH	VI	24257	E+AUC		NAUL
I WONDER WHO/DON'T PLAY ME	VI	24425	V AUC		NAUL
ST. JAMES INF./SAVE IT PRETTY	OK	41180	V AUC		NAUL
MEMORIES OF YOU/LUCKY TO ME	OK	41463	V AUC		NAUL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

(LOUIS ARMSTRONG, CONTINUED)

LONESOME ROAD/DEPEND ON ME	OK	41538	G+AUC		NAUL
LAZY RIVER/LOVER HAS GONE	VO	3114	V AUC		NAUL
STOLE MY BREAK/MUSICAL FAMILY	DE	797	E+AUC		NAUL
EV'NTIDE/LVIN' TO MYSELF	DE	835	V+AUC		NAUL
IT'S WONDERFUL/SENTIMENTAL	DE	1841	E+AUC		NAUL
OLD FOLKS AT HOME/(MILLS BROS)	DE	1360	E+AUC		NAUL
SAVE IT PRETTY MAMA/HEAR ME	DE	2405	E AUC		NAUL
TOMORROW NIGHT/LAUGHIN'LOUIE	BB	5363	E+AUC		NAUL
PATCH MOUTH/DOUBLE DARE YOU	DE	1636	E AUC		NAUL
SAOR OLD JOE/BYE & BYE	DE	3011	N AUC		NAUL
LEAP FROG/I USED TO LOVE YOU	DE	4106	N AUC		NAUL
WEST END BL/IF IT'S GOOD	DE	2480	E+AUC		NAUL
HARLEM SWING/VOO DOO	DE	3092	E+AUC		NAUL
MEXICAN SWING/GO LITTLE TIME	DE	1822	N AUC		NAUL
TIGHT LIKE THIS/HEAR ME TALK	CO	36378	N AUC		NAUL
SHADRACK/JONAH AND SHALE	DE	1913	E+AUC		NAUL
YES SUM/I'LL GET MINE	DE	3900	V+AUC		NAUL
BRAN NEW SUIT/WOOD FOR LOVE	DE	579	G AUC		NAUL
SAINTS GO MARCHING/AS LONG AS	DE	2230	G AUC		NAUL
SONG IS ENDED/WALKING STICK	DE	1892	N AUC		NAUL
MAHOGANY HALL/WEST END BLUES	DE	3793	E-T-A		LEVI
SUNNY SIDE OF ST/ONCE IN WHILE	DE	1560	E T-A		LEVI
WALKING STICK (WITH WILLS BROSE)	1892	E T-A			BROW
WILD MAN/GULLY LOW	DUB OF OK	8474	N SAL	1.25	ROSE
VELANDOLY/KEYHOLE	DUB OF OK	8496	N SAL	1.25	ROSE
PEANUT VENDOR/MUGGLES	OK	3194	N T-A		EDEL
BUTTER & EGG/SUNSET CAFE	OK	8423	G T-A		EDEL
ORIENTAL STRUT/YOU'RE NEXT	OK	8299	G-T-A		EDEL
TROUBLE IN WIND/GEORGIA	OK	8312	G T-A		EDEL
WILD MAN/GULLY LOW BLUES	OK	8474	G T-A		EDEL
POTATO HEAD/PUT 'EM DOWN	OK	8503	V T-A		EDEL
HOT FIVE ALBUM (PRE-WAR)	CO	0-57	E+AUC		MONT
BLUE TURNING GREY/SONG	OK	41375	V AUC	2.50	GROB
STAFDUST/BRAP TROUBLES	OK	41290	G+AUC	2.50	GROB
NO ONE ELSE/I CAN'T GIVE	OK	41504	G+AUC		GROS
LITTLE JOE/TEEN EYES	OK	41501	V AUC		GROS
(ANY ON DECCA)			E+AUC		GROS
SONG OF ISLANDS/BLUE TURNING	OK	41375	V+AUC	2.00	GIOR
WEST END BLUES/FIREWORKS	OK	41078	V AUC	5.00	GIOR
<u>LOUIS ARMSTRONG ACCOMPANIMENTS</u>					
RECKLESS BL/SOBBIN(BESSIE SMITH)	14056	V-T-A			LEVI
YOU MAY GO(MAGGIE JONES)	CO	14063	N T-A		LEVI
EARLY IN MORN.(VIRGINIA LISTON)	OK	8187	V-T-A		LEVI
<u>GUS ARNHEIM</u>					
IT MUST BE TRUE(BING)	VI	22561	E AUC		CHOY
<u>BAILEY'S LUCKY SEVEN</u>					
MAMMY KNOWS/GIN SHORE	GE	4831	E AUC	3.00	GROS
<u>BUSTER BAILEY</u>					
DIZZY DEBUTANT	VR	668	E AUC		WILE
<u>WILFORD BAILEY</u>					
HONEYBUCKLE ROSE	DE	18108	N AUC		WILE
DOWN HEARTED BLUES	DE	18109	N AUC		WILE
ROCKIN' CHAIR/SOMETIMES I'M	DE	3755	N AUC		SIEG
SOMETIMES I FEEL LIKE MOTHERL.	VO	5209	E AUC		MARX
SOMETIMES	DE	5252	N AUC		MARX
WASHBOARD BLUES	VO	4139	N AUC		MARX
ALL TOO SOON	DE	3988	N AUC		MARX
WHEN THAT MAN IS DEAD & GONE	DE	3661	N AUC		MARX
WHAM	CO	35370	N AUC		MARX
AFTER ALL I'VE BEEN TO	CO	35409	N AUC		MARX
HOLD ON	CO	35348	N AUC		MARX
GEORGIA ON MY MIND	DE	3691	N AUC		MARX
DOWNHEARTED BLUES	DE	18109	N AUC		MARX
FROM ANOTHER WORLD	CO	35463	N AUC		MARX
MORE THAN YOU KNOW	DE	4267	N AUC		MARX
LOVER COME BACK TO ME	DE	3953	N AUC		MARX
WHEN IT'S SLEEPY(P.W.HITMAN)	VI	22828	E AUC		COOK
<u>CHARLIE BARNET</u>					
I'M NO ANGEL/I WANT YOU	PE	15833	V AUC		BUCK
LAZY BUG/ANNABELLE LEE	BB	10294	N AUC		BUCK
'SPOUSIN/ALEEP OR AWAKE	BB	10206	N AUC		BUCK
COMANCHE WAR DANCE/TAPPIN	BB	10584	N AUC		SIEG
YOU AND WHO ELSE	BB	10734	N AUC		MARX
OH MISS JAXSON	DE	18647	N AUC		MARX
I LIKE TO RIFF	DE	18379	N AUC		MARX
EBONY RHAPSODY	BB	10341	N AUC		MARX
I'M COMING VIRGINIA	BB	11417	N AUC		MARX
WHERE CAN SHE BE	BB	10162	N AUC		MARX
TIN ROOF BLUES/FAMOUS DOOR	BB	10131	E AUC		NAUL

(CHARLIE BARNET CONTINUED NEXT PAGE)

# FOR DISPOSITION

(CHARLIE BARNET, CONTINUED)

ROSKIN RHUMBA/SOUTHERN	BB	10244	N	AUC	MAUL
SWINGIN' ON NOthin'/HARLEM	BB	11281	N	SAL 2.00	HARV
YOU'RE MY THRILL/'NOWHERE	BB	11141	N	SAL 2.00	HARV
PEACEFUL VALLEY/REMINISCING	BB	10846	N	SAL 2.00	HARV
RING DNE BELLS/THE SGT. WAS	BB	10862	N	SAL 2.00	HARV
CAPT. A. MEN/BIRMINGHAM BREAK.	BB	11081	N	SAL 2.00	HARV
<u>COUNT BASIE</u>					
POUND CAKE	Vo	5085	N	AUC	WILE
H AND J	DK	6365	N	AUC	WILE
DRAFTIN' BLUES	DK	5867	N	AUC	WILE
UNDERSHOED BLUES	DK	6071	N	AUC	WILE
6127 SPECIAL/GOIN' TO CHICAGO	DK	6244	N	AUC	WILE
EVENIN'/NOTEN SWING	DK	5732	N	AUC	WILE
JOHN'S IDEA/DNE O'CLOCK JUMP	DE	1363	N	AUC	WILE
SWINGING THE BLUES	DE	1880	N	AUC	WILE
TEXAS SHUFFLE	DE	2030	N	AUC	WILE
PANASSIE STOMP	DE	2224	N	AUC	WILE
JIVE AT FIVE	DE	2926	N	AUC	WILE
12TH STREET RAG	Cq	9555	N	AUC	GENT
SOMEBODY STOLE/MAKE HAY	Co	35500	N	T-A	1.00 ROHS
TUESDAY AT TEN/UNDECIDED DL	DK	6071	N	AUC 1.00	Ma,W
SHORTY GEORGE/THURSDAY	DE	2325	V	AUC .85	Ma,W
LOVE JUMPED OUT/SAME OLD SO.	DK	5963	N	AUC 1.00	Ma,W
EVERY TUB/HOW WILL YOU BE G.	DE	1728	N	AUC	SIEG
SWINGING THE BLUES/YESTERDAY	DE	1880	N	AUC	SIEG
HOLLYWOOD JUMP	Co	35338	N	AUC	MARX
EVERY TUB	DE	1728	N	AUC	MARX
BOOGIE WOOGIE	Co	35959	N	AUC	MARX
DNE O'CLOCK JUMP	DE	1363	E	AUC	MARX
PANASSIE STOMP	DE	2224	N	AUC	MARX
BASIE BLUES	Co	36601	N	AUC	MARX
SOMEBODY STOLE MY GAL	Co	35500	N	AUC	MARX
GOOD MORNING BLUES	DE	1446	N	AUC	MARX
HONEYBUCKLE ROSE	DE	1141	N	AUC	MARX
SWINGING AT DAISY CHAIN	DE	1121	N	AUC	MARX
DOWN FOR DOUBLE	OK	6584	N	AUC	MARX
THE FIVES	DE	2722	N	AUC	MARX
OH REO	DE	2780	N	AUC	MARX
DUPREE BLUES	DE	3071	N	AUC	MARX
FARE THEE HONEY/OH RED	DE	2780	E	T-A	LEVI
12TH ST. RAG/(REV. COLLEGIANS)	Cq	9555	N	T-A	1.00 COOK
9:20 SPECIAL/GOIN' TO CHICAGO	OK	6244	E	AUC	BROW
TUNE TOWN SHUFFLE	OK	6267	N	AUC	CLEA
STAMPEDE IN G MINOR	DK	5987	N	AUC	CLEA
MORE THAN YOU KNOW/DOWN FOR	OK	6584	N	AUC	CLEA
JUMP THE BLUES AWAY	OK	6157	N	AUC	CLEA
KING JOE, 1 & 2	DK	6475	N	AUC	CLEA
DOWN/DOWN DOWN	DK	6221	E	AUC	GROS
<u>BEALE STREET WASHBOARD BANDA (Doodds)</u>					
40 & TITE/PIGGY WIG. DUB OF VO			N	SAL 1.25	ROSE
<u>BECHET-WILLIE SMITH</u>					
MAGIC ISLAND/MAYONE	VS	8399	N	AUC	BUCK
<u>SIDNEY BECHET</u>					
LIME HOUSE BLUES/TEXAS MORNER	VI	27600	N	AUC	MULL
SLIPPIN AND SLIDIN/EGYPTIAN	VI	27337	E	AUC	MULL
LAUGHIN IN RHYTHM/(REV. "G")	VI	27663	N	AUC	MULL
GEORGIA CABIN/I'M COMIN' VA.	VI	27904	N	AUC	MULL
BLUES IN THE AIR/THE MOOCHE	VI	20-1510	N	AUC	MULL
SWEET POTATTEE/VIPEP MAD	DE	7429	N	AUC	MULL
I KNOW THAT YOU KNOW	VI	27574	N	SAL 1.00	BUCK
LIMEHOUSE BLUES/TEXAS MOAN.	VI	27600	N	SAL 1.00	BUCK
BLUES IN AIR/THE MOOCHE	VI	20-1510	N	AUC	GROS
ROSA RHUMBA/SOIS	VS	8405	E	AUC	GROS
<u>BIX BEIDERBECKE</u>					
70LVERINES ALBUM	HRS		N	AUC 10.00	GENT
THOU SWELL	Co	35665	N	AUC	MARX
SWEET SUE JUST YOU	Co	35667	N	AUC	MARX
JAZZ ME BLUES	Co	36150	N	AUC	MARX
JAZZ BAND BALL/SORRY	PAE	2711	N	AUC	HUBB
SOMEBODY STOLE MY GAL	OK	41030	V	AUC 5.00	GIOR
MARGIE/LOUISIANA	PAE	2833	E	AUC 3.50	GROS
<u>SIMPY BEIGAN</u>					
THE FIRST TIME I SAW YOU	VI	25593	N	AUC	TUCK
I CAN'T GET STARTED (12")	VI	36203	N	AUC 1.00	Ma,W
CHICKEN & WAFFLES	DE	18117	N	AUC	MARX
I GOT IT BAD	EL	5006	N	AUC	MARX
LOVE OF MY LIFE	VI	26790	N	AUC	MARX
PEG O' MY HEART	VI	27250	N	AUC	MARX
SWANEE RIVER	VI	255	N	AUC	MARY
JAZZ ME BLUES	VI	26214	N	AUC	MARX

(BUNNY BERIGAN CONTINUED NEXT COLUMN)

(BUNNY BERIGAN, CONTINUED)

IN A LITTLE SPANISH TOWN	VI	26152	N	AUC	MARX
ROCKIN' ROLLERS JUBILEE	VI	26077	N	AUC	MARX
DOWN STREAM	VI	25811	N	AUC	MARX
MAHOGANY HALL STOMP	VI	25622	N	AUC	MARX
ALL DARK PEOPLE ARE LIGHT ON	VI	25557	N	AUC	MARX
(PHILHARMONIC ALBUM)	FR	61-64	N	T-A	2.00 COOK
SOMEBODY ELSE/'Y MELINDA	EL	5019	E	AUC 1.50	GROS
FIRST TIME I SAW YOU	VI	25593	N	AUC 1.00	GROS
EBB TIDE	VI	25664	E	AUC	GROS
LET YOURSELF GO/LEAD BAND	Vo	3178	V	AUC 1.50	GROS
<u>VIC BERTON</u>					
BLUE (PEE WEE RUSSELL) (MATRIX TEST)	V		AUC 5.00	GROS	
<u>JIMMY BERTRAND</u>					
EASY COME BL/BLUES STAMPEDE	Vo	1100	G	T-A	EDEL
<u>JIMMY BLYTHE</u>					
MESSIN' AROUND/ADAMS APPLE	SIG	906	E	AUC	GROS
WEARY WAY/POUTIN PAPA DUB OF VO	V	1135	N	SAL 1.25	ROSE
<u>BLUE RIBBON SYNCPATORS</u>					
BLUE RIBBON BL/WHALE DUB OF Co		14325	N	SAL 1.25	ROSE
<u>BOSWELL SISTERS</u>					
ROLL ON/SHOUT SISTER SHOUT	BR	6109	E	AUC	COOK
<u>WILL BRADLEY</u>					
BASIN ST. BOOGIE (ORIG. LABEL)	Co	36340	N	AUC 1.00	ROTH
WHEN YOU & I WERE YOUNG	Co	36182	N	AUC	MARX
BREAK IT TO ME GENTLY	Co	35922	N	AUC	MARX
SCRUB ME MAMA	Co	35743	N	AUC	MARX
JIT TOWN BLUES	Co	35376	N	AUC	MARX
AS LONG AS I LIVE	Co	35566	N	AUC	MARX
TEA FOR TWO/QUARTET	Co	36101	N	AUC	MARX
SOMEWHERE	Co	35764	N	AUC	MARX
LOVE OF MY LIFE	Co	35912	N	AUC	MARX
SCRAMBLE TWO	Co	35732	N	AUC	MARX
2 RING RAGOUT	Co	35871	N	AUC	MARX
BOOGIED WHEN SHOULD HAVE W.	Co	36044	N	AUC	MARX
IT'S SQUARE BUT IT ROCKS	Co	36014	N	AUC	MARX
CALL ME A TAXI	Co	36082	N	AUC	MARX
BASIN STREET BOOGIE	Co	36340	N	AUC	MARX
APRIL IN PARIS	Co	36401	N	AUC	MARX
SWINGIN' DOWN THE LANE	Co	36147	N	AUC	MARX
WHEN YOU & I WERE YOUNG	Co	36182	N	AUC	LEVI
BOOGIES WITH SHOULD HAVE W.	Co	36044	N	AUC	VAND
TEA FOR TWO (QUARTET)	Co	36101	V	AUC	VAND
BEAT ME DADDY, 1 & 2	Co	35530	N	SAL .75	CHAM
THE THREE B'S	Co	36444	N	AUC	CLFA
CITY CALLED HEAVEN	Co	36297	N	AUC	CLEA
BOOGIE WOGGIE PIGGY	Co	36231	N	AUC	CLEA
GUESS I'LL BE ON MY WAY	Co	36547	N	AUC	CLEA
JACK & JILL	Co	36372	N	AUC	CLEA
THREE RING RAGOUT	Co	35871	N	AUC	CLEA
<u>LES BROWN</u>					
BEAU NITE NOTCHICKS/CELERY	DK	609H	N	AUC	SIEG
MAKIN' WHOOPEE	BB	10381	N	AUC	VAND
COMANCHE WAR DANCE	DE	3155	N	AUC	VAND
<u>MERRIT BRIMMIES M.O.R.K.</u>					
SUGAR FOOT ST ECCENTR. DUB OF DK/GE			N	SAL 1.25	ROSE
<u>HENRY BUSSE</u>					
SATISFIED/RY THE WAY	VI	22116	V	SAL .50	BUCK
HOT LIPS	DE	198	N	AUC	CLEA
<u>BUTTERBEANS &amp; SUSIE</u>					
HE LIVES IT SLOW	OK	8355	V	AUC	HUBB
<u>CALIFORNIA RAMBLERS</u>					
COPENHAGEN/GOTTA GETTA	Co	236	E	AUC	BROW
<u>CAB CALLOWAY</u>					
REEFER MAN	BR	6340	N	AUC	GENT
GHOST OF CHANCE (CHU BERRY)	DK	5687	E	T-A	MART
ARE YOU ALL REET	OK	6035	N	AUC	CLEA
'TAIN'T NO GOOD	OK	6616	N	AUC	CLEA
TAPPIN' OFF	DK	6543	N	AUC	CLEA
HOT AIR	OK	5950	N	AUC	CLEA
TAKE THE "A" TRAIN	OK	6305	N	AUC	CLEA
MOOD 1NO1GO/FAREWELL BLUES	PE	15475	V	AUC	CLEA
<u>JOE CANDILLO</u>					
MESSIN' AROUND/BLACK BOTTL.	BR	1796	E	AUC	BROW
CRY BABY	CA	15129	V	AUC	GROS
<u>CANNON'S JUC STOMPERS</u>					
HEART BREAKIN' BLUES (1/2) CHIF	VI	35523	V	T-A	LEVI
<u>MINA MAE CARLISLE</u>					
WALKIN' BY THE RIVER	BB	11033	N	AUC	MARX
THERE'LL BE SOME CHANGES MADE	BB	11096	N	AUC	MARX
IF I HAD YOU	BB	10398	N	AUC	MARX

# FOR DISPOSITION

<p><u>LEROY CARR</u> YOU GOT ME GRIEVING/BIG &amp; BL. VO 03349 V AUC --- ROSE</p> <p><u>EDDIE CARROLL</u> ESCAPADA/TARANTULA OE 2233 N AUC --- SIEG ROY CARROLL &amp; SANDS POINT ORCH</p> <p>ONE MORE TIME/LET'S GET VE 2402 E AUC --- RIDL BEND DOWN SISTER VE 2480 V AUC --- RIDL</p> <p><u>BENNY CARTER</u> BOOGIE WOOGIE SUGAR BLUES DE 3588 N AUC 1.00 ROTH SOMEBODY LOVES ME/C. HAWKINS DE 18256 N AUC --- MARX MY FAVORITE BLUES BS 11288 N AUC --- MARX CUDDLE UP BS 11197 N AUC --- MARX POM POM DE 3262 N AUC --- GROS</p> <p><u>CASA LOVA</u> STOMPIN' AROUND/AGASAKI DE 813 N SAL 1.00 BUCK THAT'S HOW RHYTHM WAS BORN VO 4822 N AUC --- L'ARX BONE YARD SHUFFLE OE 2399 N AUC --- MARX</p> <p><u>CHARLOTTEERS</u> YES INDEED/COWBOY SERENADE OK 6310 N AUC --- MULL MAY I NEVER LOVE AGAIN/MAY IS OK 35942 N AUC --- MULL I UNDERSTAND/A DREAM FOR SALE OK 36094 N AUC --- MULL TRAIN SONG/TICA TECTICA-TR OK 6589 N AUC --- MULL I'LL FORGET/BETWEEN FRIENDS OK 35991 N AUC --- MULL NOTHING/CALL IT ANYTHING OK 6424 N AUC --- MULL ONE TWO CLAIRY/I DON'T WANT TO OK 6332 N AUC --- MULL I GOT IT BAD/CANCEL THE FLOWER OK 6509 N AUC --- MULL</p> <p><u>CHICAGO FOOTWARMERS (3000s)</u> LADY LOVE/BROWN BOTTOM DUB OF OK 5613 N SAL 1.25 ROSE</p> <p><u>CHOCOLATE DANDIES</u> OCE BLUES/BUGLE CALL RAG Co 36008 N AUC --- MARX GOODBYE BLUES Co 35679 N AUC --- MARX ONCE UPON A TIME/H. HENDERSON PAE 1717 N AUC --- HUBB PADUCAH/4 OR 5 TIMES OK 8627 V AUC --- GROS DEE BLUES/BUGLE CALL RAG Co 36008 N AUC --- GROS</p> <p><u>BUDDY CLARK &amp; ALL STARS</u> I WALK WITH MUSIC VS 8233 N AUC --- MARX FROM ANOTHER WORLD VS 8230 N AUC --- MARX</p> <p><u>SONNY CLAY</u> PLANTATION BLUES/CHICAGO VO 1000 E AUC --- JADE</p> <p><u>LARRY CLINTON</u> LOVLINESS AND LOVE/YOU START. BS 11166 N AUC --- MULL I MAY BE WRONG/LOVE LIES BS 10801 N AUC --- MULL CHANGE PARTNERS/THE YAN VI 26010 E AUC --- MULL I CASH CLOTHES/SWING LIGHTLY VI 25704 E AUC --- MULL SMILES/THE NIGHT WE MET BS 11130 N AUC --- MULL TOWN TATTLER/TEMPUS FUGIT VI 27446 N AUC --- MULL A BROWN BIRD/DANCE OF THE BS 10850 N AUC --- MULL MY GREATEST MISTAKE/FEELING BS 1 784 N AUC --- MULL JAZZ ME BLUES/LET ME OFF BS 11240 E AUC --- MULL I WANT TO ROCK/JUMP JOE BS 10961 N AUC --- MULL LIMEHOUSE/KISS FOR YOU VI 26523 N AUC --- MULL BLIND DATE/ISN'T IT BS 11076 N T-A .75 ROHS DANCE OF FLOWERS BS 10911 N T-A .75 ROHS TOWN TATTLER/TEMPUS FUGIT VI 27446 N T-A 1.00 ROHS HEART AND SOUL/DOODGIN DEAN VI 26046 N T-A 1.00 ROHS MY REVERIE/BOOGIE WOOGIES VI 26006 E AUC --- SEIG</p> <p><u>E. C. COBB</u> BARREL HOUSE/TRANSATL. DUB OF VI 38023 N SAL 1.25 ROSE</p> <p><u>COZY COLE</u> BODY AND SOUL/TALK TO ME SAVOY 501 N AUC --- CLEA OLD MAN RIVER/WRAP TROUB. SAVOY 512 N AUC --- CLEA</p> <p><u>KING COLE</u> HONEYBUCKLE ROSE/GONE WITH DE 8535 N AUC --- MULL SLOWDOWN/SCOTCHIN' WITH THE DE 8556 N AUC --- MULL EARLY MORNIN'/BABB OE 8541 N AUC --- MULL</p> <p><u>BILL COLEMAN</u> BILL COLEMAN BLUES/DICKET VI 27318 E AUC 2.00 HARV</p> <p><u>RUSS COLUMBO</u> LADY I LOVE/AS YOU DESIRE ME VI 24076 N T-A 1.50 LAMB</p> <p><u>EDDIE CONDON</u> EDDIE CONDON JAZZ CONCERT #4, JUNE 1944; 1/2 HOUR OFF THE AIR; TRANS. 78 R.P.M. AUC 10.00 GENT EDDIE CONDON JAZZ CONCERT #1, JUNE 1944; 1/2 HOUR OFF THE AIR; TRANS. 78 R.P.M. AUC 10.00 GENT INDIANA/OH BABY PAE 2932 N AUC --- HUBB TENNESSEE TWILITE/W.M. DYNAMITE PAE 2938 N AUC --- HUBB THE EEL/HOME COOKING BR 6943 N AUC 1.50 COOK</p> <p><u>COTTON PICKERS</u> WAY DOWN YONDER IN N.O. BR 2404 N AUC --- COOK</p>	<p><u>IDA COX</u> WEARY WAY/GRAVEYARD BL. SIG 907 N AUC --- GROS</p> <p><u>BING CROSSBY</u> I'LL FOLLOW YOU/SOMEAY WE'LL BR 6427 V+T-A --- LAUF TOUCH OF LIPS/TWILIGHT OE 757 E T-A .75 ROHS CAN'T ESCAPE/COW HAND OE 871 N T-A .75 ROHS EASY TO REMEMBER/EVERY BREATH OE 3731 N T-A .75 ROHS PLEASE/WALTZING IN DREAM BR 6394 E AUC --- RIDL A GHOST OF A CHANCE BR 6454 E AUC --- RIDL OUR BIG LOVE SCENE BR 6691 N AUC --- RIDL HUMMIN' WHISTLIN', SINGIN' BR 6953 V AUC --- RIDL THANKS/HOME ON THE RANGE PE 13038 E AUC --- MCGO PARADISE/YOU'RE STILL IN BR 6285 V AUC --- MCGO THE LAST ROUNDUP/HOME ON BR 6663 E AUC --- MCGO CABIN IN THE W/TH SUMMER BR 6329 E AUC --- MCGO THE DAY YOU I GUESS IT HAD BR 6644 E AUC --- MCGO BEAUTIFUL GIRL/AFTER SUNO. BR 6694 N AUC --- MCGO MAY I/SHE REMINDS ME OF YOU BR 6853 E AUC --- MCGO LITTLE DUTCH KILL/OUR BIG ME 13133 E AUC --- MCGO I'M HUMMIN'/GIVE ME A BR 6935 E AUC --- MCGO SOMEONE STOLE GABRIEL'S HORN BR 4522 N AUC --- MCGO PLEASE/WALTZING IN A DREAM BR 6394 E AUC --- MCGO SHADOW WALTZ/I'VE GOT TO BR 6599 E AUC --- MCGO LOVE THY NEIGHBOR/RIDIN' BR 6852 E AUC --- MCGO LOVE ME TONIGHT/SOME OF BR 6351 V AUC --- MCGO MY HONEY'S LOVING ARMS BR 6525 E AUC --- MCGO DID YOU EVER SEE/LET'S BR 6724 E AUC --- MCGO</p> <p><u>BOB CROSBY</u> CALL TAXI/HEAR YOU (BOBCATS) OE 2207 I SAL .55 BUCK WASH. &amp; LEE SWING (BOBCATS) OE 2789 N AUC --- BUCK SO FAR SO GOOD (BOBCATS) OE 3055 N AUC --- MARX OH MISTRESS MINE (BOBCATS) OE 2662 N AUC --- MARX LOOPIN THE LOOP (BOBCATS) OE 2209 N AUC --- MARX THE BIG BASS VIOL (BOBCATS) OE 2206 N AUC --- MARX TAKE ME BACK AGAIN (BOBCATS) OE 3576 N AUC --- MARX IT'S ALL OVER NOW (BOBCATS) OE 3104 N AUC --- MARX FIVE POINT BLUES (BOBCATS) OE 2108 N AUC --- MARX V.M.I. SPIRIT (BOBCATS) OE 3080 N AUC --- MARX COMPLAININ'/JESS STACEY OE 3233 N AUC --- MARX BARRELHOUSE BESSIE OE 4169 N AUC --- MARX TAKE IT EASY OE 4137 N AUC --- L'ARX THE MARK HOP OE 3694 N AUC --- MARX COW COW BLUES DE 3488 N AUC --- MARX REMINISCING TIME OE 3054 N AUC --- MARX WHAT'S NEW/SUMMER 9E 2205 N T-A --- KAER HONKY TONK TR/BIG HOISE DE 2208 N T-A --- KAER BRASS BOOGIE, 1 &amp; 2 DE 18359 E AUC --- BROW MUSKRAT RABLE/OXIE, SHUF. OE 825 E T-A --- BROW MUSKRAT RABLE/OXIE, SHUF. OE 825 N AUC --- GROS</p> <p><u>PUTNEY OANDRIOGE</u> SANTA CLAUS/EEMNY MEENY VO 3083 G+T-S --- MART MARY HAO LAMB/STAR FELL VO 3287 V T-S --- MART CROSS PATCH/FOOLISH THINGS VO 3277 V T-A --- MART I'M ON A SEE SAW VO 3082 V T-S --- L'ART EASY TO LOVE VO 3351 V T-S --- MART</p> <p><u>COW COW DAVE/PORT</u> COW COW BLUES/ACC. DORA CARR) OK 8250 V T-A --- EDEL C. DAVE/PORT - I. SMITH</p> <p><u>SAD AND BLUE/3RD (3/8" CRACK) PARA</u> 12447 F+T-A --- EDEL</p> <p><u>DELTA FOUR</u> SWINGIN ON FAMOUS DOOR/FAREW. OE 737 E+T-A --- LEVI</p> <p><u>DEPARIS BROTHERS</u> I'VE FOUND A NEW BABY/BLACK CMS 552 N AUC --- CLEA</p> <p><u>OXIE RAG PICKERS</u> HARD BOILED MAMA GG 1446 G STA --- MART</p> <p><u>OXISLAND THUMPERS</u> THERE'LL COME DAY/NEAR. DUB OF PARA 12525 N SAL 1.25 ROSE</p> <p><u>OXIE STOMPERS</u> STATIC STRUT HA 197 V AUC --- WILE NERVOUS CHARLIE STOMP HA 153 E AUC --- WILE BLK HRS STOMP/N. CHAS STOMP HA 153 E SAL 1.25 CHOY SNAG IT/AIN'T SHE SWEET HA 353 V AUC 2.00 GROS I DIDDLE ODDLE HA 179 G+HUC --- GROS GOOSE PIMPLES/CORNFED HA 545 V AUC --- GROS VARIETY STOMP/ST. LOUIS HA 451 E AUC --- GROS HAVE IT READY/LOUIS SHUF. HA 467 V AUC --- GROS ALABAMA STOMP HA 283 V AUC --- GROS JACKAS BLUES/TAMPECKO HA 166 V AUC --- GROS O BABY/FEELING GOOD OI 2636 G+HUC --- GROS</p> <p><u>JOHNNY ODDOS</u> WEARY CITY/BUCKTOWN STOMP VI 38004 N AUC --- MULL (JOHNNY ODDOS CONTINUED NEXT PAGE)</p>
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# FOR DISPOSITION

(JOHNNY DODDS, CONTINUED)

SHAKE YOUR CAN/BLUES GALORE	DE	7413 N AUC	---	MULL
29 & DEARBORN/BLUES GALORE	BR	03205 N AUC	---	HUBB
JUE TURNER/WHEN RASTUS DUB OF	BR	3997 N SAL	1.25	ROSE
<u>AL DONAHUE</u>				
BURNING MIDNITE OIL/THE BLUE	OK	5828 N T-A	---	GILB
<u>SAM DONOHUE-COUNT BASIE</u>				
IT COUNTS A LOT/LONESOME	OK	6334 N AUC	---	CLEA
<u>DORSEY BROTHERS</u>				
ECCENTRIC	OE	1304 N AUC	---	MARX
COLUMBIA JAZZ CLASSICS ALBUM	CO	0-51 N AUC	5.00	GROS
<u>JIMMY DORSEY</u>				
JOHN SILVER/PARADE OF MILK	DE	3334 N AUC	---	SIEG
I GOT RHYTHM	DE	1508 N AUC	---	MARX
TURN RIGHT/TURN LEFT	DE	3647 N AUC	---	MARX
BAR BABBLE	DE	3772 N AUC	---	MARX
A NEW SHADE OF BLUE	DE	3963 V AUC	---	MARX
IN THE HUSH OF THE NIGHT	DE	3710 V AUC	---	MARX
<u>TOMMY DORSEY</u>				
LONESOME ROAD, 1 & 2	VI	26508 " AUC	---	SIEG
LITTLE WHITE LIES/SIMPLE	VI	25750 N T-A	---	GILE
DO I WORRY/LITTLE MAN	VI	27338 N AUC	---	VAND
LOOK AT ME NOW/YOU MIGHT	VI	27274 N AUC	---	VAND
NIGHT & DAY/SMOKE GETS EYES	VI	25657 N AUC	---	VAND
BLUE SKIES/BACKSTAGE BAILET	VI	27566 E AUC	---	VANO
TWO IN LOVE/SINNER KISSED	VI	27611 E AUC	---	VAND
KISS YOURS GOODBYE/NEVER LET	VI	27461 E AUC	---	VAND
WE THREE (SINATRA)	VI	26747 N AUC	---	CLEA
TWO DREAMS MET (SINATRA)	VI	26764 N AUC	---	CLEA
DOLORES (SINATRA)	VI	27317 N AUC	---	CLEA
<u>EDDIE DUCHIN</u>				
STARBUST/STORMY WEATHER	CO	36118 N SAL	.75	CHAM
<u>SONNY DUNHAM</u>				
JUST A MEMORY	VS	8205 N AUC	---	MARX
WHEN I GROW TOO OLD TO DREAM	BB	11337 N AUC	---	MARX
EASY STREET	BB	11200 N AUC	---	MARX
DELIVER ME TO TENNESSEE	BR	11504 N AUC	---	MARX
MEMORIES OF YOU/BLUE SKIES	VB	8234 N AUC	---	HARV
<u>JOHNNY DUNN</u>				
JAZZIN' BABIES BLUES	CO	13004 E STA	---	HART
<u>AMOS EASTON</u>				
M AND D-O BLUES, 1 & 2	VO	1694 G STA	---	MART
<u>WILLIE ECKSTEIN (PIANO SOLO)</u>				
COAXING THE PIANO/KNIFE & KNIF AP	597 N T-A	---	---	LAUF
<u>EDGEWATER CROWS</u>				
SEINGIN RHYTHM/NO BONUS	ME	70162 E STA	---	MART
<u>EDWARDS, SHINE &amp; HOWLING SMITH</u>				
9TH ST./STOMP/HOT	DUB OF VO	3169 N SAL	1.25	ROSE
<u>ROY ELDRIDGE</u>				
IT'S MY TURN NOW	VS	8084 N AUC	---	MARX
<u>SEGER ELLIS</u>				
I KNOW THAT YOU KNOW	DE	1322 N AUC	---	GENT
<u>DUKE ELLINGTON</u>				
DIGA DIGA DO/I CAN'T GIVE YOU	BR	6519 N AUC	---	WILE
SOLITUDE/MOONLONG	SI	528 N AUC	---	GENT
JUMP FOR JOY (ORIG. LABEL)	VI	27517 N AUC	1.00	ROTH
RING DEM BELLS/3 LITTLE WORD	VI	25076 N STA	---	MART
FOUR SOLOS	BR	7990 E+STA	---	MART
BLACK & TAN/CREOLE LOVE	VI	24861 N T-A	---	KELS
DAYBREAK EXP./DEAR SOUTHLAND	VI	24501 N T-A	---	KELS
SOLITUDE/DELTA SERENADE	VI	24755 N T-A	---	KELS
WARM VALLEY/FLAMING SWORD	VI	26796 N AUC	---	SIEG
PLUCKED AGAIN/BLUES	CO	35322 V AUC	---	CONN
PROLOGUE TO B & T/PLEASE	BR	8256 V AUC	---	CONN
GAL FROM JOE'S(V)/LET SONG(S)	BR	8103 AUC	---	CONN
SCRUNCH(V)/IF YOU WERE(G)	BR	8093 AUC	---	CONN
RENT PARTY BLUES/DOIN' VOOM	BR	4345 E AUC	---	CONN
BOYANCY(E)/CO-ED(V+)	CO	35240 AUC	---	CONN
KILLIN' MYSELF(V+)/YOUR LOVE(E)	CO	35640 AUC	---	CONN
IT'S GLORY(E)/SARATOGA(V)	BB	10245 AUC	---	CONN
SCATTIN' AT KIT KAT/NEW BIRM.	MA	123 V+AUC	---	CONN
WHAT GOOD AM I(V+)/9 MILES(V)	VI	22586 AUC	---	CONN
RIDIN' BLUE NOTE(V)/LOST(V)	BR	8083 AUC	---	CONN
RAISIN' A REUT/HAPPY AS DAY IS	BR	6571 V AUC	---	CONN
HIP CHIP/BLUES SERENADE	BR	8221 V AUC	---	CONN
BOJANGLES/PORTRAIT B. WILLIAMS	VI	26644 V AUC	---	CONN
JUBILEE STP/GOT EVERYTHING	BB	10244 N AUC	---	CONN
MISSISSIPPI MOAN/RHYTHM MAN	CO	30757 N AUC	---	CONN
BLUES W. FEELING/MISTY MORN.	CO	35955 N AUC	---	CONN
COUNTRY GAL/JUBILEE STOMP	CO	35776 N AUC	---	CONN
THE MOOCHEE/EAST ST. LOUIS	VI	201531 N AUC	---	CONN
LITTLE POSEY/LADY IN BLUE	CO	35291 E AUC	---	CONN

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

(DUKE ELLINGTON, CONTINUED)

I'M CHECKIN' OUT/DOIN' VOOM	CO	35208 E AUC	---	CONN
SARATOGA SWING/MISTY MORN	BB	6565 E AUC	---	CONN
DOUBLE CHECK STP/OL MAN BL.	BR	6450 E AUC	---	CONN
JACK THE BEAR/MORNING GLORY	VI	26356 E AUC	---	CONN
SOLITUDE/MOOD INDIGO	CO	35427 E TRA	---	NORR
CHICAGO/REV. B. CARTER, REV.)	OE	4203 V TRA	---	NORR
I DON'T KNOW/ARE YOU(G/E)	VI	27804 AUC	---	NORR
HITTIN' THE BOTTLE	VI	23016 V AUC	---	RIDL
MOVE OVER (WASH)	CA	9025 N AUC	---	RIDL
ROCKIN' CHAIR/BLACK & TAN	EL	12093 V AUC	---	RIDL
BLUES/(PIANO & BLANTON BASS)	CO	35322 N AUC	---	MARX
BODY AND SOUL " "	VI	27406 N AUC	---	MARX
SOLITUDE (PIANO SOLO)	VI	27564 N AUC	---	MARX
SHOW BOAT SHUFFLE	CO	36112 N AUC	---	MARX
ROCKIN' IN RHYTHM	VI	26310 N AUC	---	MARX
BOY MEETS HORN	BR	8306 G AUC	---	MARX
BLUE SERGE/JUMPIN PUNKINS	VI	27356 N AUC	---	MARX
WARM VALLEY/FLAMING SWORD	VI	26796 N AUC	---	MARX
DAYBREAK EXPRESS	VI	24501 N AUC	---	MARX
I MET MY WATERLOO	VI	24719 N AUC	---	MARX
DUSK/BLUE GOOSE	VI	26677 N AUC	---	MARX
MY OLD FLAME	VI	24651 N AUC	---	MARX
KO-KO/CONGA BRAV.	VI	26577 N AUC	---	MARX
SEPIA PANORAMA	VI	26731 N AUC	---	MARX
HYDE PARK/AIHT MISBEHAVING	DE	323 N AUC	---	MARX
I GOT IT BAD/CHOCOLATE	VI	27531 N AUC	---	MARX
SO FAR SO GOOD	VI	26537 N AUC	---	MARX
THERE SHALL BE NO NIGHT	VI	26748 N AUC	---	MARX
FIVE O'CLOCK DRAG	VI	27700 N AUC	---	MARX
JUMP FOR JOY	VI	27517 N AUC	---	MARX
FLAMINGO	VI	27326 N AUC	---	MARX
BLUE RAMBLE	CO	35834 N AUC	---	MARX
ROSE ROOM/IT OON'T MEAN	BR	6265 V+AUC	---	JADE
DAYBREAK EXPRESS/SOUTHLAND	VI	24501 N AUC	---	VAND
SATURDAY NIGHT FUNCTION/EBONY	VI	24674 E T-A	---	LEVI
BLACK AND TAN/CREOLE LOVE	VI	24861 N T-S	1.25	COOK
LINDY HOP/HITTIN THE BOTTLE	VI	23016 N AUC	---	COOK
SAM & DELILAH(BLUEJEAN, REV.)	VI	23036 N T-A	2.00	COOK
FLAMINGO/GIRL IN MY DREAMS	VI	27326 N AUC	---	CLEA
FLAMING SWORD/WARM VALLEY	VI	26796 N AUC	---	CLEA
BODY AND SOUL/MR. B BLUES	VI	27406 N AUC	---	CLEA
MISSISSIPPI MOAN/RHYTHM MAN	CO	36157 N AUC	---	CLEA
MEMORIES OF YOU	BB	6280 N AUC	---	CLEA
THE MOOCHEE/MOOD INDIGO	VI	24486 N AUC	---	CLEA
SOLITUDE/DELTA SERENADE	VI	24755 N AUC	---	CLEA
IN MELLOWTONE/RUMPUS IN RICH.	VI	26788 N AUC	---	CLEA
BOJANGLES/PORTRAIT OF B.W.M.S.	VI	26644 N AUC	---	CLEA
CHOCOLATE SHAKE/I GOT IT BAD	VI	27531 N AUC	---	CLEA
<u>ZIGGY ELMAN</u>				
DEEP NIGHT	BB	10855 N AUC	---	MARX
ZAGGIN' WITH ZIG	BB	10316 N AUC	---	MARX
AM I BLUE/I HAVE EVERYTHING	BB	10490 N T-A	---	GILB
AND THE ANGELS SING	BB	10103 N AUC	---	CLEA
<u>SLEEPY JOHN ESTES</u>				
DOWN SOUTH/BL/STOP THAT TH.	DE	7325 N T-A	---	MART
<u>RUTH ETTING</u>				
ALL OF ME/HOME	PE	12771 V T-A	---	GILB
COULD I	CO	633 E SAL	.75	BUCK
NOTHING ELSE TO OO	CO	580 V SAL	.50	BUCK
<u>SAMMY FAIN</u>				
WHAT A DAY/TO BE IN LOVE	DI	2943 G AUC	---	RIDL
LOVABLE AND SWEET	OI	3014 G AUC	---	RIDL
<u>JERRY FENWYCK</u>				
HOW'S THE TIME TO FALL IN	VE	2475 E AUC	---	RIDL
<u>BUD FREEMAN</u>				
SHIM-ME SHA WABBLE	CO	35856 N AUC	---	MARX
PRINCE OF WALES	CO	35853 N AUC	---	MARX
THE BUZZARD	DE	18112 N AUC	---	MARX
WHAT IS THERE TO SAY	DE	18113 N AUC	---	MARX
SUNDAY	DE	2849 N AUC	---	MARX
SATANIC BLUES	DE	2781 N AUC	---	MARX
TILLIE'S DOWNTOWN/BUZZARD	DE	18112 N T-A	---	GILB
KEEP SMILIN/WHAT IS THERE	DE	18113 N T-A	---	GILB
KEEP SMILIN/WHAT IS THERE	OE	18113 N AUC	---	SPAN
THE BUZZARD/TILLI'S DOWNT.	DE	18112 N AUC	---	SPAN
THE EEL/CHINA BOY	BB	10386 E AUC	---	SPAN
<u>LITTLE BILL GAITHER</u>				
YOU DONE RANCKED YOURSELF	OK	06164 N AUC	---	ROSE
<u>JAN GARBER (TESCH?)</u>				
SINCE BEST GAL/SISTER KATE	CO	1306 E T-A	---	MART
<u>LOUIS "KING" GARCIA</u>				
SWING MR. CHARLIE/C. COLUMBUS	MW	489 E T-A	---	COOK



# FOR DISPOSITION

<u>LOU GOLO</u>	
O'KATHARINA	CA 683 V T-A --- KELS
<u>JEAN GOLOKETTE</u>	
SLOW RIVER	VI 20926 H T-A 2.00 LAMB
SO TIRED/LITTLE MISS	VI 21150 N T-A 1.00 LAMB
HOOSIER SWEETHEART	VI 20471 V T-A 1.00 LAMB
BLUE RIVER	VI 20981 N T-A 2.00 LAMB
I'M LOOKING OVER 4-LEAF	VI 20466 V T-A 1.00 LAMB
<u>BENNY GOODMAN</u>	
I HAVE EYES/SWEET LITTLE	VI 26071 N AUC --- BUCK
I HAD TO DO IT/IS THAT THE	VI 26082 N AUC --- BUCK
MELANCHOLY BABY/WRAPPIN IT	VI 25380 N S-A 1.65 JENS
BENNY'S BUGLE/AS LONG AS I	CO 35091 E S-A 1.75 JENS
CLARINETTIS/THAT'S A PLENTY	ME 12073 G S-A 2.00 JENS
ST. LOUIS BLUES (ORIG. LABEL)	VI 25411 N T-A --- MEIK
BUGLE CALL (ORIG. LABEL)	VI 25467 E T-A --- MEIK
TIGER RAG (ORIG. LABEL)	VI 25481 E T-A --- MEIK
JAM SESSION (ORIG. LABEL)	VI 25497 V T-A --- MEIK
MARGIE (ORIG. LABEL)	BB 10973 N T-A --- MEIK
TEXAS TEA/BASIN STREET	
(SPECIAL RECORD)	CO 2945 & 2914 N AUC 2.00 MEIK
(MANY)	--- SAL --- MEIK
SIRENS SING ROSE WASHINGTON	VI 26230 N T-A 1.00 ROHS
GING SING SING, 1 & 2 (12")	VI 36205 N AUC 1.00 MA,W
6 FLATS UNFURNISHED/WHY	CO 36652 E+AU .85 MA,W
WANG WANG BLUES/WAY YOU (SEXT)	CO 36594 E AUC .85 MA,W
THE MAN I LOVE/BENNY RIDES (12)	CO 55001 N AUC --- SIEG
BEI MIR BIST DO SCHON, 1 & 2	VI 25751 E AUC --- SIEG
FLYING HOME/ROSE ROOM	CO 35254 E T-A --- KAER
WAY YOU LOOK/WANG (V)	CO 36594 E T-A --- KAER
VI BRAPHONE BLUES/STOMPIN'	VI 25521 E AUC --- FLEM
SENT FOR YOU YESTERDAY	VI 26170 V AUC --- FLEM
WHISPERING/TIGER RAG	VI 25481 E AUC --- FLEM
BODY AND SOUL/AFTER YOU'VE	VI 25115 V AUC --- FLEM
GOODY GOODY/IT'S BEEN SO	VI 25245 N AUC --- RIDL
I'VE FOUND A NEW BABY	VI 25355 N AUC --- RIDL
WHISPERING	VI 26130 N AUC --- RIDL
RIFFIN' AT THE RITZ	VI 25445 N AUC --- RIDL
A LITTLE KISS AT TWILIGHT	VI 25878 V AUC --- RIDL
LADY BE GOOD	VI 25333 V AUC --- RIDL
YOU LUCKY PEOPLE YOU	CO 36002 N AUC --- MARX
T IS IS NEW	CO 35944 N AUC --- MARX
ONE SWEET LETTER FROM YOU	CO 35241 N AUC --- LARX
CAPRICE XXIV PAGANINI	CO 36411 N AUC --- LARX
I'M NOT COMPLAININ'	CO 36022 N AUC --- LARX
BOY MEETS HORN	CO 35301 N AUC --- LARX
DON'T BE THAT WAY	VI 25792 N AUC --- LARX
SANDMAN/GOOD BYE	VI 25215 N AUC --- LARX
IT'S THE DREAMER IN ME	VI 25846 N AUC --- LARX
SMOKE DREAMS	VI 25486 N AUC --- LARX
SHOW YOUR LINEN MISS RICHARDS	VI 26211 N AUC --- LARX
BLUE INTERLUDE	VI 26021 N AUC --- LARX
KINDA LONESOME	VI 26110 H AUC --- LARX
SHUT EYE	VI 26159 H AUC --- LARX
WHEN THE ROSE BLOOM	DK 6580 N AUC --- LARX
THE SKY FELL DOWN	CO 35420 N AUC --- LARX
THE MOON WON'T TALK	CO 35487 N AUC --- LARX
MAKE WITH THE KISSES	CO 35313 N AUC --- LARX
6 FLATS UNFURNISHED	CO 36652 N AUC --- LARX
THE COUNT	CO 36379 H AUC --- LARX
HENDERSON STOMP	CO 35820 H AUC --- LARX
BIRTH OF THE BLUES	CO 36359 H AUC --- LARX
ANYTHING	CO 36305 N AUC --- LARX
WHAT'S THE MATTER WITH ME	CO 35374 N AUC --- LARX
BOARD MEETING	CO 35396 N AUC --- LARX
IOAHO/TAKE ME	CO 36613 N AUC --- MARY
YOU'RE DANGEROUS	CO 35977 H AUC --- MARY
RIFFIN' AT THE RITZ	VI 25445 N AUC --- MARY
I GOT IT BAD	CO 36421 N AUC --- MARY
I'M NOBODY'S BABY	CO 35472 N AUC --- MARY
FAITHFUL FOREVER	CO 35289 N AUC --- MARY
YOU'RE GIVING ME SONG & DANCE	VI 25434 N AUC --- MARY
ROSETTA/I WANT TO BE HAPPY	BB 10760 N AUC --- MARY
IT HAD TO BE YOU	BB 11056 N AUC --- MARY
I KNOW THAT YOU KNOW	BB 10459 N AUC --- MARY
I HAD TO DO IT	VI 26082 N AUC --- MARY
FAREWELL BLUES	VI 26095 N AUC --- MARY
UNDECIDED/WE'LL NEVER KNOW	VI 26134 N AUC --- MARY
KING PORTER	VI 25090 N AUC --- MARY
NOSTALGIA	CO 35594 N AUC --- MARY
LA ROSITA	CO 36284 H AUC --- MARY
SOMETHING NEW	CO 36209 N AUC --- MARY

(BENNY GOODMAN CONTINUED NEXT COLUMN)

<u>(BENNY GOODMAN, CONTINUED)</u>	
ON THE SUNNYSIDE OF ST.	CO 36617 H AUC --- MARX
CHANGES	BB 11226 N AUC --- MARX
BUGLE CALL RAG	VI 25467 N AUC --- MARX
THESE THINGS YOU LEFT ME	CO 35910 N AUC --- MARX
CORN SIK	CO 35992 N AUC --- MARX
I HEAR A RHAPSODY	CO 35937 N AUC --- MARX
MISSION TO MOSCOW	CO 36680 N AUC --- MARX
NOT MINE	CO 36580 N AUC --- MARX
SOMEBODY NOBODY LOVES	DK 6562 N AUC --- MARX
THE EARL/LET'S DO IT	DK 6474 N AUC --- MARX
TIME ON MY HANDS	CO 36180 N AUC --- MARX
SOMEBODY STOLE MY GAL	CO 35916 N AUC --- MARX
I CAN'T RESIST YOU	CO 35574 N AUC --- MARX
DANCE MORE/CAN'T YOU TELL	CO 35543 N AUC --- MARX
DEVIL MAY CARE	CO 35461 N AUC --- MARX
NIGHT AND DAY	CO 35410 N AUC --- MARX
HONEYSUCKLE ROSE	CO 35319 N AUC --- MARX
MOONGLON/WHY COULDN'T BE	CO 35839 N AUC --- MARX
FULL MOON	CO 36590 N AUC --- MARX
IT HAD TO BE YOU/ANY HONEY	BB 11056 N AUC --- MCGO
ROSETTA/I WANT TO BE HAPPY	BB 10706 N AUC --- MCGO
ALWAYS/WALK JENNIE WALK	BB 10799 N AUC --- MCGO
CHRISTOPHER COL./THE DEVIL	BB 10460 N AUC --- MCGO
YOU CAN'T PULL THE GLORY OF	VI 25316 N AUC --- MCGO
KING PORTER STOMP/YOU'RE	VI 25090 N AUC --- MCGO
GOODY GOO/SOMETIMES I'M HAPPY	VI 25215 N AUC --- MCGO
YOU'RE LOVELY MADAM/WHAT	VI 26053 N AUC --- MCGO
JINGLE BELLS	VI 25145 N AUC --- MCGO
UNDECIDED/WE'LL NEVER	VI 26134 N AUC --- MCGO
HOUSE HOP/ANYTHING FOR YOU	VI 25350 N AUC --- MCGO
PICK-A-RIB, 1 & 2	VI 26166 N AUC --- MCGO
REMEMBER/WALK JENNIE WALK	VI 25329 N AUC --- MCGO
GOODY GOODY/IT'S BEEN SO	VI 25245 N AUC --- MCGO
PECKIN/CAN'T WE BE FRIENDS	VI 25621 N AUC --- MCGO
FLYING HOME/ROSE ROOM	CO 35254 N SAL .75 CHAM
HONEYSUCKLE ROSE/SRING	CO 35319 N SAL .75 CHAM
BUCKLE DOWN WINSOCKI	CO 36429 N SAL .75 CHAM
(100 DIFFERENT B.G.'S AT AUCTION; FREE LIST)	--- CHAM
IT'S THE DREAMER/WHY'O YA	VI 25846 E AUC --- ROSE
TEA FOR TWO/RUNNIN' WILD	VI 25529 V T-A 1.00 LAMB
FAREWELL BLUES/MARGIE	BB 10973 N AUC --- CLEA
MY MELANCHOLY BABY/SWEET SUE	VI 25473 N AUC --- CLEA
BASIN ST. BLUES/WHEN BUODAH	VI 25258 N AUC --- CLEA
SWEET LORRAINE/DIZZY SPELLS	VI 25822 E AUC --- CLEA
*SWONDERFUL/I MUST HAVE MAN	VI 26090 N AUC --- CLEA
SWEET SUE/I NEVER KNEW	VI 26089 N AUC --- CLEA
I CRIED FOR YOU/WHERE OR WHEN	BB 11456 N AUC --- CLEA
SOMETHING NEW	CO 36209 N AUC --- CLEA
JINGLE BELLS (REV. T. DORSEY)	VI 25145 N AUC --- GROS
<u>ROSS GORMAN</u>	
SIDEWALK BLUES	HA 322 E STA --- MART
<u>TEDDY GRACE (WITH BUD FREEMAN)</u>	
SING	DE 3463 N AUC --- MARX
I'M THE LONESOMEST GAL IN T.	OE 3428 N AUC --- MARX
<u>GLEN GRAY</u>	
BEI MIR BIST DO SCHON!	OE 1575 N AUC 1.00 ROTH
BLUE MOON/WHERE THERE'S SM	OE 312 V AUC --- GILB
NO NAME JIVE, 1 & 2	DE 3089 E AUC --- GILB
NO NAME JIVE, 1 & 2	OE 3089 N AUC --- CLEA
SMOKE RINGS/ALWAYS	OE 1473 N AUC --- CLEA
<u>LIL GREEN</u>	
99 BLUES	BB 9030 H AUC --- MARX
YOU GOT ME TO THE PLACE	BB 9010 N AUC --- MARX
HELLO BABE	BB 8865 H AUC --- MARX
LET'S BE FRIENDS	BB 8895 N AUC --- MARX
IF I'M A FOOL	BB 8985 N AUC --- MARX
DON'T KNOW WHAT I WILL DO	BB 8949 N AUC --- MARX
HOW CAN I GO ON	BB 8790 N AUC --- MARX
ROMANCE IN THE DARK	BB 8524 N AUC --- MARX
<u>LIONEL HAMPTON</u>	
I'VE FOUND/4 OR 5 TIMES	VI 26447 N T-A --- MEIK
STOMPLOGY (ORIG. LABEL)	VI 25601 N T-A --- MEIK
DRUM STOMP (ORIG. LABEL)	VI 25658 N T-A --- MEIK
(MANY ORIG. LABEL)	--- MEIK
HIGH SOCIETY/SWEETHEARTS	VI 26209 N AUC --- SIEG
CAN'T GET STARTED/MUNSON ST.	VI 26453 N AUC --- SIEG
EARLY SESSION HOP	VI 26393 N AUC --- MARX
THREE QUARTER BOOGIE	VI 27409 N AUC --- MARX
ON SUNNYSIDE OF THE STREET	VI 25592 N AUC --- MARX
BOUNCING AT THE BEACON	VI 2734 N AUC --- MARX
ALTITUDE	VI 27316 N AUC --- MARX

(LIONEL HAMPTON CONTINUED NEXT PAGE)

FOR DISPOSITION

(LIONEL HAMPTON, CONTINUED)

THE MOOD THAT I'M IN VI 25527 N AUC --- MARX
BIG WIG IN THE WIGWAG VI 26296 H AUC --- MARX
RING OEN BELLS VI 25889 N AUC --- MARX
SMART ALECK VI 27278 N AUC --- MARX
PIG FOOT SONATA VI 26793 N AUC --- MARX
JOHNNY GET YOUR HORN VI 26343 H AUC --- MARX
MARTIN ON EVERY BLOCK VI 26739 N AUC --- MARX
DIT-AH VI 26557 N AUC --- MARX
TILL TOM SPECIAL VI 26604 N AUC --- MARX
CHINA STOMP/RHYTHM RHYTHM VI 25586 G AUC --- FLEM
STONPOLOGY VI 25601 V AUC --- FLEM
SUNNY SIDE STREET(Orig.LABEL) VI 25592 E+T-A --- BROW
EVIL GAL BLUES/HOMEWARD BOUND KH 605 N AUC --- CLEA
SALTY PAPA BLUES/1 K'OW HOW TOKN 606 N AUC --- CLEA

COLEMAN HAWKINS

HONEYBUCKLE ROSE DE 3881 N AUC --- MARX
HONEYBUCKLE ROSE/CRAZY RHYTHM VI 26219 N AUC --- FLEM
BOUNCING WITH BEAN/WHEN OAY BB 10693 N AUC --- FLEM
SHEIK OF ARABY/MY BLUE H. BB 10770 N AUC --- FLEM
MAN I LOVE/SWEET LORRAINE SIG 90001 N AUC --- CLEA
BLUE HEAVEN/SHEIK OF ARABY BB 10770 N AUC --- CLEA
YESTERDAYS/BU-DEE-DAHT APOLLO 782 N AUC --- CLEA
CRAZY RHYTHM/GET HAPPY SIG 28104 N AUC --- CLEA

ERSKINE HAWKINS

I DON'T WANT TO WALK/SOMET. BB 11439 N AUC --- MULL
ST JOY IM BLUE/EASY RIDER BB 10029 N AUC --- MULL
UPTOWN SHUFFLE/HOHE THAN YOU BB 10504 E AUC --- MULL
SWEET GA.BROWN/FIVE O'CLOCK BB 10854 N AUC --- MULL
WHISPERING GRASS/GABRIEL BB 10671 E AUC --- MULL
TUXEDO JUNCTION/GIN MILL BB 10409 G AUC --- MULL
AFTER HOURS/SONG OF WANDER BB 10879 N AUC --- MULL
BALTIMORE BOUNCE BB 10565 N AUC --- MARX
MIDNIGHT STROLL BB 10709 N AUC --- MARX
GABRIEL MEETS THE DUKE BB 10671 E AUC --- MARX
DEAR OLD SOUTHLAND/WAY DOWN VO 3567 E AUC --- JAOE

EDGAR HAYES

CARAVAN/EDGAR STEPS DE 1338 N T-A .75 ROHS
FUGATIVE FROM A HAREM DE 1748 N AUC --- MARX
BARBARY COAST BLUES DE 1940 N AUC --- MARX
SATAN TAKES A HOLIDAY DE 1382 N AUC --- MARX

MILT HERTH

WORRIED MIND/HUCKLEBERRY DE 3561 N AUC --- CLEA

FLETCHER HENDERSON

SUGAR FOOT STOMP CO 395 E STA --- MART
HOT AND ANXIOUS CO 35840 N AUC --- MARX
HAPPY AS OAY/(B.WEBSTER) DE 3885 N AUC --- MARX
HOP OFF CO 35670 N AUC --- MARX
SUGAR FOOT STOMP CO 35608 N AUC --- MARX
MONEY BLUES CO 35669 N AUC --- MARX
A PIXIE FROM OIXIE CO 36289 N AUC --- MARX
I LIKE MY SUGAR SWEET CO 36214 N AUC --- MARX
DO YOU OR DON'T YOU VI 25334 N AUC --- MARX
JIMTOWN BLUES VI 25379 N AUC --- MARX
JANGLED NERVES VI 25317 N AUC --- MARX
QUEER NOTIONS DE 18169 N AUC --- MARX
LIZA/HOTTER THAN 'ELL DE 555 N T-A --- GILB
ST.LOUIS SHUFFLE/VARIETY ST. BB 10246 N AUC --- FLEM
LIZA/HOTTER THAN 'ELL DE 555 E T-A --- LEVI
RUG CUTTER'S SWING/WILO PARTY DE 342 E T-A --- LEVI
NAGASAKI/TALK OF TOWN DE 19253 V AUC --- GROS
THEN I'LL BE HAPPY DO 3625 V AUC --- GROS
NIGHT LIFE DE 18254 V AUC --- GROS
QUEER NOTIONS DE 18169 N AUC --- GROS
JUST BLUES/RADIO RHYTHM BR 80037 E AUC --- GROS

HORACE HENDERSON

AIN'T MISBEHAVIN' OK 5900 N AUC --- WILE
I'LL ALWAYS BE IN LOVE WITH OK 5953 N AUC --- WILE
GINGER BELLE/DO RE MI OK 5978 N AUC --- WILE

WOODY HERMAN

LOCH LOMOND/LET'S PITCH DE 1570 N AUC 1.00 ROTH
CHIP'S BLUES/CHIP'S B.W. DE 3577 V AUC 1.50 JENS
NIGHT WATCHMAN DE 3889 N AUC --- MARX
EVEN STEVEN/TR.B.ROGERS DE 4253 N AUC --- MARX
COUSIN TO CHRIS DE 3140 N AUC --- MARX
BLUES DOWNSTAIRS DE 2508 N AUC --- MARX
BLUE INK DE 3081 N AUC --- MARX
GET YOUR BOOTS LACED PAPA DE 3187 H AUC --- MARX
AMEN DE 18346 N AUC --- MARX
PEACH TREE STREET DE 3008 N AUC --- MARX
FORT WORTH SAIL DE 4293 N AUC --- MARX
BESSIE'S BLUES DE 3380 N AUC --- MARX

(WOODY HERMAN CONTINUED NEXT COLUMN)

(WOODY HERMAN, CONTINUED)

DALLAS BLUES DE 2629 N AUC --- MARX
WOODCHOPPER'S BALL DE 2440 N T-A .75 ROHS
HEYWOOD'S JAZZ 6

TROMBONE MOANIN DUB OF OK 8402 N SAL 1.25 ROSE
EARL HINES

COPENHAGEN/ROSETTA DE 337 N AUC 1.00 ROTH
BEAU KOO JACK/GOOD LITTLE VI 38043 E S-A 1.40 JENS
DEEP FOREST/LIGHTLY & POLITELYBB 10727 N AUC --- SIEG
FAT BABES DE 218 N AUC --- MARX
LOVE ME TONIGHT/PIANO CO 35177 N AUC --- MARX
BODY & SOUL/(PIANO SOLO) BB 10642 N AUC --- MARX
ROSETTA (PIANO SOLO) BB 10555 N AUC --- MARX
YELLOW FIRE BB 11308 N AUC --- MARX
SWINGIN' ON "C" BB 11465 N AUC --- A-ARR
STORMY MONDAY BLUES BB 11567 N AUC --- MARX
INDIANA BB 10391 N AUC --- MARX
YOU DON'T KNOW WHAT/ECKSTEIN BB 11394 N AUC --- MARX
COLUMBIA JAZZ CLASSICS ALBUM CO 0-41 N AUC 5.00 GROS
BLUE/BUBBLING OVER DE 714 N AUC --- GROS
YELLOW FIRE BB 11308 E AUC --- GROS

BILLIE HOLIDAY

I'VE GOT MY LOVE TO KEEP ME VO 3413 G AUC --- WILE
HERE IS THE SUN(N)/DON'T(G) VO 3543 G AUC --- ROSE

BOB HOWARD

IN YOUR EYES/BUNOLE OF LOVE DE 2356 E T-A --- KELB

SPIKE HUGHES

SWEET SORROW BLAIR IN D FLAT DE E 5101 N AUC --- HUBB

INK SPOTS

CHRIS. COLUMBUS/HITTIN' JUG DE 883 N SAL 1.00 BUCK

BESSIE JACKSON

MUSCLE SHOALS/REO CROSS PE 0281 E STA --- MART

HARRY JAMES

1 & 2 O'CLOCK JUMP, 1 & 2 CO 36232 N AUC --- SIEG
TRUMPET RHAPSODY, 1 & 2 CO 36160 N AUC --- SIEG
B-15/DON'T WALK WITHOUT YOU CO 36478 N AUC --- SIEG
DODGERS FAN DANCE/LAMENT CO 36222 N T-A --- GILB

BLUES IN NITE CO 36500 N AUC --- CLEA

STRICTLY INSTRUMENTAL CO 36579 N AUC --- CLEA

ONE OZEN ROSES CO 36566 N AUC --- CLEA

MUSIC MAKERS CO 35932 N AUC --- CLEA

TRUMPET RHAPSODY CO 36160 N AUC --- CLEA

AURORA CO 36171 N AUC --- CLEA

J.P. DOOLEY III CO 36487 N AUC --- CLEA

DEVIL SAT DOWN AND CRIEO CO 36466 N AUC --- CLEA

SLEEPY LAGOON CO 36549 N AUC --- CLEA

AVALON CO 35316 N AUC --- CLEA

FLIGHT OF BUMBLE BEE CO 36004 N AUC --- CLEA

RANCHO PILLLOW CO 36430 N AUC --- CLEA

DUKE'S MIXTURE CO 36339 N AUC --- CLEA

RECORD SESSION CO 36399 N AUC --- CLEA

LIFE GOES PARTY/WHEN WE'RE BR 8035 E AUC --- HUBB

JAM SESSION AT VICTOR

HONEYBUCKLE ROSE/BLUES VI 25559 N AUC --- FLEM

JOHNSON & ANIMONS

B TO BAR ALBUM VI P-69 E+TRA --- NORR

BUNK JOHNSON

MOOSE MARCH/WEARY BLUES JM --- N AUC --- MONT

PANAMA/DOWN BY THE RIVER JM --- N AUC --- MONT

JAMES P. JOHNSON

MY HANDY MAN(E.WATERS) CO 14353 E AUC 2.00 GROS

LIL JOHNSON

HOUSE RENT/ROCK THAT DUB OF VO 1410 N SAL 1.25 ROSE

MARGARET JOHNSON

MY MAN'S OONE/FOLKS IN NYC VI 20178 N T-A 1.00 LAMB

PETE JOHNSON

JUST FOR YOU/PETE'S MIXTURE DE 8582 E T-A --- LEVI

AL JOHNSON

SONNY BOY/RAINBOW BR 4033 E STA --- MART

CURTIS JONES

WHO YOU LOVIN'/I LIKE WAY VO 04950 V AUC --- ROSE

RICHARD M. JONES

NOVELTY BLUES/TICKLE VI 38040 N STA --- MART

KIN TO KANT/NUSH TAMPAN OK 8349 G+T-A --- EDEL

LOUIS JOHNSON TAMPANY FIVE

LOVIE JOE/SOMEBODY DE 7745 N AUC --- MARX

PENTHOUSE IN BASEMENT DE 7777 N AUC --- MARX

POMPTON TURNPIKE DE 8500 N AUC --- MARX

SWINGING IN COCONUT TREE DE 7623 N AUC --- MARX

BOUNCE THE BALL DE 3253 N AUC --- MARX

T-EDGE BLUES DE 8525 N AUC --- MARX

WAITING FOR THE ROBT.E.LEE DE 4204 N AUC --- MARX

# FOR DISPOSITION

<u>THE JUNGLE BAND</u>	
WALL ST./WAIL/COTTON CLUB ST.	BRE 01186 N AUC --- HUBB
<u>STAN KENTDN</u>	
REED RAPTURE/EL CHOLOLO	DE 11319 N AUC --- MULL
LAMENTO GITAGO/CONCERTO FOR	DE 4254 N AUC --- MULL
<u>KING EDWARD VIII</u>	
FAREWELL ADDRESS	--- --- II AUC --- ROSE
<u>JOHN KIRBY</u>	
FRONT AND CENTER/NOCTURNE	VO 5520 E S-A 1.40 JENS
CUTTING THE CAMPUS	CO 36165 N AUC --- MARX
<u>ORVILLE KNAPP</u>	
YOU'RE A HEAVENLY/I WAS TAK	DE 413 V T-A --- GILB
<u>GENE KRUPA</u>	
DRUMMIN' MAN	CO 35324 N AUC --- BUCK
3 LITTLE WORDS	CO 35336 N AUC --- BUCK
TIGER RAG/SIERRA SUE	CO 35454 N T-A 1.00 ROHS
BOOG IT/LOVERS LULLABY	CO 35415 N T-A 1.00 ROHS
LET ME OFF UPTOWN/FLAMINGO	DK 6210 N AUC --- SIEG
APUKSOODY/JUNGLE MADNESS	OK 5997 N AUC --- SIEG
HARLEM ON PARADE	DK 6607 N AUC --- MARX
BALL OF FIRE	OK 6563 N AUC --- MARX
BLUES KRIEG	OK 5909 N AUC --- MARX
GEORGIA ON MY MIND	OK 6118 N AUC --- MARX
THE BIG DO	OK 6034 N AUC --- MARX
SLOW DOWN	OK 6154 N AUC --- MARX
THERE'LL BE SOME CHANGES	OK 6021 N AUC --- MARX
LOVE IN MY HEART	CO 35490 N AUC --- MARX
A LOVER IS BLUE	CO 35361 N AUC --- MARX
WHEN YOU AWAKE	OK 5872 N AUC --- MARX
MANHATTAN TRANSFER	CO 35444 N AUC --- MARX
WASH.-LEE SWING/FEELIN' FANCY	OK 5921 N T-A --- GILB
HARLEM ON PARADE	DK 6607 N AUC --- CLEA
GREEN EYES	OK 6222 N AUC --- CLEA
LET'S GET AWAY FROM IT ALL	DK 6130 N AUC --- CLEA
Sgt. WAS SHY/HE'S GONE	OK 5985 N AUC --- CLEA
KNOCK ME A KISS	CO 36591N AUC --- CLEA
SWEET GEORGIA BROWN	OK 6070 E AUC --- GROS
KNOCK ME A KISS (ROY)	CO 36591 E AUC --- GROS
KEEP 'EM FLYING	DK 6506 E AUC --- GROS
<u>BARON LEE BLUE RHYTHM</u>	
SMOKE RINGS/JAZZ COCKTAIL	BA 32608 E T-A --- GILB
<u>CHESTER LEIGHTON</u>	
STARDUST/NOW YOU'RE IN MY	CL 5319 V+T-A --- LAUF
A PEACH OF A PAIR	HA 1233 E AUC --- RIDL
<u>HARLAN LEONARD</u>	
TOO MUCH	BB 11544 N AUC --- MARX
KEEP ROCKIN	BB 11302 N AUC --- MARX
HAIRY JOE/MY GAL SAL	RB 10625 N T-A --- GILB
ROCKETS/CONTACT	RB 10586 N T-A --- GILB
<u>MEADE LUX LEWIS</u>	
SELF-PORTRAIT/19 WAYS(HARPS)BI	BI 19 E+T-A --- KAER
CELESTE BLUES/MR. FREDDIE	DE 3831 E T-A --- LEVI
HONKY TONK TRAIN/WHISTLING	BB 10175 N AUC --- SPAN
<u>TED LEWIS</u>	
GOOD MAN HARD/I AIN'T GOT	CA 1428 V AUC --- ROSE
JAZZNOCRAZY/WHITE HEAT	DE 107 E AUC 2.00 GROS
<u>LITTLE BROTHER/LERDY CARR</u>	
VICKSBURG BLUES/BIG 4 BLUES	BB 7970 V AUC --- ROSE
<u>LUMBERJACKS</u>	
SPANISH DREAM	RO 779 V+ AUC --- JADE
<u>JIMMIE LUNCFORD</u>	
JEALOUS/BEST THINGS ARE FREE	DE 788 N SAL .85 BUCK
LINGER AWHILE/COUNT ME OUT	DE 1229 N SAL .85 BUCK
SONATA BY L.VAN BEETHOVEN	CO 35453 N AUC --- GENT
DYNAM, 1 & 2	CO 36054 N AUC 1.00 ROTH
DYNAM, 1 & 2	CO 36054 N S-A 1.50 JENS
WHITE HEAT JAZZNOCRAZY	BB 5716 G+S-A 1.85 JENS
OK FOR BABY/FLIGHT OF JITTER	CO 35967 N S-A 1.50 JENS
ANNIE LAURIE/FRISCO FOG	DE 1569 E T-A .75 ROHS
SEE YOU IN DREAMS/MERRY-GO-	DE 1318 E T-A .75 ROHS
SWINGIN' ON C/LET'S TRY AGAIN	CO 35725 N AUC 1.00 MA,W
RUNNING A TEMPERATURE/LAST	DE 1035 V AUC --- SIEG
BLUE PR'LUDE	DE 3922 N AUC --- MARX
SIESTA AT THE FIESTA	DE 3931 N AUC --- MARX
GONE/IMPROMTU	DE 4.83 N AUC --- MARX
I'VE ONLY MYSELF TO BLAME	VO 4754 N AUC --- MARX
MONOTONY IN 4 FLATS	CO 35507 N AUC --- MARX
MISS OTIS REGRETS	DE 130 N AUC --- MARX
STRATOSPHERE	DE 299 N AUC --- MARX
SOPHISTICATED LADY	DE 129 N AUC --- MARX
RUNNING A TEMPERATURE	DE 1035 N AUC --- MARX
STAR DUST	DE 369 N AUC --- MARX

(JIMMIE LUNCFORD CONTINUED NEXT COLUMN)

<u>(JIMMIE LUNCFORD, CONTINUED)</u>	
RAIN	DE 415 N AUC --- MARX
WHITE HEAT	VI 24586 N AUC --- MARX
I'LL SEE YOU IN MY DREAMS	DE 1318 N AUC --- MARX
BLACK & TAN FANTASIE	DE 453 N AUC --- MARX
LIFE IS FINE	DE 4289 N AUC --- MARX
COUNT ME OUT	DE 1229 N AUC --- MARX
MUDDY WATER	DE 1219 N AUC --- MARX
PLEASE SAY THE WORD	CO 35625 N AUC --- MARX
4 OR 5 TIMES	DE 503 N AUC --- MARX
STOMP IT OFF/MY BLUE HEAVEN	DE 712 E+T-A --- BROW
WHITE HEAT/JAZZNOCRAZY	BB 5713 N AUC --- CLEA
CHOCOLATE /BATTLE AXE	DE 3807 E AUC --- GROS
SWEET SUE/DOWN BY MILL	DE 1927 E AUC --- GROS
BLUES IN NIGHT, 1 & 2	DE 4125 V AUC --- GROS
PUT ON OLD GREY BONNET	DE 1506 E AUC --- GROS
<u>WINGIE MANNONE</u>	
RHYTHM ON RIVER/AIN'T IT SH.	BB 10844 E AUC --- MULL
WALKIN THE ST./ISLE OF CAPRI	VO 4464 N AUC --- MULL
HESSITATION/SING SWING SONG	BB 6394 E AUC --- MULL
BOOGIE BEAT/DCHI CHORNYA	BB 11298 N AUC --- MULL
BOO-HOO/CAN YOU SWING	BB 6806 G AUC --- MULL
JASS ME/AIN'T GOT NOBODY	BB 7198 G AUC --- MULL
LAND OF YAMU/MY MARIUCCIA	BB 7395 N AUC --- MULL
JUMPY NERVES/CASEY JONES	BB 10289 N AUC --- MULL
HONEY'S LOVIN ARMS/WHEN SUGAR	BB 30080 N AUC --- MULL
STOP THE WAR/MAMA'S GONE	BB 11107 G AUC --- MULL
SUDAN/WHEN THE SAINTS	BB 10560 N SAL .85 BUCK
SHE'S DRYING FOR ME	BB 10773 N AUC --- MARX
WHEN MY SUGAR WALKS DOWN	BB 30080 N AUC --- MARX
THE BOOGIE BEAT'LL GETCHA	BB 11298 N AUC --- MARX
DECCA JAM AND JIVE ALBUM	--- --- N AUC 5.00 GROS
<u>RUDY MARLOW</u>	
DIXIE JAMBOREE	HA 1062 N AUC --- RIDL
<u>SILVIA MARLOWE</u>	
BOOGIE RHAPSODY (1 1/2 <sup>CRACK</sup> )	GL 4008 E T-A --- KAER
<u>JDE MARSALA</u>	
LOWER REGISTER	DE 3764 N AUC --- MARX
FEATHER BED LAMENT	DE 1811 N AUC --- MARX
<u>JIMMY McHUGH'S BOSTONIANS</u>	
WHEN LOVE/GIRL OF MY DREAMS	HA 743 E SAL .50 BUCK
WHOOPEE STOMP/FUTURISTIC	VE 1836 E T-A --- EDEL
<u>HAL McHINTYRE</u>	
COMMANDO SERENADE/HOW DO I	VI 27796 N AUC --- SIEG
<u>RED MCKENZIE</u>	
DON'T COUNT YOUR KISSES	DE 721 N AUC --- MARX
BUILDING UP/SING OLD SONG	DE 667 V AUC --- GROS
<u>MCKINNEY'S COTTON PICKERS</u>	
MILENBERG JOYS/SHIM-ME-SHAW	VI 21611 E+AUC --- SPAN
HULLABALOO/BABY WON'T YOU(V/E)	VI 22511 T-A 2.00 LAMB
MISS HANNAH/WAY I FEEL	BB 10232 E AUC --- GROS
<u>JIMMIE McPARTLAND</u>	
PANAMA (REVERSE, P.W.)	DE 3522 N AUC --- GROS
<u>JAY McSHAIN</u>	
SO YOU WON'T JUMP	DE 8607 N AUC --- MARX
<u>MEMPHIS JUG BAND</u>	
BEALE STREET MESS AROUND	VI 21066 G T-A --- KELS
<u>METRONIDIE ALL STARS</u>	
I GOT RHYTHM/ROYAL FLUSH	CO 36499 V+TRA --- NORR
<u>MEZZ MEZZROW</u>	
35TH AND CALUMET	BB 10251 N AUC --- BUCK
SWINGIN' WITH MEZZ/DISSONANCE	PAE 2881 N AUC --- HUBB
<u>BUBBER MILEY</u>	
LOVING YOU/PENALTY OF LOVE	VI 23010 N T-A --- KELS
<u>GLENN MILLER</u>	
STAR DUST/MELANCHOLY BABY	BB 10665 N AUC --- SIEG
ANVIL CHORUS, 1 & 2	BB 10982 N AUC --- SIEG
IDA SWEET AS APPLE CIDER	BB 1079 N AUC --- MARX
I DREAM I DWELT IN HARLEM	BB 11063 N AUC --- MARX
SOLD AMERICAN/PAGAN LOVE SONG	BB 10352 N T-A --- GILB
YOURS IS MY HEART ALONE	BB 10728 N T-A --- GILB
SUN VALLEY JUMP	BB 11110 E AUC --- VAND
LITTLE BROWN JUG/PAVANIE	BB 10286 N AUC --- VAND
SLOW FREIGHT/BUGLE CALL	BB 10740 N AUC --- VAND
ANVIL CHORUS, 1 & 2	BB 10982 N AUC --- VAND
PENNA. 6500/RUG CUTTERS SW.	BB 10754 N AUC --- CLEA
IN THE MOOD/I WANT TO BE HAP.	BB 10416 N AUC --- CLEA
SLOW FREIGHT/BUGLE CALL RAG	BB 10740 N AUC --- CLEA
LITTLE BROWN JUG/PAVANIE	BB 10286 N AUC --- CLEA
MY MELANCHOLY BABY/STARDUST	BB 10665 N AUC --- CLEA
CROSSTOWN	BB 10832 N AUC --- CLEA
SONG OF VOLGA BOATMAN	BB 11029 N AUC --- CLEA

FOR DISPOSITION

JOHNNY MILLER'S N.O. BOYS			
DIPPERMOUTH/PANAMA	DUB OF CO	1546	SAL 1.25 ROSE
<u>MILLS MERRY MAKERS</u>			
SATISFIED	RO	1073	V T-A LAUF
THIS IS HEAVEN	PE	15183	E T-A LAUF
<u>LEE MORSE</u>			
I HATE TO SAY/SO EBODY SAID	CO	1063	E SAL .50 BUCK
<u>JELLY ROLL MOTION</u>			
WININ' BOY BLUES/HONKY TONK	JM	11	N AUC 2.00 GENT
FINGER BUSTER/CREEPLY FEELING	JM	12	II AUC 2.00 GENT
BURNING THE ICEBURG/TANK TOWN	VI	38075	N AUC MULL
COURTHOUSE HUMP/SWEET ANETA	VI	38093	N AUC MULL
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N AUC FLEM
BEALE STREET BLUES/PEARLS	BB	10252	N AUC FLEM
THE CHANT/BLACK BOTTOM	VI	20121	G+AUC JADE
DOCTOR JAZZ	VI	20415	G+AUC JADE
FAT MEAT/SWEETHEART	DUB OF	VO 1019	II SAL 1.25 ROSE
PONCHARTRAIN/F. NABEL	DUB OF	VI 38125	N SAL 1.25 ROSE
SAVES SWEETEST SMILE(CRAWLEY)	VI	23292	G+T-A EDEL
STEAMBOAT ST./SMOKHOUSE	VI	20296	V T-A EDEL
SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	N T-A 4.00 LAMB
BALLIN' THE JACK/DON'T LEAVE	BB	10450	N AUC MONT
PEARLS(+)/BEALE STREET	BB	10252	E AUC MONT
GENERAL ALBUM	GL	(E-E+)	AUC MONT
CREEPLY FEELING/FINGER BUSTER	JM	11	N AUC MONT
HONKY TONK MUSIC/WININ BOY	JM	11	N AUC MONT
PANAMA/SWEET SUBSTITUTE	GL	1703	N AUC GROS
MIDNIGHT MAMA/MR. JELLY	BR	80040	N AUC GROS
WOLVERINE BLUES/MR. JELLY	VI	21064	V AUC 6.00 GROS
SHOE SHINER'S DRAG/SHREVEPORT	VI	21658	V AUC HUBB
<u>BENNIE MOTEN</u>			
NOW GOOFY RAG/KANSAS CITY	VI	38091	N AUC MULL
HOT WATER BLUES/SLOW MOTION	VI	38012	N AUC MULL
<u>ROUND CITY BLUE BLOWERS</u>			
I HOUR/HELLO LOLA	VI	38100	N T-A MART
TAILSPIN BLUES/NEVER HAD REAS.	VI	38087	N T-A MART
SAN/RED HOT(TRUMBAUER)	BR	2602	E AUC 4.00 GROS
<u>CLIFF MAZARRO</u>			
WHY DON'T YOU/YOU OUGHT TO	HA	108	G+SAL .50 BUCK
<u>OZZIE NELSON</u>			
JERSEY JIVE/SWINGIN ON THE	BB	11180	E AUC MULL
WHOA BABE/POOR ROBINSON	BB	6875	E AUC MULL
DOING THE PROM/STOMPIN AT	BR	7659	N AUC MULL
CENTRAL AVE. SH./SIR WALTER	BB	11543	N AUC MULL
<u>NEW FRIENDS OF RHYTHM</u>			
SWEET SUE/JUST YOU	VI	27412	N AUC MARX
<u>NEW ORLEANS O'LS</u>			
NIGHTMARE/ECCENTRIC	CO	943	E STA MART
PICCADILLY/MEAT ON TABLE	CO	1158	E T-A MART
<u>NEW ORLEANS RHYTHM KINGS</u>			
TIN ROOF BLUES/THAT'S A PLENTY GE	GE	5105	V AUC JADE
ECCENTRIC	GE	5009	V AUC JADE
MR. JELLY LORD(TAPED CHIP, 10 GR)	GE	5220	V+AUC JADE
ANGRY/SOBBIN' BLUES	GE	5219	E AUC 3.00 COOK
SHE'S CRYING FOR ME EVERYBODY VI	19645	V T-A	EDEL
<u>RAY NICHOLS</u>			
SUGAR FOOT STOMP/RESTLESS	BB	5904	V AUC ROSE
<u>RED NICHOLS</u>			
SUGAR/MAKE MY COT	VI	21056	E AUC BUCK
ALABAMA STOMP/HURRICANE	BR	3550	V+AUC JADE
SWEET ROSITA/THE PEANUT VEEDOR	BR	6135	G AUC JACE
THERE'LL COME A TIME/WHISPER	BR	3955	G AUC JADE
ROSES OF PICARDY/ALLAH'S	BR	4286	G AUC JADE
WHO'S SORRY NOW/I NEVER KNEW	BR	4243	V AUC JADE
YOU RASCAL/JUST A CRAZY	BR	6113	V AUC JADE
FIVE PENNIES/HARLEM TWIST	VI	21560	E T-A 3.00 LAMB
SUGAR/MAKE MY COT	VI	21056	N T-A 2.00 LAMB
AFTER YOU'VE GONE/WILD ABOUT	BR	4839	V AUC HUBB
DINAH/INDIANA	BR	80006	N AUC GROS
(MANY UNDER PSEUDONYMS)			
<u>JIMMY NOONE</u>			
I KNOW THAT YOU K'OW	DE	3863	II T-A GILB
<u>RED NORVO</u>			
GRAMERCY/DECCA STOMP	DE	691	II T-A .75 ROHS
POLLY WOLLY/WEDDING JACK	DE	670	II T-A .75 ROHS
JERSEY BLUNCE/ARTHUR MURRY	CO	36557	II T-A 1.00 ROHS
<u>KING OLIVER</u>			
FREAKISH LIGHT BLUES/GOT	VI	39521	N AUC MULL
DEEP HENDERSON/JACKASS BLUES	VO	1014	E AUC MULL
SNAKE RAG/WEATHER BIRD RAG	JJ	5	N AUC GENT

(KING OLIVER CONTINUED NEXT COLUMN)

(KING OLIVER, CONTINUED)

STINGAREE BLUES/SHAKE IT	BB	10707	N T-A GILB
ST. JAMES I-FIRMARY/SHILLING	VI	22298	E T-A 1.00 LAMB
ST. JAMES INF. WHEN SMILING	BB	5466	E AUC 2.00 GROS
SNAG IT	BR	19039	N AUC GROS
<u>ORIGINAL DIXIELAND JAZZ BAND</u>			
MARGIE/PALESTENA	VI	18717	E T-A BROW
MARGIE/PALESTENA	VI	18717	V AUC BROW
<u>ORIGINAL MEMPHIS FIVE</u>			
MEMPHIS BLUES/HOW COME	VI	19490	E SAL .95 CHOY
SNAKE HIPS/WHO'S SORRY	VI	19052	E SAL .95 CHOY
<u>ORIGINAL YELLOW JACKETS</u>			
SWINGING/GET TOGETHER	VO	03549	E STA MART
<u>HOT LIPS PAGE</u>			
EVIL MAN'S 'OO IT IF YOU WAN.	BR	8634	N AUC MULL
THIRSTY MAMA(REV., LEADBELLY)	BR	8981	II AUC MULL
JUST ANOTHER WOMAN/MY FIGHT	BB	8610	N AUC MULL
HARLEM RHUMBAIN' THE BLUES	DE	8531	N AUC HARV
RUSGOM BREAD/PULL WHITEKERS	DE	7451	E AUC HARV
<u>TINY PARHAM</u>			
STUTTERING BLUES/JOJO RHYTHM	VI	38009	N AUC 1.50 COOK
<u>TINY PASTOR</u>			
CONFENSIN'	BB	11105	N AUC MARX
SUNDAY IN SAVANNAH	BB	11340	N AUC MARX
DINAH	BB	11185	N AUC MARX
FLAG WAYER	BB	11421	N AUC MARX
<u>CHARLIE PIERCE (WITH TESCHMAKER)</u>			
SISTER KATE	CO	35950	N AUC MARX
<u>PIRON'S NEW ORLEANS ORCHESTRA</u>			
WEST INDIES/SUD BUST.	DUB OF CO	14007	N SAL 1.25 ROSE
<u>BEI POLLACK</u>			
BASHFUL BABY	VI	22074	N T-A 1.50 LAMB
SWEETHEART WE NEED EACH OTH	VI	22101	N T-A 1.50 LAMB
MEMPHIS BLUES/WAITIN FOR KAT.	VI	21184	N T-A 2.00 LAMB
SHOW GIRL/BUY BUY FOR BABY	VI	21743	N T-A 2.00 LAMB
MY KINDA LOVE/ON WITH DANCE	VI	21944	N T-A 2.00 LAMB
WON'TCHA/IN THE HUSH OF NIGHT	VI	22071	N T-A 2.00 LAMB
KEEP YOUR UNDERSHIRT ON	VI	22627	N T-A 1.50 LAMB
SWEET SUE/SINGAPORE SORROWS	VI	21437	N T-A 1.00 LAMB
FRO' NOW ON/YOU'VE MADE ME	VI	22158	N T-A 1.50 LAMB
MEMPHIS BLUES/KATIE	VI	21194	E AUC HUBB
<u>BOB POPE</u>			
THE BUG/STOP THAT DOG	BB	6300	V AUC KELS
<u>TEDDY POWELL</u>			
PUSSY IN THE CORNER	DE	2941	II AUC MARX
YES INDEED	BB	11249	N AUC MARX
THE ONE I LOVE	DE	3034	II AUC MARX
TEDDY BEAR BOOGIE	DE	3234	II AUC MARX
STEADY TEDDY	BR	11213	N AUC MARX
<u>LOUIS PRINCE</u>			
SHOOTING HIGH/FINGERS CROSSED	BR	7586	N T-A MART
<u>CLARENCE PROFFIT</u>			
BODY AND SOUL/DON'T KNOW	CO	35378	N T-A 1.00 ROHS
<u>QUINETTE OF THE HOT CLUB OF FRANCE</u>			
LIMEHOUSE/AFTER YOU'VE GONE	I	2511	N T-A 1.00 ROHS
VIPER'S DREAM/INOR SWING	VI	26218	N T-A 1.00 ROHS
ORIENTAL SHUFFLE/ARE YOU	VI	26506	N T-A 1.00 ROHS
GEORGIA/IN THE STILL OF	VI	26578	N T-A 1.00 ROHS
EXACTLY LIKE/DRIVING CRAZY	VI	26733	N T-A 1.00 ROHS
SWINGING OJANGO(PARAMOUNT)	VI	27272	N T-A 1.00 ROHS
<u>MA RAJLEY</u>			
LEVEE CAMP MOAN	PARA	2212	G AUC WILE
SLOW DRIVING/GONE DADDY	PARA	12526	F+T-A EDEL
<u>DOH REDMAN</u>			
TWO TIME MAN	CO	35689	N AUC MARX
CHANT OF THE WOOD	BB	10765	N AUC MARX
I GOT RHYTHM/TEA FOR TWO	BR	6354	E T-A GILB
NAGASAKI/GOT THE JITTERS	PAR	2524	N AUC HUBB
<u>LEO REISMAN</u>			
BIRTH OF THE BLUES	CO	701	V SAL .75 BUCK
WHAT IS THIS THING(B.MILEY)	VI	22282	N T-A 1.50 LAMB
<u>ELZADIE ROBINSON</u>			
HUMMING BLUES/HOUSTON BOUND	PARA	12420	F+T-A EDEL
<u>ADRIAN ROLLINI</u>			
GOT THE JITTERS	ME	12993	N T-A MART
SUGAR	DE	265	N AUC MARX
JOSEPHINE/YOU'RE A SWEETHEART	DE	1639	N AUC CLEA
GIRL WITH LIGHT BLUE HAIR	OK	5979	N AUC CLEA
<u>LUIS RUSSELL</u>			
JERSEY LIGHTNING	CO	35670	N AUC MARX
<u>SATURDAY NIGHT SWING</u>			
ROYAL GARDEN/LA DE DDD	VO	4210	V AUC 2.00 GROS

# FOR DISPOSITION

<u>JAY SHUTT</u>	
ROSE OF RIO GRANDE BLUES I.	DE 3019 T-A --- GILB
<u>RANDY SPOTT</u>	
NEW YEARS THE GIRL	CO 35247 N T-A 1.00 ROHS
143 CENTURY BOY SCOT	CO 35347 N T-A 1.00 ROHS
8th DANCE INDIA A PENNIN	CO 36316 T-A 1.00 ROHS
TOY TRUMPET / SOMEWHERE	CO 36311 T-A 1.00 ROHS
TWILIGHT TURKE / MUST JAZZ	CO 36107 T-A 1.00 ROHS
<u>CHARLIE SEBASTIAN</u>	
BOONIE B GIG/TRENCHES (E+)	DE 3332 E T-A .50 KAER
<u>ARTIE SHAG</u>	
PUT THAT DOWN / DAY IN	BB 10406 E SAL .95 CHOY
DRO S Y N HEAT / S. RIDGE	VI 26763 N SAL 1.00 CHOY
LOVE ME A LITTLE (LENA FORK)	VI 27509 N AUC --- NULL
BLUES, I A 2	VI 27411 N AUC --- NULL
ANOPUL OF STARS / LOVE OF LIFE	VI 26790 N AUC --- NULL
TWO BLIND LOVES / LAST TWO LOVE	BB 10412 N AUC --- NULL
TABLE IN A CORNER / WITHOUT	BB 10468 N AUC --- NULL
40 Y DREA S AGO / IF THAT YOU	BB 10446 N AUC --- NULL
SO INDIFFERENT / SHUS AS A BU	BB 10215 E AUC --- NULL
ONE NIGHT STAND / WE FORT I.	BB 10202 E AUC --- NULL
BY BLU' HEAVEN / COPENHAGEN	BB 10336 N AUC --- NULL
MOONRAY / ELANCHOLY MOOD	BB 10334 N AUC --- NULL
LOVE IS HERE / YOU'RE A LUCKY	BB 10482 E AUC --- NULL
COPENHAGEN / SOFTLY AS MORN. SUN.	BB 10054 N AUC --- SIEG
NING FOR DAY / APRIL IN PARIS	VI 26-54 N T-A --- GILB
(ALL GRAMARCY FIVE ITEMS)	VI --- T-A --- GILB
COPENHAGEN / MORNING SUNRISE	BB 10054 N AUC --- BUCK
JUST KIDDIN AROUND / SOMETIME	VI 27805 E AUC --- VAND
DEJICES WILD / BROADWAY ROSE	VI 27833 E AUC --- VAND
'HOT' / EXCITED, ALONE TOGETHER	VI 27385 E AUC --- VAND
TRAFFIC JAM / SERENADE TO SAVAGE	BB 10385 N AUC --- CLEA
ROOM WITH A VIEW / THEY SAY	BB 10075 E AUC --- CLEA
ROSALIE / LOVER COME BACK TO ME	BB 10126 E AUC --- CLEA
ALL IN FUN / ALL THINGS YOU ARE	BB 10452 N AUC --- CLEA
DR. LIVINGSTONE WHEN QUAIL	VI 27239 E AUC --- GROS
<u>LEE SIMS</u>	
VAGABOND LOVER / PAGAN LOVE	BR 4572 V T-A --- KELS
<u>FREDDIE SLACK</u>	
DOWN THE ROAD / KITTEN ON KEYS	DE 4043 N T-A --- GILB
<u>BESSIE SMITH</u>	
LOST HE'D BLUES / BABY DOLL	CO 35674 N T-A 1.00 ROHS
WHAT'S MATTER / EVERY BIT	CO 14129 V TRA --- JORR
GUN HOJSE BLUES / LOST YOUR	CO 14158 V AUC 2.00 GIDR
YOU'VE BEEN GOOD OLD WALON	CO 14079 N AUC 2.00 GIDR
<u>JABBO SMITH</u>	
ABSOLUTELY / CUPID BLUES	DE 4712 N T-A .75 ROHS
JAZZ BATTLE / BOSTON SKUFFLE	UHCA 43-44 N T-A --- KELS
<u>STUFF SMITH</u>	
DNXY CLUB SPREE	DE 1279 N AUC --- MARX
UPSTAIRS	DE 1287 N AUC --- MARX
I HOPE GABRIEL / I'M PUTTING	VO 3170 E AUC --- JADE
<u>WILLIE SMITH</u>	
STREET LIME / AL / HARLEM JOYS	DE 1144 N T-A .75 ROHS
<u>EDDIE SOUTH</u>	
STOMPIN AT THE SAVOY	CO 36193 N AUC --- MARX
SWEET GEORGIA BROWN / EDDIE S.	VI 26222 N AUC --- MARV
LA ROSITA / MINNETONKA	VI 21151 N T-A 2.00 LAMB
<u>SOUTHERN SERENADERS</u>	
ALONE AT LAST (LOUIE)	HA 5 N AUC --- RIDL
ALONE AT LAST (LOUIS)	HA 5 V AUC 8.00 GROS
I MISS MY SWISS (LOUIE) (HARCR)	HA 4 V AUC 8.00 GROS
<u>MURPHY SPANIER</u>	
CAN'T WE BE FRIENDS	DE 4168 E AUC --- WILE
AT SUNDOWN / BLUES / THE BLUES	BB 10719 N AUC --- BUCK
HESITATING BLUES / LITTLE	DE 4271 N AUC 1.50 ROTH
CHICAGO	DE 4158 N AUC --- LARK
MORE THAN YOU KNOW	DE 4323 N AUC --- LARK
HESITATING BLUES / LITTLE DAV.	DE 4271 N T-A --- GILD
AT SUNDOWN / BLUES / THE BLUES	BB 10719 N AUC --- FLEM
JAZZ BAND / ALL / LIVELY STABLE	BB 10513 N AUC --- FLEM
DIANA / BLACK & BLUE	BB 10632 N AUC --- FLEM
RIVERBOAT SHUFFLE / RELAXIN'	BB 10532 E AUC --- FLEM
ECCENTRIC / BIG BUTTER & EGG	BB 10417 N AUC --- FLEM
SOME DAY SWEETHEART / DA DA ST.	BB 10384 N AUC --- FLEM
LOHESOME ROAD / WAIDY MAKE UP	BB 10703 N AUC --- FLEM
TWO O'CLOCK JUMP / BRECK OF	DE 4336 N AUC --- SPAN
LOHESOME ROAD / HAN DY	BB 10703 N AUC --- SPAN
HESITATING BLUES / DAVID	DE 4271 E AUC 2.00 GROS
2 O'CLOCK JUMP / OLD 97	DE 4336 N AUC --- GROS
<u>MAXINE SULLIVAN</u>	
ST. LOUIS BLUES / PART OF	CO 3-341 N AUC 1.00 ROTH

<u>CHARLIE SPIVAL</u>	
WHAT'D COOKIN' / HEY SIT DOWN	OK 6001 N AUC --- NULL
'LANKA' A WEEK END IN HAVANA	OK 6415 N AUC --- NULL
STARDREAMS / I SURRENDER	OK 6546 N AUC --- NULL
LET'S GO HOME / TO YOUR HEART	OK 6366 N AUC --- NULL
UNDER YOUR WINDOW / IN THE DARK	OK 6431 N AUC --- NULL
WHEN I SEE ELEPHANT / THIS IS	OK 6453 N AUC --- NULL
CLOCK SONG / AUTUMN NOTURNE	OK 6476 N AUC --- NULL
ANGLES OF MEMORY / PRESIDENTS	OK 6572 N AUC --- NULL
IT'S SO PEACEFUL / WHAT WORD	OK 6211 N AUC --- NULL
DEAR MOM / REMEMBER P. HARBOR	OK 6555 N AUC --- NULL
I'LL REMEMBER APRIL	OK 6646 N AUC --- NULL
AT LAST / PEOPLE LIKE YOU	OK 36642 N AUC --- NULL
IF IT'S TRUE / DON'T TAKE YOUR	OK 6321 N AUC --- NULL
BROTHER BILL / ELEGY	OK 36596 N AUC --- NULL
LET'S GO HOME	OK 6366 N AUC --- MARX
<u>JESS STACY</u>	
BARRELHOUSE / IN THE DARK	DE 13119 N AUC 1.25 ROTH
WHAT'S NEW / ELANCHOLY	VS 3064 N STA --- LART
<u>TAMPA RED</u>	
TIGHT LIKE DAT / GRIEV. BLUES	VO 1216 V AUC --- CHOY
YOU GOTTA LEARN DO IT	BB 9688 V SAL .95 CHOY
<u>ART TATUM</u>	
LAST GOODBYE / STOMP IN AT THE	DE 8536 N AUC --- NULL
CORRIE CORRIE / LONESOME	DE 8563 N AUC --- NULL
HUMORESGUE / ELEGIE	DE 18049 N AUC --- NULL
ROSETTA / BEGIN THE BEQUINE	DE 8502 N AUC --- NULL
ICE BABY / BATTERY BOUNCE	DE 8526 N AUC --- NULL
DEEP PURPLE / TEA FOR TWO	DE 2456 N AUC --- NULL
CHLOE / SHIK OF ARABY	DE 2052 N T-A .75 ROHS
ST. LOUIS BLUES	DE 8550 N AUC --- MARX
TEA FOR TWO	DE 2456 N AUC --- MARX
I AIN'T GOT NOBODY	DE 741 N AUC --- MARX
I'VE GOT MY LOVE TO KEEP ME	DE 1198 N AUC --- MARX
GET HAPPY / SWEET LORRAINE	DE 18050 E T-A --- LEVI
SWEET LORRAINE / GET HAPPY	DE 13050 E AUC 2.00 GROS
TIGER RIG / LULLABY OF LEAVES	DE 18051 N AUC 2.50 GROS
<u>MONTANA TALLOR</u>	
INDIANA AVE. (REV., PINETOP)	UHCA 65-66 N TRA --- NORR
<u>JACK TEAGARDEN</u>	
THE BLUE HAVE GOT ME	DE 4409 N AUC --- LARK
I'LL REMEMBER	CO 35215 N AUC --- LARK
PEG O' MY HEART	CO 35727 N AUC --- LARK
A RHYTHM HYMN	DE 4071 N AUC --- MARX
BLU'S TO THE L'WELY	DE 3642 N AUC --- LARK
DARK EYES	DE 3701 N AUC --- LARK
RED WING	CO 35450 N AUC --- LARK
I GOTTA RIGHT TO SING BLUES	OK 1272 N AUC --- LARK
NOBODY KNOWS THE TROUBLE	DE 4317 N AUC --- LARK
THE BLUES	EL 5042 N AUC --- MARX
RIGHT TO SING BL / UNITED WE	OK 6272 E TRA --- HOBRR
UNITED WE SWING / I GOT RIGHT	OK 6272 E T-A --- LEVI
<u>TEN FRESHMEN!</u>	
THE ONE I LOVE LOVES ME	PE 15146 V+T-A --- LAUF
<u>FRANK TESCHMAKER</u>	
CHINA BOY / SUGAR	CO 35951 N AUC --- SPAN
COLUMBIA ALBUM (10 SONGS, CHINA BOY)	N N AUC --- MONT
<u>WALTER THOMAS</u>	
BROKE BUT HAPPY (COZY COLE) / CELEB.	8125 E AUC --- GROS
<u>SKEETS TOLBERT</u>	
GET UP / SKIN 'EM BACK	DE 7570 N AUC --- MARX
BOUNCING RHYTHM / STUFFS OUT	DE 7630 N AUC --- MARX
RAILROAD BLUES / I'M BLOWING	DE 7653 N AUC --- MARX
HARLEM AIN'T WHAT YOU USE TO	DE 7717 N AUC --- MARX
I CAN'T GO FOR YOU / W.P.A.	DE 7722 N AUC --- MARX
JUMPIN' JACK	DE 7791 N AUC --- MARX
<u>FRANK TRUMBauer</u>	
NEVER NEVER LAND / NAT'L EMBLEM	DE 8243 E SAL 1.00 BUCK
<u>TUXEDO ORCHESTRA</u>	
FOOTLOOSE / ANGRY	VO 15106 V AUC --- BROW
<u>TWO BLACK CROWS</u>	
(3 RECORDS, COMEDY SKETCHES)	CO --- E AUC --- HARV
<u>VENUTI-LANG</u>	
SOMEDAY SWEETHEART / BEALE ST.	DEE 5884 N AUC --- HUBB
AFTER Y O'VE GONE / FAREWELL	DEE 5883 N AUC --- HUBB
DOIN' THINGS / WILD CAT	BB 10280 N AUC --- HUBB
WILD CAT / DOIN' THINGS	VI 21561 N T-A 2.50 LAMB
<u>JOE VE UTI</u>	
KICKIN' THE CAT / BEATIN' DOG	OK 40853 V+T-A --- LEVI
RING BELLS / GATHER RO'GE	ME 12807 E AUC --- GROS
HEAT WAVE / EASTER PARADE	SA 32879 V AUC --- GROS
(JOE VENUTI CONTINUED NEXT PAGE)	

# FOR DISPOSITION

<u>(JOE WALLACE), (CONTINUED)</u>	
TAP FOOT BLUES/DECCA STAMP	DE 3527 N AUC --- GROS
FLIP/FLIP	DE 2313 N AUC --- GROS
<u>SIPPI WALLACE</u>	
MURDERS GOINNA BE CRIME	OK 8243 V+T-A --- EDEL
<u>TED WALLACE</u>	
STAR OUST	CO 2471 V T-A --- LEVI
HAVE YOU FORGOTTEN	CO 2471 V T-A --- LEVI
<u>WASHBOARD WONDERS</u>	
MOVE TURTLE/SHOUTIN IN AMEN	BB 5230 N AUC --- MULL
CHEATIN ON ME/FEATHER Y UR	BB 6495 N AUC --- MULL
ALL IS QUIET/AND STILL NO L	BB 6463 N AUC --- MULL
IT AIN'T RIGHT/TAKE TO YOU	BB 6464 N AUC --- MULL
APPLE TREE, 1 & 2	BB 6648 N AUC --- MULL
OH MY GOODNESS/YOU GOTTA EAT	BB 6455 N AUC --- MULL
ROLL YOUR ON/SHE TAKES HER	BB 6671 N AUC --- MULL
<u>WASHINGTONIANS</u>	
IT'S TIGHT LIKE THAT	RO 3618 V AUC --- WILE
<u>WESLEY WALLACE</u>	
NO. 29	JI 3 N AUC --- GENT
<u>FATS WALLER</u>	
GEORGIA MAY (ORIG. LABEL)	VI 24714 N AUC --- MEIK
12TH STREET RAG (ORIG. LABEL)	VI 25087 G T-A --- MEIK
(MANY)	--- MEIK
IT'S YOU WHO TAUGHT IT TO ME	BB 10527 N AUC --- MARX
STAYIN' AT HOME	B 10841 N AUC --- MARX
LIVER LIP JONES	B 11010 N AUC --- MARX
LET'S GET AWAY FROM IT ALL	BB 11115 N AUC --- MARX
COME AND GET IT	BB 11262 N AUC --- MARX
BLUE EYES	BB 10943 N AUC --- MARX
MIGHTY FINE	BB 10744 N AUC --- MARX
OH BABY SWEET BABY	BB 11383 N AUC --- MARX
HONEYSUCKLE ROSE	VI 24826 N AUC --- MARX
THOU SWELL	BB 10260 N AUC --- MARX
12TH ST. RAG/SWEET SUE	VI 25087 V AUC --- MAUL
ST. LUIS BLUES/AFTER YOU'RE	VI 22371 N T-A 3.00 LAMB
<u>QUICK WELLS</u>	
BILL COLE MAN BLUES	VI 27318 N AUC --- MARX
I FOUND A NEW BABY	VI 26617 N AUC --- MARX
<u>DOC WHEELER</u>	
HOW ABOUT THAT ME'S/FOOGEE	BB 11314 N AUC --- SIEG
<u>JOSH WHITE</u>	
HARLEM BLUES ALBUM	MUS N3 N AUC 6.00 GENT
<u>PAUL WHITEMAN</u>	
1 1/2 CORING VIRGINIA (BING)	VI 29751 E AUC --- CHOY
BROADWAY/AMHATTAN MARY	VI 20874 E AUC --- CHOY
MARY (Bix; BING)	VI 21103 G SAL 1.00 CHOY
BUDDY WATER (BING; Bix)	VI 20508 V AUC --- CHOY
FROM MONDAY ON/MISS MUD	VI 21274 V AUC --- CHOY
MARY/CHANGES	VI 21103 G AUC --- TUCK
SUGAR/MONDAY (Bix; BING)	VI 25368 N T-A 1.00 ROHS
NO REASON (TRAM; Bix; LANG)	CO 35667 N T-A 1.00 ROHS
WASHBOARD/HIGH WATER (Bix; BING)	VI 36136 N T-A 1.50 ROHS
SMOKE GETS/SOMETHING	VI 24455 N T-A 1.00 ROHS
NOBODY'S SWEETHEART (TEA)	BB 10957 N AUC --- MARX
LOUISIANA/Bix	VI 25363 N AUC --- MARX
SUGAR/FEATURING Bix)	VI 25238 N AUC --- MARX
DARDANELLA/FEAT. Bix)	VI 25238 N AUC --- MARX
MARY (Bix)	VI 26415 N AUC --- MARX
COQUETTE (Bix)	VI 25675 N AUC --- MARX
XMAS NIGHT IN HARLEM (TEA)	BB 10969 N AUC --- MARX
EARLY IN MORNING BLUES	VI 13946 V AUC --- MARX
EVERYBODY STEP	VI 18826 V AUC --- MARX
ORANGE BLOSSOM TIME	CO 1845 E AUC --- RIDL
SITTIN' ON A RAINBOW	CO 2224 N AUC --- RIDL
I LIKE TO DO THINGS FOR	CO 2170 E AUC --- RIDL
IF I HAD A TALKING PICTURE	CO 2010 E AUC --- RIDL
A BENCH IN THE PARK	CO 2164 E AUC --- RIDL
SUNSHINE BACK IN YOUR	VI 21240 N AUC --- RIDL
I'M AFRAID OF YOU	VI 21389 N AUC --- RIDL
THAT'S MY WEAKNESS NOW	CO 1444 G AUC --- RIDL
WHEN	VI 21388 N T-A 2.50 LAMB
YOU TOOK ADVANTAGE OF ME	VI 21398 N T-A 2.50 LAMB
SMILE	VI 21228 N T-A 2.50 LAMB
LOVELY MELODY	VI 21214 N T-A 1.00 LAMB
I'M WINGING HOME/WHEN YOU'RE	VI 21365 N T-A 1.00 LAMB
MAGNOLIA/LOVE AND KISSES	VI 20679 N T-A 1.00 LAMB
I'M COMIN' VIRGINIA/JUST ONCE	VI 20751 N T-A 1.00 LAMB
MARY/CHANGES	VI 21103 G T-A --- LAMB
CONDOY/WHAT PRICE LYRICS	VI 21302 N T-A 1.00 LAMB
JEPPERS C'PEPERS (TEA)	OE 2222 V AUC --- GROS
<u>INDIEE JAWERS (DUKE)</u>	
TAKE IT EASY	PE 14768 E T-A 5.00 GROS

<u>ALED WILDER</u>	
SELDON THE SUN	CO 35648 N AUC --- MARX
CONCERNING ETCHINGS	CO 36126 N AUC --- MARX
NEUROTIC GOLDFISH	CO 36319 N AUC --- MARX
THE JAPANESE SANDMAN	CO 36323 N AUC --- MARX
<u>BERT WILLIAMS</u>	
MY LACT OOLLAR/I'M GOINNA	CO 43356 E T-A --- BROW
UNLUCKY BLUES, TEN LITTLE	CO A2941 V AUC --- BROW
<u>CLARENCE WILLIAMS</u>	
TERRIBLE BLUES	HRS 31 N T-A --- MART
HAVE YOU EVER FELT THAT WAY	CO 1735 V AUC --- MARX
THRILLER BLUES	BB 11368 N AUC --- MARX
NEW OOWN HOME BLUES/SQUEEZE	QRS 7005 G+T-A --- LEVI
YAMA YAMA BLUES/CHURCH ST.	OK 8525 V T-A --- LEVI
THE RIGHT KEY BUT THE WRONG	VO 2563 E+T-A --- COOK
<u>CURTIE WILLIAMS</u>	
TOP AND BOTTO/TOASTED PICKLE	OK 6336 N 8-A 1.45 JENS
BLUES IN MY CONDITION/AIN'T	OK 6224 E+T-A 1.00 MA, W
<u>MARY LOU WILLIAMS</u>	
ORA'S EM/THIGHT LIFE	UHCA 37-38 N STA --- MART
MR. FREDDIE BLUES	OE 2797 N AUC --- MARX
THE ROCKS	OE 2796 N AUC --- MARX
<u>MIODE WILLIAMS</u>	
THE LADY IS A TRAMP	VO 3865 N AUC --- MARX
<u>TENDY WILSON</u>	
HERE'S LOVE IN YOUR EYE	BR 7739 E AUC --- GENT
JUMPIN ON THE BLACK & WHITES	CO 35232 E+T-A 1.00 MA, W
FOOLIN' MYSELF/1. HOLIOAY	CO 36207 N AUC --- MARX
MY MAN/(BILLIE HOLIOAY)	CO 36113 N AUC --- MARX
NOT BUT FOR ME	CO 36084 N AUC --- MARX
HALLELUJAH	CO 35298 N AUC --- MARX
EARLY SESSION HOP	CO 35207 N AUC --- MARX
MOON RAY	CO 35354 N AUC --- MARX
COCONAUT GROVE	CO 35737 N AUC --- MARX
DON'T BE THAT WAY	CO 36335 N AUC --- MARX
EMBRACEABLE YOU	CO 35905 N AUC --- MARX
DON'T BLAME ME (PIANO SOLO)	CO 36274 N AUC --- MARX
WHAM/MOONRAY	CO 35354 G+T-A 2.00 GROS
<u>WINDY RHYTHM KINGS</u>	
PIGFLY WIG/S. AFRICA	DUB OF PARA 2770 G SAL 1.25 ROSE
<u>YAS YAS GIRL</u>	
GROGGY BOTTOM/FIGHTING MAN	OK 06570 N AUC --- ROSE
<u>LESTER YOUNG</u>	
SOMETIMES I'M HAPPY/AFTERNOON KN'	604 N AUC --- CLEA
I NEVER KNEW (JUST YOU JUST ME KN	603 N AUC --- CLEA
<u>BOB ZURKE</u>	
HONKY TINK TRAIN	VI 26342 N T-A --- GILB
TEA FOR TWO	VI 26561 V T-A --- GILB
<u>ALBUMS</u>	
KID RENAI'S JAZZ BAND	DELTA #1-1 N AUC 8.00 GENT
HODES, NOONE, MCPARTLAND	DE 324 E AUC --- MONT
<u>RECORDING BLANKS</u>	
33 VICTOR 10" GROOVED BLANKS	--- SAL --- BUCK

(Continued from page 8)

them, even though they had the stuff, musically. And with these hours, they became irritable, and reacted quickly, without thinking. In those days, thinking wasn't part of the life-pattern . . .

### MARTY MARSALA:

Yes, there was plenty of rough stuff at one hall I remember. Two bands were there, one on the stage and one on the balcony. There were real battles of music, and plenty of roughhouse - worst roughhouse I've ever seen. I was about eighteen years old. I remember once when the guys were kidding around, and everybody was spitting on the stand around the trumpet player's chair. He got mad. He was very excitable. He says, "The next guy that spits is gonna get hit!" Someone spit and he thought it was the banjo player, although it was someone else, because I was standing there and saw it. The trumpeter hit the banjo player on the head with his horn and split the guy's head open. The dance was going on, too. They took him out and doctored him up, both of them mad as hell. They wound up the best of friends . . .

### MUSIC:

THEY'LL BE SOME CHANGES MADE.  
CHICAGO RHYTHM KINGS.

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

<u>BENNY CARTER</u>	
WHEN DAY IS DONE/BIG BEN	BR 7786 N
WHAT A DIFFERENCE/CUDDLE UP	BB 11197 E
<u>CHOCOLATE CANDIES</u>	
PADUCAH/4 OR 5 TIMES	OK 8627 G
<u>DOC COOK</u>	
I GOT WORRY/HUM & STRUM	CO 1430 E
SPANISH MANA/HOT TAMALE	CO 727 G
<u>COTTON PICKERS</u>	
HE'S A GOOD MAN/SHOO SHOO	BR 4447 V
<u>DIXIE STOMPERS</u>	
NERVOUS CHARLIE/BLACK HORSE	HA 153 G
<u>DORSEY BROTHERS</u>	
JUDY/ANNIE'S COUSIN FANNIE	BR 6938 V
SHIM SHAM/BOOD HOLLYWOOD	CO 3606 N
<u>JOHNNY DODDS(JACK WINN'S DALLAS DANDIES)</u>	
AFTER YOU'VE GONE/WILD MAN BLUES	ME 12027 G
<u>DUKE ELLINGTON</u>	
MOOD INDIGO/BLACK MAN'S BLUE	VI 22507 E
LIMEHOUSE BLUES/ECHOES OF THE JUNGLE	VI 22743 E
STORMY WEATHER(V)/(REVERSE "G")	CO 35556
PYRAMID/WHEN MY SUGAR	CO 36105 E
I'M CHECKIN' OUT/DOIN' THE VOOM VOOM	CO 35208 E
<u>JEAN GOLDKETTE (BIX)</u>	
CLEMENTINE	VI 20994 N
BLUE RIVER	VI 20981 N
MY PRETTY GIRL	VI 20588 E
<u>COLEMAN HAWKINS ALL STARS</u>	
MY BLUE HEAVEN/THE SHEIK	BB 10770 V
<u>TEDDY HILL</u>	
KING PORTER STOMP	BB 6988 V
THE LOVE BUG/BUY A DREAM	BB 6897 V
UPTOWN RHAPSODY/PASSIONETTE	VO 3294 N
<u>EARL HINES</u>	
TO BE IN CAROLINE/WE FOUND	BR 6960 G
BOOGIE WOOGIE ON ST. LOUIS BLUES	BB 10674 V
<u>CLAUDE HOPKINS</u>	
MY GAL SAL/THREE LITTLE WORDS	VO 3692 N
<u>JOHNNY LONG</u>	
BOOGIE MAN	DE 3670 E
<u>JIMMY LUNCEFORD</u>	
THE LOVE NEST	OE 1734 V
<u>RED MCKENZIE'S RHYTHM KINGS</u>	
GEORGIA ROCKIN' CHAIR	BE 609 N
<u>WINGIE MANFIONE</u>	
ROYAL GARDEN BLUES	BB 10331 N
SHE'S CRYING/MOSQUITO SONG	BB 10773 E
<u>BENLIE MOTEN</u>	
SUGAR/DEAR HEART	VI 20855 E
SOUTH/SHE'S NO TROUBLE	VI 24893 N
<u>THOMAS MORRIS</u>	
GEORGIA GRIND/CHARLESTON	VI 20180 E
<u>MCKINNEY'S COTTON PICKERS</u>	
I'D LOVE IT/PEGGY	BB 10706 N
CHERRY SOME SWEET DAY	VI 21730 N
<u>MOUND CITY BLUE BLOWERS</u>	
NERVOUS PUPPIES/WHAT DO I CARE	BR 3484 E
<u>JELLY ROLL MORTON</u>	
HYENA STOMP/BILLY GOAT STOMP	VI 20772 V
SHOE SHINER'S DRAG/BOOGABOO	BB 7725 N
HIGH SOCIETY/BUDDY BOLDEN SAY	BB 10434 N
WEST END BLUES/CLIMAX RAG	BB 10442 E
KING PORTER STOMP/DON'T YOU LEAVE(SOLO)	GL 4005 N
<u>RED NICHOLS</u>	
SMILES/NOBODY KNOWS(TEA,GOODMAN)	BR 6832 N
<u>KING OLIVER</u>	
BOOGIE WOOGIE/BLE FACE	BB 6778 E
STINGAREE BLUES/SHAKE IT & BREAK IT	BB 10707 N
<u>LOUIS PRIMA</u>	
SUGAR IS SWEET (E)/(REVERSE "G")	BR 7431
THE STARS KNOW/LET'S GET TOGETHER	BR 7740 N
BASS STREET/CHINATOWN (PEE WEE)	BR 7456 E

<u>RED &amp; MIFF'S STOMPERS</u>	
DELIRIUM	VI 20778 N
SLIPPIN' AROUND	VI 21397 N
<u>SAVOY BEARCATS</u>	
SENEGALISE STOMP/NIGHTMARE	VI 20182 V
<u>CLARA SMITH</u>	
WHIP IT TO A JELLY/HOW'M I DOIN'	CO 14150 N
<u>JACK TEAGARDEN</u>	
IF I COULD BE/BLUES	PHILHARMONIC 83 E
BLUES HAVE GOT ME/PRELUDE	DE 4409 E
DARKTOWN STRUTTERS BALL(PAUL WHITEMAN)	VI 25192 E
<u>FATS WALLER</u>	
CURSE OF AN ACHING HEART(E)/(REV."V")	VI 25394
CHRISTOPHER COLUMBUS/US ON A BUS	VI 25295 V
GEORGIA ROCKIN' CHAIR/BROTHER SEEK	VI 25175 V
SWEET THING(E)/(REVERSE "G")	VI 25196
BY THE LIGHT OF THE SILVERY MOON	BB 11569 V
SAD SAP SUCKER/RUMP STEAK	BB 11296 N
<u>ETHEL WATERS</u>	
I'M COMING VIRGINIA	CO 14170 N
<u>CHICK WEBB (WITH ELLA FIRZGERALD)</u>	
HARLEM CONGO/I GOT A GUY	DE 1681 N
<u>DICKIE WELLS</u>	
HANGING AROUND BOUDON(E)/FOUND NEW BABY(G)	VI 26617
<u>CLARENCE WILLIAMS</u>	
ST.LOUIS BLUES	VO 2676 G
<u>FESS WILLIAMS</u>	
RAZOR EDGE/NUMBER TEN	BR 3596 V

WANTED

<u>BECHET-SPANIER BIG FOUR</u>	
CHINA BOY/4 OR 5 TIMES	HRS 2001
THAT'S A PLENTY/IF I COULD	HRS 2002
SWEET SUE/SQUEEZE ME	HRS 2003
<u>BARNEY BIGARD</u>	
FROLIC SAM/CLOUDS HEART	VR 525
SOLACE/4th STREET	VR 564
SOUTHERN STYLE/EVER HEART	VR 596
FIESTA/SPONGE CAKE	VR 626
JAZZ ALA CARTE/DEMI-TASSE	VR 655
EARLY MORNIN'/TWO FLATS	VO 5422
<u>CHICAGO RHYTHM KINGS</u>	
RANDOLPH ST. RAG/SUGAR	SIG 105
THERE'LL BE SOME CHANGES/SONG OF	SIG 104
<u>EDDIE CONDOU</u>	
MAKIN' FRIENDS/SORRY	OK 41142 OR UHCA 27-28
I'M SORRY/INDIANA	PARL A2607
<u>DUKE ELLINGTON</u>	
CAN'T RUN/LADY KISSED	MAS 124
CARAVAN/AZURE	MAS 131
SOMETHING TO LIVE FOR	BR
KISSIN' MY BABY GOODNITE	BR 7627
SHEIK OF ARABY	BR 6336
RIDIN' ON A BLUE NO'E	BR 8083
DUCKY WUCKY	BR 6432
CHICAGO STOMP DOWN!	OK 8675
SWEET CHARLOT	OK 8840
BLUE FEELING	VI 24521
<u>GOTHAM STOMPERS</u>	
WHERE ARE YOU/OID ANYONE	VR 541
<u>JOHNNY HODGES</u>	
FOOLIN' MYSELF/YOULL NEVER	VR 576
SAILBOAT IN MOONLIGHT	VR 586
<u>ORIGINAL WOLVERINES</u>	
A GOOD MAN IS HARD TO FIND	UHCA 100
<u>REX STEWART</u>	
FINESEE/I KNOW THAT YOU KNOW	SW 70 OR HRS 1004
STINGAREE/BABY AIN'T YOU	VO 2880
FAT STUFF/I'LL COME BACK	VO 5448
<u>PEE WEE RUSSELL</u>	
BABY WON'T YOU PLEASE COME HOME(2ND MASTER)	HRS 17

194 W. 10TH ST., NEW YORK 14, N. Y.

<u>ALBERT AMMONS' RHYTHM KINGS</u>		<u>LEADELLE/HOT LIPS PAUL TRID</u>	
BOOGIE WOOGIE STOMP/NAGASAKI	DE 749 E	I'M ON LAST GO-ROUND, THIRSTY MAMA BLUES	BB 8981 N
EARLY MORNING BL/MILE OR NO RAG'	DE 975 E	<u>LITTLE BROTHER</u>	
<u>BARREL-HOUSE FIVE</u>		LEAVING MAMA BLUES/DUT WEST BLUES	BR 6916 V
NOBODY'S BUSINESS/SCUFFLIN BLUES	QRS 7057 V	NEVER GO WRONG/SOMEDAY (TAMPA RED)	BB 6825 V
<u>JACK BLAND RHYTHMAKERS</u>		<u>LOUISIANA RHYTHM KINGS/BENNY GOODMAN'S BOYS</u>	
WHO STOLE THE LOCK/SOMEONE STOLE	UHCA 104 E	DA-DA STRAIN/WOLVERINE BLUES (MAY 1938)	HRS ——— E
<u>THE BLUE CHIPS</u>		<u>WINGY MAINDIE CLUB ROYAL ORCH/CELLAR BOYS</u>	
MY GAL GAL/NOBODY'S DARIN'	ME 60860 E	TRYING TO STOP MY CRYING/WAILING BLUES(1937)	HRS ——— E
<u>BLUE JAY BOYS (BLYTHE'S BLUE BOYS)</u>		<u>PAUL MARES FRIARS SOCIETY ORCHESTRA</u>	
ENDURANCE STOMP/TACK IT DOWN (CRACK)	DE 7224 N	MAPLE LEAF/REINCARINATION	Co 35686 N
SOME DO SOME DON'T/PLEASURE MAD	DE 7225 E	NAGASAKI/LAND OF DREAMS	Co 35890 N
MY BABY/BROWNSKIN MAMA	DE 7240 E	<u>TOOTS MONDELLO</u>	
(I WILL THROW IN 7224 TO TAKER OF OTHER TWO)		NAUGHTY NAUGHTY/YOU'RE IN LOVE	BR 8061 N
<u>CHOCOLATE DANDIES (CHICK WEBB)</u>		SEE YOU IN MY DREAMS/AT SUNDOWN	BR 8105 N
THAT'S MY STUFF/WHEN I TAKE MY SUGAR	VO 1617 E	ST. LOUIS GAL/LOUISIANA	VAR 8118 N
STRADDLE THE FENCE/LEVEE LOW DOWN	VO 1646 E	<u>RED NELSON</u>	
<u>CHOCOLATE DANDIES</u>		STREAMLINE/CRYING MOTHER BLUES	DE 7171 E
ONCE UPON A TIME/KRAZY KAPERS	HRS 16 E	WHAT A TIME/EMPTY BED BLUES	DE 7185 E
<u>WALTER DAVIS</u>		<u>JIMMY NOONE</u>	
NEXT COAST BLUES/ANGEL CHILD	BB 7064 E	AFTER YOU'VE GONE/MY MELANCHOLY	BR 7124 E
EASY GOIN MAMA/IF YOU ONLY (BROKEN EDGE,	BB 7551 E	BABY (SAVANNAH SYNCOPATORS)	BR 7124 E
BUT NOT IN GROOVES		BUMP IT/I KNOW THAT YOU KNOW	DE 1584 E
<u>DUKE ELLINGTON</u>		4 OR 5 TIMES/JAPANSY	DE 1621 E
WASHINGTON WABBLE/HARLEM RIVER	VI 21284 E	WALKIN' THIS TOWN/CALL ME	DE 1730 E
CHLOE/DO NOTHING	VI 20-1547 H	SWEET LORRAINE/HELL IN MY	DE 7553 E
<u>FIVE BIRMINGHAM BABIES</u>		MOODY MELODY/THEN GOT MY	BB 8609 E
HARD HEARTED HANNAH/CHARLEY MY BOY	PE 14311 E	I'M GOING HOME/THEY GOT YOU'RE	BB 8649 E
DEEP HENDERSON/SHE'S NOT HOT	PE 14632 E	<u>OSCAR'S CHICAGO SWINGERS</u>	
<u>FRED GARDNER'S TEXAS UNIVERSITY ORCHESTRA</u>		NEW RUBBING/BOOGIN' MY WOODIE	DE 7186 E
LOVELESS LOVE/PAPA'S GONE	OK 41440 H	TRY SOME OF THAT/GAL'S BEEN FOUND	DE 7201 E
<u>HARLEM HANFATS</u>		<u>PALDOKA WASHBOARD BAND</u>	
SOUTHERN BLUES/THE GARBAGE MAN	DE 7229 E	WE GONNA MOVE/BACK DOOR	DE 7378 E
SHE'S GONE AGAIN/LIVE AND DIE FOR YOU	DE 7196 E	YOU DONE TORE YOUR PANTS/SAVE ME SOME	DE 7398 E
WHAT'S MY BABY DOIN'/HALLELUJAH	DE 7299 E	<u>QUINETTE OF THE HOT CLUB OF FRANCE (REO LABELS)</u>	
I LIKE GOIN' TO TOWN/I'M SO GLAD	DE 7339 E	DJANGOLOGUE/ULTRAFOX	DE 23003 N
I'M CUTTIN' OUT/DOWN IN SHADY LANE	DE 7351 E	LILYBELLE/SOME OF THESE DAYS	DE 23004 N
I LOVE THAT/HOODOOIN WOMAN	DE 7367 E	FOUND A NEW BABY/LIMEHOUSE BLUES	DE 23021 N
TEMPO DE BUCKET/YOU GOT TO PAY	DE 7382 E	MOONHLOW/CHINA BOY	DE 23031 N
YOU GOT TO BE/TODDLE-OO BLUES	DE 7406 E	DON'T MEAN A THING/ST. LOUIS BLUES	DE 23032 N
ROOT HOG OR DIE/BLACK GAL	DE 7439 E	SWEET GEORGIA BROWN/SOUVENIRS	DE 23065 N
TIME'S A WASTIN'/RATHER BE WITH YOU	DE 7454 E	STOMPING AT DECCA/HONEYBUCKLE ROSE	DE 23066 N
<u>ROSETTA HOWARD &amp; HARLEM HAN FATS</u>		<u>TIMMIE ROSENKRANTZ &amp; BARRELHOUSE BARONS</u>	
ROSETTA BLUES/IF YOU'RE A VIPER	DE 7370 E	SONG IS ENDED/WHEN DAY IS DONW	VI 25883 N
IT'S YOUR TURN/LET'S FALL	DE 7410 E	IS THIS SOUVENIR/TEE BIT OF BEING	VI 25876 N
HOW LONG BABY/STAY ON IT	DE 7459 E	<u>PEE WEE RUSSELL'S RHYTHMAKERS</u>	
<u>THE HONEY DRIPPER (ROOSEVELT SYKES)</u>		BABY/DINAH	HRS 1000 E
SKEET & GARRET/HOME BLUES	OK 8749 N	HORN OF PLENTY/CHANGES	HRS 1001 E
LOST ALL I HAD BLUES/BURY THAT THING	OK 8819 E	BABY (#2 MASTER)/TAKE IT SLOW & EASY	HRS 17 E
LITTLE AND LOW/NIGHT TIME	DE 7324 V	<u>PEE WEE, ZUTTY, JAMES P. JOHNSON</u>	
SHE'S LONG GONE/THE DOG	DE 7458 V	FOUND A NEW BABY/EVERYBODY	HRS 1002 E
DOWN ON MY KNEES/THE TRAIN	DE 7483 V	<u>SCRANTON SIRENS (JOHN TOBIN'S SERENADERS)</u>	
YELLOW YAM BLUES/UPS AND DOWNS	DE 7747 V	WHY SHOULD I BELIEVE/AFRAID TO CARE	
ESSIE MAE BLUES/RIGHT NOW	DE 7769 V	(RECORDED IN NEW ORLEANS)	DK 40297 E
PISTOL SHOOTIN' BLUES/SHE'S GOT	DE 7785 V	<u>BESSIE SMITH</u>	
47TH STREET JIVE/MY SUPPLY WOMAN	DE 7833 V	WORKHOUSE BLUES/HOUSE RENT BLUES	Co 14032 G
SHE'S IN MY BLOOD/KNOCK ME OUT	DE 7796 V	GULF COAST BLUES/DOWN HEARTED BLUES	Co 43844 V
PAY DAY BLUES/JUST HANLIN	OK 06219 N	FAREWAY BLUES/I'M GOING BACK(LAMINATION	
GET YOUR ROW OUT/UNDER-EYED	DE 7642 N	CRACK; BESSIE & CLARA SMITH)	Co 13007 E
<u>HUNTER'S SERENADERS (DICTIONAL, VICTORIA SPIVEY)</u>		DYING GAMBLER'S BLUES/SING SING PRISON	Co 14051 V
SENSATIONAL MOOD/DREAMING	VO 1621 V	BABY DOLL/THEM HAS BEEN BLUES	Co 14147 V
<u>LIL JOHNSON</u>		HARD TIMES BLUES/YOUNG WOMAN'S BLUES	
HOT NUTS/SHYBODY	CH 50002 E	(LAMINATION CRACK)	Co 14179 E
PRESS MY BUTTON/HOT NUTS	VO 03199 N	AFTER YOU'VE GONE/MUDDY WATER	Co 14197 E
WAS I/TWO TIMIN' 'AN	VO 03266 E	SWEET MISTREATER/HOMELESS BLUES	
HOTTEST GAL/LET'S GET	VO 03312 N	(LAMINATION CRACK)	Co 14260 E
COME AND GET IT/SALES LADY	VO 03530 E	YOU'VE GOT TO GIVE/I'M WILD ABOUT THAT	
BROKENHEARTED BLUES/WHEN I CAN GET IT	VO 03710 E	THING (1/8" EDGE CHIP)	Co 14427 E
<u>LONNIE JOHNSON</u>		<u>MONTANA TAYLOR/ROMEO HELSON</u>	
UNSELFISH LOVE/Y LOVE DON'T (2)	Co 14674 H	DETROIT ROCKS/HEADRAG HOP (JUNE 1938)	HRS ——— E
BABY WILL YOU PLEASE/TREAT 'EM	DK 8484 V	<u>WASHBOARD RHYTHM KINGS</u>	
DON'T WEAR IT OUT/YOU HAD TOO MUCH	DK 8839 N	YES-SUH/ANGELINE (1/8" EDGE CHIP)	Vo 1731 G
SLEEPY WATER BLUES/UNCLE NED	OK 8926 N	<u>CLARENCE WILLIAMS BLUE 5/NEW ORLEANS R.K.</u>	
RACKETEERS BLUES/NUTS ABOUT	OK 8946 N	COAL CART BLUES/I NEVER KNEW	HRS 6 N
GOT THE BLUES/MAN KILLING BROAD(GUITAR SOLO)	DE 7445 N	<u>CLARENCE WILLIAMS BLUE 5</u>	
THEY'S ONLY A WOMAN/WHY WOMEN	BB 7363 N	OF ALL THE WRONGS/TERRIBLE BLUES	HRS 31 E
JERSEY BELLE BLUES/TRUST	BB 8337 N		
LAZY WOMAN BLUES/IN LOVE AGAIN	BB 8748 N		



## JOHN MURDOCH

5032 N. DIVERSEY BLVD., MILWAUKEE 11, WISCONSIN

All records will be sent by express, C. O. D. Servicemen please designate where you want records shipped.

<u>ALBUMS</u>		<u>(ERSKINE HAWKINS, CONTINUED)</u>	
NEW ORLEANS JAZZ (KEYNOTE)	KM 115 N	SHIPYARD RAMBLE	BB 11218 N
DIXIELAND JAZZ	DE 132 N	SOFT WINDS/SPOUSIN'	BB 11001 N
FOR DANCERS ONLY	DE 184 N	GABRIEL MEETS DUKE/WHISPERING GRASS	BB 10671 N
JUNGLE DRUMS	DE 222 N	STUDY IN BLUE/EASY RIDER	BB 10029 N
BLACKSTICK	DE 240 N	SO LONG SHORTY	BB 11485 N
GE'S OF JAZZ VOL. 3	DE 242 N	BICYCLE BOUNCE	BB 11547 N
JAM 'N' JIVE	DE 252 N	<u>EARL HINES</u>	
EARL HINES JAZZ CLASSICS	CO 41 N	THE EARL/SOMEHOW (E/F)	BB 11432
<u>CHARLIE BARNET</u>		SWEET GEORGIA BROWN/THAT'S A PLENTY	DE 182 N
BUCKIN' THE WIND	DR 2778 N	STORMY MONDAY BLUES	BB 11567 N
CHEROKEE	BB 10373 N	WINDY CITY JIVE	BB 11329 N
BANDER! BLUES/AFTERNOON OF A MOAX	BB 10721 E+	ON SUNNY SIDE OF THE STREET	VI 27562 N
LEAPIN' AT THE LIL'COLN	BB 10774 N	SWINGIN' ON "C"	BB 11465 N
POMPTON TURNPIKE	BB 10825 E	EASY RHYTHM	BB 10985 N
REDSKIN RUMBA	BB 10944 N	IN SWAMP LANDS	BB 11036 N
WAGUMBA	BB 11396 N	RHYTHM SUNDAY	DK 6250 N
THINGS AIN'T WHAT THEY USED TO BE	DE 18507 N	MADHOUSE/DARKNESS	VO 3379 N
WASHINGTON WHIRLIGIG	DE 18547 N	JERSEY BOUNCE	BB 11126 N
<u>SIDNEY BECHET</u>		<u>HARRY JAMES</u>	
INDIAN SUMMER	BB 10623 N	SHEIK OF ARABY/EXACTLY LIKE YOU	EL 5036 N
WHEN IT'S SLEEPY TIME DOWN SOUTH	VI 27447 N	THE CLIPPER	CO 36533 N
GEORGIA CABIN	VI 27904 N	SUPER CHIEF	EL 5045 N
THE MOOCHE/BLUES IN THE AIR	VI 20-1510 N	DUKE'S MIXTURE	CO 36339 N
<u>BUNNY BERIGAN</u>		DEVIL SAT DOWN AND CRIED	CO 36466 E
MY LITTLE COUSIN	EL 5020 N	CROSS COUNTRY JUMP/EVERY DAY OF MY LIFE	CO 35531 N
GANGBUSTERS HOLIDAY	VI 26338 N	<u>JIMMIE LUNCEFORD</u>	
PEG O' MY HEART/NIGHT SONG	VI 27258 N	IMPROMPTU/ZONE	DE 4083 N
<u>BENNY CARTER</u>		LE JAZZ HOT/RAININ'	VO 4595 V
VAGABOND DREAMS	VO 5224 N	SASSIN' THE BOSS	VO 5116 N
BABALU	BB 11090 N	I WANT THE WAITER	VO 5033 N
CUDDLE UP HUDDLE UP	BB 11197 N	UPTOWN BLUES	VO 5362 E
MY FAVORITE BLUES	BB 11288 N	LUNCEFORD SPECIAL/WHAM	VO 5326 E
BACK BAY BOOGIE/SUNDAY	BB 11341 N	WHITE HEAT/JAZZNOCRACY	BB 5713 N
POM POW/SERENADE TO A SARGNG	DE 3262 N	DINAH, 1 & 2	CO 36054 N
NIGHT HOP	DE 3294 N	BLUES IN THE GROOVE	VO 5395 N
<u>TOMMY DORSEY</u>		STOMP IT OFF/BY BLUE HEAVEN	DE 712 N
ALONE	VI 25191 N	NANA/MISS OTIS REGRETS	DE 130 N
SONG OF INDIA/MARIE	VI 25523 N	DH BOY	DE 4205 N
NICE WORK IF YOU CAN GET IT (CLAM. 7)	VI 25695 N	FLAMINGO/SIESTA AT THE FIESTA	DE 3931 N
WELL GIT IT	VI 27887 N	<u>METRONOME ALL STAR BANDS</u>	
LADY IS A TRAMP (CLAUBAKE 7)	VI 25673 N	KING PORTER STOMP/ALL STAR STRUT	CO 35389 N
ON THE ALAMO	VI 27578 N	ROYAL FLUSH/I GOT RHYTHM	CO 36499 N
BLUE BLAZES	VI 27962 N	BUGLE CALL RAG/I O'CLOCK JUMP	VI 27314 N
HAWAIIAN WAR CHANT	VI 26126 N	<u>GLENN MILLER</u>	
<u>ZIGGY ELWAN</u>		ANVIL CHORUS, 1 & 2	BB 10982 N
BUBLITCHKI/FRALICH IN SWING	BB 10103 N	KING PORTER STOMP	BB 7853 N
I'LL NEVER BE THE SAME	BB 10342 N	TAKE THE "A" TRAIN	BB 11187 G
DEEP NIGHT/BYE N BYE	BB 10855 N	IN THE MOOD	BB 10416 N
I'M YOURS	BB 10413 N	RUG CUTTER'S SWING	BB 10754 E
<u>BENNY GOODMAN</u>		PAVANE/LITTLE BROWN JUG	BB 10286 E
BOB WHITE/MINNIE WITH THE MOOCHEE	VI 25683 V	TUXEDO JUNCTION	BB 10612 N
SANDMAN/GOODBYE	VI 25215 N	<u>ARTIE SHAW</u>	
S'WONDERFUL/MUST HAVE THAT MAN (QUARTET)	VI 26090 N	CALYPSO/BEAU NIGHT	VI 27315 N
BUGLE CALL RAG (REVERSE, T. DORSEY)	VI 25467 N	THE CHANT/FEE FI FO FUM	BR 7952 N
RIFFIN' AT THE RITZ	VI 25445 N	IT'S A LONG WAY TO TIPP./NIGHTMARE	BR 7965 N
ONE O'CLOCK JUMP	VI 25792 N	NIGHTMARE/NON STOP	BB 7875 N
JERSEY BOUNCE	DK 6590 N	ADIOS MARC. LINDOS/FRENESI	VI 26542 N
KING PORTER STOMP	VI 25090 N	ROCKIN' CHAIR	VI 27664 N
FRENESI/HARD TO GET	CO 35863 G	ROOM WITH A VIEW	BB 10075 N
ON SUNNYSIDE OF THE STREET (SEXTET)	CAN. CO 665 E	COPENHAGEN/SOFT AS IN A MORNING SUNRISE	BB 10054 N
BASIN STREET BLUES	VI 25258 N	JUST KIDDIN' AROUND/SOMETIMES I FEEL	VI 27806 N
THE EARL	DK 6474 N	TRAFFIC JAM	VI 27548 N
PEACE BROTHER	CO 35331 E	STARBUCK (JENNY)	VI 27230 N
BLUE ROOM/MAKE BELIEVE	VI 26088 E	DEUCES WILD	VI 27838 N
CAPRICE XXIV PAGANINI	CO 36411 N	GEORGIA ON MY MIND	VI 27499 N
HENDERSON STOMP/OBODDY	CO 35820 N	NEEDLENOSE/CARNIVAL	VI 27860 N
SOMEBODY STOLE MY GAL/ALWAYS CHASING	CO 35916 N	SOLIO SAM	VI 27705 N
I CRIED FOR YOU/WHERE OR WHEN (TRIO)	BB 11456 N	CARIOCA/BILL	BB 10124 N
SING SING SING (12*)	VI 36205 N	DONKEY SERENADE	BB 10125 N
BENNY RIDES AGAIN	CO 55001 N	2 IN 1 BLUES	VI 20-1526 N
<u>ERSKINE HAWKINS</u>		BLUES IN THE NIGHT	VI 27609 N
AFTER HOURS	BB 10879 N	ST. JAMES INFIRMARY	VI 27895 N
UNCLE BUD	BB 11372 N	HINOUSTAN	VI 27798 N
(ERSKINE HAWKINS CONTINUED NEXT COLUMN)		GLOOMY SUNDAY	VI 26563 N

The following records are up for auction, but trades will be accepted. Please send trading material early. Service-men must state where they want shipment made. Auction closes October 2. Only winning bidders will be notified. All records shipped C. O. D. railway express, or otherwise as stated.

<u>LOUIS ARMSTRONG</u>		<u>MA RAINEY</u>	
HIGH SOCIETY	BB 6771 E	YONDER COME THE BLUES	SIG 908 N
SNOWBALL/SWING YOU CATS	BB 10225 E	<u>MUGGSY SPANIER</u>	
<u>JIMMIE BLYTHE</u>		THAT DA DA STRAIN/SOMEDAY SWEETHEART	BB 10394 E
MESSIN' AROUND	SIG 906 N	BIG BUTTER & EGG MAN/ECCENTRIC	BB 10417 E
21ST ST. STOMP	SIG 909 N	DIPPER MOUTH BLUES/SISTER KATE	BB 10506 E
<u>COUNT BASIE</u>		LIVERY STABLE BLUES/JAZZ BAND BALL	BB 10518 E
BLUE AND SENTIMENTAL	OE 1965 N	RIVERBOAT SHUFFLE/RELAXIN' (I ON HMV-N)	5B 10532 E
<u>COZY COLE (GUARNIERI, WEBSTER)</u>		BLACK & BLUE/DINAH	BB 10682 E
NICE & COZY/JERICHO	SAVOY 502 N	AT SUNDOWN/BLUIN' THE BLUES	BB 10719 E
<u>CHOCOLATE DANDIES</u>		LONESOME ROAD/MANDY (I ON HMV-N)	BB 10766 E
GOT ANOTHER SWEETIE NOW	PARL 963 V	DIPPER MOUTH/BIG BUTTER & EGG MAN	HMV 9033 N
<u>IDA COX (LADNIER)</u>		<u>VICTOR SILVESTER (GEORGE CHISHOLM)</u>	
WEARY WAY BLUES	SIG 907 N	STOMPIN' AT SAVOY/HAY DOWN YONDER	CoE 2980 N
<u>BENNY CARTER</u>		CRAZY RHYTHM/PARDON ME PRETTY BABY	CoE 2999 N
WHEN LIGHTS ARE LOW	VoE 16 N	<u>EDDIE CO'DON (TESCH)</u>	
SWINGIN' AT MAIDA VALE	VoE 4 E	OH BABY/INDIANA (FOR SALE, \$3.00)	PARL 2932 N
<u>HOGAY CARMICHAEL</u>		<u>FATS WALLER</u>	
MOON COUNTRY/JUDY	Vi 24627 V	SRENADE FOR A WEALTHY WIDOW	BB 10262 E
<u>DUKE ELLINGTON</u>		<u>SUNNY BERIGAN</u>	
PORTRAIT OF BERT WILLIAMS	Vi 26644 E	JAZZ ME BLUES	Vi 20244 N
JACK THE BEAR	Vi 26536 E	<u>SIDNEY BECHET</u>	
HOT FEET	BB 6335 N	BABY WON'T YOU PLEASE COME HOME	Vi 27386 V
SARATOGA SWING	BB 10245 E	<u>DUKE ELLINGTON</u>	
<u>WILL EZELL (SOLO)</u>		WASHINGTON WABBLE	BB 6782 E
BARREL HOUSE WOMAN	SIG 910 N	<u>BILLIE HOLIDAY</u>	
MIXED UP RAG	SIG 911 N	OUR LOVE IS DIFFERENT	Vo 5129 V
<u>GUARNIERI'S ALL STARS (BUTTERFIELD)</u>		<u>JOHNNY HOOGES</u>	
SALUTE TO FATS	SAVOY 511 N	GOOD QUEEN BESS	BB 11117 N
<u>BENNY GOODMAN</u>		<u>MEZZ MEZZROW</u>	
VIBRAPHONE BLUES	Vi 25521 E	35TH & CALUMET	BB 10251 E
SUGAR FOOT STOMP	Vi 25678 V	<b>WANTED</b>	
THAT'S A PLENTY/CLARINETIS (TRADE ONLY) PANACHORD 25017 E		<u>LOUIS ARMSTRONG</u>	
<u>COLEMAN HAWKINS</u>		SWEET LITTLE PAPA	OK 8397
HONEYSUCKLE ROSE	Vi 26219 E	JAZZ LIPS	OK 8436
MEET DR. FOO	BB 10477 E	<u>HOCIEL THOMAS</u>	
SHEIK OF ARABY	BB 10770 E	ADAM & EVE	OK 8256
BOUNCING WITH BEAN	BB 10693 E	GAMBLERS BLUES	OK 8289
LAMENTATION/DEVOTION	DEE 6597 N	LONESOME HOURS	OK 8297
FEELING ZERO	APOLLO 753 N	<u>SIPPI WALLACE</u>	
RAINBOW MIST	APOLLO 751 N	DEAD DRUNK BLUES	OK 8499
YESTERDAYS	APOLLO 752 N	SPECIAL DELIVERY BLUES	OK 8328
GET HAPPY/CRAZY RHYTHM	SIG 28104 N	<u>NEW ORLEANS RHYTHM KINGS</u>	
VOODT/HAWKINS BARREL HOUSE	SIG 28101 N	SHIM-ME-SHA WABBLE	GE 5106
<u>FLETCHER HENDERSON</u>		<u>KING OLIVER</u>	
SUGAR FOOT STOMP/BLUE RHYTHM (CROWN)	SAVDY 500 N	KROOKED BLUES	GE 5274
<u>ART HODES</u>		SNAKE RAG	OK 5184
ROYAL GARDEN BLUES	JR 1001 N	ROOM RENT BLUES	OK 8148
<u>LIONEL HAMPTON</u>		BUDDY'S HABITS	OK 40000
STOMPOLGY	Vi 25601 V	<u>JELLY ROLL MORTON</u>	
SHOESHINERS DRAG	Vi 26011 E	BIG FAT HAM	PARA 12050
<u>JAMES P. JOHNSON</u>		HYENA STOMP	Vi 20772
BLUES FOR FATS	SIG 28105 N	<u>HERSAL THOMAS</u>	
<u>FRANKIE "HALF PINT" JAXON</u>		SUITCASE BLUES	OK 8227
FIFTEEN CENTS/MAMMA DON'T	BRG 01719 N	<u>FRANK MELROSE</u>	
<u>GENE KRUPA</u>		WAILING BLUES	PARA 12898
HODGE PODGE/ON THE BEAM	Co 35262 E	<u>BROADWAY RASTUS</u>	
DELIVER ME TO TENNESSEE	Co 36591 V	WHODPEE STOMP	PARA 12764
LOVE IN MY HEART/CHOP CHOP	Co 35490 V	<u>MEMPHIS NIGHTHAWKS</u>	
FULL DRESS HOP/WHO	OK 6009 E	JOCKEY STOMP	Vo 1736
<u>RED MCKENZIE</u>		BISCUIT ROLLER	Vo 1744
DARKTOWN STRUTTERS BALL	Co 36281 N	<u>CLARENCE WILLIAMS</u>	
TAILSPIN BLUES	BB 10209 E	CAKE WALKING BABIES	OK 40321
<u>WINGY MANNONE</u>		<u>JUNIE C. COBB</u>	
BEALE STREET BLUES	BB 10401 E	BOOT THAT THING	Vo 1269
SHE'S CRYING FOR ME	BB 10773 V	SHAKE THAT JELLY-ROLL	Vo 1213
<u>JELLY ROLL MORTON</u>		<u>ALABAMA RASCALS</u>	
BLACK BOTTOM STOMP	BB 10253 E	ENDUPANCE STOMP	MELOTONE DR Ro 5137
BEALE STREET BLUES	BB 10252 E	GEORGIA GRIND	Ro 5136
<u>RAY NOBLE</u>		<u>MARY JOHNSON</u>	
PICCOLINO/TOP HAT (AL BOWLLY)	Vi 25094 V	BARREL HOUSE FLAT BLUES	PARA 12996
<u>KING OLIVER</u>		IMPORTANT - IF ANYBODY HAS NEW COPIES OF THE FOLLOWING PLEASE CONTACT ME.	
RIVERSIDE BLUES (PARAMOUNT)	SIG 905 N	JELLY ROLL MORTON; GE 5218, 5289, 5043, 5515, 5590, PARA 12216	
<u>HOT LIPS PAGE</u>		KING OLIVER; PARA 20292 (MABEL'S DREAM), EDITH JOHNSON;	
JUST ANOTHER WOMAN	BB 8660 E	(HONEY DRIPPER), DUKE ELLINGTON; (NEW ORLEANS LOW DOWN);	
UNCLE SAM BLUES/PAGIN' MR. PAGE	SAVDY 520 N		

## EDITH DART

3026 DAKOTA STREET, OAKLAND 2, CALIFORNIA

FOR TRADE OR AUCTION; TRADES PREFERRED

WANTED

<u>ALL STAR BAND</u>				<u>LOUIS ARMSTRONG</u>		
THE BLUES/BLUE LOU	CMS	105	N	WILDMAN BLUES/GULLY LOW BLUES	VO	OR OK
<u>LOUIS ARMSTRONG</u>				KEYHOLE BLUES/MELANCHOLY	VO	OR OK
HONEY DO/HONEY DON'T YOU(2 COPIES)	BB	7787	N	HOTTER THAN THAT/SAVOY BLUES	VO	OR OK
GUT BUCKET BLUES/YES I'M IN THE BARREL	CO	36152	N	GEORGIA GRIND/COME BACK SWEET PAPA	OK	8318
<u>WILDRED BAILEY</u>				DROPPIN' SHUCKS/WHO'S IT	OK	8357
WHEN DAY IS DONE/SOME DAY SWEETHEART	VO	3057	E	BIG FAT MA AND SKINNY PA/SWEET LITTLE PAPA	OK	8379
I'D RATHER LISTEN TO/I'D LOVE TO TAKE	VO	3056	E	KING OF THE ZULUS/LONESOME BLUES	OK	8396
<u>BIX BEIDERBECKE</u>				JAZZ LIPS/SKID O DE DAT	OK	8436
SINCE MY BEST GAL TURNED ME DOWN/SORRY	VO	3149	N	SUNSET CAFE STOMP/BIG BUTTER & ENGG MAN	OK	8423
JAZZ ME BLUES/AT THE JAZZ BAND BALL	VO	3042	N	IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU	OK	8447
<u>BUNNY BERIGAN</u>				PUT 'EM DOWN BLUES/POTATO HEAD BLUES	OK	8503
I CAN'T GET STARTED/THE PRISONERS SONG(12")	VI	36308	N	WEARY BLUES/THAT'S WHEN I'LL COME BACK TO	OK	8519
I CAN'T GET STARTED/PHRYMTH SAVED THE WORLD	VO	3225	N	STRUTTIN' WITH BARBECUE/ONCE IN A WHILE	OK	8566
I NEARLY LET LOVE GO/IF I HAD MY WAY	VO	3254	E	SKIP THE GUTTER/KNEE DROPS	OK	8631
BUT DEFINITELY/WHEN I'M WITH YOU	VO	3253	N	SQUEEZE ME/TWO DEVICES	OK	8641
I'D RATHER LEAD A BAND/LET YOURSELF GO	VO	3178	N	<u>LOUIE AUSTIN'S BLUES SERENADERS</u>		
SWING MR. CHARLIE/IT'S BEEN SO LONG	VO	3179	N	STEPPIN' ON THE BLUES/TRAVELLING BLUES	PARA	12255
YOU CAN'T RUN AWAY/CAUSE MY BABY SAYS	VI	25562	N	CHARLESTON MAD/CHARLESTON	PARA	12278
<u>BUCKTOWN FIVE</u>				CHICAGO MESS AROUND/GALLION STOMP	PARA	12390
HOT MITTENS	GE	5518	V	<u>JIMMY BYTNE</u>		
<u>BEN'S BAD BOYS</u>				(MANY)		
YELLOW OOG BLUES/WANG WANG BLUES	VI	21971	N	<u>JIMMY BERTRAND</u>		
<u>TEDDY GRACE</u> (TEAGARDEN ACC.)				(MANY)		
DOWN HEARTED BLUES/MONDAY MORNING	DE	2128	N	<u>PERRY BRADFORD</u>		
LOVE ME OR LEAVE ME/CRAZY BLUES	OE	2050	N	LUCY LONG/I AIN'T GONNA PLAY NO 2ND FIDDLE	VO	14165
<u>BENNY GOODMAN</u>				<u>JUNIE COBB</u>		
AFTER YOU'VE GONE/BODY AND SOUL(TRIO)	VI	25115	E	(MANY)		
WHO/SOMEDAY SWEETHEART (TRIO)	VI	25181	E	<u>BROADWAY RASTUS</u>		
OH LAOY BE GOOD/CHINA BOY (TRIO)	VI	25333	N	WHOOPEE STOMP	PARA	12764
MOBE THAN YOU KNOW/NOBODY'S SWEET(TRIO)	VI	25345	N	<u>JOHNNY OODS</u>		
MOON GLOW/DINAH (QUARTET)	VI	25398	N	WHEN ERASTUS PLAYS/JOE TURNER BLUES	BR	3997
SWEET SUE/HEY MELANCHOLY BABY(QUARTET)	VI	25473	N	COME ON AND STOMP/AFTER YOU'VE GONE	ANY	---
TIGER RAG/WHISPERING (QUARTET)	VI	25481	N	PENCIL PAPA/SWEET LORRAINE	VI	38038
TEA FOR TWO/RUNNIN' WILD (QUARTET)	VI	25529	N	BLUE CLAPHIN STOMP/BLUE PIANO STOMP	VI	21554
ROLL 'EM/AFRAID TO DREAM	VI	25626	N	WILDMAN BLUES/MELANCHOLY	BR	3567
JINGLE BELLS/SANTA CLAUS (T. DORSEY)	VI	25145	V	BY LITTLE ISOBEL/HEAH ME TALKIN' TO YA	BB	10241
HELP YOURSELF TO HAPPINESS/NOT THAT I CARE	CO	2542	N	WEARY BLUES/NEW ORLEANS STOMP	VO	15632
<u>JAM SESSION AT COMMODORE</u>				<u>JOHNNY DUNN</u>		
EMBRACEABLE YOU/SERENADE TO A SHYLOCK(12")	CMS	1501	N	HAM AND EGGS/YOU NEED SOME LOVIN'	CO	14358
<u>JAM SESSION AT VICTOR</u>				<u>RICHARD M. JONES</u>		
HONEYBUCKLE ROSE/BLUES	VI	25559	N	(MANY)	VI, OK, PARA	---
<u>GENE KRIPA</u>				<u>LIL'S HOT SHOTS</u>		
I HOPE GABRIEL LIKES MUSIC/SWING IS HERE	VI	25276	E	OROP THAT SACK/GEORGIA BO BO	ANY	---
GONNA CLAP MY HANDS/MUTINY IN THE PARLOR	VI	25263	N	<u>CRIPPLED CLARENCE LOFTON</u>		
<u>LOUISIANA RHYTHM KINGS</u>				BROWN SKIN GALS/PLAYHOUSE	ME	61166
LAZY DADDY/THERE'S EGYPT IN YOUR EYES	BR	4923	E	MONKEY MAN BLUES/STRUT THAT THING	VO	2951
<u>JELLY ROLL MORTON</u>				MISSISSIPPI JOCK BAND	ME	61165
SHREVEPORT (2 COPIES)	BB	7710	N	HITTIN' THE BOTTLE STOMP/SKIPPY WHIPPY	ME	61271
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N	DANGEROUS WOMAN	ME	61271
#ILDMAN BLUES/JUNGLE BLUES	BB	10256	N	<u>JELLY ROLL MORTON</u>		
BEALE ST. BLUES/THE PEARLS	BB	10252	N	(MANY SOLOS, TRIO, QUARTET & BAND; NO REISSUES)		
<u>NEW ORLEANS LUCKY SEVEN</u>				<u>NEW ORLEANS BOOTBLACKS</u>		
ROYAL GARDEN BLUES/GOOSE PIMPLES	OK	8544	E	(ANY)		
<u>BESSIE SMITH</u>				<u>NEW ORLEANS WANDERERS</u>		
YOUNG WOMAN'S BLUES/CAKE WALKING BASIES	CO	35673	N	GATEMOUTH/PERDIDO ST. BLUES		
<u>RHYTHMAKERS</u>				<u>NEW ORLEANS RHYTHM KINGS</u>		
WEAN OLD RED BUG BLUES/I'D DO ANYTHING	CMS	105	N	GOLDEN LEAF STRUT	OK	---
<u>JACK TEAGARDEN</u>				<u>JIMMY O'BRYAN'S WASHBOARD BAND</u>		
JUNK MAN/CASA LOMA STOMP(GLEN GRAY)	BR	7652	E	(MANY)		
THAT'S RIGHT I'M WRONG/CINDERELLA STAY	BR	8278	N	<u>KING OLIVER</u>		
THE SHIEK OF ARABY/PERSIAN RUG	BR	8379	N	(MANY)	VO, GE, PARA, CO, OK	---
WHITE SAILS/OCTOORON	BR	8388	N	<u>RED ONION JAZZ BABIES</u>		
THE LITTLE MAN WHO WASN'T THERE/YOU KNOW	BR	8435	N	CAKE WALKIN' BABIES/OF ALL THE WRONGS	GE	5627
I'VE GOTTA RIGHT TO SING BLUES/YANKEE D.	BR	8397	N	<u>ERSKINE TATE</u>		
BLUES TO THE DOLE/PUTTIN' AND TAKIN'	BR	8454	N	STOMP OFF/STATIC STRUT	ANY	---
BEALE ST. BLUES/SWINGIN' ON TEAGARDEN GATE	CO	35323	N	<u>JASPER TAYLOR</u>		
WOLVERINE BLUES/MUDDY RIVER BLUES	CO	35297	N	STOMP TIME BLUES	PARA	124C9
AUNT HAGAR'S BLUES/I SWUNG THE ELECTION	CO	35206	N	<u>HOC LIE THOMAS</u>		
<u>FRANKIE TRUMBauer</u>				(ANY ARMSTRONG ACCOMPANIMENTS)		
I'M COMING VIRGINIA/SINGIN' BLUES(BIX & LANG)	BR	7703	N	<u>SIPPI WALLACE</u>		
CLARINET MARMALADE/WAY DOWN YONDER (BIX)	VO	3010	N	(ANY ARMSTRONG ACCOMPANIMENTS)		
SOMEBODY LOVES ME/AIN'T MISBEHAVIN(TEAGARDEN)	BR	7665	N	<u>CLARENCE WILLIAMS</u>		
DIGA DIGA DO/I'M AN OLD COWHAND (TEAGARDEN)	BR	7687	N	(MANY)		
BREA...IN PAIR OF SHOES I HOPE GABRIEL	BR	7613	N	<u>COF COW DAVENPORT</u>		
				ATLANTA RAG		

**BILL KENNEDY**  
 223 W. 10TH STREET, BASEMENT STORE  
 NEW YORK CITY

All records shipped R. R. Express, C. O. D.

FRANKIE TRUMBauer

OSTRICH WALK/RIVERBOAT SHUFFLE 0K 40822 V+  
 CLARINET MARMALADE/SINGIN' 0K 40772 V  
 WAY DOWN YONDER IN NEW ORLEANS 0K 40843 E  
 A GOOD MAN IS HARD TO FIND 0K 40966 V+

BROADWAY BELL HOPS (BIX)

CRADLE IN CAROLINE(LAMINATION CRACK,REV.) HA 504 V  
JEAN GOLOKETTE (BIX)

HOOSIER SWEETHEART VI 20471 E+  
 MY PRETTY GIRL (STOMP) VI 20598 E+  
 CLEMENTINE/(J.CRAWFORD, REVERSE) VI 20994 V  
PAUL WHITEMAN (BIX)

'T'AIN'T SO HONEY Co 1444 V+  
 SUNAR/THERE AIN'T NO VI 21464 N  
 YOU TOOK ADVANTAGE VI 21398 N  
 MY PET/I'M AFRAID VI 21389 N  
 I'M WINGING HOME/THE'N YOU'RE VI 21365 N  
 WHEN/(NAT SHILKRET, REVERSE) VI 21338 N  
 COQUETTE/DOLLY VI 21301 N  
 SMILE/(VIRGINIANS, REVERSE) VI 21228 E  
 CHANGES/MARY VI 21103 E  
 BACK IN YOUR OWN/SUNSHINE VI 21240 E  
 LONELY MELODY/RAMONA VI 21214 E  
 MISSISSIPPI MUD/FROM MONDAY ON VI 21274 V+

BOB CROSSBY

DIXIELAND BAND/BEALE STREET 0E 479 E  
 SOUTH RAMPART/SMIDKEY MARY DE 2569 E  
 COME BACK SWEET PAPA DE 896 V+  
 WORLD IS WAITING (JOE SULLIVAN) DE 2734 E  
 SUGAR FOOT STRUT/SAVVOY 0E 1094 N  
 WOLVERINE BLUES 0E 2032 E  
 HIGH SOCIETY/BOOGIE WOOGIE MAXIXE DE 2648 E  
 STOMP OFF LET'S GO 0E 2379 V+  
 COMPLAININ'/(JESS STACY; EDGE CHIPINOT IN GR.) 0E 3233 V+

BOB CROSSBY'S BOB CATS

TILL WE MEET AGAIN DE 2825 E  
MCKINNEY'S COTTON PICKERS

GEE AIN'T I GOOD TO YOU BR 10249 E  
 MILENBERG JOYS BB 10954 E  
 YOU'RE DRIVING ME CRAZY VI 23031 E  
 IT'S A LONESOME OLD TOWN/SHE'S MY VI 22628 E  
 SELLING THAT STUFF VI 39052 V  
 WHEREVER THERE'S (BLANCHE CALLOWAY) VI 22736 V+  
 AFTER ALL/I MISS VI 23024 V+  
 CHERRY/SOME SWEET DAY VI 21730 E  
 ZONKY/IF I COULD BE WITH YOU VI 38118 V

DUKE ELLINGTON

WHAT GOOD AM I VI 22586 E  
 KEEP A SONG/THE RIVER VI 22614 V  
 BLACK AND TAN/CREOLE VI 21137 V+  
 OIGA DIGA DO/I CAN'T GIVE YOU VI 39008 V  
 BUGLE CALL RAG/DINAH VI 22938 E  
 WHEN A BLACK MAN'S BLUE VI 22587 E

ARTIE SHAW

BLUES, 1 & 2 VI 27411 E  
 NON-STOP FLIGHT/NIGHTMARE BB 7875 V+  
 ROCKIN' CHAIR VI 27664 E  
 PYRAMID/THIS IS VI 27343 E  
 WHO'S EXCITED/ALONE VI 27385 E  
 MOONGLOW/BLUE HEAVEN (GRAMERCY 5) VI 27405 E  
 GEORGIA ON MY MIND VI 27499 E  
 IT HAD TO BE YOU VI 27536 E

TOMMY DORSEY

MARIE/SONG OF INDIA (BUNNY BERIGAN) VI 25523 E  
 LIEBESTRAUM (BERIGAN, FREEMAN, TOUGH) VI 25539 E  
 WHO/DIPSY DODDLE (FREEMAN, TOUGH) VI 25693 V+

TOMMY DORSEY (TRUMPET SPECIALTY)

TIGER RAG/IT'S RIGHT HERE 0K 41178 V+

DORSEY BROTHERS

I COULDN'T BE MEAN(BOB CROSSBY, VOCAL) DE 195 E  
 MISSOURI MISERY (BOB CROSSBY, VOCAL) 0E 297 E

JIMMY DORSEY

DORSEY STOMP/I'M A GAMBLER DE 607 E

BENNY GOODMAN

BOY MEETS HORN/LET'S DANCE Cd 35301 E+  
 BEFORE/WE'LL MEET AGAIN 0K 6644 E  
 JERSEY BOUNCE/A STRING 0K 6590 E  
 THAT DID IT/SOMEBODY 0K 6497 E  
 THE EARL (MEL POWELL) 0K 6474 E  
 CAPRICE XXIV PAGANINI Co 36411 E  
 MADHOUSE/THE DEVIL VI 25268 E  
 IT'S BEEN SO LONG VI 25245 E  
 TAKE ANOTHER GUESS VI 25461 E  
 ALWAYS VI 25024 E  
 SWING LOW SWEET CHARIOT VI 25492 E  
 JAM SESSION/SOMEBODY LOVES VI 25497 E  
 I'VE FOUND A NEW BABY VI 25355 V+  
 ST. LOUIS BLUES/(O.D.J.B., REVERSE) VI 25411 V  
 TAKE MY WORK Co 2947 E+

BENNY GOODMAN TRIO

LADY BE GOOD/CHINA BOY VI 25333 E

CHARLESTON CHASERS (GOODMAN, TEAGARDEN)

SCALE STREET BLUES/BASIN STREET BLUES Co 2415 V+

MUGGSY SPANIER RAGTIME BAND

OA DA STRAIN/SOME DAY BB 10394 E  
 ECCENTRIC/BIG BUTTER AND EGG MAN BB 10417 E  
 PIPPER MOUTH/SISTER KATE BB 10506 E  
 LIVERY STABLE/JAZZ BAND BALL BB 10518 E  
 RIVERBOAT SHUFFLE/RELAXIN' BB 10532 E  
 BLACK AND BLUE/DINAH BB 10632 E  
 BLUIN' THE BLUES/AT SUNDOWN BB 10719 E  
 LONESOME ROAD/MANDY BB 10766 E

MUGGSY SPANIER RAGTIMEN

HESITATING BLUES (FAZOLA) 0E 4271 E

TEDDY GRACE

CRAZY BLUES (TEAGARDEN) DE 2050 E

LIONEL HAMPTON

AFTER YOU'VE GONE/BABY VI 25674 E+

MADE LUX LEWIS

YANCEY SPECIAL DE 819 N  
 HONKY TONK TRAIN N 25541 N

TEO LEWIS (BRUNIS, WALLER)

ROYAL GARDEN/DALLAS(UNIMPORTANT CATCH,END) Co 2527 E

NEW ORLEANS' FEETWARMERS

I FOUND A NEW BABY/SHAG VI 24150 E  
 LAY YOUR RACKET/I WANT VI 23358 V

JACK PETTIS AND HIS PETS

FRESHMAN HOP/(GOODMAN, TEAGARDEN) VI 21793 E

BEN POLLACK

SENTIMENTAL BABY (MCPARTLAND,GOODMAN,TEA) VI 21827 N

BOYO SENTER SENTERPEDES

COPENHAGEN/BEALE STREET VI 22303 N  
 WATERLOO (JULIA GARTY, OTHER SIDE) VI 22812 E

COUNT BASIE

ONE O'CLOCK JUMP DE 1363 E

**NOTE: MEN IN ARMED FORCES WHO WISH  
 RECORDS SEND TO MILITARY POSTS OR STATIONS  
 PLEASE SEND MONEY IN ADVANCE.**

SALES AUCTION SAM KAMESAR 2049 N. 14TH ST., MILWAUKEE 5, WISC. AUCTION

Service please advise where records should be shipped. Records will be sent C. O. D. express, unless I am notified differently.

COUNT BASIE	
ALL OR NOTHING AT ALL/NOON FELL IN RIVER	OK 5884 N
MY WANDERIN' MAN/5 O'CLOCK WHISTLE	OK 5922 N
<u>CHARLIE BARNET</u>	
I HEAR A RHAPSODY/NOON IS CRYING FOR ME	BB 10934 E
WHATCHA K OW JOE/ISOLABELLA (G/E)	BB 10918
YOU TALK TOO MUCH/HERRY-GO-ROUND	BB 11153 N
RINGS OVER MANHATTAN, 1 & 2	BB 10885 N
THAT'S FOR ME/AT A DIXIE ROADSIDE DINER	BB 10817 G
BLUE JUICE/HARMONY HAVEN (G/H)	BB 11111
<u>BILL BRADLEY</u>	
ROCK-A-ME THE BOOTIE/SCRAMBLE TWO	CO 35732 N
CALL ME A TAXI/SHADOWS IN THE NIGHT	CO 36082 H
THIS LITTLE ICKY/BREAK IT TO ME GENTLY	CO 35922 N
GET THEE BEHIND ME SATAN/ALL THAT MEAT	CO 36249 N
THREE P'S/I THINK OF YOU	CO 36444 N
ROOGLIE WOOLIE PIGGY/LOVE ME A LITTLE	CO 36231 N
IT'S SQUARE BUT IT ROCKS/PRAIRIE LAND	CO 36014 N
SPEAKING OF HEAVEN	VO 5182 V
FIT TO BE TIED/MAKE WITH THE KISSSES	VO 5210 E
I THINK OF ME/(RAY) KIMLEY QUARTET, TEA FOR 2	CO 31101 H
<u>CELESTINE'S ORIGINAL TUXEDO JAZZ ORCHESTRA</u>	
MY JOSEPHINE/STATION CALLS	CO 636 G+
<u>RUSS COLUMBO</u>	
I DON'T KNOW WHY/BULTY	VI 22801 H
<u>BING CROSBY</u>	
LOVE IN BLOOM/I GUESS	ME 13165 E
STRAIGHT FROM SHOULDER/STAY ON RIGHT SIDE	ME 13169 V
BLUE PRELUDE/WE'LL MAKE HAY	ME 13128 V+
GIVE ME A HEART/I'M HUNNIN' WHISTLIN'	ME 13166 V
OUR BI. LOVE SCENE/LITTLE DUTCH HILL	ME 13133 E
BEAUTIFUL GIRL/THE DAY YOU CAME ALONG	ME 13132 G
BLUE PRELUDE/WE'LL MAKE HAY	CONQ 834-N
STAR DUST/DANCING IN THE DARK	BR 6169 V
(WITH GUY LOMBARD)/YOU'RE GETTING YOUNG	BR 6472 E
GHOST OF A CHANCE/JUST AN ECHO	BR 6454 E
LOVE ME TONIGHT/SOME OF THESE DAYS	BR 6351 V
I'M PLAYING WITH FIRE/TRY TENDERNESS	BR 6490 E
WALTZING IN A DREAM/PLEASE (E/G)	BR 6394
WHERE BLUE OF NIGHT/ 'M: SORRY DEAR	BR 6226 V
(WITH JIMMIE GRIER)/MOONSTRUCK/LEARN TO	BR 6594 G
(WITH LENNIE HAYNE)/LAST ROUND UP/HOME ON	BR 6663 V
JUST ONE MORE CHANCE/WERE YOU SINCERE	BR 6120 E
<u>BOB CROSBY</u>	
GOODY GOODY/WHAT'S NAME OF THAT SONG	DE 727 H
SO THIS IS HEAVEN/DON'T WANT TO MAKE HIST.	DE 728 N
GUESS WHO/MARY HAD LITTLE LAMB	DE 836 N
AND THEN SOME/EAST OF THE SUN	DE 502 N
IT'S WONDERFUL/JUST STROLLING	DE 1670 H
LOUISE LOUISE/OLIVERINE BLUES	DE 2032 N
JOHN PEEL/GRAND TENDRACE RHYTHM	DE 1725 N
OOH LOOKA THERE/YOU'RE TOOTS TO ME	DE 759 N
WOMAN ON MY WEARY MIND/PETER PIPER	DE 930 N
ROLL ALONG PRAIRIE MOON/TENDER IS THE NIGHT	DE 544 H
FLOWERS FOR MADAME/LITTLE GYPSY TEA ROOM	DE 478 N
A FOGGY DAY/NICE WORK IF YOU CAN GET IT	DE 1539 N
TWO TOGETHER/I'M IN THE MOOD FOR LOVE	DE 508 H
SWING ME A LULLABY/YOU CAN CALL (C. BOSWELL)	DE 840 N
ON BEACH AT BALI BALI/I MET MY WATERLOO (" )	DE 829 N
HONKY TONK TRAIN/BIG NOISE FROM WINNETKA	DE 2208 N
THRILL OF A LIFETIME/EVERY DAY'S HOLIDAY	DE 1580 V
YOU CAN'T HAVE EVERYTHING/LOVLINESS OF YOU	DE 1370 E
THRU THE COURTESY OF LOVE/KINGDOM FOR KISS	DE 903 N
(BOBCATS) BIG BASS VIOL/SPEAK TO ME OF LOVE	DE 2206 N
HOME ON THE RANGE/MARTHA (C. BOSWELL & BOB'S)	DE 1600 H
(BOBCATS) LOVER AND LASS/OH MISTRESS MINE	DE 2682 N
(BASIN STRIP BCYS)/IT'S MY NIGHT TO HOWL	DE 112 N
<u>JOHNNY DODDS</u>	
29TH & DEARBORN/WILDMAN BLUES	DE 2111 H
<u>DORSEY BROTHERS</u>	
HOME TIES/CHURCH BELLS TOLD (BOB CROSBY)	DE 340 N
BLAME IT ON YOUR/DIDN'T KNOW (BOB CROSBY)	DE 320 H
ALL THRU THE NITE/ANYTHING GOES	DE 318 N
RHYTHM OF THE RIVER/I WAS LUCKY (BOB CROSBY)	DE 358 N
DARK ON OBSERVATORY HILL/APACHE (BOB CROSBY)	DE 314 N
AU REVOIR L'AMOUR/SINGING HAPPY (BOB CROSBY)	DE 357 N
I'M FACING THE MUSIC/TINY LITT. (BOB CROSBY)	DE 367 N
DORSEY BROTHERS CONTINUED NEXT COLUMN	

(DORSEY BROTHERS, CONTINUED)	
NO STRINGS/TOP HAT, WHITE TIE & TAILS	DE 516 N
I COULDN'T BELIEVE EYES/GOOD FRIEND MILKMAN	DE 519 N
HONEYSUCKLE ROSE, 1 & 2	DE 296 N
TOMORROW'S ANOTHER DAY/I'VE GOT YOUR NUMBER	DE 515 N
YOU'RE SO DARN CHARMING/YOU SAVED MY LIFE	DE 520 N
YOU ARE MY LUCKY STAR/ON SUNDAY AFTERNOON	DE 559 N
I'LL NEVER SAY NEVER AGAIN/EVERY LITTLE	DE 480 N
<u>SLIM GAILLARD</u>	
BASSOLOGY/OH NOW	OK 6295 N
CHAMPAGNE LULLABY/BINGIE BINGIE	OK 6382 N
LOOKIN' FOR A PLACE TO PARK/HIT THAT MESS	OK 6260 N
BONGO/RHYTHM MAD	OK 6015 N
EARLY IN THE MORNING/THAT'S A	VO 5220 E
CHITLIN' SWITCH BLUES/HUH OH HUH	VO 5341 N
<u>JEAN GOLDKETTE</u>	
I'M LOOKING OVER 4 LEAF CLOVER (BIX)	VI 20466 E
<u>BENNY GOODMAN</u>	
MY LITTLE COUSIN/ZOOT SUIT	OK 6606 E
THE EARL/LET'S DO IT	OK 6474 N
LAZY RIVER/OH LOOK AT ME NOW (V/H)	CO 36012
I'M NOT COMPLAININ'/MY SISTER & I (H/V)	CO 36022
I CAN'T LOVE YOU ANYMORE/NOON WON'T TALK	CO 35487 N
FRENCH/HARD TO GET	CO 35863 N
DREAMING OUT LOUD/CAN'T RESIST YOU	CO 35574 N
DEVIL MAY CARE/EVERY SUNDAY AFTERNOON	CO 35461 N
WHAT WILL THEY THINK/WHAT'S THE MATTER	CO 35374 N
GOOD EVENING GOOD LOOKING/I FOUND MILLION	CO 36163 N
SOMEBODY STOLE GAL/I'M ALWAYS CHASING	CO 35916 N
BUGLE CALL RAG/DIXIELAND BAND	CO 36109 N
I HEAR A RHAPSODY/I LEFT MY HEART	CO 35937 N
THE COUNT/I SEE A MILLION	CO 36379 N
(TRIO & QUINTETT)/WHERE OR WHEN/CRIED FOR YOU BB	11456 V
<u>FLETCHER HENDERSON</u>	
HARD HEARTED HANNAH	REGAL 9681 V
SLEEPY TIME GAL	REGAL 9948 V
LET'S GO HOME/I LIKE MY SUGAR SWEET	CO 36214 N
A PIXIE FROM DIME/WE GO WELL TOGETHER	CO 36289 N
<u>GENE KRUPA</u>	
STOP THE RED LIGHTS ON/WHO CAN I TURN TO	OK 6411 N
SLOW DOWN/FOOL AM I	OK 6154 H
DEEP IN THE BLUES/YOU FORGOT ABOUT ME	OK 5961 H
AFRAID TO SAY HELLO/LOVE ME AS I AM	OK 6255 V
WALLS KEEP TALKING/COME BE MY LOVE	OK 6438 N
HARLEM ON PARADE/SKYLARK (G/E)	OK 6607
<u>JIMMIE LUNCEFORD</u>	
FLIGHT OF JITTERBUGS/OK FOR BABY	CO 35967 H
DINAH, 1 & 2	CO 36054 N
HI SPOOK/YARD DOG MAZURKA	DE 4032 G
RHAPSODY JR./BIRDS OF PARADISE	DE 369 N
I'LL SEE YOU IN DREAMS/MERRY-GO-ROUND	DE 1318 N
LOVE MIST/TEASIN' TESSIE BROWN	DE 1734 N
LIKE A SHIP AT SEA/ARGIE	DE 1617 H
BLUES IN THE NIGHT, 1 & 2	DE 4125 V
<u>GLENN MILLER</u>	
YOU GOT ME THIS WAY/I'D KNOW YOU ANYWHERE	BB 11096 V
MISTER MEADOWLARK/NEARNESS OF YOU (H/E)	BB 10745
MY MY/SAY IT (G/E)	BB 10631
<u>MODERNISTS (BENNY GOODMAN 1934 BAND)</u>	
SOLITUDE/GETTING SENTIMENTAL OVER YOU	ME 13159 E
<u>SEATTLE HARMONY KINGS</u>	
BREEZIN' ALONG	VI 20142 V
<u>ARTIE SHAW</u>	
NO REGRETS/I USED TO BE ABOVE LOVE	BR 7698 N
CARIOCA/BILL (G/H)	BB 10124
MOON GLOW/(GRAMERCY 5) 'M Y BLUE HEAVEN (G/H)	VI 27405
<u>TEDDY WILSON (EDDY HOWARD, VOCAL)</u>	
OLD FASHIONED LOVE/STARBUST	CO 35771 H
WRAP YOUR TROUBLES IN DREAMS/EXACTLY	CO 35915 N
<u>METRONOME ALL STARS</u>	
I GOT RHYTHM/ROYAL FLUSH	CO 36499 N
<u>LIONEL HAMPTON</u>	
HOT MALLETS/WHEN LIGHTS ARE LOW	VI 26371 N
<u>PAUL WHITEMAN</u>	
MARCHING ALONG TOGETHER/MY MOONLIGHT MAD.	VI 24364 N
<u>PAUL WHITEMAN'S RHYTHM BOYS</u>	
SWEET L'IT/MISSISSIPPI JUU	VI 20783 N

FRANCIS J. WALCOTT

2402 Dana Street, Berkeley 4, California

FOR TRADE OR AUCTION

<u>ALABAMA RED PEPPERS</u>	
RED HEAD BLUES	RO 552 V
THE DRAG	RO 553 G
<u>ALABAMA WASHBOARD STOMPERS</u>	
I WANT A LITTLE GIRL/YOU'RE LUCKY	VO 1586 G
<u>HENRY RED ALLEN</u>	
FEELING DROWSY/SWING OUT	BB 10702 N
<u>LOUIS ARMSTRONG</u>	
SOME OF THESE DAYS/WHEN YOU'RE SMILING	OK 41299 G
<u>BLUE JAY BOYS</u>	
PLEASURE MAN/SOME DO AND SOME DON'T	OE 7225 N
<u>SHARKEY BOHANO</u>	
WHEN YOU'RE SMILING/MR. BROWN (1/2" CHIP)	VO 3400 V+
<u>CHARLESTON CHASERS</u>	
SING YOU SINNERS/CINDERELLA BROWN	CO 2133 G
SUGAR FOOT STRUT/IMAGINATION	CO 1260 E
<u>PUTNEY DANORIDGE</u>	
MARY HAD A LITTLE LAMB/A STAR FELL	VO 3297 V+
CHEEK TO CHEEK/ISN'T THIS A LOVELY DAY	VO 3005 N
WHEN A LADY MEETS/IT'S THE GYPSY	VO 3315 E
HERE COMES YOUR PAPPY/IF WE NEVER MEET	VO 3291 G
YOU HIT THE SPOT/YOU TOOK MY BREATH	VO 3123 E
<u>GEORGIA WASHBOARD STOMPERS</u>	
YOU'RE AN ANGEL/I'M LIVING IN A GREAT	DE 7094 N
<u>BOBBY HACKETT</u>	
POOR BUTTERFLY/BLUE AND DISILLUSIONED	VO 4499 N
<u>LIONEL HAMPTON</u>	
SINGIN' THE BLUES/DINAH	VI 26557 V
BUZZIN' ROUND WITH THE BEE/WHOA BABE	VI 25575 G
<u>LOUIS KATZMAN</u>	
ST. LOUIS BLUES (12" SPECIAL BRUNS LABEL)	XE 30927 E
<u>RAY MCKINLEY</u>	
NEW ORLEANS PARADE/LOVE IN THE 1ST <sup>O</sup>	DE 1019 E
IN THE SHACK IN THE BACK/FINGERWAVE	DE 1020 N
<u>MCKINNEY'S COTTON PICKERS</u>	
SAVE IT PRETTY MAMA/I FOUND A NEW BABY	VI 38061 V
MILENBERG JOYS/SHIMME-SHA-WABBLE	VI 21611 E
<u>WILLS BLUE RHYTHM BAND</u>	
RIDE RED RIDE/CONGO CARAVAN	CO 3087 N
<u>WILLS BROTHERS</u>	
BUGLE CALL/CHINATOWN MY CHINATOWN	ME 13182 V
<u>JELLY ROLL MORTON</u>	
BLACK BOTTOM STOMP/THE CHANT	VI 20221 V
DOCTOR JAZZ	VO 20415 G
BOOGABOO/SHOE SHINER'S DRAG	BB 7725 N
<u>FRANKIE NEWTON</u>	
ROMPING/MINOR JIVE	BR 10186 N
<u>KING OLIVER</u>	
CANAL STREET/JUST GONE (2" CRACK)	GE 5133 V
MANDY LEE/I'M GOING AWAY (CRACK)	GE 5134 V
<u>THE RHYTHMAKERS</u>	
MEAN OLD DEBBUG BLUES/YELLOW DOG BLUES	CO 35882 N
<u>KEY ROBINSON</u>	
SUNSHINE/A MINOR STOMP	CH 50073 V+
SCRUNCH-LO/SWING IT	CH 40011 G
<u>MUGGSY SPANIER</u>	
DA-DA STRAIN/SOMEDAY SWEETHEART	RR 10384 N
ECCENTRIC/BIG BUTTER AND EGG MAN	BB 10417 N
DIPPERMOUTH/SISTER KATE	RR 10506 N
LIVERY STABLE/AT THE JAZZ BAND BALL	BR 10518 N
RELAXIN' AT THE TOURO/RIVERBOAT SHUFFLE	BB 10532 N
DINAH/BLACK AND BLUE	BB 10682 N
AT SUNDOWN/BLUIN' THE BLUES	BT 10719 N
LONESOME ROAD/WANDY MAKE UP YOUR MIND	RB 10766 N
<u>JOE VEJUNTI</u>	
LITTLE GIRL/TEMPO DI MONDERRAIE	CO 2488 E
<u>FATS WALLER</u>	
LET'S SING AGAIN/THE MORE I KNOW YOU	VI 25348 N
SWEET THING/A LITTLE BIT INDEPENDENT	VI 25196 E
JEALOUS OF ME/HOW CAN I	VI 25864 N
GEORGIA ROCKIN' CHAIR/BROTHER SEEK	VI 25175 N
NIGHT WIND/I BELIEVE IN MIRACLES	VI 24853 E
LET'S BREAK THE GOOD NEWS/I SIMPLY	VI 25830 E
<u>PAUL WHITEMAN</u>	
SWEET SUE/I CAN'T GIVE YOU ANYTHING	CO 50103 V
<u>PAUL WHITEMAN'S RHYTHM BOYS</u>	
LOUISE/SO THE BLACKBIRDS & BLUEBIRDS	VO 1819 E

FOR AUCTION ONLY

<u>ADRIAN'S RAMBLERS</u>	
I'VE GOT A WARM SPOT/WHY DON'T YOU	BR 6977 V
<u>ALABAMA RED PEPPERS</u>	
RIVERBOAT SHUFFLE	RO 634 V
<u>LOUIS ARMSTRONG</u>	
MEMORIES OF YOU/YOU'RE LUCKY TO ME	OK 41468 E
<u>CAR CALLOWAY</u>	
HAPPY FEET/(REVERSE, WHOOPEE MAKERS)	PE 15376 V
<u>BENNY CARTER</u>	
WHEN LIGHTS ARE LOW/IF I COULD READ	BR 7853 E
<u>PAPA CELESTIN</u>	
STATION CALLS/MY JOSEPHINE	CO 636 G
<u>CHARLESTON CHASERS</u>	
WABASH BLUES/DAVENPORT BLUES	CO 909 V+
MELANCHOLY BABY/MISSISSIPPI MUD	CO 1355 V+
<u>CONNIE'S INN ORCHESTRA (F HENDERSON)</u>	
YOU RASCAL/HOUSE OF DAVID(INAUDIBLE CRACK)	ME 12216 V
<u>COOK'S OREAMLAND ORCHESTRA</u>	
SO THIS IS VENICE/THE ONE I LOVE	GE 5360 G+
MOANFUL MAN/LONELY LITTLE WALLFLOWER	GE 5373 G+
HIGH FEVER/BROWN SUGAR	CO 813 G-
<u>COTTON PICKERS (GOODMAN)</u>	
RAILROAD MAN(E)/ST. LOUIS BLUES(V)	RO -852
<u>OXIFLANO JUG BLOWERS</u>	
CARPET ALLEY BREAKDOWN/BOODLE-AM SHAKE	VI 20480 V
FLORIDA BLUES/LOUISVILLE STOMP	VI 20403 V
<u>DUKE ELLINGTON</u>	
RING DEM BELLS/THREE LITTLE WORDS	VI 22528 E
DOWN IN OUR ALLEY BLUES	CO 1076 V
ROSC ROOM/IT DON'T MEAN A THING	BR 6265 E
<u>SEGER ELLIS (LOUIS)</u>	
TRUE BLUE LOU/MY SONG OF THE FOLE	OK 41290 G
<u>BENNY GOODMAN</u>	
ROOM 1411/JUNGLE BLUES	BR 4013 G+
<u>COOT GRANT &amp; KID WESLEY WILSON</u>	
MAMA DIDN'T DO IT (ACC. WHOOPEE MAKERS; REVERSE, OZZIE WARE, ELLINGTON)	PE 140 V
<u>MONK HAZEL</u>	
IDEAS/GIT-WIT-IT	BR 4182 V
<u>EARL HINES</u>	
BEAU KOO JACK/GOOD LITTLE BAD LITTLE	VI 38043 G
<u>HOTSY TOSY GANG</u>	
CAN'T WE GET TOGETHER/SWEET SAVANNAH	BR 4482 G+
I WONDER WHAT MY GAL/WHAT A NIGHT	BR 4998 G+
I COULDN'T IF I WANTED TO	BR 4112 V
HANHATTAN RAG/WHAT KIND A MAN IS YOU	BR 4641 V+
<u>ANDY KIRK</u>	
CLUE CLARINET STOMP/MESS-A-STOMP	BR 4694 G
<u>NICK LA ROCCA</u>	
OSTRICH WALK/TODDLIN' BLUES	VI 25460 E
<u>LOU &amp; HIS GINGERSNAPS (LOUIS RUSSELL)</u>	
BROADWAY RHYTHM	RO 1107 V
<u>LOUISIANA RHYTHM KINGS</u>	
SQUEEZE ME/SWEET SUE	BR 4953 V
<u>LUMBERJACKS</u>	
SPANISH DREAM	RO 779 E
WHOOPEE STOMP	RO 834 E
<u>RED MCKENZIE (VENUTI &amp; LANG)</u>	
THERE'LL BE SOME CHANGES MADE	OK 40893 V
<u>MCKINNEY COTTON PICKERS</u>	
CHERRY/SOME SWEET DAY	VI 21730 V
FOUR OR FIVE TIMES	VI 21583 G
<u>THE MODERNISTS (GOODMAN)</u>	
SOLITUDE/I'M GETTING SENTIMENTAL	ME 13159 E
<u>MIFF MOLE</u>	
BIRMINGHAM BERTHA/MOANIN' LOW	OK 41273 V
HOW COULD YOU/ON A LITTLE (SMALL CRACK)	SR 7842 E
<u>BENNY MOTEN</u>	
MOTEN STOMP	VI 20955 E
THE COUNT	BB 6719 V
YAZOO BLUES/KANSAS CITY SHUFFLE	VI 20485 V
BAND BOX SHUFFLE/NEW VINE ST. BLUES	BB 6710 N
<u>NEW ORLEANS RHYTHM KINGS</u>	
ECCENTRIC	GE 5009 E
CLARINET MARMALADE/MR. JELLY LORD	GE 5220 G
SHIM-ME-SHA WABBLE/OA DA STRAIN	GE 5106 V
THAT'S A PLENTY/TIN ROOF BLUES	GE 5105 V

FRANCIS J. WALCOTT

2402 Dana Street, Berkeley 4, California

FOR AUCTION ONLY

<u>RED NICHOLS</u>	
ECCENTRIC/RIVERBOAT SHUFFLE	Br 3627 V+
ALABAMA STOMP/HURRICANE	Vo 15566 V
FIVE PENNIES/HARLEM TWIST	Vi 21560 V
ALICE BLUE GOWN/A PRETTY GIRL	Br 4456 V+
<u>JACK PETTIS</u>	
HE'S THE LAST WORD	REGAL 8225 G-
<u>SEVEN HOT AIR MEN</u>	
LOW DOWN RHYTHM/DOTTA FEELIN' FOR YOU	Co 1850 V+
<u>EDDIE SOUTH</u>	
THAT'S WHAT I CALL KEEN	Vi 21605 V
LA ROSITA/BY THE WATERS OF MINNETONKA	Vi 21151 E
<u>FRANKIE TRUMBauer</u>	
REACHIN' FOR SOMEONE/SHIVERY STOMP	OK 41268 G+
HAPPY FEET/I LIKE TO DO THINGS	OK 41421 V
<u>JOE VENUTI</u>	
NOW THAT I NEED YOU/THERE'S NO OTHER	Co 2535 V
RAGGING THE SCALE/PUT AND TAKE	OK 41432 V
I LIKE A LITTLE GIRL/MY MAN FROM	Vi 23015 V+
<u>VENUTI-LANG</u>	
WILD CAT/DOIN' THINGS	Vi 21561 V
STRINGING THE BLUES/BLACK AND BLUE	Co 914 E
<u>FATS WALLER</u>	
SWEET SAVANNAH SUE/AIN'T MISBEHAVIN'	Vi 22108 G
HARLEM FUSS/MINOR DRAG	Vi 39050 E
<u>PAUL WHITEMAN</u>	
REACHING FOR SOMEONE/WHEN MY DREAMS	Co 1822 E
<u>WOLVERINES</u>	
TIA JUANA/BIG BOY	Ge 5565 G

FOR TRADE ONLY

<u>LOUIS ARMSTRONG</u>	
BIG BUTTER AND EGG MAN/SUNSET CAFE	OK 8423 G
ALLIGATOR (G)/WILLIE THE WEEPER(F-)	OK 8482
SAVOY BLUES/WALKIN' MY BABY BACK HOME	Vo 3217 V+
<u>BIX BEIDERBECKE</u>	
WAZZ ME BLUES/AT THE JAZZ BAND BALL	Vo 3042 N
<u>JOHNNY DODDS</u>	
COME ON AND STOMP/AFTER YOU'VE GONE	BR 3569 V
JOE TURNER BLUES/WHEN ERASTUS PLAYS	BR 3997 V
WEARY CITY/BULL FIDDLE BLUES	BB 10239 E
<u>SEGER ELLIS (LOUIS)</u>	
TO BE IN LOVE/S'POSIN'	OK 41255 N
AIN'T MISBEHAVIN'/THERE WAS NOTHING	OK 41291 E
<u>ART HODES</u>	
TIN ROOF BLUES/DIGA DIGA DOO	Sig 102 N
<u>JAMES P. JOHNSON</u>	
WHAT IS THIS THING/CRYING (EDGE CHIP)	BR 4712 E
<u>WINGY MANNONE</u>	
CAT'S HEAD/SADNESS WILL BE GLADNESS	Co 14282 E
UP THE COUNTRY/SHAKE THAT THING	DE 7366 N
<u>JIMMY McPARTLAND</u>	
ORIGINAL DIXIELAND ONE-STEP/ECCENTRIC	HRS 1004 N
<u>RAY MILLER</u>	
THAT'S A PLENTY/ANGRY	BR 4224 E
<u>JELLY ROLL MORTON</u>	
LONDON BLUES/SOMEDAY SWEETHEART(CRACK)	OK 8105 F+
<u>NEW ORLEANS RHYTHM KINGS</u>	
FAREWELL BLUES/ORIENTAL	GE 4960 G
BUGLE CALL/DIXCONTENTED BLUES	GE 4967 E
ECCENTRIC	GE 5009 V
TIN ROOF BLUES/THAT'S A PLENTY	GE 5105 V
WEARY BLUES/WOLVERINE BLUES	GE 5102 G
SHIMME-SHA-WABBLE/DA-DA STRAIN	GE 5106 V
TIGER RAG/PANAMA	GE 4968 G
ORIGINAL DIXIELAND 1-STEP/OSTRICH	DE 229 N
DUST OFF THAT OLD PIANNA/SINCE WE FELL	DE 388 E
<u>MA RAINEY</u>	
SEE SEE RIDER/JEALOUS HEARTED	PARA 12252 G
SOUTH BOUND/LAWD SEND ME A MAN	PARA 12227 V
TOAD FROG BLUES/BOOZE AND BLUES	PARA 12242 G
<u>JABBO SMITH</u>	
JAZZ BATTLE	BR 4244 N
<u>FRANKIE TRUMBauer</u>	
SENTIMENTAL BABY/HIGH UP ON A HILLTOP	OK 41128 V
<u>ALBERT WYNNIE</u>	
PARKWAY STOMP/DOWN BY THE LEVEE	Vo 1229 G

WANTED

<u>LOUIS ARMSTRONG</u>	
IRISH BLACK BOTTOM/YOU MADE (AT LEAST V)	OK 8447
MELANCHOLY/KEYHOLE BLUES	OK 8496
WEARY BLUES/THAT'S WHEN I'LL (E OR N)	OK 8519
<u>LOVIE AUSTIN</u>	
(ANY WITH JOHNNY DODDS)	PARA _____
<u>CHICAGO FOOTWARMERS</u>	
BROWN BOTTOM BESS/LADY LOVE	OK 8613
MY GIRL/SWEEP 'EM UP	OK 8792
<u>COOKIE'S GINGER SNAPS</u>	
HIGH FEVER/HERE COMES THE HOT TAMALE MAN	OK 8369
<u>DIXIE WASHBOARD BAND</u>	
KING OF THE ZULUS/ZULU BLUES	Co 14171
CUSHION FOOT STOMP/ANYWHERE SWEETIE GOES	Co 14239
<u>JOHNNY DODDS</u>	
OH OADOO	PARA 12471
WEARY BLUES/NEW ORLEANS STOMP	Vo 15632
PENCIL PAPA/SWEET LORRAINE	Vi 38038
<u>LEMUEL FOWLER</u>	
DOOGIN' MY MAN/PIG FOOT SHUFFLE	Co 14096
<u>BERTHA "CHIPPIE" HILL</u>	
MESS KATIE MESS	OK 8437
LOVESICK BLUES/LONESOME WEARY BLUES	OK 8453
<u>BURL IVES</u>	
(ALL ON OK)	OK _____
<u>PAPA CHARLIE JACKSON</u>	
(MANY)	PARA _____
<u>RICHARD M. JONES</u>	
DUSTY BOTTOM/SCAGMORE GREEN	OK 8341
<u>LIL'S HOT SHOTS</u>	
GEORGIA DO-DO/DROP THAT SACK	Vo OR BR E
<u>JELLY ROLL MORTON</u>	
(MANY ON GENNETT AND PARAMOUNT)	PARA OR GE
<u>NEW ORLEANS BOOTBLACKS</u>	
FLAT FOOT/MAD DOG (V OR 'ETTER)	Co 14337
I CAN'T SAY/MIXED SALAD	Co 14465
<u>JIMMY O'BRYAN</u>	
THE JOYS/SHATK IT MISS MITCHELL	PARA 12297
EVERYBODY PILE/CHARLESTON FEVER	PARA 12312
<u>KING OLIVER</u>	
THE SOUTHERN STOMPS	PARA 12088
MABEL'S DREAM/SWEET BABY DOLL	OK 8235
RIVERSIDE/WORKINGMAN (E OR N)	OK 40034
WANG WANG BLUES/TACK ANNIE	Vo 1049
WILLIE THE WEEPER/BLACK SNAKE BLUES	Vo 1112
TIN ROOF BLUES/WEST END BLUES	Vo 1189
SWEET EMMAINE/LAZY MAMA	Vo 1190
SPEAK EASY BLUES/AUNT HARGAR'S BLUES	Vo 1225
GOT EVERYTHING/FOUR OR FIVE TIMES	BR 4028
I'M WATCHING THE CLOCK/OK AND STEADY	BR 4469
CALL OF THE FREAKS/THE TRUMPET'S PRAYER	Vi 36039
<u>MA RAINEY</u>	
(MANY)	PARA _____
<u>RED ONION JAZZ BABIES</u>	
CAKE WALKIN' BABIES/OF ALL THE WRONGS	GE 5627
<u>IKE RODGERS</u>	
MALT CAN BLUES/SCREENIN' THE BLUES	BR 7086
<u>BESSIE SMITH</u>	
NASHVILLE WOMAN'S/I AIN'T GOIN	Co 14090
J. C. HOLMES/I AIN'T GOT NOBODY	Co 14095
JAZZBO BROWN FROM MEMPHIS TOWN/SQUEEZE ME	Co 14139
POOR MAN'S BLUES/YOU OUGHT TO BE ASHAMED	Co 14399
<u>CLARA SMITH</u>	
SHIPWRECKED BLUES/MY JOHN (E OR N)	Co 14077
<u>SPECKLED RED</u>	
(MANY ON BR AND BB)	BR AND BB
<u>HOCIEL THOMAS</u>	
(ANY WITH LOUIS ARMSTRONG)	OK _____
<u>SIPPIE WALLACE</u>	
(ANY WITH LOUIS ARMSTRONG)	OK _____
<u>ZACH WHYTE</u>	
WEST ENO BLUES/IT'S TIGHT LIKE THAT	CH 40016
<u>CLARENCE WILLIAMS</u>	
CAKE WALKING BABIES FROM HOME	OK 40321
PAPA DE DA DA	OK 8215
SANTA CLAUS BLUES/COAL CART BLUES	OK 8245
(OTHER BANO RECORDS ON OK AND CO)	OK OR CO

## DAN MCGOWAN

P. O. BOX 43, ST. PAUL 2, MINNESOTA

RED ONION JAZZ BABIES  
TERRIBLE BLUES/SANTA CLAUS BLUES  
GE 5607 N/E+

DUKE ELLINGTON	THE MOOCHE/HOT AND BOTHERED	OK	8623	V
THE JUNGLE BAND	DOG BOTTOM/JUNGLE MAMA	BR	4450	V
TEN BLACK BERRIES	WHEN YOU'RE SMILING/ST. JAMES INF.	CQ	7486	V
LONNIE JOHNSON HARLEM FOOT'S	HARLEM TWIST/MOVE OVER	OK	8638	V
JIMMY BLYTHE'S OWLS	POUTIN' PAPA/WEARY WAY BLUES	VO	1135	E
JIMMIE NOONE'S APEX CLUB	LOVE ME OR LEAVE ME/WAKE UP CHIL.	VO	1272	E
RICHARD M. JONES	JAZZIN' BABY BLUES/BOAR HOG BLUES	VI	21203	V
LOUIS ARMSTRONG	HOBO CAN'T RIDE TRAIN/MISS. BASIN	BB	6501	E
LOUIS ARMSTRONG	HUSTLIN' & BUSTLIN'/SITTING IN DARK	BB	7506	E+
LOUIS ARMSTRONG	HONEY DON'T YOU LOVE ME/HONEY DO	BB	7787	E+
LOUIS ARMSTRONG	HE'S SON OF SOUTH/MAHAGONY HALL	BB	5086	E+
LOUIS ARMSTRONG	HIGH SOCIETY/I GOT RIGHT TO SING	BB	6771	E+
LOUIS ARMSTRONG	MIGHTY RIVER/WHEN IT'S SLEEPY	BB	10703	N
LOUIS ARMSTRONG	IF IT'S GOOD/WEST END BLUES	DE	2480	N
LOUIS ARMSTRONG	DIPPER MOUTH(WITH JIMMY DORSEY)	DE	906	N
BUNNY BERIGAN	I CAN'T GET STARTED/RHYTHM SAVED	VO	3225	N
BUNNY BERIGAN	GOT IT BAD/WHITE CLIFFS OF DOVER	HIT	5006	N
BUNNY BERIGAN	JELLY ROLL BLUES/DEED I DO	VI	26113	E+
MCKENZIE'S CANDY KIDS	WHEN SUGAR WALKS DOWN ST./PANAMA	VO	14977	N
FRANKIE TRUMBAUER	JIMTOWN BLUES/LAZIEST GAL IN TOWN	VS	8223	E
BUSTER BAILEY	AM I BLUE/BLUE ROOM	ELITE	7	N
JOHN KIRBY	I LOVE YOU TRULY/CUTTING CAMPUS	CO	36165	N
JOHN KIRBY	ANITRA'S DANCE/DRINK TO ME ONLY	VO	4890	N
BILLIE HOLIDAY	WISH I HAD YOU/I'M GONNA LUCK	VO	238	N
COOTIE WILLIAMS	TOP & BOTTOM/TOASTED PICKLE	OK	6336	N
EUBIE BLAKE	ONE MORE TIME/TWO LITTLE BLUE	CR	3111	E+
CLIFFORD HAYES	BLUE TROMBONE/CLEFF CLUB STOMP	VI	38011	N
TEDDY WILSON	SING BABY/YOU TURNED TABLES ON ME	BR	7736	E
MCKINNEY'S COTTON PICKERS	DO SOMETHING/IT'S PRECIOUS THING	VI	38051	V
MCKINNEY'S COTTON PICKERS	IT'S TIGHT LIKE THAT)			
BENNY MOTEN	TERRIFIC STOMP	BB	6304	N
TEDDY WILSON	MELANCHOLY BABY/I CRIED FOR YOU	BR	7729	N
KING OLIVER	DEEP HENDERSON/JACKASS BLUES	VO	15394	E
JIMMIE NOONE APEX CLUB ORCH.	EVERY EVENING/4 OR 5 TIMES	VO	1185	E
JIMMIE NOONE APEX CLUB ORCH.	SWEET SUE/I KNOW THAT YOU KNOW	VO	1184	V
COOTIE WILLIAMS	SHARPIE/BLUE IS THE EVENING	VO	4324	N
THOMAS WALLER(ORGAN SOLO)	ST. LOUIS BLUES/LENOX AVE. BLUES	VI	20357	V
JEAN GOLDKETTE	GONNA MEET MY SWEETIE NCW	VI	20675	N
JEAN GOLDKETTE	SLOW RIVER	VI	20926	E
JEAN GOLDKETTE	SUNDAY/I'D RATHER BE GIRL IN ARMS	VI	20273	N

COUNT BASIE

DECCA ALBUM A-218 E

CHICK WEBB MEMORIAL ALBUM

DECCA ALBUM A-138 E

ANTHOLOGY OF COLORED JAZZ

DECCA ALBUM A-182 E

BLUES ON PARADE

DECCA ALBUM A-153 E



## THE RECORD BAR

76 1/2 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." Minimum order for the latter is \$2.00. All records will be shipped C. O. D. parcel post. We pay postage on orders over \$10.00.

<u>LOUIS ARMSTRONG</u>		<u>ERKINE BUTTERFIELD TRIO (COZY COLE, MOGHEE)</u>	
WEATHERBIRD MONDAY DATE	Co 36375 N	A-TISKET A-TASKET/WALKING STICK	Vo 4243 V
CHICAGO BREAKDOWN/DON'T JIVE/ME	Co 36375 N	HOAGY CARMICHAEL (BIX, GOODMAN, KRUPA, WILEY)	
WEST END BLUES/WAGGLES	Co 36377 N	ROCKIN' CHAIR/GEORGIA ON MY MIND (E/N)	Vi 25494
TIGHT LIKE THIS/HEAD WE TALKIN'	Co 36379 N	LARRY CLINTON	
LEAP FROG/I USED TO LOVE YOU	De 4106 N	YOU GO TO MY HEAD/I CAN'T FACE THE MUSIC	Vi 25849 E
I DOUBLE DARE YOU/SATCHEL MOUTH	De 1638 E	DOOGING THE DEAN	Vi 26046 E
SHOE SHINE BOY//HOPE GABRIEL	De 672 E	TRUE CONFESION/I'VE GOT MY HEART	Vi 25706 E
HARLEM STOMP/YOU'VE GOT ME YOU DOO	De 3092 V	IT TOOK A MILLION YEARS/WHO BLEW	Vi 26073 V
LONG LONG AGO/I COVER WATERFRONT	De 3700 N	BOOGIE WOOGIE BLUES/MY REVERIE	Vi 26006 V
IN THE GLOWING/EVERYTHING'S BEEN DONE	De 3925 V	DANCE OF THE FLOWERS/SEMPER	Bb 10911 N
CAIN & ABEL/YOU RUN YOUR MOUTH	De 3204 N	MY HEART AT THY SWEET VOICE/PRETTY GIRL	Vi 26024 N
OLD MAN MOSE/WAS I TO BLAME	De 622 N	TEN MILE HOP/LADY SAID "YES"	Vi 26575 E
SUT BUCKET BLUES/I'M IN BARREL (SALE, 1.25)	Co 36152 N	STUDY IN BLUE/NIGHT SHADES	Vi 25897 E
KID-DAT-DE-DAT/MUSKRAT RAMBLE (SALE, 1.25)	Co 36153 N	KING COLE TRIO	
DORNET CHOP SUEY/MY HEART	Co 36154 N	HIT THAT JIVE/THAT AIN'T RIGHT	De 8630 N
ORIENTAL STRUT/YOU'RE NEXT (SALE, 1.25)	Co 36155 N	SLOW DOWN/SCOTCHIN' WITH SOGA	De 8556 E
I DOUBLE DARE YOU/SATCHEL MOUTH	De 1636 E	<u>RUSS COLLINGS</u>	
SWEET AS A SONG/TRUMPET PLAYERS	De 1653 V	ALL OF ME/GAVE THE LAST	Vi 22903 E
ALEXANDER'S RAGTIME BAND/I'VE GOT	De 1408 E	CAB CALLOWAY	
I NEVER KNEW/DASH FOR YOUR TRASH	De 4222 N	JONAH JOINS THE CAB/WILLOW WEEP	Ok 6109 N
CHERRY BOOG IT	De 3130 N	CALLING ALL BARS/PAPA'S IN BED	Ok 5731 E
JUBILEE TRUE CONFESION	De 1635 E	HARLEM CAMP MEETING/ZAZ ZUH (SALE, 1.00)	Bb 5677 G
WHEN IT'S SLEEPY TIME/YOU RASCAL	De 4140 V	ARE YOU ALL REET/DUPRIO'S NIGHTMARE	Ok 6035
MISSISSIPPI BASINE(E)/HOB0(G)	Bb 6501 V	SWANEE LULLABY/HOW COME YOU DO (SALE, .75)	Me 12488 G+
GUT BUCKET/YES I'M IN BARREL (SALE, .75)	Ok 6261 P	FIFTEEN MINUTE INTERMISSION	Ok 5644 E
<u>COUNT BASIE</u>		BLACK RHYTHM/SIX OR SEVEN TIMES (SALE, .75)	Rk 2072 G
TIME ON MY HANDS FOR THE GOOD (SALE, .54)	Co 36685 N	SWEET JENNIE LEE	Re 10152 V
KING JOE, 1 & 2 (SALE, .75)	Ok 6475 N	TAKE THE "A" TRAIN/CHATANOOGA	Ok 6305 E
DO YOU WANNA JUMP/PANASSIE ST. (SALE, .70)	De 2224 E	JIVEFORMATION PLEASE	Vo 5195 V
RISE ON IT'S BAND, MAN (SALE, 1.00)	Co 36647 N	JUMPIN' JIVE/TAYLOR SWING	Vo 5005 N
RIFT INTERLUDE/I LEFT MY BABY	Co 35321 E	OGEECHEE RIVER LULLABY	Co 36662 N
TAKE ME BACK BABY/FIESTA	Ok 6440 V	I WANT TO ROCK/THAIN'T NO GOOD	Ok 6616 N
GOOD MORNING BLUES/OUR LOVE WAS	De 1446 N	BLUES IN THE NIGHT	Ok 6422 N
Goin' TO CHICAGO/9:20 SPECIAL	Ok 6244 E	CRESCEMDO IN DRUMS (C. COLE)	Ok 5052 V
5 O'CLOCK WHISTLE/MY BANDERIN'	Ok 5922 E	<u>BOB GROSEY</u>	
<u>SUNNY BERIGAN</u>		I'LL BE TRUE (BOB CATS)	De 4357 E
JAZZ ME BLUES/THERE'LL BE SOME CHANGES	Vi 26244 V	I'LL NEVER CRY/IT MAKES (BOB CATS)	De 4402 E
WHEN A PRINCE/WHY DOESN'T	Vi 26055 E	BIG NOISE FROM WINETKA	De 2208 N
MAHOGANY HALL/CHOPIN'S GHOST	Vi 25622 V+	KING PORTER STOMP/SUGAR FOOT	De 4390 V
BIG BOY BLUES/I'M GONNA KISS	Bb 7547 N	WHAT HAVE YOU GOT/YOURE LOVELY	De 2142 N
I WANT A NEW ROMANCE/I'D LOVE	Vi 25688 V	THE WORLD IS WAITING/JOE SULLIVAN)(E/N)	De 2734
LET YOURSELF GO/I'D RATHER	Vo 3179 V	GIN MILL BLUES/IF I HAD YOU	De 1170 E
RUSSIAN LULLABY	Vi 26001 N	THE DIXIELAND BAND/BEALE ST.	De 479 E
SKYLARK/MY LITTLE COUSIN (SALE, 1.00)	El 5020 N	EENE MEENE/ONE NIGHT	De 633 N
<u>RUBE BLOOM &amp; BYOL BOYS</u>		C O W BLUES/DRY BONES	De 3486 E
ST. JAMES INFIRMARY/MAN FROM SOUTH (LAW, CRACK)	Co 2103 E	BIG TOM/WAY DOWN (BOB CATS)	De 4403 E
REV. J. C. BURNETT (SERMON WITH SINGING)		SO FAR/YOU OUGHTA HAVE (BOB CATS)	De 3055 E
CHRISTIAN'S HOME/TI'S YOUR TIME	Co 14191 N	CALL ME A TAXI/I HEAR (BOB CATS)	De 2207 N
<u>CHARLIE BARNET</u>		<u>THE DELTA FOUR (ELDRIDGE, MARSALA, WASTREN)</u>	
MURDER AT PEYTON HALL	Bb 11292 N	SWINGIN' ON THE FAMOUS OOR	De 737 E
REMINISCING/PEACEFUL VALLEY	Bb 10346 N	<u>JOHNNY DODDS</u>	
SCRUB ME MAMA (SLIGHT PLAW)	Bb 10975 E	MELANCHOLY/STACK O' LEE BLUES (E/N)	De 1676
APPLE FOR THE TEACHER	Bb 10349 E	WILD MAN BLUES/BUMP IT (NOONE) (E/N)	De 3519
MOON IS CRYING/I HEAR A RHAPSODY	Bb 10334 E	<u>JIMMY DORSEY</u>	
SING BABY SING/WILKENS'S WATINEE	Bb 6593 V	JOHN SILVER/PARADE OF MILK BOTTLE CAPS	De 3334 N
<u>SIDNEY BECHET</u>		LET'S CALL THE WHOLE THING OFF	De 1204 N
EGYPTIAN FANTASY/SLIPPIN' & SLIDIN'	Vi 27337 N	<u>TOMMY DORSEY</u>	
I'M COMING VIRGINIA/GEORGIA CABIN	Vi 27904 N	TELL ME AT MIDNIGHT/BE THREE	Vi 26747 E
OLD MAN BLUES/NOBODY KNOWS	Vi 26663 E	THE SKUNK SONG, 1 & 2 (SALE, 1.00)	Vi 27621 N
BLUES FOR YOU JOHNNY	Vi 26746 V	ON TREASURE ISLAND/TAKE ME BACK	Vi 25144 E
ONE O'CLOCK JUMP/BLUES IN THIRDS	Vi 27204 E	CLOSE TO ME/A HIGH HAT	Vi 25447 E
WILD MAN BLUES/SHAKE IT	Vi 26640 N	FABLE OF THE ROSE/THIS IS BEGINNING	Vi 26555 E
TEXAS WOMAN/LIVENHOUSE BLUES	Vi 27600 E	YOU BETCHA/I LOVE IT SO (SALE, 1.00)	Vi 27322 N
<u>BARNEY BIGARD</u>		HOT SO LONG AGO (SINATRA)	Vi 27219 V
"O" BLUES/BROWN SUED (SALE, .70)	Bb 11581 E	SKY FELL DOWN (SINATRA)	Vi 26518 E
J. BLYTHE (ACC. SODARIA WILLER)		THAT'S A PLENTY	Vi 25363 E
HOT SPRINGS WATER BLUES/WHO'LL DRIVE	PARA 241 G	LOOKING FOR YESTERDAYS (SINATRA)	Vi 26738 N
<u>BILL BRADLEY</u>		MY OWN (CLAWBAKE SEVEN)	Vi 26005 E
THE THREE B'S (BOOGIE WOOGIE)	Co 36444 N	HONG KONG BLUES/YOU THINK	Vi 26636 E
<u>BUTTERBEANS &amp; BUSIE</u>		PECKIN' WITH THE PENGUINS	Vi 26181 E
WHEN MY MAN SHIMMIES/GET YOURSELF	Ok 8147 G+	OUR LOVE AFFAIR (SINATRA)	Vi 26736 E
SUE, I DON'T/I'VE HAD THOSE BLUES	Ok 8209 G+	MAKE ME KNOW IT/WHEN I SAW YOU	Vi 26796 E
CONSOLATION BLUES/ADAM & EVE	Ok 8192 G	QUIET PLEASE/SO WHAT	Bb 10810 E
KISS ME SWEET/OLIVER CORNETS/SMALL EDGE CHIP	Ok 8182 G+	EAST OF THE SUN/HEAD ON PILLOW	Bb 10726 E

**THE RECORD BAR**  
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<u>DUKE ELLINGTON</u>		(HARRY JAMES, CONTINUED)	
DAYBREAK EXPRESS/DEAR OLD SOUTHLAND (SALE, .54) VI	24501 H	THE ROLE/PUT NOT FOR ME	Co 36599 E
BLACK & TAN/CREOLE LOVE (SALE, .54) VI	24961 H	BLUES IN THE NIGHT/ALL FOR LOVE	Co 36500 E
PERDIOU/RAINCHECK (SALE, .54) VI	27980 H	BRAZIL/FER WANT OF A STAR	Co 36081 V
<u>ZIGGY ELMAH</u>		<u>JAMES P. JOHNSON</u>	
DEEP NIGHT/BYE BYE	BR 10855 E	DADDY/AURORA	Co 36111 E
TOOTIN' MY BABY/WHAT USED TO WAS	BB 10563 E	DAY DREAMING/HE'S 1-4	Co 36455 E
ZAGGIN' WITH ZIG/YOURE MINE	BB 10310 V	TWO O'CLOCK JUMP/ONE O'CLOCK (SALE, .54)	Co 36232 N
AND THE ANGELS SING	BB 10103 E	CIRI BIFI BIN/AVALON (SALE, .54)	Co 35316 N
<u>BENNY GOODMAN</u>		<u>JAMES P. JOHNSON</u>	
POUND RIDGE/I GOT IT BAO	Co 36421 H	SNOWY MORNING BLUES/I NEVER KNEW (SALE, 1.00)	ASCH 3503 N
FRESH/HARD TO GET	Co 35863 E+	<u>LOUIS JORDAN</u>	
CAPRICE XXIV/I'M HERE	Co 36411 H	BOOGIE WOOGIE CAME TO TOWN	DE 8581 G+
TAKE IT/YOURS	Co 36007 H	SAXA-WOOGIE/BROTHERLY LOVE	DE 8560 N
ZAZZIN' WITH ZIG/BUSY AS A BEE	Co 35356 E	<u>HAL KEAP</u>	
JUMPIN' AT THE WOODSIDE	Co 35210 E+	DON'T WORRY 'BOUT ME/WHAT GOES UP	VI 26188 E
BIRTH OF BLUES/ELMER'S TUNE	Co 36359 E	WHY NOT/I DIDN'T WANT TO LOVE YOU	BR 6925 V
I DIDN'T KNOW LOVE NEVER WENT	Co 35230 N	STRANGE/IT'S ALL FORGOTTEN	BR 6974 E
HOOR OF PARTING/COCONUT GROVE	Co 35527 E	WHY AM I BLUE?/IRRESISTABLE	ER 6985 E
DEVIL MAY CARE/EVERY SUNDAY	Co 35461 E	GOT A DATE/SERENAIDE FOR WIDOW (SALE, .90)	BR 7319 E
HOW HIGH THE MOON/FABLE OF THE ROSE	Co 35391 N	THRILLED/IN THE MIDDLE OF A KISS	BR 7437 E
PERFIDIA/LET THE OODR KIOB	Co 35962 E	MOON WITH A HANCOVER/GIRL I LEFT	BR 7517 E
ANYTHING/FROM ONE LOVE	Co 36305 H	ALONE/IT'S DANGEROUS TO LOVE	BR 7552 V
SKY FELL DOWN/IT NEVER ENTERED	Co 35420 H	KNOCK KNOCK/YOU-DON'T LOVE	BR 7720 E
AMAPOLA/INTERMEZZO	Co 36050 E	GOODNIGHT MY LOVE/ONE NEVER KNOWS	BR 7783 V
BEWITCHED/THIS IS NEW	Co 35944 N	THE MOON GOT IN HIS EYES/IT'S THE NATURAL	VI 25624 V
BOY MEETS HORROR/LET'S DANCE (SALE .54)	Co 35301 N	I CAN'T GET STARTED/THAT MOMENT	BR 7600 V
SOLO FLIGHT/WORLD IS WAITING (SALE .54)	Co 36684 N	I NEARLY LET LOVE/GOT TO DANCE	BR 7668 V
TOO GOOD TO BE/ALL MY LIFE (TRIO)	VI 25324 V	MESSAGE FROM THE MAN/TOMORROW	BR 7883 E
EXACTLY LIKE YOU/LOVE ME OR LEAVE ME	VI 25406 E	MEET THE BEAT/WHAT DO YOU KNOW	VI 25893 E
CAN'T TEACH ME/SILHOUETTE (TRIO)	VI 25711 V	S'POSIN'/BOOM	VI 26241 E
NOBODY'S SWEETHEART/OPE THAN (TRIO)	VI 25345 E	<u>JOHN KIRBY</u>	
SOMEDAY SWEETHEART WHO (TRIO)	BR 10463 E	CAN'T WE BE FRIENDS/MILUBU	Co 35920 N
SWEET SUE/ELABORATE BARY (QUARTET)	VI 25473 E	FRASQUITA SERENADE/SEXTET LUCIA	DK 5705 N
IDA (QUARTET)/CHLOE	VI 25531 V	EFFERVESCENT BLUES	DK 4624 V+
VIBRAPHONE BLUES/STOMPIN AT SAVOY (QUARTET)	VI 25521 V	BLUES PETITE/ANDIOLOGY	DK 5805 E+
LADY BE GOOD/CHINA BOY (TRIO)	VI 25333 V	<u>GENE KRUPA</u>	
"HISPERIN'/TIGER RAG (TRIO)	VI 25481 E	THANKS FOR THE BOOGIE RIDE	DK 6506 E
DPUS 3/4/SUIAR (QUARTET)	VI 20240 E	GREEN EYES (ELDPHOGE)	DK 6222 M
BLUES IN YOUR FLAT, 1 & 2 (QUARTET)	VI 26144 E	ROCKIN' CHAIR (ELDPHOGE)	DK 6352 V
DIZZY SPELLS/DING DONG DADDY (QUARTET)	BR 10903 H	DEEP IN THE BLUES/YOU FORGOT (SALE, 1.00)	DK 5961 E
WHERE OR WHEN/I CRIED FOR YOU (QUARTET)	BB 11459 E	KNOCK ME A KISS (SALE, 1.00)	Co 36591 E
LIMEHOUSE BLUES/IF I HAD YOU	OK 6486 E	LET ME OFF UPTOWN	OK 6210 E
<u>BOBBY HACKETT</u>		DRUMMER BOY	OK 5747 N
AH! IT MISBEHAVIN'/EMBRACEABLE YOU	VO 4877 V	PASS THE BOUNCE (SALE, .85)	OK 6619 V
<u>COLEMAN HAWKINS</u>		TROPICAL MAGIC/DAY DREAMING (SALE, .90)	OK 6517 E
MEDITATION (SALE .75)	DE 3520 V	THERE'LL BE SOME CHANGES/THESE THINGS	OK 6021 V
ROCKY CONFORT/PASSIN' IT AROUND	DK 6284 E	I'LL NEVER SMILE AGAIN	DK 5643 V
RAINBOW LIST/BOOBYN' YOU (SALE 1.50)	AP 751 N	JUST A LITTLE BIT SOUTH/LET'S GET	DK 6130 E
DISORDER AT BORDER/FEELING ZERO (SALE 1.50)	AP 753 N	THE RUMBA JUMPS/I'VE GOT	Co 35366 E
<u>ERSKINE HAWKINS</u>		GRANDFATHER'S CLOCK/I KNOW	BR 8124 V
SWIN OUT/RAIO THE JOINT	BB 10224 V	<u>MCKINNEY'S COTTON PICKERS</u>	
GABRIEL MEETS THE DUKE	BR 10671 E	ZONKY/NOBODY'S SWEETHEART (SALE, 1.10)	BB 5728 V
UPTOWN SHUFFLE/MORE THAN YOU KNOW	BB 10504 H	<u>JIMMIE LANCEFORD</u>	
SHIPYARD RAMBLE/NIGHT AFTER NIGHT	BB 11218 H	SWEET RHYTHM/IN DAT MORNIN'	BB 5330 V
<u>EDGAR HAYES</u>		RACK DOOR STUFF, 1 & 2 (SALE, .54)	DE 18594 N
STARBUST/IN THE MOOD	DE 1882 G+	DKAY FOR BABY/FLIGHT OF JITTERBUG	Co 35967 E+
<u>FLETCHER HENDERSON &amp; CONNIE'S INN DRCH.</u>		WHATCHA KNOW JOE/PLEASE SAY	Co 35625 V
MILLENBERG JOYS/12TH STREET RAG (SALE 1.00)	ASCH 350-1 N	BLUES IN THE NIGHT, 1 & 2	DE 4125 E
<u>EARL HINES</u>		CHEATIN' ON ME/IT'AIN'T WHAT YOU DO	VO 4582 V
HONEYBUCKLE ROSE (QUARTET)	VO 3586 G	TWENTY FOUR ROBBERS/PREMONITION	DE 3718 E
THE FATHER JUMPS/JITNEY MAN (SALE .75)	BB 11535 H	SASSIN' THE BOSS	VO 5116 V
EASY RHYTHM (H) WAIT TILL (G) (SALE .65)	BB 10985	ROCK IT FOR ME/BAREFOOT BLUES	Co 35860 E
JAPANESE SANDMAN/JULIA (SALE .75)	DE 154 E	I'M GONNA MOVE TO OUTSKIRTS, 1 & 2	DE 18324 E
I GOT IT BAD/STRAIGHT TO LOVE (SALE .50)	BB 11374 E	MERRY-GO-ROUND BROKE DOWN/I'LL SEE	DE 1318 V
SOUTHSIDE/UP JUMPED THE DEVIL (SALE 1.00)	BB 11237 H	STAR OUST/RHYTHM IS OUR BUSINESS	DE 369 E
<u>JOHNNY HODGES</u>		SOPHISTICATED LADY/UNSOPHISTICATED	DE 129 V
I LET A SONG/IF YOU WERE	VO 4046 V	PIGEON WALK/I'M LAUGHING	DE 1659 N
<u>HUDSON-DELANE</u>		<u>SAM MANNING &amp; COLE JAZZ DRCH.</u>	
GONIN' HAYWIRE/POPCORN MAN	BR 3007 V	BUNGO/LET GO BY HAND	Co 14110 N
FOOLS RUSH IN/SECRETS IN MOONLIGHT	VS 8264 E	<u>WINGY MANNING</u>	
SWANEE RIVER/ALICE BLUE GOWN	EL 32 V	FLAT FOOT FLOODIE/ARTHA	BB 7621 G+
BOO-WOO/BOO-WOO	BR 8318 E	SWEET LO'RINE/FORIAL NIGHT (V/H)	BB 6316 V
NOBODY WANTS THE TROUBLE/YO'VE CHANGED	Co 36412 V	I'VE GOT MY FINGERS/YOU LET ME	VO 3135 V
(HARRY JAMES CONTINUED NEXT COLUMN)		STOP THE WAR/MAMA'S GONE (SALE, 1.25)	BB 11107 N

AUCTION

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<u>METRONOME ALL STARS</u>		<u>STUFF SMITH &amp; ONYX CLUB BOYS</u>	
ROYAL FLUSH/I GOT RHYTHM (SALE, 1.00) CO 36499 E		I'SE A MURGIN' VO 3169 N	
<u>MILLS BLUE RHYTHM BAND</u>		<u>JIGGSY SPANIER</u>	
RIDE RED RIDE/CONOC CARAVAN OK 6119 N		HESITATING BLUES/LITTLE DAVIO DE 4271 V	
<u>MIND CITY BLUE BLOWERS</u>		CHICAGO/CAN'T WE BE FRIENDS DE 4168 V	
HELLO LOLA/NEVER HAD A REASON BB 6270 E		<u>JESS STACY &amp; STARS</u>	
<u>ARTIE SHAW</u>		JESS STACY BLUES/HONI (SALE, 1.00) ASCH 350-2 N	
DON'T TAKE YOUR LOVE/LOVE ME (SALE, 1.00) VI 27509 N		<u>FATS WALLER</u>	
WHISTLE WHILE YOU WORK/ONS' SONG BR 8050 V		AT WILLIGHT/FAT & GREASY BR 10803 E	
COPENHAGEN/MY BLUE HEAVEN BR 7827 E		24 ROBBERS/DO YOU HAVE TO GO BR 11222 V	
I'M COMING VIRGINIA/OUT OF NOWHERE BR 10320 V+		THERE'LL BE CHANGES/BLUE BECAUSE OF YOU BR 10322 G+	
COMIN' ON I CAN'T BELIEVE BR 7772 E		HEADLINES IN NEWS/I REPEAT BR 11188 V	
DEEP PURPLE/PASTEL BLUE BR 10178 N		CASH FOR YOUR TRASH/THAT GETS IT BR 11452 E	
ALONE TOGETHER/WHO'S EXCITED (SALE 1.25) VI 27384 N		YOU'RE LETTING THE GRASS/IT'S YOU WHO BR 10527 G	
COMES LOVE/I CAN'T AFFORD (SALE 1.00) BR 10324 E		CHANT OF GROOVE/COME & GET IT BR 11226 V	
ALL IN FUN/ALL THE THINGS BR 10492 E		PAN PAN/OH BABY SWEET BABY BR 11383 E	
OCOTORON/O I REMEMBER (E/H) BR 10319		BLUE EYES/I'M GONNA SALT AWAY BR 10943 E	
<u>FREDDIE SLACK</u>		PANTIN' IN PARTNER/I UNDERSTAND BR 11175 V	
PIG FOOT PETE/STRANGE CARGO DE 4130 V		WAIT AND SEE/SQUEEZE ME BR 10405 E	
<u>BESSIE SMITH</u>		YOU RUN YOUR MOUTH/TOO TIRED BR 10779 G	
FLORIDA BOUND BLUES/NEW GULF COAST CO 14109 N		SAD SAP SUCKER/RUMP STEAK BR 11202 N	
HE'S GONE BLUES/CARELESS LOVE "LUES CO 14083 N		WINTER WEATHER/CLARINET MARCHALADE BR 11469 N	
YOU'VE BEEN GOOD OLE WAGON (ARMSTRONG) CO 14079 N		SHORTIN' BREAD/MARACITA BR 10778 V	
I WANT EVERY BIT OF IT/WHAT'S THE CO 14129 N		<u>WALTER THOMAS &amp; JUMP CATS (WEBSTER, COLE, ETC.)</u>	
YODLING BLUES/LADY LUCK BLUES CO 3939 N		BLUES ON THE DELTA/BROKE BUT HAPR (SALE, 1.25) OEL 8125 N	
MONEY BLUES/HARD DRIVING PAPA CO 14137 N		<u>JOE VENUTI &amp; ORCHESTRA</u>	
WHAT'S THE MATTER NOW VO 14129 V		EENY-MEENY/TWENTY FOUR CO 3103 E	
SING SING PRISON BLUES CO 14051 V		TAP ROOM BLUES/MYSTERY DE 625 N	
HARD DRIVING PAPA CO 14137 V		TEMPO DI MODERNADE CO 2488 N	
<u>CLARA SMITH</u>		<u>WASHINGTONIANS (ELLINGTON)</u>	
SHIPWRECKED BLUES (ARMSTRONG) CO 14077 N		HOT AND BOTHERED RO 827 G-	
HOW'M I GOIN' (LEM FOWLER ACC.) CO 14150 V		<u>ETHEL WATERS</u>	
SAM FRA CIGCO BLUES CO 14049 N		SUGAR/YOULL WANT ME BACK CO 14146 N	
COURT HOUSE BLUES (ARMSTRONG) CO 14073 N		<u>CHICK WEBB</u>	
<u>WILLIE (THE LION) SMITH &amp; CUBS</u>		BLUE MINOR/IF IT AIN'T LOVE VO 3100 E	
KNOCK WOOD/PEACE BROTHER (SALE, .35) DE 1366 N		<u>ALEC WILDER OCTET</u>	
PASSIONETTE (PIANO SOLO) (SALE, 1.00) DE 2269 N		SEA FUGUE MAMA/JAPANESE SAMOAN CO 36323 N	

For Trade or Auction

**MAJOR EDWARD PODESTA**  
HQ. 3RD BN., 387TH INF., APO 445  
CAMP SAN LUIS OBISPO, CALIF.

For Trade or Auction

<u>LOUIS ARMSTRONG</u>		<u>J. C. HIGGINBOTHAM</u>	
HIGH SOCIETY/RIGHT TO SING BLUES BR 6771 E		HIGGINBOTHAM BLUES CO 36011 N	
<u>LIL ARMSTRONG</u>		<u>SONNY GREER</u>	
LET'S CALL IT LOVE/YOU MEAN SO MUCH DE 1502 E		SATURDAY NIGHT FUNCTION/BEGGARS BLUES CO 2933 V	
BLUER THAN BLUE/BORN TO SWING DE 1299 E		<u>MCKINNEY'S COTTON PICKERS</u>	
<u>HENRY ALLEN</u>		CHERRY/SOME SWEET DAY VI 21730 E	
INDIANA/A SHERIDAN SQUARE OK 6357 N		<u>JELLY ROLL MORTON</u>	
<u>BIY BEIDERBECKE</u>		WEST END BLUES/CLIMAX PAG BR 10442 N	
MARY/I'LL BE A FRIEND WITH PLEASURE VI 26415 E		BALLIN' THE JACK/DON'T LEAVE ME HERE BR 10450 N	
DAVENPORT BLUES/TOOPLIN' BLUES GE 5654 E		<u>JIMMY NOOIE</u>	
<u>SIDNEY BECHET</u>		I'M GOING HOME/THEN YOU'RE DRUNK BR 8649 N	
COAL BLACK SHINE/BABY WON'T YOU PLEASE VI 27386 N		HERE COMES COOKIE/LULLABY OF BROADWAY VO 2908 V	
RIP UP T-E JOINT/LAUGHING IN PHYTHM VI 27663 N		<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
I'M COMING VIRGINIA/GEORGIA CABIN VI 27004 N		SWINGING WITH DJANGO/PARAMOUNT STOMP VI 27272 E	
SLEEPY TIME DOWN SOUTH/TONE JELLY ROLL VI 27447 N		<u>JIGGSY SPANIER</u>	
<u>JACK BLAND &amp; RHYTHMAKERS</u>		ECCENTRIC/BIG BUTTER AND EGG MAN BR 10417 N	
WHO STOLE THE LOOK/SOMEONE STOLE UHCA 104 E		<u>WILSON/HOLIDAY</u>	
<u>CHOCOLATE DANDIES</u>		YOURS AND MINE/SUN SHOWERS BR 7917 E	
CLOUDY SKIES/GOODBYE BLUES CO 35679 N		MY LAST AFFAIR/YOU SHOWED ME THE WAY BR 7840 E	
KRAZY KAPERS/ONCE UPON A TIME HRS 16 N		<u>TEDDY WILSON</u>	
<u>DUKE ELLINGTON</u>		BIG APPLE/YOU CAN'T STOP ME FROM DREAMING BR 7954 E	
STOMPY JONES/BLUE FEELING VI 24521 V		JUNGLE LOVE/IF I WERE YOU BR 8150 E	
COCKTAILS FOR TWO/LIVE AND LOVE VI 24617 E		<u>CHICK WEBB</u>	
WHEN YOU'RE SMILING OR 1862 E		WACKY DUST/SPINNING THE WEB DE 2021 E	
SWEET MAMA/DOUBLE CHECK STOMP DI 6062 E		<u>WHOOPIE MAKERS</u>	
COTTON CLUB STOMP/WALL STREET WAIL BR 4887 E		MAKIN' FRIENDS CO 36010 E	
TIGER PAG, 1 & 2 BR 6510 N			
JIVE STOMP/I'M SATISFIED BR 6638 E			
ADMIRATION/MERRY-GO-ROUND BR 7440 E			
SHOE SHINE BOY/SAD NIGHT IN HARLEM BR 7710 E			
SCROUNCH/IF YOU WERE IN MY PLACE BR 3093 V			
<u>WILL EZELL</u>			
HEIFER DUST/BARREL HOUSE WOMAN SIG 910 N			
MIXED UP PACE/OLD M'LL BLUES SIG 911 N			

WANTED: ARMISTO G OK 8357, 379, 3447, 8519, 8657, 8690, 8436, 4140, 8432, 41541, 3318, 8566, 8756, 8714, 41478; DODDS BR 3567, 3997, 3574, 30 1148; MORTON VI 39055, 39078, 39093, 38 113, 39075, 23402, 23424, 39601, 38135, 23351, 23424, 23429, 39 125, 23321; MORG KE 5106. I WILL BUY ANY OF THE ABOVE IF YOU DO NOT WISH TO TRADE; SEND PRICE AND CONDITION IN YOUR LETTER.

**THE MELODY SHOP**  
190 MASSACHUSETTS AVE., BOSTON, MASS.

<u>BIX BEIDERBECKE &amp; GANG</u>	
THOU SWELL/LOUISIANA	Co 35665 E
OL MAN RIVER/WA-DA-DA	Co 35666 E
ROYAL GARDEN BLUES/GOOSE PIMPLES	Co 35664 E
<u>HOAGY CARMICHAEL</u>	
GEORGIA ON MY MIND/ROCKIN' CHAIR (PERSONNEL INCLUDES BIX, GOODMAN, T. DORSEY, KRUPA, LANG, TRUMBAUER)	VI 25494 N
<u>SONNIE DUNHAM</u>	
MEMORIES OF YOU/BLUE SKIES	VS 8234 N
<u>DUKE ELLINGTON</u>	
ROCKIN' IN RHYTHM/NO PAPA NO	VI 26310 N
BLUE SERGE/JUMPIN' PUNKINS	VI 27356 N
<u>JEAN GOLDKETE</u>	
I'M GONNA MEET MY SWEETIE/SLOW RIVER	VI 25354 N
<u>BENNY GOODMAN QUARTET</u>	
SWEET SUE/MY MELANCHOLY BABY	VI 25473 N
<u>BENNY GOODMAN SEXTET</u>	
GONE WITH WHAT DRAFT/ON THE ALAMO	Co 35938 N
<u>BENNY GOODMAN/TOMMY DORSEY</u>	
STAROUST/STARDUST	VI 25320 N
<u>LIONEL HAMPTON</u>	
BIG WIG IN WIGWAG/STAND BY FOR ANNOUNCEMENTS	VI 26296 N
WIZZIN' THE WIZZ/DENHISON SWING	VI 26233 N
<u>FLETCHER HENDERSON &amp; DIXIE STOMPERS</u>	
WHAT CHA CALLEN BLUES/SUGAR FOOT STOMP	Co 35668 E
MONEY BLUES/STAMPEDE	Co 35669 E
CAN YOU TAKE IT/NEW KING PORTER STOMP	Co 35671 E
SNAG IT/HOP OFF	Co 35670 E
<u>THE HIGH HATERS</u>	
MY HANDY MAN/KEEP YOU NOSE OUT OF BUSINESS	VI 24352 N

<u>RICHARD HIMBER</u>	
PARADE OF BANDS, 5 & 6	VI 26164 N
<u>HAL KEMP</u>	
GLOOMY SUNDAY/DESIRE	BR 7630 N
<u>LOUISIANA SUGAR BABES</u>	
THOU SWELL/SIPPI	BB 10260 N
<u>WINGY MANNONE</u>	
MAMA'S GONE GOODBYE/STOP THE WAR (PERSONNEL INCLUDES MEL POWELL, GEORGE BRUNIS)	BB 11107 N
<u>JIMMY MCPARTLAND/PAUL WHITEMAN</u>	
PANAMA/AUNT HAGAR'S BLUES	DE 3522 N
<u>MILLS BLUE RHYTHM BAND</u>	
HEEBIE JEEBIES/MINNIE THE MOOCHER	VI 22763 N
CONGO CARAVAN/RIDE RED RIDE	OK 6119 N
IN SENTIMENTAL MOON/CARRY ME BACK	Co 3148 N
<u>RED NICHOLS</u>	
MEET MISS 8-BEAT/OVERNIGHT HOP	OK 5468 N
<u>KING OLIVER</u>	
ST. JAMES INFIRMARY/WHEN YOU'RE SMILING	VI 22298 N
<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
AVALON/SWEET SUE	RY 1780 N
<u>BOYD SENTER &amp; SENTERPEDES</u>	
BEALE STREET BLUES/COPENHAGEN	VI 22303 N
<u>MUGGSY SPANIER</u>	
CAN'T WE BE FRIENDS/CHICAGO	DE 4168 N
<u>PAUL WHITEMAN</u>	
FROM MONDAY ON/SUGAR (BEIDERBECKE)	VI 25368 N

HARMONICA FOR AUCTION — 20 REEDS, KEY OF C.

FOR SALE OR TRADE

In all cases preference will be given to trades.

FOR SALE OR TRADE

**DAVID STUART 68 WASHINGTON SQ., SO., NEW YORK 12, N. Y.**

<u>LOUIS ARMSTRONG</u>	
KING OF THE ZULU'S/ONESOME BLUES	OK 8396 V
SAVOY BLUES/SWEETHEARTS ON PARADE	PAE 2127 N
STRUTTIN' WITH SOME BARBECUE/ONESOME	PAE 2829 N
SKIP THE GUTTER/KNEE DROPS	PAE 2438 N
DEAR OLD SOUTHLAND/MY SWEET	PAE 1718 N
<u>JIMMY BERTRAND'S WASHBOARD WIZARDS</u>	
I'M GOIN' HUNTIN'/IF YOU WANT TO BE BLYTHE'S WASHBOARD RAGAMUFFINS	VO 1099 V
<u>APE MAN/YOUR FOLKS</u>	
WILTON CRAWLEY F. ORCH. (MORTON PIANO)	PARA 12428 N
FUTURISTIC BLUES/YOU OUGHTA SEE MY GAL	VI 38136 E+
SHE'S GOT WHAT I NEED/KEEP YOUR BUSINESS	VI 38116 V
<u>JOHNNY DODDS STOMPERS</u>	
WILD MAN (25)/MELANCHOLY (28)	BR 3567 V+
<u>WILL EZELL</u>	
BUCKET OF BLOOD/PLATING THE DOZENS	PARA 12773 E+
<u>HALF-WAY HOUSE ORCHESTRA</u>	
BARATARIA/PUSSY CAT RAG	OK 40318 E
<u>BERT JOHNSON (TROMBONE &amp; PIANO)</u>	
NASTY BUT NICE/1/3, PRICE & FOUR QUARTERS)	BR 7136 V+
<u>JAMES P. JOHNSON</u>	
WEEPING BLUES/WORRIED & LONESOME	Co 3950 N
JOE "WINGY" MANNONE F. CLUB ROYAL ORCHESTRA	Co 3950 N
TRYING TO STOP MY CRYING/ISN'T THERE A	VO 15797 N
<u>JELLY ROLL MORTON</u>	
FICKLE FAY CREEP/THAT'LL NEVER DO	VI 23019 E
STROKIN' AWAY/EACH DAY	VI 23351 E
TANK TOWN BUMP/BURNING THE ICEBERG	VI 38075 E
DEEP CREEK/BLUE ISLAND (PARHAM)	BB 5333 V
PASS THE JUG/JELLY ROLL STOMP	VO 1154 N
<u>NEW ORLEANS BOOTLACKS</u>	
I CAN'T SAY/MIXED SALAD	Co 14465 E
<u>NEW ORLEANS WANDERERS</u>	
GATE MOUTH/PERDIDD STREET	Co 698 G
<u>NEW ORLEANS RHYTHM KINGS</u>	
LONDON BLUES/MAD	GE 5221 G+
MAPLE LEAF RAG/SWEET LOVIN' MAN	GE 5104 V
BUGLE CALL RAG/DISCONTENTED BLUES	GE 4967 G
<u>KING OLIVER'S CREOLE JAZZ BAND</u>	
SOUTHERN STOMPS (#2)	PARA 12088 E
<u>RED ONION JAZZ BABIES</u>	
TERRIBLE BLUES/SANTA CLAUS BLUES	GE 5607 E
<u>PINE TOP SMITH</u>	
PINE TOP'S BOOGIE WOOGIE/BLUES	UHCA 113 N
<u>CHARLIE SPAND</u>	
HASTINGS STREET/FIGHTIN' THE JUG(BLAKE)	PARA 12863 V

<u>STATE STREET RAMBLERS (MELROSE, ROY PALMER)</u>	
GEORGIA GRIND/RICHMOND STOMP	CH 40009 N
<u>ERSKINE TATE'S VENDOME ORCH.</u>	
STATIC STRUT/STOMP OFF LET'S GO	VO 1027 V
STATIC STRUT/STOMP OFF (INTERNAL CRACK)	VO 1027 G+

**WANTED**

THE FOLLOWING ARE MOST OF MY WANTS. THEY MUST BE IN EXCELLENT CONDITION OR BETTER. PLEASE DO NOT OFFER ANY OTHERS AS MAIN OBJECTIVE IN TRADING IS TO IMPROVE CONDITION. THANKS

<u>LOUIS ARMSTRONG &amp; ACCOMPANIMENTS</u>	
I'M GONNA GITCHA/DON'T FORGET TO MESS	OK 8343
DROPPIN' SHUCKS/WHO'S IT	OK 8357
BIG FAT MA & SKINNY PA	OK 4379
JAZZ LIPS/SKID OA DE DAT	OK 8436
IRISH BLACK BOTTOM/YOU MADE ME LOVE YOU	OK 8447
POTATO HEAD BLUES/PUT 'EM DOWN	OK 8503

<u>CHICAGO FOOTWARMERS</u>	
LADY LOVE/BROWN BOTTOM BESS	OK 8613
BALLIN' THE JACK	OK 8533
<u>MARY JOHNSON</u>	
KEY TO THE MOUNTAIN BLUES	PARA 12996
<u>JELLY-ROLL MORTON</u>	
BIG FOOT HAM/JELLY ROLL BLUES	GE 5552
LONDON BLUES	RIALTO ?
KING PORTER/PEARLS	VO 1020

NOTE: I HAVE ALL OTHER GENNETTS IN VG TO N CONDITION BUT WILL TRADE FOR ANY COPIES THAT PLAY PERFECTLY - WITHOUT BURNING BUSH SOUND. ALSO HAVE ALL AUTOGRAPH AND SILVERTONE; THESE TOO MUST BE IN PERFECT CONDITION. LOOKS DO NOT MATTER. PLAYING SURFACE IS THE THING!

<u>KING OLIVER:</u>	
SOBBIN' BLUES/SWEET LOVING MAN (NEW ONLY)	UK 4906
DIPPERMOUTH WHERE DID YOU STAY (NEW ONLY)	OK 4918
JAZZIN' BABIES (NEW ONLY)	OK 4975
ROOM RENT/I AIN'T GONNA TELL (NEW ONLY)	OK 8148
BUDDY'S HABIT/TEARS (NEW ONLY)	OK 40000
RIVERSIDE BLUES/WORKING MAN (NEW ONLY)	OK 40034

NOTE: I HAVE THE ABOVE IN V TO E CONDITION, AND AS I WILL DO WITH THE MORTONS, TRADE THEM + OTHER ITEMS FOR CONDITION.

<u>NEW ORLEANS WANDERERS</u>	
PERDIDD STREET/GATEMOUTH	Co 608
<u>NEW ORLEANS BOOTLACKS</u>	
FLAT FOOT/MAD DOG	Co 14337
<u>CLARENCE WILLIAMS' BLUE FIVE</u>	
TEXAS MOANER BLUES (NEW ONLY)	OK 8171
OF ALL THE WRONGS/EVERYBODY LOVES (NEW ONLY)	OK 8181
CAKE WALKING BABIES (NEW ONLY)	OK 40260

AUCTION

AUCTION

## JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS 2, MO.

BING CROSBY

LITTLE DUTCH MILL/SHADOWS OF LOVE BR 6794 N  
 BLUE PRELUDE/WE'LL MAKE HAY WHILE THE SUN SHINES ME 13128 E  
 ONCE IN A BLUE MOON/WE'RE A COUPLE OF SOLDIERS ME 13129 E  
 SOME OF THESE DAYS/LET'S SPEND AN EVENING AT HOME ME 13130 E  
 BEAUTIFUL GIRL/THE DAY YOU CAME ALONG ME 13132 E  
 LITTLE DUTCH MILL/OUR BIG LOVE SCENE ME 13133 E  
 SHADOWS OF LOVE/GOOD NIGHT, LOVELY LITTLE LADY ME 13134 E  
 DOWN THE OLD OX ROAD/AFTER SUNDOWN ME 13135 N  
 STRAIGHT FROM THE SHOULDER/STAY ON THE RIGHT SIDE OF THE ROAD ME 13169 E  
 THE LAST ROUND-UP/SOME ONE STOLE GABRIEL'S HORN ME 13170 N

GUS ARNHEIM ORCHESTRA (WITH BING CROSBY)

THEM THERE EYES/THE LITTLE THINGS IN LIFE VI 22580 N  
 I SURRENDER DEAR VI 22618 N  
 THANKS TO YOU/ONE MORE TIME VI 22700 E  
PAUL WHITEMAN'S RHYTHM BOYS  
 MISSISSIPPI MUD; I LEFT MY SUGAR/SWEET L'IL; AIN'T SHE SWEET? VI 20783 N  
 FROM MONDAY ON/WHAT PRICE LYRICS? VI 21302 N  
 WA-DA-DA/THAT'S GRANDMA CO 1455 E

BESSIE SMITH

OH DADDY BLUES/BABY WON'T YOU PLEASE COME HOME CO A3088 E  
 MAMA'S GOT THE BLUES/OUTSIDE OF THAT CO A3900 E  
 JAIL-HOUSE BLUES/GRAVEYARD DREAM BLUES CO A4001 N  
 BABY DOLL/THEM "HAS-BEEN" BLUES CO 14137 N  
 YOUNG WOMAN'S BLUES/HARD TIMES BLUES CO 14179 E  
 MUDDY WATER/AFTER YOU'VE GONE CO 14197 N  
 ALEXANDER'S RAGTIME BAND/HOT TIME IN OLD TOWN CO 14219 E  
 TROMBONE CHOLLY/LOCK AND KEY CO 14232 N  
 A GOOD MAN IS HARD TO FIND/MEAN OLD BEDBUG BLUES CO 14250 N  
 FOOLISH MAN BLUES/DYIN' BY THE HOUR CO 14273 N  
 IT WON'T BE YOU/STANDIN' IN THE RAIN BLUES CO 14338 N  
 I'M WILD ABOUT THAT THING/YOU'VE GOT TO GIVE ME SOME CO 14427 N  
 DO YOUR DUTY/I'M DOWN IN THE DUMPS OK 8945 N

LOUIS PRIMA & N.O. GANG

BREAKIN' THE ICE/I STILL WANT YOU BR 7320 N  
 SWING ME WITH RHYTHM/SUGAR IS SWEET AND SO ARE YOU BR 7431 N  
 CHINATOWN/BASIN STREET BLUES BR 7456 N  
 ALICE BLUE GOWN/AT THE DARKTOWN STRUTTERS BALL BR 7657 N

LUIS RUSSELL

IT'S TIGHT LIKE THAT/CALL OF THE FREAKS OK 8656 N  
 PRIMITIVE/MY BLUE HEAVEN ME 13366 E  
 (JUNGLETOWN STOMPERS) AFRICAN JUNGLE/SLOW AS MOLASSES OK 8686 N

JACK TEAGARDEN

I JUST COULDN'T TAKE IT BABY/A HUNDRED YEARS FROM TODAY BR 6716 N  
 ESPECIALLY FOR YOU/YOU'RE THE MOMENT IN MY LIFE BR 8431 N  
 PUTTIN' AND TAKIN'/BLUES TO THE DOLE BR 8454 N  
 BLUES TO THE LONELY/PRELUDE IN C SHARP MINOR DE 3642 N  
 ST. JAMES INFIRMARY/BLACK AND BLUE DE 3844 N  
 YOU YOU DARLIN'/THE MOON AND THE WILLOW TREE VS 8196 N  
 (WHOOPEE MAKERS) MAKIN' FRIENDS/(MOLE) ORIGINAL DIXIELAND ONE-STEP CO 36010 N

TEDDY WILSON ORCHESTRA

SUGAR PLUM/THESE 'N' THAT 'N' THOSE BR 7577 N  
 GUESS WHO/IT'S LIKE REACHING FOR THE MOON BR 7702 N  
 MOANIN' LOW/FINE AND DANDY BR 7877 N  
 ALL MY LIFE/DON'T BE THAT WAY BR 8116 N  
 ON THE BUMPY ROAD TO LOVE/LAUGH AND CALL IT LOVE BR 8207 N  
 WHAT SHALL I SAY/IT'S EASY TO BLAME THE WEATHER BR 8314 N

JOHN M. PHILLIPS  
930 COTTON BELT BLDG., ST. LOUIS 2, MO.

PIANO SOLOS

<u>ROB COOPER/JOE PULLEM</u>		
WEST DALLAS DRAG/BLACK GAL (N/V)		BB 5459
<u>COW COW DAVENPORT</u>		
CHIMIN' THE BLUES/ALABAMA STRUT		Vo 1253 N
<u>REGINALD FORESYTHE</u>		
ST. LOUIS BLUES/CAMEMBERT (DUET WITH A. YOUNG)		Co 3088 N
<u>JAMES P. JOHNSON</u>		
WEEPING BLUES/WORRIED AND LONESOME BLUES		Co A3950 N
<u>MEADE LUX LEWIS</u>		
YANCEY SPECIAL/CELESTE BLUES		DE 819 E
BEAR CAT CRAWL/SHOUT FOR JOY (AMMOS)		Vo 4608 N
<u>LEWIS, JOHNSON, AMMONS</u>		
BOOGIE WOOGIE PRAYER, 1 & 2		OK 4606 N
CAFE SOCIETY RAG/LOVIN' MAMA BLUES(PETE JOHNSON B.W. BOYS)		Vo 5186 N
<u>LITTLE JACK LITTLE</u>		
PRETTY POL'/ARE YOU LONESOME TONIGHT?		Co 1173 N
<u>MISSISSIPPI JOOK BAND</u>		
HITTIN' THE BOTTLE STOMP/SKIPPY WHIPPY		ME 61165 N
<u>JELLY ROLL MORTON</u>		
PEP/FAT FRANCES		BB 10257 N
<u>TURNER PARRISH</u>		
FIVES/TRENCHES		CH 50046 N
<u>CLARENCE PROFIT</u>		
BODY AND SOUL/I DIDN'T KNOW WHAT TIME IT WAS		Co 35378 N
<u>LEE SIMS</u>		
THE LITTLE WHITE HOUSE/IT MADE ME HAPPY		BR 3462 N
I'M COMING VIRGINIA/ME AND MY SHADOW		BR 3617 N
ST. LOUIS BLUES/SISTER KATE (BOTH SIDES WITH TRUMPET)		BR 4780 N
<u>SUGAR UNDERWOOD</u>		
DEW-DROP ALLEY STOMP/DAVIS STREET BLUES		Vi 21538 N
<u>THOMAS WALLER</u>		
LOVE ME OR LEAVE ME/I'VE GOT A FEELIN' I'M FALLIN'		Vi 22092 E
<u>RUBE BLOOM</u>		
SILHOUETTE/SAPPHIRE		Co 1195 N

ACCOMPANIMENTS

<u>ANDY BOY (PIANO AND VOCAL)</u>		
CHURCH STREET BLUES/HOUSE RAIO BLUES		BB 6858 N
JIVE BLUES/LONESOME WITH THE BLUES		BB 6893 N
TOO LATE BLUES/EVIL BLUES		BB 7075 N
<u>JESSE CRUMP (ACC. TO IDA COX)</u>		
SEVEN OAY BLUES/COLD AND BLUE		PARA 12556 N
<u>COW COW DAVENPORT</u>		
LOW DOWN HOUND BLUES/MY SILVER DOLLAR MAMA(HOUND HEAD HENRY)		Vo 1288 N
ADAM AND EVE/LONELY BILLY BLUES(TALKING BILLY ANDERSON)		Co 14216 N
<u>PORTER GRAINGER (ACC. TO AMANOA BROWN)</u>		
MICHIGAN WATER BLUES/TIRED O' WAITIN' BLUES		Co A3921 N
<u>FLETCHER HENDERSON</u>		
CHIRPING THE BLUES/SOME ONE ELSE (ACC. ALBERTA HUNTER)		PARA 12017 N
AFTERNOON BLUES/I NEED YOU (ACC. ROSA HENDERSON)		Co A3958 N
<u>STUMP JOHNSON (PIANO AND VOCAL)</u>		
BARREL OF WHISKEY BLUES/SAIL ON BLACK SUE		Vi 23327 E
<u>PINETOP SMITH (VOCAL AND PIANO)</u>		
BIG BOY THEY CAN'T DO THAT/NOBODY KNOWS YOU WHEN YOU'RE DOWN		Vo 1256 N
<u>NOBLE SISSLE (PIANO AND VOCAL)</u>		
PICKANINNY SHOES/SWEETHEART MEMORIES		OK 40917 N
<u>THOMAS WALLER (ACC. SARA MARTIN)</u>		
'TAIN'T NOBODY'S BUSINESS IF I DO/YOU GOT EV'RYTHING		OK 8043 N
<u>SPRINGBACK JAMES (PIANO AND VOCAL)</u>		
LONESOME LOVE BLUES/POOR COAL LOADER		CH 50076 N

**BILL GOTTLIEB**  
190 RIVERSIDE DRIVE, NEW YORK, N. Y.

**FOR AUCTION**

BENNY GOODMAN (ALL ORIG. LABEL)

THE COUNT/I SEE A MILLION PEOPLE Co 36379 N  
WHEN THE SUN COMES OUT/SOMETHING NEW Co 36209 N  
RENDEZVOUS TIME IN PAREE/COMETES LEVE Co 35201 N  
THE HOUR OF PARTING/COCONUT GROVE Co 35527 N  
SOMEDAY SWEETHEART WHO (TRIO) Vi 25181 N  
TIGER RAG/WHISPERING (QUARTET) Vi 25481 E  
GET RHYTHM IN YOUR FEET/BALLAD IN BLUE Vi 25081 E  
RUSSIAN LULLABY/MARGIE Vi 26060 E  
I WANT TO BE HAPPY/ROSETTA Vi 25510 V  
ESTRELLITA/I'LL ALWAYS BE IN LOVE WITH Vi 26187 N  
MINNIE THE MOOCHER'S WEDDING DAY/B.WHITE Vi 25683 E  
IDA/CHLO-E Vi 25531 E  
BACH GOES TO TOWN/WHISPERING Vi 26130 N  
ALWAYS AND ALWAYS/OOOO-OH BOOM Vi 25808 N  
I'VE HITTED MY WAGON TO STAR/LET THAT Vi 25708 E  
WHEN A LADY MEETS A GENTLEMAN/YOU'RE Vi 25434 V  
PETER PIPER/ORG'N GRINDER'S SWING Vi 25442 E  
RIFFIN' AT THE RITZ/ALEXANDER'S RAGTIME Vi 25445 N  
YOU CAN TELL SHE COMES FROM DIXIE/NEVER Vi 25500 V  
YOU'RE A HEAVENLY THING/RESTLESS Vi 25021 N  
THESE FOOLISH THINGS REMIND/IN SENTIMENT. Vi 25351 N

STEPHANE GRAPPELLO

LILY BELLE MAY JUNE/SOME OF THESE DAYS DE 23004 E  
MOONGLOW/CHINA BOY DE 23031 E  
CLOUDS/AVALON DE 23002

GLEN GRAY

AY AY AY/IF I HAD MY WAY DE 2437 N  
PRELUDE IN "C"/LOVE GROWS ON THE WHITE DE 2709 N  
BOOGIE WOOGIE MAN/AS IF YOU DIN'T KNOW DE 3945 N  
SOPHISTICATED LADY/LAZY BONES Vi 24338 N  
YOU BETTER CHANGE YOUR TUNE/OLD APPLE DE 1679 N  
JUNGLE JITTERS/COPENHAGEN DE 1048 E  
COME AND GET IT/MIRAGE DE 3348 N  
ROYAL GARDEN BLUES/SHADES OF HADES DE 986 E  
THANKS FOR THE MEMORY/MAMA THAT MOON DE 1541 N  
SWING HIGH SWING LOW/PLEASE KEEP ME IN VO. DE 1129 V  
LET 'ER GO/SWING LOW SWEET CHARIOT DE 1396 V  
ALWAYS/SMOKE RINGS DE 1473 V  
LET'S MAKE IT A LIFE-TIME/BEI MIR BIST DE 1575 N  
GIRL OF MY DREAMS/DID AN ANGEL KISS YOU DE 1634 E  
WHOA BABE/STUDY IN BROWN DE 1159 V

SONNY GREER

SATURDAY NIGHT FUNCTION/BEGGARS BLUES Co 1868 V  
SATURDAY NIGHT FUNCTION/BEGGARS BLUES(V,N) Vo 3012

LIONEL HAMPTON

THE HEEBIE JEEBIES/GIN FOR CHRISTMAS Vi 26423 N  
IT DON'T MEAN A THING/SHUFFLIN' AT HOLL. Vi 26254 N

HARLEW HOT SHOTS

CAN THIS BE END OF LOVE/GALVESTON GAL BB 5253 V

ERSKINE HARKINS

CARRY ME BACK VIRGINNY/WHO'S SORRY NOW Vo 4072 N  
SATAN DOES THE RHUMBA/REHEARSAL IN LOVE BB 10456 N  
DOLMITE/TOO MANY DREAMS BB 10812 N  
WHO'S BEATIN' MY TIME/BLACKOUT BB 11192 N

EDGAR HAYES

I KNOW NOW/WHEN YOU AND I WERE YOUNG DE 1509 E  
SO RARE/LOVE ME OR LEAVE ME DE 1444 V

FLETCHER HENDERSON

THERE'S RAIN IN MY EYES/WHAT DO YOU Vo 4167 N  
STAMPEDE/GREAT CAESAR'S GHOST Vo 3534 N  
BLAZIN'/WHAT-CHA-CALL-EM BLUES Vo 3323 N  
CAN YOU TAKE IT/QUEER NOTIONS BrF 500387 E  
HOTTER THAN 'ELL/LIZA DE 555 N  
DO YOU OR DON'T YOU LOVE ME/WHERE THERE'S Vi 25334 N  
SUGAR FOOT STOMP/NAGASAKI Vo 3322 N  
HOCUS POCUS/TIDAL WAVE BB 5682 N  
IT'S THE DARNDDEST THING/SINGIN' THE BLUES Co 2565 N  
CHINA TOWN/SOMEbody LOVES ME (LAM CRACKS) Co 2329 V

HORACE HENDERSON

COQUETTE/I STILL HAVE MY DREAMS OK 5841 N

WOODY HERMAN

BETTER GET OFF YOUR HIGH HORSE DE 1079 V  
PALEFACE/THE SHEIK OF ARABY DE 2539 N

MILT HERTH TRIO

SHOEMAKER'S HOLIDAY/I'LL TH CENTRY GARDEN DE 2572 N

**FOR SALE**

MICK LAROCCA & O.D.J.B.

OSTRICH WALK/TODDLIN' BLUES Vi 25460 E 1.00  
TED LEWIS

CLARINET MARMALADE/YELLOW DOG BLUES ME 13380 V 1.00  
JIMMIE LINFORD

BABS/THUNDER DE 576 N 1.00  
ME AND THE MOON/BEACH AT BALI BALI DE 915 N 1.00

COUNT ME'OUT/LINGER AWHILE DE 1229 N 1.00  
THE LOVE NEST/TEASIN' TESSIE BROWN DE 1734 N 1.00

I'LL TAKE THE SOUTH/THE MELODY MAN DE 805 E 1.00  
DINAH/DINAH Co 36054 N 1.00

YOU SET ME ON FIRE/SHOEMAKER'S HOL. Vo 4712 N 1.00  
LIVING FROM DAY TO DAY/'TAIN'T GOOD DE 960 N 1.00

HONEY KEEP OUR MIND ME/POSIN' DE 1355 E 1.00  
MATTY WALNECK

LITTLE GIRL BLUE/HURRY BACK TO SORRE. Co 36184 N 1.00  
SONG OF INDIA/MEDITATION Co 36308 N 1.00

MCKENZIE'S CANDY KIDS  
PANAMA/WHEN SUGAR WALKS DOWN STREET Vo 14977 N 2.00

MICK KINNEY'S COTTON PICKERS  
SOME SWEET DAY/CHERRY Vi 21730 N 1.50

SHE'S MY SECRET PASSION/IT'S A LONE Vi 22628 E 1.25  
LAUGHING AT LIFE/NEVER SWAT A FLY Vi 23020 E 1.25

MEMPHIS STOMPERS

MEMPHIS STOMP/GOOFER FEATHERS BLUES Vi 21641 V .50  
MEZZ MEZZROW

SENDIN' THE VIPERS/APOLOGIES Vi 25019 N 1.50  
GLENN MILLER

PAGAN LOVE SONG/SOLD AMERICAN BB 10352 N 1.00  
IT'S ALWAYS YOU/IDA BB 11079 N 1.00

MILLS BLUE RHYTHM BAND  
THE GROWL/THE STUFF IS HERE BB 5688 E 1.00

MILLS BROTHERS  
GOODBYE BLUES/SWEET SUE DE 2441 N 1.00

SWING FOR SALE/PENNIES FROM HEAVEN DE 1147 N 1.00  
IRVING MILLS HOTSY TOSY GANG

SWEET SAVANNAH SUE/CAN'T WE GET TOG. BR 4482 N 1.00  
MISSOURIANS

SCOTTY BLUES/400 HOP Vi 38094 N 1.00  
MIFF MOLE & MOLERS

HONOLULU BLUES/THE NEW TWISTER OK 40984 G 1.00  
VAUGHN MONROE

SALUD DINERO Y AMOR/THE DONKEY SERE. BB 10866 N 1.00  
TATTLE-TALE/LOVE ME AS I AM BB 11173 N 1.00

JELLY ROLL MORTON  
GEORGIA SWING/KANSAS CITY STOMPS BB 5109 E 5.00

BEHINIE MOTEN  
LET'S GET IT/MOTEN'S BLUES Vi 38072 E 1.00

GET GOIN'/LIZA LEE Vi 23023 V 1.00  
MOUND CITY BLUE BLOWERS

NEVER HAD REASON/TAILSPIN BLUES Vi 38087 E 1.00  
BARB WIRE BLUES/YOU AIN'T GOT NOTHIN BR 2648 N 1.00

RED NICHOLS  
WAIT FOR HAPPY ENDING/CAN'T WE BE FR. BR 4510 N 1.00

LET ME DREAM/SHE SHALL HAVE MUSIC BB 10683 N 1.00  
THERE'LL COME A TIME/WHISPERING BR 3955 V 1.00

JIMMY NOONE  
BUMP IT/I KNOW THAT YOU KNOW DE 1584 E 1.00

RED NORVO  
GRAMERCY SQUARE/DECCA STOMP DE 691 N 1.00

POSIN'/EVERYONE'S WRONG BUT ME BR 7928 N 1.00  
THREE LITTLE FISHES/YOU'RE SO DES. Vo 4785 N 1.00

SLUMMING ON PARK AVE./I'VE GOT MY BR 7813 V 1.00  
KING OLIVER

WHAT YOU WANT ME TO DO/TOO LATE BB 7242 N 1.00  
CHICK WEBB

LIZA/A-TISKET A-TASKET DE 1840 N 1.00  
GEORGIA WHITE

FIRE IN THE MOUNTAIN/WHEN THE RED DE 7608 N 1.00  
PAUL WHITEMAN

TOY TRUMPET/MINUET IN JAZZ DE 2439 N 1.00  
COQUETTE/THERE AIN'T NO SWEET (BIX) Vi 25675 N 1.00

FROM MONDAY ON/MISSISSIPPI MUD Vi 21274 E 1.00  
PRETTY GIRL LIKE MELODY/SOFT LIGHTS DE 2699 N 1.00

TED LEWIS  
WOND'RING/CAN YOU GET LOVIN' Co 42857 V .35

# QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

*All Questions Should Be Addressed  
To Ernest Borneman  
National Film Board, Ottawa, Canada*

I

QUESTION: Mr. Arthur H. Feher of 3328 East 149th Street, Cleveland, Ohio, writes:

"There are several points which you could clarify for me:

1. Does your program for the re-introduction of the jazz spirit into the commercial band envisage substitution of an improvised contrapuntal trio for the hot solo?

2. Does the improvised trio not resolve itself into the improvised duet, at least on phonograph records? We have a wealth of hot duets, but where can you find examples of an effectively improvised lower voice? On acoustic recordings, made when the tradition of the trio was still vigorous, the trombone, because of primitive recording technique, is practically lost. What you hear of it on these recordings is the tailgate slide and that's about all. On such electrically made discs as the Hot Fives the trombone functions harmonically rather than contrapuntally. And on the Bunk Johnsons the trombone contributes bass figures and nothing more. Now ask, where in all the history of jazz can you point out preserved examples of the contrapuntal trio?

3. I don't think you have touched upon the question of the solo as a permanent element in jazz. Texture in a jazz com-

position is provided by changing the dynamic balance, e.g. the upper voice can become louder and the others softer; the rhythmic background can emerge or submerge; the trio can change from contrapuntal style to harmonic and back again, etc. etc. But by far the most important contrast is provided by means of the solo. It may seem academic to you to insist on this point since the crying need today is to kill off the soloist rather than to encourage him. But is it not true of yourself as of others that the solos of Armstrong convinced you that here was artistry such as you thought belonged to ages past? To me, jazz simply would not have existed but for Armstrong. I would go as far as to say that jazz without him is a lesser art form than the Negro spiritual."

ANSWER:

1. What you call "substitution of an improvised contrapuntal trio for the hot solo" means, in practice, very little more than the substitution of improvised jazz for arranged swing music. In the latter, the soloist, if he is at all allowed to improvise, generally ad libs against written chord successions which may be considered, in terms of their historic evolution, as pre-arranged obbligato passages. In the former, on the other hand, all obbligati are improvised by two or three instruments simultaneously and, as a result, the performance frequently develops from solo-with-two-part-obbligato into proper three-part counterpoint. There is no clear-cut dividing line between these two stages of the same development, and all attempts to define any such division would be purely academic.

2. Nearly all examples of three-part counterpoint quoted in the third installment of the ANTHROPOLOGIST column had a highly developed bass part. Remember, however, the trombone's slower manipulation as compared to the valve and reed instruments and you will make certain allowances for its more rudimentary melodic line. Yet after all this is said and done, there remains a point of great interest in your remark and I must admit that my policy of omitting the harmonic and contrapuntal possibilities of the rhythm section temporarily from consideration in the ANTHROPOLOGIST series, may have deflected my argument from its original purpose. It is true, of course, that the strings in the rhythm section and not the wind instruments should properly carry the bottom part of the contrapuntal pattern, but this will not happen without loss of rhythmic vigour and variety, and it was for this



reason, among many others, that I so strongly advocated the use of a rolling bass in last month's Q & A COLUMN.

3. Yes, I too, like most of us, became a convert under Missionary Armstrong's persuasion. Yet my admiration for him grew and vanished in direct proportion to the part he played in collectively improvised duets and trios. Like Panassié, I still feel that there is no other trumpet like Louis. Unlike Panassié, however, I have not been fond of Louis' records from the Victor days up to (but not including) the Decca New Orleans Album duets with Bechet. And this is one of the reasons why I actually feel that jazz, as an art form, will not rise over its ancestry of blues and spirituals unless it can develop more soloists as great as Armstrong who are yet able and willing to merge themselves into the trio.

II

QUESTION: Mr. Clyde H. Clark of 105 Kenwood Avenue, Toronto, writes:

"Don't you think that another possibility in a jammed trio is a variation in the position of the improvised harmonies? Instead of the standard harmony-melody-harmony set-up you could use two other alternatives: Harmony-harmony-melody or melody-harmony-harmony. Other possibilities exist in the use of mutes: A trio of, say, Harmony-muted trumpet, plunger-muted trumpet and trumpet-in-a-hat would be an interesting tonal experiment. I also think that Joe Turner singing the melody with, say, Nicholas or Simeon above and, say, Wells below would be fine."

ANSWER: Excellent. This is exactly what we were trying to advocate. Let us have more suggestions of this sort and perhaps we will be able to have some discs recorded as we want them. UHCA did it, and HRS, so why not the RC readers? We are a great many people with a considerable purchasing power, and if we can't record on our own, we should at least be able to exert some influence on the recording companies. Write in to tell us how you feel about this.

III

Add to band suggestions in the July Q & A Column:

- Jack Butler, George Hartman: Trumpet.
- Charlie Holmes and Hilton Jefferson: Alto.
- Edmund Hall: Baritone.
- Stan Wrightsman: Piano.

# AFRO-AMERICAN

(Continued from page 11)

thing as racial inheritance or racial proclivity in music. Herskovits, after a lifetime of research, has come to the conclusion that "the evidence thus far has not been such as to allow any successful correlation of race with culture."<sup>8</sup> Howard, in a similar manner, has come to the conclusion that "composers rarely happen; they are generally produced by environment . . . or in some cases by tradition." And tradition is not a matter of racial inheritance but of sub-conscious education: ". . . the mechanism by means of which tradition is handed down from one generation to the next is the contact of a child with its elders . . ."<sup>9</sup>

Now, just as composers rarely "happen," so does music, and especially folk music, not come about by accident; both are produced by complex chains of environmental determinations. And most powerful among these environmental agents are social, not climatic or geographical influences. And so it can be said without too much simplification that the African tradition was preserved in America as long as living conditions held any basis of comparison to those in Africa, and that the tradition was weakened as soon as the urban civilization of the North had swallowed up the last memories, in the musician's mind, of the Southern environment which had preserved Negro music until then.

On its way from the African Forest via the Southern Plantation to the Northern Big City, the tradition became stabilized during the later plantation years and in the first years of the Southern agricultural emancipation; it was then and there that the best American Negro music began to grow; much of what happened afterwards was a decline.

## ANNOTATIONS

<sup>1</sup> Melville J. Herskovits, Professor of Anthropology at Northwestern University: A Social History of the Negro, in "Handbook of Social Psychology," Worcester, Mass., Clark University Press, 1935, p. 220.

<sup>2</sup> *Ibid.*, p. 261, text and footnote.

<sup>3</sup> 60% of all Southern dance music on record during the three years preceding and succeeding the Civil War were played by slaves.

<sup>4</sup> Arnold Haskell: Ballet, London, 1938, p. 35.

<sup>5</sup> Melville J. Herskovits and Frances S. Herskovits: Suriname Folk-Lore, Columbia University Press, New York, 1936. See especially the transcriptions and analyses of Suriname Songs by Dr. M. Kolinski in the appendix, pp. 489-740.

<sup>6</sup> Constant Lambert: Music Ho! Faber and Faber, London, p. 127.

<sup>7</sup> *Ibid.*, p. 191.

<sup>8</sup> As note 1 *supra*, p. 207.

<sup>9</sup> *Ibid.*, p. 258.

# FEATHERBED BALL

By Ralph J. Gleason

**I**N ENGLAND, keeping in touch with things jazz solely thru *Jazz Music*, the *Melody Maker* and occasional, obsolete copies of various USA publications, the problem of Leonard Feather and associates seems of little consequence, but back here things take on a different tone. Our British buddies are amazed at the amount of attention and space we devote to yelling at Leonard and at the amount of space he grabs for himself. They are also mildly amazed at the fact that Leonard is *Look's* record critic and an editor of *Metronome*.

During the eight months I spent in London, struggling in spare time to hear a few records and talk to some people who were familiar with the music, I met no one who had any high regard for Leonard as a critic or who agreed with his general line of jive, and I *do* mean jive. That's a careful statement and I don't think I can be sued on the basis of it.

Like myself, none of my British friends and collectors agreed with Lenny, as they affectionately call him with a wry twist of the mouth, although some of them sagely nod their heads and remark that they always knew he'd make good. His undoubted financial success, however, has aroused the admiration of them all and at the same time lowered their opinion of the American writers, publishers and public.

And I'm afraid we must accept the blame.

Lenny is a smart boy. He has sold his writings where they draw the highest prices and reach the most people and no one can blame him. I mourn the fact that it is so, but there it is. He gets printed in the *NY Times*, *Esquire* and many other places, and he and Goffin and Ulanov run a revolving self-praising door that does them all good. He has

been able to make records, handle publicity for top flight name bands and lecture and write songs. He hasn't cancelled all ties with the homeland either; in London I bought some Ammons and Lewis piano solos published in separate little folios with introductions by Lenny who turned out to like that "monotonous" music after all. He certainly does keep busy and has built up a snow-ball like reputation that keeps him up there where he is, and where, I regret to say, none of us are.

And don't blame *Esquire* for printing Lenny, even though Gingrich is a collector himself. *You* may say the stuff stinks, is offensive and ruinous to good jazz and even, as some do, think it libelous. But he is writing it and you're not writing anything, so *Esquire* buys Lenny.

In England you can sell anything by labelling it "American" and over here, of course, pipes and tobacco, cigarettes and other things sell faster for being called "British."

Lenny came here permanently about 1940. I remember before that in the early days of *Jazz Information*, Lenny had handled our London distribution and we were glad to have it so. In 1940 he appeared in New York, buzzing around with ceaseless energy clutching a brief case packed with articles, records, songs and God knows what all. I thought at the time he looked a little silly. But he sold himself and what he wanted to sell and we did not.

I think I can say, again without fear of libel, that there are better writers than Lenny: even on the things Lenny likes to call jazz. I *know* there are better writers on the subjects the *Jazz Record Book* and *Jazzmen* call jazz. But those writers aren't in *Look* and *Esquire* every month. Esky has Miller and Goffin and

(Continued on page 54)

# King Oliver and His Dixie Syncopators

## NOTES FOR A DISCOGRAPHY

By Eugene Williams

The important facts about King Oliver's records of 1923-24 are fairly well known. (Of course a complete list of them will be included in the Louis Armstrong discography now in preparation.) Not much attention, however, has been paid to the later Oliver records on Vocalion and Brunswick; and the listings in Delaunay's *Hot Discography* are quite inadequate.

The files of the Brunswick company, although they seldom offer clues to the personnels, contain essential information on master numbers and dates of recording. The following list, compiled from those files, places the records in chronological order for the first time, and will make it much easier to investigate their personnels. The personnels given here, taken from various articles on Oliver and his musicians, are tentative; no attempt has been made to check them.

An explanation of Brunswick's complicated system of numbering its masters may be boring, but it will help to understand the discography of all early Brunswick and Vocalion records. Master numbers, properly speaking, do not appear on these discs; instead, many of them have a small number (pressed in the composition near the label) which represents the last two or three digits of the actual master number.

Brunswick used several distinct numerical series for its master numbers. The main series, used for Brunswick New York recordings, had reached the nine thousands by 1923, and was later preceded by a letter "E" to indicate electrical recording. The Vocalion New York

series, which began later, usually used an "E" prefix and "W" suffix. The Chicago series began with "C" and Los Angeles with "LAE," etc. Often one recording might be transferred from one series to another, acquiring three or even more different master numbers in the process.

Until April 1, 1928, Brunswick used a separate consecutive number for each "take" of every tune recorded. (Thus the two "different masters" of Oliver's Brunswick *Snag It* may be identified by the number 91 or 92 pressed in the composition, indicating master E20591 or E20592.) In 1928 Brunswick adopted the commoner method, using one number only for every title and distinguishing the different "takes" by suffix letters "A", "B", etc. The numbers E27238, E7244W and C1812 were the first in their respective series to use suffix letters for different takes.

In the following list, I have given all the masters recorded for every title, whether or not they are known to have been issued. Chicago master numbers, which are not essential in this case, have been omitted to keep the listings as simple as possible. The "terminal master number" digits pressed in the records have been indicated (when known) by underlining. Thus the Brunswick *Some-day Sweetheart* has the number 43 and the Melotone 639; both are the same, as a glance at the master number line-up will show. The Vocalion issue, as it happens, has no such number at all.

Further information on any of these records or their personnels will be welcome.

## KING OLIVER and his DIXIE SYNCOPATORS

### Part One: Chicago Recordings

Joe Oliver, Bob Shoffner, trumpets; Kid Ory, trombone; Albert Nicholas, Barney Bigard, ———\*, reeds; Luis Russell, piano; Bud Scott, banjo; Bert Cobb, tuba; Paul Barbarin, drums. March 11, 1926.

Too Bad (E2632-33W) Voc 1007  
Snag It—vocal chorus (E2634-35W) Voc 1007, 15503, Bru 80039

\* This is an established personnel for Oliver's first Vocalion records. The third reed man is usually identified as Darnell Howard, who had been with Oliver when he first opened at the Plantation Club early in 1925. Howard himself, however, says that he left the band (to go to China) seven months after joining it, and rejoined on July 1, 1926. So I have left the name of the third reed man blank until the first recordings made after that date. Bigard played tenor sax only at this time, so the clarinet solos are by Nicholas or the third man, who was probably featured on soprano sax also.

Probably the same personnel. April 21, 1926.

Deep Henderson (E2891-92W, E19678-79) Voc 1014, Bru 3245#

Probably the same personnel with Georgia Taylor, vocal chorus. April 23, 1926.

Jackass Blues (E2913-14-15W, E19675-76-77) Voc 1014, Bru 3245#

Probably the same personnel. May 29, 1926.

Sugar Foot Stomp (E3178-79W) Voc 1033, 15503, Bru 3361#  
 Wa Wa Wa (E3180-81W, E20636-37) Voc 1033, Bru 3373#  
 The Hobo's Prayer (E3182-83W) not issued

Eleven men; probably similar personnel, with Darnell Howard, reeds, added. July 23, 1926.

Someday Sweetheart (E3553W) remade  
 Messin' Around (E3554W) rejected  
 Tack Annie (E3555-56W) Voc 1049

Probably similar personnel, with Nicholas, Bigard and Howard, reeds. § September 17, 1926.

Someday Sweetheart (E3842-43W, E20251-52, E20638-639) Voc 1059, Bru 3373#, Mel 12064†

Dead Man Blues (E3844-45W, E20253-54) Voc 1059

(New) Wang Wang Blues (E3846-47W, E20255-56) Voc 1049

Snag It (E3848-49W, E20257-58, E20591-92) Bru 3361#

Joe Oliver, Thomas "Tick" Gray, trumpets; Kid Ory, trombone; Omer Simeon, Darnell Howard, Barney Bigard, reeds; Luis Russell, piano; Bud Scott, banjo; Lawson Buford, tuba; Paul Barbarin, drums.\*\* April 22, 1927.

Willie The Weeper (E5167-68W, E22737-38) Voc 1112

Black Snake Blues (E5169-70-71W) Voc 1112

Doctor Jazz (E5172-73-74W, E22729-30-31) not issued \*\*\*

Showboat Shuffle (E5175-76-77W, E22732-34, E26316-18) Voc 1114, Bru 3998

Every Tub (E5178-79W, E22735-36, E26314-15) Voc 1114, Bru 3998

## Part Two: New York Recordings

Unknown personnel.\* July 8, 1927.

Aunt Jemima (E23879-80) rejected

Unknown personnel (nine men).\* October 13, 1927.

Sobbin' Blues (E6655-57W) remade

Tin Roof Blues (E6658-60W) remade

Unknown personnel (nine men).\* October 14, 1927.

Aunt Hagar's Blues (E6667-68W) remade

Farewell Blues (E6669-70W) remade

† Released on Brunswick under the pseudonym "The Savannah Syncopators."

§ Albert Nicholas states that he left the band in the summer of 1926; but Simeon reports that he replaced Nicholas in the spring of 1927, and this is confirmed by Barney Bigard. Nicholas' inclusion in the personnel for this date is tentative; he may have been absent. What seems definite is that he remained with Oliver until the Plantation Club fire which ended the King's run there in 1927. Yet a picture in *Jazzmen* shows the Plantation band with Howard, Bigard and Rudy Jackson on reeds, and Junie Cobb on banjo instead of Bud Scott. Evidently the personnel of the Oliver band throughout this period requires more investigation.

† Released on Melotone under the pseudonym "Jack Winn and his Dallas Dandies."

\*\* This personnel was given by Omer Simeon, who says that he played only alto and soprano saxes—no clarinet—on the records. The date was made probably just before the band's two-week engagement in St. Louis (when Henry Allen was added, Paul Barnes replaced Howard, and Willie Foster joined to play banjo), after which Oliver went directly to New York to open at the Savoy May 9.

\*\*\* Originally coupled with *Showboat Shuffle* for Vocalion 1113, but the release was cancelled.

\* After playing a two-week engagement at the Savoy May 9-22 and a few odd jobs, the Dixie Syncopators began to break up; by July, most of the men had quit. These unreleased recordings were probably made by an entirely different band, as were the next to be issued (*Farewell* and *Sobbin' Blues*). From this point on, almost nothing is known about the Oliver personnels.

Unknown personnel (nine men). November 18, 1927.

Farewell Blues	(E6806-807W, E25352-53)	Voc 1152, Bru 3741
Tin Roof Blues	(E6808-09W)	remade
Sobbin' Blues	(E6810-811W, E25354-55)	Voc 1152, Bru 3741

Unknown personnel (ten men). February 25, 1928.

Tin Roof Blues	(E7172-73W)	remade
Aunt Hagar's Blues	(E7174-75W)	remade

Unknown personnel. March 3, 1928.

Who Threw That Rug	(E7184-85W)	remade**
Crab House Blues	(E7186-87W)	rejected

Unknown personnel. June 11, 1928.

Tin Roof Blues	(E7388A-B, E27684A-B)	Voc 1189
West End Blues	(E7389A-B, E27685A-B)	Voc 1189
Sweet Emmaline—v. c.	(E7390A-B, E27686A-B)	Voc 1190
Lazy Mama	(E7391A-B, E27687A-B)	Voc 1190

Unknown personnel (eight men), featuring Omer Simeon, clarinet. Willy Edwards and Andy Pendleton sing vocal duets on both sides. August 13, 1928.

Got Everything	(E28055A-B)	Bru 4028
Four or Five Times	(E28056A-B)	Bru 4028

Unknown personnel, featuring Omer Simeon, clarinet. September 10, 1928.

Speakeasy Blues	(E28185A-B)	Voc 1225
Aunt Hagar's Blues	(E28186A-B)	Voc 1225

Unknown personnel (nine men), probably featuring Omer Simeon, clarinet. September 12, 1928.

I'm Watching The Clock	(E28203A-B)	Bru 4469
Janitor Sam	(E38204A-B)	rejected

Unknown personnel. November 14, 1928.

Slow And Steady	(E28757A-B)	Bru 4469
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Unknown personnel: 3 trumpets (probably including Oliver and Ward Pinkett); trombone; 4 reeds; 4 rhythm. January 9, 1931.†

Papa De-Da-Da—v. c.	(E35910A-B)	Bru 6053*
Who's Blue	(E35911A-B)	Bru 6046‡
Stop Crying—scat v. c.	(E35912A-B)	Bru 6053*

Unknown personnel: 3 trumpets; trombone; 3 saxes; 4 rhythm. February 18, 1931.

Where That Ol' Man River Flows	(E36101A-B)	rejected
Sugar Blues	(E36102A-B)	Bru 6065*
I'm Crazy About My Baby	(E36103A-B)	Bru 6065*

Unknown personnel: 2 trumpets (including Ward Pinkett, who scats the vocal chorus in *When I Take My Sugar To Tea*); trombone; 3 reeds (including Bingie Madison); 4 rhythm. Skerritt and Lucas, who join Madison in a vocal trio in the first two titles, were presumably also members of the band. April 15, 1931:

Loveless Love—v. c.	(E36474A-B)	Voc 1610†
One More Time—v. c.	(E36475A-B)	Voc 1610†
When I Take My Sugar To Tea—scat v. c.	(E36476A-B)	Voc 1617†

\*\* Under the title *I'm Watching The Clock*.

† Oliver's Victor records were probably made in the period between the following Brunswicks and those listed above—a gap of more than two years. Oliver himself is heard very seldom in these last Brunswicks and Vocalions, which mark the end of his known recording career.

\* Released under the name "King Oliver and his Orchestra."

‡ Released under the pseudonym "The Savannah Syncopators," and incorrectly attributed to Noble Sissle in *Hot Discography*. The reverse of Brunswick 6046, *Honey That Reminds Me* by "The Savannah Syncopators" also, is a Luis Russell recording.

† Released under the pseudonym "The Chocolate Dandies." The first title is incorrectly attributed by *Hot Discography* to the Blue Rhythm Band, which did however record both sides of Vocalion 1646 under the same pseudonym. The coupling of Vocalion 1617, *That's My Stuff* by "The Chocolate Dandies," is by a third and completely unrelated group.

# MANHATTAN MELANGE

*By Herman Rosenberg*

Bunk Johnson finally recorded for Decca, making eight sides with this combination: Bunk Johnson, Trumpet; Wade Whaley, Clarinet; Floyd O'Brien, Trombone; Fred Washington, Piano; Frank Pasley, Guitar; Red Callender, Bass; Lee Young, Drums . . . There's a fine orchestra playing at Joyce's Manor, 182nd Street and Broadway, under the leadership of Sammy Stewart, consisting of Ernest Elliot, Clarinet and Sax; Eddie Gibbs, Guitar; Ted Fields, Drums; Clarence Moore, Jazz Fiddle; and Sammy Stewart, Piano. Ernest Elliot made records with Mamie Smith and Marie Stafford, and with various combinations under Clarence Williams' name . . . Benny Morton takes a five piece band into uptown Cafe Society September 15th, when Eddie Heywood leaves; Benny is now playing with Edmund Hall at downtown Cafe Society . . . Billy Taylor, now working with Don Byas at the Onyx Club, returns to CBS after Sept. 1st for the Perry Como and other shows . . . In spite of all rumours to the effect that Ben Webster is taking a trio to a Chicago spot, he is still working with John Kirby at the Post Lodge at Larchmont, New York . . .

Garvin Buschell, who has been playing for the past year and a half at Tony Pastor's downtown, on West 3rd Street, near 6th Avenue, moves to Tony Pastor's uptown on West 52nd Street September 15th. Working with him at downtown Pastor's are Louis Bacon, on trumpet; Freddy Johnson, piano (Bacon and Johnson are two refugees lately returned from concentration camps in Germany); Wellman Braud, bass; George Ward,

drums; and Garvin himself plays clarinet and alto. Buschell is readying a band to take his place at Tony Pastor's downtown. Details later . . . Nick's in the Village: Muggsy Spanier has replaced Bobby Hackett in cornet chair, and Miff Mole due for an operation soon on his stomach . . . Kaiser Marshall, just returned to town after a series of one-nighters for the past six months, is to sub for Cozy Cole at the Carmen Jones show, while Cozy is playing with the Mildred Bailey show on CBS, being a good break for Kaiser . . . Cozy Cole left the Onyx Club August 4th, saying it was too much for him to double from the show to the Onyx. Meanwhile, "Lips" Hackett replaced Cozy at the Onyx . . . Playing at the Three Deuces are Art Tatum's Trio and Charlie Shavers' Quartet; at the Onyx, Don Byas' Band featuring "Lips" Page, trumpet and vocalist, alternating with Lem Johnson's Band. August 10th, Stuff Smith's band replaced Lem Johnson's Band at the Onyx. Toy Wilson plays intermission piano . . . Joe Morsala's Band going into their ninth week at the Hickory House. The management just put in a WOR wire.

At the Pied Piper, we have James P. Johnson playing solo piano, and Max Kaminsky's Jazz Band, with Frank Orchard, trombone; Rod Cless, clarinet; Willie (the Lion) Smith, piano; Mac McGrath, drums; and Jack Lesberg, on bass. On Tuesday evenings, James P. gets together a pick-up group of available musicians and he usually digs up some good men . . . The Vanguard on 7th Avenue near West 11th Street, with Leonard Ware's Trio as the main band,

also has Don Fryc playing intermission piano and a floor show that may interest some people . . . At George's Tavern, near Bleecker Street on 7th Avenue, Billy Moore, guitar, has a quartet featuring Stafford (Pazuza) Simon, who has played with all the leading colored orchestras, and has appeared on many race discs, and occasionally, Frankie Newton comes in to add his torrid trumpet to the quartet. The pay is so meagre that they must work with a kitty . . . Elks' Rendezvous, Lenox Avenue and 133rd Street, features Tab Smith's Orchestra, with Walter Johnson, former Henderson drummer in excellent form, giving a fine beat to the band . . . Earl Bostic's Band returned to Small's Paradise after two years, playing a show that will astonish all visitors. Small's is at 134th Street and 7th Avenue.

Dave Stuart, former Jazzman Record Shop owner, in and out of town for the ATC . . . Mrs. Phil Featheringill (Sessions Records) in town for a few days, looking for talent for record dates . . . The DeParis Brothers' Band closed an engagement at the Ringside, 8th Avenue near 49th Street, a short time ago . . . While talking to Garvin Buschell at Tony Pastor's, the fact came out that Rudy Jackson, clarinet, recorded with King Oliver on one record date for Gennett . . . Oscar Pettiford's Band closed August 4th, at the Onyx, with Lem Johnson's Band coming in (formerly playing at Kelly's Stables which has closed for the summer). Pettiford's Band goes to Washington after September 1st . . . Steve Smith's Keynote record dates: First date, June 5th, Rex Stewart's Big Eight, with the following artists: Rex Stewart, cornet; Lawrence Brown, trombone; Tab Smith, alto; Harry Carney, baritone and bass clarinet; Johnny Guarneri, piano; Brick Fleagle, guitarist and arranger; Sid Weiss, bass; Cozy Cole, drums. They recorded all originals, two by Rex Stewart, *Swamp Mist* and *Zaza*, and two by Fleagle, *I'm True to You* and *The Little Goose* . . . Second date, August 1st, Billy Taylor's Big Eight. Billy Taylor came up with two fine tunes, Harry Carney with an original jump tune and Brick Fleagle with an original jump tune. The personnel on this date was: Emmet Berry, trumpet; Vernon Brown, trombone; Russell Sanjek, alto; Harry Carney, baritone and bass clarinet; Johnny Guarneri, piano; Brick Fleagle, guitar and arranger; Billy Taylor, bass; Cozy Cole, drums. The two Billy Taylor tunes were *Passin' Me By* and *Finesse*; Harry Carney's *Carney-val in Rhythm*; and Brick Fleagle's *Sam-Pan*. Your correspondent

was at the date and believes it to be one of the finest dates heard in a long time. It should raise Mr. Emmet Berry's standing a great deal in the jazz world . . . As we left the studio, the officials of Savoy Records came up to record Pete Brown and his trio.

The band playing for Mildred Bailey on the CBS show features Roy Eldridge on trumpet, Red Norvo, vibes, Remo Palmeiri, guitar, Teddy Wilson, piano; Al Hall, bass; Specs Powell, drums. The show has a different guest star every week. Some of these stars were: Duke Ellington, Cab Calloway, Yank Lawson and Ward Silloway (both formerly with Bob Crosby's band. Paul Baron's Orchestra plays for the program. On August 18th, the program time changes from early evening to 11:30 to midnight, and will feature Slam Stewart and Coleman Hawkins . . . Billie Holiday opened at the Downbeat Club (formerly the Famous Door) on August 18th, one day after Coleman Hawkins left. Meanwhile, Red Norvo stays on as the main band and accompanist to Billie Holiday. Paul and Shorty Bascomb, tenor and trumpet respectively, replace Pete Brown's Quartet, which left August 6th . . . Pete Brown was married August 9th to Miss Juanita Moore, from Wilmington, N. C., where her folks have a large plantation. After the wedding, the couple will go to Pete's Baltimore home for an extended honeymoon. This is Pete's second trip to the altar.

While listening to the Hawk at the Downbeat Club, Sunday night, August 6th, heard a swell tenor man who I later found out was Bob Robinson, whose band had just got through at the Post Lodge in Larchmond, where the Kirby band took over. Robinson has played with such bands as Eddie South, "Lips" Page's big band, Edgar Hayes, and has appeared in "Harlem on Parade" with Buck and Bubbles, and a Bill Robinson show. Bob had the Hawk wide-eyed with his tenor playing, which made Pete Brown remark, "Man! That guy plays mad tenor." . . . The following side men are readying books for new bands: Shorty Sherok, formerly with Jimmy Dorsey, Horace Heidt, Bob Crosby; Jess Stacy, formerly with Benny Goodman, Bob Crosby, Horace Heidt; Randy Brooks, sensational trumpet with Bob Allen, and now with Les Brown; Sy Baker, now with Les Brown . . . Met Bobby Hackett at the White Rose (a meeting place for 52nd Street musicians between sets) while talking to Buck Ram and Herman Lubinsky of Savoy Records, and after

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## FEATHERBED

(Continued from page 48)

Feather and that's a pretty unholly trio from my point of view. And *Look* has Lenny undiluted. Lenny's publicity contacts have occasionally put him in the awkward position of praising, from the traditional point of view of the uninfluenced critic, a band he was paid to publicize. But what the hell . . . what's a little contradiction like that when there isn't any competition?

And there isn't any competition. Where are the other writers? With the exception of Charles Edward Smith, who, although busy with an important war job, still finds time to write for the public, the rest of the contributors to *Jazzmen* and the *Jazz Record Book*, for instance, are silent in all media but the small magazines. And Gene Williams seemingly desires to limit his writing to Decca pamphlets and these same small magazines.

Today, when jazz is becoming a paying business, these guys are silent. And if you don't think it is becoming a paying business, look at the Town Hall Concerts, the Welles show, and the fact that even a magazine in so limited a field as the *Record Changer* breeds competition. Now, when the right kind of writing is needed most, the guys who can really write . . . Ramsay, Ertegan, Russell, Williams, R. E. Stearns, Blesh and company, are silent or articulate to only a limited audience. Aside from Charles Edward Smith, Avakian is the only critic doing any writing for a large audience and even though he occasionally suffers from certain limitations which the "silent experts" deplore, he's on the right track . . . and they're not.

Now I'm not asking these guys to compromise their integrity and go commercial, if that's what bothers them, but the fact remains that there is at last a market for jazz writing. There's no reason why a picture story on Louie should be done by someone who knows from nothing. It can be accurate and saleable both. But instead of doing things like that, the "silent critics" confine their literary activities to writing each other letters and contributing occasional articles to the jazz magazines. These magazines reach, however, only a small audience and one that is already 2/3 familiar with the subject. It is the audience reached by *Esquire* and the Town Hall concerts that needs to hear about jazz from the men who can lucidly, intelligently and correctly discuss it, and combat the influence of Feather-Goffin-Ulanov and the

kind of bogus musician-jitterbug slang used by Fred Robbins, the Town Hall m.c.

Okay, so Rudi Blesh is writing a book. What jazz *doesn't* need right now is a book, even if Bolden wrote it. What jazz *does* need are feature articles done by guys who will get the facts straight in a fashion that will sell to the magazines and reach the kids in high school and the general public. If they don't get this, they will follow the advice of the exponents of big band jazz, of the small bands like Norvo and Wilson and those of us who like the music of George Lewis and Bunk Johnson might just as well resign ourselves to hearing it on a limited number of records for the rest of our lives. It's a big, wide audience that jazz needs, and a big wide audience will never hear about the kind of jazz I mean from Feather or Goffin or Miller or Ulanov. But *they* are the boys who are getting paid by *Look* and *Esquire* to tell the public about jazz. And why the hell not, there's no one else around, apparently.

There are bright spots to be sure, witness Colburne's radio series in California, the Town Hall concerts (and whatever you think of Condon's boys, they're more jazz than Stan Kenton will ever be and Lenny says Stan Kenton is jazz and recommends it to the *Esquire* readers for listening). But that stuff doesn't cover the country even though the Condon concerts are on a network. And it's got to cover the country to make firms like Decca agree to record Bunk Johnson instead of King Cole, and until we can get something like that done we will just go on bucking up the prices on good records and scrambling for the private label issues.

Not that it isn't a good thing to have Blue Note and Commodore and Jazzman and Jazz Information and Sessions and Steiner-Davis and Signature and Black and White and Tom and Dick and Harry making and reissuing jazz records. It is. It's fine. You and I get more George Lewis and Bunk and James P. and we can skip the Norvo and the Basie. And even sometimes the records get mentioned in the big record columns and that's fine too. But what we have to do is to get a Decca record of Bunk Johnson playing any goddamned little pop tune you can think of . . . after all Bolden must have played some pops and Oliver's weren't so bad . . . they sound good today.

And the way to get this done is not to stop Blue Note, and the boys from making or reissuing records nor to stop Bob Tiele from putting out a magazine;



but to put some of our energies into writing for magazines and newspapers that reach other people. When we can show the Kapp brothers at Decca that a record by George Lewis and Bunk will sell, and I mean *sell*, while not on the race list, we'll be getting some place.

If *Esquire* puts the winners of the recent *Record Changer* Critic Poll on its board of experts for the next All-American poll or whatever it is, that's fine. But until these guys stop confining their efforts to telling you and me what we already know and start telling it to the guy down the street thru the medium of *Look* and *Esquire* we're whipping around in a circle. The way to combat the nonsense spewed out by the Goffin-Feather-Ulanov axis and its satellites is not to get mad and talk to the boys or write letters to each other, but to get mad and write articles for *Downbeat* (for the musician-jitterbug-embryo collector element) and *Esqy* and the picture magazines for the rest.

Not that it isn't good to have Gullickson putting out one magazine, Theile another, Curran-Hodes a third and Featheringill-Trussell a fourth, to say nothing of *Recordiana* and *Needle*. It's fine, too. But dammit the same people buy them all.

And it's all very well to sit back and say you've written a book, or put out a magazine, or made records or bought Bunk a tooth, but why keep him alive at all, in a musical sense, if nobody hears his music? You've got to publicize him and get the readers of the *Times* Sunday section interested in him and buying his records. It should be *impossible* to hold a jazz concert without Bunk being there.

And one more thing. Before we make any progress via the written word, educationally, we will have to have a semantic house cleaning. Until we can establish a static meaning for "jazz" or substitute another word or words for its various meanings, we will make slow progress. I don't know the answer to this semantic merry-go-round; maybe there is no answer except for us to usurp the fountainheads of information ourselves and attempt, by using the word "jazz" to mean the music of Bunk and Oliver, to erase, in time, the damage already done by Feather-Miller-Goffin-Ulanov and their ilk.

Maybe we don't want to do any of this at all. Maybe we *like* the selfish feeling, the "benediction of intimacy," of being the only guy in town to know about King Oliver or to own a couple of Blue Notes. But if that's so, we've got to get over it. That's what was wrong

with *JJ*, *Jazzmen* and the *Jazz Record Book*. We couldn't have done without them; admittedly, they assembled the information and cleared the air, but now we *know*, pretty generally, who played what and what happened in New Orleans and how the music got to Chicago so let's stop telling ourselves . . . let's start telling the people in Oneonta about jazz in a non-technical language they can understand without a course in music theory.

Let's have no more books by Panassié or Goffin, no more accounts of the critics' Sentimental Journeys and discoveries of the Strange Land of Jazz. Let's write books like "Send Me Down," only better, and not like "Young Man With a Horn"; let's write short stories like the ones the *New Yorker* ran about the pianist whose hands were too small to reach tenths, and not like Richard English's crap; *let's start writing those articles*.

But most of all let's get jazz on every lousy little 5-watt station in the whole bloody country . . . that's the way to get the public jazz conscious.

## MANHATTAN

(Continued from page 53)

introducing Bobby to Lubinsky, the latter signed Bobby up for future Savoy record dates . . . At Nick's on Monday nights, two ex-Goodman brass men, Jimmy Maxwell, trumpet, and Lou McGarity, trombone, play with the band, the other men being Tony Sbarbaro, drums; Peewee, clarinet; Johnny Pepper, alto; Dick Carey, piano; Bob Casey, bass, and various musicians who come in to sit in.

Jerome Don Pasquale, alto and clarinet, formerly of Noble Sissle's band, spoke about Fate Marable, who is now playing solo piano in a St. Louis joint and who remarked to Don, "If you think I can't play piano any more, you should hear me play 'Holiday for Strings.'" . . . Bechet is playing in a dive at Springfield, Ill. . . . Dewey Jackson, trumpet, has a trio in the Windsor Club, St. Louis, Mo. . . . Clarence Black (who had the band opposite the Louis-Dickerson band at the Savoy in Chicago) now has a trio at the Persian Lounge in Chicago . . . Budly Johnson's Band is at the Apollo Theatre, Louis Jordan's band following in two weeks . . . Sterling Bose is working one week with Horace Heidt in Boston . . . Joe Marsala changed drummers August 9th. His drummer, Roger Erickson, going with Jerry Wald,

(Continued on page 57)

# QUANTITATIVE ANALYSIS



## BEACON GABRIEL BROWN

5004: **BLACK JACK BLUES** (9 vocal blues).  
**GOING MY WAY** (5 blues: 2 vocal; 1 guitar; 2 vocal).  
Vocal Blues, guitar accompaniment.

## BLUEBIRD TAMPA RED

34-0711: **YOU GONNA MISS ME WHEN I'M GONE** (4 blues: 2 vocal; 1 piano and guitar; 1 vocal). **I AIN'T FUR IT** (6 blues: 3 vocal; 1 piano and kazoo; 1 vocal; 1 piano, kazoo, and vocal).

## CAPITOL STAN KENTON

159: **EAGER BEAVER** (3 32-bar choruses, arranged). **ARTISTRY IN RHYTHM** (Symphonic jazz).

## BOBBY SHERWOOD

161: **ARKANSAS** (3 32-bar choruses: 1 vocal; 1/2 tenor sax; 1 piano arranged). **SWINGIN' AT THE SEMLOH** (2 1/2 32-bar choruses: 1 guitar, and orchestra; 1 arranged; bridge and last eight, guitar and orchestra).

## THE CAPITOL JAZZMEN

10009: **I'M SORRY I MADE YOU CRY** (6 32-bar choruses: 1 trombone; 1 sax; 1 vocal; 1 trumpet; 2 ensemble). **CLAM-BAKE IN B-FLAT** (14 blues: 2 trumpet; 2 sax; 2 guitar; 2 piano; 2 clarinet; 2 trombone; 2 ensemble).

10010: **IN MY SOLITUDE** (Tenor saxophone rhapsody). **CASANOVA'S LAMENT** (4 blues: 2 vocal; 1 trombone; 1 vocal).

Jack Teagarden, trombone; Joe Sullivan, piano; Jimmie Noone, clarinet; Zutty Singleton, drums; Dave Barbour, guitar; Dave Matthews, tenor; Billy May, trumpet; Art Shapiro, bass.

10011: **SUGAR** (4 32-bar choruses: 1/2 trumpet; 1/2 tenor sax; 1/2 alto sax; 1/2 piano; 1/2 clarinet; 1/2 trumpet; 1/2 tenor sax; 1/2 ensemble). **AIN'T GOIN' NO PLACE** (6 blues: 2 vocal; 1 tenor sax; 2 clarinet; 1 vocal).

Eddie Miller, tenor sax; Barney Bigard, clarinet; Pete Johnson, piano; Nappy LaMare, guitar; Shorty Cheroch, trumpet; Les Robinson, alto sax; Hank Wayland, bass; Nick Fatool, drums.

10012-A: **SOMEDAY SWEETHEART** (5 32-bar choruses: 1 sax; 1 clarinet; 1 piano; 1 alto; 1/4 trumpet; 1/4 ensemble).

Eddie Miller, tenor; Barney Bigard, clarinet; Stan Wrightsman, piano; Nappy LaMare, guitar; Shorty Cheroch, trumpet; Les Robinson, alto; Hank Wayland, bass; Nick Fatool, drums.

10012-B: **THAT OLD FEELING** (Verse and chorus, celeste and vocal).

Eddie Miller, tenor; Stan Wrightsman, celeste; Nappy LaMare, guitar; Hank Wayland, bass; Nick Fatool, drums.

## COLUMBIA COUNT BASIE

35709: **SUGAR BLUES** (3 16-bar choruses: 1 trumpet; 1 tenor sax; 1 piano).\* **BUGLE BLUES** (13 blues: 2 ensemble; 1 tenor sax; 1 piano; 1 trumpet; 2 tenor sax; 2 piano; 2 ensemble).\*

36910: **ROYAL GARDEN BLUES** (14 blues: 1 tenor sax; 1 trumpet; 2 ensemble; 1 trumpet; 2 tenor sax; 2 trumpet; 2 piano and bass; 3 ensemble).\* **HOW LONG BLUES** (7 blues—piano with rhythm section).

36711: **ST. LOUIS BLUES** (12 bars piano; 16 ensemble; 4 blues: 1 tenor sax; 1 trumpet; 1 piano; 1 ensemble).\* **CAFE SOCIETY BLUES** (10 blues, piano with rhythm).

36712: **FAREWELL BLUES** (10 16-bar piano choruses with rhythm). **WAY BACK BLUES** (6 piano blues with rhythm).

Jo Jones, drums; Freddie Green, guitar; Walter Page, Bass.

\* Includes Buck Clayton, trumpet, and Don Byas, tenor sax.

## COLUMBIA BENNY GOODMAN'S SEXTET

36720: **ROSE ROOM/AIR MAIL SPECIAL.**

36721: **FLYING HOME/I FOUND A NEW BABY.**

36722: **POOR BUTTERFLY/GRAND SLAM.**

36723: **THE WANG WANG BLUES/AS LONG AS I LIVE.**

## COMMODORE EDDIE CONDON

1509: **TORTILLA B FLAT** (17 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 5 ensemble). **MAMMY O'MINE** (5 32-bar choruses: 1 ensemble; 1 piano; 1 trumpet; 1 clarinet; 1 ensemble).

1510: **MORE TORTILLA B FLAT** (17 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 5 ensemble). **LONESOME TAG BLUES** (16 blues: 2 ensemble; 2 trombone; 2 piano; 2 clarinet; 2 trumpet; 2 bass and piano; 4 ensemble).

Max Kaminsky, cornet; Pee Wee Russell, clarinet; Brad Gowans, trombone; Eddie Condon, guitar; Joe Sullivan, piano; Al Morgan, bass; George Wettling, drums.

## COMET

### ART TATUM TRIO

- 1—THE MAN I LOVE/DARK EYES.
- 2—BODY AND SOUL/I KNOW THAT YOU KNOW.
- 3—SUNNY SIDE OF THE STREET/FLYING HOME.

Art Tatum, piano; Slam Stewart, bass; Tiny Grimes, guitar.

## HIT

### COOTIE WILLIAMS

- '084: RED BLUES (Mostly Vocal). THINGS AIN'T WHAT THEY USED TO BE (6 big-band blues; 2 vocal).

## PHILHARMONIC

### HARRY JAMES

- FR-69: ALICE BLUE GOWN/EXACTLY LIKE YOU.  
 FR-70: IT'S THE LAST TIME I'LL FALL IN LOVE/THE SHEIK OF ARABY.  
 FR-71: HODGE PODGE/FOUR OR FIVE TIMES.  
 FR-72: CARNIVAL OF VENICE/FLIGHT OF THE BUMBLE BEE.

## W. C. HANDY & ORCH.

- FR-81-A: ST. LOUIS BLUES (includes 1 trombone; 1 clarinet; and 1 piano blues).

### ROY ELDRIDGE

- FR-81-B: HIGH SOCIETY (4 32-bar choruses; 1 ensemble; 1 traditional clarinet; 1 ensemble; ½ trumpet; 1½ ensemble).

### BUSTER BAILEY

- FR-82: ECCENTRIC RAG (9 16-bar choruses; 1 clarinet; 1 ensemble; 2 clarinet; 1 trumpet; 1 piano; 1 tenor sax; 1 drums; 1 ensemble). PINE TOP'S BOOGIE WOOGIE (7 instrumental blues).

### JACK TEAGARDEN

- FR-83: THE BLUES (includes 4 trombone blues). IF I COULD BE WITH YOU (Jack sings not only the chorus but also the verse; no trombone on this side).

### BUSTER BAILEY

- FR-84: BLUE ROOM/AM I BLUE (The Buster Bailey sides in this album appear to have been made by John Kirby's band).

## SAVOY

### HOT LIPS PAGE

- 520: UNCLE SAM BLUES (5 blues: 2 vocal; 1 tenor sax; 1 vocal; 1 trumpet). PAG-ING MR. PAGE (12 blues: 2 piano; 2 trumpet; 2 tenor sax; 2 alto sax; 2 trumpet; 2 ensemble).

Lips Page, trumpet; Don Byas, George Johnson, tenor sax; Floyd Williams, alto sax; Clyde Hart, piano; John Simmons, bass; Sidney Catlett, drums.

(The records shown above may be ordered from the Quality Music Store, 7th and S Streets, N.W., Washington, D. C. Add 50c for packing and postage.)

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## MANHATTAN

(Continued from Page 55)

was replaced by Irving Kluger. Wald's drummer, Irving Cutler, may later join Raymond Scott's band . . . Lem Johnson's band to record for Decca . . . Tab Smith's band, with Walter Johnson, drums, also recorded for Decca.

August 10th, Moe Asch, of the Asch Record Company, recorded the following trio: Bill Coleman, trumpet; Al Hall, bass; Mary Lou Williams, piano, making the following six sides: *Russian Lullaby*, with a trumpet solo by Bill Coleman; *Blue Skies*, bass solo by Al Hall; *You Know, Baby*, an original blues, with vocal and trumpet solo by Bill Coleman; *Night and Day*; *Found a New Baby*; *Persian Rug* . . . Ernie Caceres left Nick's August 10th, to concentrate on radio work . . . Max Kaminsky's Jazz band recorded four tunes for Les Schrieber's, Black and White Label, Wednesday, August 16 . . . With Raymond Scott are, Israel Crosby, bass; Lou Fromm, drums (formerly with Teddy Powell, Claude Thornhill, Charlie Barnett); Al Mastren (formerly with Wingy Mannone, Bob Chester, Glen Miller, Benny Goodman), trombone; Wolfie Tannenbaum, tenor; and many other good jazzmen. Lou Fromm also played with Frankie Newton's Kelly's Stableband.

At the Governor Clinton Hotel, 31st St. and 7th Ave., N. Y. C., Frank Froeba Trio: Tom McDougal, guitar and drums; Tom Barker, bass; Frank Froeba, piano. 7:30 to 10:00 in the Coral Room, and 10:30 to 1:00 in the Cocktail Lounge. McDougal plays drums in the Coral Room. Frank was at the 18 Club on 52nd Street for nine years, on and off; in 1936 was with Benny Goodman and for 10 years was staff pianist at Decca, making race records, small band records, records with vocalists and blues singers. Just made 16 sides with the Trio for Decca, which will go into two albums. Made these dates on a mandolin-attachment piano . . . Itinerary of the Coleman Hawkins' Orchestra: Aug. 25th, Club Bali, Washington, D. C. for two weeks until Sept. 7th. Sept. 8th, Apollo Theatre in Harlem, for one week. Sept. 18th, Return to Downbeat Club for indefinite stay . . . Mel Henke in town, due to open at Cafe Society down town and to broadcast over NBC.



## LemME Take This Chorus

Mr. Gullickson  
at the  
Ophicleide

**N**OW, gentlemen, let us take up the record-grading proposition. Once in awhile someone receives a record which has been overgraded and the first thing they do is notify me of the fact, which causes me considerable concern and great mental anguish. "I have received a record listed as 'V' in YOUR magazine which plays like a Gennett sound effect of a burning building," it says here. "What are you going to do about it?"

Let's have a look at the grading instructions on page 2. This record-grading code was formulated two years ago by John Phillips of St. Louis and five other prominent collectors. It appears to be an adequate and satisfactory guide to record grading. New means new,—that's all there is to it. You would accept a record in this condition over a retail counter. A careless salesperson might slip you a record in "excellent" condition, but you would ask for a slight discount. A record in "very good" condition is a little worse. And so forth. If you have any ideas on how this grading code could be improved, we would be glad to receive them.

\* \* \*

From V.S.T., Philadelphia: Dear Gullickson: In the interest of good clean fun, and also because you laid down the rules, I'd like to lodge a complaint about the condition of the 2 records I won in your recent auction. You advertised these records as new, but in reality they are only "very good" . . . (Dear V.S.: Grading records is quite a problem I must say. I will return 40% of the purchase price, if satisfactory. Gullickson.)

Mario A. Toscano Pouchan, Director of *Instante Musical*, a Buenos Aires hot music radio program, writes: Jazz is coming on in Buenos Aires. More and more people are becoming acquainted with the art. We have an expanding circle of ardent fans who have large collections of jazz records. A number of good bands are playing in night clubs such as the Odeon. Booker Pittman plays clarinet and alto in Mike Ratip's Cotton Pickers, a good mixed combo; such French musicians as Pierre Allier, trumpet, Eugene D'Hellemmes, trombone, Louis Vola, bassist (Hot Club of France Quintet), and Henri Salvador, guitar, are doing fine work with various bands.

Many musicians, of course, are compelled to make their living with Mickey Mouse orchestras, and everyone wants them to play *Shoo Shoo Baby*. Off nights they get together for jam sessions.

On my daily program concerning hot music, I play the old records with explanations, information and anecdotes and strive to be as accurate as possible. My audience seems to be divided between those who like it hot and those who like commercial swing, but no one wants sweet music. I am also putting out a magazine on jazz.

South American music bears little resemblance to jazz, although there are some forms of expression that perhaps could be some form of stomp rhythm, like the "Carnavalito," "Chacayalera" and other North Argentine expressions. They are Indian rhythms and are very interesting. Several of our jazz students are studying this music.

What I need is some records from the U.S.A. I would be delighted to trade for some Washingtonians, Wolverines, Hen-

dersons, Nork and Cooks and Olivers. My address is Belgrano 2654, 3-E, Buenos Aires, Argentina.

\* \* \*

From Bill Riddle, Baltimore: Meade Lux Lewis has been playing in Baltimore in a small cafe for two weeks. The customers continuously request such monstrosities as begin the you-know-what, and the management is not particularly kind to him. It's nice to see and hear him again, but the surroundings are, to say the least, adverse to good music. His rendition of Morton's *Pearls* is very fine. Did you hear about Orson Welles firing Ory and Papa Mutt from that superb radio band? He replaced them with two guys named Joe. Said he wanted to create something new!

\* \* \*

From Frank Holland, Detroit: I notice in the current Changer, that Irv. Jacobs is wondering where Bix is on Vi 21302. He isn't on it. The printing of this record number in my list in the August 1943 Record Changer was a typographical error. It should have been 21301 (Cquette). There was also an omission—Vi 27689.

\* \* \*

To Ernest Borneman from R. H. Kendregan, Delavan, Illinois: Would it be possible to publish your "anthropologist" articles in pamphlet form? I think it should be done. Certainly all musicians, as well as all jazz students, would do well to study your thesis.

My own objections to certain premises of your theory stem chiefly from the fact that my taste cannot be forced to coincide with all the criteria you have evolved. I do seriously, and quite objectively I hope, question your musician qualifications, i.e., the "serene . . . lucid . . . well poised" balderdash, especially when you attempt to fit these standards (?) to all art.

However, the "taste" angle is out. As Edic says,—when you run into a person whose tastes perfectly coincide with any aesthetic you can be sure you have a phoney on your hands.

The work in toto is the best yet done to give us a solid critical platform for evaluating Le Hot. If we are at liberty to like, or dislike, solos, dixie two-beat, boogie or ragtime, I shall be satisfied. The Borneman hypothesis is certainly a long step in the right direction. You have my deepest gratitude for the work.

(Mr. Borneman's Record Changer articles will be issued in book form within six or eight months. Ed.)

We are happy to have Herman Rosenberg, of the staff of the late *Jazz Information*, with us and have signed him as our New York correspondent. As you can see by reading *Manhattan Mélange*, Herman sees all, hears all, knows all.

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**JOPLIN**

(Continued from page 14)

while in Syracuse Joplin succeeded in placing two of his songs with Syracuse music houses for publication. There is no proof of this at hand, but it is an interesting and plausible conjecture. In the year of 1896, we find that Joplin had travelled South again, to the town of Temple, Texas, his compositions again supplying the evidence. In October of 1896, there was published by John R. Fuller, of Temple, Texas, the *Great Crush Collision, March* by Scott Joplin. This march evidently was written to commemorate a railroad disaster, probably on the Missouri, Kansas & Texas Railway, since it was dedicated to the "M. K. & T. RY.," which runs through Temple, Texas. In this march Joplin introduced some sound effects,—“The noise of the trains while running at the rate of sixty miles per hour,”—“Whistling for the crossing,”—“Noise of the trains,”—“Whistle before the collision,” and “The collision”—(fortissimo with pedal). Two other compositions, *Harmony Club Waltz* and *Combination March*, were published in November of 1896, by Robt. Smith of Temple, Texas.

(To Be Continued)

(In next month's issue there will appear another installment on the progress of Scott Joplin, which will include his start with John Stark and Son, and a discussion of some of his early rags.)

# BLUE NOTE

P R E S E N T S

## ART HODES' BLUE NOTE JAZZ MEN

MAX KAMINSKY .....	Trumpet
VIC DICKENSON .....	Trombone
EDMOND HALL .....	Clarinet
ART HODES .....	Piano
ARTHUR SHIRLEY .....	Guitar
SID WEISS .....	Bass
DANNY ALVIN .....	Drums

 No. 34    **SUGAR FOOT STOMP**  
12 Inch    **SWEET GEORGIA BROWN**

 No. 35    **SQUEEZE ME**  
12 Inch    **BUGLE CALL RAG**

\$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

**THE compositions** here date from the most vivid era of jazz activity. Generally speaking, they are rich in association; specifically, they serve as perennial groundworks for over-all improvisation. The musicians featured in these releases have already made important contributions to the BLUE NOTE catalogue. But such favorites as Hodes and Kaminsky, on the one hand, and Hall and Dickenson, on the other, appear together now for the first time in the same group.

**Sugar Foot Stomp**, as conceived by its composers, King Oliver and Louis Armstrong, is identified by its characteristic stop-rhythm accompaniment, and by its celebrated middle trumpet section. Here, the stop-rhythm appears briefly but incisively behind a full-compassed clarinet solo by Edmond Hall. The trumpet solo, played by Max Kaminsky, is at once sensitive and brilliant, fluent in terms of basic jazz language, as with astutely placed stresses, it leads the rhythm instruments in their figures. An added point of interest in this number, and also in the other numbers, is the ensemble texture deliberately created by piano and wood block. **Sweet Georgia Brown**, which backs this number, introduces interesting solos, including one on piano by Art Hodes, with persistent wood-block accompaniment by the drummer, Danny Alvin. Kaminsky's trumpet has swiftly increasing importance in the last chorus, and sounds the piece's climax.

**Squeeze Me** is slow, direct and expressive, and consists of two solo choruses and two ensemble choruses. It maintains a consistent, unflagging mood, heightened by a poignant and memorable clarinet variation by Edmond Hall, wherein the tune's accustomed break grows ingeniously out of the melodic character of the variation. No less arresting, and in some respects the high point of the record, is Vic Dickenson's exceptional trombone solo. The number's final ensemble is predominantly melodic, and has the sense of a trio, with the trumpet pyramiding and taking its break **crescendo**, with broadening notes. **Bugle Call Rag's** thematic material consists of an alternating four-bar break and an eight-bar melodic unit, which is carried and developed by each soloist in turn. A middle section presents new material. The record ends with a drum solo, certainly with dash and aplomb.

—MAX MARGULIS

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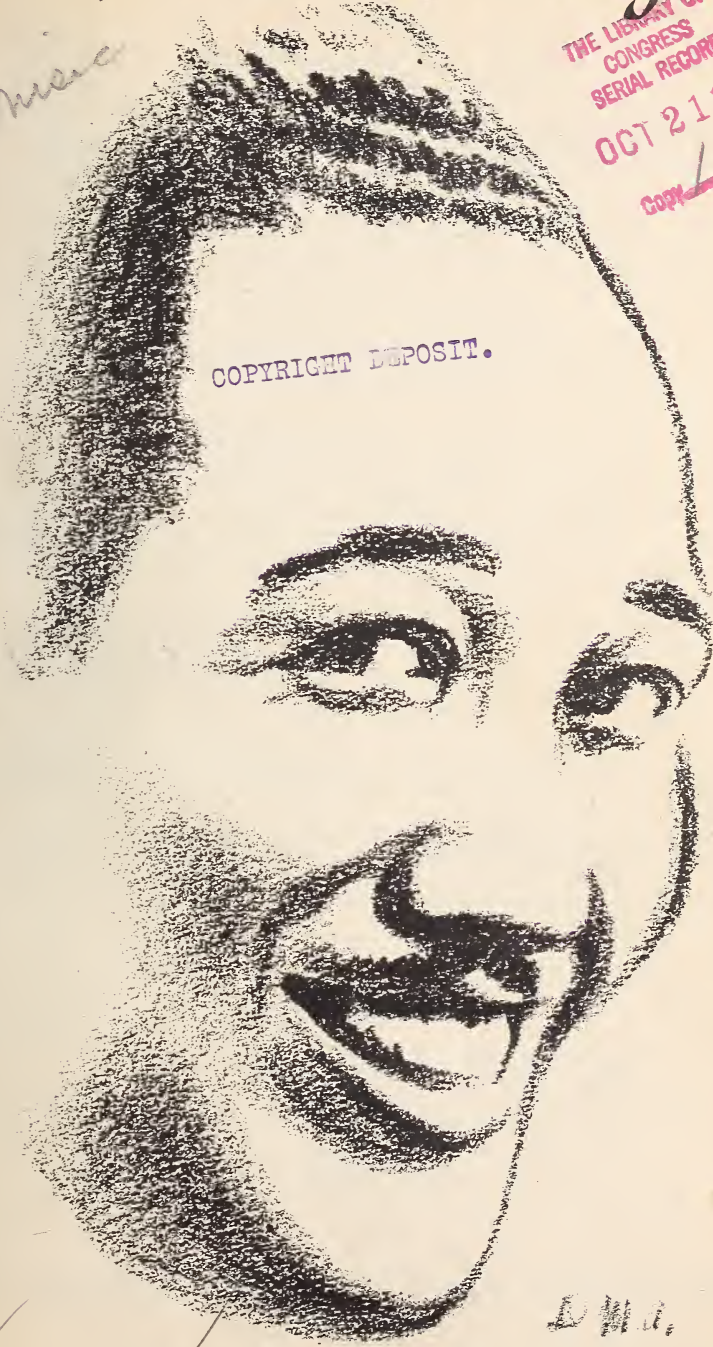
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*D.M.C.*

October \* 44

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# Orin Blackstone's INDEX TO JAZZ

Page 1 of Orin Blackstone's Index to Jazz is shown at the right.

If ever you've deplored the lack of a book showing under one cover all the available information on recorded jazz, this is what you've been waiting for.

It is indeed appropriate that Orin Blackstone, an American from New Orleans, itself, should take the lead in pushing jazz record research past the milestone established in 1936 by Charles Delaunay's fabulous *Hot Discography*.

THE RECORD CHANGER is publishing Mr. Blackstone's *Index to Jazz* in four installments and in the rough draft shown on the opposite page. Records are arranged in alphabetical order according to recording group. Where facts are well established, the personnel of the recording group is shown, together with the source of the information. The first section, A through E, is being printed now. It contains data on some 3,000 records, —nearly as many as are shown in Delaunay's entire *Hot Discography*. It will make over 100 pages of the size shown opposite. In his introduction to the book, Mr. Blackstone states:

"Many non-hot items are included because of the apparent importance of setting down complete discographies of interesting names. The less worthwhile records may be eliminated from the final compilation after they have been discussed among collectors and rejected."

The first section, A through E, is being printed now. The succeeding sections, F through K, L through R, and S through Z, will follow about six months apart. With each installment additions and corrections will be solicited.

MR. BLACKSTONE gives us, in his *Index to Jazz*, something to work on. It will afford us all an opportunity to pool the information we all have and to produce in the course of two years a book on recorded jazz that will represent the cumulative resources of the world's record collectors and jazz authorities.

The First volume of the Index will be available

**DECEMBER 1, 1944**

*Paper is hard to get these days, and we are not permitted an over-run on any of our publications.*

We suggest you reserve your copy now by sending

**\$ 1.00**

TO

**THE RECORD CHANGER, FAIRFAX, VIRGINIA**



# A

ABNEY, BEN (blues with piano):

BB 6496. Dirty Double Crosser/What Makes Your Heart So Hard

ADDISON, BERNARD AND HIS RHYTHM (Freddie Jenkins and one other trumpet; Albert Nicholas, clarinet; Joe Turner, piano; Bernard Addison, guitar; Joe Watts, bass; Adrian Rollini, drums.--JI 2/16/40, 9/20/40: 1935

BB 6144. Lovely Liza Lee/(rev., The Little Ramblers)

BB 6174. I Can't Dance/Toledo Shuffle

(See also Freddie Jenkins' Harlem Seven)

ADKINS, KATHERINE (acc. by W.M. Gill, piano):

OK 8363. Individual Blues/Did She Fall

ADRIAN'S RAMBLERS (Pat Circicello, trumpet; Charles Barnet, tenor sax; Jimmy Dorsey, clarinet; Adrian Rollini, bass sax; Fulton McGrath, piano; Cecil Kress, guitar; Gene Krupa, drums.--HD): 1934

Br 6786. Get Goin'/Keep on Doin' What You're Doin' - - - - -BrE 01750

(Max Kaminsky, trumpet; Milton Myaner, clarinet; Bud Freeman, tenor sax; Adrian Rollini, bass sax; Roy Bargy, piano; Carl Kress guitar; Mel Clark, bass; Stanley King, drums.--HD):

Br 6877. Why Don't You Practice What You Preach - - - - -BrE 01775

" I've Got a Warm Spot - - - - -BrE 01831

Br 6889. The Better to Love You (15167) - - - - -BrE 01831

" I Wish I Were Twins (15168) - - - - -BrE 01775

ADRIAN'S TAP ROOM GANG (Wingy Mannone, trumpet and vocal; Joe Marsala, clarinet and alto sax; Adrian Rollini, bass sax and vibraphone; Putney Dandridge, piano and vocal; Carmen Mastren, guitar; Sid Weiss, drums; Jeanne Burns, vocal.--HD):

V1 25072. I Got a Need for You - - - - -BB 8382, HMV JF-43  
" Weather Man (92265)

V1 25085 Jazz o' Jazz (92268)/Nagasaki (92266) - - - - -BB 8397, HMV JF-44

V1 25208. Bouncin' in Rhythm (92263) - - - - -HMV JF-39

" Honeysuckle Rose (92267) - - - - -BB 8382,

ALABAMA HARMONIZERS:

VD 74287. St. Louis Blues/Woman Down in Memphis

ALABAMA HARMONY BOYS (trumpet, trombone, clarinet, saxophone, piano, traps):

S1 5139. Chicken Supper Strut/Sweet Patootie

ALABAMA RASCALS (probably Darnell Howard, clarinet; James Blythe, piano; trumpet; trombone, guitar, tenor sax, bass, drums):

Pe 0205. Georgia Grind (11612-2)/Ruckus Juice Shuffle (11619-1) -Or 8136, Ro 5136

Pe 0206. Endurance Stomp (11629)/(rev., Black Diamond Twins) -Ro 5137

Pe 0240. Jockey Stomp (11622-2)/Stomp That Thing (11628-2) -Vo 1736\*-Me 12689

Me 70163. The Dirty Dozen's Cousins (19995)/Nancy Jane (20000)

(\*Issued under name of Memphis Night Hawks, q.v. for additional titles)

ALABAMA RED PEPPERS (Red Nichols, trumpet; Miff Mole, trombone; Fud Livingston or Jimmy Dorsey, clarinet; Arthur Schutt, piano; Eddie Lang, guitar; Vic Berton, drums):

Ro 494. A Good Man Is Hard to Find

Ca 8109. San (2788) - - - - -Ro 532

Ca 8129. Red Head Blues (2833) - - - - -Ro 552

Ca 8130. The Drag (2834) - - - - -L1 2784, Ro 553

Ca 8132. The New Twister (2835) - - - - -Ro 555

Ca 8204. Riverboat Shuffle (3070) - - - - -Ro 634

Ca 8205. Eccentric (3021) - - - - -Ro 635

(See also Kentucky Hot Hoppers)

ALABAMA WASHBOARD STOMPERS:

Vo 1546. If I Could Be With You/Pig Meat Stomp

Vo 1586. I Want a Little Girl/You're Lucky to Me

Vo 1587. Rockin' Chair/Who Stole the Lock

Vo 1630. Corrine Corrina/Porter's Love Song

Vo 1635. I Need Lovin'/You Can't Stop Me from Lovin' You

Vo 1697. Pepper Steak/You Can Depend on Me

ALMO GARDEN JAZZERS:

Ch 15132. St. Louis Hop/Messin' Around

ALBERT, DON AND HIS ORCHESTRA:

Vo 3401. True Blue Lou/Rockin' and Swingin'

Vo 3411. Sheik of Araby/You Don't Love Me

Vo 3423. Deep Blue Melody/On the Sunny Side of the Street

Vo 3491. Liza/Tomorrow

# THE ZULU'S BALL

by Eugene Williams

We may yet be able to hear a Buddy Bolden cylinder record, and the mythical Ma Rainey Okeh's with Armstrong's Hot Five. The "authority" on jazz records who wrote in 1940 that "the greatest discoveries have already been made" had forgotten how nearly true it is, that nothing is impossible. The really great discoveries, of course—the "discovery" of Bunk Johnson, the "discovery" of George Lewis—have been merely blinked at by the majority of collectors, busy counting their Gennetts. But even in the field of old records, vitally important discoveries are still being made. Earlier this year Steiner and Davis issued for the first time a beautiful piano solo of *Frog-i-more Rag* by Jelly Roll Morton, recorded in the twenties and unknown until John Steiner found a test pressing. And now, the most impressive record discovery in the history of collecting has been made by collector-musician Monte Ballou—a discovery which adds one more to the small list of real jazz records.

Hustling through a large pile of scrap discs in his home town of Portland, Oregon, Monte paused over a blue Gennett by King Oliver and his Creole Jazz Band. It takes good luck, these days, to find any Oliver Gennett; but Monte's luck is remarkable. The title of the record was *Zulus Ball*; the reverse, *Workingman Blues*. Monte's copy was the first to be turned up in the 21 years since it was recorded.

King Oliver went to Richmond, Indiana, on two occasions in 1923 to record for the Starr Piano Company, producers of Gennett records. On his first visit, early in the year, he produced nine famous sides with Armstrong, the Dodds brothers, Hardin and Dutrey in the band. In the autumn, probably after he had finished his recordings for Okeh and Columbia, Oliver returned to Richmond

with quite a different band and recorded six numbers. In due course the Gennett company announced them for release in January 1924, as follows:

Gennett 5274

*Krooked Blues*

*Alligator Hop*

Gennett 5275

*Zulus Ball*

*Workingman Blues*

Gennett 5276

*If You Want My Heart*

*That Sweet Something Dear*

But something went wrong. The coupling of *Krooked Blues* and *Alligator Hop* must have been released on schedule, for it is now well known as one of the best (and the rarest) of the Oliver Gennetts. Apparently the other two records were cancelled before their release, or discontinued immediately; for neither was found by the collectors who began searching for jazz records in the thirties. Their existence was hardly suspected until Dick Rieber announced (in *Jazz Information*, December 1940) that they were listed among the advance bulletins in a 1923 trade journal.

Since then it had been assumed by most collectors that these two records (like a number of others) had been announced but never released. The files and masters of the Starr Piano Company had been scrapped; so that seemed to be the end of the matter. Now, since one copy has been found, we may even hope that there are more somewhere, and that perhaps Gennett 5276 is lying in a scrap pile in Texas.

The number one copy of *Zulus Ball* (which is in what might be called "good" condition) is now locked safely away, and there are no plans to reissue it unless no better copy can be found. But on his recent visit to New York, Monte was kind enough to bring an acetate copy.

The master numbers are 11635a for *Zulus Ball*, 11636b for *Workingman Blues*; sufficient evidence that they were made at the same session as *Krooked Blues* and *Alligator Hop* (11638-11633). The personnel appears to be the same: Armstrong plays second cornet, there's the same clarinet player (still unidentified—and I doubt Herman Rosenberg's statement, in the last *Record Changer*, that Rudy Jackson played clarinet on an Oliver Gennett record) and the same slap-tonguing saxophonist (Stomp Evans?). Musically, both sides of the record offer as much as one could expect. Like *Krooked Blues* and *Alligator Hop*, they show off the two-cornet team in excellent form, and the whole ensemble is full and intense.

*Workingman Blues*, taken at a stompier tempo than the fine Okeh version, is identical to it in form: there is the same 12-bar introductory chorus, two 16-bar choruses with breaks, and three 12-bar choruses; the same coda. The final chorus produces as much intensity as any Oliver record I can think of, with the King's muted horn stripping the melody to two savage notes in an extraordinary way which rocks the band violently.

*Zulus Ball*, credited on the label to Oliver and Robinson as composers, is also one of the most exciting of Oliver records. It begins with a 4-bar "intermezzo" passage, featuring the clarinet, which is repeated three times, and later twice again. The 32-bar chorus, with a 2-bar tag, is played three times (by ensemble throughout)—the third time, with 8 bars omitted. With its carnival air, delivered by the Creole Band with fine vehemence and pace, *Zulus Ball* brings us as close to the marching bands of New Orleans as anything but the new records of Bunk Johnson and George Lewis. So: will the gentleman in Wisconsin who has owned a new copy of Gennett 5275 for years, and never thought it was exceptionally rare, please let us know about it?

\* \* \*

To sink to a much lower level (and we'll sink lower still, in a moment), here's some information which ought to be set down. *Isabella* and *I Won't Give You None* (Vocalion 1280), by Jimmy Bertrand's Washboard Wizards, is probably the only Vocalion washboard record on which Johnny Dodds did not play the clarinet. (I exaggerate.) The personnel—according to John Steiner, who extracted it from Punch Miller and had it confirmed by Darnell Howard—is Punch, trumpet; Howard, clarinet; Blythe, piano;

Bertrand, washboard. The two sides were recorded on April 25, 1929.

Steiner also played Dodds' *New Orleans Stomp-Weary Blues* (Vocalion 15632) and Bertrand's *I'm Goin' Huntin'—Sugar Papa* and *Blues Stampede—Easy Come Easy Go Blues* (Vocalion 1099-1100) for Punch, who had sometimes been nominated as the cornetist on all three records. Punch denied it, and said that the horn was by Louis Armstrong. And Milt Gabler, on a business trip to the Coast, played the first two records for Louis—who confirmed his own presence. Settled?

Coming to the lowest level—I can confirm the three sides of vocal blues, with clarinet accompaniment by Johnny Dodds, which William C. Love included in the addenda to his Dodds discography. Edmonia Henderson recorded *Nobody Else Will Do* and *Who's Gonna Do Your Lovin'* (Vocalion 1015) on April 20, 1926, with accompaniment by piano and clarinet—apparently Dodds. Virginia Liston, incidentally, recorded *Titanic Blues* and *Rolls-Royce Papa* the same day, probably with the same accompanists; but both sides were rejected, and later remade with a different backing.

Immediately following King Oliver's first Vocalion record date (March 11, 1926) the singer Teddy Peters made *Georgia Man* and *What A Man* (Vocalion 1006). Accompaniment on the first side is by two cornets, saxophone, piano and banjo—very likely Oliver and some of his bandsmen—but on the second side by piano and Dodds.

*Gut Struggle* and *Rest Your Hips* (Vocalion 1034), by Wilmer (sic) Davis, has also been mentioned as a possible Dodds accompaniment; but I've heard a new copy, and I'm certain it is not. These sides were recorded immediately after the Oliver session of May 29, 1926, and there may well be a connection. Miss Wilma Davis, by the way, is a powerful singer, and converts *Pallet on the Floor* into a convincing *Gut Struggle*—and a far better blues record than the Dodds item above-mentioned, which show Johnny at his least interesting and with mediocre singers.

But the best candidate yet for brief mention and immediate oblivion is Stovepipe Johnson's *I Ain't Got Nobody* (Vocalion 1211). Recorded July 24, 1928, after a Jimmie Noone recording date, it has Daddy Stovepipe's sooty chirping backed by Noone, clarinet, and Earl Hines, piano.

*Zulus Ball* would be a much better record to look for.

# Afro-American Music

## Chapter Seven of the ANTHROPOLOGY OF JAZZ

by Ernest Borneman

OF the three main branches of American pre-jazz Negro music—worksongs, spirituals and blues—the worksongs are most closely related to the African archetype. They are similar to African worksongs in tune and intonation—they are different only in rhythm insofar as the rhythm of the work itself was different from that of African agriculture.

Worksongs, as an archetype, may well pre-date even the earliest dance songs. The Buecher school of anthropology believes that they represent the earliest form of music surviving today. It is, of course, an anthropological commonplace that man's earliest music grew out of the sounds of his earliest labor—the hewing of the stone knife, the pounding of animal flesh, the digging of furrows. The sounds of the working tools had a potentially musical value; thus some tools were altered and modified till they became musical instruments—first the drum, then the string instruments, and finally the wind instruments.

Human song arose in a similar manner. Freud thinks that man's first sounds were means of summoning the sexual partner and that man's first songs arose from his effort to transfer sexual interest to his work. To make this transference possible, man had first to learn how to perform his work in time and rhythm. Thus the first worksongs served:

1. to stimulate the energy of the worker;
2. to set the beat for rhythmically executed forms of work;

3. to lighten the monotony of prolonged labor;
4. to effect the purpose of the work by the use of sound effects.

Songs of the first three types can be found the world over among such solitary workers as millers, weavers, spinners, potters, smiths; and among such group workers as barge haulers, boat loaders, lumbermen, oarsmen, pile drivers, railroad gangs and, of course, in all collectively executed agricultural labor.

Songs of the fourth type are "an integral part of the labor mechanism, apart from any psychological effect on the worker himself. Thus, the flute playing of the shepherd arose not out of any aesthetic urge to self-expression but from the discovery that it was an admirable means of keeping the flock together. Hunters' songs imitative of the sound of animals—useful as decoys—and street cries advertising a product are but two other examples of this type of music."<sup>1</sup>

It is hardly necessary to give examples from African sources. Even the layman has learned by now that both the African and the American Negro, when left to themselves, tend to work in unison and with song accompaniment. As early as 1860, Richard F. Burton reported from Central Africa that "the fisherman will accompany his paddle, the porter his trudge, and the housewife her task of rubbing down grain, with song."<sup>2</sup> In 1861, E. Casalis reported of the Basutos that they never worked without music. "To increase the pleasure they find in the regular movements of the hands and feet they hang about their person gar-

lands composed of little bells . . ."<sup>3</sup> and when the women grind their corn in unison, they sing an air which perfectly accords with the rhythm of the tinkling rings and bells.<sup>4</sup> The men, while pounding animal skins to soften them, sing a song which, "though most discordant, is yet in perfect time."<sup>5</sup> If the work is performed solitarily, the songs are soli; if it is done collectively, the songs are choric.

The utilitarian character of African worksongs, which was quite naturally preserved by the American Negro at his daily labor, gave them a staying power strong enough to resist all vitiation as long as there was some occupation similar to that which had produced the song.

These songs have African pentatonic tunes and are sung with purely African intonations; they contain a few African words from time to time, but generally they are satisfied with Africanizing grammar and pronunciation of the slave-owners' languages. The French worksongs were pushed out by the English worksongs as the English slave-owners pushed the French out of the colonies. A few French worksongs can still be heard in the Creole patois of Louisiana, but most of the surviving worksongs are sung in New World Negro idioms based mainly on English words. They are almost completely uninfluenced by European tunes; they are powerfully rhythmical because they were sung by the slaves, sometimes chained, who had to work in rhythmical unison; they told the story of the damming of the Mississippi, of the hewing of rocks, of the digging of furrows, of the picking of cotton, of the planting and cutting of sugar cane—of the building of the Southern agricultural economy. "The phrases of the songs are separate from one another, each being, for instance, an accompaniment of the lifting of the hammers while the intervals between them synchronize with the descent of the hammers and the pause just after they have reached the ground."<sup>6</sup>

These songs are another example of how the Negro made the agonies of slavery bearable by integrating them with the sound images of his African past. There was no getting away from the miseries of plantation labor—so the work was infused with the songs of better days—and soon the songs were to influence the music of the slavers and their descendants. Thus oppression somersaults into cultural infiltration and yesterday's slave becomes today's cultural mentor.

The waterboy song, for instance, sung by Negroes all through the South, was taken up by the cowboys of the South-

west who turned the original pentatonic scale into a proper diatonic, moderated the syncopation and generally polished off the African rough edges, yet preserved the verse:

*Jack O'Diamonds, Jack O'Diamonds,  
I know you of old;  
You've robbed my pockets  
Of silver and gold.*

Here we have the beginning of the blues which, of all Negro songs, had the most extensive and the most lasting influence on American folk music. Starting from plantations and chain gangs, the blues developed first into urban love songs, then into ballads of low life, and finally into the archetype of jazz. Meanwhile the words, and a good share of the tunes and harmonies of the blues, were taken up by white folk singers all over America—by the cowboys of the Southwest, the mountaineers of the Appalachians, the miners of Pennsylvania, the farmers of the Dust Bowl, the lumberjacks, shanty boys, sailors, longshoremen and hoboes. By the turn of the century, blues were sung for cotton-picking, corn-shucking, stevedoring; they were sung on railroads, steamboats, in prisons and in chain gangs. They had become one of the backbones of American folk music.

The blues was the musical sign and symbol of the Negro's emancipation. In its singular vigour and incisiveness, it bore the characteristic sign of a vast social achievement. At the same time, however, it bore the mark of the social and spiritual agony of an emancipation which brought relief from slavery without leading to social, economic and cultural recognition.

The Negro was now free to sing as he pleased, but all he could sing about was poverty, desertion and escape. Yet the misery and the self-pity were presented in a lean matter-of-fact manner which had the true ring of free men's poetry.

Goethe said that "what the artist does, or has done, puts us into the mood in which the artist found himself when he did it . . . If the artist felt free to create his works, then we feel the freedom in his creation . . . This freedom is strongest where the artist is wholly master of his subject, and this is why we like the Dutch School of painters in which the artist depicts only that part of his life which he has wholly mastered."<sup>7</sup>

Now this "mastered" is evidently not to be understood in the sense of "dominated" but in the sense of "knew his business." What the Negro blues singer

knew were the realities of life—crude, bitter, humorous, and, where sex was concerned, often so direct as to strike white listeners as obscene. But there was no true obscenity in the folk blues; only when the white man, and the commercially minded songsmith, assimilated the blues pattern did the conscious use of salaciousness creep into blues lyrics. The real folk blues spoke of the empty bed and the easy rider with the casual and unsmirking assurance of a people to whom the impermanence of all tender relationships had been unforgettably demonstrated in the days of slavery when any two lovers might any day be callously torn apart and sold to separate owners. Long distrustful of the white man's florid emotionalism, the Negro found his own lyrical tradition in the clipped anti-climactic imagery of the blues.

These lyrics of lost lovers were unlike anything that had happened in Anglo-Saxon verse since the days of Elizabeth. Yet their music alone established their legitimate right of existence. Ruskin said: "A maiden may sing of her lost love, but a miser cannot sing of his lost gold."<sup>8</sup> The blues singers sung about their lost love *and* their lost gold, and they made fine and moving music from both.

A great deal of nonsense has been talked about W. C. Handy as the "father of the blues." Actually Handy had no more to do with the invention of the blues than Cecil Sharp with the invention of English folksongs in the Appalachians. Handy's historical importance, like that of Sharp, was that of a *collector* and, to a smaller extent, that of a *preserver* of folk music. Handy, as an honest man, was himself the first to admit this state of affairs, but as a Negro who had to earn a living in the entertainment business he had none of the academic facilities of the musicologists and was forced to make money by embroidering upon folk blues themes in order to copyright them. This has been one of the banes of early jazz history. Out of it has come the whole vogue of arranged, embroidered and vitiated blues which has delayed the appreciation of the real folk blues by at least three decades. Fletcher Henderson, one of the most influential perpetrators of arranged jazz, received his first ideas on arrangement during his employment as staff pianist by Pace & Handy. William Grant Still, the major American "legitimate" composer of Negro descent, learned a good deal of his trade as arranger for Pace & Handy during those formative post war years

when the jazz idiom had its first chance of conquest. Yet, owing to Handy's popularization of arranged blues aimed at an uninformed white audience, the real thing, if it became known at all, was laughed at and scorned as crude for a whole decade.

Ma Rainey, Bessie Smith, Lucille Bogan—the big three of the blues—did not reach popularity until the late twenties. Oliver, Armstrong, Joe Smith played their first blues accompaniments to third-rate singers like Josephine Beatt, Virginia Liston, Eva Taylor, Sippie Wallace, Margaret Johnson—soft-voiced, vitiated singers addressing themselves to a spoiled and misinformed public. The results are still evident in today's race record sales. A hybrid commercialized blues singer like Georgia White sells at the top of the list while the true folk singers like Leadbelly and McClennan are down at the bottom.

Thus the blues was bound to lose face with musicians. It became known as "corny," "old-fashioned," and "repetitive" while monstrosities of the Raymond Scott-Juan Tizol manner came to be admired as "smart," "modern" and "advanced." Few practicing musicians care to remember that nearly all the best Ellington compositions were developed out of the band's after-hour jam sessions on the blues. Few of the admirers of "Chicago Style" care to admit that the decline of their music dates from the time it ceased using the blues. Few collectors of individual musicians' records care to remember that their heroes' best work was done on the blues and that the rest of their records have rapidly dated as time went on.

Yet all these points are easily verifiable. There is little doubt that the only jazz which has not dated, and is not likely to date, is the blues. Those who doubted our arguments on the blues in the April and May installments of this series might find it worth while to check over their records with this test of time in mind. They may well find evidence that the blues is truly the heart of jazz and that jazz, without the blues, will expire as surely as a man's body when his heart ceases work.

#### ANNOTATIONS

1 Elie Siegmeister: Music and Society; Critics Group Books, No. 10, p. 22.

2 Burton: The Lake Regions of Central Africa; London, 1860, vol. 1, p. 307.

3 Casalis: The Basutos; p. 150.

4 Ibid., p. 143.

5 Ibid., p. 134.

6 Mendl: Jazz; p. 32.

7 Goethe: Gespraech mit Eckermann; vol. 2, 20th December, 1829.

8 Ruskin: Lectures on Art; Lovell, New York, p. 47.

# MIA RAINEY = By Sterling A. Brown

- 1                   When Ma Rainey  
                  Comes to town,  
                  Folks from anyplace  
                  Miles aroun',  
                  From Cape Girardeau,  
                  Poplar Bluff,  
                  Flocks in to hear  
                  Ma do her stuff;  
                  Comes flivverin' in,  
                  Or ridin' mules,  
                  Or packed in trains,  
                  Picnickin' fools. . . .  
                  That's what it's like,  
                  Fo' miles on down,  
                  To New Orleans delta  
                  An' Mobile town,  
                  When Ma hits  
                  Anywheres aroun'.
- 2                   Dey comes to hear Ma Rainey from de little river settlements,  
                  From blackbottom cornrows and from lumber camps;  
                  Dey stumble in de hall, jes' a-laughin' an' a-cacklin',  
                  Cheerin' lak roarin' water, lak wind in river swamps.  
                  An' some jokers keeps deir laughs a-goin' in de crowded aisles,  
                  An' some folks sits dere waitin' wid deir aches an' miseries,  
                  Till Ma comes out before dem, a-smilin' gold-toofed smiles  
                  An' Long Boy ripples minors on de black an' yellow keys.
- 3                   O Ma Rainey,  
                  Sing yo' song;  
                  Now you's back  
                  Whah you belong,  
                  Git way inside us,  
                  Keep us strong. . . .  
                  O Ma Rainey, . . .  
                  Li' an' low;  
                  Sing us 'bout de hard luck  
                  Roun' our do';  
                  Sing us 'bout de lonesome road  
                  We mus' go. . . .
- 4                   I talked to a fellow, an' the fellow say,  
                  "She jes' catch hold of us, somekindaway.  
                  She sang Backwater Blues one day:  
                  *'It rained fo' days an' de skies was dark as night,  
                  Trouble taken place in de lowlands at night.  
                  'Thundered an' lightened an' the storm begin to roll  
                  Thousan's of people ain't got no place to go.  
                  'Den I went an' stood upon some high ol' lonesome hill,  
                  An' looked down on the place where I used to live.'*  
                  An' den de folks, dey natchally bowed dey heads an' cried,  
                  Bowed dey heavy heads, shet dey moufs up tight an' cried,  
                  An' Ma lef' de stage, an' followed some de folks outside."  
                  Dere wasn't much more de fellow say:  
                  She jes' gits hold of us dataway.

From "Southern Road" by Sterling A. Brown.

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II

It is interesting to note that the Missouri, Kansas and Texas Railway, which run through Temple, Texas, is one of the railroads which run into Sedalia, Missouri, and it is in Sedalia that we continue the story of Joplin's progress from last month's *Record Changer*. Sedalia, in the west central part of the state, is something of a rail center, the somewhat diminished counterpart of a seaport. Although not as cosmopolitan as a seaport, a rail center had its transient population with time and money to spend, and likewise had its amusement spots where musicians, particularly pianists, could find ready employment. In those early days, before the automatic piano and the much later juke box, a player of ability would always be welcome wherever music was in demand, and Joplin had plenty of ability. It is related that he had the gift of absolute pitch; if a chord were struck on a piano in the next room, Joplin could walk into the room and duplicate the chord instantly and correctly.

While playing in a Sedalia tavern about 1897, his command of the keyboard and his individualistic style of playing attracted the attention of the owner of the place, who persuaded him that lessons at a local music studio would be of benefit. What benefit Joplin derived from the lessons does not seem to be a matter of record, but by that time the musical revolution of the 1890's was well under way, with ragtime coming into popularity, and with his racial background, his training and experience, Joplin was peculiarly fitted to take advantage of the trend of the times, and to become one of the greatest pioneers in the new musical idiom. We can be sure that he was *playing* ragtime in its earliest years, because just as soon as it began to be written and published, he was prepared with his contributions.

In 1897 or 1898 he went to Kansas City, Missouri, and sold his first rag, *Original Rags*, to Carl Hoffman. Although it was his initial rag composition, *Original Rags* was no feeble first effort; it was a finished piece of ragtime, which can be classed with his best. *Original Rags* has the unique distinction of being the only Joplin composition to be arranged by someone else; the title page bears the inscription "Picked by Scott Joplin, Arranged by Chas. N. Daniels." Mr. Daniels, probably better known to the music world as Neil Moret, was then associated with Carl Hoffman, and was also a pioneer in American popular music around the turn of the century, so the arrangement

# SCOTT JOPLIN

(CONTINUATION)

## Overlooked genius

of *Original Rags* was in capable hands. Mr. Daniels himself composed many popular numbers during over forty years of musical activity, his first his probably being *Hiawatha*, an Indian Intermezzo, which swept the country about 1900, and started a vogue for that type of music. Music lovers were sorry to hear of Mr. Daniels' death in California two or three years ago.

(Incidentally, it was *Original Rags* that Jelly Roll Morton chose to transform into Jelly's very distinctive brand of New Orleans music for the New Orleans Memories album issued by General Records.)

In 1899 Joplin took the step that was to have a far-reaching effect on his career, as well as on the destiny of a music publisher, for it was in that year that he contacted John Stark and Son, of Sedalia, who were then preparing to move to St. Louis. He carried with him his manuscripts of *Maple Leaf Rag*, *Sunflower Slow Drag* (written with Scott Hayden), and possibly others, which he displayed to the Starks, and . . . but let them say a few words:

"SCOTT JOPLIN . . . left his mark on American music. When he first came into our office, some years ago, with the manuscripts of *Maple Leaf Rag* and *Sunflower Slow Drag* he had tried other publishers, but had failed to sell them. We quickly discerned their quality, bought them and made a five-year contract with Joplin to write only for our firm. . . . When we published the *Maple Leaf* it took us one year to sell 400 copies, simply because people examined it hastily, and didn't find it."





By ROY CAREW  
and  
PVT. DON E. FOWLER

The *Maple Leaf Rag* was published while the Starks were still in Sedalia, as was *Swipsey Cake Walk*, which was written in collaboration with Arthur Marshall, also a negro. The black and white title page of the original edition of the *Maple Leaf Rag* is a very interesting piece of work. The words "Maple Leaf Rag" are across the top of the page, slightly arched and ornamented with a minimum of engraved flourishes. The illustration consists of two negro couples, dressed in the fashion of the day, one couple following the other in what probably was intended to represent a cake walk. Immediately below the picture is the following:

SEDALIA, MO.

Published by  
JOHN STARK & SON

Permission to use the above picture kindly granted by the American Tobacco Co., Manufacturers of OLD VIRGINIA CHEROOTS, by whom it is copyrighted.

Little need be said of the *Maple Leaf*. It is the rag classic, and any popular musician who isn't familiar with it has neglected the best of all. Published forty-five years ago, it has lost none of its freshness, and although the best of the players have dressed it up in different styles, they have never improved upon it. The first part of *Maple Leaf Rag* is unique in structure; no other composer ever imitated the form Joplin used for that part, although he himself followed it in three other rags—*The Cascades*, *Gladiolus*, and *Sugar Cane*.

Shortly after publishing *Maple Leaf Rag* and *Swipsey*, John Stark and Son moved to St. Louis, where they established themselves and began to publish

those superior rags which were to bring to them the designation of "The Classic Rag House." Soon after the Starks moved Joplin followed them to St. Louis, where for several years he continued to compose inspirational rags which formed the backbone of the Stark rag catalog. They came in a steady stream—*Peach-erine Easy Winners*, *Breeze From Alabama*, *The Strenuous Life*, the *Entertainer*, *The Ragtime Dance Song*, *The Chrysanthemum*, *The Cascades*—all good and all up to the Joplin standard. From the very first Joplin seems to have won top place as the ragtime composer, and his preëminence in the field seems to have been recognized and acknowledged, for as early as 1901 he assumed the title "King of the Ragtime Writers," which title seemingly never was challenged. The unique and characteristic quality of his ragtime compositions put them in a class by themselves, and the name "Joplin" on a rag carried the same assurance as "Sterling" did on silver. His style was copied, and rags of that style were called "Joplin-rags"; efforts to imitate were many, with varying success—at the height of their vogue one of the better imitations was Percy Wenrich's "The Smiler—Joplin Rag."

Although ragtime was accepted promptly by liberal and progressive musical spirits in the United States, there always existed a more or less snobbish antagonism to it by the highbrows and musical four-flushers, whom the Stark firm ridiculed with advertising dodgers such as the following:

A FIERCE TRAGEDY IN ONE ACT

SCENE: A Fashionable Theatre. Enter Mrs. Van Clausenberg and party—late, of course.

MRS. VAN C: "What is the orchestra playing? It is the grandest thing I have ever heard. It is positively inspiring."

YOUNG AMERICA (in the seat behind): "Why that is the *Cascades* by Joplin."

MRS. VAN C: "Well, that is one on me. I thought I had heard all of the great music, but that is the most thrilling piece I have ever heard. I suppose Joplin is a Pole who was educated in Paris."

YOUNG AM.: "Not so you could notice it. He's a young Negro from Texarkana, and the piece they are playing is a rag."

Sensation—Perturbation—Trepidation—*and Seven Other Kinds of Emotion.*

MRS. VAN C: "\*\*\*\*\* The idea. The very word ragtime rasps my finer sensibilities. (Rising) I'm going home and I'll never come to this theatre again. I just can't stand trashy music."

*The Cascades*, published in 1904, is a very fine number, and it stood high in the

estimation of both the publishers and the composer. The title page of the first edition of *The Cascades* did not carry the usual inscription "King of the Ragtime Writers," but it did carry a photograph of Joplin in an oval frame drawn in the center of the page and surmounted by a crown. Joplin evidently liked this photograph, as it again appears, somewhat touched up, on the cover of *Euphonic Sounds*, published by Seminary Music Company five years later.

The little advertising dodgers that the Stark firm sent out to announce their new numbers and to boost their catalog were pearls of advertising, as will be seen from the following excerpt from one of them:

"\* \* \* \* \* Mark this—the be-setting sin is in trying to play these classics too fast—there is nothing in common with these inventions and the flood of Rags, Drags and Jags on the market. We want to speak here especially of *The Sunflower Slow Drag*; this piece came to light during the high temperature of Scott Joplin's courtship, and while he was touching the ground only in the highest places, his geese were all swans, and Mississippi water tasted like honey-dew; his exuberance made Monroe Rosenfeld's most effervescent moods appear but 'gloomy weather' \* \* \* \* \* If ever there was a song without words this is that article; hold your ear to the ground while someone plays it, and you can hear Scott Joplin's heart beat.\* \* \*"

The prejudice against ragtime, and the refusal or inability of some people to play it, the Starks lampooned with a caricature of a "long hair" musician kneeling on top of a piano stool, trying to play the *Maple Leaf*, with this little poem underneath:

Och Himmel the carpets wave up and  
wave down  
Und der light she go 'round mit a  
schwung\*

\* (Probably the first reference to "swing").

Dot hot razzle dazzle—I can't find der  
notes

Und der time he gone crazy by jing  
'Raus mit der new fangled stuff of today  
I blays der same biece dot my grand  
vatter blay.

In tracing the musical progress of Scott Joplin, as recorded in the multitudinous files of the Library of Congress, there was found in the records for 1903 the following:

Class Cxx 42461, Feb. 18, 1903. A GUEST OF HONOR, a ragtime opera, written and composed by Scott

Joplin, published by John Stark and Son.

It can well be imagined that the discovery of such an unexpected nature aroused keen interest, and a check of the stacks was requested at once. A search revealed that several numbers were missing at number 42461. Again the records were checked, and there was found another entry, dated two years later, stating that no copies of *A Guest of Honor* had ever been received. An inquiry addressed to Mr. William P. Stark in St. Louis brought the information that while *A Guest of Honor* had some pretty good music, the story and lyrics were weak, and it was never published. Apparently this ragtime opera is lost, which is too bad, since it would be very interesting to compare the early effort with *Tree-monisha*, the ragtime opera which Joplin himself published in 1911.

While Joplin was turning over to John Stark and Son one good rag after another, he was able to place several very good rags with other publishers: *Palm Leaf* with Victor Kremer, *The Sycamore and Eugenia* with Will Rossiter, *Weeping Willow* and *Something Doing* with Val A. Reis Music Company, and the *Favorite* with A. W. Perry Sons Music Company. He composed the music to several songs, and wrote a couple of waltzes. One of the songs, *Little Black Baby*, is interesting in that it seems to be the only composition by Joplin in which he drew on another tune for material; the words to *Little Black Baby* were by Louise Armstrong Bristol, and the melody is strongly reminiscent of Joplin's Ragtime Dance (song). There is another interesting feature about *Little Black Baby*—it is the only published number composed by Joplin that does not carry his name on the title page.

The well merited success that came to John Stark and Son in St. Louis pointed the way to greater fields—New York beckoned. In spite of great efforts at imitating, Tin Pan Alley had produced nothing in ragtime composition to compare with the Stark numbers, so it appeared that an opportunity was in the East. In 1904 Mr. John Stark went to New York and opened an office at 127 East 23rd Street, and once again Scott Joplin soon followed his publisher. We do not know how much success, measured in dollars and cents, came to John Stark and Son in New York, but some good Joplin rags were published—*Heliotrope Bouquet*, written with Louis Chauvin, *The Nonpareil*, *Fig Leaf* and others. About 1908, on account of the illness of

(Continued on page 65)

# Chicago Documentary: Portrait of a Jazz Era

by Frederic Ramsey, Jr.

### III. DREAMLANDS, STABLES

MUSIC: HONKY TONK TRAIN BLUES. MEADE LUX LEWIS . . . DOWN UNDER VOICE.

NARRATOR: And while the young Chicagoans were scuffling through the gang era, what was happening on the South Side? What was happening in that vast, sprawling area just above the stockyards, where mile after mile of slight, shabby boards stretch out in the hot sun? Close to the railroad tracks, never far from the sound of the train whistle and the persistent rhythm of steel wheels breaking against steel rails — South Side inhabitants made their own kind of music, and kept it pretty much to themselves. In their homes, and in the small joints, party piano playing was popular . . .

MUSIC: HONKY TONK TRAIN BLUES UP STRONG AND HOLD TO FINISH.

NARRATOR: Perhaps it came from Chicago, perhaps it came from the Southwest . . . at any rate, Jimmy Yancey plays it with as much feeling and skill as any musician . . .

MUSIC: STATE STREET SPECIAL, JIMMY YANCEY . . . 20 SECONDS AND HOLD UNDER VOICE . . .

WILLIAM RUSSELL: Jimmy Yancey has never played piano on the stage. Born in Chicago, he joined the Bert Earl Company as a boy of six and traveled across America singing and doing his 'buck and wing' dances. He even made one trip to Europe and appeared before King George and the Royal Family in London. But his piano playing he saved for himself, and for a few friends who liked the blues . . .

MUSIC: UP ON STATE STREET, HOLD TO FINISH.

NARRATOR: Along with Yancey, there was Pine Top Smith, Hersal Thomas, Cripple Clarence Lofton, Jimmy Blythe, Lem Fowler, Will Ezell, Jabo Williams, Romeo Nelson, Cow Cow Davenport, Montana Taylor, Charlie Spand, Speckled Red (Rufus Perryman), Doug Suggs, Wesley Wallace, Albert Ammons, and Meade Lux Lewis. In and out of Chicago during the twenties, they each contributed individually to that lusty piano style now widely popularized as the boogie woogie. But then, it was a "restricted" music — played by Negroes for themselves. And there's a lot of the house rent party feeling in Jim Jackson's Jamboree, for example . . .

MUSIC: JIM JACKSON'S JAMBOREE, I AND II.

NARRATOR: This was social music, music played for a special event. And out of this "special" music came the form America has now adopted as its own, a familiar rhythmic pattern we're liable to hear any orchestra play any day . . . And in the same period that saw the rising star of boogie woogie, there came to Chicago the many blues singers who expressed for the Negro something very close, very personal with him. And as with boogie woogie, the musical quality of the fine Negro blues won a world-wide ap-

preciation . . . only at this time in Chicago, it was to a relatively small audience that these singers gave their best. Certainly of all of them, Ma Rainey and Bessie Smith were undisputed stars.

### VOICE OF THE CHICAGO DEFENDER:

Yes, I can help you there. It really was an event when Bessie hit town. Listen to this story, with dateline Nashville, Tennessee, August 4, 1923: 'Bessie Smith hits 'em in Nashville. She knocked all the tin off the roof of the theater. People cried for more, and refused to leave the theater . . .'

### BESSIE SMITH (SINGS MAMA'S GOT THE BLUES):

I got a man in Atlanta  
Two in Alabama  
Three in Chattanooga  
Four in Cincinnati  
Five in Mississippi  
Six in Memphis, Tennessee . . .  
If you don't like my peaches  
Please let my orchard be . . .

DEFENDER: Yes, Chicago or any other town always turned out for Bessie, or for Ma Rainey, just as they did whenever Kep was playing at the Vendome, or Louis at the Sunset. We followed Bessie's career from the beginning. At first, it was only road notices. In 1922, tucked next to a notice about "M. Vassar's Orchestra with sensational cornetist Tommy (that was Tommy Ladnier), and the comical Master of Ceremony, King Jones, there's a note about Bessie's trip to Atlantic City, where she played with Frankie Half Pint Jaxon. In the same year, Mamie Smith played the Avenue Theater at 31st and Indiana, while Lincoln Gardens, 'largest dance hall on the South Side,' (at 459 East 31st) played host to some distinguished New Orleans jazzmen, including Joe Oliver, who returned June 17, 'back from a great year on the coast.' On May 13 of that year, the Spikes Brothers announced in Los Angeles that they planned to run a phonograph record factory. Alberta Hunter was billed as 'The Idol of Chicago's Dreamland.' . . . Peyton's Orchestra played at the Grand Theater, along State at 3110. The December 16, 1922 Defender carried an advertisement for OKehs 4443-8039 of Mamie Smith . . .

NARRATOR: Could you give us some of the Chicago highspots you covered in the early twenties?

DEFENDER: Why surely. There certainly were plenty of them, in those days. I'll skip around a bit in the back files, and see what we can dig out . . . here's an item for the Sunset, billing Carroll Dickerson's orchestra, 'with famous drummer Jack Carter.' May Alix is featured as a dancing girl, but she sings, too. On August 18, 1923, we carried a half page ad for King Oliver's Jazz Band, with a picture of Joe himself. On April 14, the Spikes Brothers advertised appearance of KROOKED BLUES and SOMEDAY SWEETHEART. On September 15, the Gennett King Oliver I'M GONNA WEAR YOU OFF MY MIND was advertised. December 1, an ad for BLUES FOR RAMPART STREET, sung by Ida Cox, with Tommy Ladnier accompanying her. On the 22nd, there was a full page Okeh ad, with a picture of King Bechet wearing the Okeh smile. And Powers' Band played the New Years' Eve Dance at the Coliseum Annex.

NARRATOR: And in 1924 . . . ?

DEFENDER: The jazz year begins with an ad for Dreamland, 'with 500 seats.' Ollie Powers' Harmony Band was there at the time. Black Swan Records sold out to Paramount. Ajax Race Records got a notice. Dink Johnson's Los Angeles Six played at the Entertainers' Café for a short run beginning January 26. The same date carried a notice about Perry Bradford's New York Publishing Company. Columbia advertised King Oliver's NEW ORLEANS STOMP and LONDON BLUES, Jelly Roll's tune. Bessie Smith played Memphis on February 23; the notice said there would be a special performance for white folks at 11, in the Beale Avenue Palace. And on April 25, Ma Rainey, 'the Paramount Wildcat,' played the Grand Theater. A May 1 Ball at Coliseum Annex featured 'Dutrey's Creole Jazz Band from Lincoln Gardens.' Ma Rainey, whose pictures showed her wearing a necklace of gold pieces, was billed as 'the gold-necklace woman of the blues.' And on May 5, Bessie Smith made what was noted as her first appearance in Chicago, at the Avenue Theater, at 3110 Indiana Avenue. Soon we started carrying full-page ads for each of Bessie's recorded blues as they came out. On November 3, Bessie performed again: "Bessie had them howling long before her first number was half finished. Longshaw accompanied her." Well, that gives you some notion of the exciting jazz dates we covered.

NARRATOR: Well, I guess there's many a jazz fan who would like to have been there for some of those 31st Street affairs . . . incidentally, what do you consider one of the biggest and most sensational events of all that period?

DEFENDER: Oh, I guess that far and away, the famous Okeh 'Race' Record Artists' Ball was the most terrific. Every star on Okeh's brilliant list was there . . . probably a few more for good measure. We got out an extra Music Edition for the event, which was on June 12, 1926. Butterbeans and Susie headed the lineup with Richard M. Jones supervising. Bertha Chippie Hill, Sara Martin, Sippie Wallace and Lillie Delk Christian sang, too. Someone started a rumor that all the twenty-one orchestras present (this included, among others, Oliver's Plantation Band and Review, Erskine Tate's Vendome Orchestra, Armstrong's Hot Five, and Cook's Orchestra with Keppard) would play a grand finale of CORNET CHOP SUEY and COME BACK SWEET PAPA . . . I don't know whose publicity scheme that was; fortunately they didn't try it!

NARRATOR: At any rate, it must have been a topnotch evening! And look—I see here in your paper that only a month later, on July 10, there was a big ad, with picture of 'Jazzbo Brown' strutting up and down a wharf in Memphis, Tennessee. And on August 7, an early note on Duke Ellington; a Gennett ad for ANIMAL CRACKERS and L'IL FARINA. Incidentally, you've given us highlights—now what could you dig up in the way of a story covering an incident or two in the musicians' lives?

DEFENDER: Well, we all chuckled a lot at this clip about a piano player: 'Stomp King was slugged by his Landlord last Monday because he persisted in playing the piano at 4 a.m. every morning when he arrived home from work. The Landlord asked him not to do it time and time again, but Stomp King, a lover of his art, kept it up, waking all the roomers in the house, until the Landlord became peeved and let his iron fists land on the pianist's jaw. Stomp King was laid up in the hospital for four days, but at this writing is back on the job. The Landlord was arrested and fined and Stomp King left the Courtroom happy but immediately moved his home.'

NARRATOR: I get the idea! A musician just didn't rate unless he kept late hours, did he? What about that, Zutty?

ZUTTY SINGLETON:

That's the way it was at the Nest, when I played there. That's the time when all the musicians would come in—after hours. First they would go across the street to the Sunset, where Louis was playing. We had a three piece job at the Nest, later called the Apex . . .

MUSIC: SNEAK IN FOUR OR FIVE TIMES, NOONE'S APEX ORCHESTRA . . .

ZUTTY SINGLETON (Continued):

We didn't start playing until one, and at nine, ten or eleven the next morning things would still be jumping. It was really a breakfast dance . . .

MUSIC: QUICK FADE ON FOUR OR FIVE TIMES . . .

NARRATOR: That was the story, all over Chicago, and especially along 31st Street. 1926 was probably the year that saw the apogee of jazz in Chicago . . .

DEFENDER: Yes, there was Tate's Orchestra at the Vendome, to begin with . . .

NARRATOR: . . . and Louis doubled from Vendome to Bottoms' Dreamland, with Cook's Orchestra. There were two Dreamlands, you know—Harmon's the dance hall, and Bill Bottoms' Café, also called 'Dreamland.' In this year, Eddie Atkins played the latter, as well as orchestras of Ollie Powers and Al Wynn . . . King Jones, the MC from the old De Luxe Café, led Al Wynn's group.

DEFENDER: Yes, and I remember Peyton's 'word to the wise' reflecting a trend of the times: 'Don't all jazz at once,' he wrote, but this was good advice thrown away, for all the effect it had . . .

NARRATOR: Well, with the Coliseum featuring such big balls as the one in February, when Cook's Orchestra with Keppard played, and there were such stars as Fletcher Henderson, Jelly Roll Morton . . . and with the Okeh ball in June, it was hard to restrain the 'hokum' . . .

DEFENDER: The Grand Theater featured some great music in that year, too . . . Bessie and Ma Rainey played there . . .

NARRATOR: . . . and Sammy Stewart's Orchestra played the Metropolitan . . .

DEFENDER: . . . and King Louis was all over town . . .

ARMSTRONG:

That's when I changed from cornet to trumpet. The other fellows had those long trumpets and I had that short cornet and it didn't look right!

- MUSIC: STOMP OFF LET'S GO, ERSKINE TATE AND VENDOR ORCHESTRA... DOWN UNDER VOICES... SWELL BETWEEN EACH VOICE...
- ZUTTY: I remember Art Simms, who played Wisconsin Roof, opened the Sunset...
- MUSIC: UP FOR 5 SECONDS...
- DEFENDER: And Louis moved into the Sunset, with Dickerson's Orchestra, replacing Sam Stewart, about April 10... (MUSIC UP)... One of our writers took time out to chide the audience at the Entertainers' Cabaret, saying 'People want gut bucket orchestras... the hip liquor toter wants sensational noise... (MUSIC UP AND FADE).
- NARRATOR: A rumor even got around that Friars' Inn would give 'way to the demand for 'hokum,' and feature a 'race' orchestra, because for some strange reason the two seemed associated in the minds of bookers and white audiences!
- DEFENDER: One of the greatest bands of all was featured at the Plantation, right across from the Sunset. Joe Oliver's group was there, with a show... it was a new orchestra, with Luis Russell, Barney Bigard, and Albert Nicholas. Jelly Roll came in town twice that year. (SNEAK IN MR. JELLY LORD, JELLY ROLL MORTON ORCHESTRA) to record for Gennett...
- MUSIC: MR. JELLY LORD, UP 40 SECONDS, HOLD UNDER VOICE... BRIDGE TO PIANO...
- DEFENDER: And later, to do some piano solos for Brunswick...
- MUSIC: UP ON KING PORTER STOMP, JELLY ROLL MORTON... DOWN UNDER VOICE...
- NARRATOR: Trixie Smith sang in Chicago, and Lovie Austin came in for a short stop on a road tour, taking Tom Ladnier away with her...
- MUSIC: BRIDGE PIANO TO THE WORLD'S JAZZ CRAZY, LAWDY, SO AM I, TRIXIE SMITH... 20 SECONDS AND FADE UNDER VOICE...
- NARRATOR: Ed South played at Moulin Rouge Café, with 'Terrible Teddy' Weatherford, 'the Demon Piano Player,' in Wade's Orchestra.
- DEFENDER: Elgar played the Arcadia Ballroom, later moved to Riverview Park...
- NARRATOR: Oliver composed DOCTOR JAZZ, and Jelly Roll recorded it...
- MUSIC: DOCTOR JAZZ, UP STRONG ON CUE... HOLD TO FINISH.
- NARRATOR: After the six-piece Oliver Orchestra split up, Johnny Dodds played with the Dutrey Brothers...
- JOHNNY DODDS: Yes, I made \$80 a week, playing at Kelly's Stables with the Dutreys and Natty Dominique. It was all painted black inside, and the stalls were still there...
- MUSIC: SNEAK IN WEARY CITY, DODDS ORCHESTRA, HOLD UNDER VOICE...
- DODDS: It really was a stable. People wrote their names on the wall, on the seats and tables, carving them or using the white paint furnished by the house. It was just across the river, and an old watchman came to guide you over, up the rickety stairway to the club upstairs. Customers carried their own liquor and the waiters would get more of all you wanted and charge \$5 for ginger ale. I bought an apartment house with the money I made, lost it later in the depression...
- MUSIC: WEARY CITY UP AND HOLD TO FINISH.
- NARRATOR: Zutty, how did you make out in those days?
- ZUTTY SINGLETON: At various times, I played with Clarence Jones, Louis Armstrong, Howard, Jimmie Bell and Carroll Dickerson. I had been playing with Fate on the Capitol, and Creath in St. Louis, before I came to town...
- DEFENDER: ... and I remember another band from the Capitol, Dewey Jackson's. They made CAPITOL BLUES for Vocalion, early in '26...
- ZUTTY: Yes, then we went to the Metropolitan. After the Metropolitan, the whole band quit, got another job with Sammy Peyton at the Persian Palace, Club 'Baghdad. They had two banus there, one big white one, under Walter Ford, and ours. Louis used to come out there every night...
- MUSIC: SNEAK IN INTRO. BIG BUTTER AND EGG MAN...
- ZUTTY: ... and play BUTTER AND EGG MAN... everybody was crazy about his playing...
- MUSIC: FADE BUTTER AND EGG MAN BEFORE VOCAL AND BRIDGE TO STOCKYARD STRUT, KEPPARD'S CARDINALS... HOLD UNDER MONTAGE OF VOICES ACCELERATING RAPIDLY...
- DEFENDER: That was when they talked of lining 35th Street with asbestos...
- JOE OLIVER (Proudly): My band is the best in the U. S. ...
- DEFENDER: Earl Hines one of the cleverest piano players in the country...
- VOICE 1: ... sure spans the ivories! ...
- VOICE 2: ... ain't that boy hot! ...
- ARMSTRONG: ... the old cornet is just itchin' to make blue music, mister! ...
- DEFENDER: ... Keppard is capable of doing wonders, strong as Samson ...
- MUSIC: SWELL STOCKYARD ON TRUMPET BREAK...
- VOICE 1: It's trumpet, Jim!
- VOICE 2: Bertrand had better stay off the washboard...
- DEFENDER: ... blast out those weird jazz figures ...
- MUSIC: STOCKYARD STRUT UP AND HOLD TO FINISH.
- NARRATOR: But it couldn't last forever.
- DEFENDER: On November 26, 1926, we carried our first Vitaphone notice. Before that, the show had always been secondary at the Vendome. And early in '27, we warned musicians that times were getting bad in the theater business all over the country...
- ZUTTY: So we loaded all the stuff in the car. Finally, Lil made a loan on something, and got \$20 for each of us. That was some trip. We had a couple of vibraphones — tied them on the car and they got all rusty. We didn't know enough to make stops, to play. Louis was really coming then, but we didn't stop. When we got to New York, we didn't have *nothing*. Next morning, Braud helped us out...
- CLARA SMITH (SINGS 31ST STREET BLUES):  
 Rail-road take me back  
 Got those 31st Street Blues  
 Please don't jump the track  
 I ain't got no time to lose...  
 Ashes to ashes  
 Dust to dust  
 New York don't get me  
 Chicago must...  
 Railroad take me back  
 I got those 31st Street Blues — can't lose 'em — got those 31st Street Blues — runnin' wild — Lawd I got those 31st Street Blues — I'm screamin' — got those 31st Street Blues — Chicago Bound — I've got those 31st Street Blues!

# JAZZ CRITIC LOOKS AT ANTHROPOLOGIST

ROGER PRYOR DODGE

In the Record Changer, Mr. Ernest Borneman, the anthropologist, contributes an interesting series of articles, *The Anthropologist Looks At Jazz*. If Mr. Borneman's anthropological viewpoint is to promote rather than confuse an understanding of jazz, it must pass the test of musical criticism in which it provokes discussion. As a commentator in the literature of jazz, I offer my remarks in the hope of synthesizing what is valuable and sifting the critical grain from the chaff.—R.P.D.

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## The Author

Roger Pryor Dodge is a professional dancer. Studying ballet in Paris, he adapted his own dance style to jazz music.

One of Mr. Dodge's early successes was his role of "White Wings" in Carpenter's ballet *Skyscrapers* at the Metropolitan in 1925. Shortly thereafter his occupation led him to Billy Rose's first show "Sweet and Low" where his jazz dance was well received.

R. P. has the greatest collection of Nijinsky photographs in the world; it is housed at the present time in the New York Public Library.

Mr. Dodge's first article on jazz appeared in the *London Dancing Times* (1929) to be followed by others in *Hound and Horn* (1934) and the *Atlantic Monthly*. Other contributions have been printed in the *HRS Rag*, the book *Jazzmen*, and the magazine *Jazz*.

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Mr. Ernest Borneman's article, "The Anthropologist Looks At Jazz," contains a great deal of information that one does not encounter in the usual run of jazz literature. We are grateful to him: a specialist can always throw new light where we least expect it. In the early and simple stages of an art, analysis is not particularly difficult. It is not one hundredth part as difficult as when many elements have accrued in the growth of the art. It is in maturer stages, when the ingredients of the art have become entangled and fused, that the critic begins to make use of a measure of intuitive

insight. Of course, an intuitive hypothesis, by itself, is not enough; but, unlike the scientist, we have not, in musical criticism, the benefit of acceleration of knowledge and understanding which comes by means of manipulating a controlled experiment in a laboratory. Instead, the critic must wait with resignation and some humility the results of his intuitive hypothesis. It is on this ground that I wish to meet with Mr. Borneman in friendly and constructive discussion, gratefully taking from anthropology what is really helpful and legitimate, frankly rejecting what may be alien to our purpose.

In the name of anthropology, Mr. Borneman, at the very start, dismisses any differences which exist between primitive and sophisticated music. In the name of anthropology, he wishes to make no distinction between the merits of one musician and another. If anthropology indeed dictates this ironing out of distinctions, that is all very well. But why does Mr. Borneman proceed to discuss the *flowering* of jazz, the *decline* of jazz, and very particularly the *merits* of musicians? To satisfy its requirements, anthropology may take any suitable analytical standpoint. But Mr. Borneman is not always satisfied with remaining an anthropologist. He exists behind the scenes and reenters in a brand new costume. He practices a little surprising and charming sleight of hand. In fact, he betrays our credibility and simplicity when, after announcing that he would view jazz as a specialist through the criteria of anthropology, he finishes his performance

with rather conventional jazz criticism. We have sat respectfully before the scientist; we have listened; we have missed a transition point in the performance; we have finally heard only the familiar words—and we have been disappointed.

Let us analyze the nature of our disappointment. Mr. Borneman argues that "it would be inadequate to say that *St. Louis Blues* is a better piece of music than *Pistol Packin' Mamma*, or that Louis Armstrong is a better trumpeter than Clyde McCoy." Instead he wants to know *why* they came to exist and what *function* they perform. For greater convenience, let us change the two names—Armstrong and McCoy—to James P. Johnson and Art Tatum.\* Does it not follow, then, that Mr. Borneman has chosen to label as "jazz" the school or idiom of Johnson, let us say, and that later he will surely examine the idiom of Tatum in order to show us its function and how it came about? At least the first few pages of his April article lead us to such a happy expectation—but, alas, nowhere does he follow this procedure. He speaks, indeed, of such things as he considers to have *value*, but like any of us outside the discipline of anthropology, he is very definite in divulging what he considers good and bad. In fact, for very good measure he offers advice on *what should be done!*—an attitude which, by any standards for understanding the social development of art, is putting the cart before the horse, sociologically speaking.

Mr. Borneman speaks of various elements as driving "American Negro music quite *inexorably towards one definite form* which would combine all surviving Africanisms with as much of the white man's as was accessible and acceptable to the Negro singers. This form is the blues" (Italics mine). He offers this judgment categorically, as if the process had no alternative, yet we find in the West Indies and in South American countries a quite different music rising from the collaboration of the African and white man.

In the May article, Mr. Borneman speaks of four basic standards for jazz, all of which he calls fallacies. He speaks of the academic standard. He says a "new music requires a new aesthetic rationalization." But there is nothing new in jazz: counterpoint is always counterpoint, and invention is still invention. Even Mr. Borneman uses the word "counterpoint," certainly not a word used by jazz musicians, but a word descriptive of a certain style of classical

music. The only difference is the material: the blues and the figurations of the instrumentalists. When it is counterpoint, we can compare it with the great contrapuntal period; and when it is invention, the invention follows the turns and patterns of all the inventive writings of our culture. The tunes and material *are* different, just as the tunes of one country are different from those of another. European tunes, however, contribute to the variety of tune form which we do find in classic music. After all, it is the tune (or general melodic content) which makes all the difference in the world. Appreciation of musical art is not just appreciation of the exquisite interweaving of melodies or the neat arrangement of notes within a rhythmic pattern found in a solo. The simple basic pattern must, in its conservative manner, hold the greatest import for us. It is only then that more advanced contrivances take on for us real meaning.

No, the source of confusion does not lie in the fact that jazz is different in its contrapuntal texture or in the similar use of figures for invention, but in the fact that the academic or classical man does not like this tune, the blues, and does not know the instrumental texture. He can be moved by the folk music of any country in Europe because classic music is built out of all the folk music of Europe, but the blues are new to him. It is not a case of the academic standard, but a case of jazz music coming to him by way of itself alone, with little to remind him of the music in which he was cultivated.

If we are musicians and can recognize musical elements such as counterpoint and invention, what do these things mean to us if this counterpoint and invention is *about* something having no meaning for us. The intricacies will remain obscure to us. To become familiar with them we must have an over-all attraction to the art, the pursuit of which will reveal the music. Its intricacies will then unfold and become clear. Moreover, I fear that when Mr. Borneman speaks of classic music, he seems to have in mind the symphonies of the 19th century. Why compare this late and highly developed music of our culture to a new music? Why expect jazz to resemble it or emulate it?

By slow development a baby becomes

\* McCoy has no standing, while Tatum has the greatest admiration of his profession and is also placed by Mr. Borneman in the same position that I place him.—R.P.D.

(Continued on page 73)

# QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

*All Questions Should Be Addressed*

*To Ernest Borneman*

*National Film Board, Ottawa, Canada*

## I

Eight months ago, when we began to publish the first notes on the anthropology of jazz, we ventured upon a new field of jazz criticism. We hoped to provoke discussion and argument of a new and creative type, and when that discussion and argument came forth in numerous letters and articles, we gave voice to it in the present column of QUESTIONS AND ANSWERS. Today we are glad to publish one of the most rewarding articles we have been fortunate enough to call forth—Mr. Roger Pryor Dodge's JAZZ CRITIC LOOKS AT ANTHROPOLOGIST. The points of difference between Mr. Dodge and myself are diminutive compared to the all-important evidence that discussion on jazz need not disintegrate into personalities and that the RECORD CHANGER is rapidly becoming the foremost forum of discussion on jazz in the U.S.A. For this, we wish to offer our thanks to Mr. Dodge and to all others who have written in to give us facts, data, information and debate. Please continue to write in if you disagree with us or if you have any information which may help us to put our music into a wider perspective.

This is your column. We will publish all questions and data which are truly important to you. If you have something

on your mind which you think should have been said long ago, let us know about it and we will give it due space. If it's jazz, and if it's true, Q&A will publish it.

## II

Mr. Dodge thinks that there is some contradiction between my promise to view jazz as a social function and my conventional evaluation of individual jazz musicians. I think Mr. Dodge would have seen no such contradiction after the tenth installment of this series ("From Minstrelsy to Jazz") in which we are analyzing the social function of what Mr. Dodge calls "hybrid" and "vitiated" jazz. Yet I am grateful to Mr. Dodge for his interest, and I hope that the December installment will finally clear up the point.

If Mr. Dodge will meanwhile accept our definition of the anthropological platform, he will, I believe, also have to accept our evaluation of individual jazz musicians, even if the result of that evaluation should happen to coincide with what he calls "conventional jazz criticism." We defined our platform by affirming that "the best musician is the one who shows the least compromise with alien forms of music; who gives the widest development to the traditional framework; who shows the greatest variety within the unity of his chosen idiom." I think that all musicians praised in the "conventional" June installment will meet the test of this definition. If we define the social course of a civilization, we clearly have the right to define anyone who takes that course as a socially "good" or useful person, and we have not only the right but actually the logical obligation to define any deviation from that course as "bad" or useless; it seems to me that we are therefore quite justified in suggesting that the former should be supported and the latter discouraged. The horse is well hitched to the cart: it pulls its load.

## III

Again, Mr. Dodge will see that his argument on the South American forms of Negro music has already been superseded in the sixth installment of the series which was set up in type when he wrote his criticism. The blues arose from North American civilization with the same degree of historical logic as the samba arose from that of South America. I would very much like to go into this Latin American development at greater length since it is much closer to my proper field of study than the North American phase of Negro music, but we



# THE RECORD CHANGER.

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The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

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Column 1 of these sections shows the abbreviation of the label of each record:

AJ—Ajax	CMS—Com. Music Shop	ED—Edison	MAO—Madison	RO—Romeo
AP—Apex	CI—Collectors Item	EM—Emerson	ME—Melotone	RY—Royale
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BA—Banner	COE—English Columbia	GL—General	OR—Ortolo	SIG—Signature
BS—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PAF—French Parlophone	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HMV—His Mas. Voice	PARA—Paramount	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PAT—Pathe	VI—Victor
BS—Black Swan	DEE—English Decca	JJ—Jazz Information	PE—Parfect	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	PU—Puritan	VDE—English Vocalion
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OK 8318, 8379, 8447, 8496, 8566, 8641, 8774 ----- LUDA

(ALL OKed AND VICTOR RECORDS) ----- LAUF

GENE AUSTIN

LONESOME ROAD Vi 21098 ----- GOOD

GIRL OF MY DREAM Vi 21334 ----- GOOD

LOVIE AUSTIN

(ANY) CHARLIE BARNETT PARA ----- LAMB

NIGHT AND DAY BB 10888 ----- CHER

COUNT BASIE

EASY DOES IT Co ----- SCHU

IF I COULD BE WITH YOU OK ----- SCHU

MORE THAN YOU KNOW OK ----- SCHU

CAN'T GET STARTED OK ----- SCHU

I WANT A LITTLE GIRL OK ----- SCHU

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JITTERS OK 6095 ----- SCHU

LONDON BRIDGE DE 2004 ----- SCHU

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(MANY) ----- GOOD

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SHARKEY BONANO

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LONESOME ROAD ----- SYMO

SONNY BURKE

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GHOSE OF A CHANCE ----- SYMO

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JOHNNY DUNN

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(ANY VOCALION) VO ----- SYMO

(ANY VARSITY) VS ----- SYMO

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ZIGGY ELMAN

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METRONOME ALL STARS

BLUE LOU VI 26144 — POWE

SAM MORGAN'S JAZZ BAND

(ANY) — — — — CARM

RUSS MORGAN

ELI GREEN'S CAKE WALK DE 2266 — GRIE

JELLY ROLL MORTON

HIGH SOCIETY BB 10434 — ESMA  
 BALLIN' THE JACK BB 10450 — ESMA  
 WININ' BOY BLUES BB 10429 — ESMA  
 DIDN'T HE RAMBLE (N OR E) BB 10429 1,00 ALEX  
 HIGH SOCIETY (N OR E) BB 10434 1,00 ALEX  
 WEST END BLUES (N OR E) BB 10422 1,00 ALEX  
 BALLIN' THE JACK (N OR E) BB 10450 1,00 ALEX  
 (MANY, VI 23000 & 38000 SERIES) VI — — — — CARM  
 (MANY, GENNETT) GE — — — — CARM  
 (ANY VICTOR, OK, VOCALION, GENNETT) — — — — LAUF

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES DE 161 — ESMA  
 JAZZ IT BLUES DE 162 — ESMA  
 BLUIN' THE BLUES DE 464 — ESMA  
 DIXIELAND ONE STEP DE 299 — ESMA  
 SHE'S CRYING FOR ME. BB 10956 — ESMA  
 OSTRICH WALK/ORIGINAL DIXIELAND DE 229 — CARM  
 BABY BROWN DE 401 — CARM

NEW YORK SYNCOPATORS

I CAN'T REALIZE YOU LOVE ME ODEON 36190 — PARK

JIMMY NOONE

BUMP IT/I KNOW DE — — — — CASE

RED NORVO

UNDECIDED BR — — — — DORF  
 I SURRENDER (N OR E) Co 2977 — ALEX

KING OLIVER

(ANY VOCALION, OKEM AND GENNETT) — — — — LAUF

SANTO PELO'RA

MAGNOLIA BLUES Co 36159 — ESMA

TEDDY POWELL

FEATHER MERCHANT'S BALL DE — — — — CABE

JACK PURVIS

COPYIN' LOUIS OK 41404 — POWE

LUIS RUSSELL

MUSICIN' LIGHTLY OK 8830 — HOLL

SAVANNAH SYNCOPATORS

RADIO RHYTHM BR 6176 — HOLL

CHARLIE SHAVERS

WILLOMAN BLUES DE 3519 1,50 PERR  
 ONE NIGHT STANO BB 10202 — CHER  
 BEYOND THE BLUE HORIZON VI 27641 — CHER

ARTIE SHAW

MOONLDFW (NEW) — — — — 1,50 PERR  
 JUST KIDDIN' ARDUND VI 27806 1,25 HERB

**WANTED**

<u>ZUTTY SINGLETON</u>					
KING PORTER STOMP	0E	---	---	SYMO	
<u>BESSIE SMITH</u>					
RECKLESS CHOLLY	Co	14056	---	STUR	
TROMBONE BLOODY	Co	14232	---	STUR	
NOBODY KNOWS YOU WHEN	Co	14451	---	CARM	
I GOT WHAT IT TAKES	Co	14435	---	CARM	
DO YOUR DUTY	UHCA	47-48	---	ESMA	
<u>CHARLEY SPAND &amp; BLIND BLAKE</u>					
HASTINGS STREET (N TO E)	PARA	---	---	BROW	
<u>SPANIER-BECHET BIG 4</u>					
THAT'S A PLENTY	HRS	2002	---	ESMA	
SQUEEZE ME	HRS	2003	---	ESMA	
CHINA BOY	HRS	2001	---	ESMA	
<u>MUGGY SPANIER</u>					
LIVERY STABLE BLUES	BB	10518	---	HERR	
<u>SPECKLE REO</u>					
(MOST ALL (N TO E)	---	---	---	BROW	
DIRTY DOZEN #2	BR	7151	---	SPIL	
<u>JESS STACY</u>					
I CAN'T BELIEVE THAT YOU'RE	SIG OR VR	---	---	ESMA	
A GOOD MAN IS HARD TO FIND	SIG OR VR	---	---	ESMA	
<u>JOE SULLIVAN</u>					
GIN MILL BLUES	ANY	---	---	JACK	
ONYX BRINGDOWN	ANY	---	---	JACK	
LITTLE ROCK GETAWAY	ANY	---	---	JACK	
<u>ROOSEVELT SYKES</u>					
(ANY EXCEPT OK 6709)	---	---	---	SPIL	
<u>JOHNNY TEMPLE</u>					
FIX IT UP/JIVE ME BABY	0E	7800	---	HERR	
<u>TEN BLACK BERRIES</u>					
BLACK AND TAN	ANY	---	---	HOLL	
RENT PARTY	ANY	---	---	HOLL	
<u>SIPPI THOMAS</u>					
I'M A MIGHTY TIGHT WOMAN	VI	38502	7.50	EDEL	
<u>FRANK TRUMBauer</u>					
RIVERBOAT SHUFFLE	OK	40822	---	MELL	
MISSISSIPPI MUD/THERE'LL COME	ANY	---	---	LAMB	
SUGAR	ANY	---	---	LAMB	
<u>VENUTI-LANG</u>					
SOMEDAY SWEETHEART	ME OR VO	---	---	HOLL	
<u>FATS WALLER</u>					
HOLD TIGHT	BB	---	1.25	PERR	
<u>WASHBOARD RHYTHM KINGS</u>					
FIRE/H.D. IS THE OCEAN (E+)	BB	8174	1.50	MCKU	
BOY IN THE BOAT/GABRIEL'S HORN	VI	23368	---	MCKU	
<u>WASHINGTONIANS</u>					
BIRMINGHAM BREAKDOWN	ANY	---	---	HOLL	
<u>CLARENCE WILLIAMS</u>					
MILK COW BLUES/BLACK GAL	ME	13328	---	HERR	
<u>TEDDY WILSON</u>					
WHAT A NIGHT WHAT A MOON WHAT A GIRL	BR	7511	3.00	PERR	
LADY BE GOOD	Co	---	---	SCHU	
SWEET LORRAINE	Co	---	---	SCHU	
<u>OFF-THE-AIR SHOTS</u>					
MILORE BAILEY'S SHOW, JUNE 21, 1944	---	---	---	PERR	
"WHEN DREAMS COME TRUE" M. BAILEY SHOW 8/2/44	---	---	---	PERR	
"FOUR IN A BARN" M. BAILEY SHOW 8/2/44	---	---	---	PERR	
ANY OFF THE AIR SHOTS WITH ROY ELORIDGE	---	---	---	PERR	
"CHINA BOY", "SMILES", "BOOY AND SOUL"	---	---	---	PERR	
FROM MILORE BAILEY SHOWS	---	---	---	PERR	
<u>MAGAZINE</u>					
ELLINGTONIA ISSUE OF JAZZ	---	---	1.00	NORC	
<u>PIANO SOLOS</u>					
(MOST ANY; ALL LABELS)	---	---	---	LUDA	

**AUCTION**

**DICK RIEBER**

**AUCTION**

BOX 1043, CHAPPAQUA, NEW YORK

<u>BENNIE GOODMAN</u>					
WILVERINE BLUES/JAZZ HOLIDAY	VO	15656	N		
BLUE/SHIRT TAIL STOMP	BR	3975	N		
ROOM 1411/JUNGLE BLUES	BR	4013	N		
THAT'S A PLENTY/CLARENETITIS (SOLO)	ME	12073	E		
GETTING SENTIMENTAL/SOLITUDE(MOERNISTS)	ME	13159	N		
RIFFIN' THE SCOTCH/KEEP ON ODIN'	Co	2867	N		
I AIN'T LAZY/AS LONG AS I LIVE	Co	2923	N		
NITWIT SERENADE/BUGLE CALL RAG	Co	2958	N		
DR. HECKLE AND MR. JIBE/TEXAS TEA PARTY	Co	2845	N		
AIN'TCHA GLAD/GOTTA RIGHT TO SING	Co	2835	N		
BASIN STREET/BEALE STREET (CATCH)	Co	2914	E		
TAPPIN' THE BARREL/KLOTHER'S SON IN LAW	Co	2856	N		
TAKE MY WORK/HAPPENS TO BEST OF FRIENDS	Co	2947	N		
GEORGIA J-BILBE/EMALINE	Co	2907	N		
BREAKFAST BALL/MOONGLOW	Co	2927	N		
SINGING A HAPPY SONG/I WAS LUCKY	Co	3018	N		
COKEY/MUSIC HALL RAG	Co	3011	N		
LOVE ME OR LEAVE ME/WHY COULDN'T IT BE	Co	2871	N		
CAN'T STOP ME FROM LOVIN' YOU/SLOW BUT SURE	ME	12205	F		
BODY AND SOUL/AFTER YOU'VE GONE (TRIO)	VI	25115	E		
DEAR OLO SOUTHLAND/BLUE SKIES	VI	25136	E		
WHO/SOMEWAY SWEETFEAT (TRIO)	VI	25181	E		
RHYTHM IN YOUR VEAT/BALLAO IN BLUE	VI	25081	N		
CHINA BOY/LADY BE GOOD (TRIO)	VI	25333	E		
BASIN STREET/WHEN BUDDHA SMILES	VI	25258	N		
KING PORTER/SOMETIMES I'M HAPPY	VI	25090	E		
<u>STEPHEN GRAPPELly</u>					
FOUND A NEW BABY/ALABAMA BOUNO(VIOLIN SOLO)	Sw	21	N		
<u>SAVANNAH SYNCOPATORS</u>					
LOW DOWN ON THE BAYOU/RADIO RHYTHM	BR	6176	N		
<u>COLEMAN HAINKINS</u>					
CRAZY RHYTHM/HONEYSUCKLE ROSE(ALL STAR)	Sw	1	N		
DAY YOU CAME ALONG/JAMAICA SHOUT	PAE	1685	N		
BLUE MOON/WHAT A DIFFERENCE(WARLOP ORCH.)	GRF	7455	N		
STAR OUST/AVALON (SOLO)	GRF	7527	N		
<u>BENNY CARTER</u>					
SIX BELLS STAMPEDE/SWING IT	CoE	628	N		
AFTER YOU'VE GONE/BILL ST. BLUES	Sw	22	N		
PLAYIN' THE BLUES/COMING VIRGINIA	Sw	20	N		
<u>BILL COLEMAN</u>					
MERRY-GO-ROUND BROKE DOWN/ROSE ROOM	Sw	9	N		
<u>DICKY WELLS</u>					
LADY BE GOOD/DICKY WELLS BLUES	Sw	10	N		
BUGLE CALL RAG/DEVIL AND DEEP BLUE SEA	Sw	6	N		
<u>QUINTETTE OF THE HOT CLUB OF FRANCE</u>					
CHARLESTON/CHICAGO	Sw	2	N		
<u>TEDDY WEATHERFORD</u>					
TEA FOR TWO/WEATHER BEATEN BLUES(SOLO)	Sw	5	N		

**HARRY MERENESS**

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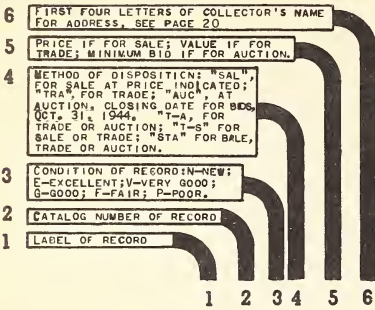
Cat. No. 21—"Nuthin' But Swing." 400 "Swing Discs"—Goodman, Dorsey, Wilson, Waller, Berigan, Bob Crosby, etc. At Auction. 10 and 20c minimum bid. Available now.

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Those requesting catalogue for first time please enclose 3c stamp for each issue desired.

# FOR DISPOSITION



**ALABAMA JUQ BAND**  
 JAZZ IT BLUES/SOMEBODY DE 7041 E+T-A --- SPIL  
**ALABAMA RASCALS**  
 ENDURANCE STOMP(BL.DIA.TWINS) PE 0206 E AUC --- STEI  
**ALLEN-HAWKINS**  
 GALVESTON GAL/GONNA LOSE ME 12842 E T-A --- ALEX  
**ALLEN-SINGLETON**  
 KING PORTER STOMP DE 18093 N T-A --- W-F  
 CANAL ST. BLUES DE 18092 N T-A --- W-F  
**HENRY ALLEN**  
 DON'T LET YOUR LOVE GO WRONG ME 13016 E T-A --- ALEX  
 CANAL ST./JUNGLE TOWN DE 18092 N AUC --- NORR  
 RUG CUTTER'S SWING ME 13145 V SAL 1.30 MAHE  
**LIL ARMSTRONG**  
 SUZIE-Q/HI-DE-HO MAN DE 1059 F+T-A --- ALEX  
 HAPPY TODAY SAD TOMORROW DE 1722 E T-A --- KELS  
**LOUIS ARMSTRONG**  
 SAVE IT PRETTY MAMA/NO ONE CO 35662 N AUC --- KLEI  
 GUT BUCKET BLUES/YES I'M IN CO 36152 N AUC --- KLEI  
 (HOT FIVE ALBUM) CO C-57 N T-A --- W-F  
 YOU RASCAL YOU DE 4140 N T-A --- W-F  
 S.O.L. BLUES/SQUEEZE ME CO 35661 N AUC --- WARR  
 HOTTER THAN THAT/SAVOY BLUES OK 8535 P T-A 1.00 SCOP  
 BABY (L.D.CHRISTIAN) OK 8660 N AUC --- STEI  
 RED CAT/PUBLIC MELODY DE 1347 E T-A 1.00 LAMB  
 (HOT FIVE ALBUM C-57) CO --- N T-A 5.00 LAMB  
 MUSKRAT RAMBLE OK 8300 V T-A --- NORC  
 SAVY BLUES/HOTTER THAN THAT DK 8535 G T-A --- NORC  
 I'M GONNA GITCHA OK 8343 V T-A --- NORC  
 COCOANUT ISLAND/ALOHA DE 914 E T-A --- ALEX  
 TOO BUSY/A DREAM(L.D.CHRISTIAN) OK 8596 G+T-A --- EDEL  
 SKID-DAT-DE-DAT/MUSKAT CO 36153 N AUC --- KEAT  
 HEY LAWDY MAMMA/OO YOU DE 3756 E AUC --- KEAT  
 DIPPER MOUTH/I'M IN THE MOOD DE 3796 E AUC --- KEAT  
 WEST END BLUES/IF IT'S GOOD DE 2480 E AUC --- KEAT  
 ROCKIN'CHAIR/I AIN'T DK 8756 G+T-A --- LUDA  
 CABIN IN THE PINES/HONEY DON'T VI 24335 G+T-A --- LUDA  
 POTATO HEAD/PUT EM DOWN UHCA 59-60 N T-A --- LUDA  
 ST.JAMES INFIRMARY/SAVE DK 8657 V T-A --- LUDA  
 NEW TIGER RAG/LOVE YOU CO 2631 G T-A --- LUDA  
 INDIAN CRADLE SONG/EXACTLY OK 41423 G T-A --- LUDA  
**THE ASTORIERS**  
 MADE YOU HAPPY(CHIP,NO GROOVES) HA 303 V T-A --- KELS  
**GEORGE AULD**  
 JUKE BOX STOMP VA --- E SAL 1.25 MAHE  
**GENE AUSTIN**  
 MY BLUE HEAVEN VI --- V AUC --- WHIT  
**LOVIE AUSTIN**  
 JACKABS BLUES/FROG TONGUE PARA 12361 E SAL 17.50 MCKU  
 TRAVELING BLUES/STAPPIN PARA 12255 G AUC --- STEI  
 PEEPIN' BLUES PARA 12277 G AUC --- STEI  
 CHARLESTON/CHARLESTON MAD PARA 12278 G AUC --- STEI  
**BUSTER BAILEY**  
 BLUE ROOM/AM I BLUE PHIL FR84 N AUC --- WEXL  
 BOOGIE WOOGIE/ECCENTRIC PHIL FR82 N AUC --- WEXL  
 AFTERNOON IN AFRICA/DIZZY VR 668 V AUC --- STEI  
 PINETOP'S BOOGIE/ECCENTRIC VB 8365 V AUC --- STEI  
 ECCENTRIC/BOOGIE WOOGIE VS 8365 V+AUC --- DELG  
**MILDRED BAILEY (OFF-THE-AIR-SHOTS)**  
 CHINA BOY(ELDRIDGE,WILSON,NORVO,COZY,ETC.)  
 78 RPM(REV.VAUGHN MONROE) 9/18/44 N AUC --- MELT

**MILDRED BAILEY**  
 WILLOW TREE/HONEYSUCKLE ROSE DE 18108 N AUC --- VOGE  
 SQUEEZE ME/DOWNHEARTED BLUES DE 18109 N AUC --- VOGE  
 'LITTLE MAN WHO WASN'T THERE VO 4966 N AUC --- VOGE  
 TAIN'T WHAT YOU DO/SLUMBER. VO 4708 N AUC --- VOGE  
 LOVING YOU/STONE'S THROW FROM VO 5161 N AUC --- MELT  
**BAILEY'S LUCKY SEVEN**  
 WONDER WHERE MY BABY IS GE 3191 V AUC --- ANDE  
 BEBE/YES WE HAVE NO BANANAS GE 5154 E AUC --- CONN  
 HOW MANY TIMES/WIMMIN GE 4795 E AUC --- CONN  
 BABY BLUE EYES/(REV.CAR.COT.PIC) GE 5013 E AUC --- CONN  
**BILLY BANKS**  
 MINNIE'S W.O./HEAT WAVES OR 2469 E AUC 7.50 MCKU  
 SCAT SONG/MINNIE THE MOOCHER VI 2420 V AUC --- STEI  
**CHARLIE BARNET**  
 TIN ROOF BLUES/KNOCKIN' BB 10131 E AUC --- KEAT  
 WHERE CAN SHE BE/I WOULDN'T BB 10162 E AUC --- KEAT  
 JUMP BENSION/SWING ST. BB 10171 E AUC --- KEAT  
 IN A MIZZ/NIGHT SONG BB 10191 E AUC --- KEAT  
 ECHOES OF HARLEIN/SCOTCH BB 10210 E AUC --- KEAT  
 ONLY A ROSE/STRAHGE ENCH. BB 10227 E AUC --- KEAT  
 WHAT'S NEW/FOR TONIGHT BB 10361 E AUC --- KEAT  
 LILACS IN THE RAIN/GIRL BB 10439 E AUC --- KEAT  
**COUNT BASIE**  
 SONG OF THE ISLAND/NOBODY VO 5169 E+AUC --- STAT  
 SUPER CHIEF/YOU CAN'T RUN OK 5673 N AUC --- STAT  
 FIVE O'CLOCK WHISTLE/MY OK 5922 N AUC --- STAT  
 ROCKING THE BLUES/VOLCANO DK 6010 N AUC --- STAT  
 FEEDIN' THE BEAN/I DO MEAN DK 6180 N AUC --- STAT  
 HONEYSUCKLE ROSE DE 1141 N T-A --- W-F  
 THE FIVES DE 2722 N T-A --- W-F  
 DUPREE BLUES DE 3071 N T-A --- W-F  
 OH RED DE 2780 N T-A --- W-F  
 JUMPIN'/DARK RAPTURE DE 2212 V T-A --- LAMB  
 PANASSIE STOMP/JUMP DE 2224 V T-A --- LAMB  
 BLUES I LIKE TO HEAR/BLAME DE 2284 V T-A --- LAMB  
 I'LL FORGET/BEAU BRUMMEL OK 6122 N AUC --- VOGE  
 BASIE BOOGIE/LET ME SEE DK 6330 N AUC --- VOGE  
 MISS THING, 1 & 2 VO 4860 E AUC --- VOGE  
 FIESTA IN BLUE/TAKE ME BACK DK 6440 N AUC --- VOGE  
 BOOGIE WOOGIE/HOW LONG DE 2355 E T-A --- BROW  
 DOGGIN' AROUND DE --- E SAL 1.30 MAHE  
**SIDNEY BECHET**  
 BABY PLEASE COME HOME/COAL VI 27386 E AUC --- KLEI  
 THE MOOCHE/BLUES IN THE AIR VI 20-1510 N AUC --- KLEI  
 RIP UP JOINT/LAUGHIN' VI 27663 N AUC --- KEAT  
 BLUES OF BECHET/SHIEK VI 27485 N AUC --- KEAT  
 SWING PARADE/I KNOW VI 27574 N AUC --- KEAT  
 BLACKSTICK DE 2129 E SAL 1.30 MAHE  
**BIX BEIDERBECKE**  
 SORRY OK 41001 V+T-A --- HOLL  
 OL' MAN RIVER/WA-DA-DA CO 35666 E AUC --- WEXL  
 (COLUMBIA JAZZ CLASSICS ALBUM) CO. C-29 V+AUC 4.00 WEXL  
 DEEP DOWN SOUTH/(VENUTI) VI 23018 N AUC --- STEI  
 JAZZ ME/JAZZ BAND BALL OK 40923 F AUC --- STEI  
 CLARINET MARMALADE DK 40772 E T-A --- NORC  
 TODDLIN' BLUES/SENSATION HRS 23 N T-A --- EDEL  
 BIG BOY/RIGER RAG HRS 24 N T-A --- EDEL  
 DH BABY/JAZZ ME BLUES HRS 25 N T-A --- EDEL  
 ROYAL GARDEN BLUES/TIA JUANA HRS 26 N T-A --- EDEL  
**BUNNY BERIGAN**  
 IN A MIST/WALKIN' THE DOG VI 26123 N T-A --- HERR  
 JAZZ ME BLUES VI 26244 N T-A --- HERR  
 DOWN STREAM VI 25811 N T-A --- HERR  
 Y' HAO IT COMIN' TO YOU VI 26196 N T-A --- HERR  
 PIANO TUNER MAN/HEIGH HO VI 25776 N T-A --- HERR  
 BLUES DE 18116 N T-A --- W-F  
 CHICKEN & WAFFLES DE 18117 N T-A --- W-F  
 CARAVAN VI 25658 N T-A --- W-F  
 CAN'T GET STARTED/PRISONERS VI 36208 N AUC 1.50 WEXL  
 CAN'T GET STARTED/PRISONERS VI 25728 E T-A --- BROW  
**CHU BERRY**  
 EBB TIDE/SECRET LOVE VR 657 V+T-A --- EDEL  
**BLUE RIBBON SYNCPATORS**  
 MEMPHIS SPRAWLER/SCRATCH CO 14215 V AUC --- DELG  
**SHARKY BONANO**  
 MUDDHOLE BLUES/SWING IN SWING VO 3353 E T-A --- LEVI  
 EVERYBODY LOVES MY BABY DE 1014 E SAL 1.30 MAHE  
**DOBBY BRAGG**  
 YELLOW WOMAN(ACC.MCFADDOEN) PARA 13076 E AUC --- STEI  
 SINGLE TREE BLUES/FIRE DET. PARA 12827 E T-A --- LEVI

# FOR DISPOSITION

<u>WILL BRAOLEY</u>				<u>EODIE CONDON</u>			
MEMPHIS BLUES	VO	5130 E SAL	1.30 MAHE	INDIANA/OH BABY	PARL	2932 N SAL	3.00 MELT
<u>BROADWAY BELLHOPS</u>				<u>COOKIE'S GINGERSNAPS</u>			
NO LAND LIKE DIXIELAND TO ME	HA	504 V AUC	SMIT	HIGH FEVER/HOT TAMALES	OK	8369 G T-A	EDEL
<u>BROADWAY BROADCasters</u> (GOODMAN, MCPARTLAND, TEA)				MESSIN' AROUND/(RM JONES)	OK	8390 G T-A	EDEL
BEAUTIFUL (2 SCRATCHES)	RO	566 G+AUC	POWE	<u>LOU CONNORS' COLLEGIANS</u>			
<u>BILL BROWN BROWNIES</u>				MY OHIO HOME (ROUGH START)	OR	1124 G+AUC	POWE
BILL BROWN BLUES/HOT LIPS	BR	7003 G AUC	DELG	<u>CONNIES INN ORCHESTRA</u>			
<u>RUBE BLOOM</u>				YOU RASCAL YOU (HAIR CRACK)	CR	3180 V STA	SPAR
SILHOUETTE/SAPPHIRE	CO	1195 E AUC	DELG	<u>DOC COOK</u>			
SOLOQUIE/SPRING FEVER	HA	164 G AUC	DELG	HUM & STRUM/I GOT WORRY	CO	1430 V AUC	STEI
<u>TEDDY BUNN</u>				BRAINSTORM/ALLIGATOR	CO	1298 G AUC	STEI
KING PORTER STOMP	BN	503 E SAL	1.30 MAHE	BROWN SUGAR/HIGH FEVER	CO	813 V AUC	STEI
<u>HENRY BUSSEE</u>				SPANISH MANA/TOMALE	CO	727 V+AUC	STEI
THRILL ME/I SURRENDER DEAR	VI	22658 N AUC	FLAN	SISSOR GRINDER/1/EMPHIS	GE	5374 E+AUC	STEI
RED HOT HENRY/MILBURG JOYS	VI	19782 V AUC	FLAN	<u>COOK'S DREAMLAND ORCHESTRA</u>			
<u>EMILIO CACERES</u>				HIGH FEVER/BROWN SUGAR	CO	813 G AUC	SMIT
WHAT'S THE USE/WHO'S BORRY	VI	25719 V AUC	DELG	<u>COOH-SANDERS</u>			
RUNNING WILD/JIG IN G	VI	25109 N AUC	DELG	DEEP HENDERSON	VI	20081 N AUC	FLAN
<u>CALIFORNIA RAMBLERS</u>				HARLEM MADNESS	VI	22300 E AUC	FLAN
NOBODY LIED/HOT LIPS	VO	14384 E+AUC	CONN	ALONE IN THE RAIN	VI	22262 E AUC	FLAN
<u>CAB CALLOWAY</u>				SUPPRESSED DESIRE/WHAT A GIRL	VI	21803 V AUC	FLAN
STAR DUST/YOU CAN'T	PE	15531 E AUC	FRY	<u>COTTON PICKERS</u>			
ST. LOUIS BLUES	BR	4936 E T-A	BOON	JUST HOT/SHUFFLIN' MOSE	CO	2507 V AUC	FLAN
SOME OF THESE DAYS	BR	6000 V T-A	BOON	SISTER KATE	BR	2338 G T-A	CARM
OLD MAN OF THE MOUNTAIN	RO	1888 G T-A	BOON	LOOSE FEET/RUNNIN' WILD	BR	2382 G T-A	CARM
WAH-DEE-DAH/DIXIE DOORWAY	BR	6435 V T-A	BOON	STATE ST. BLUES/HOT LIPS	BR	2292 G T-A	CARM
<u>HOAGY CARMICHAEL</u>				RAMPART ST. BLUES/BACK O' TOWN	BR	2486 E T-A	SPIL
ONE MORNING IN MAY	VI	24505 E+AUC	STEI	WAY DOWN YONDER IN N.O.	BR	2404 G T-A	PARK
LAZY RIVER/JUST FORGET	VI	23034 V T-A	MORS	<u>IDA COX ALL STARS (RED, HIGGY, HALL, TAYLOR)</u>			
<u>LEROY CARR &amp; SCRAPPER BLACKWELL</u>				I CAN'T QUIT THAT MAN/LAST	OK	6405 N AUC	POWE
GRADOVAM BLG/BREAK BAKER	VO	03296 E AUC	LAUF	<u>CHARLES CREATH'S JAZZ MANIACS</u>			
<u>BENNY CARTER</u>				BUTTERFINGER BLUES (RIM CHIP)	OK	8477 V+T-A	LEVI
PARDON ME/SOMEBODY LOVES ME	DE	18256 E AUC	WEXL	MY DADDY ROCKS ME	OK	8210 V T-A	EDEL
SWINGIN' BLUES/2 LIPS	VO	3279 N AUC	STEI	MARKET STREET STOMP	OK	8280 G+T-A	EDEL
MOANIN'/BLUE RHYTHM	CO	2504 E AUC	STEI	<u>BING CROSBY</u>			
BEALE ST. BLUES/JOE TURNER	OK	6001 N T-A	ALEX	YOU SWEET HEADACHE/JOOBALI	OE	2200 E SAL	1.25 CHOY
CUDDLE UP/HIDDLE UP	BB	11197 E AUC	KEAT	TO YOU, ALOHA/ISLE DREAMS	OE	2775 E+AUC	CHOY
JINGLE BELLS/CARRY ME BACK	VOE	539 N AUC	MELT	STAR DUST/DEEP PURPLE	DE	2374 E AUC	CHOY
BOOGIE WOOGIE SUGAR BLUES	OE	3588 E T-A	BROW	I KISS YOUR HAND MADAME	CO	1851 E AUC	2.00 CHOY
BEALE ST. BLUES/JOE TURNER BL	OK	6001 N T-A	LUDA	FOR LOVE ALONE/I NEVER REALIZ. BRE	DE	2281 E AUC	VOGE
BLUE LOU/LONESOME NIGHTS	OK	41567 V T-A	LUDA	WAY I/RIDIN' AROUND IN RAIN	ME	13167 E AUC	VOGE
I NEVER KNEW (CHOCOLATE OAND'S)	CO	2875 V+T-A	LUDA	(MANY; DECCA 100 TO 3000)	---	N T-A	PARK
<u>CELESTIN'S ORIGINAL TUXEDO ORCHESTRA</u>				CABIN IN COTTON/SUMMER COM	BR	6329 G AUC	3.00 WEIL
GIVE ME SOME MORE/I'M SATISFIED	CO	14200 F+AUC	CONN	IF I HAD YOU (LANIN)/MY KINDA	OK	41188 F AUC	5.00 WEIL
GIVE ME SOME MORE/I'M SATIS.	CO	14200 V T-A	MORB	LITTLE THINGS IN LIFE/THEM	VI	22580 V AUC	2.00 WEIL
<u>CHARLESTON CHASERS</u>				LONESOME IN MOON(RHYTHM BOYS)	CO	1448 G AUC	2.00 WEIL
MELANCHOLY BABY/MISS. (NICHOLS)	CO	1335 V AUC	ANDE	NEVER REALIZED/MOONLIGHT &	OE	1186 V AUC	1.00 WEIL
FELIN'/NO PAIN/FIVE PENNIES	CO	1229 V T-A	MORS	TILL WE MEET/WY'RINDA LOVE	CO	1773 G AUC	3.00 WEIL
DELIRIUM	CO	1076 V T-A	MORS	STAR DUST/DANCING IN OAK	BR	6169 E AUC	3.00 WEIL
<u>MAURICE CHEVALIER</u>				(SILVER LABEL ON ABOVE RECORD)			
RIGHT NOW/MOONLIGHT SAVING	VI	22723 E AUC	2.00 WEIL	HOW THAT YOU'RE GONE	BR	6200 G AUC	5.00 WEIL
<u>CHICAGO FOOTWARMERS</u>				LET'S CALL A HEART/PENNIES	DE	947 E AUC	2.00 WEIL
BRUBH STOMP/GET'EM AGAIN BL	OK	8599 E T-A	EDEL	BLUES SERenade/POCKETFUL	DE	1933 V AUC	1.00 WEIL
<u>CHICAGO RHYTHM KINGS</u>				YA'COMIN' UP TONIGHT (GOLDKETT)	VI	21889 E AUC	8.00 WEIL
I'VE FOUND A NEW BABY	BR	4001 N T-A	HOLL	SWEET LILIAN/BLUE HAWAII	OE	1175 V AUC	1.00 WEIL
<u>CHOCOLATE OANDIES</u>				LOVE NEIGHBOR/SHE REMINDS	ME	13165 E AUC	5.00 WEIL
PADUCAH/4 OR 5 TIMES	OK	8627 V T-A	2.50 SCOP	THE CALINDA (RHYTHM BOYS)	VI	20882 E AUC	2.00 WEIL
DEE BLUES/BUGLE CALL RAG	CO	36008 E+AUC	WEXL	MUDDY WATER (RHYTHM BOYS)	VI	20508 E AUC	2.00 WEIL
<u>BUDDY CHRISTIAN'S JAZZ RIPPERS</u>				SIDE BY SIDE (WHITEMAN)	VI	20627 E AUC	2.00 WEIL
S. RAMPART STREET/THE SKUNK	PE	118 V T-A	JACK	HAPPY RETURNS/AT YOUR COMMAND	BR	6145 E AUC	2.00 WEIL
<u>LARRY CLINTON</u>				MAKIN' WHOOPIE (RHYTHM BOYS)	CO	1683 E AUC	3.00 WEIL
I'M GONNA LOCK MY HEART	VI	25885 N AUC	VAND	GEORGIE GORGIE (WHITEMAN)	CO	1491 F AUC	4.00 WEIL
SATAN IN SATIN/GOLDEN	VI	26354 N AUC	KEAT	LOVE IN BLOOM/QUEST IT HAD	PE	13050 F AUC	3.00 WEIL
MY GREATEST MISTAKE/FEEL	BB	10784 N AUC	KEAT	STREET OF DREAMS	BR	6464 V AUC	3.50 MELL
JUMP JOE/I WANT TO ROCK	BB	10961 E AUC	KEAT	AFTER SUNDOWN	BR	6694 E AUC	4.00 MELL
YOU FORGOT ABOUT ME	BB	10984 E AUC	KEAT	LOVE THY NEIGHBOR	BR	6852 V AUC	3.50 MELL
OLD ROCKIN' CHAIR/NOBODY	BB	11018 E AUC	KEAT	BEAUTIFUL GIRL	OK	2830 N AUC	5.00 MELL
SMILES/THE NIGHT WE MET	BB	11130 E AUC	KEAT	SUBIANNA	OK	41228 N AUC	10.00 MELL
COMIN' THRU THE RYE	BB	11224 E AUC	KEAT	WERE YOU SINCERE	BR	6120 V AUC	3.50 MELL
<u>BILLY CLYDE</u>				I'M THRU WITH LOVE (DIQ)	BR	6140 E AUC	3.50 MELL
SOME OF THESE DAYS/AFTER	CH	40108 G+AUC	DELG	GOODNIGHT SWEETHEART	BR	6203 E AUC	4.00 MELL
<u>E. C. COBB</u>				SNUGGLE ON SHOULDER	BR	6248 V AUC	3.50 MELL
TRANSLANTINI C/BARREL HOUBE	VI	38023 V AUC	STEI	LAZY DAY	BR	6306 V AUC	3.50 MELL
<u>RUSS COLUMBO</u>				LET'S TRY AGAIN	BR	6320 V AUC	3.50 MELL
I DON'T KNOW WHY/GUILTY	VI	22801 E AUC	3.00 WEIL	YOUNG AND HEALTHY	BR	6472 V AUC	3.50 MELL
ALL OF ME	VI	22903 E AUC	MELL	SHADOW WALTZ	BR	6599 V AUC	3.50 MELL
YOU CALL IT MADNESS	BB	6503 N AUC	MELL	OAY YOU CAME ALONG	BR	6644 V AUC	3.50 MELL
<u>ALIX COMBELLE</u>				SHADOWS OF LOVE/GOODNIGHT	BA	33167 V T-A	LUOA
CRAZY RHYTHM/SWANEE RIVER	V8	8378 N AUC	VOGE	LOVE THY NEIGHBOR/REMINDS	PE	13053 G+T-A	LUOA

(BING CROSBY CONTINUED NEXT PAGE)

# FOR DISPOSITION

(BING CROSBY, CONTINUED)

LOVE IN BLOOM/I GUESS IT OR 2993 G T-A --- LUDA  
 JUST LIKE TAKING CANDY FROM A BABY --- --- V+T-A --- LUDA  
 (10" TRANSCRIPTION)  
 WORLD ON A STRING/LINGER BR 6491 G T-A --- LUDA  
 RIGHT SIDE OF ROAD/GABRIEL VO 4522 V T-A --- LUDA  
BOB CROSBY  
 I'VE GOT MY EYES ON YOU DE 2991 N T-A --- HERR  
 THE MARK HOP DE 3694 N T-A --- HERR  
 I'LL COME BACK TO YOU DE 3576 N T-A --- HERR  
 BOOGIE WOOGIE MAXIXE/GIN MILL DE 3382 N AUC --- KLEI  
 TAKE IT EASY/IT WAS ONLY A DE 4137 N AUC --- POWE  
 CAN I HELP IT/LITTLE MAN WHO DE 2776 V AUC --- FLAN  
 DON'T SIT UNDER/I'LL KEEP DE 4290 E STA --- GRIE  
 A WEEK END IN HAVANA/MY DE 4049 N TRA --- HART  
 SWINGIN' AT SUGAR BOWL DE 2210 N AUC --- ROTH  
 COQUETTE/BIG CRASH(BOBCATS) DE 1756 E AUC --- CHOY  
 S. RAMPART ST. PARADE DE 2569 E AUC --- CHOY  
 AT JAZZ BAND BALL/YANCEY DE 1747 E AUC --- CHOY  
 DON'T CALL ME BOY/MUGGSY DE 3431 N AUC --- CHOY  
 I MET MY WATERLOO DE 829 E SAL .90 CHOY

FORD DABNEY

BUGLE CALL BLUES PU 1124 E T-A --- PARK

PUTNEY DANDRIOGE

ALL MY LIFE/SIN TO TELL LIE VO 3252 N T-A --- ALEX  
 HONEYBUCKLE ROSE/SWEET VIOLETS VO 3190 N T-A --- ALEX  
 IT'S THE GYPSY IN ME VO 3315 V SAL 1.00 MAHE

COW COW DAVENPORT

COW COW BLUES/STATE ST. JIVE VO 1198 V+T-A --- EDEL

DELTA FOUR

FAREWELL BLUES/(REV., DODDS) DE 3864 N AUC --- ROTH

CAROL DICKERSON SAVOY ORCH.

BLACK MARIA/MISSOURI SQUABBLE BR 3990 E+AUC --- STEI  
 BLACK MARIA/MISSOURI SQUABBLE BR 3990 E SAL 1.50 MAHE

DIXIE DAISIES

HIGH FEVER/WALKING RO 264 V T-A --- MORS

DIXIELAND JUG BLOWERS

HOUSE RENT RAG/LARD VI 20420 V AUC --- STEI

DIXIE STOMPERS

ALABAMA STOMP HA 283 E AUC --- STEI  
 SNAG IT/AIN'T SHE SWEET HA 353 V AUC --- GILB

DIXIE SYNCOPATORS

IT'S BAD FOR YOU SOUL/JUST AL. BR 4536 N AUC --- STEI

DIXIE WASHBOARD BAND

KING OF ZULUS/ZULU BLUES CO 14171 V AUC --- STEI

JOHNNY DODDS

WEARY CITY/BUCKTOWN VI 38004 N AUC --- STEI  
 BACKTOWN STOMP/WEARY CITY VI 38004 G AUC --- SMIT

DORSEY BROTHERS

WEARY BLUES/SOLITUDE DE 15013 N AUC --- WEXL  
 JUDY/ANNIE'S COUSIN BR 6938 N AUC --- DELG

CONGRATULATIONS BA 0566 V AUC --- DELG

BESIDE AN OPEN FIREPLACE PE 15269 V AUC --- DELG

HAVE A LITTLE FAITH IN ME PE 15265 V AUC --- DELG

HAVE A LITTLE FAITH(SPANIER) PE 15265 E STA 1.50 STUR

CONGRATULATIONS (SPANIER) PE 15269 E STA 1.50 STUR

DESE DEM OBBE DE 469 E SAL 1.30 MAHE

JIMMY DORSEY

JOHN SILVER/FEELING IS GONE DE 1860 V AUC --- KLEI  
 THE YAM/CHANGE PARTNERB DE 2002 V AUC --- KLEI

TAI'NT NO GOOD, 1 & 2 DE 4262 N TRA --- HART

A MAN & HIS DRUM/CHEROKEE DE 2961 N AUC --- ROTH

PARADE MILK BOTTLE CAPS DE 3334 N AUC --- ROTH

MILBERG JOYS, 1 & 2 VI 26437 E AUC --- STAT

TOMMY DORSEY

WELL GET IT/SOMEWHERE VI 27887 N T-A --- WARR

SHINE ON HARVEST NOON/OH VI 25657 N AUC --- KEAT

CHINATOWN/SHIEK OR ARABY VI 26023 N AUC --- KEAT

GETTING SENTIMENTAL/A NOTE VI 25236 N T-A --- KELS

THING CALLED LOVE/LOVE BENDS VI 27782 N T-A --- KELS

WELL GIT IT/VOICE CALLING VI 27887 N T-A --- KELS

JOHNNY DUNN

PUT & TAKE/MOANFUL CO 3579 V AUC --- STEI

EDDIE DURHAM

MOTEN'S SWING/I WANT A DE 18126 N AUC --- ROTH

JACK DUPREE

JUNDER BLUES (LAW. CRACKB) OK 06152 E STA --- STUR

ROY ELDRIDGE

AFTER YOU'VE GONE/LAZY RIVER VO 3458 V AUC --- STAT

AFTER YOU'VE GONE/LACY RIVER VO 3450 V T-A 2.00 SCOP

ELGAR'S CREOLE BAND

NIGHTMARE/BROTHERLY LOVE BR 3404 N AUC --- STEI  
 NIGHTMARE/BROTHERLY LOVE BR 3404 V AUC --- STEI

FRED ELIZADE

NOBODY'S SWEETHEART PARL 81201 V AUC --- DELG

DUKE ELLINGTON

SHERMAN SHUFFLE VI 20-1505 N AUC --- KLEI  
 ST. LOUIS BLUES (BING) 12" CO 55003 N AUC --- KLEI

NEW E. ST. LOUIS/RUG CUTTER MAS 101 N AUC --- STAT

BOJANGLES VI 26644 N STA --- W-F

IN A MELLOWTONE VI 26788 N T-A --- W-F

SOPHISTICATED LADY --- 6059 N T-A --- W-F

SOLITUDE --- 6061 N T-A --- W-F

CLARINET LAMENT --- 6064 N T-A --- W-F

BLUE GOOSE VI 26677 N T-A --- W-F

BLUE RAMBLE/LAZY RHAPSODY CO 35834 N AUC --- CHOY

THE MOOCHE/MOOD INDIGO VI 24486 N AUC --- CHOY

DELTA SERENADE/SOLITUDE VI 24755 N AUC --- CHOY

ARE YOU STICKING VI 27804 N AUC --- CHOY

TAKE THE A TRAIN VI 27380 N AUC --- CHOY

LIGHTNIN'/BABY WHEN YOU CO 35834 N AUC --- CHOY

BLACK & TAN/CREOLE LOVE VI 24861 N AUC --- CHOY

PERDIDO/RAIN CHECK VI 27880 N AUC --- CHOY

COLUMBIA JAZZ CLASSICA ALBUM CO C-38 N AUC --- WEXL

BRUNSWICK ELLINGTONIA, VOL 2 BR 1011 N AUC --- WEXL

SOLITUDE/MOOD INDIGO CO 35427 N AUC --- VAND

DAYBREAK EXPRESS/SOUTHLAND VI 24501 N AUC --- VAND

CHOCOLATE SHAKE/GOT IT BAD VI 27531 E AUC --- STEI

OLD MAN BLUES/DOUBLE CHECK BB 6450 E+T-A 1.50 ALEX

SOLITUDE/MOONGLAW BR 6987 N T-A --- ALEX

SHOWBOAT SHUFFLE/SENTIMENTAL BR 7461 E+T-A --- ALEX

GRIEVIN'/TOOTIN' THRU ROOF CO 35310 N T-A 1.00 ALEX

ALABAMA HOME MAS 137 N T-A 2.50 ALEX

DELTA SERENADE/SOLITUDE(N/V) VI 24755 --- T-A --- ALEX

SIDEWALKS OF N.Y./"A" TRAIN(N/V) 27380 --- T-A --- ALEX

JIVE STOMP/I'M SATISFIED BR 6638 E T-A --- SPIL

ANIMAL CRACKERS/(POP ORCH, REV) CH 15118 V T-A --- PARK

JIVE STOMP/I'M SATISFIED(E) BR 6638 N T-A --- BROW

CARAVAN/AZURE (1/2" HAIR CRACK) BR 7977 N T-A --- LUDA

ROSE OF RIO GRANDE/A GYPSY BR 8186 V T-A --- LUDA

WANG WANG BLUES/HOME --- --- T-A --- LUDA

AGAIN BLUES/JUNGLE BAND) BR 6003 V T-A --- LUDA

ROSE ROOM/IT DON'T MEAN BR 6265 V T-A --- LUDA

DIGA DIGA DOO/DOIN' IN THE OK 41096 B+T-A --- LUDA

WATERMELON MAN/LOVE IN BR 8200 V T-A --- LUDA

THAT LINDY HO/HITTIN' THE VI 23016 E T-A --- LUDA

EERIE MOAN/ANYTIME BR 6467 V+T-A --- LUDA

SLIPPERY HORN/DROP ME OFF BR 6527 V+ T-A --- LUDA

RUTH ETTING

BELOVED/BECAUSE BY BABY CO 1420 G AUC 2.00 WEIL

WILL EZELL (Acc. E. ROBINSON)

WICKED DADDY/TOD LATE(1/2" CLICK) PARL 12689 V+T-A --- LEVI

L. FEATHER'S ALL STARS

MY IDEAL/MOP MOP CMS 548 E+T-B .75 GRIE

ESQUIRE BOUNCE/ESQUIRE BL. CMS 547 E+T-G .50 GRIE

FIVE LITTLE CHOCOLATE DANDIES

PADUCAH/4 OR 5 TIMES OK 8627 V STA --- SPAR

REGINALD FORTSYTHE

DUKE INSISTS/GARDEN WEED CO 3000 E AUC --- STEI

MELANCHOLY CLOWN/GREENER CO 3060 E AUC --- STEI

LEM FOWLER

HOT STRUT/PERCOLATIN' CO 14230 E AUC --- STEI

FIVE RHYTHM KINGS

MINNIE THE MOOCHER/PLEABE VI 23269 G AUC --- DELG

BUD FREEMAN

SATANI C BLUES/THE BALFISH DE 2781 N T-A --- SARL

SENSATION/OH BABY DE 18065 E T-A --- SARL

SATANI C BLUES/SOMEBODY DE 3525 E T-A --- SARL

COPENHAGEN DE 18064 N T-A --- W-F

THE BUZZARD DE 18112 N T-A --- W-F

KEEP SMILING AT TROUBLE DE 18113 N T-A --- W-F

CHARLES FULCHER

GEORGIA STOMP/HOME G.H.B CO 316 B T-A --- PARK

GEORGIA STRUTTERS

EVERYBODY MESS AROUND/BA. OR. HA 231 E T-A --- LEVI

JEAN GOLDKETTE

CLEMENTINE/MY PRETTY GIRL VI 25283 V AUC --- KLEI

WITHERED ROBES VI 21804 N AUC --- KLEI

IDOLIZIN (BIX, VENUTI, LAND) VI 20270 E AUC --- CHOY

(JEAN GOLDKETTE CONTINUED NEXT PAGE)



# FOR DISPOSITION

## (JEAN GOLOKETTE, CONTINUED)

TAKE A LOOK/YA COMIN' UP	VI 21889 N T-A	1.00 LAMB
LONESOME AND SORRY/BIMME	VI 20031 G T-A	.75 LAMB
SHE'S FUNNY THAT WAY	VI 21853 N T-A	1.00 LAMB
PAINTING/TIP TOE	VI 22027 N T-A	1.00 LAMB
LOOK AT THE WORLD & SMILE	VI 20472 V T-A	.75 LAMB
SUNNY DISPOSISH(SLIGHT CHIP)	VI 20493 N T-A	2.50 LAMB
SO TIRED	VI 21150 V SAL	1.00 MAHE

### BENNY GOODMAN

GOTTA RIGHT TO SING/AIN'T	Co 3168 N AUC	--- STAT
EXACTLY LIKE YOU/LOVE ME	VI 25406 E AUC	--- STAT
TAKE ANOTHER GUESS/GOOD (G)	VI 25461 E AUC	--- STAT
ROSE OF WASH./SIREN'S SONG	VI 26230 E AUC	--- STAT
I FOUND A NEW BABY	VI 25355 N T-A	W-F
JAM SESSION	VI 25497 N T-A	W-F
LIFE GOES TO A PARTY	VI 25726 N T-A	W-F
VIBRAPHONE BLUES	VI 25521 N T-A	W-F
MAN I LOVE	VI 25644 N T-A	W-F
BASIN ST. BLUES	VI 25258 N T-A	W-F
PICK YOURSELF UP	VI 25387 N T-A	W-F
ROSE ROOM (SEXTET)	Co 35254 N T-A	W-F
TIGER RAG (TRIO)	VI 25481 N T-A	W-F
AMAPOLA/INTERMEZZO	Co 36050 E STA	GRIE
KING PORTER STOMP/SOMETIMES	VI 25090 E+AUC	1.25 MCKU
SING SING SING (12*)	VI 36205 N AUC	1.50 WEXL
BENNY RIDES AGAIN	Co 55001 N AUC	VAND
SHIRT TAIL/BLUE	BR 3975 E AUC	--- STEI
ROOM 141/JUNGLE BLUES	BR 4013 E AUC	--- STEI
BENNY'S BUGLE/AS LONG AS I	Co 35901 E T-A	1.00 LAMB
CLARINET A LA KING/HOW LONG	OK 6544 V T-A	--- LAMB
SOMETHING NEW/WHEN SUN	Co 30420 E AUC	--- LAMB
FEELIN' HIGH/LET A SONG (N/F)	VI 25840 - AUC	--- FRY
BIG JOHN/FLAT FOOT (V/F)	VI 25871 - AUC	--- FRY
ROLL 'EM/AFRAID TO DREAM	VI 25627 E SAL	1.35 SPIL
FLAT FOOT FLOOGIE/BIG JOHN	VI 25871 N SAL	1.50 SPIL
LET'S DANCE/BOY MEETS HORN	Co 35301 N T-A	--- KELS
WHY DON'T YOU DO RIGHT	Co 36652 N T-A	--- KELS
SING SING SING, 1 & 2	VI 25796 N T-A	--- KELS
DON'T BE THAT WAY/1 O'CLOCK	VI 25792 N T-A	--- KELS
KING PORTER/SOMETIMES	VI 25090 N T-A	--- KELS
SOLO FLIGHT	Co 36684 E SAL	1.30 MAHE
AIR MAIL SPECIAL	Co 36254 E SAL	1.30 MAHE
BENNY'S BUGLE/ROYAL GARDEN	--- --- ---	MAHE

I WAS LUCKY/I SING A HAPPY SONG (CHIP, BUT NOT IN GROOVES)	ITALIAN Co 1554 V AUC	--- MELT
THE SHEIK/POOR BUTTERFLY	Co 35466 E T-A	--- BROW
SWEET SUE/MELANCHOLY	VI 25473 V+T-A	--- LUDA
TAKE ANOTHER GUESS/GOOD NIGHT	VI 25481 V+T-A	--- LUDA
<u>COOT GRANT &amp; KID WILSON</u>		
KEY HOLE/RASSLIN'	Co 14363 E+SAL	1.25 MCKU

### GULF COAST SEVEN

DAYLIGHT SAVIN'/GEORGIA	Co 14373 E AUC	--- STEI
DAYLIGHT SAVING(147151)	Co 14373 V T-A	--- PARK

### HALFWAY HOUSE

WHEN I'M BLUE/WANT SOME	Co 1263 G AUC	--- STEI
<u>ED HALL QUARTET</u>		
CELESTIAL EXPRESS/PRO BLUE	BN 17 N 8-A	1.55 SPIL

### JOHNNY HAMP (KENTUCKY SERENADERS)

CECELIA/PROMENADE WALK	VI 19756 V AUC	--- KLEI
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### LIONEL HAMPTON

DENISON SWING	VI 26233 N T-A	W-F
MEMORIES OF YOU	VI 26304 N T-A	W-F
FLYING HOME	VI 26595 N T-A	W-F
CHASIN' WITH CHASE	VI 25729 N T-A	W-F
GIN FOR MAMAS	VI 26423 E T-A	W-F
SUNNY SIDE OF STREET/I KNOW	VI 25592 N SAL	1.50 CHOY
MUNSON ST./CAN'T GET STARTED	VI 26453 N AUC	--- STEI
DINAH/SINGIN' THE BLUES	VI 26557 N AUC	--- STEI
FLYING HOME/IN THE BAG (V/G)	OE 18394 - T-A	--- LAMB
SUNNY SIDE/I KNOW YOU KNOW	VI 25592 N T-A	--- KELS
SUNNY SIDE/I KNOW YOU KNOW	VI 25592 N T-A	--- BROW

### HANDY'S ORCHESTRA

FU-ZY WUZZY/SNAKY	Co 2421 V AUC	--- STEI
<u>HARLEM HOTSHOTS (BANKS' RHYTHMMAKERS)</u>		
BALD HEADED MAMA	PE 15642 G AUC	--- SMIT

### COLEMAN HAWKINS

HONEYBUCKLE ROSE	VI 26219 N T-A	W-F
HONEYBUCKLE ROSE	OE --- N T-A	W-F

(COLEMAN HAWKINS CONTINUED NEXT COLUMN)

## (COLEMAN HAWKINS, CONTINUED)

MEITATION	DE --- N T-A	W-F
THE SHEIK OF ARABY	BB --- N T-A	W-F
RAINBOW MIST/BOOYIN' YOU	APOLLO 751 E T-A	--- SARL
YESTEROAYS/BU-DEE-DAHT	APOLLO 752 E T-A	--- SARL
FEELING ZERO/DISORDER	APOLLO 753 V T-A	--- SARL
CHICAGO/NETCHA'S OREAM	DE 661 V T-A	--- SARL
WHEN DAY IS DONE/BOUNCING	BB 10693 N T-A	--- SARL
FINE DINNER	BB 10523 N T-A	--- PARK
STARDUST	DE 18251 E 1.30	--- MAHE

### HAWKINS SWING FOUR

CRAZY RHYTHM/GET HAPPY	S13 28104 N AUC	--- MELT
I WANNA GO BACK(CR. TO LABEL)	DEE 6502 V AUC	--- MELT
NETCHA'S OREAM/WHAT HORN	OEE 5775 V AUC	--- MELT
ORIGINAL O'XIDELANO (1* CR)	DEE 6407 E AUC	--- MELT

### ERSKINE HAWKINS

AFTER HOURS(E+)/SONG OF(V)	BB 10879 - AUC	--- POWE
SHIPYARD RAMBLE	BB 11218 N AUC	--- ROTH
LOST IN THE SHUFFLE	VO 4007 V SAL	1.00 MAHE

### EDGAR HAYES

SHINOBU/MY FIRST THOUGHT	OE 2048 E T-A	--- KELS
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### FLETCHER HENDERSON

ROCKY MOUNTAIN BLUES	Co 970 N T-A	W-F
31ST ST./OLD BLACK JOE BL	PE 14223 V STA	--- SPAR
YOU GOTTA GET HOT/CHARLESTON	VO 14726 E STA	--- SPAR
HOUSTON BLUES/MUSCLE SHOALS	Co 164 E STA	--- SPAR
MY POPPA DON'T 2 STEE/STOLE	Co 126 V STA	--- SPAR
SUGAR FOOT STOMP/BLUE RHYTHM	SAVOY 500 E T-A	--- LAMB
LIVERY TABLE BL/P.O.Q.	Co 1002 V AUC	--- STEI
MY PRETTY GIRL/MY GAL SAL	Co 2586 E+AUC	--- STEI
BUSINESS IN F/CASA LOMA ST.	Co 2615 G AUC	--- STEI
LIVERY STABLE/P.O.Q. BLUES	Co 1002 E+SAL 10.00	MCKU
ROCKY MOUNTAIN BLUES/TOZO	Co 970 E+AUC 10.00	MCKU
DOWN SOUTH CAMP MEETIN'	OE 213 N SAL	1.75 MCKU
HAPPY AS THE DAY IS LONG	OE 3985 N AUC	--- ROTH
HOFF/SNAG IT	Co 35670 N AUC	--- VOGE
WHAT-CHA-CALL EM BLUES/SUGAR	Co 35668 N AUC	--- VOGE
STAMPEDE/JACKSASS BLUES	Co 654 V AUC	--- VOGE
SENSATION/FIJOETTY FEET	BR 3521 V AUC	--- VOGE
SUGARFOOT/BLUE RHYTHM	VS 8062 N AUC	--- VOGE
SUGARFOOT/BLUE RHYTHM	VS 9052 V T-A	--- SPIL

### ROSA HENDERSON (WITH COLEMAN HAWKINS)

EVERY WOMAN'S BLUES	VO 14682 E AUC	--- SMIT
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### WOODY HERMAN

WE'LL MEET AGAIN(B. ROGERS)	DE 18314 E AUC	--- VAND
WOODCHOPPERS BALL/BIG WIG	OE 2440 E AUC	--- KEAT
CASHBAH BLUES/FAREWELL BLUES	OE 2582 N AUC	--- KEAT
DALLAS BLUES/RIVER BED	DE 2629 N AUC	--- KEAT
BLUE PRELUDE/SKY FELL	DE 3500 E AUC	--- KEAT
PEACH TREE STREET/BLUES	DE 3501 N AUC	--- KEAT

### ALEX HILL

SONG OF THE PLOW/CHIBILEE	VO 2848 E AUC	--- STEI
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### BERTHA CHIPPIE HILL

MESS KATIE MESS(LOUIS ACC.)	OK 843 G T-A	--- LEVI
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### TEDDY HILL & N.B.C. ORCH

BIG BOY BLUE/HARLEM TWISTER	BB 6908 V T-A	1.00 SCOP
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### EARL HINES

THE FATHER JUMPS/JITNEY MAN	BB 11535 N AUC	--- KLEI
BLUE DRAG/YOU SWEET THING	BR 6345 V AUC	--- SMIT
STOWAWAY	QRS 7038 V+T-A	--- HOLL
57 VARIETIES/ I AIN'T GOT NOBO	OK 41175 V AUC	--- WARR
SENTIMENTAL MOOD	BR 6379 G AUC	--- DELG
BUBBLING OVER	BR 6710 N AUC	--- DELG
TAKE IT EASY	BR 6771 N AUC	--- DELG
BLUE DRAG	BR 6345 V AUC	--- MELL

### ART HODES (AIR SHOTS)

BEALE ST. BLUES	--- --- N SAL	1.25 IDER
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### JOHNNY HODGES

RENOZVOUS/JEEP'S BLUES	VO 4115 N AUC	--- STEI
RABBIT'S JUMP/RENT PARTY	VO 5100 V T-A	--- BOON
JITTERBUG'S LAMENT	VO 4309 V+AUC	--- DELG

### BILLIE HOLIDAY

GOD BLESS CHILD/SOLITUDE	OK 6270 N AUC	--- CONN
LOVE ME OR LEAVE ME	OK 6369 V T-A	--- BROW

### HOTSY TOSY GANG

STARDUST	BR 4587 E AUC	--- STEI
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### WALTER HOUSTON

SEPTEMBER SONG/SCARS	BR 8272 N T-A	2.50 LAMB
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# FOR DISPOSITION

HUDSON-DELANE

HOB0 ON PARK AVE/B BARS BR 7618 E AUC --- KEAT  
MINT JULIP/MR. GHOST GOES BR 7715 E AUC --- KEAT

SPIKE HUGHES

NOCTURNE/ARABESQUE DE 18170 N AUC --- VAND  
SIROCCO/SIX BBLS STAMPEDE DE 191 E+AUC --- STEI  
SWEET SUE DEE 3972 N AUC --- MELT

HARRY JAMES

TRUMPET RHAPSODY, 1 & 2 CO 36160 E AUC --- KLEI  
DODGERS FAN DANCE/LAMENT CO 36222 N AUC --- KLEI  
YOU MADE ME/A SINNER CO 36296 E STA --- GRIE  
ALICE BLUE GOVIN/SUPER CLASSIC 5045 E+STA --- GRIE  
FEET DRAGGIN' BLUES CO 35277 E AUC --- KEAT

JAM SESSION AT COMMODORE

EMBRACEABLE YOU/SERENADE CMS 1501 V T-A 1.50 LAMB

JAM SESSION AT VICTOR

BLUES/HONEYBUCKLE ROSE VI 25559 E+T-A --- BROW

BLIND WILLIE JOHNSON

FAIN DON'T FALL ON ME CO 14537 N SAL 2.50 MCKU  
(ANY OF SIX TITLES) CO BLACK N SAL 2.00 MCKU

CHARLIE JOHNSON

BOY IN THE BOAT/WALK BB 10248 N AUC --- DELG

JAMES P. JOHNSON

CHICAGO BLUES/MOURNFUL CO 14334 E+T-A --- EDEL  
FARE THEE HONEY BLUES CO 14417 G AUC --- DELG  
BAND-A-DAYS OK 4504 V AUC --- DELG

PETE JOHNSON

CAFE SOCIETY RAG/LOVIN' MAMA VO 5186 N AUC --- STEI  
ROLL 'EM PETE/BASIE, REV.) CO 35959 E STA 1.00 SPIL  
BABY LOOK AT YOU/CHERRY RED OK 4997 N T-A --- LUOA  
BARRELHOUSE BREAKDOWN/K.C. BN 10 N G-A 1.55 SPIL

JONES-COLLINS ASTORIA EIGHT

TIP EASY BLUES/DAMP WEATHER BB 10952 E AUC --- KEAT

RICHARD M. JONES

JAZZIN' BABIES BLUES GE 5174 G AUC --- SMIT  
29TH & OEARBORN/SPANISH SHAWL OK 8260 V AUC --- CONN  
BOAR HOG/JAZZIN' BABIES VI 21203 N AUC --- STEI  
DO DIRTY (ACC. CHIPPY HILL) OK 8473 E+AUC --- STEI  
JAZZIN' BABY BLUES(SOLO) GE 5174 V AUC --- MELL

TAFT JORDAN

NIGHT WIND ME 13352 E SAL 1.30 MAHE

JUNGLE BAND

DOG BOTTOM/JUNGLE MAN BR 4450 V AUC --- STEI

ART KARLIS

SUZANNAH/LIGHTS VO 3147 V AUC --- DELG

HAL KEWP

LITTLE WHITE GARDENIA/I'M GO BR 7370 E AUC --- ANOE  
DINNER FOR ONE PLEASE J(ENNIS) BR 7587 N AUC 2.00 WEIL  
PETTIN'IN PARK/GOLD DIG(ENNIS) BR 6582 N AUC 2.00 WEIL  
CHESTNUT TREE/3 LITTLE VI 26204 N AUC --- KEAT  
LOVE FOR SALE/PARADISE VI 26278 N AUC --- KEAT  
LOVER/LA COPA DEL OLIVIO VI 26301 N AUC --- KEAT  
MELANCHOLY LULLABY/I MUST VI 26347 N AUC --- KEAT  
LOVE GROWS/CRYING IN MY VI 26349 N AUC --- KEAT  
LAST NIGHT/MANY DREAMS AGO VI 26397 N AUC --- KEAT  
ANSWER IS LOVE/HAPPY VI 26403 N AUC --- KEAT  
I THOUGHT ABOUT YOU/OUT VI 26408 N AUC --- KEAT  
WOULDJA MING/CONFUSIUS VI 26452 N AUC --- KEAT  
MEET THE SUN HALF WAY VI 26627 N AUC --- KEAT

KENTUCKY GRASSHOPPERS

MAKIN' FRIENDS BA 6360 G AUC --- DELG  
4 OR 5 TIMES/TIGHT LIKE THAT BA 6295 G AUC --- DELG

GENE KRUPA

THANKS FOR BOOIEE RIDE/KEEP OK 6506 N AUC --- KLEI  
BLUES OF ISRAEL DE 18112 N T-A --- W-F  
JAZZ ME BLUES DE 18113 N T-A --- W-F  
AFTER YOU'VE GONE OK --- E T-A --- W-F  
SWING IS HERE BB --- N T-A --- W-F  
DRUMMER BOY/LOOKING OK 5747 E AUC --- VAND  
HIGH ON WINOY HILL/IT COMES OK 5883 E AUC --- VAND  
GET AWAY/NO. CAROLINA OK 6130 E AUC --- VAND  
KNOCK ME A KISS/ALL THOSE OK 36591 E AUC --- KEAT  
THAT'S WHAT YOU THINK CO 36621 E AUC --- KEAT  
COME BE MY LOVE/WALLS OK 6438 N AUC --- KEAT  
TWO IN LOVE/THIS TIME OK 6448 N AUC --- KEAT  
COPPIN' A PLEA/VIOLETS OK 6498 N AUC --- KEAT  
DAY DREAMING/TROPICAL OK 6517 N AUC --- KEAT  
HARLEM ON PARADE/SKYLARK OK 6607 N AUC --- KEAT

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

PRELUDE TO A STOMP BR 8139 N T-A --- STUR  
WIRE BUSH STOMP/WHAT GOES BR 8166 V+T-A --- BROW

ANDY KIRK

THEN I'LL BE HAPPY/DUNKIN' A DE 2723 N AUC --- KLEI  
LOTTA SAX APPEAL(REV. LIL). DE 2833 N AUC --- ROTH  
LADY WHO SWINGS/WHAT WILL DE 1085 V T-A 1.00 LAMB

BILLY KYLE

BETWEEN SETS DE 2740 N T-A --- W-F  
CAN I FORGET YOU VR 617 V AUC --- DELG

LADD'S BLACK ACES

SISTER KATE/YOU CAN HAVE HIM GE 4938 E AUC --- CONN  
AGGRAVATIN PAPA/SWEET LOVIN M. GE 5023 E AUC --- CONN

EDDIE LANG

PRELUDE/LITTLE LOVE OK 40989 V AUC --- DELG  
BLUE BLOOD/JET BLACK OK 8689 F+AUC --- DELG

LEAD BELLY

(MUSICRAFT ALBUMS; 10 SIZES; 1 RECORD CH) T-A --- LUOA

GEORGE E. LEE

ST. JAMES INF./RUFF SCUFF BR 4684 E AUC --- STEI

MEADE LUX LEWIS

HONKY TONK TRAIN BLUES DE 18110 N T-A --- W-F  
HONKY TONK TRAIN BLUES BN 15 N G-A 1.55 SPIL

LEWIS, AMMONS, JOHNSON

BOOGIE WOODIE PRAYER, 1 & 2 CO 35960 E STA 1.00 SPIL

SAMMY LEWIS

COOTIE CRAWL/CRAZY OVER DADDY GE 5174 V+T-A --- LAUF

TED LEWIS

SWEETIE PIE/I'LL CLOSE MY EY. DE 240 N AUC 1.00 WEIL  
TIGER RAG/SOMEBOY STOLE MY CO 36301 N AUC --- KLEI  
SECONO HAO ROBE CO 3453 V AUC --- ROTH  
CLARINET MARMALADE CO 1573 N T-A --- MORS  
GLAD RAG DOLL CO 1709 E T-A --- MORS  
IS EVERYBODY HAPPY CO 1207 E T-A --- MORS  
ONE MORE TIME CO 2452 N T-A --- MORS  
JAZZ HOLIDAY/JUNGLE BLUES CO 1525 N T-A --- MORS  
HI DIDDLE DIDDLE CO 670 N T-A --- MORS  
JAZZNOCHRACY/WHITE HEAT DE 107 E T-A --- MORS  
COBBLESTONES/MARY ANN CO 1313 V T-A --- MORS  
SOMEBOODY STOLE MY GAL CO 2336 E T-A --- MORS  
LEWISADA BLUES/I LOVE YOU CO 1916 E T-A --- SPIL  
NEW ST. LOUIS/MAMA'S IN TOWN CO 697 E AUC --- GILB

DONALD LINDLEY

TRUMPET BLUES/SWEET STRUT CO 546 E AUC --- WEXL

CRIPPLE CLARENCE LOFTON

BROWN SKIN GALS/DONE TONE ME 61166 E TRA --- SPIL

JOHNNY LONG

SHANTY IN OLD SHANTY TOWN/SW DE 3409 E T-A --- LAMB

LOUISIANA RHYTHM KINGS

THAT'S A PLENTY VO 15784 E AUC --- SMIT

LOUISIANA SUGAR BABES

THOU SWELL/PERSIAN RUG (V/E) VI 21346 --- AUC --- CONN

LUMBER JACKS

WHOOPIE STOMP CA 9030 V AUC --- DELG

JIMMIE LUNCEFORD

AIN'T SHE SWEET VO 4875 N T-A --- HERR  
MARGIE/LIKE A SHIP AT SEA DE 1617 N T-A --- HERR  
MIX-UP/BLUE AFTERGLOW CO 35919 N T-A --- HERR  
FLIGHT OF THE JITTERBUG CO 35967 N T-A --- HERR  
DINAH, 1 & 2 CO 36054 N T-A --- HERR  
JAZZNOCHRACY/WHITE HEAT BR 5713 N AUC --- HERR  
WHITE HEAT BB 5713 G AUC --- WHIT  
CHEATIN' ON ME/TAIN'T WHAT YOU VO 4582 G T-A --- LAMB  
WALKING THRU HEAVEN/I'M NUTS DE 682 G T-A --- LAMB  
SWINGIN' ON "C"/LET'S CO 35725 N AUC --- KEAT  
LIZA/I USED TO LOVE YOU VO 5276 E AUC --- KEAT  
BREAKFAST BALL/HERE GOES BB 6133 E AUC --- KEAT  
BABS/THUNDER DE 576 E AUC --- KEAT  
COQUETTE FOR DANCERS ONLY DE 1340 E AUC --- KEAT  
MARGIE/LIKE A SHIP AT SEA DE 1617 N AUC --- KEAT  
SWEET SUE/DOWN BY THE OLD DE 1927 N AUC --- KEAT  
POSIN'/CHARMAINE DE 3514 N AUC --- KEAT  
FOUR OR FIVE TIMES/HELLS DE 3515 N AUC --- KEAT

WINDY WANNONE

GOODY GOODY, IS IT TRUE ABOUT VO 3191 V AUC --- WEXL  
HONEY'S LOVIN' ARMS/WHEN SUGAR BB 30080 E AUC 2.00 WEXL  
ROYAL GARDEN BLUES/ZERO(E/N) OK 41570 T-A --- ALEX  
ONE GIRL(LAM CRACKS)/CRYING OK 41569 N T-A --- ALEX

(WINDY WANNONE CONTINUED NEXT PAGE)

## FOR DISPOSITION

(WINDY MANNONE, CONTINUED)		JELLY ROLL MORTON	
FAREWELL BLUES/BEALE STREET BL	BB 10401 N AUC	THE CHANT/BLACK BOTTOM	VI 20221 G AUC
IN THE BARREL/ROYAL GARDEN	BB 10331 N AUC	STEAMBOAT STOMP/SMOKEHOUSE	VI 20296 V AUC
STOP THE WAR/MAMA'S GONE GOOD	BB 11107 N AUC	JUNGLE BLUES/(R.M.JONES)	VI 21345 E+AUC
HONEY'S LOVIN'/WHEN (CHU BERR)	BB 300801 E T-A	MR. JELLY LORD/WOLVERINE BL.	VI 21064 G+T-A
<u>PAUL MARES</u>		KANSAS CITY ST/GEORGIA SWING	BB 5109 V T-A
REINCARNATION/LAND OF DREAMS	DK 41575 E T-A	SOMEDAY SWEETHEART/DRIG.	VI 20405 V T-A
<u>JOE MARSALA</u>		DOCTOR JAZZ STOMP	VI 20415 E T-A
FEATHER BED LAMENT	DE 18111 N T-A	SEATTLE HUNCH	VI 27065 N AUC
12 BAR STAMPEDE/FEATHER BED	DE 18111 N AUC	MIDNIGHT MAMA (CATCH)	VO 1154 G AUC
<u>SARA MARTIN</u>		MR. JELLY LORD/WOLVERINE	BB 10258 N AUC
ACHIN HEARTED(C.WILLIAMS)	DK 8041 G AUC	BLUE BLOOD BLUES	BB 8201 N AUC
SQUABBLIN' BL/SEE 'ABOUT THAT	DK 8178 E STA	STROKIN' AWAY	BB 8302 N AUC
GRAVEYARD DREAM(CHIP, IO GROOV)	DK 8099 E STA	BALLIN' THE JACK/DON'T YOU	HMV 9218 N AUC
<u>GEORGE MCCLENNON'S JAZZ DEVILS</u>		WININ' BOY BLUES/Oh DIDN'T	HMV 9217 N AUC
BOX OF BLUES/DARK ALLEY BL.	DK 8143 V T-A	HIGH SOCIETY/I THOUGHT I	HMV 9216 N AUC
<u>CLYDE MCCOY</u>		<u>BENJIE MDTEN</u>	
DRY ICE/WHAY WAY LAMENT	DE 566 N AUC	MIDNITE MAMA/MISSOURI WOBBLE	VI 20422 G AUC
NIGHTMARE/MARLE LEAF RAG	DE 681 N AUC	SOUTH(P)/VINE ST.BL(G)	DK 8194 E AUC
<u>JOHNNY MCGEE</u>		MILENBERG/BLUE ROOM	VI 24381 E AUC
HOT LIPS/SUGAR BLUES	Vs 8128 E T-A	MOTEN STOMP	VI 20955 E SAL
<u>RED MCKENZIE</u>		<u>MOUND CITY BLUE BLOWERS</u>	
NERVOUS PUPPIES	BR 3484 V AUC	RED HOT/SAN	BR 2602 E AUC
BARB WIRE/YOU AIN'T	BR 2548 G AUC	DARKTOWN STRUTTERS BALL	CO 36291 N AUC
PLAY ME SLOW	BR 2849 E AUC	DNE HOUR/TAIL SPIN BLUES	BB 6466 V AUC
YOU HIT THE SPOT	CH 40098 G AUC	RED HOT/SAN	CO 2602 E AUC
INDIANA	VO 2973 V AUC	ARKANSAS BLUES/BLUE BLUES	BR 2581 E AUC
HIGH SOCIETY	CH 40103 V AUC	<u>SPUD MURPHY</u>	
TAILSPIN/NEVER HAD	VI 39087 V AUC	CHEROKEE	DE 2040 E SAL
<u>MCKENZIE-CONDON</u>		<u>MUSICAL STEVEDORES</u>	
CHINA BOY	D 41011 F+T-A	HONEYCOMB HARMONY/RHYTHM	CO 14406 E+AUC
<u>RAY MCKINLEY QUARTET</u>		<u>NEW ORLEANS LUCKY SEVEN!</u>	
TEA FOR TWO (BRADLEY)	CO 36101 E AUC	ROYAL GARDEN	DK V T-A
<u>MCKINNEY'S CDTDN PICKERS</u>		<u>NEW ORLEANS DWLS</u>	
DO SOMETHING/PRECIOUS LITTLE	VI 38051 N AUC	BROTHERLY LOVE	CO 823 E SAL
YOU'RE DRIVING ME CRAZY/HELLO	VI 23031 E STA	<u>NEW ORLEANS RHYTHM KINGS</u>	
<u>JIMMY MCPARTLAND</u>		PANAMA/J.SAVITT,REV.)	DE 3945 E AUC
SUGAR	DE 18042 N T-A	SAN/ECCENTRIC	GE 5009 G+AUC
CHINA BOY	DE 18043 N T-A	TIN ROOF/THAT'S A PLENTY	GE 5105 F AUC
PANAMA/AUNT HAGAR,P.WHITEMAN)	DE 3522 N AUC	TIN ROOF/(BOB CATS, REV.)	DE 3523 N T-A
<u>MEMPHIS FIVE</u>		<u>NEW ORLEANS WANDERERS</u>	
4 O'CLOCK(O)/HAUNTING(V+)	PARA 20192 V+AUC	GATEMOUTH/PERDIDO ST. BLUES	CO 698 V T-A
<u>MEMPHIS JUG BAND</u>		GATEMOUTH/PERDIDO(CATCH)	CO 698 G AUC
WHITE WASH STATION(THRU CLICK)	VI 38504 V T-A	<u>RED NICHOLS</u>	
<u>METRONOME ALL STARS</u>		SUAW/MAKE MY DOT WHERE THE	VI 21056 V AUC
BUGLE CALL RAG/DNE O'CLOCK	VI 27314 V AUC	NOBODY'S SWEETHEART/AVALON	BR 6681 G AUC
BUGLE CALL/DNE O'CLOCK JUMP	VI 27314 E+T-A	DN REVIVAL DAY, 1 & 2	BR 6026 N AUC
<u>MEZZ MEZZROW</u>		GOOFUS/GOIN' TO TOWN	BR 6312 V T-A
COMIN' ON	BB 10085 V+AUC	IDA SWEET AS APPLE CIDER	VO 15662 V T-A
LOVE YOU'RE NOT THE ONE	BB 6778 V+AUC	BONEYARD SHUFFLE/BUDDY'S	BR 3477 V T-A
SENDIN THE VIPERS	BB 10250 N AUC	AVALON/NOBODY'S SWEETHEART	BR 3854 G T-A
HOT CLUS STOMP	VI 25612 V AUC	<u>RAY NOBLE</u>	
OLD FASHIONED LOVE	VI 25202 V AUC	EASY TO LOVE/I'VE GOT YOU	VI 25422 V T-A
<u>LIZZIE MILES</u>		TIGER RAG/JAPANESE SANDMAN	VI 24577 V T-A
WICKED BLUES/HE MAY BE YOUR	DK 8037 V+T-A	LOVE IS THE SWEETEST THING	VI 24333 N AUC
<u>GLENN MILLER</u>		VERY THOUGHT OF YOU	VO 24675 N AUC
BLUE ORCHIDS/BABY ME	BB 10372 G T-A	BLUE DANUBE/I LOVE YOU TRULY	VI 24806 N AUC
SOMEWHERE/FRESH AS A DAISY	BB 10957 V T-A	HARLEM NOCTURNE/FROM OAKLAND	CO 35708 E AUC
HUMORESQUE	VO E SAL 1.25 MAHE	<u>JIMMIE NODINE</u>	
<u>RAY MILLER</u>		AM I BLUE/BIRMINGHAM BERTHA	VO 1296 E AUC
HONEY'S LOVIN'/ARMS/SORRY	BR 3828 N AUC	ANYTHING/RHYTHM MAN	VO 15823 E AUC
<u>WILLS BLUE RHYTHM</u>		DFE TIME/AINT MISBEHAVIN'	VO 15819 E AUC
STAR DUST/MINNIE (V/G)	BA 32166 - AUC	THEY GOT MY NUMBER NOW/MOODY	BB 8609 N AUC
JUBILEE/OUT OF A DREAM (E/G)	CO 2963 - AUC	BUMP IT (REV., J. DODDS)	DE 3519 N AUC
<u>WILLS BROTHERS</u>		BLUES JUMPED A RABBIT	DE 16439 N AUC
SHINE/GEORGIA ON MY MIND	DE 3688 V AUC	I'M WALKING THIS TOWN	DE 1730 E T-A
SWEET SUE/ST. LOUIS BLUES	BR 6330 E AUC	FOREVER MORE (HINES)	VO 1188 V AUC
DIR DASHING DAISY/GIT ALONG	BR 6430 E AUC	EVERY EVENING/ 4 OR 5 TIMES	VO 1185 V AUC
SWEET SUE	BR 6330 V SAL 1.00 MAHE	BUMP IT	DE 1584 E SAL 1.00 MAHE
<u>WILLS MERRY MAKERS</u>		I KNOW THAT YOU KNOW/SWEET	VO 1184 V AUC
SATISFIED	RO 1073 G+T-A	4 OR 5 TIMES/EVERY EVENING	VO 1185 V AUC
<u>BORAH MINEVITCH</u>		APEX BLUES/SWEET LORRAINE	VO 1207 G AUC
RHAPSODY IN BLUE/GHOST	BR 6507 V T-A	IT'S TIGHT/SOW A WILD OAT	VO 1238 G+AUC
<u>MISSOURIANS</u>		WAKE UP CHILLUN/LOVE ME OR	VO 1272 G AUC
400 HOP/SCOTTY BLUES	VI 38084 V AUC	AM I BLUE/BIRMINGHAM BERTHA	VO 1296 G AUC
PROHIBITION BLUES/STOPPIN'	VI 38120 E AUC	THROUGH/SATISFIED	VO 1416 F AUC
		CRYING FOR THE CAROLINES/HAVE	VO 1466 E AUC

(JIMMIE NODINE CONTINUED NEXT PAGE)

# FOR DISPOSITION

(JIMMIE NOONE, CONTINUED)

INKA DINKA DO/LIKE ME A LIT. VO 2619 V+auc — STEI  
 HERE COMES COOKIE/LULLABY OF VO 2908 V+auc — STEI  
 BUMP IT/I KNOW THAT YOU DE 1584 N auc — STEI  
 HELL IN MY HEART/LORRAINE DE 7553 E+auc — TEI  
 IT'S YOU/RIVER STAY WAY BR 6192 V auc — STEI  
 MOODY MELLOW/GOT MY NUMBER BB 8609 N auc — STEI  
 EVERY EVENING/4 OR 5 TIMES BR 80025 N auc — STEI  
 BABY O'WINE(ACC.L.D.CHRISTIAN)OK 8356 G auc — STEI  
 BLUE HEAVEN(ACC.L.D.CHRISTIAN)OK 8536 F auc — STEI

RED NORVO

POSIN'/EVERYONE'S WRONG BUT BR 7928 V+auc — ANDE  
 DECCA STOMP(REV.,J.VENUTI) DE 3527 N auc — ROTH  
 JERSEY BOUNCE CO 36557 N auc — ROTH  
 OLD FASHIONED LOVE/I SURREND. CO 35688 E T-A — SPIL  
 NIGHT IS BLUE/WITH ALL CO 3026 E+T-A — LUDA  
 OLD FASHIONED LOVE/I SURREND. CO 35688 N T-A — LUDA

KING OLIVER

ST. JAMES/WHEN YOU'RE SMILING VI 22298 E auc — FLAN  
 SOBBIN' BLUES OK 4906 G T-A — HOLL  
 SNACK RAG OK 4933 G T-A — HOLL  
 TDD LATE, WHAT YOU WANT TO DO VI 38090 V auc 3.00 WEXL  
 A TO Z(BUTTERBEANS & SUSIE) OK 8163 G auc — STEI  
 DIPPERMOUTH/WHERE DID YOU OK 4918 G auc — STEI  
 DEAD MAN/SOMEDAY SWEETHEART VO 1059 E auc — STEI  
 I'M LONESOME/CAN'T STOP VI 23029 N auc — STEI  
 CANAL ST./JUST GONE GE 5133 G+auc — STEI  
 STOP CRYING/PAPA-DE-OA-OA BR 6053 N auc — STEI  
 SOME DAY SWEETHEART/DEAD MAN VO 1059 V STA — SPAR  
 DIPPERMOUTH/WEATHERBIRD GE 5132 G+T-A — EOEL  
 DIPPERMOUTH OK 4918 F auc — DELG  
 LOUISIANA BO BO/SNAG IT DI 3127 V auc — DELG  
 FROGGIE MOORE/HANDY LEE UHCA 69-70 N TRA — STUR  
 MULE FACE BLUES BB 6778 E SAL 2.00 MAHE  
 SNAKE RAG GE 5184 E auc — MELL  
 WEST END BLUES/TIN ROOF — — — — — LUDA  
 (MANY OTHERS) — — — — — LUDA

ORIGINAL DIXIELAND JAZZ BAND

MARGIE/PALESTEENA VI 18717 G auc — FLAN  
 CLARINET MARMALADE VI 18513 G STA .75 STAF  
 LIVELY STABLE BLUES VI 18255 G STA .75 STAF  
 FIDGETY FEET VI 18564 E STA .75 STAF  
 SWEET MAMMA VI 18722 E auc — WARR  
 ROYAL GARDEN BLUES/DANGEROUS VI 18798 F T-A — SCOP  
 BOB BOW BLUES VI 18850 F T-A — SCOP  
 IN MY LITTLE RED BOOK BB 7444 E T-A — SCOP  
 JAZZ ME BLUES/ST. LOUIS BLUES VI 18772 V auc 1.50 MCKU  
 SENSATION RAG/BLUIN' THE BLUES VI 18483 G T-A .75 LAMB  
 LIVELY STABLE/DIXIE JASS BAND VI 18255 G T-A .75 LAMB  
 LIVELY STABLE BLUES VI 18255 E auc — MELL

ORIGINAL MEMPHIS FIVE

MEMPHIS GLIDE PE 14132 E auc — FLAN  
 MEANEST BLUES/HOW COME YOU DO VI 19480 E auc — WARR  
 AIN'T GONNA RAIN/HOT MAMMA CO 155 V T-A — BOON

LOUIS PANICO

WABASH BLUES DE 159 E T-A — MORS

TINY PARHAM

STUTTERING BLUES/JOGO RHYTHM VI 38009 N auc — STEI  
 CUCKOO BLUES/HEAD HUNTER VI 21553 N auc — STEI  
 STUTTERING BLUES/JOGO RHYTHM VI 38009 V T-A — LEVI

TONY PARENTI

GUMBO/YOU MADE ME BR 4184 N auc — STEI  
 CREOLE BLUES/12TH ST. BLUES VI 19647 V auc — STEI  
 GUMBO/YOU MADE ME BR 4184 E T-A — LEVI

TONY PASTOR

LET'S DO IT/READY GET SET BB 10902 E T-A 1.00 LAMB

JACK PETTIS

BAG OF BLUES/FRESHMAN HOP VI 21739 N auc — STEI  
 BAG OF BLUES/FRESHMAN(CHIP) VI 21793 E T-A — LAMB  
 IT ALL DEPENDS ON YOU RE 8240 G T-A .75 LAMB  
 IT ALL DEPENDS/MUDDY WHIP BA 1927 V T-A — PARK

CHARLES PIERCE

NOBODY'S SWEETHEART BROADWAY 1174 E auc — SMIT  
 NOBODY'S SWEETHEART BROADWAY 117E V T-A — HOLL

PIRON'S NEW ORLEANS ORCHESTRA

WEST INDIES BLUES/DO D.O. VI 19255 E auc — STEI

BEN POLLACK

BUY BUY FOR BARY/ONE SWEET VI 21743 V auc — KLEI  
 MY KINDA LOVE/ON WITH DANCE VI 21944 V auc — KLEI  
 SONG OF BLUES VI 22147 N auc — STEI  
 MY KINDA LOVE/ON WITH DANCE VI 21944 N auc — STEI  
 SALLY OF MY DREAMS VI 21857 V T-A — KELS

MURIEL POLLOCK & VEE LAMNHURST

NOLA/MARCISSEUS (PIANO DUET) DE 163 N auc 2.00 WEIL

PORT OF HARLEM JAZZMEN

ROCKING THE BLUES/MIGHTY BN 3 N S-A 1.55 SPIL

TEDDY POWELL

BIRTH OF THE BLUES BB 11300 E auc — VAND

OLLIE POWERS

PLAY THAT/REV.GRANT-WILSON UHCA 79-80 N T-A — NORR

LOUIS PRIMA

HOUSE RENT PARTY DAY BR 7376 V auc — DELG  
 LADY IN RED BR 7448 E auc — DELG  
 PLAIN OLD ME BR 7499 V auc — DELG  
 LET'S GET TOGETHER(DIG) BR 7740 V auc — DELG  
 S'GAR IS SWEET BR 7431 E auc — DELG  
 I STILL WANT YOU BR 7320 E auc — DELG  
 SWEET SUE BR 7596 E auc — DELG  
 SOLITUDE BR 7531 E auc — DELG  
 BAGIN ET. (DIG) BR 7456 G auc — DELG  
 CHINATOWN BB 5758 N auc — DELG  
 SING SING SING BR 7628 E auc — DELG

QUINTET OF THE HOT CLUB OF FRANCE

STOMPIN' AT DECCA/HONEYSUCKLE DE 23066 N auc — WEXL

FOUND NEW BABY/LIMEHOUSE BL. DE 23021 E auc — WEXL

SWEET SUE/AVALON ROYALE 1780 N T-A — LUDA

RAINBOW DANCE ORCH.(B.G.,Tea,McPART)

St. LOUIS BLUES(2357B1) Ro 366 V T-A — LUDA

RED & MIFF'S STOMPERS

DAVENPORT BLUES/DELIRIUM VI 20778 E T-A — LEVI

DON REDMAN

NAGASAKI/DON' WHAT BR 6429 E auc — STEI

DALLAS MAN/FOUND A NEW WAY BR 6684 E auc — STEI

HOW'M I DOING/GOOD NIGHT'S BRE 1320 V auc — VOG

ALVING REY

OH FOR HEAVENS SAKE BB 11143 E auc — VAND

SATURDAY NITE/IF IT'S TRUE BB 11170 E auc — VAND

JOE ROBECHAUX N.O. BOYS

42ND ST./RING DEM BELLS VO 2575 V auc — DELG

EVERY TUB/SHE DON'T LOVE ME VO 2827 V auc — DELG

GIL RODIN

RESTLESS/WHAT'S THE REASON PE 16107 V T-A — ALEX

IT'S 60 GOOD/REV., CAMPUS BOYS BA 6483 G auc — DELG

LOVE'S SERENADE BA 33409 G auc — DELG

ADRIAN ROLLINI

TAP ROOM SWING/LESSONS IN DE 787 N auc — KLEI

JOSEPHINE/YOU'RE A SWEETHEART DE 1639 E auc — KLEI

BY A WATERFALL CQ 8220 V auc — CDNN

TAP ROOM SWING/LESSONS IN DE 787 E auc — STEI

COFFEE IN MORNING (GOODMAN) ME 128+6 V+auc — MELT

COFFEE IN MORNING/SONG ME 12866 V T-A — LUDA

SUGAR DE 265 E SAL 1.30 MAHE

LUIS RUSSELL

SHOUT SISTER/IF I COULD BE CO 2243 G auc — DELG

Goin' TO TOWN/SAY THE WORD VI 22789 G auc — DELG

FEELING THE SPIRIT PARL 1882 N auc — MELT

PEE WEE RUSSELL

BABY WON'T YOU PLEASE/SLOW HRS 17 E+auc — STEI

FOUND NEW BABY/EVERYBODY HRS 1002 E+auc — STEI

CARL SANDBURG

BOLL WEEVIL/NEGRO SPIRITUALS VI 20135 E T-A 1.00 LAMB

JAN SAVITT

SUGAR FOOT STOMP/QUAKER BB 10005 E T-A — BROW

SAVOY BEARCATS

STAMPEDE VI 20460 N SAL 1.50 MAHE

ADRIAN SCHUBERT

STARDUST/TREES CR 3191 V+T-A — LUDA

RAYMOND SCOTT

POWERHOUSE/TOY TRUMPET MA 111 E auc — VOG

SIBERIAN SLEIGHRIDE BR 8452 V SAL 1.00 MAHE

BEN SELVIN (GOODMAN)

POOR KID/NOW YOU'RE IN CO 2463 V+auc — MELT

BOYD SENTER & EDDIE LANG

NEW ST. LOUIS BLUES/JUST SO SO VO 3116 G auc — WEXL

# FOR DISPOSITION

## SEVEN MISSING LINKS

ANGRY/MILNBERG JOYS	PE 14480 G T-A	—	PARK
<u>SEXTET OF THE RHYTHM CLUB OF LONDON</u>			
CALLING ALL BARS/MIGHTY	BB 10529 E AUC	—	KEAT
<u>ART SHAW</u>			
NIGHTMARE	BR 7965 E AUC	—	SMIT
SPECIAL DELIVERY STOMP	VI 26762 N AUC	—	ROTH
THIS IS IT/IT'S ALL YOURS	BB 10141 V T-A	.75	LAMB
ANY OLD TIME (BILLIE HOLIDAY)	BB 7759 V T-A	1.50	LAMB
(ALBUM; 5 RECORDS)	BB BP-1 V T-A	3.00	LAMB
SUMMIT RIGGE DRIVE (GRAM.5)	VI 26763 E T-A	—	LEVI
BLUES, A & B	OK 4401 N STA	—	STUR
<u>LEE SIMS</u>			
TAKE MY HEART/HOTEL	DE 875 N AUC	—	VAND
<u>NOBLE SISSLE</u>			
DOWN HEARTED/WAITIN' (E.BLAKE)	VI 19086 N STA	—	SPAR
ROLL ON MISSISSIPPI	BR 6111 E SAL	1.25	MAHE
<u>SLEEPY JOHN ESTES</u>			
TELL ME/DROP DOWN	DE 7766 N SAL	2.00	MCKU
<u>BESSIE SMITH</u>			
JAIL HOUSE, BLUES/GRAVEYARD	CO 4001 V AUC	—	FLAN
DOWNHEARTED/GULF COAST	CO A3844 G SAL	1.50	MCKU
PICKPOCKET BLUES	CO 14304 V+HAL	1.50	MCKU
GULF COAST/DOWNHEARTED BLUES	CO 384 G+STA	2.00	WEXL
GULF COAST/DOWN HEARTED	CO 3844 E+A+C	—	STEI
OH DADDY, BABY WON'T YOU	CO 3888 E AUC	—	STEI
WEEPING WILLOW/BYE BYE BLUES	CO 14042 V AUC	—	STEI
MONEY BLUES/HARD DRIVING	CO 14137 G AUC	—	STEI
AFTER YOU'VE GONE/MUDDY WATER	CO 14197 G+AUC	—	STEI
FRANKIE BLUES/HATEFUL BLUES	CO 14023 F T-A	.75	LAMB
WEEPING WILLOW BL/BYE BYE BL	CO 14042 F T-A	.75	LAMB
MY SWEETIE WENT/WHOA TILLIE	CO 13000 F T-A	.75	LAMB
FAR AWAY BLUES/USEO (S.C. SMITH)	CO 13007 V T-A	1.00	LAMB
BACK WATER BLUES	CO 14195 V AUC	—	GILB
OUTSIDE OF THAT/MAMA'S GOT	CO 3900 V AUC	—	GILB
OH DADDY BLUES/BABY WON'T YOU	CO 3888 V AUC	—	GILB
SORROWFUL/R. CHAIR BLUES	CO 14020 V AUC	—	GILB
GRAVEYARD WORDS/ELEC. CHAIR	CO 14209 E T-A	2.00	STUR
GIVE ME SOME/WILO ABOUT	CO 14427 V+T-A	3.00	STUR
PREACHIN BL (V)/BACKWATER (G)	CO 14195 - T-A	2.00	STUR
<u>CLARA SMITH</u>			
PLAYHOUSE/YOU DON'T KNOW MY	CO 14013 F T-A	.50	LAMB
<u>MAMIE SMITH</u>			
I WAS ONCE YOURS/GOIN' CRAZY	VI 20210 N T-A	1.00	LAMB
JAZZY KISS/KINO TREATMENT	OK 4623 G T-A	—	ALEX
<u>PINETOP SMITH</u>			
NOBODY KNOWS YOU	VO 1256 E AUC	—	SMIT
PINE TOP BL #2/P.T. BOOGIE	VO 1245 N T-A	—	EDEL
<u>HARRY SNODGRASS</u>			
MAPLE LEAF RAG	BR 3239 E AUC	—	VOGE
<u>MUGGY SPANIER</u>			
RELAXIN' AT THE THOURO/RIVER	BB 10532 N AUC	—	STAT
DA DA STRAIN	BB 10384 N T-A	—	W-F
DIPPERMOUTH BLUES	BB 10506 N T-A	—	W-F
RELAXIN' AT THE THOURO	BB 10532 N T-A	—	W-F
LONESOME ROAD	BB 10706 N T-A	—	W-F
BLACK AND BLUE	BB 10682 N T-A	—	W-F
HESITATING BLUES/LITTLE	DE 4271 N AUC	—	ROTH
DIPPERMOUTH	BB 10506 E AUC	—	DELG
DA DA STRAIN	BB 10384 E AUC	—	DELG
BIG BUTTER AND EGG MAN	BB 10417 E AUC	—	DELG
AT THE JAZZ BANO BALL	BB 10518 E AUC	—	DELG
JAZZ BAND BALL/LIVERY STABLE	BB 10518 N T-A	—	LUOA
BUTTER & EGG MAN/ECCENTRIC	BB 10417 N T-A	—	LUDA
SISTER KATE/DIPPERMOUTH	BB 10506 N T-A	—	LUDA
BLUIN' THE BLUES/SUNDOWN	BB 10719 V T-A	—	LUDA
<u>SPIKE'S SEVEN PODS OF PEPPERS</u>			
ORY'S CREOLE TROMBONE/SOCIETY NORD, 3009	G AUC	—	SMIT
<u>BLUE STEELE</u>			
SUGAR BABE/I'M LEAVING	VI 20971 V T-A	—	MORB
<u>PRISCILLA STEWART</u>			
P.D.Q. BLUES (LUX LEWIS?)	PARA 12465 E T-A	—	LEVI
<u>REX STEWART</u>			
TEA AND TRUMPETS/BACK ROOM	VO 3831 E AUC	—	WARR
<u>ST. LOUIS RHYTHM KINGS</u>			
PAPA DE-DA-DA/SHE'S MY BHEBA	CO 349 V AUC	—	WEXL
<u>ROOSEVELT SYKES THE HONEY DRIPPER</u>			
TRAINING CAMP BLUES/SUGAR	OK 6709 E T-A	—	BROW

## ART TATUM

LIZA	DE 1373 N T-A	—	W-F
LUCILLE/ROCK ME MAMA	DE 8577 E STA	—	GRIE
GET HAPPY/LORRAINE	DE 18050 N AUC	1.50	NORR
<u>JACK TEAGARDEN</u>			
SOMEWHERE VOICE IS CALLING	CO 35450 E AUC	—	KLEI
NOBODY KNOWS TROUBLE I'VE	DE 4317 E+AUC	—	KLEI
NOBODY KNOWS THE TROUBLE	DE 4317 N AUC	—	POWE
BLACK & BLUE/ST. JAMES INF.	DE 3844 V T-A	1.00	LAMB
CAN'T WE TALK IT OVER/BLUES	VS 8018 E T-A	1.00	LAMB
BLUES (REV., HARRY JAMES)	ELITE 5042 N T-A	1.00	LAMB
<u>THELMA TERRY</u>			
STARLIGHT/(LONBAROO, REV.)	CO 1532 E+AUC	—	STEI
<u>HERSAL THOMAS</u>			
SUITSACE BLUES (F)/HERSAL (G)	OK 8227 G TRA	—	SPIL
<u>PINKY TOMLIN</u>			
RHYME FOR LOVE (V)/RIGHT BACK	BR 7811 E AUC	—	ANDE
TROUBLE WITH ME IS YOU/WHEN	BR 7525 E AUC	—	ANDE
<u>FRANKIE TRUMBAUER</u>			
MISS MUO/THERE'LL COME TIME	OK 40979 V AUC	—	SMIT
SINGIN' BLUES/COMING VIRGINIA	BR 7703 N AUC	—	SMIT
COMING VIRGINIA	OK 40843 V T-A	—	HOLL
KRAZY KAT (RIM CHIP)	OK 40903 E+T-A	—	HOLL
SINGING THE BLUES	OK 40772 G T-A	—	HOLL
MY SWEETER THAN SWEET	OK 41326 E AUC	—	WEXL
I'M COMING VIRGINIA	CO 36280 V AUC	—	WEXL
JUBA OANCE/BREAK IT OWN	BR 6763 E+AUC	—	STEI
SHIVERY STOMP/REACHING	OK 41268 E+AUC	—	STEI
JIMTOWN BLUES/LAZIEST GAL	VS 8223 E T-A	1.00	LAMB
<u>VARSITY EIGHT</u>			
SAVE IT PRETTY MAMA/SCRATCH MY VS	8135 N AUC	—	STEI
<u>JOE VENUTI</u>			
JAZZ ME BLUES/IN DE RUFF	DE 18168 E AUC	—	WEXL
SOMETHIN' /IOTHIN'	DE 2312 N AUC	—	WEXL
SEND ME /VIBROPHONIA #2	DE 669 N AUC	—	WEXL
<u>VIRGINIANS (ROSS GORMAN)</u>			
AUNT HAGAR'S BLUES/AGGRAVATIN	VI 19021 V AUC	—	ANDE
<u>SIPPIE WALLACE</u>			
UP COUNTRY BL/SHORTY GEORGE	OK 8106 E STA	—	SPAR
SUITSACE BLUES/MURDER'S GONNA	OK 8243 V STA	—	SPAR
<u>TED WALLACE</u>			
STAR DUST/FORGOTTEN	CO 2471 G AUC	—	FRY
<u>FATS WALLER</u>			
NERO/PLEASE KEEP ME IN YOUR	VI 25498 E AUC	—	ANOE
FAIR AND SQUARE/HONEY ON MOON	VI 25891 E+AUC	—	ANOE
YOUR SOCKS DON'T/UP JUMPED	BB 30-081E F STA	—	GRIE
SWEET SUE/WAITIN' AT END	BB 10264 N AUC	—	CHOY
GOOD FOR NOTHIN'/YOU CUSTED	BB 10129 E AUC	—	CHOY
SWEET SAVANNAH SUE/AIN'T MIS.	VI 22108 N AUC	—	STEI
WILLOW TREE/'SIPPI	VI 21348 N AUC	—	STEI
ORIGINAL E FLAT BL/SWINGA (CH)	BB 10958 E T-A	1.00	LAMB
CINGERS/LOUISIANA FAIRY TALE	VI 24898 E AUC	—	VOGE
SUGAR BLUES/SOMEbody STOLE MY	VI 25194 V+AUC	—	VOGE
NIGHT WIND/I BELIEVE IN MIR.	VI 24853 V+AUC	—	VOGE
SWINGING THEM JINGLE BELLS	BB 10016 V AUC	—	VOGE
(MANY; SEND FOR LIST)	BB — — — —	—	BROW
CABIN IN SKY/CROSS PATCH	VI 25315 E AUC	1.00	WEIL
THIEF IN NIGHT/GOT A BRAND NE	VI 25123 N AUC	2.00	WEIL
BIG CHIEF DE SOTA/SIN TO TELL	VI 25342 N AUC	2.00	WEIL
LET'S SING AGAIN/MORE I KNOW	VI 25348 E AUC	1.00	WEIL
<u>THE WASHINGTONIANS</u>			
(NICK 3 GROOVES, ROUGH START)	RO 612 G T-A	—	POWE
<u>ETHEL WATERS</u>			
MY HANDY MAN (J.P. JOHNSON)	CO 14353 E+SAL	2.50	MCKU
HEEBIE JEEBIES/MESS AROUND	CO 14153 V T-A	—	ALEX
<u>LU WATERS</u>			
IRISH BLACK BOTTOM/MEMPHIS	JM 2 E T-A	—	CARM
CAKE WALKIN'/RIVERSIDE	JM 5 E T-A	—	CARM
TIGER RAG/COME BACK	JM 6 E T-A	—	CARM
FIDDLETY FEET/EMPTATION RAG	JM 7 E T-A	—	CARM
<u>CHICK WEBB</u>			
GO HARLEM/DEVOTING MY TIME	DE 995 N T-A	—	BOON
TRUE	OK 41571 E SAL	1.30	MAHE
<u>DICKEY WELLS</u>			
DICKEY WELLS/COLDMAN BLUES	VI 27318 N AUC	—	KEAT
<u>GEORGE WETTLING</u>			
DARKTOWN STRUTTER'S BALL	DE 18044 N T-A	—	W-F
BUGLE CALL RAG	DE 18045 N T-A	—	W-F
BUGLE CALL RAG	DE 18044 E T-A	—	SCOP

# FOR DISPOSITION

## PAUL WHITEMAN

EVENING STAR/LAST NIGHT CO 1401 E T-A — LAUF  
 BECAUSE MY BABY/JUST LIKE CO 1441 V T-A — LAUF  
 CHIQUITA/LONESOME IN MOON CO 1448 V+T-A — LAUF  
 PICKIN' COTTON/AMERICAN CO 1464 V+T-A — LAUF  
 JUST A SWEETHEART/WHERE IS CO 1630 E+T-A — LAUF  
 HOW ABOUT ME/CRADLE OF LOVE CO 1723 V T-A — LAUF  
 MARIANNE/LOVER COME BACK CO 1731 V+T-A — LAUF  
 BUTTON UP YOUR OVERCOAT CO 1736 V T-A — LAUF  
 A BUNGLA OF OLD LOVE LETTERS CO 2047 V+T-A — LAUF  
 A BIG BANQUET FOR YOU CO 2289 E+T-A — LAUF  
 SONG OF INDIA/CHO CHO SAN VI 20200 E AUC — KLEI  
 SAXAPHONE WALTZ/IT ALL CHANGES VI 20513 E AUC — KLEI  
 NOBODY'S SWEETHEART VI 21103 E STA 1.00 STAF  
 WANG WANG BLUES/ANYTIME CO 20998 G STA 1.50 STAF  
 MONDAY ON/THAT'S GRANDMA VI 18694 E AUC — WARR  
 COQUETTE/DOLLY DIMPLES VI 21301 E AUC — CHOY  
 SWEET SUE/(12") CO 50103 E AUC 1.50 CHOY  
 CUBAN LOVE SONG VI 22834 E SAL .95 CHOY  
 ORANGE BLOSSOM TIME CO 1845 N AUC 1.50 CHOY  
 SMILES/ YOU TOOK ADVANTAGE VI 21228 N AUC — STEI  
 DO I HEAR VI 21398 N AUC — STEI  
 MY ANGEL/IN MY BOUQUET (CHIP) VI 21388 N T-A .75 LAMB  
 BACK IN YOUR OWN BACK (CHIP) VI 21240 N T-A .75 LAMB  
 COQUETTE/DOLLY DIMPLES (CHIP) VI 21301 V T-A .75 LAMB  
 MY PET/I'M AFRAID OF YOU (CHIP) VI 21389 N T-A .75 LAMB  
 IN MY HEART/A BIG BOUQUET CO 2289 G T-A .75 LAMB  
 TAIN'T SO/THAT'S MY WEAKNESS CO 1444 P T-A .50 LAMB  
 LONELY MELODY/RAMONA VI 21214 N T-A 1.00 LAMB  
 MARY/I'LL BE A FRIEND VI 26415 N AUC — KEAT  
 CHRISTMAS NIGHT IN HARLEM BB 10969 E AUC — KEAT  
 ROSE ROOM/I'VE FOUND DE 2446 N AUC — KEAT

## WHOOPEE MAKERS

FRESHMAN HOP/BLUES VO 1576? E AUC — SMIT  
 BUGLE CALL RAG/ST. LOUIS BLUES PE 15126 E T-A 2.50 LAMB  
 ST. LOUIS BLUES (2357) RO 366 V+AUC — FRY  
 DO SOMETHING CA 9156 G AUC — FRY  
 REMEMBER I/DREAM CA 9052 V AUC — FRY

## LEE WILEY

CARELESS LOVE/MOTHERLESS CHILD DE 132 N T-A — HERR

## CLARENCE WILLIAMS

WHOOPI IT UP/JAZZ KINGS CO 14447 G AUC — KLEI  
 TOP OF THE TOWN/MORE THAN THAT BB 6918 N AUC — KLEI  
 LOG CABIN BLUES OK 8572 V T-A 1.75 SCOP  
 TERRIBLE BLUES/OF ALL (LOUIS) HRS 31 N AUC — CONN  
 JACKASS BLUES (REV. LIST 2 GRs. BAD) OK 40598 V AUC — CONN  
 WALK BROAD/KEYBOARD EXPRESS CO 14348 N AUC — STEI  
 HIGH SOCIETY/BACK IN EVE. VO 25010 V AUC — STEI  
 WEARY BLUES/MIXING BLUES DK 4893 V AUC — STEI  
 BL. BOTTOM OUTSIDE/CUSHION F. OK 8462 V AUC — STEI  
 OLD FASHIONED LOVE/OH DADDY OK 4093 V STA — SPAR  
 BALTIMORE/CAROLINA BOUND VO 10340 N AUC — SPAR  
 BREEZE/BEER GARDEN BLUES OK 2541 E T-A — LEVI  
 FREEZE OUT/PANE IN GLASS CO 14460 E+TRA — SPIL  
 ZONKY/YOU'VE GOT TO BE MOD. CO 14488 F T-A — PARK  
 EVERYBODY LOVES MY BABY/DF DK 8181 V T-A — LUDA

## COTTIE WILLIAMS

BLUES IN THE EVENING VO 4324 N T-A — HERR  
 DOWNTOWN UPROAR/BLUE REVERIE VR 527 V AUC — STEI  
 TOP AND BOTTOM/TOASTED PICKLE OK 6336 E AUC — VOGE  
 WEST END BLUES/G. MEN OK 6370 N AUC — VOGE  
 WEST END BLUES OK — — — WAHE  
 DIGGA DIGGA DO HA — — — WAHE  
 GIVE IT UP/DRY LONG GO OK 5690 N T-A — LUDA

## GEORGE WILLIAMS & BESSIE BROWN

PAPA (FL. HENDERSON, PIANO) CO 13006 G+T-A — POWE

## EDITH WILSON

I'LL GET EVEN/MY HANDY MAN VI 38624 N T-A 1.00 LAMB

## TEDDY WILSON

TEA FOR TWO/I'LL SEE BR 7816 — AUC — RUTH  
 EASY LIVIN'/FOOLIN' MYSELF BR 7911 — AUC — RUTH  
 AIN'T MISBEHAVIN'/HONEYBUCKLE BR 7964 — AUC — RUTH  
 JUST A MOOD, 1 & 2 BR 7973 — AUC — RUTH  
 MORE THAN YOU KNOW/SUGAR GABE BR 8319 — AUC — RUTH  
 MOANIN' LOW/FINE & DANDY BR 7877 — AUC — RUTH  
 WILSON ALBUM CO -93 E STA — GRIE  
 I FOUND A DREAM/ON TREA (SOLO) BR 7572 G AUC — WARR

## TEDDY WILSON

YOU CAME RESCUE/HERE'S LOVE BR 7739 E AUC — VAND  
 TOO GOOD TO BE/MARY HAD BR 7673 V AUC — VAND  
 I CRIED FOR YOU/MELANCHOLY BR 7729 E AUC — STEI  
 YOU GO TO MY HEAD/I'LL DREAM BR 8141 E T-A — LEVI

## JULIE WINTZ ORCH.

AFTER YOU'VE GONE HA 1169 E AUC — FRY

## THE WOLVERINES

HE-SHE-ME VO 15784 E AUC — SMIT  
 RIVERBOAT SHUFFLE HRS — N T-A — HOLL

## JIMMY YANCEY

SLOW & EASY/MELLOW (SOLOS) VI 26591 N AUC — CONN

## BOB ZURKE

TOM CAT ON THE KEYS VI 26526 N T-A — ROTH

## ALBUMS

KANSAS CITY JAZZ (BLACK LABEL) DE 214 E AUC 3.00 NORR  
 NEW ORLEANS JAZZ DE A-144 N T-A — W-F  
 Bix BEIDERBECKE CO C-29 N AUC — CHOY  
 LOUIS ARMSTRONG HOT FIVE CO C-57 N AUC — CHOY  
 LOUIS ARMSTRONG & EARL HINES CO C-73 N AUC — CHOY

## TRANSCRIPTIONS & OFF THE AIR SHOTS

### LEE WILEY

SWEET AND LOW DOWN/I'VE GOT — — — N SAL 1.25 IDER  
 YOU'RE LUCKY/WHERE — — — N SAL 1.25 IDER  
 SUGAR/SUNNY SIDE — — — N SAL 1.25 IDER

### MUGGSY SPANIER

EVERYBODY LOVES MY BABY — — — N SAL 1.25 IDER  
 BLACK AND BLUE — — — N SAL 1.25 IDER  
 DINAH/BEALE ST. (HODES) — — — N SAL 1.25 IDER

### WILLIE SMITH

WHAT IS THERE TO SAY/ST. LO — — — N SAL 1.25 IDER  
 BETWEEN DEVI/L/SNEAK AWAY — — — N SAL 1.25 IDER  
 I'LL FOLLOW YOU/HERE COMES — — — N SAL 1.25 IDER

### LIPS PAGE

CHINA TOWN/WHATCHA DOIN' — — — N SAL 1.25 IDER  
 JOINT IS JUMPIN'/COMIN VA. — — — N SAL 1.25 IDER  
 WHEN MY SUGAR WALKS DOWN — — — N SAL 1.25 IDER

### EDDIE CONDON TOWN HALL

MUSKRAT RAMBLE/MEAN TO ME — — — N SAL 1.25 IDER  
 JAZZ ME BLUES/CHEER — — — N SAL 1.25 IDER  
 BALLIN' THE JACK/BEEN SO LONG — — — N SAL 1.25 IDER  
 CLIMB THE HIGHEST MOUNTAIN — — — N SAL 1.25 IDER  
 IN A MIST/CANDLELIGHT — — — N SAL 1.25 IDER  
 I'M COMIN VIRGINIA — — — N SAL 1.25 IDER  
 OPENING AND CLOSING JAM — — — N SAL 1.25 IDER  
 OPENING AND CLOSING #2 — — — N SAL 1.25 IDER  
 WALKING DOG/SOON — — — N SAL 1.25 IDER

### BENNY GOODMAN V-DISC PROGRAM

DARKTOWN STRUTTER BALL (ELDRIDGE, LAWSON, ETC) AUC — MELT  
 AFTER YOU'VE GONE (V. BROWN, ELDRIDGE, ETC.) AUC — MELT  
 HALLELUAH (TRI O. B. G., COZY, TREXLER) AUC — MELT

(LOW BIG FOR COMPLETE SET \$7.00; 78 RPM)

### JAMES P. JOHNSON

CAPRIESE RAG/JUST BEFORE — — — N SAL 1.25 IDER  
 JOINT IS JUMPIN' — — — N SAL 1.25 IDER

### GENE KRUPA

FIDGETY FEET/OH KATHERINA — — — N SAL 1.25 IDER  
 JELLY ROLL/BIG BOY — — — N SAL 1.25 IDER  
 SWING THAT MUSIC/AVONEL — — — N SAL 1.25 IDER  
 I'VE GOT RHYTHM/SOMEONE — — — N SAL 1.25 IDER  
 LADY BE GOOD — — — N SAL 1.25 IDER  
 LIMEHOUSE BLUES/(REV. V. SPANIER) — — — N SAL 1.25 IDER  
 ROSE ROOM/(REV. BUTTERFIELD) — — — N SAL 1.25 IDER  
 I KNOW THAT YOU KNOW — — — N SAL 1.25 IDER  
 THE SHIEK/CAN GIVE YOU — — — N SAL 1.25 IDER

### OLSON & JOHNSON (TRANSCRIPTION)

(RICHFIELD PROGRAM, 2 PARTS, 7/14/37; GAGS & STUFF,  
 FEATURING GERTRUDE NEISEN GINGING THERE'S A LULL IN  
 MY LIFE) — — — E AUC — MELT

## MAGAZINES

HRS RAG—SEPT, OCT, JAN, 1939) — — — E+T-A — EDEL

## BOOKS

AUX FRONTIER DU JAZZ (GOFFIN) — — — N AUC 7.50 JACK  
 THE REAL JAZZ (PANASSIE) — — — N SAL 2.25 NORR

## AUCTION

## AUCTION

## A. ARTHUR APPELBAUM

917 SHERIDAN AVE., BRONX 56, N. Y.

BENNY GOODMAN	BOY MEETS HORN/LET'S DANCE	Co 35301 G
BENNY GOODMAN	FEELIN' HIGH AND HAPPY/I LET A SONG	Vi 25840 E+
BENNY GOODMAN	STOMPIN AT THE SAVOY	Vi 25247 E+
BENNY GOODMAN	BREAKIN' IN A PAIR OF SHOES	Vi 25247 E+
BENNY GOODMAN	KING PORTER STOMP/SOMETIMES I'M HAPPY	Vi 25090 E+
BENNY GOODMAN	WRAPPIN' IT UP/MELANCHOLY	Vi 25880 V
BENNY GOODMAN	STAR DUST/(T. DOORSEN, STAR DUST, REV.)	Vi 25320 V
BENNY GOODMAN	SANDMAN/GOODBYE	Vi 25245 N
BENNY GOODMAN	BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	Vi 25871 E+
GOODMAN QUARTET	AVALON/THE MAN I LOVE	Vi 25644 V
GOODMAN QUARTET	WHISPERING/TIGER RAG	Vi 25481 V
GOODMAN QUARTET	BLUES IN YOUR FLAT/BLUES IN MY FLAT	Vi 26044 E+
GOODMAN TRIO & QUINTE	I CRIED FOR YOU/I KNOW THAT YOU KNOW	Vi 26139 E+
JIMMY LUNCFORD	FOR DANCERS ONLY/COQUETTE	DE 1340 E+
JIMMY LUNCFORD	MARGIE/LIKE A SHIP AT SEA	DE 1617 E+
JIMMY LUNCFORD	MELANCHOLY BABY/RIVER STE. MARIE	DE 1808 E+
JIMMY LUNCFORD	ORGAN GRINDER SWING/SLEEPY TIME GAL	DE 908 E+
JIMMY LUNCFORD	DREAM OF YOU/HIT THE BOTTLE	DE 765 E+
JIMMY LUNCFORD	PIGEON WALK/UP MY SLEEVE	DE 1412 E+
JIMMY LUNCFORD	THIS THING CALLED LOVE/AIN'T SHE SWEET	Vo 4875 N
JIMMY LUNCFORD	TAIN'T WHAT YOU DO/CHEATIN' ON ME	Vo 4582 E+
JIMMY LUNCFORD	WHITE HEAT/JAZZNOCRACY	BB 5713 E+
ZIGGY ELWAN	SUBLITCHKA/AND THE ANGELS SING	BB 10103 E+
BOB CROSBY	BIG APPLE DANCE/PANAMA	DE 1615 E+
GLEN GRAY	CASA LOMA STOMP/FOR YOU	DE 1412 E+
CHICK WEBB	LIZA/TISKET A TASKET	DE 1840 E+

## AUCTION

## AUCTION

## JOHN M. PHILLIPS

930 COTTON BELT BLDG., ST. LOUIS 2, MO.

MILDRED BAILEY: HOME/TOO LATE	Vi 22874 N	MCKINNEY COTTON PICKERS: WRAP YOUR	Vi 22811 N
THERE'S A LULL IN LIFE/NEVER IN	Vo 3508 N	ROCKY ROAD/WILL YOU WON'T YOU BE	Vi 22932 E
HEAVEN HELP THIS HEART OF MINE/IF YOU	Vo 3615 N	SELLING THAT STUFF/BECDLE UM SUM	Vi 38032 E
BOB WHITE/JUST A STONE'S THROW FROM HEA.	Vo 3712 N	PLAIN DIRT/BEE AIN'T I GOOD TO YOU	Vi 38097 E
RIGHT OR WRONG/LOVING YOU	Vo 3758 N	MEZZROW ORCH.: APOLOGUES/SENDIN' VIP.	BB 10250 N
THANKS FOR THE MEMORY/I SEE YOUR FACE	Vo 3931 N	OLD-FASHIONED LOVE/35TH & CALUMET	BB 10251 N
ALL THE THINGS YOU ARE/BLUE RAIN	Vo 5277 N	MIFF MOLE WITH TESCHISHI-ME-SHA	Co 35953 N
COUNT BASIE: IF I COULD BE WITH YOU/TAXI	OK 4748 N	MOUND CITY: ONE HOUR/TAILSPIN BLUES	BB 6456 E
DICKIE'S DREAM/LESTER LEAPS IN	Vo 5118 N	RED NICHOLS: CHINATOWN/ON THE ALAMO	BR 4363 N
BROADWAY/THE JITTERS	CQ 9437 N	ON REVIVAL DAY, 1 & 2	BR 6026 N
BUNNY BERIGAN: SERENADE TO STARS/OUTSIDE	Vi 25871 N	(CHARLESTON CHASERS) WABASH BLUES	Co 909 N
BARNEY BIGARD: HONEY HUSH/JUST ANOTHER	OK 5663 N	(CHARLESTON CHASERS) MOANIN' LOW	Co 1891 E
DIXIE SERENADERS: ST. LOUIS BLUES/CHO-KING	Ch 40003 N	(REO & MIFF'S) DELIRIUM/DAVENPORT	Vi 20778 N
DIXIE WASHBOARD BAND: MY OWN BLUES/WE FOR	Co 14141 E	(RED & MIFF'S) SLIPPIN' AROUND	Vi 21397 N
REGINALD FORESYTHE: LULLABY/DODDING A	Co 3012 N	ADRIAN ROLLINI: RIVERBOAT SHUFFLE	DE 265 N
COLEMAN HAWKINS: ROCKY COMFORT/PASSIN' IT	OK 6284 N	SINGIN' THE BLUES/SWEETEST STORY	DE 1973 E
HOTSY TOSY GANG: DIGA DIGA DOO/DOIN' NEW	BR 4014 N	CECIL SCOTT BRIGHT BOYS: LAW LAW	BB 8276 N
PAUL HOWARD QUALITY: MOONLIGHT BL/RAMBLE	Vi 38068 N	ART SHAW: THE BLUES, A & B	OK 4401 N
JACK JENNEY ORCH.: CITY NIGHT/I WALK ALONE	Vo 5355 N	SIX MEN & GIRL: ZONKY/SCRATCHIN'	Vs 8190 N
CHARLIE JOHNSON: CHARLESTON THE BEST D.	Vi 21491 N	MARY LOU WILLIAMS SL/TEA FOR TWO	Vs 8193 N
WALK THAT THING/THE BOY IN THE BOAT	Vi 21712 N	JOE SULLIVAN CAFE SOCIETY/SOLIDITE	Vo 5531 N
WANNONE ORCH.: STRANGE BLUES/NO CALLING	BR 6911 N	THREE PEPPERS: SWING OUT/THE DUCK'S	OK 3803 N
BIG BUTTER & EGG MAN/WEARY BLUES	Ch 40055 E	FATS WALLER: SERENADE FOR WEALTHY	Vi 24742 N
ROYAL GARDEN DREAMS/ZERO	OK 41570 N	DREAM MAN/I'M GROWING FONDER DF	Vi 24801 N
HARLEM HOT SHOTS: BREEZE/BLUES HAVE	ME 13323 N	BABY BROWN/I'M A HUNDRED PERCENT	Vi 24867 N
MCKINNEY COTTON PICKERS: 4 OR 5 TIMES	Vi 21583 N	ROSETTA/I AIN'T GOT NOBODY	Vi 25026 N
CHERRY/SOME SWEET DAY	Vi 21730 N	CHICK WEBB: BLUE MINOR/IF IT AIN'T	Vo 3100 N
(MCKINNEY'S COTTON PICKERS CONTINUED NEXT COLUMN		TRUE/LONESOME MOMENTS	Vo 3101 N

HERMAN ROSENBERG

194 W. 10TH ST., NEW YORK 14, N. Y.

<u>HENRY ALLEN</u>		<u>WINGY MANNONE</u>	
FEELIN' DROWSY/SWING OUT	Vi 38080 E	SWING BROTHER SWING/WICKEL IN THE SLOT	OK 41573 N
<u>LOUIS ARMSTRONG</u>		<u>CARL MARTIN</u> (PIANO BY CHUCK SEGAR)	
MUSKAT/HEEBIE (1" CHIP BUT PLENTY LOUIS)	OK 8300 N	I'M GONNA HAVE MY FUN	CH 50074 E
MANDY/I'M A LITTLE BLACKBIRD(WITH BECHET)	CO 35957 E	HIGH WATER FLOOD BLUES(INST)	CH 50074 E
<u>SIONEY BECHET</u>		<u>MEZZ MEZZROW</u>	
I O'CLOCK JUMP/BLUES IN THIRDS	Vi 27204 E	SENDIN' THE VIPERS/APOLOGIES	Vi 25019 E
SLIPPIN' & SLIDIN'/EGYPTIAN FANTASY	Vi 27337 E	OLD FASHIONED LOVE/35TH & CALUMET	Vi 25202 E
COAL BLACK SHINE/BABY WON'T YOU	Vi 27386 E	HOT CLUB STOMP/SWING SESSION	Vi 25612 E
SWING PARADE/I KNOW THAT YOU KNOW	Vi 27574 E	BLUES IN DISGUISE/HOW I FEEL	Vi 25636 E
ROSE ROOM/LADY BE GOOD	Vi 27707 E	<u>JELLY ROLL MORTON</u>	
I'M COMING VIRGINIA/GEORGIA CABIN	Vi 27904 E	SHOE-SHINERS DRAG/SHREVEPORT	Vi 21658 N
SHAG/FOUND A NEW BABY	BB 10022 E	<u>RED NICHOLS &amp; 5 PENNIES</u>	
MAPLE LEAF RAG/SWEETIE DEAR	BB 7614 E	ON REVIVAL OAY, 1 & 2(VOC.TEAGARDEN)	BR 6026 E
LAY YOUR RACKET/I WANT YOU	BB 10472 E	THE SHEIK/SHIU-ME-SHA-WABBLE	BR 4885 E
OLD MAN BL/NOBODY(OEPARIS, BRAUD)	Vi 26663 E	SUGAR/OINAH LOU	BR 6534 E
AIN'T NO BEHAVIN/BLUES FOR YOU, JOHNNY	Vi 26746 E	<u>NEW ORLEANS RHYTHM KINGS</u>	
STOMP JONES/SAVE IT PRETTY MAMA	Vi 27240 E	SHE'S CRYING FOR ME/GOLDEN LEAF STRUT	OK 40327 E
(LAST 2 WITH HINES, REX)		<u>KING OLIVER'S CREOLE JAZZ BAND</u>	
SID'S BLUES/PALLET ON THE FLOOR	BB 8509 E	DIPPERMOUTH BLUES/WEATHERBIRD RAG	GE 5132 E
SHIEK OF ARABY/BL.OF BECHET (BECHET		TEARS/BUDDY'S HABITS	OK 40000 E
PLAYING ALL INSTRUMENTS)	Vi 27485 E	<u>PHILLIPS' LOUISVILLE JUG BAND</u>	
<u>PERRY BRADFORD'S JAZZ PHOOLS</u>		THAT'S YOUR LAST	BR 1265 E
LUCY LONG/AIN'T GONNA PLAY	Vo 15165 N	TIGER RAG/SING YOU SINNERS	BR 7194 E
<u>CASA LOMA ORCHESTRA</u>		<u>IKY ROBINSON &amp; WINDY CITY FIVE</u>	
ROYAL GARDEN/SAN SUE STRUT	Co 2884 E	SCRUNCH-LO-SWING-IT	CH 40011 E
STOMPIN' AROUND/NAGASAKI	OE 813 E	SCRUNCH-LO-SWING-IT	OE 7430 E
<u>LILLIE OELK CHRISTIAN</u> (LOUIS, MOONE, HINES)		<u>SAVANNAH SYNCOPATORS</u> (KING OLIVER)	
SWEETHEARTS/I CAN'T GIVE YOU	OK 8650 N	DEEP HENDONER/JACKASS BLUES	BR 3245 E
<u>EDDIE LONDON</u> (PEE WEE, KAMINSKY, O'BRIEN)	BR 6743 N	<u>NOBLE SISSLE'S SWINGSTERS</u> (BECHET)	
THE EEL/HOME COOKING	BR 6743 N	CHARACTERISTIC BLUES/OKEY DOKE	VR 648 E
<u>HARRY OIAL &amp; TEXAS MUSICIANS</u>		WILD ABOUT HARRY/BANDANNA DAYS	VR 552 E
POISON/WHEN MY BABY	Vo 1594 N	<u>CLARA SMITH</u> (WITH ARMSTRONG)	
<u>DIXIELAND JUG BLOWERS</u>		NOBODY KNOWS THE WAY I FEEL DIS MORNING	Co 14058 N
FLORIDA BLUES/LOUISVILLE STOMP (NO DODDS)	Vi 20403 E	<u>TRIXIE SMITH</u> (WITH BECHET)	
BANJORINO/LOVE BLUES (NO DODDS)	Vi 21473 E	TRIXIE BLUES/MY DADDY ROCKS ME	OE 7469 E
MEMPHIS SHAKE(WITH DODDS)/(J.R.MORTON,REV.)	Vi 20415 V	MY UNUSUAL MAN/FREIGHT TRAIN BLUES	OE 7489 E
<u>ROY EVANS</u>		JACK I'M MELLOW/HE MAY BE	OE 7528 E
WILLIE THE WEEPER/CHINATOWN	HA 1405 E	MY DADDY ROCKS ME #2	OE 7617 E
GEORGIA'S ALWAYS ON MY MIND	Co 1449 E	<u>ST. LOUIS BESSIE</u>	
JAZZBO/SYNCOPATED	Co 1559 E	MEAT CUTTER BLUES/HE TREATS ME	Vo 1615 N
IT'S AN OLD SPANISH CUSTOM(NEEDLE DIG)	Co 2338 E	<u>TENNESSEE MUSIC MEN</u> (TRAM, VENUTI, LANG)	
LOST MY GAL FROM MEMPHIS	Co 2198 E	LOVELESS LOVE	HA 1406 E
<u>BUD FREEMAN</u> (DECCA RED LABEL)		BUGLE CALL RAG/DEEP HARLEM	HA 1415 E
BIG BOY/COPENHAGEN	OE 18064 N	<u>SIPPIE WALLACE</u> (ARMSTRONG)	
OH BABY/SENSATION	OE 18065 N	I FEEL GOOD/MAIL TRAIN BLUES	OK 8345 V
TIA JUANA/I NEED SOME PETTIN'	OE 18066 N	<u>ETHEL WATERS</u>	
FIDGETY FEET/SUSIE	DE 18067 N	WEST END BLUES/ORGAN GRINDER BLUES	Co 14365 N
<u>COOT GRANT &amp; KIO WILSON</u> (BECHET)		<u>PHIL NAPOLEON</u>	
UNCLE JOE/BLUE MONDAY	OE 7500 E	GO JOE GO/TAKE YOUR FINGER	Vi 20605 N
<u>BOBBY HACKETT</u>		CLARINET MARMALADE/TIGER RAG(DORNBERGER)	Vi 20647 N
CLEMENTINE/JANMIN'	Vo 4062 E	MY KINDA LOVE/MEAN TO ME	BB 6547 E
AT THE JAZZ BAND BALL/IF	Vo 4047 E	THUNDER IN MY DREAMS	BB 7039 E
THAT DA DA STRAIN	Vo 4142 E	LOVE ME/BLUE BAYOU	VR 656 E
<u>FLETCHER HENDERSON</u>		THAT'S A PLENTY/SWING PATROL	VR 669 E
GYPSEY BLUES/SWEET LADY	BS 2025 G	<u>DICKY WELLS</u>	
<u>RICHARD M. JONES</u>		LADY BE GOOD/DICKY'S BLUES	Sw 10 E
NOVELTY BLUES/TICKLE BRITCHES BLUES	BB 6627 E	<u>TEODOY WEATHERFORD</u> (PIANO SOLOS)	
MUGGIN' THE BLUES/I'M GONNA RUN YOU DOWN	OE 7064 E	TEA FOR TWO/WEATHERBEATEN BLUES	Sw 5 E
<u>JUNGLE KINGS</u> (MUGGSY, TESCH, SULLIVAN, WETTLING)		<u>PAUL WHITEMAN</u>	
FRIARS POINT SHUFFLE/DARKTOWN STRUTTERS	UHCA 3-4 N	MUDDY WATER	Vi 20508 V
<u>TEODOY HILL</u>		NIGHT OWL/PAPER MOON	Vi 24400 E
CHINABOY/THU AND	BB 6941 E	<u>CLARENCE WILLIAMS BLUE FIVE/KING OLIVER'S J.B.</u>	
<u>MAGNOLIA HARRIS &amp; HOWLING SMITH</u>		NEW ORLEANS HOP-SCOP BL/JAZZIN' BABIES	OK 4975 V
MAMA'S QUITTIN' & LEAVIN', PARTS 1 & 2	Vo 1602 E	<u>CLARENCE WILLIAMS ORCHESTRA</u>	
<u>LITTLE RAMBLERS</u> (NICHOLAS, PINKETT, & OTHERS)		LONGSHOREMAN'S BLUES/I'M THROUGH	QRS 7040 G
LOVELESS LOVE/STREAMLINED GRETA GREEN	BB 6043 E	HOT LOVIN'/SHOUT SISTER SHOUT	PE 15403 E
EVERYTHING'S OKEY DOKEY/LOVELY LIZA LEE	BB 6144 E	<u>CLARENCE WILLIAMS BLUE 5</u> (BECHET)	
WITH ALL MY HEART/A LITTLE BIT INDEPENDENT	BB 6189 E	WILD CAT/KANSAS CITY MAN BLUES	OK 4925 G
HIT THE SPOT/FEEL LIKE FEATHER(CRACK)	BB 6191 E		
LIFE BEGINS/I'M THE FELDWO	BB 6192 E		
PANAMA/SWINGING EM DOWN	BB 6193 E		
<u>LITTLE RAMBLERS</u>			
PLAY IT RED/SWAMP BLUES	Co 1103 E+		



## AUCTION

## THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

## AUCTION

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LOUIS ARMSTRONG

MEXICAN SWING/50 LITTLE TIME DE 1822 E  
 I'M SHOOTING HIGH/I'VE GOT MY FINGERS DE 623 V  
 HURDY GURDY MAN/SKELETON IN CLOSET DE 6949 E  
 MUSIC GOES ROUND/RHYTHM SAVED WORLD DE 685 E  
 DARLING NELLIE GRAY/CARRY ME BACK DE 1245 N  
 YES SUH/I'LL GET WINE DE 3900 E  
 GOT A BRAH' NEW SUIT/I'M IN THE MOOD DE 579 V  
 TRUMPET PLAYER'S LAMENT/SWEET AS A SONG DE 1653 V+  
 SATCHEL MOUTH SWING/I DOUBLE DARE YOU DE 1636 E  
 LEAP FROG/I USED TO LOVE YOU DE 4106 E  
 COQUETTE/AMONG MY SOUVENIRS DE 4327 E  
 IN THE GLOAMING/EVERYTHING'S BEEN DE 3825 N  
 CHERRY BODDS IT DE 3190 V  
 BODY & SOUL/I'LL BE GLAD VO 3072 E+  
 SAVOY BLUES/WE & BROTHER BILL DE 2538 E  
 CASH FOR TRASH/I NEVER KNEW DE 4229 E  
 SOMEBODY STOLE MY BREAK/I COME DE 797 E  
 LOVE WALKED IN/SOMETHING TELLS DE 1842 E  
 SHADRACK/HONAN & THE WHALE DE 1913 N  
 WEST END BLUES/IF IT'S GOOD DE 2480 E  
 MARIE, W.P.A. DE 3151 V  
 DIPPER MOUTH/IF WE NEVER MEET DE 906 V  
 HEY LAWDY/NEW DO YOU CALL A BUDDY DE 3756 E  
 YOU RASCAL/SLEEPY TIME (SALE, \$1.00) DE 4140 V  
 HEP CAT'S BALL/SIPPI STEAMER DE 3283 N  
 GONNA GITCHA/DON'T FORGET OK 8343 G+  
 SOME OF THESE DAYS OK 41298 G  
 SWEET LITTLE PAPA OK 8379 G  
 KICKIN' THE GONG/GEORGIA VO 3073 V  
 THANKFUL/SWING THAT MUSIC DE 866 E+

MILDRED BAILEY

MY REVERIE/WHAT HAVE YOU GOT VO 4406 N  
 LAMP IS LOW/TIT WILLOW VO 4845 N  
 RHOSE OF CHANCE/BLOWING BUBBLES VO 5086 E+  
 SOMETIMES I FEEL/DON'T DALLY VO 5209 H  
 THANKS FOR MEMORY/I SEE YOUR FACE VO 3931 E+  
 GUESS I'LL GO/LITTLE MAN VO 4966 E+  
 THEY SAY/I GO FOR THAT VO 4548 E  
 OLD FOLKS/HAVE YOU FORGOTTEN VO 4432 E  
 NOW IT CAN BE TOLD/I HAVEN'T CHANGED VO 4282 V  
 I CAN'T FACE/DON'T BE THAT WAY VO 4016 V  
 MOONSHINE/IF YOU WERE VO 4109 E  
 HOME/STOP THE SUN BB 7763 N  
 CONCENTRATIN'/LIES VI 22880 N  
 STRANGERS/STOP THE SUN VI 22942 E  
 FOOLS RUSH IN/FROM ANOTHER WORLD CO 35463 N  
 ROCKIN' CHAIR/THERE'LL BE SOME CHANGES CO 35943 N  
 MORE THAN YOU KNOW/LONG ABOUT VO 3378 E  
 FOR SENTIMENTAL/IT'S LOVE VO 3367 E  
 WHEN DAY IS DONE/SOMEDAY VO 3057 E  
 ROCKIN' CHAIR/LITTLE JOE VO 3553 N  
 BOB WHITE/STONE'S THROW VO 3712 E+  
 WHERE ARE YOU/YOU'RE LAUGHING VO 3456 V+  
 HARLEM LULLABY (DORSEY BROS ORCH) BR 6558 V  
 AND THE ANGELS BING/THAT SLY VO 4815 E  
 THERE'S A LULL/NEVER IN MILLION VO 3508 V

CHARLIE BARNET

720 IN THE BOOKS/SO FAR BB 10618 E  
 BIRMINGHAM BREAKDOWN/CAPTAIN & MEN BB 11081 V  
 LAMENT FOR MAY/SIX LESSONS BB 10743 V  
 TIN ROOF BLUES/FAMOUS DOOR BB 10131 V  
 FLYING HOME/THANGLWEED BB 10794 V  
 BLUE JUICE/HARMONY BB 11111 E  
 FIRST THRILL/TOO GOOD ME 60712 E  
 CROSS PATCH/SWING WALTZ PE 60713 G+

COUNT BASIE

SUPER CHIEF(N)/YOU CAN'T(G+) OK 5673 -  
 DIGGIN' FOR OEX/H & J OK 6365 E  
 FEEDIN' THE BEAN(COLEMAN HAWKINS) OK 6180 N  
 SONG OF ISLANDS/NOBODY KNOWS VO 5169 N  
 HAM 'N EGGS/DEVIL & DEEP BLUE CO 35357 N  
 APPLE JUMP/BLUES OK 5962 N  
 CHEROKEE, 1 & 2 DE 2406 V  
 TAKE ME BACK/FIESTA OK 6440 E  
 GOOD MORNING BLUES/DUR LOVE (SALE, \$1.00) DE 1446 E  
 LOVE JUMPEO OUT/SAME OLD SOUTH OK 5963 N

BUNNY BERIGAN

IF I HAD MY WAY/NEARLY LET LOVE VO 3254 E  
 TONIGHT WILL LIVE/AND SO FORTH VI 25877 V  
 NEVER FELT/DESERTED FARM VI 25859 V  
 EASY LESSONS/PIED PIPER VI 25881 E  
 LET 'ER GO/RED HOT HEAT VI 25646 E  
 SOBRIN' BLUES(E)/CRIED FOR YOU(V) VI 26116 -  
 SOMEBODY ELSE/MELINDA ELITE 5019 E+  
 VARSITY SUE/TALK ABOUT LOVE VI 25667 E+

BOB CROSBY

GRAND TERRACE RHYTHM/JOHN PEEL DE 1725 E  
 MUSKRAT RAMBLE/DIXIELAND SHUFFLE DE 825 V  
 DIXIELAND BAND/BEALE ST. DE 479 E

BING CROSBY

LOVE THY NEIGHBOR/RIDIN' AROUND BR 6852 E  
 PLAYING WITH FIRE/TENDERNESS BR 6480 V  
 WORLD ON STRING/LINGER TWILIGHT SR 6491 E  
 SPARE A DIME/PUT OUT LIGHTS BR 6414 V  
 GETTING TO BE A HABIT/YOUNG & HEALTHY BR 6472 E  
 GABRIEL'S HORNI/RIGHT SIDE OF ROAD BR 6533 E  
 MOONBURN (SULLIVAN PIANO) DE 617 E  
 HEART TO SING TO/HUMMIN' WHISTLIN' ME 13166 N  
 STRAIGHT FROM SHOULDER/RIGHT SIDE ME 13169 N  
 THANKS(V)/HOME ON THE RANGE(E) ME 13131 V+

DORSEY BROTHERS

BY HECK/OLD MAN HARLEM BR 6624 E  
 MOOD HOLLYWOOD/SHIM SHAM SHIMMY BR 6537 E  
 CONGRATULATIONS/BESIDE FIREPLACE RE 8931 E

TOMMY DORSEY

NEVER SO BEAUTIFUL/YOU VO 25291 E  
 ONE I LOVE/CAN'T I VI 25741 E  
 MORNING AFTER/MAYBE WRONG VI 25703 N  
 WHEN I SAW/TAKE ME KNOW IT VI 26786 E  
 CONCENTRATE YOU/MY EYES ON VI 26470 V  
 YOU GROW SWEETER/IN THE MIDDLE VI 26226 E  
 JINGLE BELLS/SANTA CLAUS VI 25145 N  
 COOFISH BALL (CLAMBAKE SEVEN) VI 25314 E  
 TOO ROMANTIC/S.W. PIPER VI 26500 V  
 SAY IT/MY MY VI 26535 V  
 FABLE ROSE/BEGINNING, END VI 26553 V  
 HAVEN'T TIME/APRIL FIDOLE VI 26606 N  
 NINE OLD MEN/LOVE ME AS I VI 27483 E  
 WHEN YOU AWAKI/TWO DREAMS VI 26764 E  
 BUOS WON'T BUO/NOBODY'S VI 26609 N  
 NOT LONG AGO/SWEETEST THINGS VI 27219 E  
 THIS NIGHT/HONOLULU (SALE, \$1.00) VI 26172 E  
 WORK AGAIN/E. MINUTE, HOUR VI 25256 E  
 CURIOSITY SHOP/KNOW ABOUT LOVE VI 26140 E  
 SAYS MY HEART/YOU LEAVE ME VI 25828 E  
 TIN ROOF BLUES/SWEET SUE VI 26105 E  
 ROLLIN' HOME/HUMORESQUE VI 25600 E  
 BARCAROLLE/CANAOIAN CAPERS VI 25887 G+  
 PANAMA/BLUE MOON VI 26185 E  
 COPENHAGEN/SWEETHEART OF SIGMA CHI VI 26016 V  
 MUSIC GOES ROUND (CLAMBAKE 7) VI 25201-W  
 CHINATOWN/SHEIK OF ARABY VI 26023 G+

DUKE ELLINGTON

SWINGTIME IN HONOLULU/I'M SLAPPIN' BR 8131 V  
 ADMIRATION/HERRY GO ROUND BR 7440 V  
 DINAH'S IN A JAM/YOU GAVE ME BR 8169 V  
 BROWN BERRIES/IT'S GLORY VI 22791 E+  
 REMINISCING IN TEMPO, 1 & 2 BR 7546 E+  
 REMINISCING IN TEMPO, 3 & 4 BR 7547 N  
 JAZZ COCKTAIL/LIGHTNIN' BR 6404 E+  
 CHICAGO/HARLEM SPEAKS DE 800 E  
 KILLIN' MYSELF(G)/YOUR LOVE(E) (SALE, \$1.00) CO 35640 -  
 VOOM VOOM/CHECKIN' OUT CO 35208 E  
 BOUNCIN' BUOYANCY/LOVELY COEO CO 35240 V  
 SPIKA PANORAMA/HARLEM AIRSHAFT VI 26731 E  
 BLACK MAN'S BLUE/MOOD INDIGO VI 22587 E  
 SKRONTCH/IF YOU WERE BR 8093 V  
 OH BABY MAYBE SOMEDAY BR 7667 V  
 LITTLE POSEY/LADY IN BLUE CO 35291 E+  
 RUDE INTERLUDE/DALLAS BOINGS VI 24431 V  
 MOOD INDIGO/BLACK & TAN BR 6682 V+  
 MARGIE(N)/COTTON(V) BR 7526 -  
 TRUCKIN'/ACCENT ON YOUTH BR 7514 V

AUCTION

THE RECORD BAR

AUCTION

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<u>REGINALD FORESYTHE</u> (GOODMAN, KIRBY, KRUPA, MENDELLO)		<u>(WINGY MANNONE, CONTINUED)</u>	
MELANCHOLY CLOWN/GREENER GRASS	Co 3060 E	MOSQUITO SONG/SHE'S CRYING FOR ME	BB 10773 N
<u>LEMUEL FOWLER</u> (PIANO SOLOS)		RHYTHM ON RIVER/AIN'T IT A SHAME ABOUT	BB 10844 V
SATISFIED/BLUES MIXTURE	Co 3959 V	GOOD MAN HARD TO FIND/FANCY MEETING	BB 6537 V
<u>BUD FREEMAN</u>		GETTING FUN/EVERYTHING SAID	BB 7197 E
FOUND A NEW BABY/EASY TO GET	BB 10370 V	BOO-HOO/OH SAY	BB 6806 V
<u>BENNY GOODMAN</u>		<u>JOE MARSALA</u>	
ALWAYS/WALK JENNIE WALK	BB 10799 E	SLOW DOWN/BULL'S EYE	DE 3715 E
REMEMBER/BLUE SKIES	BB 10680 E	LOWER REGISTER/I KNOW THAT YOU KNOW	DE 3764 E
I WANT TO BE HAPPY/ROSETTA	BB 10760 E	<u>MILLS MUSICAL CLOWNS</u>	
CHANGES/RUSSIAN LULLABY	BB 11226 N	BABY/RAILROAD MAN	PAT 36930 V
BALLAD IN BLUE/DIXIE/LAND BAND	BB 10851 E	<u>JELLY ROLL MORTON</u>	
THE EARL/LET'S DO IT	OK 6474 E	WINNIE BOY BLUES/RAMBLE	BB 10429 N
CLARINET A LA KING	OK 6544 E	SMOKE HOUSE/STEAMBOAT STOMP	BB 8372 E
WINTER WEATHER(E)/EVERYTHING I LOVE(V)	OK 6516 -	DEEP CREEK/RED HOT PEPPER	VI 39055 G
THAT DID IT MARIE(N)/SOMEBODY ELSE(V)	OK 6497 -	GEORGIA SWING/K.C. STOMPS	BB 5109 V
RUSSIAN LULLABY/MARGIE	VI 26060 E	<u>MOUND CITY BLUE BLOWERS</u>	
BACH GOES TO TOWN/WHISPERING	VI 26130 E	SAN/RED HOT	BR 2602 V
SMOKE DREAMS/SEE BUT YOU'RE SWELL	VI 25486 E	MUSKRAT RAMBLE/HIGH SOCIETY	DE 1274 V
TOPSY/SMOKE HOUSE	VI 26107 E	BLUE BLUES/ARKANSAW BLUES	BR 2581 V
I LET A SONG/FEELIN' HIGH	VI 25840 E	NERVOUS PUPPIES/WHAT DO I CARE	BR 3484 V
CAMEL HOP/LOCH LOMOND	VI 25717 E	<u>NEW ORLEANS RHYTHM KINGS</u>	
GOODY GOODY/IT'S BEEN SO LONG	VI 25245 V	TIN ROOF BLUES/SAN ANTONIO	DE 161 E
BIG JOHN'S SPECIAL/FLAT FOOT	VI 25817 E	OSTRICH WALK/ORIG. DIX. 1-STEP	DE 229 E
BOB WHITE/MINNIE MOOCHER	VI 25683 E	BLUIN' THE BLUES/SENSATION	DE 464 E
DID YOU MEAN IT/NO USE(GOODMAN VOCAL)	VI 25469 V	<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
THESE FOOLISH THINGS/SING ME A SWING SONG	VI 25340 E	AT THE JAZZ BAND/BARNYARD BLUES (EXCEPTIONALLY RARE; CAN BE PLAYED ONLY ON OLD EDISON MACHINE)	A-VO 1205 G
I'VE GOT A DATE/COULD YOU PASS	VI 26000 V	DROP A NICKEL/JEZEBEL	BB 7454 E
SHOW YOUR LINEN/THE LADY'S IN LOVE	VI 26211 V	PALESTENA/MARGIE	VI 18717 V
GET HAPPY/CHRISTOPHER COLUMBUS	VI 25279 V	SLIPPIN' THRU/YOU STAYED AWAY	VO 3099 N
BIG JOHN SPECIAL/FLAT FOOT FLOOGIE	VI 25871 E	<u>DON REDMAN</u>	
CHANGES/WHEN IT'S SLEEPY TIME	VI 25634 E	LAZY WEATHER/MOONRISE ON LOWLANDS	ME 60709 N
SUGAR FOOT STOMP	VI 25678 V	MILENBERG JOYS/I'M PLAYING SOLITAIRE	BB 10071 N
I HAVE EYES/YOU'RE A SWEET	VI 26071 E	JUMP SESSION/CLASS WILL TELL	VI 26206 N
SHUT UP/GOOD FOR NOTHIN'	VI 26159 V	CHANT OF THE WOOD/SHIM-ME-SHA	BB 10765 V
LULLABY IN RHYTHM/THAT FEELING	VI 25827 E	<u>ADRIAN ROLLINI</u>	
<u>LIONEL HAMPTON</u>		HUSTLIN' & BUSTLIN'/YOU'VE GOT ME CRYING	ME 12630 E
THE MOOD I'M IN/LAST AFFAIR	VI 25527 E	SITTIN' ON A LOG/I RAISED MY HAT	ME 12855 V
DENISON SWING/WIZZIN'	VI 26233 E	BY A WATERFALL/SITTIN' ON A BACK YARD	ME 12788 E
EVERYBODY LOVES/COULDN'T TAKE IT	VI 25682 E	BELOVED/I'LL BE FAITHFUL	ME 12790 E
FLYING HOME/SAVE IT	VI 26595 V	SWING LOW/STUFF	DE 807 N
EARLY SESSION/ONE SWEET LETTER(SALE, \$1.00)	VI 26393 G+	TAP ROOM SWING/LESSONS IN LOVE	DE 787 N
SHOE SHINERS' DRAG/MOOD FOR SWING	VI 26011 E	REBOUND/DRIFTIN (TRIO)	DE 1157 E
<u>JONES-SMITH, INC.</u>		DARK EYES/ESTRELLITA	VO 5435 V
EVENIN'/SHOE SHINE BOY	Vo 3441 E	HONKY TONK TRAIN/MARTHA	VO 5582 V
<u>GENE KRUPA</u>		WEATHER MAN/GOT A NEED(TAPROOM GANG)	VI 25072 E
MUTINY IN THE PARLOR	VI 25263 E+	<u>SHARKY &amp; HIS SHARKS OF RHYTHM</u>	
<u>ELLA LOGAN</u>		WASH IT CLEAN/BLOWING STEAM	VO 3410 E
BONNIE MARY/THE OLD KENT ROAD	BR 8376 N	<u>ARTIE SHAW</u>	
THERE'S NAE LUCK ABOUT THE HOOSE	BR 8364 E	TAKE YOUR SHOES OFF/ASK THE STARS	VI 27719 E+
JINGLE BELLS/WHAT CAN THE MATTER BE	BR 8057 V	JAPANESE SANDMAN/PRETTY GIRL	VO 4465 E
MY BONNIE LIES/BLUEBELLS OF SCOTLAND	BR 8196 E	SOUTH SEA MAGIC/IT AIN'T RIGHT	VO 4637 N
<u>JIMMY LUNCFERD</u>		CREAM PUFF/SOBBIN' BLUES	VO 4686 E+
THUNDER/DABS	DE 576 N	WHISPERS IN NIGHT/YOU FORGOT	VI 27256 E
LIZA(E)/I USED TO LOVE YOU(V)	VO 5276 -	<u>SLIM &amp; SLAM</u>	
EASTER PARADE/I'M ALONE	Co 35484 E	BUCK DANCE RHYTHM/DOPEY JOE	VO 4521 E
JAZZNOCRACY/CHILLEN GET UP	VI 24522 V+	JUMP SESSION/VOL VIST DU	VO 4346 E
WELL ALL RIGHT/TIME'S A WASTIN'	VO 4887 E	TUTTI-FRUTTI/LOOA-A-THERE	VO 4225 E
BLUES IN THE NIGHT	DE 4125 E+	<u>BESSIE SMITH</u>	
PAVANNE/MINNIE THE MOOCHER	Co 35700 N	DO YOUR DUTY/DUMPS(SLIGHT EDGE CHIP)	OK 8945 V+
FLIGHT OF JITTERBUG/OKAY FOR BABY	Co 35967 N	RECKLESS BLUES (ARMSTRONG)	Co 14056 G+
BLUE BLAZES(E)/BABY WON'T YOU(V)	VO 4667 -	<u>MUGGSY SPANIER</u>	
<u>WINGY MANNONE</u>		AMERICAN PATROL(E)/MORE THAN (G)	DE 4328 -
LUCKY STAR/FEELIN' YOU'RE FOOLIN'	Vo 3070 V+	CHICAGO/FRIENDS	DE 4168 V
TOP OF YOUR HEAD/TAKES TWO	Vo 3023 E	<u>REX STEWART</u>	
BLACK COFFEE/LITTLE MOMENT	VO 2963 E	SWING BABY SWING/SUGAR HILL (SALE, \$1.35)	Vo 3844 V
SHOOTING HIGH(SLIGHT EDGE CHIP)	Vo 3134 E	SUNDAY GAL/WITHOUT A SONG	BB 10946 E+
I'M IN LOVE/YOU'RE AN ANGEL	VO 2933 V	<u>TEDDY WILSON</u>	
GOOD SHIP LOLLYPOP/FARE THEE WELL	VO 2914 E	YO! LET ME DOWN/SPREADIN' RHYTHM	BR 7581 E
FLAT FOOT FLOOGIE/MARTHA	BB 7621 E	BIG APPLE/CAN'T STOP ME	BR 7954 E
COTTAGE BY MOON/IT CAN HAPPEN	BB 6536 E	CARELESSLY/HOW COULD YOU(HOLIDAY)	BR 7867 V
IMAGE OF YOU/LIFE WITHOUT YOU	BB 7003 E	EASY LIVING/FOOLIN' MYSELF(HOLIDAY)(E/N)	BR 7911 -
EVERYTHING YOU SAID/FUN OUT OF LIFE	BB 7197 V	JUNGLE LOVE/IF I WERE YOU (E/N)	BR 8150 -
<u>WINGY MANNONE</u>		LULL IN MY LIFE/SWELL OF YOU	BR 7884 E+
SUMMER HOLIDAY/NO REGRETS	BB 7002 -	COQUETTE/HOUR OF PARTING	BR 7943 E
YOU'RE PRECIOUS(E)/DON'T CHANGE(V)	BB 6473 E	YOU GO TO MY HEAD/TONIGHT	BR 8141 E+
(WINGY MANNONE CONTINUED NEXT COLUMN)			

## JOHN MURDOCH

5032 N. DIVERSEY BLVD., MILWAUKEE 11, WISCONSIN

All records will be sent by express, C. O. D. Servicemen please designate where you want records shipped.

ALBUMS

KANSAS CITY JAZZ DE 214 N  
 BOOGIE WOOGIE MUSIC VOL. 1 DE 137 N  
 BOOGIE WOOGIE MUSIC VOL. 2 DE 235 N  
 BLUES ON PARADE DE 153 N  
 CONTRASTING MUSIC(DUSK IN UPPER E) DE 135 N  
 BOOGIE WOOGIE Co 44 N

AMBROSE

SWING PATROL DE 1589 N  
 LIMEHOUSE BLUES DE 3533 N  
 COPENHAGEN DE 726 N  
 DAVIS DE 18358 N

WILL BRADLEY

FLYIN' HOME Co 35422 N  
 CALL ME A TAXI Co 36082 N  
 CHICKEN GUMBOOGIE/STARDUST Co 35939 N  
 FLAMINGO/SWINGIN' DOWN THE LANE Co 36147 N

LES BROWN

ANVIL CHORUS (E/V) OK 6011 -  
 CELERY STALKS AT MIDNIGHT OK 6098 N  
 MARCHE SLAV OK 6199 V  
 THAT SOLID OLD MAN DK 6430 N  
 CIRIBIRIN BB 10421 N

CAB CALLOWAY

BUGLE BLUES Vo 4019 N  
 AZURE Vo 4100 N  
 RUSTLE OF SWING/HOY HOY (CHU BERRY) Vo 4144 N  
 CRESCENDO IN DRUMS (COZY) Vo 5062 N  
 JIVE FORMATION PLEASE Vo 5195 N  
 ST. JAMES INFIRMARY OK 6391 N  
 TAPPIN' OFF/HAIN NAIN OK 6547 N  
 HAPPY FEET PE 15376 E  
 BLACK RHYTHM/6 OR 7 TIMES PE 15770 V

BOB CROSBY

BOOGIE WOOGIE MAXIXE/GIN MILL BLUES DE 3382 N  
 KING PORTER STOMP/SUGAR FOOT STOMP DE 4390 N  
 BARRELHOUSE BESSIE DE 4169 V  
 BIG BASS VIOL (BOB CATS) DE 2206 N  
 I'M PRAYIN' HUMBLE DE 2210 N  
 LOOPIN' THE LOOP (BOB CATS) DE 2209 N  
 BIG TOM/WAY DOWN IN N.D. (MUGGSY) DE 4403 N  
 SUMMERTIME DE 2205 N  
 FLAMINGO (FEATURING E. MILLER) DE 3752 N  
 TAKE IT EASY DE 4137 N  
 COW COW BLUES DE 3488 N  
 BETWEEN 18TH & 19TH ON CHESTNUT ST. DE 2935 N  
 FOR DANCERS ONLY DE 3138 N  
 VULTEE SPECIAL DE 4397 N  
 BLACK ZEPHYR DE 4415 N  
 SKATERS WALTZ DE 2282 N  
 MARCH OF THE BOB CATS DE 1865 N  
 WYMPATHY (REV. ROLLINI & B.G.) DE 3862 N  
 SUGAR FOOT STRUT DE 3337 N

JOE DANIELS

SWING BIG BEN DE 2338 N  
 WAR DANCE FOR WOODEN INDIANS DE 3370 N  
 BUSKIN' AROUND DE 3482 N  
 DARKTOWN STRUTTERS BALL DE 4416 N  
DORSEY BROTHERS  
 DR. KECKLE & MR. JIBE DE 117 N  
 LOST IN A FOG DE 195 N  
 ECCENTRIC DE 1304 N

JIMMY DORSEY

DORSEY DERSVISH DE 1040 N  
 CONTRASTS DE 3198 N  
 MUTINY IN THE BRABS SECTION DE 1256 N  
 JUMPIN' JIVE/SHOOT THE MEATBALLS DE 2612 N  
 TURN LEFT DE 3647 N  
 DUSK IN UPPER SANDUSKY/DARKTOWN STRUTTERS DE 1939 N  
 CHEROKEE/MAN & HIS DRUM DE 2961 N  
 SWAMP FIRE/RIGAMAROLE DE 2918 N  
 MAJOR & MINOR STOMP DE 2980 N  
 JOHN SILVER DE 3334 N

HORACE HENDERSON

KITTY ON TOAST Vo 5433 N  
 DO RE MI/GINGER BELLE OK 5978 N  
 SWINGIN' & JUMPIN'/YOU'RE MINE (F/V) Vo 5606 -  
 TURKEY SPECIAL OK 6026 N  
 FLINGIN' A WHIRL-DING DK 5748 N

WOODY HERMAN

FAN IT/SOUTH (WOODCHOPPERS) DE 3761 E  
 FT. WORTH JAIL/TOO LATE (WOODCHOPPERS) DE 4293 N  
 INDIAN BOOGIE WOOGIE DE 3383 N  
 CHIPS BOOGIE WOOGIE DE 3833 N  
 BLUE PRELUDE DE 3017 N  
 BESSIE'S BLUES DE 3380 N  
 BLUE FLAME DE 3643 N  
 FARWELL BLUES DE 2582 N  
 DUPREE BLUES DE 3500 N  
 DALLAS BLUES DE 2629 N  
 WHISTLE STOP DE 3332 N  
 BLUES ON PARADE DE 3501 N  
 WOODCHOPPERS BALL DE 2440 N  
 TWIN CITY BLUES/LAUGHING BOY DE 1801 N

ANDY KIRK

HEY LAWDY MAMA/MCGHEE SPECIAL DE 4405 N  
 BOOGIE WOOGIE COCKTAIL DE 4381 N  
 47TH ST. JIVE DE 4042 E  
 LITTLE JOE FROM CHICAGO (MARY LOU) DE 3385 N  
 MESSA STOMP DE 2204 N  
 TWINKLIN'/GUITAR BLUES DE 2483 N  
 I'SE A MUGGIN' DE 744 N  
 LITTLE MISS DE 3491 N  
 HIP HIP HORAY/TAKE IT & GIT DE 4366 N

GENE KRUPA

PRELUDE TO A STOMP BR 8170 N  
 SWANEY RIVER BR 8367 N  
 WIRE BRUSH STOMP OK 6106 N  
 WALKIN' & SWINGIN' BR 8253 E  
 CHALLENGER CHOP BR 8412 N  
 SLOW DOWN OK 6154 N  
 HARLEM ON PARADE OK 6607 N  
 BALL OF FIRE (ELDRIDGE) OK 6563 N  
 BLUES KRIED DK 5909 N  
 OLD CURIOSITY BHP BR 8292 N  
 I KNOW THAT YOU KNOW BR 8124 N  
 JAM ON TOAST BR 8211 N  
 NAGASAKI BR 8188 N  
 DRUMMER BOY DK 5747 N  
 BOOGIE WOOGIE BUGLE BOY DK 6034 N  
 PASS THE BOUNCE OK 6619 G  
 RHYTHM JAM BR 8198 N

JOE MARSALA

BULL'S EYE/SLOW DOWN DE 3715 N  
 I KNOW THAT YOU KNOW DE 3764 N  
MOUND CITY BLUE BLDWERS  
 RED HOT/SAH (TRUMBauer) BR 2602 E  
NEW ORLEANS SEVEN

EASY RIDER ELITE 5032 N

ADRIAN ROLLINI

DAVENTON STRUTTERS BALL DE 3862 N

TAMPA BLUE JAZZ BAND

HAUNTING BLUES DK 4671 G

PAUL WHITEMAN

St. LOUIS BLUES VI 20092 E

WELL DIGGERS BREAKDOWN VI 27801 N

WHOOPEE MAKERS

WHOOPEE STOMP (LUMBERJACKS) CA 9030 E

HUMPTY DUMPTY BABY PE 15376 E

12 INCH RECORDS

A. AMMONS: BOOGIE WOOGIE BLUES BN 2 N

A. AMMONS: BASS GOIN' CRAZY BN 21 N

BUNNY BERIGAN: I CAN'T GET BTARTED VI 36208 N

TOMMY DORSEY: BEALE ST. BLUES VI 36207 N

BENNY GODDMAN: SUPERMAN Co 55002 N

LUX LEWIS: TELL YOUR STORY BLUES BN 15 N

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

<u>ALL STAR BAND</u>		<u>THE DELTA FOUR</u>	
ROYAL FLUSH/I GOT RHYTHM	Co 36499 E	SWINGIN' ON THE FAMOUS OORR	DE 3526 N
THE BLUES(E)/BLUE LOU(G)	VI 26144 -	<u>TOMMY DORSEY</u>	
<u>LOUIS ARMSTRONG</u>		DN THE ALAMO	VI 27578 N
I'LL BE GLAD/WHEN IT'S SLEEPY	OK 41504 E	JAMMIN'	VI 25553 E
ST. LOUIS BLUES/SWEET SUE	BB 5280 N	BEWILDERED/JEZEBEL	VI 25795 E
I NEVER KNEW/CASH	DE 4229 E	AFTER YOU'VE GONE	VI 25476 N
COQUETTE/AMONG MY SOUVENIRS	DE 4327 E	WILL YOU STILL BE MINE(E/V)	VI 27421 -
<u>BUSTER BAILEY</u>		OH-LOOK AT ME NOW(F.SINATRA)	VI 27274 E
ECCENTRIC RAG/BOOGIE WOOGIE	PHIL. FR82 E	WHEN YOU AWAKE (SINATRA)	VI 26764 E
<u>MILDRED BAILEY</u>		WEARY BLUES(DRIG.LABEL)	VI 25159 E
WHEN DAY IS OOME(ORIG. LABEL)	Vo 3057 E	LIGHTLY & POLITELY/WASHBOARD BL.	VI 26085 E
SENTIMENTAL REASONS (DRIG.LABEL)	Vo 3367 E	TIN ROOF BLUES/SWEET SUE	VI 26105 E
<u>CHARLIE BARNET</u>		THERE ARE SUCH THINGS	VI 27974 N
CHEROKEE/ALL NIGHT	BB 10373 E	POOR YOU/LAST CALL	VI 27849 E
<u>COUNT BASIE</u>		<u>TOMMY DORSEY CLAMBAKE SEVEN</u>	
GOIN' TO CHICAGO/9:20 SPECIAL	OK 6244 N	IS THIS GONNA BE/WHO'LL BE	VI 25610 N
<u>SIDNEY BECHET</u>		YOU'RE MY DESIRE/EDICATIONS	VI 25625 N
BLUES OF BECHET/SHEIK	VI 27485 E	CABIN OF DREAMS/AM I DREAMING	VI 25620 N
AIN'T GONNA GIVE/WHEN IT'S SL.	VI 27447 E	MY OWN/PRETTY AS A PICTURE	VI 26005 E
<u>BIX BEIDERBECKE</u>		ALIBI BABY/HE'S A GYPSY	VI 25577 E
THOU SWELL/LOUISIANA	Co 35665 N	<u>ROY ELDRIDGE</u>	
OL' MAN RIVER/WA OA OA	Co 35666 N	IT'S MY TURN/A LUCKY GUY	VS 8084 N
YOU TOOK ADVANTAGE(P.#WHITEMAN)	VI 25369 N	<u>DUKE ELLINGTON</u>	
CRYING ALL DAY(F.TRUMBAUER)	Co 35956 E	SWINGTIME IN HONOLULU	BR 8131 E
I'M COMIN' VIRGINIA(F.TRUMBAUER)	Co 36281 N	DUKE STEPS OUT/HAUNTED NIGHT	BB 6727 E
<u>BUNNY BERIGAN</u>		HARLEM SPEAKS	DE 3944 E
ALL GOOS CHILLUN/THE LAOY	VI 25609 V	ECHOES OF HARLEM(COOTIE WMS.)	Co 36283 N
REO HOT/LET 'ER GO	VI 25646 N	<u>SEGER ELLIS</u>	
MILES APART/STRANGE LONE	VI 25690 N	NO JUG NO JAZZ/SLEEPY TIME	OK 5966 N
CARAVAN (RIM CHIP)	VI 25653 V	<u>ZIGGY ELMAN</u>	
ALL OARK PEOPLE	VI 25557 N	AM I BLUE/I HAVE EVERYTHING	BB 10490 N
ROSES IN DECEMBER/LET'S HAVE	VI 25613 N	LET'S FALL IN LOVE/I'LL NEVER	BB 10342 N
PEG O'MY HEART/NIGHT SONG	VI 27258 E	<u>EMBASSY EIGHT</u>	
<u>RUBE BLODM</u>		HITCHY KOO/HE'S A RAG PICKER	CH 40068 V
SAPPHIRE/SILHOUETTE (PIANO SOLO)	Co 1195 N	<u>SKINNEY ENNIS</u>	
<u>WILL BRADLEY</u>		WHIRLING OERVISH/MOON	VI 26047 E
DOWN THE ROAD/CELERY	Co 35707 E	<u>GENE GIFFORD</u>	
<u>PETE BROWN</u>		NOTHIN' BUT THE BL/NEW ORLEANS'	BB 10704 N
OCEAN MOTION/TEMPO OI JUMP	DE 18118 N	<u>BENNY GODDMAN</u>	
<u>CAB CALLOWAY</u>		STAR OUST(REV.STAR OUST,T.DORSEY)	VI 25320 V
BLUES IN THE NIGHT	OK 6422 V	FEELING IS GONE/LULLABY	VI 25827 V
THE JUMPIN' JIVE	Vo 5005 V	SWEET SUE/I NEVER KNEW	VI 26089 V
<u>RUSS COLUMBO</u>		I CAN'T GIVE/SUGAR FOOT	VI 25678 E
CALL ME DARLING/YOU TRY	VI 22861 E	THESE FOOLISH/SENTIMENTAL	VI 25351 V
YOU'RE MY EVERYTHING/FRIENDS	VI 22909 E	TAIN'T NO USE(VOCALB.G.)	VI 25461 E
I DON'T KNOW WHY/GUILTY	VI 22801 E	WINTER WEATHER	OK 6516 N
<u>EDDIE CONDON</u>		SIX FLATS UNFURNISHED	Co 36652 E
THAT'S A SERIOUS THING/GONNA ST.	BB 10168 N	YOU CAN'T PULL THE WOOL OVER	VI 25316 E
<u>BOB CROSBY</u>		HE AIN'T GOT RHYTHM(J.RUSHING)	VI 25505 E
PANAMA/WOLVERINE BLUES	DE 3340 N	I HAD TO DO IT	VI 26082 V
BIG BASS VIOL/SPEAK TO ME	DE 2206 E	STRING OF PEARLS/JERSEY BOUNCE	OK 6590 N
STOMP OFF/SONG OF WANDERER	DE 2379 N	LET'S OO IT/THE EARL	OK 6474 N
BIG FT.JUMP/FIVE POINT BLUES	DE 2108 E	SANOMAN/GOODBYE	VI 25215 V
THEM THERE EYES	DE 2537 N	KING PORTER/SOMETIMES	VI 25090 N
SQUEEZE ME/MILK COW BLUE	DE 1962 N	YOU TOOK THE WORDS/MAMA	VI 25720 E
SAVOY BLUES/SUGAR FOOT STOMP	DE 1094 E	DNE O'CLOCK/DON'T BE THAT WAY	VI 25792 N
<u>DECCA ALL STAR BAND</u>		LET A SONG/FEELIN' HIGH & HAPPY	VI 25840 V
YOU'RE THE TOP(SCAT DAVIS,CROSBY)	DE 345 V	(BENNY GOODMAN CONTINUED NEXT PAGE)	

## AUCTION

## AUCTION

## ED WATERS, JR.

1145 CENTER DRIVE HAMPTON PARK, ST. LOUIS 17, MISSOURI

BENNY GOODMAN, CONTINUED)

DATE WITH A DREAM/COULD YOU PASS VI 26000 E  
 VIBRAPHONE BLUES(QUARTET) VI 25521 N  
 BEI MIR BIST DU SCHON(QUARTET) VI 25751 N  
 I'DA SWEET AS APPLE(QUARTET) VI 25531 E  
 BLUES IN MY FLAT(QUARTET) VI 26044 E  
 CHINA BOY/LADY BE GOOD(TRIO) VI 25333 V  
 EXACTLY LIKE YOU(TRIO) VI 25406 V  
 THE MAN I LOVE(QUARTET) VI 25644 V  
 WHERE OR WHEN(TRIO) BB 11456 N  
 IF I HAD YOU/LIMEHOUSE(SEXTET) OK 6486 N  
 BLUES IN THE NIGHT/WHERE OR WHEN OK 6553 N  
 SUNNY SIDE OF THE STREET(SEXTET) CO 36617 N  
 WAY YOU LOOK TONIGHT(SEXTET) CO 36594 N  
 FOUND NEW BABY(SEXTET) CO 36039 E  
 TAKE ME/IDAMO CO 36613 E

COLEMAN HAWKINS

FORGIVE A FOOL/SLEEPY BEA OK 6347 N

FLETCHER HENDERSON

JIM TOWN BLUES(ORIG.LABEL) VI 25379 E  
 JANGLEO NERVES/I'LL ALWAYS VI 25317 N  
 STAMPEDE/CAESAR'S GHOST VI 3534 N  
 VARIETY STOMP/ST.LOUIS BB 10246 N

HORACE HENDERSON

KITTY ON TOAST/IN THE GROOVE OK 5433 N  
 GINGER BELLE/DO RE MI OK 5978 N

WOODY HERMAN

DALLAS BLUES/RIVER BEG DE 2629 N

BILLIE HOLIDAY

HE'S FUNNY THAT WAY/TRAVLIN' VO 3748 N

RED JESSUP

I'LL NEVER TELL YOU VO 3477 E

HAL KEMP

BOLERO/VERY SCARCE RECORD) BR 41566 E  
 THE JAZZ ME BLUES BR 7912 N  
 AM I TO BLAME/TO BE PRESIDENT BR 7343 E  
 ONE NEVER KNOWS/GOODNITE BR 7733 E  
 EASY TO REMEMBER/SOON BR 7335 E  
 WHITE GARDENIA BR 7370 E  
 LULLABY OF BROADWAY BR 7369 E  
 YOU'RE AN ANGEL BR 7429 E  
 LOVE'S SERENADE/TAKEN BY STORM BR 7404 E  
 PARDON MY LOVE BR 7388 E  
 IN A BLUE AND PENSIVE MOOD BR 7351 E  
 I SEE TWO LOVERS/SQ. DANCE BR 7357 E  
 PUDDIN' HEAD JONES BR 6703 E  
 LOVE & OIME/EAST OF SUN BR 7334 E  
 FLIRTATION WALK BR 7317 E  
 THIS YEAR'S KISSES BR 7812 E  
 APPLE A DAY/HAS HAPPENED BR 7775 E  
 I'VE A MUGGIN' BR 7636 E  
 THERE'S A SMALL HOTEL BR 7634 E  
 THE IMAGE OF YOU BR 7434 E  
 DINNER FOR ONE/MUSIC GOES BR 7587 E  
 I'M GONNA SIT RIGHT DOWN BR 7601 E  
 TOUCH OF YOUR LIPS/LOST BR 7626 E  
 WHERE DO I GO/I CAN'T LOVE VI 26576 E  
 POCKET FULL OF DREAMS VI 25896 E

(HAL KEMP CONTINUED NEXT COLUMN)

(HAL KEMP, CONTINUED)

STILL LOVE TO KISS YOU GOODNITE VI 25665 N  
 REMEMBER ME/AM I IN LOVE VI 25633 N  
 LOVELINESS OF YOU VI 25628 E  
 MANY DREAMS AGO VI 26397 E  
 JUST COULDN'T TAKE IT BABY VI 26655 N

ANDY KIRK

POOR BUTTERFLY/LOVER DE 1663 E

GENE KRUPA

3 LITTLE WORDS/BLUES OF DE 18114 N  
 KNOCK ME A KISS(VO.R.ELDRIDGE) CO 36591 V  
 2 IN LOVE/DREAMS ON ME OK 6447 E  
 THERE'LL BE SOME CHANGES OK 6021 E

ELLA LOGAN

I'M FOREVER BLOWING BUBBLES BR 8277 V

WINGY MANNONE

YOU LET ME DOWN/FINGERS VO 3135 N  
 I'M GONNA SIT RIGHT DOWN VO 3058 V  
 I'VE GOT A NOTE(TEAGARDEN) VO 3071 E  
 MY HONEY'S LOVIN' ARMS BB 30080 V

GLENN MILLER

STRING OF PEARLS/DAY DREAMING BB 11382 V  
 ALWAYS IN MY HEART BB 11438 V  
 I'M THRILLED/ONE LOVE BB 11287 V  
 BEAT ME DADDY B TO BAR BB 10376 V  
 BABY MINE BB 11365 V  
 MOONLIGHT COCKTAIL BB 11401 E

RED NICHOLS

INDIANA/DINAH VO 4599 E

BUG-A-BOO/CORRINE CORRINA ME 12495 V

HOT LIPS PAGE

I WOULD DO ANYTHING DE 7699 N

SEXTET OF RHYTHM CLUB OF LONDON

MIGHTY LIKE THE BLUES (POLO,  
 P.BROWN, H. SCOTT) BB 10529 N

ARTIE SHAW

NOT MINE/ABSSENT MINDED VI 27779 E  
 SKELETON IN THE CLOSET BR 7771 E  
 SONG & DANCE/NOT WITHOUT BR 7741 N  
 DR.LIVINGSTONE/SAN QUETIN VI 27289 E  
 SOMEONE'S ROCKIN' MY VI 27746 E  
 ST. JAMES INFIRMARY VI 27395 V  
 BLUES IN THE NIGHT VI 27609 N  
 TAKE YOUR SHOES OFF BABY VI 27719 E  
 JUNGLE DRUMS BB 10091 V  
 DELIGHTFUL DELIRIUM BB 10134 V  
 ALL IN FUN BB 10492 E

MUGGSY SPANIER

LONESOME ROAD/MANDY BB 10766 N

RIVERBOAT SHUFFLE/RELAXIN' BB 10532 N

ART TATUM

LIZA/ANYTHING FOR YOU DE 1373 N

FATS WALLER

IT'S NO FUN(N)/ALL MY LIFE(V) VI 25296 -

ARMFUL O'SWEETNESS/TWINS VI 24641 E

PASWONKY/BLACK RASPBERRY VI 25359 E

GIVE ME THAT JIVE/LOSING MIND BB 11539 N

HOD WILLIAMS

SHADES OF HADES/BIG APPLE BB 7104 V



CO  
ho

IS YOUR  
COLLECTION  
MINUS ANY  
OF THESE  
GREAT  
COLUMBIA  
CLASSICS?



# Columbia re-issues jazz albums

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Set C-28—KING LOUIS

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PLAYED—Bix Beiderbecke

Set C-30—FLETCHER HENDERSON

Set C-31—BESSIE SMITH

Set C-38—THE DUKE—Duke Ellington

Set C-40—COMES JAZZ—  
Bud Freeman

Set C-41—EARL HINES

Set C-43—FRANK TESCHEMACHER

Set C-44—BOOGIE WOOGIE

Set C-46—HOT TROMBONES

Set C-51—DORSEY BROTHERS

Set C-57—LOUIS ARMSTRONG AND  
HIS HOT FIVE


Set C-61—TEDDY WILSON—BILLIE  
HOLIDAY

Set C-66—HOT TRUMPETS

Set C-73—LOUIS AND EARL—Louis  
Armstrong and Earl Hines



*These albums are basic elements of any good record collection. At your request we are again pressing them in quantity and your dealer now has them in stock.*

**columbia**  **records**

**AUCTION**

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**BILL KENNEDY**

223 W. 10TH ST. (BASEMENT STORE), NEW YORK 14, N. Y.

Closing date for bids: October 31st. All records shipped R. R. Express, C. O. D. Men in service must pre-pay, or send home address:

<u>BIX BEIDERBECKE &amp; GANG</u>		<u>CHICAGO RHYTHM KINGS</u>	
SORRY/SINCE MY BEST GAL	Vo 3149 E	SOME CHANGES MADE/FOUND A NEW BABY BRE	03413 N
JAZZ ME/AT THE JAZZ BAND BALL	Vo 3042 E	<u>EDDIE COIDON</u>	
RHYTHM KING/LOUISIANA	OK 41173 V	THE EEL/HOME COOKING	BR 6743 N
<u>BIX BEIDERBECKE/BIX-TRAM-LANG</u>		<u>MCKENZIE-CO'DON'S CHICAGOANS</u>	
IN A MIST/WRINGIN' AN' TWISTIN'	Vo 3150 E	LI ZA/SUGAR	PARL 2379 N
<u>NEW ORLEANS LUCKY SEVEN (Bix)</u>		<u>MEZZROW-LADNIER QUINTET</u>	
GOOSE PIMPLES/ROYAL GARDEN BLUES	OK 8544 V+	AIN'T GONNA GIVE/EVERYBODY LOVES	BB 10090 E
<u>FRANKIE TRUMBAUER (Bix)</u>		ROYAL GARDEN/IF YOU SEE ME	BB 10087 V+
CLARINET MARMALADE/SINGIN' THE BL.	OK 40772 V+	<u>TOMMY LADNIER</u>	
BABY WON'T YOU PLEASE COME HOME	OK 41286 V	JA-DA/WEARY BLUES	BB 10086 E
OUR BUNGALOW/LILA	OK 41019 V	<u>KING OLIVER</u>	
JUBILEE/I'M MORE THAN SATISFIED	OK 41044 E	DEAO MAN BLUES/SOME DAY SWEETHEART	Vo 1059 V
<u>BIX BEIDERBECKE ORCH.</u>		<u>JESS STACY ALL STARS</u>	
DEEP DOWN SOUTH/(VENUTI, REV.)	Vi 23018 V+	JESS STAY/NONI	Vs 8076 E
I'LL BE A FRIEND/I OON'T MIND	Vi 23008 E	MELANCHOLY MOOD/WHAT'S NEW	Vs 8064 E+
<u>HOAGY CARMICHAEL (WITH BIX)</u>		BREEZE (BLUES ANO FOXTROT)	Vs 8121 E+
GEORGIA/ROCKIN' CHAIR(LANG, TEA, BUO)	Vi 25494 E	<u>MCKINLEY'S COTTON PICKERS</u>	
BESSIE COULDN'T HELP IT/BARNACLE	Vi 23034 E	DO WOTHING/IT'S A PRECIOUS	Vi 38051 E
LAZY RIVER/JUST FORGET	Vi 23034 E	TRAVELIN' ALL ALONE/WORDS	Vi 38112 V+
<u>JEAN GOLDKETTE (Bix)</u>		I'D LOVE IT/PEGGY	Vi 38133 V+
CLEMENTINE/MY PRETTY GIRL	Vi 25283 E	BABY WON'T YOU PLEASE/HULLABLOO	Vi 22511 V
GIMME A LITTLE KISS/LONESOME	Vi 20031 E+	TALK TO ME(BLANCHE CALLOWAY)	Vi 22640 V+
TOOLIZING/HUSH	Vi 20270 E+	COTTON PICKERS SCAT/JUST	Vi 23012 V+
SUNDAY/I'D RATHER BE	Vi 20273 E+	LAUGHING AT LIFE/NEVER	Vi 23020 V
BLUE RIVER	Vi 20981 E+	IT'S TIGHT LIKE THAT/THERE'S A	Vi 38013 V+
SLOW RIVER	Vi 20926 E+	NOBODY'S SWEETHEART/CRYIN'	Vi 38000 V+
I'M GONNA MEET MY SWEETIE NOW	Vi 20675 E+	YOU'RE ORIVING ME CRAZY/HELLO	Vi 23031 V+
SUNNY DISPOSH	Vi 20493 E+	COME A LITTLE/TO WHOM	Vi 23035 E
A LANE IN SPAIN	Vi 20491 E+	SHE'S MY SECRET/IT'S A LONESOME	Vi 22628 E+
LOOK AT WORLO AND SMILE	Vi 20472 E+	<u>LOUIS ARMSTRONG</u>	
<u>PAUL WHITEMAN (Bix)</u>		HEAH ME TALKIN'/NO PAPA NO	PARL 1767 N
HOW ABOUT ME/CRAOLE OF LOVE	Co 1723 N	FIREWORKS/WEST ENO BLUES	OK 41078 V+
I'M IN SEVENTH HEAVEN/LITTLE PAL	Co 1877 N	NO ONE ELSE/ANYTHING BUT LOVE	OK 41204 V+
REACHING FOR SOMEONE/WHEN (V/G)	Co 1822	K'OCKIN' A JUG/12TH ST. RAG	Co 35663 E
CHANGES/MARY	Vi 21103 E	SNOWBALL/SWING YOU CATS	BB 10225 E
SMILE/AWAY DOWN SOUTH	Vi 21228 E	KEEPIN' OUT OF MISCHIEF/LAWD	OK 41560 E
BACK IN YOUR OWN BACK YARD	Vi 21240 E	ALL OF ME/HOME	Co 2606 V+
LOVE NEST	Vi 24105 N	STAR DUST/WRAP YOUR TROUBLES(LAMCR)	OK 41530 E+
THERE AIN'T NO SWEET MAN	Vi 25675 E	I SURRENOER/WALKIN' MY BABY	OK 41497 V+
DARDANELLA	Vi 25238 V+	LONESOME ROAD/YOU CAN DEPEND	OK 41538 E
SAN/POOR BUTTERFLY	Vi 24078 E	<u>BOB CROSBY</u>	
WHEN YOU'RE WITH SOMEBODY ELSE	Vi 21365 E+	SHORTENIN'BREAD/EMBRACEABLE YOU	DE 3271 E+
COQUETTE/DOLLY	Vi 21301 E+	THEM THERE EYES/WHEN THE RED	DE 2537 E+
WHEN/JUST A LITTLE	Vi 21365 E+	CHERRY/DAY IN	DE 2703 E
OL' MAN RIVER	Vi 21218 E+	GRAND TERRACE RHYTHM/JOHN PEEL	DE 1725 E
MY PET/I'M AFRAID	Vi 21389 E	GIN MILL BLUES/IF I HAO YOU	DE 1170 E
IT WAS THE DAWN OF LOVE	Vi 21453 E+	BIG CRASH FROM CHINA	DE 1756 E
LOUISIANA	Vi 21438 E	ANGRY/IT'S A WHOLE	DE 2839 E
<u>BENNY GOODMAN</u>		SLOW MOOD/PALESTEENA	DE 2011 E
COKEY/MUSIC HALL RAG	Co 3011 E	ALL BY MYSELF/SPAIN	DE 3248 V
HUNKAOLA/DIXIELAND BANO	Vi 25009 E	FOOLS RUSH/WYMPATHY	DE 3154 E
GOOD-BYE/SANOMAN	Vi 25215 E	WHERE THE BLUE/FOR DANCERS	DE 3138 V+
WHEN BUOHA SMILES/BASIN STREET	Vi 25258 E	OVER THE WAVES/FROM ANOTHER	DE 3091 V+
CHRISTOPHER COLUMBUS/GET HAPPY	Vi 25279 E	THEY OUGHT TO WRITE/CECILIA	DE 3090 E
RESTLESS/YOU'RE A HEAVENLY	Vi 25021 E	TIT WILLOW/REMINISCING	DE 3054 V+
BLUE SKIES/DEAR OLD SOUTHLAND	Vi 25136 E	AIR MAIL STOMP/OOH!	DE 2992 E
KING PORTER/SOMETIMES I'M HAPPY	Vi 25090 V+	YOU'RE DRIVING ME CRAZY/CAN'T WE	DE 1680 E
OPUS/SWEET GA. BROWN(QUARTET)	Vi 26091 E	SPEAKASY/I'M NOBODY'S	DE 3179 E
CHINA BOY/LADY BE GOOD(TRIO)	Vi 25333 E		



TRADE OR AUCTION

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**NED POLSKY**  
303 WEST 105 ST., NEW YORK 25, N. Y.

For my want list, see next page. I would much prefer trading for my wants, but cash offers will be accepted. Prices offered are for records in new condition unless otherwise stated.

<u>ALABAMA WASHBOARD STOMPERS</u>		<u>BUNK JOHNSON</u>	
PEPPER STEAK/YOU CAN DEPEND	Vo 1697 V	FRANKLIN ST. BLUES/WEARY BLUES	Ji 12 N
<u>ARKANSAS TRAVELLERS</u>		BIG CHIEF/BLUE BELLS GOOD BYE	Ji 13 N
BONEYARD SHUFFLE/WASHBOARD BLUES	HA 332 E	RUST RAG/SOBBIN' BLUES	Ji 14 N
<u>HENRY ALLEN</u>		<u>PETE JOHNSON &amp; ALBERT AMMONS</u>	
PARDON MY SOUTHERN/HOW'S ABOUT	OR 2942 E	BARREL HOUSE BOOGIE/CUTTIN' BOOGIE	Vi 27504 N
<u>LOUIS ARMSTRONG</u>		<u>BUD JACOBSON'S JUNGLE KINGS</u>	
LAZY RIVER/GEORGIA ON MY MIND	OK 3114 N	CLARINET MARMALADE/OPUS NO. 1	SIG 903 N
I'LL BE GLAD/SLEEPY TIME	OK 41504 G+	<u>JAMES "STUMP" JOHNSON</u>	
BLUE AGAIN/WHEN YOUR LOVER	OK 41498 G	SNITCHER'S BLUES/DUCK YAS YAS	QRS 7049 V
BLUE/SONG OF ISLANDS (G+/P)	OK 41375 -	<u>TED LEWIS (J. DORSEY, BRUNIS)</u>	
AIN'T MISBEHAVIN'/BLACK & BLUE	OK 8714 V	YELLOW DOG BLUES/CLARINET MARMALADE	ME 13380 E
LONGSOME ROAD/YOU CAN DEPEND	OK 41538 G	<u>LOUISIANA RHYTHMAKERS (DUKE)</u>	
AIN'T MISBEHAVIN'/EXACTLY LIKE YOU	Vo 3040 G	ROCKIN' IN RHYTHM (BOTH SIDES)	PE 15650 V
ALL OF ME/WHEN SHADOWS FALL	Co 2606 F	<u>VIRGINIA LISTON (C.W. BLUE 5 WITH LOUIS)</u>	
WEATHER BIRD/MONDAY DATE	Co 36375 N	YOU'VE GOT THE RIGHT KEY	OK 8173 E
TIGHT LIKE THIS/HEAR ME TALKIN'	Co 36378 N	<u>MCKINNEY'S COTTON PICKERS</u>	
SAVE IT PRETTY MAMA/NO ONE ELSE	Co 35662 N	WANT A LITTLE GIRL/OKAY BABY	Vi 23000 V
2:19 BLUES/PERDIDO STREET BLUES	De 18090 N	MILENBURG JOYS/SHIM-ME-SHA-WABBLE	Vi 21611 V
MUGGLES/THE PEANUT VENDOR	OK 3194 N	<u>WINGY MA'NONE</u>	
SQUEEZE ME/S.O.L. BLUES	Co 35661 N	MARTHA/FLAT FOOT FLOOGIE	BB 7621 N
<u>CHARLIE BARNET</u>		<u>JOE MARSALA</u>	
CHEROKEE/ALL NIGHT RECORD MAN	BB 10373 N	SALTY MAMA BLUES/WANDERING MAN BL.	GL 1717 N
<u>BIX BEIDERBECKE</u>		<u>IRVING MILLS HOTSY TOTSY GANG</u>	
WA DA DA/OLD MAN RIVER	UHCA 25-26 N	MARCH OF HOODLUMS/HARVEY (SHIP, 1ST GROOVE)	BR 4559 E+
THOU SWELL/LOUISIANA	Co 35665 N	BARBARIC/HIGH AND DRY	BR 4920 E
<u>BUNNY BERIGAN</u>		<u>MIFF MOLE (TESCH)</u>	
JAZZ ME BLUES/CHANGES MADE	Vi 26244 N	SHIM-ME-SHA/AFTER YOU'VE GONE	UHCA 23-24 N
<u>CHARLESTON CHASERS</u>		<u>JELLY ROLL MORTON</u>	
FIVE PENNIES/FEELIN' NO PAIN	Co 1229 E	PANAMA/SWEET SUBSTITUTE	GL 1703 N
DAVENPORT BLUES/WABASH BLUES	Co 909 V	<u>BENNY MOTEN</u>	
<u>CHOCOLATE DA'DIES</u>		SOUTH/SHE'S NO TROUBLE	Vi 24893 N
ONCE UPON A TIME/BLUE INTERLUDE	De 18255 N	<u>WINGY MANNONE/JIMMIE NOONE</u>	
<u>COTTON PICKERS (GOODMAN, TEA, MCPARTLAND)</u>		ISN'T THERE/KING JOE	HRS 13 N
ST. LOUIS BLUES/RAILROAD MAN	Ro 852 E	<u>MOUND CITY BLUE BLOWERS</u>	
<u>IDA COX &amp; HER 5 BLUE SPELLS (LOUIS)</u>		TIGER RAG/DEEP 2ND ST. BLUES	BR 2804 V
GRAVEYARD BOUND BLUES/MISSISSIPPI RIVER	PARA 12251 V	<u>MEZZROW-LADNIER QUINTET</u>	
<u>BLYTHER'S WASHBOARD RAGAMUFFINS (DOODS)</u>		ROYAL GARDEN BLUES/IF YOU SEE ME	BB 10087 E
APE MAN/YOUR FOLKS	PARA 12428 N	<u>NEW ORLEANS OWLS</u>	
<u>DIXIE STOMPERS</u>		STOMP OFF/LET'S GO	Co 489 E
PANAMA/CHINESE BLUES	HA 92-V	NEW TWISTER/THAT'S A PLENTY	
SNAG IT/AIN'T SHE SWEET	HA 353 E	NEW ORLEANS RHYTHM KINGS	
OH BABY/FEELIN' GOOD	HA 636 V+	OSTRICH WALK/orig. DIXIELAND 1-STEP	DE 229 E+
<u>DELTA FOUR</u>		<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
SWINGIN' ON FAMOUS DOOR (REV. POLLACK)	DE 3526 N	SENSATION RAG/BLUIN' THE BLUES	Vi 18483 E
<u>DUKE ELLINGTON</u>		FIDGETY FEET/LAZY DADDY	Vi 18564 E
PITTER PANTHER/SOPH. LADY	Vi 27221 N	JAZZ ME BLUES/ST. LOUIS BLUES	Vi 18772 V+
BLACK TAN/MOOCHIE	BR 80002 N	MOURNIN' BLUES/CLARINET MARMALADE	Vi 18513 E
COIN' VOOM/CHECKIN' OUT	Co 35208 N	INDIANA/DARKTOWN STRUTTERS' BALL	Co 2297 V
SOPHISTICATED LADY/MOOD INDISO	Co 36312 N	<u>SAM PRICE</u>	
MOON MIST/C JAM BLUES	Vi 27856 E	I KNOW HOW TO DO IT/VALETTA	DE 8566 E+
COTTON TAIL/DON'T GET	Vi 26610 N	<u>MA RAINEY</u>	
DIGA DIGA DO/DOIN' NEW LOW DOWD	OK 8602 G	WALKING BLUES/BARREL HOUSE BLUES	PARA 12082 V+
MOOD INDISO/WALL ST. MAIL	BR 80003 N	<u>SOUTHERN SERENADERS (LOUIS)</u>	
I CAN'T GIVE(G)/DIGA DO(V)	Vi 38008 -	ALONE AT LAST	HA 5 E
BIRMINGHAM BREAKDOWN/E. ST. LOUIS (CHIP TO 1ST GROOVE, E. ST. LOUIS ONLY)	Vo 1064 E	I MISS MY SWISS	HA 4 V
<u>BUD FREEMAN</u>		<u>ZUTTY SINGLETON</u>	
SAILFISH/SATANIC BLUES	DE 2781 N	KING PORTER/SHIM-ME-SHA-WABBLE	DE 18093 N
BUZZARD/TILLIE'S DOWNTOWN NOW	DE 18112 E+	<u>BESSIE SMITH</u>	
SUNDAY/AS LONG AS I LIVE	DE 2849 N	PREACHIN' THE BLUES/AT THE XMAS BALL	Co 35842 N
<u>FLETCHER HENDERSON</u>		<u>ART TATUM</u>	
3121 STREET BLUES/OL' BLACK JOE BL.	PE 36042 V	ST. LOUIS BLUES/INDIANA	DE 8550 N
NEW KING PORTER/CAN YOU TAKE IT	Co 35671 N	<u>TEN BLACK BERRIES (GOODMAN, TEA, MCPARTLAND)</u>	
DICTY BLUES/DO DOODLE OOM	Co 3995 G	TIGER RAG/ST. LOUIS BLUES	BA 0839 E
MALINDA'S WEDDING/TAKE ME AWAY	BB 5518 N	<u>UNIVERSITY SIX</u>	
CAROLINA STOMP/TNT (LOUIS)	Co 509 V	SAN/TIGER RAG	HA 224 E
STAMPEDE/MONEY BLUES	Co 35669 N	<u>WASHINGTONIANS/ARKANSAS TRAVELLERS</u>	
		STACK O'LEE BLUES/RED HEAD BLUES	HA 601 V+

(CONTINUED NEXT PAGE)

TRADE OR AUCTION

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## NED POLSKY

303 WEST 105 ST., NEW YORK 25, N. Y.

I would much prefer trading for my wants, but cash offers will be accepted. Prices offered are for records in new condition unless otherwise stated.

<u>FATS WALLER</u>		<u>AL MILLER'S MARKET STREET BOYS</u>	
VIPER'S DRAG/HANFUL OF KEYS	VI 27768 N	I SOULD IF I COULD/SOMEBODY	BR 7063 5.00
<u>CLARENCE WILLIAMS</u>		<u>LOUIS ARMSTRONG</u>	
CHURCH ST. SOBBIN' BL/YAMA YAMA BL.	OK 8525 G	OK 8343, 8357, 8379, 8423, 8447	OK ———
WALK THAT BROAD/HAVE YOU EVER FELT	OK 8629 V	(MANY ACCOMPANIMENTS ON OKEH)	OK ———
BLACK SNAKE BLUES/OLO FOLKS SHUFFLE	OK 8465 E	<u>NEW ORLEANS BOOTBLACKS</u>	
JACKASS BLUES/WHAT'S THE MATTER NOW	OK 40598 G	I CAN'T SAY/MIXED SALAD	Co 14465 12.00
<u>PAUL WHITEMAN (Bix)</u>		FLAT FOOT/HAD OOB	Co 14337 15.00
MISSISSIPPI MUO/LOVELY MELODY	VI 25366 N	<u>JIMMY WADE</u>	
SAN/WHEN	VI 25367 N	(ANY ON VOCALION, BLACK PATTI, HARMOGRAPH) ———	
<u>WASHINGTONIANS</u>		<u>CHARLIE CREATH</u>	
SOLILOQUY/BLACK & TAN TANTASY	BR 3526 E	(ANY ON OKEH) ———	
<u>ETHEL WATERS (Acc. JAMES P. JOHNSON)</u>		<u>NEW ORLEANS WANDERERS</u>	
MY HANDY MAN/GUESS WHO'S IN TOWN	Co 14353 N	TOO TIGHT/PAPA OIP	Co 735 13.00
<u>WASHINGTONIANS/COTTON PICKERS (GOODMAN)</u>		<u>KING OLIVER</u>	
TIGHT LIKE THAT/TIGER RAG	Ro 997 E	OK 4933, 4975 (E-N), 40000, 40034, 8235	—————
<b>WANTED</b>		KROOKED BLUES (V CONDITION)	GE 5274 20.00
<u>TRIXIE SMITH</u>		<u>JIMMY BERTRAND</u>	
MINING CAMP BLUES	PARA 12256 ———	(Vo 1060, 1099, 1180, 1035, 1280)	Vo ———
RAILROAD BLUES (#1 MASTER)	PARA 12262 20.00	<u>RICHARD M. JONES</u>	
<u>JUNIE C. COBB</u>		(ANY OKEH, V CONDITION) ———	
SMOKEHOUSE DRAG	Vo 1269 18.00	<u>LIL'S HOT SHOTS</u>	
<u>JIMMY BLYTHE</u>		GEORGIA BO BO	
WEARY WAY BLUES	Vo 1135 ———	Vo 1037 25.00	
HAVE MERCY	Vo 1136 ———	<u>JELLY ROLL MORTON</u>	
ALLEY RAT	Vo 1181 ———	GE 5289, 548, 3043, 5515, 5552, 5590 (V COND) 10.00	
(ANY PARAMOUNT SOLO)	PARA ———	(ANY ON AUTOGRAPH OR SILVERTONE) ——— 20.00	
		<u>CLARENCE WILLIAMS</u>	
		(ANY WITH LOUIS EXCEPT OK B181, 40260) ——— 10.00+	

## WANTED . . . RECORDINGS OF SONGS COMPOSED BY MYSELF

Am trying to complete my file of recordings of my own compositions before 1936, and as far back as 1918. Look through your old records, and if you find any where my name appears as a writer, let me know at once, stating condition and lowest price you will accept.

The complete list is too long for publication here, (over 300 recorded songs) but especially desired—by any band or artist—are the following:

Grieving For You	Bebe	Hello, Swanee, Hello
Heartsickness Blues (By Louisiana Five)	Wanita (Wanna Eat?)	Was It a Dream (Esp. by Dorsey Bros.)
Kamel-Land	Not Yet, Suzette	I Never Knew What Moonlight Could Do
Deedle Deedle Dum	White Way Blues	Positively, Absolutely
Stop Your Kiddin'	I Ain't Got Nobody to Love	I'll Think of You
You Want Lovin'	Say, Say, Sadie	Sing You Sinners
Sweeping the Clouds Away	True Blue Lou	Just One More Chance
Moon Song	If I Were King	Day You Came Along
A Kiss to Remember	Shoo, Shoo, Boogie Boo	Ebony Rhapsody
It Had to Be That Way	Cocktails For Two	Moonstruck
Fare-Thee-Well	Thanks	
	Radio Lady O'Mine	

# SAM COSLOW

9171 Hazen Drive ★ BEVERLY HILLS, CALIF.

## FRANCIS WOLFE

1133 FIRST AVE., NEW YORK 21, N. Y.

<u>ALL STAR BAND</u>		<u>(FLETCHER HENDERSON, CONTINUED)</u>	
THE BLUES/BLUE LOU	VI 26144 N	SHANGHAI SHUFFLE/MEMPHIS BLUES	DE 158 N
THE BLUES/BLUE LOU	VI 26144 V	STEALIN' APPLES/BIG CHIEF	VO 3213 N
<u>ALBERT AMMONS RHYTHM KINGS</u>		JANGLED NERVES	VI 25317 V
BOOGIE WOODGIE STOMP/NAGASAKI	DE 749 E	<u>HARLEM HOT SHOTS</u>	
<u>LOUIS ARMSTRONG</u>		BALD HEADED MAMA/WHO'S SORRY NOW	DR 2521 V
LAZY RIVER/GEORGIA ON MY MIND	OK 3073 N	<u>EARL HINES</u>	
BASIN STREET BLUES/ST. LOUIS BLUES	CQ 9124 G	PIANOLGY/FLANY ODDLE SWING	VO 3501 N
CORNET CHOP SUEY	HRS - N	MAPLE LEAF RAG/FAT BABES	OE 218 N
CHINATOWN	DK 41534 V	<u>TEDDY HILL</u>	
KEEPIN' OUT OF MISCHIEF	OK 41560 G	KING PORTER/SAN ANTONIO	BB 6988 E
TIGHT LIKE THIS/HEAR ME TALKIN'	VO 3303 N	HARLEM TWISTER/BIG BOY BLUES	BB 6908 E
<u>BUSTER BAILEY</u>		BLUE RHYTHM FANTASY	BB 6989 E
AFTERNOON IN AFRICA	VR 668 N	<u>HARRY JAMES &amp; B.W. TRIO</u>	
<u>COUNT BASIE</u>		WOOD-WOOD/BOOGIE WOODGIE	BR 8318 N
GODD MORNING BLUES	OE 1446 N	<u>JAM SESSION AT VICTOR</u>	
BOO-HOO/GLORY OF LOVE	OE 1228 V	BLUES/HONEYSUCKLE ROSE	VI 25559 V
SWINGING THE BLUES/SENT FOR YOU	OE 1880 E	<u>PETE JOHNSTON</u>	
TOBY/DON'T YOU MISS	OE 1770 E	CHERRY RED/BABY LOOK AT YOU	VO 4997 N
BOOGIE WOODGIE/EXACTLY	DE 1252 E	<u>JONES-SMITH, INC.</u>	
HONEYSUCKLE ROSE/ROSELAND SH.	OE 1141 E	EVENING/SHOE SHINE BOY	VO 3441 N
OUT OF THE WINDOW	DE 1581 E	BOOGIE WOODGIE/LADY BE GOOD	VO 3459 E
SWINGING AT THE DAISY CHAIN	DE 1121 E	<u>GENE KRUPA</u>	
ONE O'CLOCK JUMP	OE 1363 E	SWING IS HERE	VI 25276 V
<u>SIDNEY BECHET</u>		<u>LOUISIANA RHYTHM KINGS</u>	
VIPER MAD/SWEET PATOOTIE	DE 7429 N	KARAVAN/OVER THE BILLOWY SEA	BR 4908 N
<u>CHARLESTON CHASERS</u>		<u>LOUISIANA SUGAR BABES</u>	
FEELIN' NO PAIN/5 PENNIES	CO 1229 N	THOU SWELL/PERSIAN RUG	VI 21346 E
RED HAIR AND FRECKLES	CD 1925 E	<u>WINGY MANINDE</u>	
<u>COOK'S DREAMLAND ORCHESTRA</u>		SEND ME/WALKING THE STREETS	BR 6940 E
MOANFUL MAN/LOVELY LITTLE	GE 5373 V	<u>MCKINNEY'S COTTON PICKERS</u>	
<u>BOB CROSSBY</u>		SAVE IT PRETTY MAMA/I FOUND A NEW BABY	BB 7695 N
STUMBLING/FIDELITY FEET	OE 1593 E	<u>JIMMY MCPARTLAND</u>	
BIG FOOT JUMP/5 POINT BLUES	OE 2108 V	ORIGINAL DIXIELAND/ECCENTRIC	HRS 1004 N
<u>DELTA FOUR</u>		PANAMA/I'M ALL BOUND ROUND	HRS 1003 N
SWINGIN' AT THE FAMOUS DODR	DE 737 N	<u>RAY MILLER (MUGGSY SPANIER)</u>	
<u>ROY ELDRIDGE</u>		THAT'S A PLENTY	BRG 81527 N
HECKLER'S HOP/THAT THING	VO 3577 N	<u>MOJNO CITY BLUE BLOWERS</u>	
FLORIDA STOMP/WABASH STOMP	VD 3479 N	ONE HOUR/TAIL SPIN BLUES	BB 6456 N
AFTER YOU'VE GONE/WHERE THE	VO 3458 N	<u>JOSEPH ROBECHAUX</u>	
<u>BENNY GODDMAN</u>		FOOT SCUFFLE	VO 2796 N
TEXAS TEA PARTY/BASIN ST. BLUES	CD 2914 N	<u>KING OLIVER</u>	
SWEET SUE/TIGER RAG	HMV 8539 N	STRUGGLE BUGGY	VI 23001 V
VIBRAPHONE BLUES/TEA FOR TWO	HMV 8563 N	<u>ADRIAN ROLLINI</u>	
I KNOW THAT YOU KNOW	VI 26139 E	RIVERBOAT SHUFFLE/SUGAR	OE 265 N
LOVE ME OR LEAVE ME/EXACTLY LIKE YOU	VI 25406 V	<u>FATE MARABLE'S SOCIETY SYNCOPATORS</u>	
KING PORTER/SOMETIMES I'M HAPPY	VI 25090 E	FRANKIE & JOHNNIE/PIANFLAGE	OK 40113 E
<u>TEDDY GRACE (WITH TEAGARDEN)</u>		<u>JEAN GLOKETTIE</u>	
CRAZY BLUES/LOVE ME	DE 2050 N	SLOW RIVER	VI 25354 V
MONDAY MORNING/DOWNHEARTED BLUES	OE 2128 N	<u>SEVEN HOT AIR MEN</u>	
<u>LIONEL HAMPTON</u>		NAVY BLUES/HARLEM MADNESS	CD E 53 V
I SURRENDER DEAR	VI 25666 N	<u>NOBLE SISSLE (BECHET)</u>	
BABY WON'T YOU PLEASE COME HOME	VI 25674 E	DKEY DOKE/CHARACTERISTIC BLUES	VD 3840 N
STOMPOLGY/SWING GUITARS	VI 25601 V	<u>CHARLIE SPANO</u>	
<u>FLETCHER HENDERSON</u>		HASTINGS STREET	PARA 12863 N
SUGAR FOOT STOMP/WHAT CHA CALL 'EM	CD 395 N	<u>TEN BLACK BERRIES (ELLINGTON)</u>	
RHYTHM OF THE TAMBOURINE	VO 3487 N	RENT PARTY BLUES	OR 5849 G
LIMEHOUSE BLUES/WRAPPING IT UP	DE 157 E	<u>JOE VENUTI</u>	
BIG JOHN'S SPECIAL	DE 214 V	JIG SAW PUZZLE/VIBRAPHONIA	CO 2782 G
TIDAL WAVE/DOWN SOUTH CAMPMEETING	DE 213 N	<u>(CONTINUED NEXT PAGE)</u>	
<u>(FLETCHER HENDERSON CONTINUED NEXT COLUMN)</u>			

## AUCTION

## FRANCIS WOLFE

## AUCTION

1133 FIRST AVE., NEW YORK 21, N. Y.

<u>FATS WALLER</u>	
NUMB FUMBLIN'/SMASHING THIRDS	VI 25388 N
PASSWONKY/BLACK RASPBERRY	VI 25359 N
FRACTIOUS FINGERING	VI 25652 N
SAN ANTON'/BABY BROWN	BB 10109 N
<u>TED WHITE'S COLLEGIANS (GOODMAN)</u>	
SHIRT TAIL STOMP	Or 1544 G
<u>FRANK TRIMBAUER</u>	
BORNEO/MY PET	OK 41039 N
<u>JIMMIE LUNCEFORD</u>	
WHITE HEAT/JAZZNOCRACY	BB 5713 N

## WANTED

<u>BERTHA CHIPPY HILL</u>	
LOVESICK BLUES	OK 8453
LONESOME ALL ALONE AND BLUE	OK 8339
MESS KATIE MESS	OK 8437
<u>MARGARET JOHNSON</u>	
CHANGEABLE OADY	OK _____
<u>HOCIEL THOMAS</u>	
WASHWOMAN BLUES	OK 8289
<u>SIPPIE WALLACE</u>	
A JEALOUS WOMAN LIKE ME	OK 8301

<u>JELLY ROLL MORTON</u>	
KING PORTER	GE 5289
PERFECT RAG	GE 5486
TIA JUANA	GE 3043
<u>BESSIE SMITH</u>	
SHIPWRECK BLUES	CO 14663
<u>MA RAINEY</u>	
LUCKY ROCK BLUES	PARA 12215
SHAVE 'EM DRY	PARA 12222
LOUISIANA HOO DOO BLUES	PARA 12290
SEEKING BLUES	PARA 12352
MORNING HOUR BLUES	PARA 12455
NEW BO-WEAVIL BLUES	PARA 12603
TRAVELING BLUES	PARA 12706
LOG CAMP BLUES	PARA 12804
SLEEP TALKING BLUES	PARA 12760
LEAVING THIS MORNING	PARA 12902
SWEET ROUGH MAN	PARA 12926
<u>CHICAGO FOOTWARMERS</u>	
MY BABY	OK 8548
BROWN BOTTOM BESS	OK 8613
<u>HENRY BROWN</u>	
BLUES STOMP	PARA 12934
<u>JIMMY BLYTHE</u>	
ALLEY RAT	VO 1181
<u>WESLEY WALLACE</u>	
No. 29	PARA 12958

## AUCTION

## BILL GOTTLIEB

## AUCTION

190 RIVERSIDE DRIVE, NEW YORK, N. Y.

<u>JIMMY DORSEY</u>	
SHOOT THE MEAT BALLS TO ME/ESPECIALLY	DE 2554 N
'TAIN'T NO GOOD, 1 & 2	DE 4262 E
CHARLESTON ALLEY/THE SPIRIT'S GOT ME	DE 4075 N
LISTEN TO THE MOCKING BIRD/THE LOVE BUG	DE 1187 E
HOLLYWOOD PASTIME/JAMBOREE	DE 1200 E
FUNICULI FUNICULA/CHICKEN REEL	DE 1086 V
I GOT RHYTHM/FLIGHT OF THE BUMBLE BEE	DE 1508 E
DON'T LOOK NOW/PARADE OF THE MILK BOTTLE	DE 941 E
HEP-TEE HOOTIE/DOLIMITE	DE 3312 N
DOCTOR RHYTHM/ON SENTIMENTAL SIDE	DE 1651 K
ALL OF ME/OUR LOVE	DE 2352 N
<u>TOMMY DORSEY</u>	
MARIE/SONG OF INDIA	VI 25523 G
WHO'LL BUY VIOLETS/MELODY IN F	VI 25519 V
WEARY BLUES/BOOGIE WOOGIE	VI 26054 V
MILBERG JOYS, 1 & 2	VI 26437 N
MR. GHOST GOES TO TOWN/LOOKIN' AROUND	VI 25505 V
WHO/DIPSY DOODLE	VI 25693 E
JOSEPHINE/IF THE MAN IN THE MOON WERE	VI 25676 N
GOOD-BYE JONAH/YOU AND I KNOW	VI 25648 V
BEGINNER'S LUCK/THEY ALL LAUGHED	VI 25544 V
BLACK EYES/BLUE OANUBE	VI 25566 V
ON A LITTLE BAMBOO BRIDGE/HOW COULD YOU	VI 25513 V
RHYTHM SAVED THE WORLD/AT CODFISH BALL	VI 25314 E
PLEASE BELIEVE ME/I PICKED A FLOWER	VI 25217 N
SANTA CLAWS IS COMIN'/(B.GOODMAN,REV.)	VI 25145 N
DEEP NIGHT/THE STARLIT HOUR	VI 26445 N
WHEN THE MIDNIGHT CHOO CHOO/EVERYBODY'S	VI 25821 N
HOW CAN YOU FORGET/THERE'S A BOY IN HAR.	VI 25799 N
STOP KICKING MY HEART AROUND/ALL IN FAVOR	VI 26356 N
YOU DON'T KNOW HOW MUCH YOU CAN SUFFER	VI 26287 N
THE LAMP IS LOW/HYMN TO THE SUN	VI 26259 N
BLUE MOON/PANAMA	VI 26185 N
WHY BEGIN AGAIN/DAWN ON THE DESERT	VI 26246 N
A NEW MOON AND AN OLD SERENADE/PECKIN'	VI 26181 N
<u>SONNY DUNHAM</u>	
SWEET TALK/YOU'RE BLASE	BB 11514 N

<u>EDDIE'S HOT SHOTS</u>	
I'M GONNA STOMP MR. HENRY LEE/SERIOUS	VI 38046 E
<u>ZIGGY ELWAN</u>	
BYE N' BYE/DEEP NIGHT	BB 10855 N
<u>DUKE ELLINGTON</u>	
THE NEW EAST ST. LOUIS/RUG CUTTER	MAS 101 V
MISTY MORNIN'/SARATOGA SWING	VI 38058 N
RUMPUS IN RICHMOND/IN A MELLOTONE	VI 26788 N
YOU CAN'T RUN AWAY/LADY WHO COULDN'T BE	MAS 124 N
MY OLD FLAME/TROUBLED WATERS	VI 24651 V
MEMORIES OF YOU/YOU'RE LUCKY TO ME	VI 23017 E
THE RIVER AND ME/KEEP A SONG IN YOUR SOUL	VI 22614 E
MISTY MORNIN'/SARATOGA SWING (N/V)	BB 6565
HARLEM SPEAKS/CHICAGO	DE 800 N
<u>ELLA FITZGERALD</u>	
LINDY HOPPER'S DELIGHT/BABY WON'T YOU	DE 3186 N
ORGAN GRINDER'S SWING/SHINE	DE 1062 V
DON'T WORRY BOUT ME/ONCE IS ENOUGH FOR ME	DE 2451 N
BEI MIR BIST DU SCHON/IT'S MY TURN NOW	DE 1596 N
DEEP IN HEART OF SOUTH/ALL OVER NOTHING	DE 1339 F
PLEASE TELL ME THE TRUTH/BILLY	DE 2769 N
WHAT'S THE MATTER WITH ME/NOT COMPLAININ'	DE 3005 N
<u>BUD FREEMAN</u>	
EASY TO GET/I'VE FOUND A NEW BABY	BB 10370 N
SATANIC BLUES/THE SAIL FISH	DE 2781 N
<u>FRANK FROEBA</u>	
MILES APART/DANGER LOVE AT WORK	DE 1525 E
<u>SLIM GAILARD</u>	
HATZOH BALLS/IT'S YOU ONLY YOU	VO 5301 N
BONGO/RHYTHM MAO	OK 6015 N
<u>GENE GIFFORD</u>	
NEW ORLEANS TWIST/NOTHIN' BUT THE BLUES	VI 25041 N
<u>JEAN GOLDKETTE</u>	
BIRMINGHAM BERTHA/AND ESPECIALLY YOU	VI 22077 E
BLUE RIVER/(JACQUES RENARD, REVERSE)	VI 20981 N
<u>TEDDY GRACE</u>	
I'LL NEVER LET YOU CRY/I'VE TAKEN A FANCY	DE 1602 N

**AUCTION**

**AUCTION**

**NORMAN K. ACKERMANN  
LOCK BOX "N," ROCK CREEK, OHIO**

Records shipped express, C.O.D. Packing charge of 25c on all orders under \$3.00. Any bid from 25c up considered.

<u>HENRY ALLEN</u>		<u>LEE MORSE (WITH VARIOUS ACC.)</u>	
PARDON MY SOUTHERN ACCENT/HOW'S ABOUT	ME 13096 V	WHERE THE WILD FLOWERS GROW/I'D LOVE YOU	Co 1011 N
GALVESTON GAL/YOU'RE GONNA LOSE YOUR GAL	ME 12842 E	WE/ROSITA	Co 1082 N
<u>LOUIS ARMSTRONG</u>		EVERYTHING'S PEACHES(W.ROBINSON,REV.)	
SWEET SUE/ST-LOUIS BLUES	BB 5280 E	I LOVE MY BABY/DEEP WIDE OCEAN BLUES	PE 11602 G
POOR OLD JOE/BYE AND BYE	DE 3011 E	YES SIR/THAT'S MY BABY	PE 11580 G
SHINE/JUST A GILOLO	OK 41486 F	LEE'S LULLABY/ALL ALONE	PE 12181 V
MUGGLES/PEANUT VENDOR (E/G)	VO 3194 -	BETTER SHOOT STRAIGHT/EVERYBODY LOVES	PE 12180 E
SHINE/I AIN'T GOT NOBODY (E/G)	VO 3102 -	<u>THE MISSOURIANS</u>	
<u>LOVIE AUSTIN &amp; BLUES SERENADERS</u>		SCOTTY BLUES/400 HOP	VI 38084 N
SOUTHERN BLUES/MOONSHINE BLUES	PARA 12083 F	VINE ST. DRAG/I'VE GOT	VI 38103 V
SO SOON THIS MORNING/CONFIDENTIAL BLUES(G/F)	PARA 12086 -	<u>WILLS HERRYMAYERS</u>	
WORRIED MAMA BLUES/MAMA DO SHE	PARA 12085 P	HONEY	PE 15142 V
MEAN MAMA/TURN YOUR KEY	PARA 12097 N	I'M TALKIN' 'BOUT MY WONDERFUL GAL	CA 8336 G
BLACK SPATCH BLUES/I WANT SOMEBODY	PARA 12230 N	JIMMIE NOOHE	
<u>BARREL HOUSE PETE (PIANO SOLO)</u>		4 OR 5 TIMES/EVERY EVENING	VO 1185 G
I'M JUST A ROLLING STONE/PUSSY	Co 14308 N	WAKE UP CHILLUN/LOVE ME OR LEAVE ME	VO 1272 G
<u>WILLIE BRYANT</u>		<u>BEN POLLACK</u>	
GLORY OF LOVE/RIDE RED RIDE	BB 6374 E	MEMPHIS BLUES/WAITIN' FOR KATIE	VI 21184 E
CROSS PATCH/MARY HAD A LAMB	BB 6435 N	FOREVERMORE	VI 21716 E
<u>RUBE BLOOM (PIANO SOLO)</u>		SENTIMENTAL BABY/THEN CAME THE DAWN	
SILHOUETTE/SAPPHIRE	Co 1195 N	LOUISE/WAIT TIL YOU SEE MA CHERIE	VI 21941 N
<u>CAB CALLOWAY</u>		WONTCHA/IN THE HUSH OF THE NIGHT	
MINNIE THE MOOCHER/DOIN' THE RHUMBA	BR 6074 N	SWEET FORGET-ME-NOT	VI 22106 N
KICKIN' THE GONG/BETWEEN THE DEVIL & SEA(V/G)	BR 6209 -	FROM NOW ON/YOU'VE MADE ME HAPPY	VI 22158 N
REEFER MAN/MINNIE THE MOOCHER (V/G)	ME 12887 --	<u>SAVANNAH SYNDICATORS</u>	
6 OR 7 TIMES/BLACK RHYTHM	Pe 15770 V	JACKASS BLUES/DEEP HENDERSON	BR 3245 N
WANNA MAKE RHYTHM/GO SOUTH (E/V)	VO 3788 -	WA WA WA/SOMEDAY SWEETHEART	BR 3373 N
<u>QUEKE ELLINGTON &amp; VARIOUS UNITS</u>		EVERY TUB/SHOWBOAT SHUFFLE	BR 3998 V
GOOD QUEEN BESS/THAT'S THE BLUES	BB 11117 N	<u>BESSIE SMITH</u>	
THING'S AIN'T WHAT/SQUATTY ROO (N/G)	BB 11447 -	GULF COAST BLUES/DOWN HEARTED BLUES	Co A3844 V
LADY IN BLUE/LITTLE POSEY	Co 35291 E	BABY WON'T YOU PLEASE COME HOME/OH DADDY	Co A3888 E
IN A SENTIMENTAL MOOD/SHOWBOAT SHUFFLE	Co 36112 N	BLEEDING HEARTED BLUES/MIDNIGHT BLUES	Co A3936 F
RIVER AND WE/KEEP A SONG IN YOUR SOUL	VI 22614 E	DYING GAMBLER'S BLUES/SING SING PRISON	Co 14051 G
MY HEART JUMPED/TRULY WONDERFUL	VO, 5330 N	ONEY BLUES/HARD DRIVING PAPA	Co 14137 F
<u>JAMES BLYTHE (PIANO ACC.)</u>		DNE AND TWO BLUES/HONEY MAN BLUES	Co 14172 G
DELTA BOTTOM BLUES/I NEVER CALL(P. STEWART)	PARA 12240 N	BACKWATER BLUES/PREACHIN' THE BLUES	Co 14195 G
FIGHTIN' BLUES/NOBODY KNOWS (S.MILLER)	PARA 12293 N	MEAN OLD BUD BEG/GOOD MAN IS HARD TO	Co 14250 F
<u>BLANCHE CALLOWAY &amp; JOY BODS</u>		<u>CLARA SMITH</u>	
CARELESS LOVE/I'M GETTING MYSELF READY	VI 22659 N	HE'S MINE ALL MINE/STEEL DRIVIN' SAM	Co 14553 N
LAST DOLLAR/CONCENTRATIN' ON YOU	VI 22862 N	STRUGGLIN' WOMAN'S BLUES/BLACK CAT MOAN	Co 14240 N
GROWING DAN/I GOT WHAT IT TAKES	VI 22866 N	SAN FRANCISCO BL/CHAIN GANG BL(LAM.CR)(V/G)	Co 14049 -
<u>HONEY DRIPPER (ROOSEVELT SYKES)</u>		MY TWO TIMING PAPA/KITCHEN MECHANIC BL	Co 14097 G
LET ME HANG/LOVE LEASE BLUES	DE 7381 E	<u>VICTORIA SPIVEY</u>	
NEW MISTAKE IN LIFE/WE'LL NEVER MAKE THE	DE 7655 G+	FURNITURE MAN BLUES,1 & 2(L.JOHNSON)	OK 8652 F
<u>JEAN GOLDKETTE</u>		BLACK SNAKE BL/NO MORE WOMAN BLUES	OK 8338 F
SUNDAY/I'D RATHER BE THE GIRL	VI 20273 E	<u>JOE VENUTI</u>	
JUST ONE MORE KISS	VI 20300 N	SEND ME/VIBRAPHONIA No. 2	OE 669 E
L'ANE IN SPAIN	VI 20491 E	NO OTHER GIRL/NOW THAT I NEED YOU	Co 2535 N
<u>ANNETTE HANSHAW (VAR. ACC.)</u>		MY DANCING LADY/EVERYTHING I HAVE	ME 12838 G
NOBODY CARES/LITTLE WHITE LIES	VE 2196 G	PROMISES/DANCING WITH TEARS(Tea)	OK 41427 N
AM I BLUE/DADDY	VE 1940 G	MAN FROM CAROLINE/I LIKE A LITTLE GIRL	VI 23015 N
MY SIN/I GET THE BLUES	VE 1910 V	<u>FATS WALLER</u>	
DO DO DO/IF I'D ONLY BELIEVED	PE 12305 G	MAM'S GOT THE BL/LAST GO ROUND(ACC.S.MARTIN)	OK 9045 V
SAY IT ISN'T SO/YOU'LL ALWAYS BE THE SAME	PE 12842 V	DREAM MAN/I'M GROWING FONDER	VI 24801 G
<u>HARLEM HOT SHOTS</u>		AT THE MERCY OF LOVE/COPPER COLORED GAL	VI 25409 E
MARCH WINDS/LOVE JUST AOUND THE CORNER(V/G)	PE 16085 -	IT'S A SIN/BIG CHIEF DESOTA	VI 25342 G
<u>COLEMAN HAWKINS</u>		YOU SHOWED ME THE WAY/SAN ANTOINE	VI 25565 V
FINE DINNER/BODY AND SOUL	BB 10523 N	WHY DO HAWAIIANS/MY WINDOW FACES SOUTH	VI 25762 E
<u>FLETCHER HENDERSON</u>		<u>PAUL WHITEMAN</u>	
SOMEBODY STOLE MY GAL/PAPA	Co 126 G	PEELIN' THE PEACH/COLOR BLIND	DE 2073 N
DICTY BLUES/DO DOODLE OOM	Co A3995 N	MY FANTASY/DARN THAT DREAM	DE 2937 V
DRIFTWOOD	PE 12721 V	I'D RATHER CRY/IS IT GONNA BE LONG	Co 1496 N
MY ROSE MARIE	PE 14337 E	WAITING AT THE END OF THE ROAD/LOVE ME	Co 1974 N
SHANGHAI SHUFFLE/TELL ME DREAMY EYEB	PE 14338 N	I'M A DREAMER/IF I HAD A TALKING PICTURE	Co 2010 N
CHARLEY MY BOY	RE 9680 V	DAYBREAK/TOBELL'S SERENADER	VI 24017 N
LOT'S O MAMA/COTTON PICKERS BALL	VO 14759 F	SHANGHAI LIL/SITTIN' ON A BACKYARD FENCE	VI 24403 V
<u>THE HOTTENTOTS</u>		NOW I'M A LADY/WAY BACK HOME	VI 25022 N
CAMEL WALK/DOWN AND OUT BLUES	VO 15161 E	CHLOE	VI 35921 E
<u>TED LEWIS</u>		RHAPSODY IN BLUE (TWO PARTS)	VI 35822 G
MILENBERG JOYS/TIN ROOF BLUES	Co 439 G	IN THE PARK/LOOK WHAT I'VE GOT	VI 24285 N
MEMPHIS BLUES/BEALE ST. BLUES	Co 1050 G	LET'S SPIL THE BEANS/WOULD THERE BE LOVE	VI 24887 N
SWEETHEART OF SIGMA CHI/GOODNIGHT	Co 1296 V	<u>THE WOLVERINES</u>	
ROSES OF PICARDY/LIMEHOUSE BLUES	Co 1789 G	OH BABY/COPENHAGEN	GE 5453 V+
WAYBE/WALKING AROUND IN A DREAM	Co 1854 N	JAZZ WE BLUES/FIDGETY FEET	GE 5408 E
LONESOME ROAD/DINAH	Co 2181 V	<u>CLARENCE WILLIAMS</u>	
		WALK THAT BROAD/KEYBOARD EXPRESS	Co 14348 N
		MOUNTAIN CITY BLUES/BREEZE	Co 14422 N

LT. COMDR. MERRILL M. HAMMOND, JR.  
2726 CONNECTICUT AVE., WASHINGTON, D. C.

<u>ALBERT AMMONS</u>			<u>ANDY KIRK</u>		
EARLY MORNING/MILE-OR-MO	DE	1975	BLUE CLARINET/LESSA-STOMP	BR	4694
<u>HENRY ALLEN</u>			WALKING AND SWINGING/REAL THING	DE	809
YOULD YOU/YOU	VO	3244	52ND STREET/DEDICATED TO YOU	DE	1146
<u>ARKANSAS TRAVELERS</u>			<u>TED LEWIS</u>		
THAT'S NO BARGAIN	HA	383	HO HUM/ONE MORE TIME	CO	2452
SHE LOVE'S ME/ANYWAY WIND BLOWS	OK	40183	<u>LOUISIANA RHYTHM KINGS</u>		
<u>LOUIS ARMSTRONG</u>			LADY BE GOOD/HAVE TO HAVE YOU	BR	4706
DROP THAT SACK (1 1/2 CRACK)	BR	02502	<u>LITTLE CHOCOLATE DANDIES</u>		
HEARTFUL OF RHYTHM/ALEX RAG BAND	DE	1408	SIX OR SEVEN TIMES/THAT'S HOW I FEEL	OK	8728
CORNET CHOP SUEY	HRS	-	<u>WINGY MANNON</u>		
SAVOY BLUES/HOTTER THAN THAT	OK	8535	TAR PAPER STOMP/TIN ROOF	CH	40005
PEANUT VENDOR/DRIVING ME CRAZY (G/V)	OK	41478	<u>MEMPHIS MINNIE</u>		
<u>BILLY BANKS</u>			MINNIE'S LONESOME/NOBODY HOME	VO	03187
BUGLE CALL/SPIDER CRAWL	PE	15615	<u>MEZZ MEZZROW</u>		
<u>BIX BEIDERBECKE</u>			SWINGIN' WITH MEZZ/ONE FOR ME	BR	6778
FRIEND WITH PLEASURE/WALKING IN RAIN	VI	23008	<u>MISSOURIANS</u>		
<u>BARNEY BIGARD</u>			STOPPIN' TRAFFIC/PROHIBITION BLUES	VI	38120
DEMI-TASSE/JAZZ A LA CARTE	VO	3842	<u>JELLY ROLL MORTON</u>		
<u>JIMMY BLYTHE</u>			TANK TOWN PUMP/BURNING ICEBERG	VI	38075
DRUNK MAN'S STRUT/RED NOT MAMA	PARA	12246	<u>BENNY MOTEN</u>		
<u>BUCKTOWN FIVE</u>			YA GOT LOVE/WANNA BE AROUND	VI	22680
STEADY ROLL BLUES/REALLY A PAIN	GE	5419	<u>MOUND CITY BLUE BLOWERS</u>		
<u>BLANCHE CALLOWAY</u>			HIGH SOCIETY	CH	40103
RIGHT HERE FOR YOU/MISERY	VI	22717	<u>NEW ORLEANS RHYTHM KINGS</u>		
<u>BENNY CARTER</u>			PANAMA/JAZZ IT	DE	162
SYNTHETIC LOVE/EVERYBODY SHUFFLE	VO	2870	<u>RED NICHOLS</u>		
<u>CASA LOMA</u>			CORRINE/BUG-A-BOO	BR	6058
DON'T TELL/BLUE JAZZ	BR	6358	SONG IN YOUR SOUL/THINGS I NEVER KNEW		BR
SAN SUE STRUT/ROYAL GARDEN	CO	2884	CRAZY SONG/RASCAL YOU	BR	6133
CHINA GIRL/SAN SUE STRUT	OK	41403	GET CANIBAL/JUNK MAN	BR	6219
GRAY BONNET/ALEX. RAG BAND	OK	41476	GOOFUS/GOIN' TO TOWN	BR	6312
<u>BOB CROSBY</u>			<u>JIMMY NOONE</u>		
WOMAN ON MY MIND/PETER PIPER	DE	930	SOON/EASY TO REMEMBER	VO	2907
<u>IDA COX (WITH LOVIE AUSTIN BAND)</u>			<u>RED NORVD</u>		
WORRIED & HOW/CHICAGO MONKEY MAN	PARA	12202	PORTER'S LOVE SONG/I KNOW YOU KNOW	BR	7744
BLUES AIN'T NOTHING/LAST TIME	PARA	12212	<u>KING OLIVER</u>		
<u>PUTNEY DANDRIDGE</u>			PAPA DE DA DA/STOP CRYING	BR	6053
SINE/NAGASAKI	VO	3024	<u>CHARLES PIERCE</u>		
SKELTON IN CLOSET/HIGH HAT	VO	3352	JAZZ ME BLUES (1 1/2 CRACK)	BR	02502
<u>TOMMY DORSEY</u>			<u>BEN POLLACK</u>		
MELODY IN F/BUY MY VIOLETS	VI	25519	CRYING FOR THE CAROLINES	HW	1027
<u>DUKE ELLINGTON</u>			TWO TICKETS/LINGER LITTLE LONGER	VI	25284
HOME AGAIN/WANG WANG (RIM CHIP)	BR	6003	<u>LOUIS PRIMA</u>		
12TH ST. RAG/ROCKIN' IN RHYTHM	BR	6038	CHINA TOWN/BASIN STREET	BR	7456
ROSE ROOM/DON'T MEAN A THING	BR	6265	<u>MA RAINIE</u>		
JIVE STOMP/I'M SATISFIED	BR	6638	BO-WEAVIL/LAST MINUTE	PARA	12080
TRUCKIN'/ACCENT ON YOUTH	BR	7514	BARREL HOUSE/WALKING	PARA	12082
SONG IN SOUL/RIVER & ME	VI	22614	MOONSHINE/SOUTHERN BLUES	PARA	12083
SHOUT EM AUNT. TILLIE/SO IN LOVE	VI	23041	MYSTERY RECORD/HONEY WHERE YOU BEEN (CR)	PARA	12200
MISTY MORNIN'/BLUES WITH FEELING	VO	3229	FAREWELL DADDY/SHAVE 'EM DRY	PARA	12222
<u>FIVE BIRMINGHAM BABIES</u>			<u>DON REDMAN</u>		
HARD HEARTED HANNAH	PE	14311	HOT AND ANXIOUS/IF IT'S TRUE	BR	6368
<u>GEORGIA STRUTTERS</u>			LAZY WEATHER/MOONRISE	ME	60709
ROCK JENNY ROCK/RIGHT HERE FOR YOU	HA	468	PAGEN PARADISE/TWO TIME MAN		BR
<u>JEAN GOLDKETTE</u>			<u>RHYTHM MAKERS</u>		
MY WAY OF FORGETTING	VI	21590	YES SUN/YELLOW DOG	ME	12491
<u>GOOFUS FIVE</u>			<u>LUIS RUSSELL</u>		
ARE YOU SORRY/LOUD SPEAKING PAPA	DK	40464	FREAKISH BLUES	VI	22815
<u>STEPHANE GRAPPELLE</u>			<u>SHARKEY BONANO</u>		
DJANGOLOGY/ULTRA FOX	DE	23003	HIGH SOCIETY/SATISFIED WITH MY GAL	VO	3380
ST. LOUIS BLUES/DON'T MEAN A THING	DE	23032	<u>ART SHAW</u>		
<u>FLETCHER HENDERSON</u>			FREE WHEELING/SHOOT THE LIQUOR	VO	4198
CLEARING HOUSE/WEST INDIES	BR	2612	<u>BESSIE SMITH</u>		
THAT'S GEORGIA/NEVER GET TO HEAVEN	CO	202	HOT TIME IN OLD TOWN/ALEXANDER'S RAG	CO	14219
MALINDA'S WEDDING DAY/SWEET MUSIC	VI	22775	ONE AND TWO BLUES	HRS	-
RHYTHM OF TAMBOURINE/WEARING ME DOWN	VO	3487	<u>CLARA SMITH</u>		
<u>ROSA HENDERSON (JOE SMITH ACC.)</u>			IT TAKES THE LORD/MARKET STREET	CO	14108
MAMA IS WAITING/TALK ABOUT MY SWEETIE	CO	14130	TIGHT LIKE THAT/DON'T PUT THAT THING	CO	14398
<u>EARL HINES</u>			<u>WILLIE SMITH</u>		
SWINGING DOWN/DNE OF MY DREAMS	VO	3392	STREAMLINE GAL/HARLEM JOYS	DE	1144
<u>JOHNNY HODGES</u>			SWAMPLAND/SEE YOU ALL OVER	DE	1291
LOCKED OUT OF PICTURE/EMPTY BALLROOM	VO	4213	ALL OUT OF BREATH/MORE THAN THAT	DE	1308
<u>SPIKE HUGHES</u>			GET ACQUAINTED/OLD STAMPING GROUND	DE	1380
SOMEONE STOLE GABRIEL'S/NOCTURNE (HAIR CR.)	DEE	3563	<u>FATS WALLER</u>		
BUGLE CALL/PASTORAL	DEE	3606	HARLEM FUS/MINOR DRAG	BB	10185
<u>TAFT JORDAN</u>			WHO'S HONEY/ROSETTA	VI	24892
DEVIL IN THE MOON/LOUISIANA FAIRY TALE	PE	16102			

**JOHN D. REID**  
POST OFFICE BOX 67, MT. HEALTHY, OHIO

Auction closes November 10th. Winning bidders will be notified and all records will be shipped C.O.D. Railway Express unless otherwise requested. 25c packing charge on orders less than \$2.00.

LOUIS ARMSTRONG

YOU'LL WISH/I HATE TO LEAVE Vt 24204 N  
SOME SWEET DAY/HE'S A SON Vt 24257 N  
LONESOME ROAD/SONG OF Vt 3026 E  
ROCKIN' CHAIR/CHINATOWN Vt 3039 E  
IF I COULD BE/CONFESSIN' Vt 3059 E  
BODY & SOUL/I'LL BE GLAD Vt 3072 E  
KICKIN' THE GONG/GEORGIA ON Vt 3073 E  
NO ONE ELSE BUT/BEAU BOO JACK Vt 3085 E  
NEW TIGER/BLUE TURNING GREY Vt 3124 E  
BETWEEN THE DEVIL/SWEET Vt 3136 E  
WRAP YOUR TROUBLES/STARDUST Vt 3172 E  
MY SWEET/I CAN'T BELIEVE Vt 3308 E  
SWEETHEARTS/THEM THERE EYES Vt 3337 E  
INDIANA CRADLE/I'M A DING DONG Vt 3370 E  
HOME/ALL OF ME Co 2606 E  
ROCKIN' CHAIR/SWEETHEARTS Co 2688 E  
DEAR OLD SOUTHLAND/MY SWEET PARL 1718 N  
I SURRENDER/JUST A GIGOLO PARL 1863 N  
A MONDAY DATE/WRAP YOUR PARL 2135 N

DUKE ELLINGTON

BANDANNA BABIES/I MUST HAVE Vt 38007 N  
I CAN'T GIVE/DIGA DIGA DO Vt 38008 N  
KEEP A SONG/RIVER AND ME Vt 22614 N  
LIMEHOUSE/ECHOES OF JUNGLE Vt 22743 N  
DINAH/BUGLE CALL RAG Vt 22938 N  
FLAMING YOUTH/MISSISSIPPI Vt 24057 N  
DOIN' THE VOOM/SWANEE SHUFFLE Vt 24121 N  
RUDE INTERLUDE/DALLAS DOINGS Vt 24431 N  
DEAR OLD SOUTHLAND/DAYBREAK Vt 24501 N  
TROUBLED WATERS/MY OLD FLAME Vt 24651 N  
YOU DARLIN'/SO FAR SO GOOD Vt 26537 N  
WASHINGTON WOBBLE/ARABIAN BB 6782 N  
BREAKFAST DANCE/FLAMING BB 10243 N  
I'M SATISFIED/JIVE STOMP BR 6638 N  
RUNNIN' WILD/ROCKIN' CHAIR BR 6732 N  
WHEN YOU'RE SMILIN'/SWEET BR 6811 N  
DUSK IN THE DESERT/CHATTER BR 8029 N  
HARMONY/BLACK BUTTERFLY BR 9044 N  
SWINGTIME/I'M SLAPPIN' BR 8131 N  
YOU GAVE ME/DINAH'S IN A JAM BR 8169 N  
WATERMELON MAN/LOVE IN BR 8200 N  
MOOD INDIGO/SOLITUDE Co 35427 N  
KILLIN' MYSELF/YOUR LOVE Co 35640 N  
HYDE PARK/AIN'T MISBEHAVIN' DE 323 N  
LADY WHO/YOU CAN'T GET AWAY MAS 124 E

BENNY GOODMAN

BALLAD IN BLUE/GET RHYTHM Vt 25081 N  
AFTER YOU'RE GONE/BODY & SOUL Vt 25115 E  
WHO/SOMEDAY SWEETHEART Vt 25181 E  
CENY-MEENY/SANTA CLAUS Vt 25195 N  
STOMPIN' AT SAVOY/BREAKIN' IN Vt 25247 E  
BASIN STREET BLUES/WHEN BUDDHA Vt 25258 N  
HOUSE HOP/I WOULD DO ANYTHING Vt 25350 N  
ST. LOUIS BLUES/CLARINET Vt 25411 E  
ORGAN GRINDER'S SWING/PETER PIPER Vt 25442 N  
MY MELANCHOLY BABY/SWEET SUE Vt 25473 E  
SMOKE DREAMS/GEE BUT YOU'RE SWELL Vt 25486 E  
WHEN YOU AND I WERE YOUNG/SWING Vt 25492 N  
JAM SESSION/SOMEBODY LOVES ME Vt 25497 N  
YOU CAN TELL/NEVER SHOULD HAVE Vt 25500 E  
HE AIN'T GOT RHYTHM/THIS YEAR'S Vt 25505 E  
CHLOE/IDA SWEET AS CIDER Vt 25531 E  
PECKIN'/CAN'T WE BE FRIENDS Vt 25621 E  
MAN I LOVE/AVALON Vt 25644 N  
SMILES/LIZA Vt 25660 E  
I'M A DING DONG/WHERE OR WHEN Vt 25725 E  
WRAPPIN' IT UP/MY MELANCHOLY BABY Vt 25880 E  
BACH GOES TO TOWN/WHISPERING Vt 26130 N  
I KNOW THAT YOU KNOW/I CRIED Vt 26139 E  
PICK-A-RIB, 1 & 2 Vt 26166 N  
OPUS 3/4 / SUGAR Vt 26240 E

WINGY MANNONE

TORMENTED/YOU STARTED ME DREAMING BB 6359 E  
(WINGY MANNONE CONTINUED NEXT COLUMN)

(WINGY MANNONE, CONTINUED)

TORMENTED/YOU STARTED ME DREAMING BB 6359 E  
DALLAS BLUES/SWINGIN' AT HICKORY BB 6375 E  
PANAMA/BASIN STREET BLUES BB 6411 E  
FANCY MEETING YOU/A GOOD MAN 3B 6537 E  
LITTLE JOE/HEART OF MINE BB 7622 N  
CORRINE CORRINE/I'M A REAL KIND BB 10266 V  
LULU'S BACK IN TOWN/SWEET & SLOW VO 2972 E  
OSTRICH WALK/DRIG, DIXIELAND (NORK) DE 229 V  
TAR PAPER STOMP/TIN ROOF BLUES DE 7425 E  
NICKEL IN SLOT/SWING BROTHER OK 41573 V  
DUST OFF/HOUSE RENT(HARLEM H.S.) ME 13353 V

MEZZ MEZZROW

LOST/A MELODY FROM THE SKY BB 6320 E  
I'VE A MUGGIN, 1 & 2 BB 6321 E  
COMIN' ON WITH THE COME ON, 1 & 2 BB 10085 E  
ROYAL GARDEN BLUES/IF YOU SEE ME BB 10087 N  
EVERYBODY LOVES/AIN'T GONNA GIVE BB 10090 N  
APOLOGIES/SENDIN' THE VIPERS BB 10250 N  
35TH & CALUMET/OLD FASHIONED LOVE BB 10251 N  
HOT CLUB STOMP/SWING SESSION (G/V) VI 25612 -  
BLUES IN DISGUISE/THAT'S HOW I VI 25636 E  
SWINGIN' WITH MEZZ/LOVE YOU'RE BR 6778 E

RED NICHOLS

DAVENPORT BLUES/DELIRIUM Vt 20778 V  
SUGAR/MAKE MY GOT WHERE VI 21056 G  
FEELIN' NO PAIN VI 21183 N  
SLIPPING AROUND VI 21397 N  
FIVE PENNIES/HARLEM TWIST VI 21560 N  
I'M TICKLED PINK/WHERE THE SOUTH VI 23026 N  
AT LAST/IF YOU HAVEN'T GOT VI 23033 N  
IDA/FEELIN' NO PAIN VO 4654 N  
WASHBOARD BLUES/THAT'S NO BARGAIN BR 3407 V  
BUDDY'S HABITS/BONEYARD SHUFFLE BR 3477 E  
HURRICANE/ALABAMA STOMP BR 3550 G  
ECCENTRIC/RIVERBOAT SHUFFLE BR 3627 N  
JAPANESE SANDMAN/FIVE PENNIES BR 3855 N  
WHISPERING/THERE'LL COME A TIME BR 3955 N  
ORIGINAL DIXIELAND/IMAGINATION BR 3989 N  
CAN'T WE BE FRIENDS/WAIT FOR BR 4510 V  
YOU RASCAL/JUST A CROW SONG BR 6133 G  
MOAN YOU MOANERS/HOW COME YOU DO BR 6149 G  
HOW LONG BLUES/FAN IT BR 6160 G  
GOOFUS/GOIN' TO TOWN BR 6312 E  
SLOW AND EASY/WAITIN FOR THE MAIL BR 6767 E

JOE VENUTI

STRINGIN' THE BLUES/BLACK & BLUE Co 914 E  
LITTLE GIRL/TEMPO DI MODERNA Co 2488 N  
NOW THAT I NEED/THERE'S NO OTHER Co 2535 V  
I'VE FOUND A NEW BABY/SWEET SUE OK 41469 E  
WILD CAT/DOIN THINGS VI 21561 N  
WILD DOG/REALLY BLUE VI 23021 N  
MOONGLOW/EVERYBODY SHUFFLE BB 5520 N  
PENN BEACH BLUES/FOUR STRING JOE VO 3160 E  
NO MORE LOVE/BUILD A LITTLE HOME OR 2792 V

BESSIE SMITH

DOWNHEARTED/GULF COAST Co A3844 A  
TAIN'T NOBODY'S BUSINESS/KEEPS Co A3898 E  
OUTSIDE OF THAT/MAMA'S GOT Co A3900 E  
YODLIN' BLUES/LADY LUCK Co A3939 N  
NOBODY IN TOWN/IF YOU DON'T Co A3942 E  
HATEFUL BLUES/FRANKIE BLUES Co 14023 E  
PINCHBACKS TAKE EM/TICKET AGENT Co 14025 E  
SING SING PRISON/DYING GAMBLER Co 14051 N  
LOVE ME DADDY/WOMAN'S TROUBLE Co 14060 N  
MY MAN BLUES/NOBODY'S BLUES Co 14098 N  
I'VE BEEN MISTREATED/RED MOUNTAIN Co 14115 E  
I WANT EVERY BIT/WHAT'S THE Co 14129 E  
THEM "HAS BEEN" BLUES/BABY DOLL Co 14147 E  
HOMELESS BLUES/SWEET MISTREATER Co 14260 E  
GRAVEYARD WORDS/SEND ME Co 14209 E  
KITCHEN MAN/I GOT WHAT IT TAKES Co 14435 E  
ST. LOUIS BLUES/RECKLESS BLUES Co 3171 E  
THERE'LL BE A HOT TIME Co 3173 E  
MONEY BLUES/MUDDY WATER Co 3174 N  
NOBODY KNOWS YOU/BACKWATER BLUES Co 3176 N

## AUCTION

## ALBERT MARX

## AUCTION

249 WEYMAN AVE., NEW ROCHELLE, NEW YORK

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<u>LOUIS ARMSTRONG</u>		<u>CAB CALLOWAY</u>	
MEXICAN SWING	DE 1822 N	HEY DOC	OK 6354 N
CAIN AND ABEL	DE 3204 N	MRS. FINNIGAN	OK 6459 N
YOU'RE A LUCKY GUY	DE 2934 N	A CHICKEN! AIN'T NOTHIN' BUT A BIRD	OK 5847 N
LEAP FROG/I USED TO LOVE YOU	DE 4106 N	BOO-WAH BOO-WAH	OK 5774 N
NBODDY KNOWS DE TROUBLE I'VE SEEN	DE 2085 N	FEELIN' TIP TOP	OK 5874 N
SHADRACK/JONAH & WHALE	DE 1913 N	HARLEM CAMP MEETING	BB 5677 N
TIGHT LIKE THIS	CO 36378 N	TWEE-TWEE-TWEET	VO 5126 N
MANDY MAKE UP YOUR MIND	CO 35957 N	CUPID'S NIGHT MARE	OK 6035 N
I COVER THE WATERFRONT	DE 3700 N	LADY WITH THE FAN	VI 24451 N
YOU'RE NEXT/ORIENTAL STRUT	CO 36155 N	JITTER BUG	VI 24592 N
BABY WON'T YOU PLEASE COME HOME	DE 2729 N	<u>HOAGY CARMICHAEL</u>	
PERDIDO STREET BLUES	DE 18090 N	ROCKIN' CHAIR/(B.GOODMAN)	VI 25494 N
ALEXANDER'S RAGTIME BAND	DE 1408 V	<u>WINGY CARPENTER</u>	
COAL CART BLUES	DE 18091 N	PREACHIN' TRUMPET BLUES	DE 8519 N
<u>GEORGIE AULD</u>		<u>LARRY CLINTON</u>	
THE JUKE BOX JUMP	Vs 8159 N	SUNDAY	VI 26481 N
<u>WILL BRADLEY</u>		FEELING LIKE A DREAM	BB 10784 N
DEAREST DAREST I	CO 35793 N	CAMPTOWN RACES	BB 11048 N
<u>CLEO BROWN</u>		DO YOU CALL THAT A BUDDY	BB 11058 N
SLOW POKE	DE 795 N	I MAY BE WRONG	BB 10801 N
NEVER TOO TIRED FOR LOVE	DE 512 N	SHADES OF HADES	VI 25755 N
THE STUFF IS HERE/IT'S MELLOW	DE 410 N	MIDNIGHT IN THE MADHOUSE	VI 25697 N
<u>JOE BROWN BAND</u>		SWING LIGHTLY	VI 25704 N
BEAUMONT STREET BLUES	DE 8521 N	A PRETTY GIRL MILKING HER COW	VI 26024 N
<u>LES BROWN</u>		OH LADY BE GOOD	VI 25724 N
PAPA TREE TOP TALL	DE 991 N	JUBILEE	VI 25721 N
BLUE DEVIL JAZZ	BB 10827 N	<u>COZY COLE ALL STARS</u>	
<u>CHICK BULLOCK</u>		BODY AND SOUL/(BEN WEBSTER)	SAVOY 501 N
THERE'LL BE SOME CHANGES MADE	OK 6100 N	WRAP YOUR TROUBLES IN DREAMS	SAVOY 512 N
<u>ERSKINE BUTTERFIELD</u>		<u>AL COOPER SAVOY SULTANS</u>	
DON'T LEAVE ME NOW	DE 3357 N	JUMPIN' THE BLUES	DE 2930 N
DARN THAT DREAM	DE 3043 N	SOPHISTICATED JUMP	DE 3274 N
DOWN HOME BLUES	DE 3252 N	STITCHES	DE 2608 N
<u>BOBBY BYRNE</u>		LITTLE SALLY WATER	DE 2819 N
SLOW FREIGHT	DE 3123 N	<u>IDA COX</u>	
BOBBY'S TROMBONE BLUES	DE 3648 N	PINK SLIP BLUES	VO 05258 N
<u>BUSTER BAILEY</u>		LAST MILE BLUES	OK 6405 N
SHANGHAI SHUFFLE	CO 35677 N	<u>BOB CROSBY</u>	
<u>MILDRED BAILEY</u>		CHERRY	DE 2703 N
EASY TO LOVE	CO 35921 N	BETWEEN 18 & 19 ON CHESTNUT ST.	DE 2935 N
BLUE	CO 35589 N	MAMA'S GONE GOODBYE (BOB CATS)	DE 3056 N
GIVE ME TIME	CO 35626 N	<u>BING CROSBY</u>	
HOLD ON	CO 35348 N	FROM MONDAY ON	VI 24349 N
<u>CHARLIE BARNET</u>		YOU MUST HAVE BEEN (WITH BOB CROSBY)	DE 2147 N
MERRY GO ROUND	BB 11153 N	<u>JOHNNY DODDS FOOTWARMERS</u>	
WHERE DO YOU KEEP YOUR HEART	BB 10751 N	BRUSH STOMP	CO 35681 N
THAT'S FOR ME	BB 10817 N	<u>SAM DONAHUE</u>	
I HEAR A RHAPSODY	BB 10934 N	PICK UP THE GROOVE	BB 11285 N
AND SO DO I	BB 10778 N	<u>DORSEY BROTHERS</u>	
STROLLIN'	DE 18585 N	WEARY BLUES	DE 469 N
NOWHERE	BB 11141 N	DR. HECKLE & Mr. JIBE	DE 117 N
A LOVER'S LULLABY	BB 10662 N	<u>JIMMY DORSEY</u>	
MACUMBA	BB 11396 N	WASHINGTON GRAYS	DE 655 N
LITTLE JOHN ORDINARY	BB 11165 N	<u>TOMMY DORSEY</u>	
BUFFY BOY	BB 11093 N	STOMPIN' AT THE STADIUM	VI 26062 N
MOTHER FUZZY	BB 11321 N	ANNIE LAURIE	VI 25774 N
<u>SIDNEY BECHET</u>		SLEEP/WAKE UP AND LIVE	VI 25573 N
OLD MAN BLUES	VI 26663 N	PAGAN STAR	VI 25206 N
SHAKE IT AND BREAK IT	VI 26640 N	HONG KONG BLUES	VI 26636 N
<u>BUNNY BERIGAN</u>		EASY DOES IT	VI 26429 N
SWEET VARSITY SUE	VI 25667 N	SWEET IS THE WORD FOR YOU	VI 25532 E
PIANO TUNER MAN	VI 25776 N	WHISPERING/(SINATRA)	BB 10771 N
A SERENADE TO THE STARS	VI 25781 N	MILENBERG JOYS/1 & 2	VI 26437 N
AN OLD STRAW HAT	VI 25816 N	HYMN TO THE SUN	VI 26259 N
SIMPLE AND SWEET	VI 26086 N	MELODY IN F	VI 25519 N
<u>BARNEY BIGARD</u>		NOLA	VI 25570 N
BROWN SUED	BB 11581 N	LA ROSITA	VI 26333 N
<u>SHARKEY BONANO</u>		IT'S ALWAYS YOU/(SINATRA)	VI 27345 N
HIGH SOCIETY	CO 35678 N	GO FLY A KITE	VI 26313 N
<u>PETE BROWN</u>		THIS TIME IT'S REAL/(J.LEONARD)	VI 25862 N
OCEAN MOTION	DE 18118 N	(TOMMY DORSEY CONTINUED NEXT PAGE)	



## AUCTION

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## ALBERT MARX

249 WEYMAN AVE., NEW ROCHELLE, NEW YORK

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<u>(TOMMY DORSEY, CONTINUED)</u>		<u>WODDY HERMAN</u>	
THAT STOLEN MELODY	VI 25603 N	WHISTLE STOP	DE 3332 N
AM I DREAMING	VI 25620 N	DOWN UNDER	DE 18544 N
LADY IS A TRAMP	VI 25673 N	ROSETTA	DE 2728 N
SAILING AT MIDNIGHT	VI 26066 N	EAST SIDE KICK	DE 2993 N
MY OWN	VI 26005 N	<u>WILT HERTH ALL STARS</u>	
ONE NIGHT IN MONTE CARLO	VI 25220 N	POP CORN MAN	DE 1736 N
NICE WORK IF YOU CAN GET IT	VI 25695 N	<u>EARL HINES</u>	
YOU'RE MY DESIRE	VI 25625 N	DEEP FOREST	CO 35878 N
DUR LOVE WAS MEANT TO BE	VI 25607 N	A MONDAY OATE	CO 35876 N
POSIN' /IF YOU EVER SHOULD LEAVE	VI 25605 H	<u>LES HITE</u>	
<u>SONNY DUNHAM</u>		T BONE BLUES	BB 11210 N
LAMENT TO LOVE	BB 11214 N	<u>JOHNNY HODGES</u>	
<u>EDDIE DURHAM</u>		KITCHEN MECHANIC'S DAY	VO 4917 N
MAGIC CARPET	DE 8529 N	<u>EDDY HOWARD ALL STARS</u>	
<u>DUKE ELLINGTON</u>		STAROUST (EO,HALL,B,COLEMAN,T,WILSON	
SHERMAN SHUFFLE	VI 201505 N	AND B.FREEMAN)	CO 35771 N
DROP ME OFF AT HARLEM	CO 35837 N	<u>WILL HUDSON</u>	
BLUE RAMBLE	CO 35834 N	START JUMPIN'	DE 3579 N
DUCKY WUCKY	CO 35683 N	ON THE VERGE	DE 3473 N
I NEVER FELT THIS WAY	CO 35353 N	<u>HUDSON-DELANE</u>	
JUST A SETTIN' AND A-ROCKIN	VI 27587 N	AM I INTRODUCING	BR 7809 N
MAIN STEM	VI 20-1556 N	<u>ISHAM JONES</u>	
SENTIMENTAL LADY	VI 20-1528 N	OUT OF SPACE/BLUE LAMENT	VI 2695 N
<u>ELLA FITZGERALD</u>		<u>STAN KENTON</u>	
GULF COAST BLUES	DE 3324 N	THE NANO	DE 4037 N
IF YOU EVER CHANGE YOUR MIND	DE 2481 N	<u>JOHN KIRBY</u>	
DON'T WORRY 'BOUT ME	DE 2451 N	CAN'T WE BE FRIENDS	CO 35920 N
YOU CAN'T BE MINE	DE 1806 N	<u>ANDY KIRK</u>	
<u>SLIM GAILLARD</u>		MESSA STOMP	DE 2204 N
BINGIE BINGIE/(SLAM STEWART)	DK 6382 N	BEAR DOWN/BIG OIPPER	DE 1606 N
BONGO/RHYTHM MAD	DK 6015 N	LITTLE MISS	DE 3491 N
<u>BENNY GOODMAN</u>		IF I FEEL THIS WAY TOMORROW	DE 3582 N
NEVER SHOULD HAVE TOLD YOU	VI 25500 N	47TH STREET JIVE	DE 4042 N
DID YOU MEAN IT/(ELLA FITZGERALD)	VI 25469 N	MARY'S IDEA	DE 2326 N
SERENADE IN BLUE	CO 36622 N	JUMP JACK JUMP	DE 2226 N
DEARLY BELOVED	CO 36641 N	SCRATCHIN' IN THE GRAVEL	DE 3293 N
SOLO FLIGHT	CO 36684 N	MCGHEE SPECIAL	DE 4405 N
SAVING MYSELF FOR YOU	VI 25867 N	FINE AND MELLOW	DE 3282 N
A LITTLE KISS AT TWILIGHT	VI 25878 N	LITTLE JOE FROM CHICAGO	DE 1710 N
I HAVE EYES	VI 26071 N	<u>GENE KRUPA</u>	
COULD YOU PASS IN LOVE	VI 26000 N	BOOG IT	CO 35415 N
BLUE INTERLUDE	VI 26021 N	I LOVE YOU MUCH TOO MUCH	CO 35429 N
YOU'RE LOVELY MADAME	VI 26053 N	TAKE YOUR LOVE	CO 35218 N
SOMEBODY STOLE MY GAL	CO 35916 N	<u>FORD LEARY DRCH.</u>	
I'VE HITTED MY WAGON TO STAR	VI 25708 N	MUDDY WATER	BB 11031 N
MAMA THAT MOON IS HERE AGAIN	VI 25720 N	<u>MEADE 'LUX' LEWIS</u>	
<u>TEDDY GRACE</u>		HONKY TONK TRAIN	BB 10175 N
ARKANSAS BLUES	DE 2602 N	WHISTLIN' BLUES	VI 25541 N
GULF COAST BLUES	DE 2605 N	<u>TED LEWIS</u>	
<u>GLEN GRAY</u>		DALLAS BLUES (SPANIER,GOODMAN)	CO 35684 N
RIVERBOAT SHUFFLE	DE 2398 N	<u>HAL MCINTYRE</u>	
<u>JOHNNY QUARNIER ALL STARS</u>		PLAY #49	VI 27942 N
THESE FOOLISH THINGS	SAVOY 511 N	<u>PAUL MARES</u>	
BASIE ENGLISH/EXERCISE IN SWING	SAVOY 509 N	MAPLE LEAF RAG	CO 35686 N
<u>MAL HALLET</u>		<u>MCKINNEY'S COTTON PICKERS</u>	
TURN ON THAT RED HOT HEAT	DE 1384 N	PEGGY/LO LOVE IT	BB 10706 N
DH SAY CAN YOU SWING	DE 1111 N	<u>JIMMY MCPARTLAND</u>	
<u>GLENN HARDMAN FIVE</u>		ECCENTRIC	DE 3363 N
UPRIGHT ORGAN BLUES	CO 35263 N	<u>METRONOME ALL STAR BAND</u>	
ON THE SUNNY SIDE OF THE STREET	CO 35341 N	ROYAL FLUSH	CO 36499 N
<u>COLEMAN HAWKINS</u>		BUGLE CALL RAG	VI 27314 N
HOW DEEP IS THE OCEAN	SIG 28102 N	<u>GLENN MILLER</u>	
GET HAPPY(SWING 4, EDDIE HEYWOOD,PIANO)	SIG 28104 N	MOONLIGHT SONATA	BB 11386 N
<u>EDGAR HAYES</u>		YOUR'S IS MY HEART ALONE	BB 10728 N
OLD KING COLE	DE 1527 N	<u>LUCKY MILLINDER</u>	
HELP ME	DE 2193 N	RIDE RED RIDE	DE 4146 N
<u>FLETCHER HENDERSON</u>		BLUE RHYTHM FANTASY	VR 503 N
MOONRISE ON THE LOWLANDS	VI 25297 N	ALGERS STOMP	CO 3158 V
UNTIL TODAY	VI 25373 N	SLIDE MISTER TROMBONE	DE 3956 N
<u>HDRACE HENDERSON</u>		BIG FAT MAMA	DE 4041 N
DL' MAN RIVER	DE 18172 N	APOLLO JUMP	DE 18529 N

## ALBERT MARX

249 WEYMAN AVE., NEW ROCHELLE, NEW YORK

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<u>VAUGHN MONROE</u>			(ARTIE SHAW, CONTINUED)	
COMMODORE CLIPPER	BB 11488 N		ST. JAMES INFIRMARY BLUES	VI 27895 N
<u>BENNY MOTEN</u>			<u>WILLIE SMITH</u>	
MOTEN'S STOMP	BB 6204 N		PASSIDNETTE/MORNING AIR	DE 2269 N
<u>ORIGINAL DIXIELAND BAND</u>			<u>DICK STABILE</u>	
MARGIE/PALESTEENA	VI 1871 E		DEEP ELM BLUES	DE 716 N
DID YOU MEAN IT	VI 25420 N		JESS STACY	
<u>FRANKIE NEWTON</u>			IN THE DARK/BARRELHOUSE	DE 18119 N
MINOR JIVE/ROMPING	BB 10186 N		<u>JOE SULLIVAN</u>	
<u>RED NICHOLS</u>			COQUETTE	OK 5647 N
ROBINS AND ROSES	BB 10593 N		<u>WALTER THOMAS ALL STARS</u>	
POOR BUTTERFLY	BB 10522 N		BLUES ON THE DELTA	CELEBRITY 8125 N
SMILES/NOBODY KNOWS	BR 4790 V		<u>CLAUDE THORNHILL</u>	
<u>RAY NOBLE</u>			LOVE TALES	OK 5988 N
FRDM OAKLAND TO BURBANK	CO 35708 N		GEORGE VAN EPPS	
<u>RED NORVO</u>			SQUATTIN' AT THE GROTTO	CD 35694 N
JERSEY BOUNCE	CO 36557 N		<u>THE VARSITY BOYS</u>	
<u>HOT LIPS PAGE</u>			THE CHANT	DE 8564 N
PAGING MR. PAGE	SAVOY 520 N		HARLEM FIESTA	DE 8549 N
<u>TONY PASTOR</u>			<u>FATS WALLER</u>	
COPLEY SQUARE	BB 11119 N		RHYTHM AND ROMANCE	VI 25131 N
<u>PINE TOP AND LINDBERG</u>			LDAFIN' TIME	VI 25140 N
EASY CHICAGO BLUES	BB 10177 N		WHEN LOVE IS YDUNG	VI 25537 N
<u>BEN POLLACK</u>			CLARINET MARMALAOE	BB 11469 N
YOU MADE ME LOVE YOU	DE 1465 N		MY WINDOW FACES THE SOUTH	VI 25762 N
THE SNAKE CHARMER	DE 1488 N		AM I IN ANOTHER WORLD	VI 25753 N
<u>TEDDY POWELL</u>			THEN'LL BE TIRED OF YOU	VI 24708 N
HOE DOWN	BB 11380 N		PARDDN MY LOVE	VI 24889 N
KICKIN' THE CONGA AROUND	BB 11412 N		I AIN'T GOT NOBODY	VI 24888 N
HONEY	BB 11270 N		HOLO MY HAND	VI 26045 N
IN A PERSIAN MARKET	DE 2906 N		YOU'RE THE PICTURE	VI 25075 N
IN PINE TOP'S FDDTSTEPS	BB 11276 N		NEGLECTED	VI 25749 N
BLUE DANUBE	BB 11132 N		ALL MY LIFE	VI 25296 N
<u>SAM PRICE</u>			CRDSS PATCH	VI 25315 N
THE GOON DRAG	DE 8547 N		THIEF IN THE NIGHT	VI 25123 N
I KNOW HOW TO DO IT	DE 8566 N		<u>LEO WATSON</u>	
IT'S ALL RIGHT JACK	DE 8649 N		UTT OA ZAY	DE 2750 N
<u>LOUIS PRIMA</u>			<u>CHICK WEBB</u>	
YOU CALL IT MADNESS	DE 1871 N		ROCK IT FOR ME	DE 1586 N
SWEET AND LOWDOWN	DE 2749 N		SPINNIN' THE WEBB	DE 2021 N
<u>MARTHA RAYE</u>			HAVE MERCY	DE 2468 N
BODY AND SOUL	CO 35522 N		SUGAR PIE	DE 2665 N
YESTERDAYS	CO 35305 N		F.R.D. JONES	DE 2105 N
<u>JAN SAVITT</u>			ELLA	DE 2148 N
MAID OF THE MIST	DE 2847 N		<u>DOC WHEELER SUNSET ORCH.</u>	
MEDITATION	DE 4124 N		BIG FAT AND FORTY FOUR	BB 11389 N
<u>SEXTET OF RHYTHM CLUB</u>			KEEP JUMPIN'	BB 11559 N
YOU GAVE ME THE GO BY	BB 10557 N		SARGHUM SWITCH	BB 11529 N
<u>ARTIE SHAW</u>			<u>MARY LOU WILLIAMS</u>	
IT AIN'T RIGHT	VO 4637 N		SWINGIN' FOR JDY	DE 1155 N
I'M YOURS	VO 4865 N		<u>WILLIAMS' COTTON CLUB ORCH.</u>	
NOW WE KNWD	VI 26642 N		I WOULD DO ANYTHING FOR YOU	VI 24083 N
SOLIO SAM	VI 27705 N		SLEEP COME ON AND TAKE ME	VI 24039 N
PRELUDE IN C MAJOR	VI 27432 N		<u>TEDDY WILSON</u>	
MY FANTASY	VI 26614 N		IN THE MDDD	CO 35372 N
LOVE AND LEARN	BR 7787 N		<u>JIMMY YANCEY</u>	
CHANTEZ LES BAS	VI 27354 N		35TH AND DEARBORN	VI 27238 N
A HANDFUL OF STARS	VI 26790 N		<u>BOB ZURKE</u>	
SUPPER TIME/ZIGUEUR	BB 10127 N		NICKLE NARRER BLUES	VI 26467 N
I ASK THE STARS	VI 27719 N		SOUTHERN EXPOSURE	VI 26331 N
TEMPTATION	VI 27230 N		BETWEEN 18TH & 19TH ON CHESTNUT ST.	VI 26450 N
GEORGIA ON MY MIND	VI 27499 N		<u>JIMMY NOONE</u>	
MOONGLOW	VI 27405 N		I KNOW THAT YOU KNOW	DE 3863 N
APRIL IN PARIS	VI 26654 N		I'M WALKIN' THIS TOWN	DE 1730 N
BLUES IN THE NIGHT	VI 27609 N		<u>DORSEY BROTHERS</u>	
DANCING IN THE DARK	VI 27335 N		(DORSEY BROTHERS ALBUM)	CO C-51 N
DEUCES WILD	VI 27838 N		<u>HOT PIANO</u>	
(ARTIE SHAW CONTINUED NEXT COLUMN)			(ALBUM)	VI P-75 N

AUCTION

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EDWARD MULLENER

3441 78TH STREET, JACKSON HEIGHTS, NEW YORK

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<u>LOUIS ARMSTRONG</u>		<u>EDDIE CO'ON'S HOT SHOTS</u>	
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK 8300 E+	SERIOUS THING/I'M GONNA STOMP MR. HENRY LEE	BB 10168 N
MOTTER THAN THAT/SAVOY BLUES	OK 8535 V	<u>THE COTTON PICKERS</u>	
ROCKIN' CHAIR/AIN'T GOT NOBODY	OK 8756 E+	SISTER KATE/GOT TO COOL MY DOGGIES	BR 2338 V
WEST END BLUES/FIREWORKS	OK 41078 N	IOA COX & ALL-STAR ORCHESTRA	
St. LOUIS BLUES/St. LOUIS BLUES	OK 41350 V	LAST MILE BLUES/I CAN'T QUIT	OK 6405 N
MY SWEET/I CAN'T BELIEVE	OK 41415 V	COX COX DAVENPORT	
SLEEPY TIME DOWN SOUTH/I'LL BE GLAD	OK 41504 G	COW COW BLUES/STATE ST. JIVE	BR 80022 N
MUGGLES/PEANUT VENDOR	OK 3194 N	ROY FLORIDGE	
ORIENTAL STRUT/YOU'RE NEXT	HRS 10 N	HIGH SOCIETY/MUSKAT RAMBLE	Vs 8154 N
WEATHER BIRD/DEAR OLD SOUTHLAND	HRS 18 N	DUKE ELLINGTON	
BEAU KOO JACK/NO ONE ELSE BUT YOU	VO 3085 N	MISTY MORNING/SARATOGA SWING	VI 38058 G
TIGER RAG/DINAH	VO 3009 N	GREATEST MISTAKE/DIXIE ROADSIDE DINER	VI 26719 N
SAVOY BLUES/SWEETHEARTS ON PARADE	PAE R2127 N	HAUNTED NIGHTS/DUKE STEPS OUT	BB 6727 N
HIGH SOCIETY/I GOTTA RIGHT	BB 6771 N	SING YOU SINNERS	HW 1045 N
SITTIN' IN OAK/MUSTLIN' FOR BABY	BB 7506 N	LAZY RHAPSODY/BLUE TUNE	BR 6288 V
DON'T PLAY ME CHEAP/SOME SWEET OAY	BB 10237 N	SWINGTIME IN HONOLULU/I'M SLAPPIN	BR 8131 E+
HEEBIE JEEBIES/POTATO HEAD	OK 35050 N	SMORGASBORD & SCHNAPPS/SOLID OLD MAN	BR 8380 E
SAVE IT PRETTY MAMA/NO ONE ELSE	OK 35662 N	E. St. LOUIS TODDLE-OO/BIRMINGHAM	BR 80000 N
OUT BUCKET/YES I'M IN THE BARREL	OK 36152 N	ROCKIN' IN RHYTHM/12TH STREET RAG	BR 80001 N
MY HEART/CORNET CHOP SUEY	OK 36154 N	MOOCHE/BLACK & TAN FANTASY	BR 80002 N
ORIENTAL STRUT/YOU'RE NEXT	OK 36155 N	MOOD INDIGO/WALL ST. WALL	BR 80003 N
TIGHT LIKE THIS/HEAD WE TALKIN'	OK 36378 N	BUO FREEMAN & SUMMA CUM LAUDE ORCH.	
<u>BELLE BAKER WITH ORCHESTRA</u>		SATANIC BLUES/THE SAIL FISH	OE 2781 N
BABY YOUR MOTHER/SOMEBODY ELSE	BR 3706 N	KING GEORGE V OF ENGLAND	
<u>BUSTER BAILEY SEXTET</u>		SPEECH ON NAVAL ARMAMENT, 1 & 2	VI 22338 N
BLUE ROOM/AM I BLUE	Vs 8333 N	BENNY GOODMAN	
APRIL IN PARIS/SOULDO I	Vs 8337 N	I HAD TO DO IT/IS THAT THE WAY	VI 26082 N
<u>MILOPED BAILEY WITH ORCHESTRA</u>		WOLVERINE BLUES/A JAZZ HOLIDAY	BR 80027 N
LIES/CONCENTRATIN'	VI 22880 N	SHIRT TAIL STOMP/BLUE	BR 80030 N
I GO FOR THAT, THEY SAY	VO 4548 N	THE GOODFUS FIVE	
GEORGIA FOR MY MIND/I'M AFRAID OF MYSELF	OE 3691 N	ARKANSAS BLUES/THE WANG WANG BLUES	OK 40817 E+
<u>CHARLIE BARNET/WINGY MANNONE</u>		CLEMENTINE/I LEFT MY SUGAR IN RAIN	OK 40886 E
DID YOU MEAN IT/FLOATIN' DOWN	BB 6605 N	LIONEL HAKPTON	
<u>BILLY BANKS &amp; ORCH.</u>		PIANO STOMP/I SURRENDER DEAR	VI 25666 N
BUGLE CALL RAG/SPIER CRAWL	PE 15615 E+	COLEMAN HAWKINS (SOLOS)	
<u>COINT BASIE</u>		STAR OUST/WELL ALL RIGHT THEN	OE 18251 N
TOM THUMB/MY OLD FLAME	OK 6527 N	<u>FLETCHER HENDERSON</u>	
<u>SIONEY BECHET</u>		SUGAR FOOT STOMP/WHAT-CHA-CALL 'EM	CO 35668 N
CHANT IN THE NIGHT/WHAT A DREAM	VO 4575 N	ALEX HILL	
<u>BIX BEIDERBECKE &amp; WOLVERINES</u>		TACK HEAD BLUES/STOMPIN' 'EM DOWN	BR 80034 N
COPENHAGEN/OM BABY	CX 40336 N	AIN'T IT NICE/FUNCTIONIZIN'	VO 2826 N
SUSIE/RIVERBOAT SHUFFLE	CX 40339 N	BERTHA 'CHIPPIE' HILL (ARMSTRONG)	
LAZY OADY/SENSATION	CX 40375 N	TROUBLE IN MIND/GEORGIA MAN	VO 04379 N
LAZY OADY/RIVERBOAT SHUFFLE	HRS 9 N	EARL HINES (SOLOS)	
<u>BIX BEIDERBECKE &amp; ORCHESTRA</u>		I AIN'T GOT NOBODY/57 VARIETIES	OK 8653 N
I'LL BE A FRIEND/WALKIN' IN THE RAIN	VI 23008 V	CAVERNISM/ROSETTA	BR 6541 N
IN A MIST/WRINGIN' AN' TWISTIN'	VO 3150 N	WE FOUND ROMANCE/JUST TO BE IN CAROLINE	BR 6960 N
IN A MIST/WRINGIN' AN' TWISTIN'	OK 3150 N	JULIZ/BLUE	BR 6872 N
JAZZ ME BLUES/JAZZ BAND BALL	OK 3042 N	SWINGIN' DOWN/YOU ARE THE ONE	VO 3392 N
JAZZ ME BLUES/JAZZ BAND BALL	CO 36156 N	RHYTHM SUNDAY/I CAN'T BELIEVE	OK 6250 N
ROYAL GAROEN BLUES/DOOSE PIMPLES	CO 35664 N	YO! DON'T KNOW/BOY WITH WISTFUL EYES	BB 11394 N
LOUISIANA/THOU SWELL	CO 35665 N	FATHER JUMPS/JITNEY MAN	BB 11535 N
<u>BUNNY BERIGAN</u>		ART HOODES (SOLOS)	
ALL DARK PEOPLE ARE LIGHT ON THEIR FEET	VI 25557 V	SELECTION FROM GUTTER/ORGAN GRINDER	CMS 545 N
TIS AUTUMN/TWO IN LOVE	ELITE 5005 N	SNOWY MORNING/FOUR OR FIVE TIMES BLACK & WHITE 1 N	
I GOT IT BAG/WHITE CLIFFS OF DOOVER	ELITE 5006 N	St. LOUIS BLUES/ART'S BOOGIE	BLACK & WHITE 2 N
MY LITTLE COUSIN/SKYLARK	ELITE 5020 N	BEORCUB BLUES/YOU'RE GOT TO GIVE	JAZZ RECORD 1002 N
WHITE CLIFFS OF DOVER/TWO IN LOVE	PHILHARMONIC FR62 N	<u>ART HOODES &amp; ORCHESTRA</u>	
<u>THE BUCKTOWN FIVE</u>		DIGA OIGA OOO/TIN ROOF BLUES	JAZZ 101 N
HOT MITTENS	CX 40353 N	LIBERTY INN DRAG/GEORGIA CAKE WALK	OE 18437 N
<u>CASA LOMA ORCHESTRA</u>		INDIANA/GET HAPPY	OE 18438 N
LULLABY IN BLUE/THAT'S LOVE	BR 6764 N	ROYAL GAROEN/103RD ST. BOOGIE	JAZZ RECORD 1001 N
SPELLBOUND/DON'T LET IT HAPPEN	BR 6910 N	<u>JOHNNY HODGES</u>	
<u>BILL COLEMAN</u>		MY OAY/SILVERLY MOON (N/G)	VO 3948
BIG BOY BLUES/SWING GUITARS	VI 26223 N	HARRY JAMES	
<u>KING COLE TRIO</u>		WOO-WOO/BOO-WOO	BR 8318 E
HONEYBUCKLE ROSE/GONE WITH DRAFT	OE 8535 N	TEXEDO JUNCTION/PALMS OF PARADISE	Vs 8194 N

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<u>BILLIE HOLIDAY &amp; ORCHESTRA</u>		<u>RED NICHOLS &amp; FIVE PENNIES</u>	
I HEAR MUSIC/I'M ALL FOR YOU	OK 5831 N	SLOW AND EASY/WAITIN' FOR MAIL	BR 6767 N
TIME ON MY HANDS/I'M PULLING THRU	OK 5991 N	CHINA BOY/PEG O' MY HEART	BR 80004 N
ALL OF ME/ROMANCE IN DARK	OK 6214 N	SHEIK OF ARABY/SHIM-ME-SHA-WABBLE	BR 80005 N
JIM/LOVE ME OR LEAVE ME	OK 6369 N	INDIANA/DINAH	BR 80006 N
<u>HOTSY TOTSY GANG</u>		TEA FOR TWO/I WANT TO BE HAPPY	BR 80007 N
FUTURISTIC RHYTHM/WHERE BLUES BEGIN	BR 4200 N	<u>JIMMIE NOONE'S APEX ORCHESTRA</u>	
<u>BLIND LEMON JEFFERSON</u>		APEX BLUES/SWEET LORRAINE	BR 80023 N
BED SPRING BLUES/YO YO BLUES	PARA 12872 G	SWEET SUE/I KNOW THAT YOU KNOW	BR 80024 N
<u>JAMES P. JOHNSON (SOLOS)</u>		EVERY EVENING/4 OR 5 TIMES	BR 80025 N
CAROLINA SHOUT/KEEP OFF THE GRASS	OK 4495 E	MONDAY DATE/BLUES	BR 80026 N
JINGLES/YOU'VE GOT TO BE MODERNISTIC	BR 80032 N	<u>RED NORVO</u>	
<u>PETE JOHNSON (SOLOS)</u>		MORE THAN EVER/SERENADE TO STARS	BR 8085 N
BLUES ON THE DOWN BEAT/K.C. ON MY MIND	DE 3394 N	JUMP JUMP'S HERE/GARDEN OF THE MOON	BR 8202 E+
<u>GENE KRUPA</u>		BUGHOUSE/BLUES IN E FLAT	BR 8208 N
I KNOW THAT YOU KNOW/GRANDFATHER'S	BR 8124 V	<u>KING OLIVER</u>	
<u>TOMMY LADNIER</u>		WA WA WA/SOMEDAY SWEETHEART	BR 3373 N
JA-DA/WEARY BLUES	BB 10086 N	<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
<u>HUDDIE LEADBELLY</u>		MARGIE/PALESTINE	VI 18717 V
DON'T YOU LOVE YOUR DADDY/SAIL ON	BB 8550 N	<u>GENERAL JOHN J. PERSHING (SPEECH)</u>	
I'M ON MY LAST GO-ROUND/LIPS PAGE TRIO	BB 8981 N	FROM THE BATTLEFIELDS OF FRANCE/(AMB. JAMES F. GERARD; 1918)	
<u>MEADE 'LUX' LEWIS (SOLOS)</u>		FORUM LABEL V	
HONKY TONK TRAIN/WHISTLIN' BLUES	VI 25541 E	<u>CLARENCE PROFIT TRIO</u>	
HONKY TONK TRAIN/WHISTLIN' BLUES	BB 10175 N	HOT AND BOTHERED/TIMES SQUARE BLUES	DE 8503 N
<u>MEADE 'LUX' LEWIS/ALBERT AMMONS (SOLOS)</u>		<u>LOUIS PRIMA</u>	
BEAR CAT CRAWL/SHOUT FOR JOY	VO 4608 E+	FORGIVE ME/TICA-TEE TICA-TA	OK 6520 N
BEAR CAT CRAWL/SHOUT FOR JOY	OK 4608 N	<u>LUIS RUSSELL'S BURNING EIGHT</u>	
BEAR CAT CRAWL/SHOUT FOR JOY	CO 35961 N	CALL OF THE FREAKS/TIGHT LIKE THAT	OK 8656 F
<u>LEWIS-JOHNSON-AMMONS TRIO</u>		<u>ARTIE SHAW</u>	
BOOGIE WOOGIE PRAYER, 1 & 2	VO 4606 E+	SWEET ADELIN/HOW DRY I AM	VO 4182 N
<u>TED LEWIS</u>		<u>PINE TOP SMITH</u>	
MEDLEY OF POPULAR FAVORITES	CO 1 N	PINETOP'S BOOGIE WOOGIE/BLUES	BR 80008 N
NEW ST. LOUIS BLUES/MAMMA'S IN TOWN	CO 697 N	JUMP STEADY/I'M SOBER NOW	BR 80009 N
BUGLE CALL RAG/SOME OF THESE OAYS	CO 826 N	<u>TRIXIE SMITH (ARMSTRONG)</u>	
<u>LITTLE BROTHER/PINETOP SMITH</u>		RAILROAD BLUES/WORLD'S JAZZ CRAZY	JI 7 N
FARISH ST. JIVE/E. CHICAGO BLUES	BB 10177 N	<u>WILLIE SMITH-SIDNEY BECHET</u>	
<u>LITTLE RAMBLERS</u>		MAGIC ISLAND/MAYOTTE	VS 8399 N
PRINCE OF WAILES/PANAMA MAMMAS	CO 248 E	ROSA RUMBA/SOUS LES PALMIERS	VS 8405 N
<u>LOUISIANA SUGAR BABIES</u>		<u>WILLIE SMITH ORCHESTRA</u>	
THOU SWELL/'SIPPI	BB 10260 N	PASSIONETTE/MORNING AIR (SOLOS)	DE 2269 N
<u>WINGY MANONE</u>		SWAMPLAND/I CAN SEE YOU	DE 1291 N
BLACK COFFEE/EVERY LITTLE MOMENT	VO 2963 N	OLD STAMPING GROUND (P. BROWN SOLO)	DE 4204 N
ONCE IN A WHILE/ISN'T LOVE	BB 6393 N	<u>EDDIE SOUTH (SOLOS)</u>	
IN THE GROOVE	BB 6616 N	EDDIE SOUTH BLUES/SWEET GEORGIA BROWN	VI 26222 N
HONEY'S LOVIN' ARMS/SUGAR WALKS	BB 30001 N	<u>VICTORIA SPIVEY &amp; LONNIE JOHNSON</u>	
<u>PAUL MARES &amp; FRIARS SOCIETY ORCH.</u>		FURNITURE MAN BLUES, 1 & 2	OK 8652 N
NAGASAKI/LAND OF DREAMS	CO 35880 N	<u>JESS STACY &amp; ORCHESTRA</u>	
<u>FRANK MELROSE (SOLOS)</u>		CLARINET BLUES/I CAN'T BELIEVE	VS 8132 N
PASS THE JUG/JELLY-ROLL STOMP	BR 80031 N	<u>ART TATUM (SOLOS)</u>	
<u>EMMETT MILLER &amp; ORCH.</u>		ST. LOUIS BLUES/INDIANA	DE 8530 N
LION TAMERS/YOU LOSE	OK 41205 N	<u>SKEETS TOLBERT'S GENTS OF SWING</u>	
<u>TOOTS MONDELLO</u>		RHUMBA BLUES/JUMPIN' IN NUMBERS	DE 8565 N
SWEET LORRAINE/BEYOND THE MOON	VS 8110 N	<u>THE VARSITY SEVEN (SULLIVAN &amp; HAWKINS)</u>	
<u>JELLY-ROLL MORTON</u>		EASY RIDER/IT'S TIGHT LIKE THAT	VS 8147 N
MUDDY WATER BLUES	NATIONAL 1435 N	POM POM/HOW LONG BLUES	VS 8173 N
FREAKISH/SEATTLE HUNCH (SOLOS)	VI 27565 N	<u>THE WASHINGTONIANS</u>	
SHREVEPORT STOMP/ELLINGTON, REV.)	BB 7710 N	TAKE IT EASY	CA 8188 G
SMOKE-HOUSE BLUES/STEAMBOAT STOMP	BB 8372 N	<u>ETHEL WATERS &amp; EBONY FOUR</u>	
MOURNFUL SERENADE/GEORGIA SWING	BB 8515 N	NO MAN'S MAMMA/SHAKE THAT THING	CO 14116 G
TURTLE TWIST/SMILIN' IN THE BLUES AWAY	BB 10194 N	<u>CLARENCE WILLIAMS WASHBOARD FIVE</u>	
THE PEARLS/BEALE ST. BLUES	BB 10252 N	CUSHION FOOT STOMP/TAKE YOU BLACK	OK 8462 V
THE CHANT/BLACK BOTTOM STOMP	BB 10253 N	<u>MARY LOU WILLIAMS (SOLOS)</u>	
GRANDPA'S SPELLS/CANNON BALL BLUES	BB 10254 N	NIGHT LIFE/Drag 'EM	BR 80033 N
MR. JELLY LORD/WOLVERINE BLUES	BB 10258 N	<u>TEDDY WILSON</u>	
<u>MOUND CITY BLUE BLOWERS</u>		DON'T BLAME ME/BETWEEN THE DEVIL	BR 8025 E+
ARKANSAW BLUES/BLUE BLUES	BR 2581 E	DON'T BLAME ME/BETWEEN THE DEVIL	CO 36274 N
<u>NEW ORLEANS RHYTHM KINGS</u>		WISHED ON THE MOON/WHAT A LITTLE	BR 8336 N
SHE'S CRYIN' FOR ME/EVERYBODY LOVES MY BABY	VI 19645 V	THIS IS THE MOMENT/LOVE GROWS	BR 8455 E+

AUCTION

**WOLVERINE MUSIC SHOP**  
11 ARCADE, MUSKEGON 11, MICHIGAN

AUCTION

The minimum bid on all records for auction is \$1.00. All records listed on Columbia, Victor, Decca and Blue Bird are on pre-war wax. We also have the following recent issues: Art Shaw, Stardust, It Had To Be You, My Heart Stood Still, Frenesi—55c each. Charlie Barnet, Cherokee, Redskin Rumba—38c each. Lionel Hampton, Sunny Side of the Street, Jack the Bellboy—55c each. Minimum order \$1.00.

<u>LOUIS ARMSTRONG</u>		<u>JELLY ROLL MORTON (CONTINUED)</u>	
ONCE IN A WHILE/SQUEEZE ME	PARL 2242 N	SMOKE HOUSE BLUES/STEAMBOAT STOMP	BB 8372 N
STRUTTIN' WITH SOME BARBECUE	PARL 2829 N	GEORGIA SWING/MOURNFUL SERENADE	BB 8515 N
GEORGIA GRIND/COME BACK SWEET	OK 8318 V	TURTLE TWIST/SMILIN' BLUES	BB 10194 N
I'M GONNA GITCHA/DON'T MESS	OK 8343 E	BEALE ST. BLUES/THE PEARLS	BB 10252 N
SWEET PAPA/BIG FAT MA	OK 8379 V	CHANT/BLACK BOTTOM STOMP	BB 10253 N
STRUTTIN'/ONCE IN A WHILE	OK 8566 V	WILD MAN BLUES/JUNGLE BLUES	BB 10256 N
MELANCHOLY/KEYHOLE BLUES	VO 3137 N	WOLVERINE BLUES/JELLY LORD	BB 10258 N
GOT NO BLUES/WEST END	VO 3204 N	THOUGHT I HEARD BUDDY BOLDEN	BB 10434 N
WEARY BLUES/YOUR DRIVING	VO 3216 N	CLIMAX RAG/WEST END BLUES	BB 10442 N
PUT EM DOWN/POTATO HEAD BLUES	UHCA 59 N	BALLIN' THE JACK/DON'T LEAVE	BB 10450 N
ARABY/SEE YOU IN (HENDERSON)	RE 9775 V		
EVERYBODY/ALL WRONGS (WILLIAMS)	OK 8181 G	<u>NEW ORLEANS WANDERERS (DODDS)</u>	
DRY'S TROMBONE/LAST TIME	CO 35838 N	PERDIDO STREET BLUES/GATEMOUTH	CO 698 V
S O L BLUES/SQUEEZE ME	CO 35661 N		
KNOCKIN A JUG/12TH ST. RAG	CO 35663 N	<u>JIMMIE NOONE (EARL HINES)</u>	
GUT BUCKET/IN THE BARREL	CO 36152 N	FOREVERMORE/READY FOR THE RIVER	VO 1188 E
MUSKAT RAMBLE/SKID DA DE	CO 36153 N	(BRUNSWICK REISSUES,—85¢ EACH)	
MY HEART/CORNET CHOP SUEY	CO 36154 N		
ORIENTAL STRUT/YOU NEXT	CO 36155 N	<u>KING OLIVER</u>	
MONDAY DATE/WEATHERBIRD RAG	CO 36375 N	TOO LATE/WHAT U WANT ME TO DO	BB 7242 N
CHICAGO RHYTHM/DON'T JIVE ME	CO 36376 N	CALL OF THE FREAKS/TRUMPET	BB 7705 N
HEAD ME TALKIN'/TIGHT LIKE	CO 36378 N	SHAKE IT AND BREAK IT/STINGAREE	BB 10707 N
HEY LAWDY MAMA	OE 3756 N	LONDON BLUES/CAMP MEETING	CO 14003 E
		SOBBIN' BLUES/SWEET LOVIN' MAN	OK 4903 G
<u>JONES-COLLINS ASTORIA HOT EIGHT</u>		DIPPERMOUTH/THERE DID YOU STAY	OK 4918 G
ASTORIA STRUT/DUET STOMP	BB 8168 N	NIGH SOCIETY/SNAKE RAG	
DAMP WEATHER/TIP EASY BLUES	BB 10952 N	(CHIPPED THREE GROOVES)	OK 4933 V
		JAZZIN BABIES BLUES	OK 4975 E
<u>ROB COOPER (PIANO SOLO)</u>		WEATHERBIRD RAG/SUGARFOOT	GE 5132 G
WEST DALLAS DRAG #2	BB 5947 E		
		<u>SANTO PECORA</u>	
<u>JOHNNY DODOS</u>		MAGNOLIA BLUES/I NEVER KNEW	CO 36159 N
FROG TONGUE(L.AUSTIN)	PARA 12361 V		
MY GIRL/SWEET UP (CHI. FOOTWARMERS)	OK 8792 N	<u>IKE RODGERS &amp; HENRY BROWN</u>	
BRUSH STOMP/GET EM (CHI.FOOTWARMERS)	CO 35681 N	HUTS SO GOOD (G)/SCREENIN'(F)	PARA 12816
INDIGO STOMP/BLUE PIANO	BB 10238 N	STOMP EM DOWN/MALT CAN(RIM CHIP)	BR ——— F
WEARY CITY/BULL FIDDLE BLUES	BB 10239 N		
GOOSER DANCE/TOO TIGHT	BB 10240 N	<u>KID RENA'S JAZZ BAND</u>	
MY ISABEL/HEAH ME TALKIN'	BB 10241 N	GET IT RIGHT/WEARY BLUES	DELTA ——— N
		HIGH SOCIETY/PANAMA	DELTA ——— N
<u>WILL EZELL (PIANO SOLOS)</u>		GETTYSBURG MARCH/LONDON BLUES	DELTA ——— N
WEST COAST RAG(V)/BARREL HOUSE MAN(G)	PARA 12549	MILENBERG JOYS/CLARINET MARMALADE	DELTA ——— N
<u>FREDDIE KEPPARD</u>		<u>RED ONION JAZZ BABIES (ARMSTRONG, BECHET)</u>	
SALTY DOG/STOCK YARD STRUT	UHCA 73-74 N	TERRIBLE BLUES/SANTA CLAUS BLUES	GE 5607 E
<u>TOMMY LADNIE</u>		<u>BESSIE SMITH</u>	
JA-DA/WEARY BLUES	BB 10086 N	(CO 14005, 14018, 14025, ALL NEW; 14354, 14464, BOTH E)	
REALLY THE BLUES/WHEN YOU A	BB 10089 N		
		<u>MUGGSY SPANIER</u>	
<u>LEADBELLY</u>		NEW BABY/CHANGES MADE	UHCA 7-8 N
PACKIN' TRUNK/OUT & DOWN	PE 314 N	SOMEDAY SWEETHEART/ DA DA (RIM CHIP)	BB 10384 N
DAY WORRY/BLACK SNAKE	PE 315 N	SISTER KATE/DIPPERMOUTH	BB 10506 N
		BLACK & BLUE/DINAH	BB 10682 N
<u>JELLY ROLL MORTON</u>		AT SUNDOWN/BLUIN THE BLUES	BB 10719 N
CHANT/BLACK BOTTOM STOMP	VI 21221 G	LONESOME ROAD/MANDY	BB 10766 N
DEAD MAN BLUES/SIDEWALK BLUES	VI 20252 N	<u>TEO LEWIS (WITH MUGGSY SPANIER)</u>	
SHREVEPORT/SHOE SHINERS DRAG	VI 21658 G	LONESOME ROAD/DINAH	CO 2181 V
OIL WELL/IF SOMEONE WOULD ONLY		<u>BEN POLLACK (FEAT. MUGGSY SPANIER)</u>	
(FULL BAND, NOT SOLOS; MINIMUM BID \$5.00)	VI 23321 -	WILD IRISH ROSE/CALLING CAROLINE	DE 1458 N
FUSSY MABEL/PONCHATRIN	VI 38125 E	ALICE BLUE GOWN/LOVEY MINE	DE 1546 N
HARMONY BLUES/LITTLE LAWRENCE	VI 38135 E	MORROCO/NOBODY'S GONNA TAKE	DE 1851 E
KC STOMPS/GEORGIA SWING	BB 5109 E		
DEEP CREEK	BB 5333 V	<u>VICTORIA SPIVEY (ALLEN, HIGGINBOTHAM, ETC.)</u>	
BLUE BLOOD BLUES/MUSHMOUTH	BB 8201 V	T.B. BLUES/BLOODHOUND BLUES	VI 38570 E+

## AUCTION

## AUCTION

**GRACE & WYNNE PARIS**  
30 CONCORD ST., HOLLISTON, MASS.

Auction will close midnight, November 7th. Minimum bid acceptable will be \$5.00 per item. All winning bids of \$10.00 and over per record will receive a 10% discount. Records will not be returnable except where purchaser is not satisfied with condition as stated, or in case of damage, subject to claim. Winners will be notified promptly. Members of Armed Forces will please forward money orders within 7 days of postmarked date of notification.

<u>LOUIS ARMSTRONG</u>		
SUNSET CAFE/BUTTER & EGG MAN		OK 8423 V
POTATO HEAD/PUT 'EM DOWN		OK 8503 V
GOT NO BLUES/I'M NOT ROUGH		OK 8551 G+
TIGHT LIKE THAT/HEAD ME TALKIN'		OK 8649 E
MUGGLES/KNOCKIN' A JUG		OK 8703 E
MELANCHOLY/KEYHOLE BLUES		OK 8496 G
<u>LOVIE AUSTIN</u>		
PEEPIN' BLUES		PARA 12277 V+
<u>BIX BEIDERBECKE</u>		
CRAOLE IN CAROLINE/AIN'T NO LAND		HA 504 N
<u>CHOCOLATE DANDIES</u>		
PADUCAH/FOUR OR FIVE TIMES		OK 8627 E
<u>EARL HINES</u>		
57 VARIETIES/I AIN'T GOT		OK 8653 E+
CAUTION BLUES/MONDAY DATE(SLIGHT LAMINATION)		OK 8832 V
<u>MCKENZIE &amp; CONDON</u>		
NOBODY'S SWEETHEART/LIZA		OK 40971 E
<u>MA RAINEY</u>		
CHAIN GANG/WRINGIN' & TWISTIN'		PARA 12338 N
<u>RHYTHMAKERS</u>		
MEAN OLO BED BUG/ANYTHING		ME 12457 V
<u>JABBO SMITH</u>		
CROONIN'/LIMA BLUES		BR 7087 E
BOSTON/TANGUAY (1/3 INCH EDGE CHIP ONE SIDE, 1 GROOVE)		BR 7101 V
<u>CLARENCE WILLIAMS</u>		
<u>BLUE FIVE:</u>		
OLO FASHIONED/OH OAOOY		OK 4993 V
OF ALL THE WRONGS/EVERYBODY		OK 8181 G+
MANDY/BLACKBIRD		OK 40260 V
BALTIMORE		VO 1130 V
<u>ORCHESTRA:</u>		
MOUNTAIN CITY/LAZY MAMA		OK 8592 E
WALK THAT BROAD/KEYBOARD		CO 14348 V
FREEZE OUT/PANE IN GLASS		CO 14460 N
<u>COOKIE'S GINGERSNAPS (KEPPARO)</u>		
MESSIN' AROUND		OK 8390 G
<u>FRIAR'S SOCIETY ORCHESTRA</u>		
FAREWELL/ORIENTAL		GE 4966 G+
<u>ELLINGTONIA</u>		
SIX JOLLY JESTERS:	OKLAHOMA STOMP	VO 1449 G+
TRAYMORE ORCHESTRA:	BLACK & TAN	VO 15556 E
COTTON CLUB:	DOIN' THE FROG/RED HOT	VO 1153 E
KENTUCKY CLUB:	BIRMINGHAM/EAST ST. LOUIS	VO 1064 -
MILLS TEN BLACKBERRIES:	SWEET MAMA/DOUBLE CHECK	VE 7088 V
MILLS TEN BLACKBERRIES:	RENT PARTY/ST. JAMES	OR 1849 G+
WASHINGTONIANS:	THE MOOCHE	CA 9032 V
WASHINGTONIANS:	MOVE OVER	RO 829 V
WASHINGTONIANS:	TAKE IT EASY	RO 618 V
WASHINGTONIANS:	STACK O' LEE	HA 601 V
WASHINGTONIANS	SWEET MAMA/BUGLE CALL	HA 577 V+
<u>DUKE ELLINGTON ORCHESTRA</u>		
LULL IN MY LIFE/SWELL		MAS 117 G+
BIRMINGHAM/KIT KAT		MAS 123 E
CAN'T RUN/LADY WHO		MAS 124 V
ALABAMA/GOO'S CHILLUN		MAS 137 G+

STUDIO TRANSCRIPTIONS—FOR SALE—\$1.25 EACH

PFC. BORIS ROSE

Det. B. Bks. T-143, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland

Note: These are all studio transcriptions—not originals.

<u>LOUIS ARMSTRONG</u>				<u>GEORGIA COTTON PICKERS</u>	
YES I'M IN THE BARREL/GUT BUCKET	OK 8261 V	SNAG IT/LOUISIANA BD 80	HA	1127 N	
GEORGIE GRIND/COME BACK SWEET PAPA	OK 8318 V	<u>LEE GREEN</u>			
TROUBLE IN MIND/GEORGIA MAN	OK 83:2 V	MEMPHIS FIVES/BODTLEGGIN' MY JELLY	VO	1501 N	
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK 8300 V	NO. 44 BLUES/RAILROAD BLUES	VD	1401 N	
I'M GONNA GITCH/DON'T FORGET TD MESS AROUND	OK 8343 G	DUD-LOW JOE/IF I COULD DRUNK	VO	1467 N	
KING DF ZULUS/LONESOME	OK 8396 N	<u>GEORGIA GRINDER</u>			
SUNSET CAFE STOMP/BIG BUTTER & EGG MAN	OK 8423 V	CHIMES BLUES/ATLANTA RAG	CH	50033 N	
WILD MAN/GULLY LOW	OK 8474 N	<u>HOT &amp; HEAVY</u> (PIAND & TRUMPET)			
WILLIE THE WEEPER/NO	OK 8482 N	MEMPHIS RAG/LOUISIANA BREAKDOWN	PE	110 N	
MELANCHOLY/KEYHOLE BLUES	OK 8496 N	<u>ALEX HILL</u>			
POTATO HEAD/PUT 'EM DOWN	OK 8503 N	FUNCTIONIZING/AIHN'T IT NICE	VO	2826 N	
STRATTIN' WITH SOME BARBECUE/ONCE IN A WH.	OK 8566 V	<u>COLEMAN HAWKINS</u>			
GOT NO BLUES/I'M NOT ROUGH	OK 8551 N	HDNEYSUCKLE RDSE/CRAZY RHYTHM	SW	1 N	
HOTTER THAN THAT/SAVOY BLUES	OK 8535 N	<u>JAM SESSION AT VICTOR</u>			
WEST END/FIREWRKS	OK 8597 N	BLUES/HONEYBUCKLE RDSE	VI	25:69 N	
SKIP THE GUTTER/KNEE DROPS	OK 8631 N	<u>J.C. JOHNSON'S FIVE HOT SPARKS</u>			
WONDAY DATE/SUGAR FOOT STRUT	OK 8609 N	RED HOT HOTTENTOT/CRYING FOR YOU	QRS	7064 N	
TIGHT LIKE THIS/HEAR ME TALKIN' TO YA	OK 8649 N	<u>FREDDIE JENKINS' HARLEM SEVEN</u>			
<u>BARREL HOUSE FIVE</u>		NOTHIN' BUT RHYTHM/OLD FASHIONED LOVE	BB	6129 N	
ENDURANCE STOMP/SOME DD AND SOME DON'T	PARA 12875 N	<u>JIM JACKSON'S JANBOREE</u> (FEAT. SPECKLED RED)			
<u>BENNETT'S SWAMPLANDERS</u>		JIM JACKSON'S JANBOREE, PARTS 1 & 2	VO	1428 N	
BIG BEN/YOU CAN'T BE MINE	CO 14557 N	<u>JAMES P. JOHNSON</u>			
<u>BUNNY BERIGAN</u>		I FOUND A NEW BABY/HOW COULD I BE BLUE	CO	14502 N	
DIXIELAND SHUFFLE/LET'S DO IT	BR 7858 V	<u>PETE JOHNSON</u>			
<u>JIMMY BERTRAND'S WASHBOARD WIZARDS</u>		LET 'EM JUMP/PETE'S BLUES	SA	12005 N	
ISABELLA/I WDN'T GIVE YOU NONE	VO 1280 N	SHUFFLE BOOGIE/PETE'S BLUES #2	SA	12010 N	
<u>BUCKTOWN FIVE</u>		<u>MARY JOHNSON</u>			
STEADY ROLL BLUES/REALLY A PAIN	GE 5419 II	DREAM ODDY BLUES/MEAN BLACK MAN BLUES	PARA	12931 N	
HOT MITTENS	GE 5518 N	<u>JOLLY JIVERS</u>			
<u>JAMES BLYTHE'S RAGAMUFFINS</u>		JODKIT JODKIT/I'M SO GLAD I'M 21 YEARS	VO	02532 N	
ARE MAN/YOUR FOLKS		<u>SPRINGBACK JAMES</u>			
(RECORDED FROM CRACKED ORIGINAL)	PARA 14248 N	HARD DRIVING MAMA/HELLISH WAYS	VD	03625 N	
<u>CHICAGO FOOTWARMERS/CHAS. CREATH'S JAZZ MANIACS</u>		<u>KANSAS CITY FIVE</u>			
GRANDMA'S BALL/WON'T DD BLUES	OK 8533/8290 G	GET YOURSELF A MONKEY MAN	PE	14356 N	
<u>CHOCOLATE DAIDIES</u>		<u>MEADE LUX LEWIS</u>			
PADUCAH/4 OR 5 TIMES	OK 8627 N	CLOSIN' HOUR BLUES/FAR AGO BLUES	SA	12004 N	
STAR DUST/BIRMINGHAM BREAKDOWN	OK 8668 N	<u>TED LEWIS</u>			
KRAZY KAPERS/ONCE UPON A TIME	OK ---- N	EGYPTIAN ELLA/CRAZY 'BOUT MY BABY	CD	2428 N	
<u>CARMICHAEL'S CO'LEKANS</u>		<u>CRIPPLE CLARENCE LOFTON</u>			
MARCH OF THE HODDLUMS/WALKING THE DOG	CH 40001 N	STRIIT THAT THING/MONKEY MAN	VO	02951 N	
<u>JUNIE C. COBB</u>		BROWN SKIN GIRLS/YOU DONE TORE YOUR PLAYH.	ME	61166 N	
DON'T CRY HDNEY/SHAKE THAT JELLY TOLL	VO 1263 G	<u>GEORGE E. LEE ORCH.</u>			
<u>WALTER DAVIS</u> (PIANO SOLOS)		ST. JAMES INFIRMARY/RUFF SCUFFLIN	BR	4684 N	
FRISCO BLUES/BIDDLE ST. BLUES	BB 8961 N	<u>FRED LONGSHAW</u> (PIANO SOLD)			
<u>HARRY DIAL'S BLUSICIANS</u>		TOMATO SAUCE/CHILI PEPPER	CD	14080 N	
FUNNY FUMBLE/DON'T GIVE IT AWAY	VO 1515 V	<u>JELLY ROLL MORTON</u>			
POISON/WHEN MY BABY STARTS TO SHAKE	VO 1594 V	FAT MEAT & GREENS/SWEETHEART O' MINE	VO	1019 N	
<u>CARROLL DICKERSON'S SAVOY ORCH.</u>		SMOKEHOUSE/STEAMBOAT STOMP	VI	20296 N	
BLACK MARIA/MISSDURI SQUABBLE	BR 3990 N	PEARLS	VI	---- N	
<u>JOHNNY DOODS</u>		BILLY GOAT STOMP/HYENA STOMP	VI	20772 N	
BRDWN BOTTOM BESS/LADY LOVE	OK 8613 N	PONCHARTRAIN/FUSSY MABEL	VI	38125 N	
MY GIRL/SWEEP 'EM UP	OK 8792 N	KANSAS CITY STOMP/GRANDPA'S SPELLS	GE	5218 G	
WEARY WAY BLUES/POINTIN' PAPA	VO 1135 V	<u>WINGY MANNONE</u>			
CLARINET WABBLE/SAN	BR 3574 N	ROYAL GARDEN BLUES/ZERO	OK	41570 N	
OH LIZZIE/NEW ST. LOUIS BLUES	BR 3585 N	<u>NEW ORLEANS RHYTHM KINGS</u>			
WHEN RASTUS BLUES/JOE TURNER	BR 3997 N	ECCENTRIC/SAN	GE	5009 N	
PIGGLY WIGGLY/40 & TIGHT	VO ---- N	TIGER RAG/PANAMA	GE	4968 V	
<u>JOHNNY DUNN</u>		<u>NEW ORLEANS BOOT BLACKS</u>			
HAM P. EGGS/YOU NEED SOME LOVIN'	CD 14358 N	FLAT FOOT/MAD DOG	CO	14337 N	
VAMPING LUCY LONG/CANNON BALL BLUES	CD 14124 N	I CAN'T BAY/MIXED SALAD	CO	14465 N	
<u>DIXIE RHYTHM KINGS</u>		<u>NEAL MONTGOMERY'S ORCH.</u>			
EASY RIDER/STORY BOOK BALL	BR 7115 G	AUBURN AVE. STOMP/ATLANTA LOW DOWN	OK	8682 N	
<u>SKILLET DICK &amp; HIS FRYING PANS</u>		<u>KING OLIVER</u>			
ROCK & GRAVEL/JELLY ROLL RAG	CH 40085 N	DIPPER MOUTH/DIPPER MOUTH	GE	5132/OK 4918 N	
<u>LOUIS OUMAINE'S N.O. JAZZOLA B</u>		JAZZIN' BABIES BLUES/PEARLS	OK	4975 V	
FRANKLIN ST. BLUES/RED ONION DRAG	VI 20580 N	CAMP MEETING/L'NDDN BLUES	CO	14003 N	
PRETTY AUDREY/CREOLE BLUES	VI 20723 N	JACKABS BLUES/DEEP HENDERSON	VO	1014 N	
<u>DIXIE FOUR</u> (PIANO, DRUMS, BASS, BANJO)		GOT EVERYTHING/4 OR 5 TIMES	BR	4028 N	
KENTUCKY STOMP/ST. LOUIS MAN	PARA 20658 N	EVERYBODY ODES IT IN HAWAII/FRANKIE & J.	VI	38109 N	
<u>TROY FLOYD'S DREAMLAND ORCH.</u>		<u>BESSIE SMITH</u>			
DREAMLAND BLUES, PARTS 1 & 2	OK 8719 N	YELLOW DOG BLUES	CO	14075 N	
<u>BOB FULLER</u> (CLARINET SOLOS)		<u>SEPIA SERENADERS</u>			
RIDICULOUS BLUES/NAMELESS BLUES	HA 688 N	NAMELESS BLUES/RIDICULOUS BLUES	BB	5770 N	

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**PFC. BORIS ROSE**

Det. B. Bks. T-143, Pvg. Gnd. Det.,  
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<b>LUIS RUSSELL</b>	
MUGGIN' LIGHTLY/POOR LIL ME	OK 8930 N
ROAMIN'/PATROL WAGON BLUES	VI 23006 N
<b>JABBO SMITH</b>	
BAND BOX STOMP/MOANFUL BLUES	BR 7111 G
JAZZ BATTLE/I GOT THE STINGER	BR 4244 N/V
<b>REX STEWART</b>	
STINGAREE/BABY AIN'T YOU SATISFIED	VO 2880 V
TEA AND TRUMPETS/BACK ROOM ROMP	VA 618 N
<b>CHARLIE TROUTT'S MELODY ARTISTS</b>	
MOUNTAIN CITY BLUES/RUNNIN' AFTER YOU (RECORDED IN ATLANTA, GEORGIA)	OK 40589 N
<b>WOLVERINES</b>	
ROYAL GARDEN BLUES/A GOOD MAN HARD TO FIND	BR 4000 N
CRAZY QUILT/YOU'RE BURNIN' ME UP	BR 3332 N
<b>CLARENCE WILLIAMS BLUE FIVE (LOUIS)</b>	
EVERYBODY LOVES MY BABY/OF ALL THE WRONGS	OK 8181 V
<b>WASHINGTONIANS</b>	
BUGLE CALL RAG/SWEET MAMA	HA 577 N
DOWN IN YOUR ALLEY BLUES	CO 1076 N
<b>FATS WALLER</b>	
ST. LOUIS BLUES/LENOX AVE. BLUES	VI 20357 N
SLOPPY WATER/RUSTY PAIL	VI 20492 N
RIDIN' BUT WALKIN'/WON'T YOU GET OFF IT	VI 38119 G
<b>TEDDY WILSON</b>	
HOW AM I TO KNOW/I'M COMING VIRGINIA	BR 7893 N
JUST A MOOD, PARTS 1 & 2	BR 7973 N
<b>COOTIE WILLIAMS</b>	
DIGA DIGA DOO/I CAN'T BELIEVE THAT YOU'RE	VR 555 N
<b>CLARENCE WILLIAMS</b>	
MIDNIGHT STOMP/WILDFLOWER RAG	QRS 7033 G
<b>WINDY RHYTHM KINGS</b>	
PIGGY WIGGLY/SOUTH AFRICAN BLUES	PARA 12770 G
<b>CLARENCE WILLIAMS BLUE FOUR</b>	
WHAT YOU WANT ME TO DO/IN THE BOTTLE	OK 8645 N
<b>JOHN WILLIAMS MEMPHIS STOMPERS</b>	
SUMPIN' SLOW & LOW/LOTTA SAX APPEAL	VO 1453 V
<b>WILLIAMSON'S BEALE ST. FROLIC ORCH.</b>	
BEAR WALLOW/MEMPHIS SCRONCH	VI 20555 N
<b>YOUNG'S CREOLE JAZZ BAND</b>	
TAN ROOF BLUES/BLACK SHEEP BLUES	CX 40272 N

**ALBUM AUCTION  
GEORGE W. NAULTY**

1 RIVER BEND ROAD, SCOTCH PLAINS, NEW JERSEY  
Bids are also acceptable on individual records from any album in the list.

LEAD BELLY	MUSICRAFT	31 E+
GEMS OF JAZZ No. 1	DE	200 E+
GEMS OF JAZZ No. 2	DE	201 E+
GEMS OF JAZZ No. 3	DE	242 E+
GEMS OF JAZZ No. 5	DE	324 E+
NEW ORLEANS	DE	144 E+
SLIP HORN	DE	254 E
JIMMY DORSEY	DE	135 E
DRUMMER BOY	DE	216 V+
BOB CROSBY	DE	32 E+
WOODY HERMAN	DE	153 E+
WHITE JAZZ	DE	183 V+
TEDDY GRACE	DE	59 E+
BLACKSTICK	DE	240 V
QUINTET OF THE HOT CLUB OF FRANCE	DE	207 E+
QUINTET OF THE HOT CLUB OF FRANCE	DE	334 E+
COUNT BASIE (SOLOS)	DE	152 E+
ART TATUM (SOLOS)	DE	126 E+
BOOGIE WOOGIE	DE	137 E+
CASA LOMA	DE	43 E+
BIX BEIDERBECKE	CO	29 E+
BIX BEIDERBECKE	VICTOR MEMORIAL	E+
TEDDY WILSON-BILLIE HOLIDAY	CO	61 E+
BOOGIE WOOGIE	CO	44 E+
JOHN KIRBY	CO	45 E+
HOT TRUMPETS	CO	66 E+
HOT TROMBONES	CO	46 E+
TEDDY WILSON (SOLOS)	CO	93 E+
B TO THE BAR	VI	69 E+
LEAD BELLY	VI	50 E+

**AUCTION**

**UPTOWN MUSIC CENTER**

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We also handle the current releases and will ship at retail cost any shipment over \$5.00.

**AUCTION**

<b>AMBROSE</b>	
CHAMPAGNE COCKTAIL/TARANTULA	DE 1206 V
HOR D'OEUVRES/STREAMLINE STRUT	DE 500 E
<b>PERRY BOTKIN</b>	
RIVERBOAT SHUFFLE/HONG KONG BLUES	BR 8255 E
<b>BENNY CARTER</b>	
SHINE ON HARVEST MOON/BREEZE	BR 3581 E
<b>JOHNNY DODDS</b>	
SHAKE YOUR CAN/BLUES GALORE	DE 7413 V
<b>LOUIS ARMSTRONG</b>	
SOME OF THESE DAYS/WHEN YOU'RE SMILING	VO 3202 E
ALL OF ME/HOME	VO 3125 V
MAHOGANY HALL STOMP/HE'S A SON OF SOUTH	BB 5086 V
SONG OF THE ISLANDS/BLUE TURNING GREY	OK 41375 V
I'LL BE GLAD/WHEN IT'S SLEEPY TIME	OK 41504 V
<b>SIDNEY BECHET</b>	
OLD MAN BLUES/NOBODY KNOWS	VI 26663 E
BABY WON'T YOU PLEASE/COAL BLACK SHINE	VI 27386 E
ONE O'CLOCK JUMP/BLUES IN THIRDS	VI 27204 N
STOMPY JONES/SAVE IT PRETTY MAMA	VI 27240 N
PREACHIN' BLUES/INDIAN SUMMER	BB 10623 N
<b>BIX BEIDERBECKE</b>	
I DON'T MIND WALKIN'/I'LL BE A FRIEND	VI 23008 V
DEEP DOWN SOUTH/(JOE VENUTI: WASTING MY LOVE)	VI 23018 E
<b>BIX BEIDERBECKE RECORDS:</b>	
<b>JEAN GOLDKETTE/NAT. SHILKRET</b>	
SHE'S FUNNY THAT WAY/DREAM TRAIN	VI 21853 E

<b>BIX BEIDERBECKE RECORDS:</b>	
IRVING MILLS/JACK PETTIS	
AT THE PROM/BUGLE CALL BLUES	VI 38105 E
<b>JACK PETTIS</b>	
FRESHMAN HOP/A BAG OF BLUES	VI 21793 N
<b>JENN GOLDKETTE</b>	
IDOLIZING/HUSH-A-BYE	VI 20270 N
<b>HOAGY CARMICHAEL</b>	
MOON COUNTRY/JUDY	VI 24627 E
<b>JEAN GOLDKETTE</b>	
PAINTING THE CLOUDS/TIP-TOE	VI 22027 E
<b>FRANKIE TRUMBauer</b>	
RIVERBOAT SHUFFLE/OSTRICH WALK	OK 40822 V
<b>MIFF WOLFE</b>	
YOU'RE THE CREAM/WILD OAT JOE	OK 41153 N
<b>CLARENCE WILLIAMS</b>	
TROUBLE/I CAN'T BEAT YOU	VO 2788 E
I CAN'T THINK/I CAN SEE YOU	VO 2958 V
TAIN'T NOBODY'S BIZ-NESS/ORGAN GRINDER BL.	VO 2871 E
I CAN'T DANCE/CHRISTMAS NIGHT IN HARLEM	VO 2689 E
WORN-OUT BLUES/WHIP ME WITH PLenty OF L.	OK 8790 E
WALK THAT BOARD/HAVE YOU EVER FELT THAT	OK 8629 E
HE WOULDN'T STOP/YOU'RE BOUND TO LOOK	OK 8798 E
BALTIMORE/CAROLINA BOUND	BR 3664 E
A PANE IN THE GLASS/TOO LOW	VI 38524 N
I'VE FOUND A NEW BABY/HOW COULD I BE BLUE	CO 14502 V



**AUCTION** **BRUCE BAKER, JR.** **AUCTION**

2929 Bryn Mawr Dr., Dallas 5, Texas

<u>BENNY GOODMAN</u>	
DIXIELAND BAND/HUNKADOLA	VI 25009 E
MEMORIES OF YOU/SOFT WINDS	CO 35320 E
ONE O'CLOCK JUMP/DON'T BE	VI 25792 E
CAMEL HOP/LOCH LOCHNO	VI 25717 E
ROLL 'EM/AFRAID TO DREAM	VI 25627 E
ROSETTA/I WANT TO BE HAPPY	VI 25510 V
BIG JOHN SPECIAL/FLAT FOOT	VI 25871 E
THE SHEIK/POOR BUTTERFLY	CO 35466 E
TIGER RAG/WHISPERING	VI 25481 N
CLARINET A LA KING/HOW LONG	OK 6544 N
HITCHED MY WAGON/A LESSON	VI 25708 E
DATE WITH DREAM/COULD YOU	VI 25000 E
SHUT EYE/GOOD FOR NOTHIN'	VI 26159 E
DREAMER IN ME/WHY'D YA (E/V)	VI 25846
CUCKOO IN CLOCK/HOME	VI 26175 E
<u>LIONEL HALPDTN</u>	
JACK THE BELLBOY/CENTRAL AVENUE	VI 26652 N
YOU'RE MY IDEAL/SUN WILL SHINE	VI 25771 E
<u>TEDDY GRACE</u>	
GRAVEYARD BLUES/Oh DADDY BLUES	DE 2606 N
HEY LAWDY PAPA/LOW DOWN BLUES	DE 2604 V
DOWNHEARTED BLUES/MONDAY MORN	DE 2123 V
<u>JIMMIE LUNCFORD</u>	
UPTOWN BLUES/PUT IT AWAY	VO 5362 G
<u>RHYTHM MANIACS (FAZOLA)</u>	
PAGAN LOVE SONG/SOMEBODY STOLE (G/F)	VO 3655
<u>BEN POLLACK (BO, TEA)</u>	
BUY BUY FOR BABY/SWEET SHOWGIRL	VI 21743 V
<u>ADRIAN ROLLINI</u>	
DAVENPORT BLUES/SOMEBODY LOVES ME	DE 359 V+
<u>EMMETT MILLER (Ed Lang)</u>	
TAKE YOUR TOMORROW/DUSKY STEVEDORE	OK 41135 E
<u>LOUIS PRIMA</u>	
HOUSE RENT PARTY/BRIGHT EYES	BR 7376 E
MY FINGERS CROSSED/SHOOTIN' HIGH	BR 7596 V
JAMAICA SHOUT/WHERE SOUTH BEGINS	BR 7524 E
SING SING SING/So LONG	BR 7628 V+
LADY IN RED/CHASING SHADOWS	BR 7448 V
WEATHER MAN/PLAIN OLE ME	BR 7499 V
<u>LIZZIE WILES</u>	
MUSCLE SHOALS BLUES/SHE WALKED IN	DK 8031 E
<u>WINGY MANNDNE</u>	
SWEET AND SLOW/LULU'S BACK IN TOWN	VO 2972 V
<u>SIX JOLLY JESTERS (ELLINGTON)</u>	
OKLAHOMA STOMP/(REV. J.C. COBB)	VO 1449 E
<u>VARSITY SEVEN</u>	
SCRATCH MY BACK/SAVE IT	VS 8135 N
<u>CHOCOLATE DANDIES</u>	
PADUCAH/FOUR OR FIVE TIMES (RIM CHIP)	OK 8627 V
<u>EARL HINES</u>	
SISTER KATE/(REV. MCKINNEY'S C.P.)	VI 22683 V
<u>BARNEY BIGARD</u>	
STOMPY JONES/CARAVAN (RIM CHIP)	VR 515 E
<u>SUBBER MILEY</u>	
LOST MY GAL/WITHOUT YOU EMALINE	VI 38138 V
<u>DUKE ELLINGTON</u>	
CONGA BRAYA/KO KO	VI 26577 E
FLAMING YOUTH/VOOM VOOM (F/G)	VI 38035
NEW BIRMINGHAM/SCATTIN'	Was 123 V+
VOOM VOOM/CHECKIN' OUT	CO 35208 E
JIVE STOMP/I'M SATISFIED	BR 6638 F
MOONGLOW/SOLITUDE	BR 6987 F
HARLEMANIA/STEVEDORE STOMP	BB 6306 E
<u>JIMMIE NOONE</u>	
FOUR OR FIVE TIMES/EVERY EVE	VO 1185 G
LITTLE WHITE LIES/MOONLIGHT	VO 1531 V+
<u>REX STEWART</u>	
SUGAR HILL/SWING BABY	VO 3844 E
<u>JOHNNY HODGES</u>	
EMPTY BALLROOM/YOU WALKED OUT	VO 4213 V
<u>COLEMAN HAWKINS</u>	
HONEYBUCKLE ROSE/NETCHA'S DREAM	DE 3881 V
<u>FLETCHER HENDERSON</u>	
SUGAR FOOT STOMP/NAGASAKI	VO 3322 E

**AUCTION** **MILTON SAUL** **AUCTION**

837 Westgate, University City, Missouri

<u>LOUIS ARMSTRONG</u>	
MISSISSIPPI BASIN/HOBO YOU CAN'T RIDE	BB 6501 E+
CONFESSION/OUR MONDAY DATE	DE 2615 E
I HATE TO LEAVE YOU NOW/YOU'LL WISH YOU'D	VI 24204 E
I'VE GOT RIGHT TO SING/HUSTLIN' & BUSTLIN'	VI 24233 E
W.P.A./MARIE (WITH MILLS BROTHERS)	DE 3151 E
CONFESSION/IF I COULD BE WITH YOU	VO 3059 E
MAHOGANY HALL STOMP/HIGH SOCIETY	VI 24232 E
I'M IN THE MOOD/GOT A BRAND NEW SUIT	DE 579 E+
<u>SIDNEY BECHET</u>	
TEXAS MOANER/LIMEHOUSE BLUES	VI 27600 E+
<u>ERSKINE BUTTERFIELD</u>	
BOOGIE WOOGIE ON ST. LOUIS BL/CHOCOLATE	DE 3356 E+
<u>CAB CALLOWAY</u>	
MARGIE/EMALINE	VI 24659 E
<u>BING CROSBY</u>	
DID YOU EVER SEE DREAM/LET'S SPEND	BR 6724 E
<u>TOMMY DORSEY CLAMBAKE SEVEN</u>	
JOSEPHINE/IF THE MAN (E/V)	VI 25676
STOP KICKING/ALL IN FAVOR SAY AYE (E/V)	VI 26536
<u>DUKE ELLINGTON</u>	
MARGIE/COTTON	BR 7526 V
EAST ST. LOUIS TOODLE-O/BIRMINGHAM BREAK.	BR 3480 N
JAZZ LIPS/SLOPPY JOE	BB 6396 E
EERIE MOAN/ANY TIME ANY PLACE	BR 6467 E
DICTY GLIDE/HIGH LIFE	BB 6269 E
JIVE STOMP/I'M SATISFIED (E/V)	BR 6727
JAZZ POTPOURRI/BATTLE OF SWING	BR 8293 E
BLACKBIRDS MEDELY, 1 & 2	BR 6515 E
PADUCAH/HARLEW FLAT BLUES	BR 6806 E
MERRY-GO-ROUND/ADMIRATION	BR 7440 V
LIMEHOUSE BLUES/ECHOES OF THE JUNGLE	VI 22743 E
<u>JEAN GOLDKETTE (WITH BIX BEIDERBECKE)</u>	
CLEMENTINE/MY PRETTY GIRL	VI 25283 V
<u>BENNY GOODMAN</u>	
TRIO! TIGER RAG/WHISPERING	VI 25481 E
QUARTET! WHERE OR WHEN/I'M DING DONG DADOOY!	DE 7524 E+
SEXTET! ON THE ALAMO/GONE WITH THE ORAFT	CO 35938 E
<u>HARRY JAMES</u>	
JUGHEAD/J.P. DOOLEY	CO 36487 N
<u>JIMMY LUNCFORD</u>	
SOLITUDE/STRATOSPHERE	DE 299 E
<u>WINGY MANNDNE</u>	
IT'S THE GYPSY IN ME/AND THEY SAID	BB 6549 E
CASEY JONES/JUMPY NERVES	BB 10289 N
JAZZ ME BLUES/I AIN'T GOT NOBODY	BR 7198 E+
TORMENTED/YOU STARTED	BB 6359 E
OH SAY CAN YOU SWING/BOO-HOO	BB 6806 V
<u>GLENN MILLER</u>	
MOONLIGHT SONATA/SLUMBER	BB 11396 N
<u>RED NICHOLS</u>	
LIMEHOUSE BLUES/DEAR OLD SOUTHLAND (12")	BR 20070 N
<u>KING OLIVER</u>	
DIXIE SYNCOPATORS: WEST END BL/TIN ROOF BL.	VO 1189 V
ORCHESTRAL SHAKE IT, BREAK IT/STINGAREE BL.	BB 10707 V+
<u>LOUIS PRIMA</u>	
SOLITUDE/HOW'M I DOIN'	BR 7531 E
BRIGHT EYES/HOUSE RENT	BR 7376 E
SWING ME WITH RHYTHM/SUGAR IS SWEET	BR 7431 E
IT'S THE RHYTHM IN ME/WORRY BLUES	BR 7471 E
STAR DUST/LONG ABOUT MIDNIGHT	BR 7335 E
<u>EDDIE SOUTH</u>	
MARCHETA/HEJRE KATI	VI 22847 E
<u>FATS WALLER</u>	
RUMP STEAK/SAD BAP SUCKER	BB 11296 E
<u>COOTIE WILLIAMS</u>	
GAL-AVANTIN'/MOBILE BLUES	VO 4636 E+
<u>TEDDY WILSON!</u>	
I CRIED FOR YOU/MELANCHOLY BABY	BR 7729 E
<u>BOB ZURKE</u>	
BETWEEN 18TH & 19TH, CHESTNUT ST/PINCH ME	VI 26450 E
<u>COLUMBIA ALBUMS</u>	
LOUIS ARMSTRONG AND EARL HINES	CO C-73 N
EARL HINES	CO C-41 N

## AUCTION

**GILBERT RUSSELL**  
LAUREL ROAD, NEW CANAAN, CONN.

## AUCTION

Winners will be notified, Records will be shipped railway express, C. O. D. Charges will be paid on shipments over \$7.50. Auction closes November 1st.

<u>JIMMY YANCY</u>				<u>FLETCHER HENDERSON</u>			
(BOOGIE WOOGIE ALBUM)	VI	P-25 N		KING PORTER STOMP/D NATURAL BLUES	Co	1543 E	
<u>HENRY ALLEN</u>				HOP OFF (REV., BROADWAY BROADCASTERS)	BR	4119 E	
FEELING DROWSY/SWING OUT	VI	38080 E		HAGASAKI/NIGHT LIFE	CoE	727 N	
<u>LOUIS ARMSTRONG</u>				GOTTA SING A TORCH SONG/KING PORTER	CoE	701 N	
GUT BUCKET BLUES/IN THE BARREL	Co	36152 N		HOT AND ANXIOUS/COMIN & GOIN	Co	35840 N	
MUSKAT RAMBLE/SKID DA DE DAT	Co	36153 N		SWEET AND HOT/FOUND WHAT I WANTED	Co	2414 V+	
HOOBIE JEEBIES/POTATO HEAD BLUES	Co	35660 N		HONEYSUCKLE ROSE/HARLEM MOON	CoE	584 N	
MANDY/I'M A LITTLE BLUEBIRD	Co	35957 N		CAN YOU TAKE IT/KING PORTER STOMP	Co	35671 E+	
CORNET CHOP SUEY/MY HEART	Co	36154 N		HI DIDDLE DIDDLE(DIXIE STOMPERS)	HA	179 G	
S.O.L. BLUES/SQUEEZE ME	Co	35661 N		SPANISH SHAWL/CLAP HANDS	HA	70 V	
12TH STREET RAG/KNOCKIN' A JUG	Co	35663 N		I FOUND A NEW BABY	HA	121 V+	
NO ONE ELSE BUT YOU/SAVE IT PRETTY MAMA	Co	35662 E+		HARD TO GET GERTIE/STATIC STRUT	HA	197 V	
WEST END BLUES/GOT NO BLUES	Vo	3204 N		<u>EARL HINES</u>			
KNEE DROPS/SKIP THE QUITTER	PAE	2438 N		CAUTION BLUES/A MONDAY DATE	OK	8832 V+	
MELANCHOLY BLUES/WILDMAN BLUES	PAE	2162 N		ROSETTA/DEEP FOREST	Co	35878 E	
BESSIE COULDN'T HELP IT/GA.WAY(JACK PURVIS)	PAE	698 E		<u>CHARLIE JOHNSON</u>			
NO ONE ELSE/GOT NO BODY(EARL HINES SOLO)	PAE	540 N		HOT BONES AND RICE/HARLEM DRAG	VI	38059 N	
RHYTHM MAN/SWEET SAVANNAH SUE	OK	41281 V		WALK THAT THING/BOY IN THE BOAT	VI	21712 N	
WOLVERINE BLUES/SWING THAT MUSIC	DE	3105 E		<u>CRIPPLE CLARENCE LOFTON</u>			
<u>LOUIS ARMSTRONG ACCOMPANIMENTS!</u>				STREAMLINE TRAIN/HAD A DREAM	SA	2771 -	
<u>MAGGIE JONES</u>				<u>EDDIE LANG</u>			
ANYBODY HERE WANT TO TRY MY CABBAGE	Co	14063 N		HOT HEELS/SENSATION(JOE VENUTI)	PAE	596 E	
<u>BESSIE SMITH</u>				<u>LOUISIANA RHYTHM KINGS</u>			
ST. LOUIS BLUES/RECKLESS BLUES	Co	3171 N		LAST CENT/BASIN STREET BLUES	BR	02506 N	
<u>TRIXIE SMITH</u>				BALLIN' THE JACK/WINDY CITY(MOLE)	HRS	15 E+	
RAILROAD BLUES/THE WORLD'S JAZZ CRAZY	UHCA	82 N		<u>MILT MEZZROW</u>			
<u>SIONEY BECHET</u>				HOT CLUB STOMP/SWING SESSION	VI	25612 V	
NOBODY KNOWS/OLD MAN BLUES	VI	26663 N		<u>JIMMY MCPARTLAND</u>			
SHAKE IT AND BREAK IT/WILD MAN BLUES	VI	26640 E		ECCENTRIC/PANAMA	DE	3363 E+	
<u>BUNNY BERIGAN</u>				<u>PAUL MARES</u>			
WHERE ARE YOU/FOOLISH FEELING	BR	7784 E		REINCARNATION/MAPLE LEAF RAG	Co	35686 E	
<u>COLLECTOR'S ITEM CATS</u>				<u>MCKINNEY'S COTTON PICKERS</u>			
I SURRENDER DEAR/ON A BLUES KICK	CI	102 A		PEGGY/I'D LOVE IT(HAWKINS,CARTER)	BB	10706 N	
<u>DUKE ELLINGTON</u>				<u>NEW ORLEANS RHYTHM KINGS</u>			
BLUES OF THE VAGABOND/SYNCOATED SHUFFLE	PAE	1535 N		SHE'S CRYIN FOR ME/EVERYBODY	BB	10956 N	
SWAMPY RIVER/HOT AND BOTHERED	PAE	582 N		SAN ANTONIO SHOUT/TIN ROOF BLUES	DE	161 V	
REMINISCING IN TEMPO, 1, 2, 3, & 4	BR	02103,4V		<u>KING OLIVER</u>			
HARLEM FLAT BLUES/PADUCAH	BR	4309 G+		4 OR 5 TIMES/GOT EVERYTHING BUT YOU	BR	4028 V+	
BIRMINGHAM BREAKDOWN/EAST ST.LOUIS	BR	3480 G+		STRUGGLE BUGGY/DON'T YOU THINK	VI	23001 E	
MOON OVER DIXIE/BABY WHEN YOU AIN'T THERE	BR	6317 V		<u>CHARLIE PIERCE</u>			
SING YOU SINNERS/SINGLE RECORD	HIT	1045 E		SISTER KATE/NOBODY'S SWEETHEART	Co	35950 N	
RING DEM BELLS/MOANIN LOW (MIFF MOLE)	PAE	849 E		<u>BEN POLLACK</u> (TEAGARDEN,GOODMAN)			
RENT PARTY BLUES/ST. JAMES INFIRMARY	BA	0594 F		MY KINDA LOVE/ON WITH THE DANCE	VI	21944 V	
BEST WISHES/BUNDLE OF BLUES	Co	35836 E		LOUISE/MA CHERIE	VI	21941 N	
BLUES I LOVE/GOT EVERYTHING	BB	6531 V+		<u>SPECKLED RED</u> (RUFUS PERRYMAN)			
BLUE BUBBLES/JUBILEE STOMP	BB	6415 E		THE RIGHT STRING/DIRTY DOZEN	BR	7151 N	
BANDANA BABIES/I MUST HAVE THAT MAN	BB	7182 N		<u>LUIS RUSSELL</u>			
SARATOGA SWING/WISTY MORNING	VI	38058 G		DOCTOR BLUES/CLOUDY SKIES(C.O.DANDIES)	PA	1273 N	
SWANEE SHUFFLES/DOING THE VOOM VOOM	VI	24121 V		NEW CALL.,FREAKS/BUGLE CALL(C.O.DANDIES)	PAE	1645 E	
ECHOES OF THE JUNGLE/LIME HOUSE BLUES	VI	22743 N		YOU RASCAL YOU/THAT TOO DO(MOTEN)	VI	22793 V+	
CONGA BRAVA/KO KO	VI	26577 E		<u>HELEN SAVAGE</u> (SIMEON, HINES)			
BAKIFF/GIDDE BUG GALLOP	VI	27502 N		BAD FOR YOUR SOUL/FOR JUST LITTLE	BR	4536 N	
WARRI VALLEY/FLAMING SWORD	VI	26796 E		<u>BESSIE SMITH</u> (JAMES P. JOHNSON)			
FLAMING YOUTH/DOING THE VOOM VOOM	VI	38035 N		BACKWATER BLUES/PREACHIN' THE BLUEB	Co	14195 N	
<u>BENNY GOODMAN</u>				<u>MUGGSY SPANIER</u>			
EMALINE/GEORGIA JUBILEE	CoE	759 N		MANDY/LONEBOME ROAD	BB	10766 E	
AIN'TCHA GLAD/GOTT RIGHT(TEAGARDEN)	CoE	692 N		AT SUNDOWN/BLUIN' THE BLUES	BB	10719 E	
CLARINETTIS/THAT'S A PLENTY	PAN	25017 N		<u>FRANKIE TRUMBKAUER</u> (Bix)			
<u>COLEMAN HAWKINS</u>				BLESS YOU BISTER/FEELIN (L.RUSSELL)	PA	1882 E+	
SHEIK OF ARABY/MY BLUE HEAVEN	BB	10770 E		MAYOR OF ALABAM/SOMEBODY LOVB(TEA)	BR	7663 E+	
I BENDS ME/OLD FASHIONED LOVE(B.WASHINGTON)	PAE	1837 N		<u>JACK TEAGARDEN</u>			
I AIN'T GOT NOBODY/SUNNY SIDE OF STREET	PAE	1825 N		SOMEBODY STOLE GABRIEL'S HORN	CoE	5035 N	
<u>FLETCHER HENDERSON</u>				MAKIN' FRIENDS(KENTUCKY GRASSHOPPERS)	BA	6360 G	
SUGAR FOOT STOMP(LOUIS/WHATCHA CALL BL.)	Co	395 V+		<u>ETHEL WATERS</u> (JAMES P. JOHNSON)			
STAMPEDE/JACKSAB BLUES	Co	654 V+		GUES WHO'S IN TOWN/MY HANDY MAN	Co	14353 V	
<u>EARL HINES</u>				<u>CHICK WEBB</u> (JIMMY HARRISON)			
CAUTION BLUES/A MONDAY DATE	OK	8832 V+		HOOBIE JEEBIE/BLUES IN HEART	BR	6898 E+	
ROSETTA/DEEP FOREST	Co	35878 E		<u>PEE WEE RUSSELL</u>			
<u>JOE VENUTI</u> (GOODMAN, FREEMAN)				BABY WON'T YOU PLEASE COME HOME D'INAH	HRS	1000 E	
SWEET LORRAINE/UPTOWN LOW DOWN	CoE	708 N		HORN OF PLENTY BLUES/CHANGES	HRS	1001 E	

## AUCTION

## AUCTION

## ROBERT SCHWARTZ

166 OAK STREET, EAST ORANGE, NEW JERSEY

<b>RED ALLEN:</b> INDIANA/SHERIDAN SQUARE	OK 6357 E+	<b>GENE KRUPA:</b> MURDY PURDY/BOLERO	BR 8284 E+
K.K. BOOGIE/DL' MAN RIVER	OK 6281 E	LIGHTLY & POLITELY/WAIT	BR 8274 E
CANAL ST. BLUES/JUNGLE TOWN	DE 18092 E	BYE BYE BLUES/AFTER LOOKING	BR 8249 N
STICKS & STONES/LOVE SONG	VO 3564 V	JAZZ WE BLUES/LAST ROUNDUP	DE 18115 E
RUG CUTTERS' SWING/HOUSE	CO 35676 E	BLUES OF ISRAEL/3 LITTLE WORDS	DE 18114 V+
<b>ARVSTRONG:</b> ALL ON COLUMBIA	CO E	SWING IS HERE/I HOPE GABRIEL	BB 10705 E+
<b>MILDRED BAILEY:</b> ST. LOUIS/ARKANSAS	VO 4801 E	<b>SHERY WAGEE:</b> SATANIC BLUES/BLUIN'	VO 5436 E+
BARREL HOUSE MUSIC/YOU DON'T	VO 3802 E	<b>W. MANNING:</b> BASIN ST. BLUES/PANAMA	BB 6411 E
BLAME IT ON LAST AFFAIR/WHAT	VO 1632 E	BEALE ST/FAREWELL BLUES	BB 10401 E
DON'T RE THAT WAY/CAN'T FACE	VO 4016 V+	STOP THE WAR/MAMA'S GONE	BB 11107 V+
MY REVERIE/WHAT HAVE YOU GOT	VO 4406 V	JUST ONE GIRL/SHE'S CRYING	CO 35685 E
BORN TO SWING/SMALL FRY	VO 4224 E+	<b>JOE MARSALA:</b> HOT STRING BEANS	VO 4168 E
HOME/STOP THE SUN	BB 7763 E+	SALTY MAMA (PRE-WAR WAX)	GL 1717 E
HONEYSUCKLE ROSE/WILLOW TREE	DE 18108 E	12 BAR STAMPEDE/FEATHER BED	DE 18111 E
SQUEEZE ME/DOWNHEARTED BLUES	DE 18109 E	<b>MEZZROW-LADNER:</b> ROYAL GARDEN BL	BB 10087 E
<b>BECHE:</b> BLUES IN THIRDS/1:00	VI 27204 E	<b>MILLS BLUE RHYTHM</b> (RED ALLEN)	
MAPLE LEAF RAG/SWEETIE DEAR	BB 7614 E	RIDE RED RIDE/CONGO CARAVAN	DK 6119 E
STOMPY JONES/SAVE IT MAMA	VI 27240 E	<b>PAUL MARES:</b> NAGASAKI/LAND DREAMS	CO 35880 E
THE MOOCHE/BLUES IN AIR	VI201510 E	MAPLE LEAF/REINCARNATION	CO 35686 E
BLUES OF BECHET/SHEIK ARABY	VI 27485 E+	<b>WOUND CITY:</b> HELLO LOLA/ONE HOUR	BB 10037 E
JELLY ROLL/SLEEPY TIME DOWN	VI 27447 E+	<b>BENNIE MOTEN:</b> TOBY/MOTEN'S SWING	BB 10259 E+
I KNOW YOU KNOW/SWING PARADE	VI 27574 E	LAFAYETTE/NEW ORLEANS	BB 10955 E
TEXAS MOANER/LIMEHOUSE BLUES	VI 27600 E	<b>JELLY ROLL MORTON:</b> BOOGABOO/SHOE	BB 7725 V+
<b>COUNT BASIE:</b> MISS THING	VO 4860 E	HIGH SOCIETY/BUDDY BOLDEN	BB 10434 E
TAXI WAR OANCE/IF I COULD BE	VO 4748 E	THE PEARLS/BEALE ST. BLUES	BB 10252 E
ROCK-A-BYE BASIE/BABY DON'T	VO 4747 V+	LOW GRAYV/STROKIN' AWAY	BB 8302 E+
HONEYSUCKLE ROSE/ROSELAND	DE 1141 E	MOURNFUL SERENADE/GA. SWING	BB 8515 E
GOOD MORNING BLUES/OUR LOVE	DE 1446 V	BLUE BLOOD BL/MUSHMOUTH	BB 8201 E
PANASSIE STOMP/DO YOU WANNA	DE 2224 E	THE CHANT/BLACK BOTTOM STOMP	BB 10253 E
OUT THE WINDOW/I KEEP REMEMBERING	DE 1561 V	STEAMBOAT STOMP/SMOKEHOUSE	BB 8372 E
JUMPIN' AT WOODSIDE/DARK RAP	DE 2212 E	DR. JAZZ/DR. JELLY ROLL BL.	BB 10255 E
TOPSY/CON'T YOU MISS YOUR	DE 1776 V+	K.C. STOMPS/N.G. BUMP	BB 7757 E
<b>BUNNY BERIGAN:</b> I'M COMING VA./BLUES	DE 18116 E	(ALL GENERALS: PRE-WAR WAX)	GL E+
YOU TOOK ADVANTAGE/CHICKEN	DE 18117 E	<b>KING OLIVER:</b> CANAL ST/CHIMES BL.	UHCA 68 E
I CAN'T GET STARTED/RHYTHM	OK 3225 E+	SUGAR FOOT ST/MONDAY (NOONE)	UHCA 42 E
<b>CALIFORNIA RAMBLERS:</b> SISTER KATE/LOVE	VO 14436 V	SNAKE RAG/WEATHER BIRD	JI 5 E
<b>BENNY CARTER:</b> NIGHT HOP/OK BABY	DE 3294 N	MANDY LEE BL/FROGGIE MOORE	UHCA 70 E
B.W. SUBAR BLUES/LAST KISS	DE 3588 N	STINGEREE BLUES/SHAKE IT	BB 10707 E
BABALU/THERE I'VE SAID IT	BB 11090 E	<b>ORIGINAL DIXIELAND JASS BAND</b>	
<b>BILL COLEMAN:</b> BLUES/DICKY WELLS	VI 27318 E	BLUIN' BLUES/SENSATION	VI 18483 V+
<b>JOHNNY DODDS:</b> GOOSER DANCE/TITE	BB 10240 E	MOURNIN' BL/CLARINET MARM.	VI 18513 V+
BULL FIDDLE BLUES/WEARY CITY	BB 10239 E	LIVERY STABLE/DIXIE ONE STEP	VI 18255 G
BLUE PIANO/INDIGO STOMP	BB 10238 E	<b>CHARLES PIERCE:</b> (MUGGEY, TENCH)	
BUCKTOWN ST/BLUE WASHBOARD	7B 8549 E+	NOBODY'S SWEETHEART	CO 35950 E
HEAD ME TALKIN'/LITTLE ISABEL	BB 10241 E	CHINA BOY/BULL FROG BLUES	UHCA 1 E
BRUSH STOMP/GET 'EM AGAIN	CO 35681 E	<b>SANTO PECORA:</b> MAGNOLIA BLUES	CO 36159 E+
RED ONION BLUES/GRAVIER ST. BL.	DE 19094 E+	<b>BEN POLLACK:</b> (WITH SPANIER)	
WILD MAN BLUES/BUMP IT(NOONE)	DE 3519 E	MOROCCO/NOBODY'S GONNA	DE 1851 E+
<b>ROY ELDRIDGE:</b> FLORIDA/WABASH ST.	OK 3479 E	ALICE BLUE GOWN/CUDDLE UP	DE 1546 E+
<b>COLEMAN HAWKINS:</b> ROCKY COMFORT	OK 6284 E	JIMTOWN BLUES(HARRY JAMES)	CO 36325 E+
BOUNCING WITH BEAN/DAY IS DONE	BB 10693 E	<b>OLLIE POWERS:</b> PLAY THAT THING	JI 6 E+
STAR DUST/WELL ALL RIGHT	DE 18251 V+	<b>SAM PRICE:</b> OH RED/THAT MESS	DE 8505 E
<b>LES HITE:</b> T-BONE BL/THE LICK	ELITE X10 E	JUST JIVIN'/THINGS 'BOUT	DE 8557 V
<b>ART HODES:</b> TIN ROOF BLUES/DIGA DOD	SIG 102 E	FETCH IT/SWEEPIN' THE BLUES	DE 7781 E
SONG OF WANDERER/CHANGES	SIG 104 E	<b>CLARENCE PROFIT:</b> AZURE/DARK EYES	DE 8527 E+
RANDOLPH ST.RAG/SUGAR	SIG 105 E	TIMES SQUARE BL/HOT & BOTHERED	DE 8503 E+
<b>FLETCHER HENDERSON:</b> SNAG IT/HOP	CO 35670 E	<b>MA RAINY:</b> COUNTIN'/JELLY BEAN	JI 8 N
STAMPEDE/MONEY BLUES	CO 35669 E	<b>DON REDMAN:</b> CHANT OF THE WOOD	CO 35689 E
COMIN' & GOIN'/HOT & ANXIOUS	CO 35841 E	<b>J. NOONE:</b> KEYSTONE BLUES	DE 18095 E+
SUGAR FOOT/WHAT-CHA-CALL-EM	CO 35668 E	SWEET GA. BROWN/WAY DOWN	DE 18440 E
NEW KING PORTER/CAN YOU	CO 35671 E	BLUES JUMPED RABBIT/HE'S THE	DE 18439 E
ST. LOUIS SHUFFLE/VARIETY ST.	BB 10246 E	<b>ORIG. MEMPHIS 5:</b> JAZZ WE BLUES	CO 36064 E
SUGAR FOOT STOMP/HOCUS FOCUS	BB 10247 E	<b>ORIG. WOLVERINES:</b> GOOD MAN HARD	UHCA 100 E
OFF TO BUFFALO/SWAMP BLUES	PARA 2828 F+	<b>TRIXIE SMITH</b> (WITH ARMSTRONG)	
WILNEBERG JOYS/12TH ST. RAG	VAR8 8042 E	RAILROAD BLUES/WORLO'S JAZZ	JI 7 N
SUGAR FOOT ST/BLUE RHYTHM	VAR8 8052 E	<b>JOE SULLIVAN:</b> COQUETTE/CRUSH ON	OK 5647 E+
NIGHT LIFE/TORCH SONG	DE 18254 V+	<b>JESS STACY:</b> AL ON VARSITY)	VS E
<b>BUD JACOBSEN:</b> OPUS #1/I CAN'T	SIG 103 E	<b>J. TEAGARDEN:</b> DIRTY DOG/SO GOOD	UHCA 40 E+
LAUGHING AT YOU/CLARINET	SIG 106 E	MAKIN' FRIENDS/(MIFF MOLE)	CO 36010 E
<b>JONES &amp; COLLINS ASTORIA HOT 8</b>		I GOTTA RIGHT TO BING BLUES	BR 8397 E+
DAMP WEATHER/TIP EASY BLUES	BB 10952 E	RED WING/SOMEWHERE A VOICE	CO 35650 E
ASTORIA STRUT/DUET STOMP	BB 8168 E	<b>FRANK TRUMBauer:</b> 'S WONDERFUL	BR 7663 E+
<b>JUNGLE KINGS:</b> FRIARS POINT/DARK	UHCA 4 E	HONKY TONK TRAIN/LITTLE ROCK	V6 8236 E+
<b>PETE JOHNSON:</b> CHERRY RED/BABY	VO 4997 E	<b>FRANK NEWTON:</b> ROMPING/MINOR	BB 10186 E
<b>FRED KEPKARD:</b> STOCK YARD/SALTY	UHCA 74 V+	<b>VARSITY 8:</b> ALL ON VARSITY)	VS E

## AUCTION

## AUCTION

**DARWIN R. MARTIN**  
HOTEL STUYVESANT, BUFFALO, NEW YORK

This auction closes November 15, 1944. Records will be sent R. R. express, C. O. D., charges prepaid on shipments of more than \$10.00. No shipments under \$2.50. Send your lists of NEW and EXCELLENT Waller, Holiday, Wilson, Kemp, Ellington, Bing Crosby, and Calloway with current asking prices.

<u>JOHNNY DUNN</u>		<u>FATS WALLER</u>	
YOU'VE NEVER HEARD THE BLUES/DUNN'S CORNET	Co 124 N	I UNDERSTAND/PANTIN' IN PANTHER ROOM	BB 11175 N
<u>CHARLESTON CHASERS</u>		PAN-PAN/OH BABY SWEET BABY	BB 11383 N
TURN ON THE HEAT/WHAT WOULDN'T I DO FOR	Co 1989 N	CASH FOR YOUR TRASH/THAT GETS IT MR. JOE	BB 11425 N
<u>BLANCHE CALLOWAY</u>		WINTER WEATHER/CLARINET MARMALADE	BB 11469 N
WITHOUT THAT GAL/IT LOOKS LIKE SUSIE	Vi 22733 N	WE NEED A LITTLE LOVE/JITTERBUG WALTZ	BB 11518 N
<u>ALBERT BRUNIES HALFWAY HOUSE ORCH.</u>		WHERE IS THE SUN/OLD PLANTATION	Vi 25550 E
WHEN I'M BLUES/I WANT SOMEBODY TO LOVE	Co 1263 N	DARK TOWN STRUTTERS' BALL/I CAN'T GIVE YOU	BB 0573 N
JUST PRETENDING/IF I DIDN'T HAVE YOU	Co 1959 N	<u>TED LEWIS</u>	
<u>TED LEWIS</u>		I GOT A WOMAN CRAZY FOR ME/WEAR A HAT	Co 1656 E
I GOT A WOMAN CRAZY FOR ME/HAT WITH SILVER	Co 1656 N	JAZZ HOLIDAY/JUNGLE BLUES	Co 1525 N
MAYBE WHO KNOWS/I'M WALKING	Co 1854 N	<u>CLYDE MCCOY</u>	
LONELY TROUBADOUR/THROUGH	Co 1957 N	SUGAR BLUES/TEAR IT DOWN(G/N)	DE 381
<u>LAZY LEEVE LOUNGERS</u>		<u>GERTRUDE LAWRENCE</u>	
SHOUT SISTER SHOUT/IF I COULD BE WITH YOU	Co 2243 N	DO-DO-DO/SOMEONE TO WATCH OVER ME	Vi 20331 E
<u>DONALD LINDLEY</u>		<u>HELEN MORGAN</u>	
TRUMPET BLUES/SWEET STUFF	Co 546 N	BILL/CAN'T HELP LOVING THAT MAN	Vi 25248 N
<u>MIDWAY DANCE ORCHESTRA</u>		<u>COUNT BASIE</u>	
LOTS O' MAMMA/BLACK SHEEP BLUES	Co 33 N	MY OLD FLAME/TOM THUMB	OK 6527 N
COTTON PICKERS BALL/BUDDY'S HABITS	Co 51 N	<u>CAB CALLOWAY</u>	
<u>BENNIE MOTEN'S KANSAS CITY ORCH.</u>		SAYS WHO SAYS YOU SAYS I/BLUES IN NIGHT	OK 6422 N
GET LOWDOWN BLUES/K. C. BREAKDOWN	Vi 21693 N	I'LL BE AROUND/VIRGINIA, GEORGIA & CAR.	OK 6717 N
<u>REB SPIKES MAJORS AND MINORS</u>		NAIN NAIN/TAPPIN OFF (E/N)	OK 6547
MY MAMMY'S BLUES/FIGHT THAT THING	Co 1193 N	<u>JEAN GOLDKETTE</u>	
<u>EDDIE SOUTH ORCHESTRA</u>		SUNNY DISPOSISH	Vi 20493 N
MY OHIO HOME/VOICE OF THE SOUTHLAND	Vi 21155 N	MY PRETTY GIRL/COVER ME UP	Vi 20588 N
THAT'S WHAT I CALL KEEN	Vi 21605 N	MEET MY SWEETIE NOW	Vi 20675 N
<u>PAUL WHITEMAN</u>		SLOW RIVER	Vi 20926 N
LOVER COME BACK/MARIANNE	Co 1731 N	SHE'S FUNNY THAT WAY	Vi 21853 V
WHISPERING/JAPANESE SANDMAN	Vi 18690 N	PAINTING CLOUDS/TIP TOE	Vi 22027 E
GYPSY BLUES/BUDDHA SMILES	Vi 18839 N	<u>STAN KENTON</u>	
MY BLUE HEAVEN	Vi 20828 N	CONCERTO FOR DOGHOUSE	DE 4254 N
BROKEN HEARTED (BING)/COLLETTE)	Vi 20857 N	<u>QUINTET OF HOT CLUB OF FRANCE</u>	
WHITEMAN STOMP(BIX, VENUTI, ETC.)/SENSATION	Vi 21119 N	ORIENTAL SHUFFLE/ARE YOU IN THE MOOD	Vi 26506 N
LONELY MELODY(BIX)/RAMONA(BIX)	Vi 21214 N	<u>JIMMIE LUNCEFORD</u>	
SMILE(BIX)	Vi 21228 N	WHATCHA KNOW JOE/PLEASE SAY	Co 35625 N
COQUETTE(BIX)/DOLLY DIMPLES	Vi 21301 N	<u>JACK HYLTON</u> (RECORDED IN EUROPE)	
WHEN (BIX-BING)	Vi 21338 N	GIVE SELF PAT ON BACK/WHEN ORGAN PLAYED	Vi 22434 N
IT WAS THE DAWN OF LOVE (BING)	Vi 21453 N	<u>LONDON MAYFAIR DANCE ORCHESTRA</u>	
NO SWEET MAN WORTH SALT(BIX)/SUGAR	Vi 21464 N	DANCE AS WE USED TO DO	Vi 22688 N
GLOOMY SUNDAY/WALTZ IN VIENNA	Vi 25274 N	<u>ARTIE SHAW</u>	
<u>JIMMY JOHNSON</u> (ACC. ROY EVANS)		SOLID SAM/MAKE LOVE TO ME	Vi 27705 N
SYNCOATED YODELIN' MAN(WITH CORNET/JAZZ.)	Co 1559 N	<u>LARRY CLINTON</u>	
<u>CURTIS MOSSBY &amp; DIXIELAND</u>		JOHNSON RAG/DOWN HOME RAG	Vi 26414 N
WEARY STOMP/N MY DREAMS	Co 1191 N	LIVER LIP JONES/COME DOWN TO EARTH	BB 11010 N
<u>MCKINNEY'S COTTON PICKERS</u>		<u>FATS WALLER</u>	
SOME SWEET DAY/CHERRY	Vi 21730 N	HONEYSUCKLE ROSE/BREAKIN' THE ICE	Vi 24826 N
<u>THOMAS MORRIS &amp; 7 HOT BABIES</u>		SWING OUT/BY THE LIGHT OF THE SILVERY MOON	BB 11569 N
GEORGIA GRIND/CHARLESTON STAMPEDE	Vi 20180 N	SAD SAP BUCKER/RUMP STEAK	BB 11296 N
<u>PHIL NAPOLEON</u>		<u>CHICK WEBB</u> (WITH ELLA FITZGERALD)	
GO JOE GO/TAKE YOUR FINGER OUT OF YOUR M.	Vi 20605 N	MACPHERSON IS REHEARSIN'/LET A TEAR	DE 2080 E
<u>ORIGINAL DIXIELAND FIVE</u>		<u>ZURKE &amp; DELTA RHYTHM BAND</u>	
TIGER RAG/SKELETON JANGLE (ELEC. RECORDING)	Vi 25524	HOBBSON ST. BLUES/EACH TIME	Vi 26317 N
<u>NICK LAROCCA &amp; ORIGINAL DIXIELAND BAND</u>		SOUTHERN EXPOSURE/IT'S ME AGAIN	Vi 26331 E+
DID YOU MEAN IT/WHO LOVES YOU	Vi 25420 N	<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
<u>BEN POLLACK</u>		BLUIN' THE BLUES/SENATION RAG	Vi 18484 E+
MEMPHIS BLUES/WAITIN' FOR KATIE	Vi 21184 N	PALESTINA/MARGE	Vi 18717 N
<u>RED &amp; MIFF'S STOMPERS</u>		<u>BEA WAIN</u> (WALTER GROSS ORCH. ACC.)	
SLIPPIN' AROUND	Vi 21397 N	DANCING IN THE DARK/I DON'T STAND A GHOST	Vi 26451 E+
<u>SAVOY BEARCATS</u>		<u>DUKE ELLINGTON</u>	
HOT NOTES/STAMPEDE	Vi 20460 N	BLUE AGAIN	Vi 22603 G+
BEARCAT STOMP/HOW COULD I BE BLUE	Vi 20307 N	<u>LOUISIANA SUGAR BABES</u> (WITH WALLER)	
<u>IRVING AARONSON &amp; COMMANDERS</u>		'SIPPI/WILLOW TREE	Vi 21348 N
OUTSIDE/(FRED WARING, REV.)	Vi 21888 N		

**AHMET ERTEGUN**

1606 23RD ST., N.W., WASHINGTON 8, D. C.

For Trade or Auction

<u>BIX BEIOERBECKE</u>	
RIVERBOAT SHUFFLE/SUSIE (JAZZ HARMONIACS)	Cx 40339 N 10.00
SENSATION/LAZY DADDY (JAZZ HARMONIACS)	CX 40375 N 10.00
COPENHAGEN/OH BABY (JAZZ HARMONIACS)	CX 40336 H 10.00
RHYTHM KING/LOUISIANA (BIX & GANG)	OK 4173 E+ 7.50
THREE BLIND MICE (CHICAGO LOOPERS)	HRS 1 N 2.50
ROYAL GARDEN/GOOSE PIMPLES (N.O. LUCKY 7)	OK 8544 V 4.00
I'LL BE A FRIEND/I DON'T MIND (ORCHESTRA)	VI 23008 G 3.50
<u>BUCKTOWN FIVE</u>	
HOT MITTENS	Cx 40353 N 7.50
STEADY ROLL BLUES/REALLY PAIN	GE 5419 G 4.00
<u>CHOCOLATE OLANIES</u>	
BUGLE CALL RAG/DEE BLUES	Co 2543 V 3.00
STAR DUST/BIRMINGHAM BREAKDOWN (V/E)	OK 8668 V+ 3.00
I NEVER KNEW/HOUSE OF DAVID	URCA 5258 N 2.00
<u>BING CROSSBY</u>	
OINAH/CAN'T WE TALK IT OVER (V/E)	BrE 1271 - 3.50
<u>JOHNNY OODS</u>	
MELANCHOLY/WILD MAN (28/25) (V/E)	BR 3567 - 12.50
<u>BENNY GOODMAN</u>	
CLARINETTIS/THAT'S A PLENTY (TRIO) (E/N)	VO 15705 - 7.50
AIN'TCHA GLAD/RIGHT TO SING THE BLUES	Co 3168 N 5.00
<u>DUKE ELLINGTON</u>	
DAYBREAK EXPRESS/DEAR OLD SOUTHLAND	VI 24501 N 1.50
<u>CHARLIE JOHNSON</u>	
HARLEM DRAG/HOT BONES AND RICE (V/E)	VI 38059 - 3.50
<u>PETE JOHNSON</u>	
B & O BLUES/BUSS ROBINSON BLUES	SA 12006 N 5.00
<u>WEADE 'LUX' LEWIS</u>	
MESSIN' AROUND/(AMMONS, ST. LOUIS BLUES)	SA 12002 N 6.00
ROB ROBINSON & WEADE 'LUX' LEWIS	
I'M GONNA MOODGY/I DON'T WANT IT (E/N) PARA	13064 - 7.50
<u>CRIPPLE CLARENCE LOFTON</u>	
STREAMLINE TRAIN/HAD A DREAM	SA 12003 N 7.50
MONKEY MAN BLUES/STRUT THAT THING (TRADE)	VO 02951 N —
<u>NEW ORLEANS RHYTHM KINGS</u>	
THAT'S A PLENTY/TIN ROOF BLUES (SKIP)	GE 5105 G 3.50
<u>KING OLIVER</u>	
OPPERMOUTH/WHERE DID YOU STAY (G/F)	OK 4918 - 5.00
<u>KID DRY (TRADE ONLY)</u>	
DRY'S CREOLE TROMBONE/SOCIETY BLUES	SUNS 3003 G+ —
DRY'S CREOLE TROMBONE/SOCIETY BLUES	NORD 3009 V —
<u>PEE WEE RUSSELL</u>	
OINAH/BABY WON'T YOU PLEASE	HRS 1000 N 5.00
CHANGES MADE/NORN OF PLENTY BLUES	HRS 1001 E+ 5.00
FOUND A NEW BABY/EVERYBODY LOVES (TRIO)	HRS 1002 N 5.00
BABY WON'T YOU (#2)/RHYTHMMAKERS, REV.)	HRS 17 N 4.00
<u>SOUTHERN SERENADERS</u>	
I MISS MY SWISS	HA 4 E 10.00
<u>BESSIE SMITH (ED LANG)</u>	
WILD ABOUT THAT THING/GIMME SOME	CO 14427 N 3.00

**WANTED**

(NAME YOUR PRICE)

<u>KING OLIVER</u>	
SNAKE RAG	OK 4933
ROOM RENT	OK 8148
MABEL'S DREAM	OK 8235
LONDON CAFE BLUES	CO 14003
CHATANOOGA STOMP	CO 13003
<u>OMER SIMEON</u>	
BEAU-KOO JACK	BR 7109
<u>JELLY ROLL MORTON</u>	
GE 5289, 5515, 5590; PARA 12050, 20251; PURITAN 11251.	
<u>NEW ORLEANS RHYTHM KINGS</u>	
(ANY OK)	OK —
<u>GRAN'S AND WILSON</u>	
FIND ME AT THE GREASY SPOON	PARA 12337
<u>OLLIE POWERS</u>	
PLAY THAT THING (PREFERABLY NOT #4)	PARA 12059
<u>CLARENCE WILLIAMS</u>	
CAKE WALKING BABIES	OK 40321
<u>LOVIE AUSTIN</u>	
PARA 12361, 12369, 12313, 12380, 12391.	

**MARTIN KAPLAN**

1053 2ND AVE., NEW YORK 22, N. Y.

Auction or Trade (Trades Preferred)

<u>LOUIS ARMSTRONG</u>	
SONG OF THE ISLANDS/LONESOME ROAD	OK 3026 N
<u>LOUIS ARMSTRONG (WITH FLETCHER HENDERSON)</u>	
SHANGHAI SHUFFLE/NAUGHTY MAN	VO 14933 E
SHANGHAI SHUFFLE/TELL ME	PE 14338 V+
MEMPHIS BOUND/WHEN YOU DO	VO 15030 V
<u>JIMMY BERTRAND</u>	
I'M GOIN' HUNTIN'/SUGAR PAPA (EDGE CHIP)	VO 1099 G
<u>JOHNNY OODS</u>	
INDIGO STOMP/BLUE PIANO STOMP	BB 10238 N
<u>DUKE ELLINGTON</u>	
SONG OF THE COTTON FIELDS/N.O. LOW DOWN	VO 1086 V
I'M SO IN LOVE/I CAN'T REALIZE	HA 1377 N
TROMBONE BLUES/I'M GONNA HANG AROUND	PA 36333 G+
BLACK BEAUTY/TAKE IT EASY	VO 15704 V
OOIN' THE VOOM VOOM/FLAMING YOUTH	PE 15240 E
BLACK & TAN, E. ST. LOUIS, LOT O' FINGERS (33 RPM)	
VI L-16007 N	
<u>SYNCOATED SHUFFLE/BLUES OF THE VAGABOND</u>	
MOVE OVER	CA 9025 V
<u>BENNY GOODMAN</u>	
RIFFIN' THE SCOTCH/KEEP ON	CO 2867 N
<u>JELLY ROLL MORTON</u>	
RED HOT PEPPER/DEEP CREEK	VI 38055 N
MUSHMOUTH SHUFFLE/I'M LOOKIN' FOR	VI 23004 E
TURTLE TWIST/SMILIN' THE BLUES AWAY	VI 38108 E+
MY LITTLE DIXIE HOME/THAT'S LIKE IT	VI 38601 E+
WOLVERINE BLUES/MR. JELLY LORD	BB 10258 N
JUNGLE BLUES/WILD MAN BLUES	BB 10256 N
DR. JAZZ/ORIGINAL JELLY ROLL BLUES	BB 10255 N
BEALE STREET BLUES/THE PEARLS	BB 10252 N
<u>KING OLIVER</u>	
WORKING MAN BLUES/RIVERSIDE BLUES	OK 40034 G
MABEL'S DREAM/RIVERSIDE BLUES	PARA 20292 E
<u>JACK TEAGARDEN</u>	
PLANTATION WOODS	CO 2613 N
<u>CLARENCE WILLIAMS BLUE FIVE (LOUIS)</u>	
EVERYBODY LOVES MY BABY/OF ALL THE WRONGS	OK 8181 N
(TRADES ARE PREFERRED ON THE ABOVE RECORDS)	

**WANTED**

(WHERE CONDITION IS GIVEN, THAT IS MINIMUM CONDITION I WILL ACCEPT.)

<u>LOVIE AUSTIN</u>	
CHICAGO MESS AROUND/GALLION STOMP	PARA 12380 20.00
MERRY MAKERS TWINE/IN THE ALLEY BLUES	PARA 12391 20.00
<u>VIOLA BARTLETTE</u>	
SUNDAY MORNING BLUES/WALK EASY	PARA 12369 20.00
<u>OXIELAND THUMPERS</u>	
WEARY WAY BLUES/THERE'LL COME A DAY	PARA 12525 30.00
ORIENTAL MAN/STOCK THAT THING	PARA 12594 30.00
<u>CHIPPY HILL</u>	
LOVESICK BLUES/LONESOME WEARY BLUES (V) OK	8453 30.00
LONESOME ALL ALONE AND BLUE	OK 8339 20.00
<u>JELLY ROLL MORTON</u>	
WOLVERINE BLUES/KING PORTER (V) GE	5289 20.00
JELLY ROLL BLUES/BIG FOOT HAM (V) GE	5552 20.00
FAT MEAT & GREENS/SWEETHEART O' WINE (V) VO	1019 15.00
<u>KING OLIVER</u>	
BUDDY'S HABIT/TEARS (V) OK	40000 35.00
ROOM RENT BLUES/I AIN'T GONNA TELL (V) OK	8148 40.00
<u>IKE ROGERS</u>	
(ANY)	— \$10-20
<u>HOCIEL THOMAS</u>	
WASHWOMAN BLUES/GAMBLER'S DREAM	OK 8289 25.00
SUNSHINE BABY/I'VE STOPPED MY MAN	OK 8326 25.00
G'WAN I TOLD YOU/LISTEN TO MA	OK 8346 25.00
<u>SIPPIE WALLACE</u>	
JEALOUS WOMAN/A MAN FOR EVERY DAY	OK 8301 25.00
I FEEL GOOD/MAIL TRAIN BLUES	OK 8345 25.00
DEAD DRUNK BLUES/HAVE YOU EVER BEEN	OK 8499 25.00
<u>BLUE SINGERS</u>	
MARY JOHNSON, EDITH JOHNSON, ALICE MOORE	— 15.00

are first and foremost a jazz magazine and there has already been much criticism of the fact that the "Anthropologist" column has so frequently trespassed on other territories adjoining those of jazz proper.

#### IV

Mr. Dodge appears to ignore the whole argument on African music if he compares European polyphony to jazz counterpoint. It is neither the theme nor the abstract pattern of counterpoint but the *basic tenet of music* which differentiates jazz from all but African forms of counterpoint. I am well familiar with Mr. Dodge's earlier work and I am as fond as he is of the great polyphonic tradition, but I am also aware that little of it has survived, even in the self-consciously contrapuntal twelve-tone school, and I think that my definition of "classical," i.e., academic music as "symphonic" is therefore quite justifiable.

The difference in basic tenets to which I referred above will become amply clear if Mr. Dodge remembers that the whole European tradition was a striving for *regularity*—of pitch, of time, of timbre and of vibrato—whereas the whole of West-African music strove precisely for the negation of these elements. All Negro languages—and here I include more than those of West-Africa—refrained from direct statement and aimed instead at circumlocution. The direct *naming* of the thing was taboo. Thus our European goal of honesty and clarity ("call a spade a spade") seems little short of oafishness and ill-breeding to the African. Our rational philosophy, which aims at reducing all phenomena to their basic principles, is utterly alien to African mentality. The very opposite is sought for; the veiling of all contents in ever changing paraphrases is considered the criterion of intelligence and personality. Hence, language, too, is not a matter of consonants and vowels alone (for this could merely lead to precision) but also of intonation, and intonation, in West-Africa, includes pitch, timbre and rhythm among its defining marks. Music includes these same elements—not in a striving for regularity but in a striving to deny that regularity by teasing and eluding it. No note is ever attacked straight; the voice or instrument always approaches it from above or below, plays around the implied pitch without ever remaining on it for any length of time, and departs from it without ever having clarified its exact meaning. Similarly, the beat is rarely *stated*; it is *implied* or *suggested*, anticipated or retarded, tied or

rubato. Finally, the timbre, especially that of the voice but also that of all wind instruments and of many string and percussion instruments, is varied by constantly changing vibrato and overtone effects. All this results in a musical mentality which is basically different from the European tradition even though "tune," "counterpoint" and "invention" are common to both musical traditions.

To sum up: Regularity of pitch, time and timbre are common to both traditions, even though the one aims at *stating* them and the other one at *avoiding* them; both may make use of the same scales, harmonies and instruments; the difference lies in the diametrically opposite goal of the whole performance.

The African musician and many of the best jazz musicians, white or colored, follow the African mentality without being aware of it. As creative artists, they have no need of rational awareness. The critic, however, whose process of appreciation is analytic rather than creative, must be quite consciously aware of this difference, or else he will miss the *sense* of the performance even though its *sound* may strike him as pleasant or unpleasant, according to his purely personal and quite unpredictable taste: Thus my statement that jazz can be *played* without rational knowledge of this process, but that it can never be *understood* without some rational insight into the jazz idiom's own rules.

I have no intention to dismiss what Mr. Dodge calls "the naïve enthusiasm of the jazz fans." On the contrary, their fleeting enthusiasms and their peculiar standards of value are precisely indicative of what we defined above as "socially bad or useless" and as such they provide the most useful and informative material of anthropological research.

#### V

Mr. Dodge doubts my claim that collective improvisation is one of the defining marks of orchestral jazz. He refers us to his very intelligent suggestions on jazz notation. Clearly, there is a misunderstanding somewhere.

As far as twenty years back, Hornbostel developed a perfectly workable set of musical symbols to permit notation even of African music. No doubt that the same can be done with jazz. But what would be the object? If Mr. Dodge will accept the above analysis of the African tradition, he will see its implication in terms of notated music. Let me remind him that it was not lack of intelligence which prevented even the high-

est civilizations of Africa from committing their language to paper. It was the taboo on any form of abstraction and the deeply rooted faith in ambiguity as the criterion of man's freedom and spontaneity.

I have no doubt that a new American polyphonic tradition could be developed from the jazz idiom. The blues could be scored and twelve part counterpoint in the Palestrina manner could be written around it. But what should we gain in the process? The inevitable loss of the improvised jazz idiom would be a high price to pay. Let Mr. Dodge not forget that the very phenomenon of African survival in America was based on the illiteracy of the Negro. Teach him to write, and he will write as you do. Teach him notation and he will notice that his native music was "wrong" according to the laws of scale, meter, harmony and general purity. It was only through ignorance of our musical standards and our system of notation that the Negro was ever able to create jazz. If you rate our standards and our system of notation more highly than jazz itself, you should proceed to make a written language of the jazz idiom. But if you wish to preserve the idiom, you should not try to vitiate it by committing it to the rigidity of a written language.

## JOPLIN

(Continued from page 12)

his wife, Mr. John Stark closed the New York office and returned to St. Louis. Scott Joplin stayed on. For once he didn't follow his publisher, but made New York his headquarters until his death there in 1917.

\* \* \*

(In next month's issue there will appear another short installment, principally about Joplin's compositions published in New York. We feel that there should be plenty of material in New York for a good article about Joplin, and hope that someone located there will do it.)

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We wish to express our thanks to Mr. Wm. P. Stark, of the Stark Music Printing Company of St. Louis for giving us some of the interesting early facts about Joplin and his joining their staff in Sedalia.

\* \* \*

(Mr. Carew wishes to state that he was raised in Michigan, not up state New York as I stated last month—Ed.)

(To Be Continued)

# THAT NEW ORLEANS

## TENOR

By  
JEFF ALDAM

*Record Critic for the London Publication,  
Jazz Music*

I DISLIKE THE SAXOPHONE. A generalization, of course—and, as with other generalizations, allowance must be made for exceptions. There are quite a few saxmen in whose work I find pleasure. But even these I would prefer, if that were possible, on other instruments. Even in the case of Sidney Bechet, it would be better if he stayed on clarinet.

I'll take the original New Orleans triumvirate—cornet, trombone and clarinet—every time. The addition of the saxophone to this set-up was a retrograde step and one which has left its mark on all subsequent jazz.

That there are a handful of great soloists on alto and tenor sax, I should be the last to dispute. But not only are there an enormous number of non-descript blowers who have made names for themselves as allegedly "hot" players—there are even (particularly on tenor) players who have won world-wide fame as jazzmen, yet whose style, judged from the strictly hot point of view, is glaringly inadequate.

In my view, this can be traced back to the introduction of the saxophone into New Orleans groups just after the last war. Reed men who had mastered the clarinet did not bother to work out a new style to suit the possibilities of the new instrument; they played it just like a clarinet. An example of this is the doodling of Barney Bigard in the Oliver and Russell groups of the mid twenties. But Barney seems to have realized how little the tone of the tenor was suited to collective improvisations, so that he makes little attempt in ensemble to do more than play a few riffs.

Lester Young took the style to Kansas City and, to this day, plays in a manner out of keeping with the character of his instrument. His florid phrasing stems from New Orleans clarinet and is far removed from the ideal—if indeed there is an ideal—tenor style. (Probably that rather unpleasant honking tone he fea-

(Continued on page 77)

# JAZZ IN YOUR TOWN

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## AKRON, OHIO

Billy Ecksteine  
Count Basie

Oct. 10  
Oct. 21 to 23

The Armory  
Palace Theatre

## BALTIMORE, MD.

Count Basie  
Duke Ellington

1 week, Nov. 3  
1 week, Nov. 17

Royal Theatre  
Royal Theatre

## BOSTON, MASS.

Hal McIntyre  
Count Basie  
Count Basie  
Count Basie

1 week, Nov. 23  
1 week, Dec. 7  
8 weeks, Dec. 18  
Oct. 24

RKO Theatre  
RKO Theatre  
Lincoln Hotel  
The Auditorium

## CLEVELAND, OHIO

Hal McIntyre  
Duke Ellington  
King Cole Trio & B. Carter

1 week, Oct. 27  
1 week, Nov. 3  
1 week, Nov. 10

Palace Theatre  
Palace Theatre  
Palace Theatre

## COLUMBUS, OHIO

Hal McIntyre

Oct. 24

Palace Theatre

## DETROIT, MICH.

Count Basie

1 week, Oct. 13

Paradise Theatre

## FORT WAYNE, IND.

Duke Ellington

1 week, Oct. 27

## HARRISBURG, PENNA.

Billy Ecksteine  
Count Basie

Oct. 12  
Oct. 25

The Mosque  
Chestnut St. Hall

## LOS ANGELES, CALIF.

Erskine Hawkins

6 weeks, Nov. 3

Club Plantation

## LOUISVILLE, KY.

Fletcher Henderson

2 weeks, Oct. 6

Club Madrid

## NEW YORK CITY

Billy Ecksteine  
Count Basie  
King Cole Trio & B. Carter  
Duke Ellington

Oct. 15  
1 week, Oct. 27  
1 week, Nov. 17  
1 week, Nov. 24

Renaissance Ball Room  
Apollo Theatre  
Apollo Theatre  
Apollo Theatre

## PHILADELPHIA, PENNA.

Billy Ecksteine  
Count Basie

Oct. 15  
1 week, Nov. 17

Town Hall  
Earle Theatre

## PITTSBURGH, PENNA.

Count Basie

1 week, Nov. 24

Stanley Theatre

## ROCHESTER, N. Y.

Count Basie

Dec. 1 to 3

## ST. LOUIS, MO.

King Cole Trio & B. Carter

3 weeks, Nov. 6

Plantation Club

## WASHINGTON, D. C.

Count Basie

1 week, Nov. 10

Howard Theatre



# NICK'S LAST STAND

## *A Plea for A Persecuted Minority*

By Graham McInnes

At this hour of disgrace when the persecuted minority of white jazz lovers is rapidly dwindling under the withering crossfire of the Russells, Williams' and Bornemans of this world; when even Panassié is deserting the white boys from Chicago for the colored boys from New Orleans and Kansas City; when the militant black jazz lovers are presenting us with the white feathers (no insult meant, Leonard!) of treason and desertion—at this critical hour, I, like Custer, make my last stand and raise the flag of the white pioneers again—for LaRocca, soldiers, and for the NORK, and the Memphis Five and even, so help me, for the Five Pennies and no short change.

It was around 1927, if memory serves, that the Pennies began recording what to a lover of modified white Dixieland are those immortal chef d'oeuvres—*Buddy's Habits*, *Boneyard Shuffle*, *Ida Sweet As Apple Cider*, *Feelin' No Pain* and the rest. With Red Nichols' trumpet, Miff Mole's trombone, Jimmy Dorsey's clarinet, Vic Berton's drums, Eddie Lang's superb guitar and Arthur Schutt's delightful rambling on the piano, one could settle down to an evening of pure bliss. I began collecting these discs in 1927, and even when Brunswick, in response to the agitation of the British Rhythm Clubs, started to re-issue them in 1934, I still hung on to my battered old discs as a matter of sentiment and pride rather than of collectors' values.

Sure, the style dates—as what style, save Louis' trumpet, doesn't? Perhaps it's the dating that has charm for us as well as the glorious single string technique of Eddie Lang in *Boneyard Shuffle*, or the incredible a-rhythmic gyrations of Arthur Schutt in *Delirium*, or Berton's trick of tightening the tympanum at the close of a phrase. And certainly, when the solos are over and they all get off with carefully rehearsed (and sometimes genuinely unrehearsed) drive, you can sell me for cash any day. My favorite, though, was always Miff Mole's sweet trombone, whether played tailgate style or ruffled up on legato with sometimes an octave be-

tween triple notes.

I had long given up hope of hearing the Five Pennies in the flesh until this spring when, in the company of Alastair Cooke (one of the first men to plug American folk music on the British radio), Edgar Loew (who is a cameraman now but used to run a fine band not so long ago) and Leonard Feather (who hadn't come with us, friends. Don't shoot now!), we visited Nick's in Greenwich Village. And there they were, operating at the old stand, the same old group—well, not quite the same. The style was the same, but not the men. Miff Mole was leading on trombone. Eddie Lang had a worthy successor in Eddie Condon. Pee Wee Russell, looking, as Cooke libellously remarked, like a third secretary to the Vichy legation in Argentina, had mellowed down a great deal since the days of the Pennies, but not so much as we had grown older—or so it seemed to us perhaps due to the influence of the Bourbons we had been consuming at Cafe Society Downtown while listening to Mary Lou playing away at the K. C. party piano.

Nick's, as you know, is not a night spot for dancing, and those who come, come to listen and listen critically. So the two-piano team which played in desultory fashion between acts got short shrift from the patrons; the Pennies were the thing to listen to. In fast numbers they did well—plenty of swift fugue-like interweaving and some nimble work on piano and drums. But it was in the slower numbers like *Mississippi Ramble* and *Honeysuckle Rose* that they gave their best. Then it became eminently clear that they didn't play Dixieland or Nicksieland or Chicago style but some brand of white jazz that seemed a good deal less than seventeen years removed from the era of the Pennies.

And once again, as I had done seventeen years ago, I admired their artistry, their shrewd and slightly whimsical combination of intellectuality and pure heat, their vestigial Bachian phrasing, their

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# JAZZ MISREPRESENTED ON WAX

By BILL RIDDLE

With Jimmie Noone's recent and untimely passing those of us who know and love the kind of music he played must realize that the number of really great jazz players who came from New Orleans is an ever diminishing one. When the last of these giants is gone we shall have left only the memories of those who were fortunate enough to have heard and seen them play, and their immortal phonograph records.

There were many great jazz classics recorded from fifteen to twenty-two years ago, but the unfortunate truth of the matter is that comparatively few great performances have been recorded in the last fifteen years. Since the very nature of the music itself makes it impossible to sell to the public in great quantities, it has no particular commercial value, and consequently the better jazz records of recent years have been made either by small independent companies or by the larger companies at a high percentage of loss risk. The men who supervised and planned these "dates" deserve much credit, but the records which they turned out during the last fifteen years should be far better than they are. I believe this sad state of affairs to be due largely to a lack of judgment and a misconception of values on the part of these men. With a few exceptions the bands consist entirely of second- or third-rate musicians or of musicians who, because of the variety of their styles, cannot play homogeneously. The really good bands of this period, such as Johnny Dodds' band of 1939 with Baby Dodds, Dominique, Lonnie Johnson, Lil Armstrong, and Suttie Reynard, were not recorded at all. Noone at the time of his death was playing a radio program with a band which was surely one of the greatest jazz bands ever assembled, but this band was not recorded. In fact, with one exception, Noone has not made a single record in many years playing the kind of music for which he was best suited or with a group which would show his wonderful clarinet to best advantage.

This condition is true not only of Noone but of other great jazzmen who have passed away in recent years. What of the great Johnny Dodds? We have nothing from 1930 to his death but six sides made with a group of "Harlem jump-style" musicians, and two sides made in Chicago at a time when he was

ailing and with other men who, though they were New Orleans musicians, were not in good form. Jelly-Roll Morton, considered by many to be one of the two most important figures in jazz, recorded almost nothing after 1930. After a long and strenuous period of scuffling, which ruined his health and sent him to his grave at a time when a man of his stature should be in his prime, he was "re-discovered." As a result he recorded an album of solos which proved him to be as good as ever, but it was too late; a year later he died. Hugues Panassie is to be thanked for sixteen remarkable sides by one of the last of the last of the New Orleans trumpet players, but do we have enough left of Tommy Ladnier's marvelous trumpet?

There we have four of the greatest jazzmen. Their cases are typical. Life was very hard for them in their last years because there wasn't a living to be made by just playing their music. Not because the years had made their playing bad (they were as good or better than ever, certainly far better than the youngsters who replaced them) but because no one would listen to them when it was possible to do so, they were forced to shine shoes, drive taxi-cabs, and do other such odd jobs in order to eat. These were men of musical genius, not to be cast aside like worn out vaudeville hoofers. Such men deserve understanding and appreciation while they are alive. Instead we ignore them when they are alive and then write sentimental and laudatory obituaries for them after they are gone.

How many records made during this period can be said to approach in excellence the classics made during the five year period from early 1923 through 1927? As an example of what can be done I think the sides made at the first three sessions supervised by Panassie in 1939 do compare favorably with those early records. Ladnier, de Paris, and Mesirow play superb ensemble. The rhythm of James P. Johnson, Elmer James, Bunn, and Zutty is flawless and in perfect taste. Again Ladnier and Mesirow play marvelously with the fine rhythm trio of Bunn, Foster, and Manzie Johnson. The wind trio on "Really the Blues" (Ladnier, Mesirow, and Bechet) is a treat to hear. These are great performances.

The records by Armstrong and Bechet,

and particularly those by Allen's group in the Decca New Orleans Album of 1940 certainly do not reach such artistic heights. The feeling of sympathy between the musicians on these Decca records or on Frankie Newton's Blue Note sides certainly cannot be compared with that of the ensemble passages on Morton's "Billy Goat Stomp"; the chorus by Noone, Armstrong, Hines, and Cara on Lillie Delk Christian's "You're a Real Sweetheart"; or the last chorus of Morton's orchestral record of "Big Fat Ham."

The enterprising owner of a New York record shop has made something of a name for himself by extensively recording the efforts of a group of transplanted white Chicago musicians, and quite a few people are paying a dollar per record to hear what they believe to be the best jazz music being played today. They have been educated to believe this by suggestive advertising and by magazine articles and books written by undiscerning critics. While records by these men have been published in great numbers the music of such giants as Jelly-Roll Morton, Albert Nicholas, and Santo Pecora has gone virtually unrecorded. It seems shameful that the few recordings by these men in recent years have not been outstanding because they have had to play either with inferior musicians or with musicians whose styles conflict rather than harmonize with theirs. It would be sheer idiocy to record Kid Ory with a group of men from Count Basie's orchestra, and yet this sort of thing occurs in the studio repeatedly. On the Morton General Tavern Tunes sides of 1939 we have Nicholas, Braud, Zutty, and Morton, all typical New Orleans ensemble style musicians, playing with Henry Allen on trumpet. I am told that the function of the trumpet in this style of ensemble playing is to play a simple, direct lead, the more economical the better. Obviously Allen was the wrong man. Further the two trombones (used at different sessions) and the alto saxophonist were equally ill chosen. Perhaps if these records had been made with a George Mitchell on trumpet and a good "tail-gate" trombonist they would have been great records.

In the Spanier-Bechet records made by the Hot Record Society in 1940 we have a fine cornet and a man who is unquestionably one of the greatest of the clarinetists. It has been clearly demonstrated elsewhere that these two men are well suited to the phenomenal New Orleans ensemble style, but instead of surrounding them with other musicians who play in the same manner and using

traditional instrumentation, it was decided to experiment. The result is typical. The rhythm is totally inadequate; Bechet and Spanier play against each other with a distasteful display of virtuosity; and eight twelve-inch sides, which could easily have been classics under the conditions which they were recorded, are of little or no musical or historical value. These are but two examples. There are countless others.

Bechet is an outstanding ensemble clarinetist, but his playing becomes meaningless when he is recorded merely as a soloist and a virtuoso. Of all the records he has made in the last fifteen years, on how many does he play clarinet and with groups consisting entirely of other New Orleans musicians, or with musicians whose styles are suited to this type of ensemble playing?

Magazine articles by the few clear-sighted critics and the pioneering efforts of Heywood Hale Broun, Eugene Williams, and William Russell in making records in New Orleans using the best of the old-timers have slowly increased interest among collectors in the old-school New Orleans musicians. Perhaps out of this interest will come some truly important new jazz records, but we must choose the men for our future recording bands with a clear head and a discriminating ear.

One small recording company in Chicago, Session Records, has recently recorded four twelve-inch sides played by a group of last generation New Orleans musicians, some of whom have not recorded in years. The personnel is as follows: Bob Schaffner, Preston Jackson, Darnell Howard, Richard M. Jones, John Lindsay, and Baby Dodds. I am sorry to say these sides are very disappointing. At least half of the men on these sides *do not* play as they did fifteen years ago. Schaffner retains some of the old New Orleans trumpet style in his solo work but his melodic line is closer to that of the present day Harlem jump musicians. Preston Jackson seems to have no more than a vague idea of New Orleans ensemble style. He plays solos very much like those of Dicky Wells, a former Count Basie trombonist. Darnell Howard plays what are probably the brightest spots on these records. He plays both ensemble and solo in a fluid effortless style quite like that of Barney Bigard on the records he made around 1929. He is particularly fine on "Canal Street Blues" and "29th and Dearborn." Richard M. Jones' solos are dull and pointless; his ensemble playing weak and

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# MANHATTAN MELANGE

By Herman Rosenberg

New York, Sept. 15, 1944. Benny Goodman doing USO shows with the quartet, using Teddy Wilson, piano, Sid Weiss, bass, Irving Kluge, drums; meanwhile Sid Weiss is helping him get together a big band . . . At Nick's, Monday, August 21st, Lou McGarity (formerly trombone with Benny Goodman and CBS house band) surprised the cash customers when he played jazz fiddle. Johnny Blowers, formerly with Bobby Hackett's first band at Nick's, now working at CBS, sat in for Tony Spargo, of Dixieland fame, and sure pepped up the band . . . August 13th. Milt Gabler staged a record date with Billy Butterfield, trumpet, Wilbur de Paris, trombone, Edmund Hall, clarinet, Dave Bowman, piano, George Wetling, drums, and Bob Haggart, bass. Tunes were: *Struttin' with Some Barbecue*; *How Come You Do Me Like You Do*; *Pitchin' a Witch*; *Heebie Jeebies*. Date was under George Wetling's leadership.

Irving Fazola, New Orleans clarinetist, who played with Ben Pollack, Bob Crosby, Claude Thornhill, Muggsy Spanier, and Horace Heidt, now working six days a week at Station WWL, New Orleans, with the long-hairs, and a commercial for Jax Brew, a New Orleans beer firm, and at nights he works with Tony Almerico's Band on the Streckfus steamship liner "President." The band has Abbie Brunis (a relative of George Brunis) on drums and Lester Bouchon on tenor . . . George Hartman, former bass man with Wingy Mannone at the Hickory House in New York, is now playing trumpet and sat in at several spots in town. George is working out his New

York card, after which he intends to form a Dixieland band . . . Les Schreiber, of Black & White Records, held a session, August 19th, using Max Kaminsky, Rod Cless, Frank Orchard, Mac McGrath, Willie (the Lion) Smith. It was Willie's date. Tunes were: *Mop It, How Could You Let Me Down*, *Muskrat Ramble*, and *Bugle Call Blues* . . . September 2nd, at Black & White, Sterling Bose, trumpet; Rod Cless, clarinet; "Pop" Foster, bass, and James P. Johnson, piano. This band made four sides . . . Stuff Smith, now at the Onyx, garnered two record dates for his trio. The trio includes Stuff on jazz fiddle, John Levy, bass, Jimmy Jones, piano. First date for Savoy and the second date for Asch record. Tunes for the Savoy date: *Don't Pay Him No Mind*; *Iziz*; *Save Your Honey For Me*; *Two Faced Woman With One Track Mind*—all originals by Stuff Smith. The tunes for Asch were: *Midway*; *Skip It*; *Don't You Think*; *Stop, Look*; and *Desert Sands*, all Stuff Smith originals, and one tune, *Look At Me*, by John Levy, the bass player.

Dr. Rhythm, who made quite a few race dates for Decca a couple of years ago, stopped off in Baltimore on his way to New York, and met Chippie Williams, who formerly worked with the old Bennie Moten band, and was invited by Chippie to go with him to Ike Dixon's Comedy Club on Pennsylvania Avenue, to get a load of Sox Turner's Trio. When they got there, Doc Rhythm, who plays guitar, and Chippie, who plays tenor, sat in for a jam session. After that, they proceeded to the Orleans Club at Orleans Street and Edmiston Avenue, where Cuba Aus-

tin, former McKinney's Cotton Pickers drummer, has a trio. They also sat in there, and had a wild time . . . Charlie Creath, former trumpet and bandleader on the Streckfus steamers (brother-in-law of Zutty Singleton), now an inspector at a Chicago aircraft shop . . . Joe Davis, president of Beacon Records, got a fine jazz group together August 30th, to accompany Una Mae Carlisle, vocalist, who also played piano on the date. The men were: Billy Butterfield, trumpet; Bill Stegmeyer, clarinet; Vernon Brown, trombone; George Wettling, drums; Bob Haggart, bass. Cut: *Teasing Me; Heart of Stone; I've Got a Crying Need for You*, and one other tune . . . Ben Webster left John Kirby in mid-August, after Post Lodge engagement, taking trio to Garrick Bar in Chicago . . . Bobby Hackett joined Joe Marsala at the Hickory House August 29th . . . Some time in October the Zanzibar management takes over the former Hurricane, Bway & 49th Street, and will move entire show there, minus Cab Calloway.

Benny Morton, trombonist, formerly with Edmond Hall at Cafe Society downtown, opened Sept. 6th at Cafe Society downtown, with the following band: Bobby Stark, trumpet; Benny Morton, trombone; Prince Robinson, clarinet; Jimmy Butts, bass; Sammy Benskin, piano; and Eddie Dougherty, drums, while Edmond Hall brings his band to uptown Cafe Society . . . Eddie Heywood, with Dick Vance on trumpet, Vic Dickenson, trombone, Lem Davis, clarinet, and also Al Lucas, bass, and Keg Purnell, drums, opened at the Deuces September 7th, replacing Charlie Shavers . . . According to John Kirby, he expects to take his group overseas in October . . . Cootie Williams' orchestra played the Apollo the last week in August, and Luis Russell's Band followed them . . . National Records had a session under the leadership of Emmett Berry, trumpet, with Don Byas, tenor; J. C. Heard, drums; Dave Divera, piano; Milton Hinton, bass; waxing Byas' *Opinion*, Blue Waters, original not named, and Sweet and Lovely. Date took place August 31st . . . Strolled into the Cinderella Cafe on West 3rd Street in the Village September 2nd, to find Cliff Jackson, piano; Eddie Williams, clarinet; and Buster Eady, drums, rocking things between fits of laughter at Al (Paris) Green's humorosities and general zainness. Incidentally, Cliff opens at downtown Cafe Society Sept. 12th, with Everett Barksdale, guitar, and Ernest (Bass) Hill, on bass.

A great jamboree was held at the Lido Ballroom, 160 West 146th Street, August

19th, for the Negro Actors' Guild (some of whose members are Paul Robeson, Cab Calloway, Duke Ellington, Edgar Hayes) where Mamie Smith, Lucille Hegamin, Billie Holiday, W. C. Handy, Ovie Alston, and Allen Drew as M. C. provided the entertainment, assisted by the following musicians: Emmett Hobson, trumpet; Curtis Murphy, trombone; Robert Robinson, tenor; Franz Jackson, tenor; Butch Hammond, alto; Huey Long, guitar; William Bivins, piano; Jimmy Smith, drums, and Dave Smith, bass. Mamie Smith and Lucille Hegamin, according to the musicians, were in very good voice and were quite a surprise to the audience and the musicians . . . Jabbo Smith working at the Alcazar in Newark, N. J., with Larry Ringold's Band . . . September 11th, Gene Sedric, formerly with the late Fats Waller, opens at The Wonder Bar in Detroit with the following men: Henry Goodwin, trumpet; Gene Sedric, tenor and clarinet; Cedric Wallace, bass; Eddie Victor, piano; and Kaiser Marshall on drums.

Eddie Condon show changes time September 16th from 3:30 P.M. to 1:30 P.M. to accommodate football broadcasts.

St. Louis items:

Louis Jordan's Band and George Hudson's, a local band, with Buck and Bubbles are playing at the Plantation Club in St. Louis, according to a letter from Nat Story, formerly trombonist with Fate Marable and Chick Webb. Benny Carter and Band opens at the Plantation Club October 6th. "The Plantation Club is a big-time white night club in St. Louis," says Story. "The Billy Eckstine Band played so loud that the management had to pass out earmuffs to the customers at the door." Jeeter-Pillars Band finished out their contract with the Plantation Club. They are coming east in the near future. Story continues, "Dewey Jackson is a great trumpet player and was the last colored leader that had a band on the excursion boat running out of Pittsburgh, Pa., nightly." Andy Kirk played the Club Windsor, which is reputed to be a \$50,000 colored night-club, air-conditioned. Beverly White and Meade Lux Lewis are on the Club Windsor for two weeks in September. Count Basie, Jimmie Lunceford, Erskine Hawkins and the Duke all played Labor Day night dances in St. Louis. Snookum Russell Orchestra and Lionel Hampton are playing dance dates in St. Louis . . . Sidney Bechet Orchestra, now playing at the Club Rio in Springfield, Ill., using Paul Barbarin on drums . . . Specs Powell left Guarneri Trio at the Deuces

Sunday, Sept. 10th, having been given additional show at CBS, making three shows for Specs. Sammy Weiss (the solid beat man) returned to the Guarneri Trio September 12th . . . Fate Marable playing at Club Victorian, a swank white club in St. Louis. Dewey Jackson still at the Club Windsor, in St. Louis . . . Basin Street show loses its sponsor October 8th and may go off the air.

According to Dave Dexter of Capitol Records, one night at the Jade Club the clarinet player brought a singing dog for Wingy Mannone's edification. After listening to the dog glibly croon "Swamp Mist" (Rex Stewart's tune), Wingy admitted the dog was the most unusual he'd ever seen or heard. "I'd like to hire him as a special attraction with my band, but," butted Wingy, "his intonation is bad" . . . U.C.L.A. students held a public meeting on the subject of jazz Sept. 14th to 17th, on the college campus. Some of the speakers were: Artie Shaw, Calvin Jackson, Gene Norman, and Jimmy Van Heusen, all good arrangers, and others. The musicians' congress also sponsored the very successful Jimmy Noone concert . . . Red Nichols, after leaving the Casa Loma Band, went to California and formed a new band which opened at the Hayward Hotel in downtown Los Angeles, the latter part of August . . . Dave Stuart on his way to California to talk over draft status with local board, as he contemplates quitting ATC post . . . August 18th, at Asch Record Studios Meade Lux Lewis waxed six sides of piano solos, including: *The Denapas Parade*; *The Boogie Tidal*; *Randini's Boogie*; *Lux's Boogie*; *Dorothy's Bounce*; and *Tap's Special*, all of which are now on the record counters. Also, the Mary Lou Williams Trio, which I mentioned in the last issue, three 10-inch sides . . . Charlie Shavers and Gene Krupa were the guests on the September 8th Mildred Bailey show. Jimmy Maxwell (former trumpet with Benny Goodman and Raymond Scott, now working as CBS house man) subbed for Roy Eldredge who was out of town with his band. Teddy Wilson took a solo on *Sweet Lorraine* that really sent the audience. Mildred sang a new Duke tune called *I Don't Know About You*, which is fairly reminiscent of another Duke tune *All Too Soon*, and Mildred was in very good voice, the band backing her up wonderfully. Gene Krupa, for his number, did *Jungle Bolero*, with the vocal group from the band called the G-Noters, two of whom were formerly with the Claude Thornhill vocal quartet.

Josh White, who accompanies himself so eloquently, has recently completed an album of songs for Asch Records. They will be released shortly. Josh, a young Negro folk-singer, sings the songs which he sang at Cafe Society and the Vanguard for his admiring public . . . Another Asch recording is contained in an album of *The Blues*, with artists like Mary Lou Williams, Josh White, Woody Guthrie, Sonny Terry, Champ Jack Dupree, and others . . . George Simon, of Metronome, erred in his September column. He mentioned as one of the sidemen of Mal Hallett's band a certain Buddy Wise, as a drummer. He plays tenor sax. The kid is only about 17 years old and plays wonderful tenor . . . Sept. 15th, a new show started at Kelly's Stables, bringing Pete Brown back to 52nd Street as a solo artist, and Linda Keene, who has been in California for the past year (who sang with Bobby Hackett's first band at Nick's; also with Red Norvo's band and Muggsy Spanier's orchestra), Nat Jaffe's Trio, and Nick Fontana's Band . . . Billy Butterfield entrained for California September 10th, to make an album of Gershwin tunes for Capitol Records . . . Miff Mole Muggsy still going strong at Nick's, in the Village, and the two piano players, Don Kirkpatrick (who has arranged for Chick Webb, Don Redman, Alvino Rey, Cootie Williams, and Count Basie) and Lloyd Phillips, who made numerous records for Decca, one under his own name. Don Kirkpatrick started with Chick Webb's original band and stayed with him until Ella Fitzgerald joined the band. He then joined Don Redman until 1940, and was out of the music business until he returned to music by going to work at Nick's . . . Starting September 24th, jam sessions will be held at Fraternal Clubhouse, 110 West 48th Street, Sunday afternoons, at 3:00 P.M. The set band will be Max Kaminsky, trumpet; Vic Dickenson, trombone; Don Byas, tenor; Specs Powell, drums; Al Lucas, bass; Clyde Hart, piano, and for intermission piano, James P. Johnson will do the honors. Admission is \$1.00 at the door.

Sept. 26th at Keynote: George Hartman, trumpet; Boogie Centobie, clarinet; Vernon Brown, trombone; George Wetling, drums; Bob Haggart, bass; Frank Froeba, piano. Will make four sides . . . At Nick's, Monday night, Sept. 11th, there were two replacements: Micky McMickle, trumpet; Felix Giobbe, bass; and to fill out the horns, Ernie Caceres sat in on baritone, which made for a fine band and good music. McMickle played with Glenn Miller, until Glenn joined the army; now working in the studios at

NBC and CBS. Giobbe played with Jan Savitt, Joe Haymes, Joe Venuti, Teddy Powell, and Pops Whiteman, but now is playing on the Blue network . . . Earl Bostic got through at Small's Paradise and Clark Monroe (Billie Holiday's brother-in-law) brought his band in. The show stays the same . . . New show at the Zanzibar, October 6th, brings in Luis Russell's Orchestra, Ella Fitzgerald, and the Ink Spots . . . Sept. 12th, Herman Lubinsky, of Savoy Records, took Hot Lips Page and a pick-up band into the WOR studios for a record date; the men were Lips Page and Joe Keyes, trumpets; Vic Dickenson, trombone; Earl Bostic, alto; "Horse Collar," alto; Don Byas, tenor; Ike Quebec, tenor; Clyde Hart, piano; Al Lucas, bass; Tiny Grimes, guitar, and Jack (the Bear) Parker, drums. Earl Bostic arranged, and the tunes, all Lips' originals, were: BLOOEY, LIPS' BLUES, GOOD FOR STOMPIN', I GOT JUST WHAT IT TAKES . . . The band at Club Caravan, West 4th Street and West Broadway, under the direction of Billy Bowen, consists of Courtney Williams, trumpet; Billy Bowen, alto, clarinet, and vocal; George Jones, drums; Al Jarvis, piano; and George Prather, bass. Duke Keith plays relief piano . . . James P. Johnson, Monday, Sept. 12th, brought a swell band into the Pied Piper, with Frankie Newton, trumpet; Wilbur de Paris, trombone (slide); George James, alto; Eddie Williams, clarinet; Joe Brown, bass; Goldie Lucas, drums; and James P. played piano. Frankie and Wilbur took turns playing bass trumpet. Whoever missed this treat was out a good time and plenty of good music . . . At Tondelayo's on 52nd Street, Oscar Pettiford, bass; Tiny Grimes, guitar; and Clyde Hart, piano, supply the music, with Earl Garner playing knocked-out, relief piano . . . To replace Irving Kluger, Joe Marsala brought in Buddy Christian, who was left without a job when Ina Ray's band folded . . . Added to Nat Jaffe's trio are: Charlie Shavers on trumpet, Bill Stegemeyer on clarinet, formerly of Bob Crosby's band and radio studios, and Morris Raymond, bass . . . Sid Weiss left the Hickory and to replace him Irving Lang plays bass, piano, drums, trumpet, and some reed instruments, and good. In fact, he's an all around musician . . . James P. Johnson, with Eddie Dougherty on drums, will make some sides for Decca, on September 22nd.

Columbia Record Company will re-issue 16 hot jazz albums during the coming months. The retail price will be \$2.50 per album of 8 sides, or four records. The complete list of albums is as follows:

Set C-28—KING LOUIS: *Heebie Jeebies; Save It Pretty Mama; Potato Head Blue; No One Else But You; S.O.L. Blues; Twelfth Street Rag; Squeeze Me; Knockin' a Jug.*

Set C-29—JAZZ BY BIX BEIDERBECKE: *Royal Garden Blues; Ol' Man River; Goose Pimples; Wa-Da-Da; Thou Swell; For No Reason at All in C; Louisiana; Sweet Sue—Just You.*

Set C-30 — FLETCHER HENDERSON: *Sugar Foot Stomp; Hop Off; What-Cha-Call 'Em Blues; Snag It; Money Blues; Can You Take It?; Stampede; New King Porter Stomp.*

Set C-31—BESSIE SMITH: *Cold in Hand Blues; Lost Your Head Blues; You've Been a Good Ole Wagon; Baby Doll; Cake Walking Babies; Empty Bed Blues (Part 1); Empty Bed Blues (Part 2); Young Woman's Blues.*

Set C-38 — DUKE ELLINGTON Orchestra: *Lazy Rhapsody; Best Wishes; Blue Ramble; Bundle of Blues; Baby, When You Ain't There; Drop Me Off at Harlem; Lightnin'; Merry-Go-Round.*

Set C-40—COMES JAZZ, Bud Freeman and Famous Chicagoans: *Prince of Wails; Muskat Ramble; At the Jazz Band Ball; Forty-Seventh and State; Jack Hits the Road; After Awhile; That Da-Da Strain; Shim-me-sha-wabble.*

Set C-41—EARL HINES: *57 Varieties; Down Among the Sheltering Pines; I Ain't Got Nobody; Love Me Tonight; Caution Blues; Rosetta; A Monday Date; Deep Forest.*

Set C-43—FRANK TESCHEMACHER: *Nobody's Sweetheart; Liza; Sister Kate; Nobody's Sweetheart; China Boy; Shim-me-sha-wabble; Sugar; One Step to Heaven.*

Set C-44—BOOGIE WOOGIE: *Boo-Woo; Boogie Woogie Prayer; Woo-Woo; Shout For Joy; Roll 'em Pete; Bear Cat Crawl; Boogie-Woogie.*

Set C-46—HOT TROMBONES: *Bugle Call Rag; Makin' Friends; Dee Blues; Original Dixieland One-Step; Got Another Sweetie Now; Higginbotham Blues; Tennessee Twilight; The Gold Diggers' Song.*

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## JAZZ CRITIC LOOKS AT ANTHROPOLOGIST

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a man. There are many important stages it must go through before becoming that man. So it is with music. We cannot compare the various stages or expect one to conform with the other. The life span of art, however, is so long that most people consider the product of the various stages as different species. There are those who would like to see one emulate the other. There are those who frown at a natural growth.

Mr. Borneman says that "musical susceptibility, however profound, is no test of literate judgment. Jazz can be *played* without academic knowledge of music but it can never be *understood* without some musical literacy." I agree that the "putting of jazz into its natural perspective" does need a wider knowledge of music, but that jazz cannot be understood without this knowledge I do not agree. He says: "What sounds good to you is not necessarily good of its own *standard*." (Italics mine.) What "sounds good" is by its *own standard* good. That is, if we are sensitive to the musical art in question. "Good" as part of musical history is something else. It seems to me that for any of us the test of "sounding good" is all we can go by. Not the "rational act" as Mr. Borneman says.

If a person is cultured in more than one species of music, he can compare the "sounding good" of one kind to another. Doing this he acquires perspective, but a further widening of knowledge does not become the "rational act." Mr. Borneman seems peeved at the seemingly naïve enthusiasm of the jazz fans. Their passion for short-lived aspects of jazz is sometimes disconcerting and trying, but to dismiss their judgments is dangerous. It is about as logical as dismissing the African's likes or dislikes—the only basis of his creation and of his audience—because he lacks the historical view of music, and because he cannot, as Mr. Borneman would say, "rationalize." But if we keep acquiring these various cultural patterns, until the over-all aspects of one can be compared to the over-all aspects of another, I think we do reach a horizon which those in any one culture do not enjoy. There is a limit even to this, however, since the meaning of music, for any one of us, is not reached in a day. The more we skip about, the less we shall understand of each. We cannot cram in art.

Mr. Borneman says that jazz is not classical music, and again he uses the term "symphonic" as synonymous with

classical. He also says that "the whole sense and purpose of jazz rests in this extraordinary ability of a group of musicians to improvise complex rhythmic and melodic counterpoint on a simple harmonic basis." I am afraid that this is how Mr. Borneman understands jazz. Nor is it at all surprising that for him the careful depositing of huge symphonies by "long hairs" is "classical music." This is the great fallacy into which all jazz critics fall. Any music that is to reach the proportions that our instrumental symphonies have attained must go through what jazz is going through today. In an article of mine published in *Hound and Horn* (Summer, 1934) I quoted from a letter written by a certain Andre Maugars in 1639 upon the occasion of a visit to Rome. I will quote him again.\*

\* Vide, Arnold Dolmetsch's "The Interpretations of the Music of the XVIIth and XVIIIth Centuries."

"I will describe to you the most celebrated and most excellent concert which I have heard. . . . As to the instrumental music, it was composed of an organ, a large harpsichord, two or three archlutes, an Archiviole-da-Lyra and two or three violins. . . . Now a violin played alone to the organ, then another answered; another time all three played together different parts, then all the instruments went together. Now an archlute made a thousand divisions on ten or twelve notes each of five or six bars length, then the others did the same in a different way. I remember that a violin played in the true chromatic mode and although it seemed harsh to my ears at first, I nevertheless got used to this novelty and took extreme pleasure in it. But above all the great Frescobaldi exhibited thousands of inventions on his harpsichord, the organ always playing the ground. It is not without cause that the famous organist of St. Peter has acquired such a reputation in Europe, for although his published compositions are witnesses to his genius, yet to judge of his profound learning, you must hear him improvise."

I see *no* difference between this and what our jazz musicians are doing. We see the ability of Frescobaldi as improviser and Frescobaldi's writings compared by a man of that day. We can be sure that what was improvised on that occasion differed in no way from what Frescobaldi may have turned out on paper in his study. There need be no real difference between improvisation and notated music. After a time a difference



does develop. Jazz did not wait for this time but has instituted scored music *before* making a practice of first committing her improvisations to paper. After all, notation is a means of preservation out of which has come an art dependent upon this medium. The art coming afterwards must be a consequence of notation's primary need, that of preservation; otherwise we get the hunting artist or arranger, hunting through the debris of European music for what he can find to syncopate and score.

I have tried to show in H.R.S. *Society Rag* (January and February, 1941) how jazz might slowly become notated. The musicians are not yet ready and the attempts by Henderson, to which Mr. Borneman refers, constitute no argument that jazz is peculiarly an improvised music and that such orchestrations as we have are proof that it cannot be notated and orchestrated. Musical notation developed with the notation of previous music. Jazz finds itself with a notation too perfect for its present needs and a kind of orchestration alien to it but useful to its commercial establishment. To say that "the European tradition has developed all *alternatives* of scored music to such peaks of perfection that all jazz arrangers' attempts at originality of scored writings are doomed to look like parodies of the real thing" (Italics mine) is true of jazz arrangers. But it is by no means true that "all alternatives of scored music" have been reached. The development from improvisation to scored music may follow European music very closely, but whatever difference there is, that difference together with the present new material (blues and instrumental figurations) will be enough to launch a new scored music. Like improvised counterpoint and invention, it will compare to our classic music, but it will be a state of music in its own right, satisfying something that classic music does not.

Mr. Borneman feels that we are talking at cross-purposes and that if we recognized a thing for what it was we would not compare it with something of another kind. In speaking of jazz he says "it could not *possibly* be good by such standards as were evolved from the history of European music." (Italics mine.) Whatever new ingredient there is in jazz, and certainly there are many, the general manipulation, the general working out and those things that we *can* compare, put jazz in a position where, even if it did not have these other qualities, so dear to a listening public, and those special differences that Mr. Borne-

man has found, it would still compare "well" with early classic music. But jazz has seemingly more than early classic music had. I say "seemingly" because we cannot, as so many do, take the notated music as a faithful facsimile of all that transpired during the 17th and 18th centuries. They had their many "ways" of playing and significant playing style to which no notation could do justice. The musical literature of the period is witness to this fact. But in spite of notation's inadequacy, what came to us through it is great art. Jazz notated is comparable to this music and I have seen many musicians, though not liking jazz, still being astounded at the counterpoint and invention. I know we cannot compare something utterly new to something else but jazz, as different as it is, is not altogether far removed from the past.

Mr. Borneman says: "However well the Tin Pan Alley boys arrange their jazz pieces, the academically trained composer still keeps his head start of five centuries and all attempts to beat him at his own game are therefore doomed to folly and failure." It is as though he had said that competition in orchestration is futile. Is not every jam session competing with 17th and 18th century counterpoint and is not every soloist competing with the inventive writing of those centuries? The trouble is that our orchestra men were too impatient and did not *go along* with jazz but wanted a quick job. They borrowed wholeheartedly and the results are our hybrid styles of orchestration which become dated over night. Mr. Borneman says that "collective improvisation compares with solo improvisation as an exciting race compares with the dull clocking of individual competition." Am I to understand this to be the case through all music or only the case in jazz? Counterpoint is exciting, but excitement is not the end of art.

Mr. Borneman continues this subject in his June article. In speaking of duets he says: "In comparison with the tense counterpoint of these records, even the best of the solo records are disclosed in their mistaken ambition. Jazz is an orchestral music, not a solo art." No great solos in any musical art came from an art that was *only* a "solo art." One learns to play in an ensemble, learns to be creative, to acquire rhythmic sense and timing. We must first bear in mind that solos come after ensemble incubation and that it is not a "mistaken ambition" that prompts a soloist to take off. Unless, of course, we want to cross off

all the great solo work of the 17th and 18th century contrapuntalists. Bach's great contrapuntal solo harpsichord fugues did not come about through the harpsichord. This session spoken of in my 17th century quotation was the incubation to Bach's harpsichordal contrapuntal writing. Even the solo writing for the instruments capable of only one melodic line (such as the violin) had their genesis in such sessions as are spoken of in my quotation.

Mr. Borneman dismisses a great deal as not jazz. True he takes the best jazz, that which comes from the place of its birth, and calls only this jazz. What are we to call the rest—Bix and the like? To me they are a representation of another jazz dialect. When Mr. Borneman segregates Tatum, Goodman, Wilson and Bix into some unnamed category, we must first understand that there is a difference between hybrid jazz, vitiated jazz, and a jazz, though not New Orleans, yet born of dance music and speaking the rhythm of dance in its outline. Hybrid is the mixing of two or more breeds, both having been born out of previous digestion and going through no new digestion. Vitiated jazz is a jazz that has lost, through smoothness, flowing qualities of the instrument and a reliance on the sensuous quality of its tone, any stamina it may have had. Classic musicians have satisfyingly done these very things but it has either been part of a composition or the underlying chordal structure has been highly significant. Unless it is done in good taste, it ends up in the endless ripples of either or both hands on the keyboard in the manner of a Liszt. It is a sort of music coming more from indulgence in virtuosity rather than from inner expression. Tatum is a musician *par excellence* of vitiated jazz. Any emulation by other instrumentalists only leads away from jazz, without the good taste we find in classic music.

There is very little that is hybrid in improvisation. Just as the earliest New Orleans jazz or pre-New Orleans jazz is the complete digestion of what otherwise

would have created a hybrid music, so whatever we see of Debussy in the best of Bix was completely digested. Bix's piano is not the best of Bix and for Mr. Borneman to say "Bix Beiderbecke's little piano pieces which have been compared to Debussy would therefore tend to make us doubt rather than confirm his value as a jazz musician" is no logical dismissal when we know that James P. Johnson also makes excursions to that whole-tone Frenchman. I might add that his digestion is not one half so complete as was that of Bix, therefore bordering much more on the hybrid. However, for me, such excursions do not in the least detract from Johnson's greatness as a true jazz musician. Of course a digestion of bad influences is not beneficial and maybe the complete digestion by Bix and his followers of the latest academic musical distillations had more of a disastrous effect than the hybrid excursions of Johnson. Jazz it is, however, and therefore comparable to other forms of jazz.

I find great satisfaction when Mr. Borneman says: "All untrained singers, Africans as well as Occidentals, tend to sharpen the accented beats and to flatten the unaccented ones." Even if he may be wrong, such statements are basic, something we need in jazz analysis. It reminds me of Grimm's Law of Phonetics. When Mr. Borneman follows this with "strong beats shifted to weak ones by syncopation tend to be flattened in the process," I see reasons for certain changes. But his other statements, the statements of his that I have been quoting, I cannot agree with him upon. I know that there are many jazz enthusiasts who are in accord with Mr. Borneman's views in this matter of *jazz through improvisation* and *classic music through notation*. Mr. Borneman weakens the basic strength of the things that *can* be said with finality by putting equal stress on his later hypothesis. I can thank Mr. Borneman for putting his case quite directly and therefore in a position for my attack.

## Corrugated 10" Record

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ABERDEEN PROVING GROUNDS, MD.

## NEW ORLEANS TENOR

(Continued from page 65)

tures also derives in some measure from clarinet technique). How much more satisfying was the work of his old teammate the late Herschel Evans, who adapted the Hawkins style.

As to Hawkins, his early work was frankly corny. But once he had worked out a suitable approach to the problems of his instrument—influenced somewhat by the phrasing of the New Orleans brassmen who were his colleagues in the old Henderson gang—his method of constructing and intoning improvisations became recognized as the ultimate for tenor. Most good tenor men have adopted a similar approach. (Unfortunately far too many of them have followed Hawk in his latter-day lapses into "rhapsodic" style, of which a little goes a very long way. But that is another story!)

White New Orleans reed-men appear to have followed a course similar to Biard, Young & Co. Those whose tenor has been recorded reveal a disconcerting, though not unexpected, tendency still to think in terms of clarinet. Dave Winstein on Sharkey's Deccas is a fair example.

Bud Freeman's phrasing, if this analysis be followed, does not seem to contain very much which is peculiarly Chicagoan. Here was yet another musician who listened to and absorbed the New Orleans style of clarinet and then tried to play in the same vein on a dissimilar instrument. But, not being a "native" to the style and being subjected to various other influences, the result in his case is several stages further removed. And as regards his own distinctive additions to hot phraseology, so assiduously copied by others, the less said the better.

Clarinetists like Joe Marsala have modified the traditional style by the addition of their own local accent. The very great similarity of phrasing between Bud's tenor and Joe's clarinet, particularly in slow tempo, seems to bear out the point I am trying to make.

I have no love whatever for the sour tone and indeterminate pitch of much of Freeman's playing, yet practically the same phrases similarly intoned by Marsala on clarinet do not grate on my ear. Judged by the few examples of his clarinet I have heard, Bud should have stuck to that instrument. Moreover, so should Marsala. Freeman's tenor is bad enough, without the "second line" of honkers and doodlers.

Mezz has always had a closer feeling for what is *right* in jazz. So that it is

no surprise to find that his tenor on various McKenzie and Condon sessions ("I've Found a New Baby"; "Nobody's Sweetheart") is simpler and more suited to the instrument. He does not try to play it like a clarinet. Mezz's somewhat unusual approach on the Ladnier Bluebirds may, I think, be due to a striving to produce a saxophone noise similar to that of Bechet's soprano. (Happy Cauldwell feels the same way on Jelly Roll's last Bluebirds.)

To sum up: I heartily dislike the pyrotechnical tenor sax of Lester Young, Bud Freeman and their imitators. But, realizing that it is not sufficient merely to dislike a thing, I have tried to discover the cause. And this cause has its roots in New Orleans, where a number of excellent clarinetists began to double on an unfamiliar instrument and, in doing so, failed to realize that quite a different approach was necessary.

Jazz was the loser when the saxophone was introduced, but the result might have been less lamentable had there not been this sad lack of insight on the part of a number of otherwise talented jazzmen. Indiscriminate imitation has done the rest.

## NICK'S LAST STAND

(Continued from page 67)

abounding circuslike energy and, above all, their warmth. When they play sweet, they're hot; and when they play hot, they're sweet. And I venture that Miff Mole will someday be remembered as the finest exponent of legato style jazz trombone.

Perhaps the charm of white jazz to us, the persecuted minority of its lovers and adherents, lies in the fine illusion it presents in a sea of bottles at three o'clock in the morning when it seems so temptingly like the sort of music which, if you had only a little more time and skill, you could play yourself. And that, fellow-believers, I couldn't say of Louis, or Bessie, or Bechet.

A LIST OF HUNDREDS OF  
**OUT-OF-PRINT JAZZ RECORDS**

MOSTLY PRE-1940

will be sent on request.

Ready about Oct. 20.

**JOHN G. HEINZ**

2417 James St., Syracuse, N. Y.

## LEMME TAKE THIS CHORUS

Beginning with the August issue of the *Record Changer*, we have attempted to separate the magazine into two sections—advertising and reading material. Now, by unfastening the staples and removing the advertising in the center you have two separate and distinct booklets which lend themselves more readily to filing or binding.

The quality of the writing appearing in the *Record Changer* is out of all proportion to the humble finances of the publication. The success of our venture is due in most part to the efforts of Eugene Williams, William Russell, Ernest Borneman, Ralph Gleason, Roy Carew, Nesuhi Ertegun, Fred Ramsey and the many others who, in knocking out a constant stream of informative and intelligent articles, have received little more for their pains than loud words and extravagant promises. Little money, if any, has changed hands. If you like the *Record Changer*, these are the men to tell it to.

\* \* \*

This month we have commercial accounts with Blue Note Records and the Columbia Recording Corp. (center spread). Give these people your business. Even if you can't use what they've got to sell, write to them and tell them why.

Incidentally, it would be no waste of time to write Columbia and tell them what records you want reissued. If YOU don't tell them, nobody else will. And they have barely touched the best of the jazz on the old Okeh and Columbia labels. Bob Franklin, chief of the advertising department, will forward your letters to the interested parties. Their address is Bridgeport, Conn. Think of those Oliver Okeh's, those New Orleans Bootblacks . . .

\* \* \*

**CORRECTION:** Bunk Johnson did not record for Decca, as Mr. Rosenberg reported last month. He recorded for Decca's affiliated World Broadcasting System transcriptions, and the sides will not be released on records.

\* \* \*

From George Montgomery, Los Angeles: "In honor of the late Jimmy Noone, the local Musicians Congress sponsored a memorial program which was held here at the Trocadero on August 13. As a whole, the affair was very successful, both as a tribute to

Noone, and as an aid to his family. The speakers who told the story of Jimmie's life and of his music did not seem too familiar with their subject, but were adequate.

"The entertainment began with some good Dixieland by a band which included Nappy Lamare, Matty Matlock and Eddie Miller; Joe Sullivan carried on with a couple of good solos, and then Wingy Manone's band played *Riverside Blues* and a knocked out version of the *Muskrat Ramble*. The musical low point of the afternoon was some jive by Red Stewart and Sidney Catlett and a weak clarinet solo by Barney Bigard with rhythm accompaniment.

"The climax of the program was furnished by the great New Orleans band with which Noone played on the radio just prior to his passing, and which could pay the only proper respects to Jimmy's music. Carey, Scott, Ory, Bigard, Garland, Wilson, and Singleton got together and played *Jimmy's Blues High Society*, *That's a Plenty*, *Savoy Blues* and *The Blues Jumped a Rabbit*. The music was wonderful, and Ory's solo on *Savoy* was one of the best I've ever heard."

George Montgomery also writes that *The Capitol* (house organ for Capitol records) carries an account of the record date Zutty Singleton's Creole Jazz Band made for that label. It is stated that this was the same band featured for six months on Orson Welles' radio show. However, Zutty's band did not include Mutt Carey and Kid Ory who played every show and who probably contributed more to the success of Welles' program than any others. Of Orson Welles' CBS series, Dave Dexter, editor of *The Capitol*, says, "Musicians of the caliber of Bigard, Singleton, Scott, Wilson and Garland racked up an enviable mark despite the trumpet and trombone they were forced to work with. Kid Ory and Mutt Carey, aged and unsure, nevertheless gave the Welles Creole group the musty 'New Orleans' atmosphere which warped wax collectors demand." Everybody's a warped wax collector but me, see?

Get a load of the poem *Ma Rainey* by Sterling Brown. It was published two years before Panassie's *Le Jazz Hot*, and established, in my opinion, Mr. Brown as the world's greatest authority on a great number of subjects. Native Washingtonian, professor of literature at Howard University, schoolmate of Duke Ellington and Claude Hopkins, Sterling Brown has traveled the South extensively and has written many books and poems on that section. He has a fine collection of blues records. This fall he is planning to form a jazz club at Howard University, which is the best news to come out of Washington for a long time. I hope that we can print more of Sterling Brown's work.

\* \* \*

Our new feature *Jazz in Your Town* is conducted by Herman Rosenberg. We would like those of you outside New York to write us telling us where your best local musicians are playing. Give us the name of the outfit, the dates of the engagement and the job they are playing. Include, if possible, information on booking up to six weeks in advance of our publication date.

\* \* \*

We now have a form showing exactly how you can go about setting up full-page and half-page record ads. If you didn't receive one with this month's issue, drop us a card. Display ads will not be printed for lists less than a half-page.

### IMPORTANT NOTICE

For the December and subsequent issues of the *Record Changer*, the deadline for display advertising will be the 10th of the preceding month.

## MANHATTAN

(Continued from page 73)

Set C-51—DORSEY BROTHERS: *Prayin' the Blues; I'm Gettin' Sentimental Over You; Oodles of Noodles; By Heck; Anything; Shim Sham Shimmy; Jazz Me Blues; Mood Hollywood.*

Set C-57—LOUIS ARMSTRONG AND HIS HOT FIVE: *Gut Bucket Blues; Cornet Chop Suey; Yes! I'm in the Barrel; My Heart; Muskat Ramble; You're Next; Skid-dat-de-dat; Oriental Strut.*

Set C-61—TEDDY WILSON - BILLIE HOLIDAY: *Miss Brown to You; I Must Have That Man; I Wished on the Moon; Foolin' Myself; What a Little Moonlight Can Do; Easy Living; If You Were Mine; When You're Smiling.*

Set C-66—HOT TRUMPETS: *I'm Comin'*

*Virginia; Dear Old Southland; Alexander's Ragtime Band; Body and Soul; Darktown Strutters' Ball; Echoes of Harlem; One and Two Blues; Why Was I Born?*

Set C-73—LOUIS ARMSTRONG AND EARL HINES: *Weather Bird; West End Blues; A Monday Date; Muggles; Chicago Breakdown; Tight Like This; Don't Jive Me; Heah Me Talkin' to Ya?*

## JAZZ MISREPRESENTED

(Continued from page 69)

devoid of rhythmic and harmonic invention. He is probably more to be blamed than anyone else for the poor quality of these performances. Four fine tunes are spoiled by banal, arranged passages and repeated riffs, played in the manner of the Goodman Sextet, in the place of improvised ensemble. As a result the records, instead of increasing in tension and excitement as they progress, become tiresome and dull in the last three or four choruses of each side. Lindsay and Dodds are apparently still great players but they don't belong in such a group. Baby puts on quite a show, as he does on the recent lamentable Tut Soper records, but this is not the Baby who played on the Oliver, Morton and Dodds' Black Bottom Stompers records.

A few of the "greats" are left whose music has not changed, but if they are to be recorded it must be done soon. Time grows short. If we give such men as Ory, Baby Dodds, Mesirov, Mutt Carey, Pop Foster, and Tubby Hall the chance to record again in the proper musical atmosphere we shall be handsomely rewarded.

There is also a handful of comparative youngsters (all white) who should be encouraged to play and record with these proved giants. It seems natural for Yank Lauson, Nappy Lamare, and Ray Bauduc to play in the old style. There are others who are almost unknown, such as George Lugg. An experiment in jazz, the Lu Watters' Yerba Buena Jazz Band, has also given us, in Turk Murphy and Ellis Horne, at least two musicians who show great potentialities. Ben Strickler, former hill-billy trumpet player who has recently joined forces with Horne and Murphy, is said to be very good. Further, I understand that another West Coast trombonist, who is but seventeen years of age, has learned to play very convincingly in the style of the early New Orleans men—Ory, Palmer, George Bryant. Perhaps in these men there is still a future for the real jazz.

# THE RECORD OF THE MONTH

---

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A. Anderson

November \* 44

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We regret that the printing of the reading material scheduled for this issue of The Record Changer must be deferred to the December issue.

EDITOR.



# Collectors! Jazz Lovers!

Calling your attention to the following releases by

## COW COW DAVENPORT

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**\$1.05 each**

C1—GOTTA GIRL FOR EVERY DAY IN THE WEEK JUMP LITTLE JITTERBUG

Vocal and Piano by Cow Cow Davenport

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All six sides piano solos by Cow Cow Davenport, one of the greatest of all jazzmen!

TWO DISCS ON NATIONAL LABEL by the

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Emmett Berry, trumpet; Don Byas, tenor sax; Milt Hinton, bass; Dave Rivera, piano; J. C. Heard, drums.

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9001—SWEET AND LOVELY/WHITE ROSE KICK

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**EACH ONE A MUST FOR EVERY COLLECTOR!**

Send in your order now to assure prompt deliveries. Send money order or order C. O. D. Minimum shipment—three records.

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9001  
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# THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

AJ—Ajax	CMS—Com. Music Shop	ED—Edison	MAD—Madison	RO—Romeo
AP—Apex	CI—Collectors Item	EM—Emerson	ME—Melotone	RY—Royale
AU—Autograph	CO—Columbia	GE—Gennett	OK—Okeh	SA—Soloart
BA—Banner	COE—English Columbia	GL—General	OR—Oriole	SIG—Signature
BB—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PAF—French Parlophone	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HMV—His Mas. Voice	PAA—Paramount	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PAT—Pathe	VI—Victor
BS—Black Swan	DEE—English Decca	JJ—Jazz Information	PE—Perfect	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	PU—Puritan	VOE—English Vocalion
Ca—Cameo	DI—Diva	LI—Lincoln	QRS—QRS	VR—Variety
CH—Champion	DO—Domino	MAS—Master	RE—Regal	VS—Varsity

Condition of each record for disposition is shown by the following abbreviations:

- N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
- E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.
- V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
- G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
- F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
- P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

- "SAL": The record is for sale at the price indicated. First offer takes the record.
- "AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.
- "TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on page 20

## Advertising Rates

### CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants..... 5c each  
 Items for disposition..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms.

The rate for classified advertising not submitted on these blanks is  
**15c PER ITEM**

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	Full Page	Half Page	Col. Inch
Collectors' ads .....	\$10.00	\$ 6.00	\$ 1.00
Ads to set in type .....	20.00	12.00	2.00
Ads ready to photograph .....	10.00	6.00	1.00

**Subscription Rate \$1.50 PER YEAR**

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## Advertisers whose addresses are not shown elsewhere

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|--|--|
| <p>ALEX: C. J. Alexander, 725 S. Glenwood, Tyler, Texas.</p> <p>ANDE: Mrs. M. L. Anderson, 1902 Ekin Ave., New Albany, Indiana.</p> <p>BAKE: W. R. Baker, 28½ Dexter Streets, St. Catherines, Ontario, Canada.</p> <p>BAWD: John Bawden, Jr., 1833 Spruce St., Philadelphia 3, Penna.</p> <p>BR,E: Elbert O. Brown, 215 Lorita, San Antonio, Texas.</p> <p>BUCK: Dr. W. H. Buck, 5009 Walnut St., Philadelphia 39, Penna.</p> <p>BURK: T. J. Burke, 123 South Street, Jersey City 7, New Jersey.</p> <p>CAMP: C. M. Campbell, Y1/c, USCG, 971 W. 30th St., Apt. No. 1, Los Angeles 7, Calif.</p> <p>CAUG: Dave Caughren, Jr., 827 9th St., Santa Monica, Calif.</p> <p>CHOY: Robert Choy, 21 John St., San Francisco 11, Calif.</p> <p>CONA: R. W. Conant, Jr., 3774 Effingham Pl., Los Angeles 27, Calif.</p> <p>COOK: John Cook, 401 Mountain St., Aurora, Illinois.</p> <p>COPE: Van D. Copeland, 1386 West 20th St., Los Angeles, Calif.</p> <p>CROS: Charlotte Crosby, 2140 W. Touhy Ave., Chicago 45, Ill.</p> <p>DeRA: Esther L. DeRaad, 1026 Valley Dr., Alexandria, Virginia.</p> <p>EARN: William H. Earnest, RFD No. 2, York County, Dover, Penna.</p> <p>EAST: Lt. H. M. Easterling, USN, U. S. McGowan, c/o F.P.O., San Francisco, Calif.</p> <p>EDEL: Sanford Edelstein, 975 Walton Ave., Bronx 52, New York.</p> <p>EINH: Frederick Einhaus, 1662 Shafter St., San Diego 6, Calif.</p> <p>ERWI: Ward G. Erwin, 3775 Jardin, Houston 5, Texas.</p> <p>FAY: S. P. Fay, Jr., Stone House, Framingham Centre, Mass.</p> <p>GENT: N. P. Gentieu, 86 South Lansdowne Ave., Lansdowne, Penna.</p> <p>GHIR: Kent Ghirardelli, 2570 Jackson St., San Francisco 15, Calif.</p> <p>GRAV: Judge David C. Graves, Probate &amp; Juvenile Court, Columbus, Kansas.</p> <p>GROV: Thurman &amp; Mary Grove, 4709 Frankford Ave., Baltimore, Maryland.</p> <p>HASS: Dale Hassell, 2174 North Talbot St., Indianapolis, Indiana.</p> <p>HEAR: W. R. Hearne, 1047 W. 97th St., Los Angeles 44, Calif.</p> <p>HERZ: Robert K. Kerzfelder, 245 West 107th St., New York, N. Y.</p> | <p>HOLL: Vernon Hollis, c/o Margaret Bishop, 518 E. 42nd St., Chicago 15, Illinois.</p> <p>HUBB: Joseph E. Hubbard, 222 24 Place, Manhattan Beach, Calif.</p> <p>HURN: John Hurn, 2536 Polk St., San Francisco 9, Calif.<br/>(See my wants in September Record Changer.)</p> <p>IDER: J. Van Iderstine, Box 146, Wortendyke, New Jersey.</p> <p>JENS: Pvt. Jensen, Plat 5, St. Norbert, De Pere, Wisconsin.</p> <p>KAPL: Benjamin Kaplan, 1201 E. 22nd St., Brooklyn, N. Y.</p> <p>KA,M: Martin Kaplan, 1053 2nd Ave., New York 22, N. Y.</p> <p>KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.</p> <p>KRAV: Philip Kravitz, 30 Mylod St., Walpole, Mass.</p> <p>KUNE: James P. McKune, Eastern District, Y. M. C. A., Brooklyn 11, N. Y.</p> <p>LAMB: Sgt. Robert C. Lambert, 116th A.A.F. Base Unit, A.A.B., Fort Dix, N. Jersey.</p> <p>LAUF: George Laufer, 2079 Wallace Ave., New York, N. Y.</p> <p>LEVI: Sanford Levine, 350 Central Park West, New York, N. Y.</p> <p>MART: James J. Martin, Box 283, Lancaster, New Hampshire.<br/>(Other wants in September Record Changer.)</p> <p>MA,W: W. O. Martin, Jr., 720 W. Ottawa St., Lansing 15, Mich.</p> <p>MASL: Lee Masland, 1188 So. Bronson Ave., Los Angeles 6, Calif.</p> <p>MAYO: David Mayo, 740 Whipple Ave., Redwood City, Calif.</p> <p>MELL: Edward Mello, 318 Excelsior Ave., San Francisco 12, Calif.</p> <p>MELT: Sam Meltzer, 737 Fox Street, Bronx 55, N. Y.</p> <p>MEND: Sal Mendola, 75 E. 7th St., New York 3, N. Y.</p> <p>MITC: Lt. Charles Mitchell, 0-1590318, Kansas City, QM Depot, Kansas City 1, Missouri.</p> <p>NORR: W. T. Norris, Jr., P. O. Box 488, Salem, Virginia.</p> <p>PAYT: Russell E. Payton, Box 903, Springfield, Ohio.</p> <p>PEAC: L. R. Peach, 21 Columbus Pl., Halifax, N. S., Canada.</p> <p>PENN: Howard E. Penny, 104 N. Killingsworth St., Portland, Oregon.</p> <p>PENS: Kenneth Pensoneault, No. 14502, Box 145, Wethersfield, Conn.</p> |
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## Advertisers whose addresses are not shown elsewhere

**POWE:** Pfc. E. L. Powers, 927 S. E. St. Francis St., Brownsville, Texas.

**REIT:** Ed Reith, 937 Lincoln Ave., Alameda, Calif.

**RING:** Wilson I. Ringer, Y2/c, USNR, 12 West 87th, Apt. 2C, New York 24, N. Y.

**ROHS:** Richard B. Rothschild, 322 Wiltshire Rd., Upper Darby, Penna.

**ROTH:** Alfred F. M. Roth, 26 Nassau St., Trenton 8, New Jersey.

**RUSK:** Roy Ruskin, 39 West 70th St., Kansas City, Missouri.

**RUTH:** Ruth's Music Shop, 211 W. 11th St., Fort Worth 2, Texas.

**SAUL:** Milton Saul, 837 Westgate, University City, Missouri.

**SCHW:** Julius Schwartz, 255 East 188th St., New York 58, N. Y.

**SIEG:** B. Siegel, 101 E. Tremont Ave., Bronx 53, N. Y.

**SILV:** Herbert Silverman, 12 Dewey St., Newark 8, New Jersey.

**SMIT:** Bob Smith, Jr., 203 West 2nd St., Frederick, Maryland.

**STUR:** Ralph J. Sturges, 131 Washington St., Hartford 6, Conn.

**THRU:** Herbert Thrune, 220 East Winslow St., Freeport, Illinois.

**TUCK:** Lt. Comdr. H. C. Tucker, 17 Greenway Road, New London, Conn.

**VOGE:** Leon D. Vogel, 1219 Steelton Ave., Baltimore 24, Maryland.

**WALL:** Robert Waller, 325 W. Adams Blvd., Los Angeles, Calif.

**WHIT:** Ray Whitney, 30 Gordon St., Framingham, Mass.

**ZARA:** Andy Zaras, 106 No. Munn Ave., Newark 6, N. Jersey.

### CLOSING DATES FOR BIDS

On all Records advertised  
for auction in this issue  
will be **DEC. 1, 1944.**

UNLESS OTHERWISE STATED.

## Corrugated 10" Record

SHIPPING CARTONS

For Sale—19c Each

PFC. BORIS ROSE

Det. B. Bks. T-143, Pvg. Gnd. Det.  
ABERDEEN PROVING GROUNDS, MD.

## For Sale at 19c Each

10" Victor, Brunswick, Decca, Columbia, Capitol, Sonora, Philharmonic 4-pocket albums in excellent condition, never used.

PFC. BORIS ROSE

Det. B. Bks. T-143, Pvg. Gnd. Det.  
ABERDEEN PROVING GROUNDS, MD.

The form on which classified advertising is to be submitted is shown below. If you do not submit your ads on these forms, the charge is 15¢ per item. Advertising not conforming with these regulations will be returned. Drop us a card for a supply of these forms. If you need more than 20 let us know. Listings for display ads need not be submitted on these forms.

<p><b>USE THIS SIDE FOR RECORDS WANTED</b></p> <p>Use a separate blank for each recording group.</p> <p>Enter the name of the recording group in the space at the extreme left of the form, writing vertically from bottom to top.</p> <p>Enter records by that recording group from top to bottom, starting with top line of form.</p> <p>You may use both sides of this blank. Use the reverse side to list items for disposition.</p>	Recording group					
		Names of tunes (20 typewriter spaces available)	Label	Serial Number	Price offered	First four letters of your name

# WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 5 & 6.

3 PRICE OFFERED FOR RECORD.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD.

1 2 3 4

ALABAMA RASCALS  
 GEORGIA GRIND (N TO E) Ro 5136 10.00 MELT  
LOUIS ARMSTRONG  
 SHINE/GIGOLO OK 41486 — GRAV  
 STARDUST OK 41530 — TUCK  
 LAZY RIVER OK 41541 — TUCK  
 SOME OF THESE DAYS OK 41298 — TUCK  
 HOME 'ALL OF ME OK 41552 — TUCK  
 I'M IN THE MOOD FOR LOVE (MAN/ HOT 5 & 7) OK — 3.50+ FAY  
 (MANY ACCOMPANIMENTS) OK — — FAY  
 GEORGIA BO BO/DROP THAT SACK VO 1037 — FAY  
 BIG FAT MA/SWEET LITTLE PAPA(N) OK 8379 — CAUG  
 BIG BUTTER AND EGG MAN/SUNSET CAFE(N)OK 8423 — CAUG  
 MELANCHOLY BLUES/KEYHOLE BLUES(N) OK 8496 — CAUG  
 SWEET LITTLE PAPA (N OR E) (N -E)OK 8397 15.00 MELT  
 SONG OF THE VIPERS " BRF 500492 0.00 MELT  
 (MANY HOT 5 & 7) " OK — — REIT  
 WEST END BLUES/MUGGLES " Co 36377 — BAKE  
 GULLY LOW BLUES " ANY — 1.25 BAKE  
 CORNET CHOP SUEY " ANY — 1.25 BACK  
 MUSKRAT RAMBLE " ANY — 1.25 BAKE  
 HIGH SOCIETY " ANY — 1.25 BAKE  
 I CAN'T GIVE YOU ANYTHING BUT LOVE OE 2042 1.50 BAKE  
 JK 8379, 8396, 8447, 8482, 8496, — — RUSK  
 OK 8519, 8551, 8609, 8641, 8690, — — RUSK  
 OK 8669, 8714, 8800, 41422, 41468, 41478 — — RUSK  
 MEADLEY OF HITS (12") VI 36084 — RUSK  
 HOTTER THAN THAT/SAVOY BLUES(N TO E)OK 8535 5.00 CONA  
ANDY BOY  
 CHURCH ST/HOUSE RATO BB 6858 5.00 WALL  
BOB ATCHER  
 THINKIN' TONIGHT OF MY BLUE EYES OK — — DEFA  
LOVIE AUSTIN  
 (ANY WITH DODDS) PARA — — EDEL  
 (ANY) — — REIT  
MILDRED BAILEY  
 IS THAT RELIGION/LULLABY BR 6558 — EARN  
GEORGE BARNES  
 I'M FOREVER BLOWING BUBBLES OK 05798 1.50 MART  
SIONEY BECHET  
 (ANY EXCEPT THE MOOCHE) — — MAYO  
 I KNOW THAT YOU KNOW (N TO E) VI 27574 1.00 ALEX  
 LIMEHOUSE BLUES (N TO E) VI 27600 1.00 ALEX  
 LIMEHOUSE BLUES/TEXAS MOANER VI 27600 — GRAV  
 SHAG/I FOUND A NEW BABY BB 10022 — GRAV  
BECHET-SPANIER BIG FOUR  
 CHINA BOY HRS 2001 — SCHW  
 THAT'S A PLENTY HRS 2002 — SCHW  
 SQUEEZE ME HRS 2003 — SCHW  
 LAZY RIVER HRS 2000 — SCHW  
 LAZY RIVER HRS 2000 — TUCK  
 CHINA BOY HRS 2001 — TUCK  
 THAT'S A PLENTY HRS 2002 — TUCK  
 SQUEEZE ME HRS 2003 — TUCK  
BIX BEIDERBECKE  
 (ALBUM; H.R.S. #2; E TO N) HRS — 20.00 HASS  
BUNNY BERIGAN  
 FLASHES VI 26121 — HOLL  
 IN A MIST VI 26123 — HOLL  
 (ANY BIX ON VICTOR) VI — — CONA  
 (MANY OTHERS; STATE PRICES) — — CONA  
AL BERNARD  
 ST. LOUIS BLUES RE 9496 — PENN  
BERTRAND'S WASHBOARD WIZARDS  
 LITTLE BITS VO 1035 — GROV  
 I'M GOING HUNTING VO 1099 — GROV  
 47TH STREET STOMP VO 1060 — GROV

BIG BILL  
 I WANT YOU BY ME SIDE VO 04041 2.00 WALL  
 HARD HEADED WOMAN ME 13281 1.50 WALL  
 I WANTA SEE MY BABY ME 13457 1.50 WALL  
 SOUTHERN FLOOD BLUES ME 70408 1.50 WALL  
 COME HOME EARLY ME 71057 1.50 WALL  
 EVIL HEARTED ME 71066 2.00 WALL  
 IT'S TOO LATE NOW PE 80158 2.00 WALL  
BLUEBIRD MILITARY BAND  
 ST. LOUIS BLUES(BUFF LABEL ONLY) BB 7824 — PENN  
JIMMY BLYTHE  
 WEARY BLUES VO 1135 25.00 MELT  
SHARKEY BONANO  
 HIGH SOCIETY Co 35678 — ANDE  
 (ANY) VO — — EINH  
 HIGH SOCIETY/I'M SATISFIED Co 35678 — PEAC  
 HIGH SOCIETY/MY GAL Co 35788 — FAY  
CONNIE BOSWELL  
 IT'S THE TALK OF THE TOWN(N TO E) BR 6032 — RING  
 TIME ON MY HANDS (N TO E) BR 6210 — RING  
PERRY BRAOFORD  
 LUCY LONG VO 15165 — HURN  
WILL BRAOLEY  
 STARDUST Co 35939 — PAYT  
CLEO BROWN  
 (SEVERAL ON DECCA) — — RUSK  
HENRY BROWN  
 DEEP MORGAN/EASTERN CHIMES PARA 12988 8.00 WALL  
BUCKTOWN FIVE  
 MOBILE BLUES/SOMEDAY GE 5405 — TUCK  
PINETOP BURKS  
 (ANY) ANY — 2.50 WALL  
DAVID BURTON  
 ST. LOUIS BLUES OR 1004 — PENN  
BITTERBEANS & SUSIE  
 HE LIKES IT SLOW OK 8355 — KRAV  
JO'NNY CALL / TONY GOTTUSO  
 (ANY GUITAR DUETS (E)) VI 25691 — MART  
CALLAHAN BROTHERS  
 ST. LOUIS BLUES VO 4358 — PENN  
CAB CALLOWAY  
 WILLOW WEEP FOR ME OK 6109 1.00 JA, W  
 GOT THE WORLD ON A STRING BR 6424 — EARN  
CANNON'S JUG STOMPERS  
 (ANY) — — WALL  
FRAIKIE CARLE  
 (ANY 1400 SERIES DECCA) OE — — MART  
CHICAGO FOOT WARMERS  
 SWEEP 'EM UP OK 8792 15.00 MELT  
 (ANY) OK — — REIT  
CHICAGO RHYTHM KINGS  
 I'VE FOUND A NEW BABY UHCA 7-8 — SCHW  
 MADAME DYNAMITE UHCA 63-64 — SCHW  
 I'VE FOUND A NEW BABY UHCA 7-8 — TUCK  
CHOCOLATE DANDIES  
 (MANY; SEND LIST) — — BAKE  
 STARDUST OK 8668 3.00 GROV  
 I NEVER KNEW Co 2875 3.00 GROV  
CHICK AND ANDY  
 ST. LOUIS BLUES Ro 1694 — PENN  
CLIFFORD'S LOUISVILLE JUG BAND  
 GET IT FIXED BLUES(N TO E) OK 8269 3.00 KUNE  
 (ANY RED OKEH; N TO E; STATE PRICES)OK — — KUNE  
JUNIE C. COBB  
 SMOKE HOUSE DRAG VO 1269 15.00 MELT  
KING COLE TRIO  
 (ALL) — — ERWI  
 SWEET LORRAINE/THIS SIDE UP DE 8520 — RUSK  
RUSS COLUMBO  
 (ANY; NEW ONLY) — — MEND  
EDDIE CONDON  
 I'M SORRY I MADE YOU CRY UHCA 27-28 — SCHW  
 HOME COOKING/THE EEL Co 35680 — SCHW  
 I'M SORRY I MADE YOU CRY OK 41142 5.00 GROV  
COOKIE'S GINGERSNAPS  
 MESSING AROUND OK 8392 6.00 GROV  
ROB CROPER  
 BB 5459 AND ANY OTHER COLOS) BB — — MART

## WANTED

<u>IDA COX</u> FOUR DAY CREEP BING CROSBY	VO ———— STUR	(DUKE ELLINGTON; C'NTINUED)	(ORIGINAL LABEL ONLY; E OR N)	VI 38065 3.00 MITC
ST. LOUIS BLUES ("A" MASTER, BLACK & OOD)	BR 20105 ——— PENN	(ORIGINAL LABEL ONLY; E OR N)	RUTH ETTING	VI 21284 3.50 MITC
PLEASE	DE 3450 ——— PAYT	CLOSE YOUR EYES (N TO E)	BR 6657 ——— RING	
<u>BOB CROSBY</u> HIGH SOCIETY	DE 2848 ——— ANDE	PAST PRESENT & FUTURE (N OR E)	BR 6671 ——— RING	
MILK COW BLUES	DE 1962 ——— ANDE	EVERYTHING I HAVE IS YOUR(N OR E)	BR 6719 ——— RING	
EAST OF THE SUN/AND THEN SOME	DE 502 ——— RUSK	TIRED OF IT ALL (N OR E)	BR 6761 ——— RING	
DIZA DIZA DO, 1 & 2	DE 2275 ——— RUSK	THIS LITTLE PIGGIE (N OR E)	BR 6769 ——— RING	
MARCH OF BOB CATS/WHO'S SORRY NOW	DE 1865 ——— FAY	RIPTIDE (N OR E)	BR 6892 ——— RING	
FIDOGETY FEET/STUMBLING (BOBCATS)	DE 1593 ——— FAY	WITH MY EYES WIDE OPEN (N OR E)	BR 6914 ——— RING	
(MANY OTHER BOBCATS ON DECCA)	DE ———— FAY	NO MORE LOVE/BUILD LITTLE HOME (N-E)	BR 6697 ——— RING	
<u>EMERY DEUTSCH</u> WHEN A GYPSY MAKES HIS VIOLIN	ANY ———— ROTH	CIGARS, CIGARETTES (N OR E)	PE 12737 ——— RING	
<u>MARLENE DIETRICH</u>		WITHOUT THAT MAN (N OR E)	BA 32214 ——— RING	
JONNY/PETER (N TO E)	BR 7726 ——— RING	KISS WALTZ/DON'T TELL HER(N OR E)	CO 311 ——— RING	
ASSEZ (N TO E)	BR ———— RING	OUT OF NOWHERE/WERE YOU SINCERE(N-E)	CO 546 ——— RING	
(ANY OTHERS) (N TO E)	ANY ———— RING	TOMORROW WHO CARE (N OR E)	CO 2954 ——— RING	
<u>DIXIE DAISIES</u>		TOO LATE/CUBAN LOVE SONG(N OR E)	CO 2580 ——— RING	
ST. LOUIS BLUES	CA 9035 ——— PENN	WHAT ABOUT ME/OUT IN THE COLD(N OR E)	CO 2955 ——— RING	
<u>DIXIE JAZZ BAND</u>		GUILTY/NOW THAT YOU'RE GONE(N OR E)	CO 2529 ——— RING	
ST. LOUIS BLUES	OR 1515 ——— PENN	REACHING FOR THE MOON (N OR E)	CO 2377 ——— RING	
<u>DIXIELAND FIVE</u>		<u>VERNON BLUES</u>		
ORIGINAL DIXIELAND 1 STEP/FIDOGETY	VI 25 ———— MART	ST. LOUIS BLUES (BUFF LABEL ONLY)	BB 7207 ——— PENN	
<u>DIXIELAND JUG BLOWERS</u>		<u>BE'N'Y GOODMAN</u>		
HEN PARTY BLUES	VI 20649 ——— WALL	JUNK MAN/DL' PAPPY	CO 2892 ——— KRAV	
<u>DIXIE STOMPERS</u>		EMALINE/JUBILEE	CO 2907 ——— KRAV	
WANG WANG BLUES/WABASH BLUES (N)	HA 407 ——— CAUG	(ANY ON BLUE COLUMBIA)	CO ———— KRAV	
VARIETY STOMP/ST. LOUIS BLUES(N)	HA 4514 ——— CAUG	COKEY/MUSIC HALL RAG	CO 3011 ——— TUCK	
<u>JOHNNY DODDS</u>		HUNKADOLA/DIXIELAND BAND	VI 25009 ——— TUCK	
PENCIL PAPA	VI 38038 ——— STUR	TAKE MY WORD (N OR E)	CO 2947 ——— GHIR	
PENCIL PAPA	VI 38038 ——— REIT	NOT THAT I CARE (N OR E)	CO 2542 ——— GHIR	
LOVELESS LOVE/19TH BLUES	PARA 12483 ——— REIT	JUNK MAN (N OR E)	CO 2892 ——— GHIR	
DUB OF: NEW ORLEANS STOMP	ANY ———— MAYO	YOU TURNED TABLES ON ME (N)	VI 25391 ——— GHIR	
(ANY)	OK ———— FAY	SILHOUETTED IN MOONLITE(N)	VI 25711 ——— GHIR	
(ANY)"CHICAGO FOOTWARMERS"ON OK)	OK ———— FAY	S'WONDERFUL (N)	VI 26090 ——— GHIR	
(ANY)"JIMMY BLYTHE OWLS")	VO ———— FAY	BLUES IN YOUR FLAT(N)	VI 26044 ——— GHIR	
PIGGLY WIGGLY/40. AND TIGHT	VO 1403 ——— FAY	CUCKOO IN THE CLOCK(N)	VI 26175 ——— GHIR	
WILD MAN/BLUES	BR 3567 ——— FAY	SMILES(N)	VI 25660 ——— GHIR	
MESSIN' AROUND/ADAMS APPLE	PARA 12376 ——— FAY	SWEET LORRAINE/DIZZY (N)	VI 25822 ——— GHIR	
WILDMAN BLUES/MELANCHOLY (N)	BR 3567 ——— CAUG	<u>LIONEL HAMPTON</u>		
WILDMAN/MELANCHOLY (E)	BR 3567 ——— HURN	SHOE SHINER'S DRAG	VI 26011 1.00 MA,W	
<u>TOMMY DORSEY</u>		FLYIN' HOME	VI 26595 1.00 MA,W	
EAST OF THE SUN (NEW ONLY)	BB 10726 ——— MEND	BLUE BECAUSE OF YOU	VI 26724 ——— ERWI	
FABLE OF A ROSE (NEW ONLY)	VI 26555 ——— MEND	<u>WARREN G. HARDING</u>		
YOUR LONELY AND I'M LONELY	VI ———— MEND	(ANY)	————— GRAV	
<u>DUCO BROTHERS</u>		<u>HARLEM HAM FATS</u>		
ST. LOUIS BLUES	PAT 21212 ——— PENN	EMPTY BED BLUES	————— PAYT	
<u>JOHNNY DUNN</u>		<u>COLEMAN HAWKINS</u>		
HAM AND EGGS	CO 14358 ——— CAMP	JAMAICA SHOUT/HEART BREAK BLUES	OK 41566 ——— RUSK	
HAM AND EGGS	CO 14358 ——— CAMP	<u>FLETCHER HENDERSON</u>		
<u>DUKE ELLINGTON</u>		TOZO/ROCKY MOUNTAIN BLUES(N)	CO 970 ——— CAUG	
DUCKY WUCKY/SWING LOW	ANY ———— KAPL	STOCKHOLM STOMP/HAVE IT READY(N)	BR 3460 ——— CAUG	
BIG HOUSE BLUES/SWING CHARIOT	CI 14670 ——— KAPL	FIDOGETY FEET/SENSATION(N)	BR 3521 ——— CAUG	
ECRIE MOON/ANYTIME	BR 6467 ——— KAPL	FIDOGETY FEET/SENSATION(N)	VO 1092 ——— CAUG	
BATTLE OF SWING/JAZZ POT POURRI	BR 8293 ——— KAPL	FIDOGETY FEET/SENSATION(N)	VO 2710 ——— CAUG	
ROSE ROOM/DON'T MEAN A THING	ANY ———— KAPL	PDO BLUES/LIVERY STABLE BLUES(N)	CO 1002 ——— CAUG	
HARLEM SPEAKS/SHADE OF OLD APPLE	BR 6646 ——— KAPL	COME ON BABY/EASY MONEY(N)	CO 14392 ——— CAUG	
STORMY WEATHER/SOPH LADY	CO ———— KAPL	STARBUST	CR 3093 ——— GROV	
NEW BLACK AND TAN FANTASY/STEPPIN	BR 8063 ——— KAPL	HOT & ANXIOUS	CO 2449 ——— GROV	
STORMY WEATHER/SOPHISTICATED LADY	BR 6600 ——— GRAV	CLARINET MARMALADE	CO 2513 ——— GROV	
CLARINET LAMENT/ECHOES	BR 7656 ——— EARN	SINGIN' THE BLUES	VI 22721 2.50 GROV	
HOT AND BOTHERED	ANY ———— EARN	SINGIN' THE BLUES	ME 12145 2.50 GROV	
JUNGLE BLUES (#2 ONLY)	————— 10.00 MITC	HONEYSUCKLE ROSE	CO 2732 ——— GROV	
ROCKIN' CHAIR(#1 ONLY; EX ONLY)	————— 5.00 MITC	<u>KATHERINE HENDERSON</u>		
NASHVILLE NIGHTINGALE	BLU-DISC ——— 50.00 MITC	ST. LOUIS BLUES	QRS 7024 ——— PENN	
PARLOR SOCIAL STOMP	————— 5.00 MITC	<u>WOODY HERMAN</u>		
GEORGIA GRIND	————— 5.00 MITC	WHISTLER'S MOTHER-IN-LAW(BING)	DE ——— 1.00 SMIT	
IT'S ALL COMIN' HOME TO YOU	————— 5.00 MITC	<u>MILT HERTH &amp; TRIO OR QUARTET</u>		
ANIMAL CRACKERS/LIL FARINA(E)	GE 3342 15.00 MITC	(MOST)	————— MAYO	
(ACC. TO OZIE WARE)	VI 21377 10.00 MITC	(ANY)	DE ———— PAYT	
MOOD INOJGO,HOT BOTHERED,ETC(V+)	VI 16006 5.00 MITC	<u>HILDEGARDE</u>		
(ORIGINAL LABEL ONLY; E OR N)	VO 1064 12.50 MITC	I WAS IN THE MOOD (N OR E)	CO 1247 ——— RING	
(ORIGINAL LABEL ONLY; E OR N)	VO 1077 12.50 MITC	I BELIEVE IN MIRACLES (N OR E)	CO 1552 ——— RING	
(ORIGINAL LABEL ONLY; E OR N)	BR 6265 3.50 MITC	FOR ME FOR YOU/DARLING (N OR E)	CO 1556 ——— RING	
(ORIGINAL LABEL ONLY; V TO N)	BR 6607 3.50 MITC	I'M IN THE MOOD FOR LOVE(N OR E)	CO 1170 ——— RING	
(ORIGINAL LABEL ONLY; E OR N)	OK 8521 15.00 MITC	CHEEK TO CHEEK (N OR E)	CO 1190 ——— RING	
(ORIGINAL LABEL ONLY; V TO N)	OK 8662 6.00 MITC	THANKS A MILLION (N OR E)	CO 1266 ——— RING	
(ORIGINAL LABEL ONLY; V TO N)	OK 8869 7.50 MITC	I DREAM TOO MUCH (N OR E)	CO 1308 ——— RING	
(DUKE ELLINGTON CONTINUED NEXT COLUMN)		LIFE BEGINS WHEN YOU'RE(N OR E)	CO 1354 ——— RING	
		TOUCH OF YOUR LIPS (N OR E)	CO 1401 ——— RING	
		HILDEGARDE LOOKS BACK (N OR E)	CO 1541 ——— RING	
		FOR SENTIMENTAL REASON (N OR E)	CO 1641 ——— RING	
		TRYING TO SAY I LOVE YOU(N OR E)	CO 1700 ——— RING	

WANTED

BERTHA HILL  
 PRATT CITY HRS ——— STUR  
 LONESOME ALL ALONE OK 8339 ——— CAMP  
 LOVESICK/LONESOME WEARY BLUES OK 8453 ——— CAMP  
 LONESOME WEARY BLUES/LOVESICK(N) OK 8453 ——— CAUG  
 PRATT CITY BLUES OK 8420 ——— RUSK  
 LOVE SICK BLUES OK 8453 ——— RUSK  
EARL HINES  
 PIANO MAN/FATHER STEPS IN BB 10377 ——— RUSK  
 RIFF MEDLEY/XYZ BB 10531 ——— RUSK  
 FAT BABIES/MAPLE LEAF RAG DE 218 ——— RUSK  
 RHYTHM LULLABY DE 389 ——— RUSK  
 ROCK AND RYE DE 577 ——— RUSK  
 JULIA DE 654 ——— RUSK  
 HONEYBUCKLE ROSE VO 3586 ——— RUSK  
BILLIE HOLIDAY  
 WHERE IS THE SUN (N OR E) VO OR OK 3543 ——— RING  
 SOLITUDE (N OR E) VO OR OK 6270 ——— RING  
 BORN TO LOVE (N OR E) VO OR OK 3605 ——— RING  
 HE'S FUNNY THAT WAY (N OR E) VO OR OK 3748 ——— RING  
 YOU CAN'T BE MINE (N OR E) VO OR OK 4396 ——— RING  
 BILLIE'S BLUES/SUMMERTIME(N-E) VO OR OK 3288 ——— RING  
 CAN'T GET STARTED (N OR E) VO OR OK 4457 ——— RING  
 GOT MY LOVE TO KEEP ME(N - E) VO OR OK 3431 ——— RING  
 YOU GO TO MY HEAD (N OR E) VO OR OK 4126 ——— RING  
 I CAN'T PRETEND (N OR E) VO OR OK 3333 ——— RING  
 MAN I LOVE/NIGHT(N OR E) VO OR OK 5377 ——— RING  
 SAME OLD STORY (N OR E) VO OR OK 5806 ——— RING  
 BODY AND SOUL (N OR E) VO OR OK 5481 ——— RING  
 I'M PULLING THROUGH (N OR E) VO OR OK 5991 ——— RING  
 GEORGIA ON MY MIND (N OR E) VO OR OK 6134 ——— RING  
 GLOOMY SUNDAY OK 6451 ——— EARN  
HUNTER & JENKINS  
 LOLLYPOP VO 02613 2.00 GRAV  
JESSE JAMES  
 SOUTHERN CASEY JONES DE 7213 ——— WALL  
BUNK JOHNSON  
 PANAMA/DOWN BY THE RIVER JM ——— FAY  
 BUNK'S BLUES/STORYVILLE BLUES JM ——— FAY  
MARY JOHNSON  
 BARREL HOUSE BLUES PARA 12996 12.00 MELT  
 KET TO THE MOUNTAIN BLUES PARA 12996 ——— CAMP  
 GOOD CHIB BLUES PARA ——— CAMP  
 MUDDY CREEK BLUES BR ——— CAMP  
PEGGY JOHNSON  
 I YOU CAN'T GET GIVE (N OR E) BB ——— RING  
JONES-COLLINS  
 DUET STOMP BB 8168 ——— STUR  
JUNGLE KINGS  
 FRIARS POINT SHUFFLE UHCA 3-4 ——— TUCK  
IRVING KAUFMAN  
 ST. LOUIS BLUES BA 6323 ——— PENN  
 ST. LOUIS BLUES BA 6508 ——— PENN  
GENE KRUPA  
 DRUMMER BOY/LOOKING FOR YOU OK 5747 ——— GRAV  
TOMMY LAONIER  
 WEARY BLUES (N OR E) BB 10086 2.00 CONA  
 REALLY THE BLUES (N OR E) BB 10089 1.50 CONA  
FRANCES LANGFORD  
 CAN'T BELIEVE IT'S TRUE (N OR E) CO 2696 ——— RING  
 I'M IN THE MOOD FOR LOVE (N OR E) BR 7513 ——— RING  
LEE'S BLACK DIAMONDS  
 SOUTH AFRICAN/PIGGLY BROADWAY 1294 ——— EDEL  
MEADE LUX LEWIS  
 DEEP FIVES (N OR E) SA 12003 7.50 MART  
 FAR AGO BLUES (N OR E) SA 12004 7.50 MART  
TED LEWIS  
 DALLAS BLUES/ROYAL GARDEN CO 35684 ——— TUCK  
 EGYPTIAN SLLA/I'M CRAZY CO 2428 ——— TUCK  
 FARWELL BLUES/WABASH BLUES OK 41590 ——— TUCK  
 ME AND MY SHADOW ANY ——— ROTH  
GUY LOMBARDO  
 ST. LOUIS BLUES OR 3082 ——— PENN  
LOUISIANA SUGAR BABES  
 (BOTH VICTORS) VI ——— MART  
WINGIE MANNONE  
 MANNONE BLUES BB 7633 ——— EINH  
 ROYAL GARDEN BLUES OK 41570 ——— EINH  
MCKINNEY'S COTTON PICKERS  
 MILENBERG JOYS VI 21611 ——— RUSK  
 (MCKINNEY'S CONTINUED NEXT COLUMN)

(MCKINNEY'S COTTON PICKERS, CONTINUED)  
 I WANT YOUR LOVE VI 22653 2.00 GROV  
 TALK TO ME VI 22640 2.00 GROV  
 SHE'S MY SEC'ET PASSION VI 22628 2.00 GROV  
 DO YOU BELIEVE IN LOVE AT FIRST VI 22811 2.00 GROV  
 STOP KIDDIN' VI 38025 2.00 GROV  
 JUST A SHADE CORN VI 23012 2.50 GROV  
 SOME SWEET DAY VI 21730 2.00 GROV  
 TRAVELIN' ALL ALONE VI 38112 3.00 GROV  
 ROCKY ROAD VI 22932 3.00 GROV  
 WHEREVER THERE'S A WILL VI 38025 2.00 GROV  
 SELLIN' THAT STUFF VI 38052 2.50 GROV  
 PLAIN OIRT VI 38097 3.00 GROV  
 HELLO VI 23031 2.50 GROV  
REV. F. W. MCGEE  
 FIFTY MILES OF ELBOW ROOM ANY ——— 10.00 WALL  
MILLS BROTHERS  
 O.K. AMERICA (12") BR 20112 ——— PENN  
MIFF MOLE & MOLERS  
 THAT'S A PLENTY (V TO N ONLY) OK 41232 2.00 ALEX  
 (MANY) ——— ALEX  
RAY MILLER  
 THAT'S A PLENTY/ANGRY BR 4224 ——— TUCK  
LEE MORSE  
 LET'S DO IT ——— ANDE  
JELLY ROLL MORTON  
 TIA JUANA/MAMANITA GE 3043 ——— CAMP  
 JELLY ROLL BLUES GE 5552 ——— CAMP  
 KING PORTER/PEARLS VO 1020 ——— CAMP  
 CANNONBALL BLUES/(NEW) VI 20431 ——— CAMP  
 BOOGABOO/KC STOP PS (NEW) VI 38010 ——— CAMP  
 LONDON BLUES (N OR E) RIALTO 535 ——— CAMP  
 (MANY VI, GE, PARA, VO, TRI.) ——— REIT  
 BIG HAM PARA 12050 ——— KRAV  
 MUDDY WATER BLUES PARA 20251 ——— KRAV  
 MR. JELLY LORD GE 3259 ——— KRAV  
 LONDON BLUES OK 8105 ——— KRAV  
 HIGH SOCIETY BB 10434 ——— EAST  
 LOW GRAVY BB 8302 ——— EAST  
 LOAD OF COAL VI 23429 ——— EAST  
 FUSSY MABEL VI 38125 ——— EAST  
 WOLVERINE BLUES ANY ——— EAST  
 SHOE SHINER'S DRAG ANY ——— EAST  
 FAT FRANCES BB 10257 ——— EAST  
 DEEP CREEK VI 38055 ——— EAST  
 COURTHOUSE BUMP VI 38093 ——— EAST  
 DOWN MY WAY VI 38113 ——— EAST  
 MUSH MOUTH SHUFFLE/BLUE BLOOD BL BB 8201 ——— FAY  
 STROKIN' AWAY/LOW GRAVY BB 8302 ——— FAY  
 STEAMBOAT STOMP/SMOKE HOUSE BB 8372 ——— FAY  
 WILD MAN BLUES/JUNGLE BLUES BB 10256 ——— FAY  
 MR. JELLY LORD/WOLVERINE BLUES BB 10258 ——— FAY  
 (MANY ON VICTOR) VI ——— 3.50+ FAY  
 BILLY GOAT STOMP VI 20772 ——— HURN  
 SIDEWALK BLUES VI 20252 ——— HURN  
 SOME'AY SWEETHEART VI 20405 ——— HURN  
 (OTHERS NOT REISSUED) VI ——— HURN  
 SMOKE HOUSE BLUES/STEAMBOAT STOMP VI 20296 ——— RUSK  
 SIDEWALK BLUES/DEADMAN BLUES VI 20252 ——— RUSK  
 DOCTOR JAZZ STOMP VI 20415 ——— RUSK  
 GRANDPAS SPELLS/CANNON BALL BL VI 20431 ——— RUSK  
 DEAD MAN BLUES VI 20222 5.00 CONA  
 (MANY; STATE PRICES) ——— CONA  
MOUND CITY BLUE BLOWERS  
 HIGH SOCIETY/MUSKRAT RAMBLE DE 1274 ——— FAY  
 ONE HOUR/HELLO LOLA VI 38100 ——— RUSK  
GERTRUDE NIESEN  
 TONY'S WIFE/YOU'RE MINE YOU(N OR E) CO 2759 ——— RING  
 HOLD YOUR MAN/I'VE GOT TO (N OR E) CO 2787 ——— RING  
 BE STILL MY HEART/CONTINENT(N OR E) CO 2972 ——— RING  
 WOULD THERE BE LOVE/DEVIL M(N OR E) CO 3021 ——— RING  
 IN THE MIDDLE OF A KISS (N OR E) CO 3047 ——— RING  
 WHERE ARE YOU/JAMBOREE (N OR E) BR 7837 ——— RING  
 TOP OF THE TOWN (N OR E) BR 7818 ——— RING  
 HARLEM ON MY MIND/SUPPER(N OR E) VI 24435 ——— RING  
 JEALOUSY/SMOKE GETS IN YOUR(N OR E) VI 24454 ——— RING  
NEW ORLEANS BOOTBLACKS  
 MIXED SALAD CO 14465 ——— REIT  
 FLAT FOOT/MAD DOG CO 14337 ——— REIT  
 FLAT FOOT/MRD DOG CO 14337 ——— CAMP  
 (ANY ON COLUMBIA) CO ——— FAY

# WANTED

## NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S A PLENTY UHCA 97-88 PEAC  
 MAPLE LEAF RAG UHCA 45-46 PEAC  
 PANAMA/TIGER RAG GE 4968 PEAC  
 OA OA STRAIN/SHIM-ME-SHA-WABBLE GE 5106 PEAC  
 CLARINET MARMALADE/MR. JELLY LORO GE 5220 PEAC  
 FAREWELL BLUES/ORIENTAL GE 4966 GRAV  
 MR. JELLY LORO/CLARINET MARMALADE GE 5220 GRAV  
 WEARY BLUES/WOLVERINE BLUES GE 5102 GRAV  
 THAT'S A PLENTY/TIN ROOF BLUES UHCA 87-88 SCHW  
 BABY BROWN/NO LOVERS ALLOWED OE 401 TUCK  
 PANAMA/JAZZ IT BLUES OE 162 FAY  
 TIN ROOF BLUES/SAN ANTONIO OE 161 FAY  
 MAPLE LEAF RAG/SWEET MAN GE 5104 FAY

## NEW ORLEANS WANDERERS

GATE MOUTH/PERIOD STREET UHCA 15-16 EINH  
 (ANY ON U.H.C.A. OR COLUMBIA)  
JIMMY NOONE

MANY ANY ALEX  
 MY DADDY ROCKS ME (N OR E) VO 2779 2.00 ALEX  
 OH SISTER VO 1215 HOLL

## DONALD NOVIS

ROCKABY MOON/WHISPER WALTZ (N OR E) BR 6489 RING  
KING OLIVER

HIGH SOCIETY HRS 12 REIT  
 (MANY ON VOCATION & BRUNSWICK)

NEW ORLEANS STOMP/CHATTANOOGA ST. CO 13003 10.00 HERZ  
 WEST END BLUES (N OR E) VO 1189 8.00 MELT

CAMP MEETING BL (N OR E) CO 14003 17.00 MELT  
 ROOM RENT BLUES(NAME YOUR OWN PRICE) MELT  
 HABEL'S DREAM(NAME YOUR OWN PRICE) MELT

ROOM RENT BLUES OK 8148 CAMP  
 SNAKE RAG/HIGH SOCIETY OK 4933 CAMP

CANAL STREET BLUES GE 5133 KRAV  
 DIPPERMOUTH GE 5132 KRAV

CHIMES BLUES DE 5135 KRAV  
 (ANY; ANY CONOITION) KRAV

CANAL STREET BLUES UHCA 67-68 SCHW  
 DIPPERMOUTH UHCA 77-78 SCHW

HIGH SOCIETY/TEARS HRS 12 FAY  
 (ANY ON GE, CO, OR OK)

SNAKE RAG/HIGH SOCIETY OK 4933 RUSK  
 SUGAR FOOT STOMP/WA WA WA VO 1033 RUSK

WEST END BLUES/TIN ROOF BLUES VO 1189 RISK  
 DIPPER MOUTH BLUES/WHERE OIO YOU OK 4918 RUSK

RUDDY'S HABITS/TEARS OK 40000 RUSK  
 CALL OF THE FREAKS/TRUMPET PRAYER VI 38039 RUSK

NEW ORLEANS SHOUT VI 23388 RUSK  
 SHAKE IT AND BREAK IT VI 23009 RUSK

TACK ANNIE VO 1049 HOLL  
 NELSON STOMP VI 23388 HOLL

EDNA VI 38137 HOLL

## ORIGINAL DIXIELAND JAZZ BAND

LAZY OAOOY/FIOGETY FEET VI 18564 HURN

## ORIGINAL TUXEDO JAZZ ORCHESTRA

BLACK RAG/CARELESS (N OR E) OK 8198 17.00 MELT  
 BLACK RAG/CARELESS LOVE OK 8198 CAMP

BLACK RAG/CARELESS LOVE OK 8198 10.00 WALL

## ORY'S CREOLE BAND

SOCIETY BLUES/ORY'S TROMBONE NORA REIT  
TINY PARHAM

JIM JACKSON'S KANSAS CITY BLUES PARA 12586 CAMP  
BEN POLLACK

I'M IN MY GLORY/SNAKE CHARMER DE 1488 EINH  
QUINTET OF THE HOT CLUB OF FRANCE

SOLITUDE/ROSE ROOM HMV STUR  
MA RAINEY

PARA 12706, 12760, 12804, 12902, 12926, 12963 -- \$2-4 WALL  
 JELLY BEAN BL/COUNTING BL (N) PARA 12238 CAUG

STACK O' LEE BLUES/YONDER (N) PARA 12357 CAUG  
 OTHERS -- CAUG

## RED & MIFF'S STOMPERS

SLIPPIN' AROUND (N OR E) VI 21397 MART  
KID RENA

(ANY OR ALL IN DELTA ALBUM) -- FAY  
RHYTHM CATS

SKELETON JANGLE (78 RPM) TRANSCRIPTION OERA  
RHYTHMAKERS

WHO'S SORRY NOW/BALO HAEOD MAMA UHCA 112 FAY  
 SHINE ON YOUR SHOES UHCA 111 FAY

## IKEY ROBINSON

READY HOKUM BR 7057 8.00 MELT

## WILLARD ROBINSON

ST. LOUIS BLUES PAT 32287 PENN

## IKE ROGERS

IT HURTS SO GOOD (N OR E) PARA 12816 12.00 MELT  
 MALT CAN BLUES (N OR E) BR 7086 12.00 MELT

MALT CAN BLUES BR 7086 CAMP  
 SCREENING THE BLUES PARA 12816 CAMP

## ADRIAN ROLLINI

BOUNCING IN RHYTHM/HONEYSUCKLE ROSE VI 25208 EINH  
 WEATHER MAN/I GOT A NEEF FOR YOU VI 25072 EINH

## LAURA RUCKER

ST. LOUIS BLUES PARA 13015 PENN

## LUIS RUSSELL

SWEET MUMTAZ VO 1010 REIT  
 PLANTATION JOYS OK 8424 REIT

SWEET MUMTAZ OK 8454 REIT

## PEE WEE RUSSELL

BABY WON'T YOU PLEASE COME HOME HRS 1000 SCHW  
 THERE'LL BE SOME CHANGES MADE HRS 1001 SCHW

## SARGENT AND MARVIN

ST. LOUIS BLUES OK 40178 PENN  
SAVANNAH SIX

(ANY TITLES WITH CLARINET) HA PEAC  
OMER SIMON

BEAU KOO JACK/SMOKEHOUSE BR 7109 REIT  
 BEAU KOO JACK/SMOKEHOUSE BR 7109 KRAV

## LEE SIMS

(ANY) (N OR E) BR RING  
SIMS CREOLE ROOF ORCHESTRA

SOAPSTICK/HOW DO YOU LIKE IT OK 8373 WALL  
SLIM AND SLAM

(ANY) -- ERW1

## BESSIE SMITH

ONE AND TWO BLUES/MONEY MAN BL(N) CO 14172 CAUG  
 TROMBONE CHOLLY/LOCK AND KEY(N) CO 14232 CAUG

MEAN OLD BEG BUG/A GOOD MAN(N) CO 14250 CAUG  
 THINKING BLUES/I USED TO BE (N) CO 14292 CAUG

KITCHEN MAN/I GOT WHAT IT TAKES(N) CO 14435 CAUG  
 BLUE BLUES/IN THE HOUSE BLUES(N) CO 14611 CAUG

DO YOUR OUY/I'M OWN(N) OK 8946 CAUG  
 GIMME A PIGFOOT/TAKE ME(N) OK 8949 CAUG

(OTHERS) -- CAUG  
JABBO SMITH & RHYTHM ACES

JAZZ BATTLE BR 4244 KRAV  
 SLEEPY TIME BR 7058 KRAV

TAKE YOUR TIME BR 7061 KRAV  
 GET TOGETHER BR 7065 KRAV

MICHIGANOR BLUES BR 7069 KRAV  
 (ANY ON BRUNSWICK) BR -- FAY

## KATE SMITH

MOON SONG (N OR E) BR 6497 RING  
TRIXIE SMITH

THE WORLD'S JAZZ CRAZY(N) PARA 12262 CAUG  
MUGGY SPANIER

SEPTEMBER IN THE RAIN CMS 1517 PENN  
JESS STACY

WORLD IS WAITING FOR SUNRISE OE 18110 RUSK  
STATE STREET SWINGERS

OH REO/WHIPPIN' THAT JELLY VO 03319 EINH  
JOE SULLIVAN

(ANY) CO HOLL  
MAXINE SULLIVAN

EASY TO LOVE (N OR E) VO 3848 RING  
 I'M COMING VIRGINIA/LOCH(N OR E) VO 3654 RING

## ERSKINE TATE

STOMP OFF LET'S GO VO 15372 HURN  
 STOMP OFF LET'S GO VO 1027 RUSK

## JACK TEAGARDEN

GOT A RIGHT TO SING THE BLUES ANY EARN  
TEN BLACK BERRIES

ST. LOUIS BLUES RE 10145 PENN  
SONNY TERRY

(ANY) ANY WALL  
 (ANY SOLO EXCEPT ON ASCH) -- 2.00 WALL

## HOCIEL THOMAS

LISTEN TO MA (N OR E) OK 8345 17.00 MELT  
SHIPPI THOMAS

I'M A MIGHTY TIGHT WOMAN VI 38502 7.50 EOEL



# WANTED

**FRANKIE TRUMBAUER**  
 OSTRITCH WALK UNCA 29-30 — SCHW  
 LOUISE OK 41231 3.00 GROV  
 BORNED OK 41039 3.00 GROV

**SOPHIE TUCKER**  
 I YOUR KISSES CAN'T HOLD (N OR E) VoE ——— RING  
 LOUISVILLE LADY (N OR E) PARL 1851 ——— RING  
 MY EXTRAORDINARY MAN (N OR E) PARL 1852 ——— RING  
 LAWD YOU MADE THE NIGHT (N OR E) PARL 1869 ——— RING  
 I AIN'T GOT NOBODY (N OR E) PARL 3353 ——— RING  
 WHAT'LL YOU DO (N OR E) PARL 3455 ——— RING

**RUDY VALLEE**  
 HARMONY & VELVETONE; SEND LIST ——— MEND  
**VENUTI-LANG**  
 FAREWELL/SOME DAY Vo 15958 ——— KRAV  
 AFTER YOU'VE GONE/BEALE ST. Vo 15964 ——— KRAV  
 FAREWELL BLUES UNCA 106 ——— SCHW  
 AFTER YOU'VE GONE UNCA 108 ——— SCHW

**SIPPI WALLACE**  
 FLOOD BLUES OK ——— 12.00 MELT

**FATS WALLER**  
 BACH OP TO ME Vi 25536 ——— MART  
 LOOKIN' GOOD FEELIN BAD Vi 39086 ——— RUSK  
 RIDIN' BUT WALKIN Vi 39119 ——— RUSK  
 HARLEM FUSS/MINOR DRAG Vi 39050 ——— RUSK  
 LOOKIN' FOR ANOTHER SWEETIE Vi 39110 ——— RUSK  
 RIDIN' BUT WALKIN/WON'T YOU Vi 39119 ——— EARN  
 GEORGIA BLUES/I LIKE THE (N OR E) Co 14565 ——— RING  
 THREE LITTLE WORDS (N OR E) Co 2346 ——— RING  
 IF YOU CAN'T HOLD THE MAN(N OR E) Co 14134 ——— RING  
 BABY SURE KNOWS HOW TO LOVE(N OR E) Co 14411 ——— RING  
 KEEP AN EYE ON YOUR MAN(N OR E) Co 14458 ——— RING  
 HEAT WAVE/HARLEM ON MY MIND(N OR E) Co 2826 ——— RING  
 WE DON'T NEED EACH OTHER(N OR E) Co 14162 ——— RING  
 AFTER ALL THESE YEARS (N OR E) Co 14199 ——— RING  
 ORGAN GRINDER BLUES (N OR E) Co 14365 ——— RING  
 CAN'T GIVE YOU ANYTHING(N OR E) BR 6517 ——— RING  
 ST. LOUIS BLUES (N OR E) BR 6521 ——— RING  
 LOVE IS THE THING/STORMY(N OR E) BR 6564 ——— RING  
 DON'T BLAME ME (N OR E) BR 6617 ——— RING  
 CAN'T GIVE YOU ANYTHING BUT(N OR E) BR 6758 ——— RING  
 YOU BROUGHT A NEW KIND OF LOVE(N-E) Co 2222 ——— RING  
 SHINE ON HARVEST MOON/RIVER(N OR E) Co 2511 ——— RING  
 I JUST COULDN'T TAKE IT (N OR E) Co 2853 ——— RING  
 SOMEDAY SWEETHEART/SOME OF(N OR E) Co 14264 ——— RING  
 MY HANDY MAN/GUESS WHO'S(N OR E) Co 14353 ——— RING

**DICKY WELLS**  
 DICKY WELLS'S BLUES Vi 27318 ——— PEAC

**MAE WEST**  
 A GUY WHAT TAKES HIS TIME(N OR E) BR 6495 ——— RING  
 I'M N ANGEL/NEW WAY TO GO(N OR E) BR 6675 ——— RING  
 SISTER HONKY TONK/I WANT(N OR E) BR 6676 ——— RING  
 MY OLD FLAME (N OR E) ——— RING  
 (ANY OTHERS; N OR E) ——— RING

**WHOOPEE MAKERS**  
 DIRTY DOG PE 15223 ——— STUR  
 ST. LOUIS BLUES PAT 36945 ——— PEAN

**ALEC WILDER OCTET**  
 (ANY; ALL) ——— ERWI

**CLARENCE WILLIAMS**  
 PAPA OE DA DA (N OR E) OK 8215 ——— CAMP  
 CAKE WALKING BABIES (N OR E) OK 40321 25.00 MELT  
 (ANY WASHBOARD BANDS) ——— REIT  
 (ANY WITH LOUIS ARMSTRONG) HRS,OK ——— REIT  
 WILD CAT/KANSAS CITY MAN OK 4925 ——— KRAV  
 NEW ORLEANS HOP SCOP OK 4975 ——— KRAV  
 TEXAS MOANER BLUES OK 8171 ——— FAY  
 COA'. CART BLUES OK 8245 ——— FAY  
 PAPA OE DA DA OK 8215 ——— FAY  
 (ANY ON GENNETT) GE ——— FAY  
 TEXAS MOANER BLUES OK 8171 ——— RUSK  
 COAL CART BLUES OK 8245 ——— RUSK  
 SQUEEZE ME/SANTA CLAUS OK 8254 ——— RUSK

**EDITH WILSON**  
 I DON'T KNOW/I DON'T CARE Co 14008 1.50 KUNE

**TEDDY WILSON**  
 BLUES IN C# MINOR Co 36314 1.00 MA, W  
 SUGAR PLUM/THOSE THAT THOSE(N OR E) BR 7577 ——— RING  
 YOU'RE BONNA SEE A LOT OF ME(N OR E) BR 8281 ——— RING

(TEDDY WILSON CONTINUED NEXT COLUMN)

(TEDDY WILSON, CONTINUED)  
 MY LAST AFFAIR/SHOWED ME THE WAY(N-E) BR 7840 ——— RING  
 MOANIN' LOW/FINE AND DANDY(N OR E) BR 7877 ——— RING  
 EVERYBODY'S LAUGHING (N OR E) BR 8259 ——— RING  
 JUST A MOOD, 1 & 2 (N OR E) BR 7973 1.50 BAKE  
 BLUES IN C# MINOR (N OR E) BR 7684 1.25 BAKE  
 PENNIES FROM HEAVEN (N OR E) BR 7789 1.25 BAKE  
 LISA/SWEET LORRAINE (N OR E) Co 35711 1.25 BAKE  
 MOANIN' LOW/FINE AND DANDY BR 7877 ——— EARN

**WOODROW WILSON**  
 (ANY) ——— GRAV

**WINDY CITY RHYTHM KINGS**  
 SOUTH AFRICAN/PIGGLY WIGGLY PARA 12770 ——— EDEL  
 SOUTH AFRICAN BLUES/PIGGLY WIGGLY PARA 12770 15.00 MELT

**JACK WINN**  
 ST. LOUIS BLUES Vo 15860 ——— PENN

**WOLVERINES**  
 RIVERBOAT SHUFFLE HRS 9 ——— SCHW

**ALBUMS**  
 LOUIS ARMSTRONG De 233 ——— SCHW  
 FASHIONS IN SWING De 133 ——— SCHW  
 NEW ORLEANS JAZZ De 144 ——— SCHW  
 CHICAGO JAZZ De 121 ——— SCHW

**MAGAZINES**  
 JAZZ INFORMATION, Vol. 1 #1 ——— 2.00 MELT  
 JAZZ INFORMATION, Vol. 1 #32 ——— 1.00 MELT

**SPECIAL INTEREST RECORDS**  
 (ANY) ——— GRAV

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 HORN, OBOE, CLARINET, BASSOON, FLUTE ——— Br, E

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 STOMP SIX—Autograph 626-E  
 EVERYBODY LOVES MY BABY  
 WHY CAN'T IT BE POOR LITTLE ME  
 Muggy Spanier, Cornet; Volley dePaut, Clarinet;  
 Guy Carry, Trombone; Marvin Saxin, Guitar; Mel  
 Stetzel, Piano; Joe Gish, Tuba.

**JOHN DeSOLLAR**  
 Box 762, Wilmington, Illinois

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 T. Dorsey—Stop, Look and Listen—Beale Street Blues  
 Fats Waller — Honeysuckle Rose — Blue Turning Grey Over You

FRANKIE CARLE.....79c

Rosalie — Why Should I Care — Who Knows—I'm the Still of the Night—I've a Strange New Rhythm in My Heart De 15036

Nice Work if You Can Get It—A Foggy Day—Things Are Looking Up—I Can't Be Bothered Now—Have You Met Miss Jones—I'd Rather Be Right—Sweet Sixty-Five—Take and Take and Take De 15037

DORSEY BROS. ORCH.....79c  
 Solitude—Weary Blues De 15013

JOE MARSALA AND HIS DELTA FOUR  
 Reunion in Harlem—Three O'Clock Jump \$1.30 Gen. 3001  
 Salty Mama Blues — Wandering Blues 79c Gen. 1717

SEXTET WITH DINAH WASHINGTON  
 Evil Gal Blues—Homeward Bound—79c Key 603

COZY COLE'S ALL-STARS.....\$1.05  
 Just One More Chance—Blue Moon Key 1303

JAMES P. JOHNSON.....\$1.58  
 Boogie Impressions — Boogie Woogie Stride Asch 1601

JELLY ROLL MORTON AND HIS ORCH. ....79c

Sweet Substitute—Panama Gen 1703  
 Good Old New York—Big Lip Blues Gen 1704  
 Shake It—If You Knew Gen 1707  
 Mama's Got a Baby—My Home Is a Southern Town Gen 1710  
 Dirty Dirty—Swinging the Elks Gen 1711  
 Get the Bucket—Why Gen 1703

BOB CROSBY ORCH.....79c  
 South Rampart St. Parade — Dogtown Blues De 15038  
 Chain Gang—Ex Stacy De 15064

STAN KENTON .....79c  
 Gambler's Blues De 15063

JIMMY DORSEY .....79c  
 Song of the Volga Boatmen—I Cried for You De 15011

CHICK WEBB-ELLA FITZGERALD 79c  
 Hallelujah—I Want to Be Happy De 15039

## Victor Records, 52c

DUKE ELLINGTON--  
 The Mooche—Mood Indigo Vi 24386  
 Delta Serenade—Solitude Vi 24755  
 Jack the Bear—Morning Glory Vi 26336

BENNY GOODMAN TRIO—  
 Body and Soul—After You've Gone Vi 25116  
 Exactly Like You—Love Me or Leave Me (Orch.) Vi 25466  
 Whispering—Tiger Rag Vi 25481

BENNY GOODMAN QUARTET—  
 Dinah—Moon Glow Vi 25498

A JAM SESSION AT VICTOR—  
 (T. Dorsey, B. Berigan, Fats Waller, Dick McDonough, George Wettling)  
 Honeysuckle Rose—Blues Vi 25559

ARTIE SHAW'S GRAMERCY FIVE—  
 Summit Ridge Drive—Cross Your Heart Vi 26763

## Acompo Records, \$1.05

Contain only the accompaniment—not the melody—begin with sounding A-410

- AC 101—Dinah—Sweet Sue  
 AC 102—Japanese Sandman—Ch'na Boy  
 AC 103—I Got Rhythm—Tiger Rag  
 AC 104—Honeysuckle Rose — Nobody's Sweetheart  
 AC 105—Marie—Limehouse Blues  
 AC 106—At Sundown — Some of These Days

## ALBUMS

NEW ORLEANS JAZZ—4 sides  
 George Hartman and His Orch. \$2.10  
 Tin Roof Blues—Jazz Me Blues—Muskrat Ramble — Diga, Diga Do Keynote K110

NEW ORLEANS MEMORIES—10 sides  
 Jelly Roll Morton and His Orch. \$4.73  
 Mamie's Blues—Original Rags—Michigan Water Blues—Naked Dance—Buddy Bolden's Blues—The Crave—Whinin' Boy Blues—Mister Joe—Don't You Leave Me Here — King Por. or Stomp General G 11

WE HAVE ALL THE VICTOR & BLUEBIRD HOT SERIES TO DATE

# FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME.  
FOR ADDRESS, SEE PAGE 5 & 6.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE;  
MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "A" - ALL FOR SALE AT PRICE INDICATED; "T" - TRADE; "AUC" - AUCTION; "ST" - AUCTION; CLOSING DATE FOR BIDS NOV. 30, 1944; "T-A" FOR TRADE OR AUCTION; "T-ST" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: "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

RED HEAD BLUES Ro 552 G T-A — PENN

### IRVING AARONSON

SWEET WATCHA/SCANDI. GAL VI 21778 N AUC — THRU

LET'S MISBEHAVE/AIN' FURTHERM. VI 21260 E AUC — ANDE

### HENRY ALLEN

CAN I FORGET YOU/LOVE OR VO 3690 N AUC — CHOY

K. K. BOOGIE DK 6281 N T-A — BAWD

INDIANA DK 6357 N T-A — BAWD

FEELEIN' DROWSY/SWING OUT BB 10702 H STA 1.00 EINH

ALGERS STOMP(V)/WHEN DID YOU VO 3302 G AUC — ANDE

GALVESTON GAL/GONNA LOSE ME 12842 V+STA — STUR

GONNA LOSE YOUR GAL BE E 1664 H TRA — CAMP

GALVESTON GAL/HUSH MY MOUTH BE 1709 E TRA — CAMP

RIVERS TAKIN' CARE OF ME ME 12769 E TRA — CAMP

SHADOWS ON THE SWANEE ME 12759 E TRA — CAMP

### ALL STAR BAND

ROYAL FLUSH/I GOT RHYTHM Co 36499 N STA 1.00 EINH

### ALMANAC SINGERS

SOD-BUSTE! BALLADS, (ALBUM) GL 621 N AUC 5.00 GENT

### ALBERT AMMONS RHYTHM KINGS

EARLY MORNING BLUES/MILE-O-MO DE 975 V STA — STUR

### AMMONS & JOHNSON

FOOT PEDAL BOOGIE/NOVIN' BOOG. VI 27507 N T-A — CROS

5TH AVE. EXPRESS/PINE CREEK VI 27506 N T-A — CROS

### ARKANSAS TRAVELERS

SEE YOU IN DREAMS/HOW I LOVE DK 40277 V+T-A — LAUF

BIRMINGHAM BREAKDOWN/I AIN'T HA 505 E+T-A — LAUF

### LIL ARMSTRONG

6TH STREET/SECRET FLAME DE 7739 N AUC — SIEG

BLUEP THAT BLUE/BORN TO SW. DE 1299 N AUC — SIEG

(SEVERAL ON DECCA) DE — E STA .75 EINH

### LOUIS ARMSTRONG

GOT NO BLUES/WEST END BLUES VO 3204 N AUC — MASL

HEEBIE JEEBIES/POTATO HEAD Co 35660 E AUC — PAYT

SQUEEZE ME/S.O.L. BLUES Co 35661 E AUC — PAYT

SAVE IT PRETTY MANA/NO ONE Co 35662 E AUC — PAYT

KNOCKIN' A JUG/12TH ST. RAG Co 35663 E AUC — PAYT

GUT BUCKET BLUES/YES Co 36152 E AUC — PAYT

SKID-DAT-DE-DAT, MUSKRAT Co 36153 E AUC — PAYT

CORNET CUP SUEY/MY HEART Co 36154 E AUC — PAYT

ORIENTAL STRUT/YOU'RE Co 36155 E AUC — PAYT

DEAR OLD SOUTHLAND Co 36282 N AUC — VOGE

219 BLUES/PERDIDO ST. BLUES DE 18090 N AUC — VOGE

BYE & BYE DE 3946 N AUC — VOGE

WEST END BLUES/IF IT'S GOOD DE 2480 E AUC — VOGE

SHINE/I AIN'T GOT NOBODY VO 3102 V AUC — VOGE

TIGHT LIKE THIS/HEAR ME TALK. VO 3303 N AUC — DERA

SAVE IT PRETTY MANA/HEAR ME DE 2405 N AUC — DERA

IF IT'S GOOD/WEST END BLUES DE 2480 E+AUC — DERA

ST. LOUIS BLUES/BASIN ST. BL. Co 9124 E+STA — STUR

TRY MY CABBAGE (MAGGIE JONES) Co 14063 V T-A — EDEL

DEAR OLD SOUTHLAND Co 36282 E T-A — LAMB

BODY AND SOUL/SHINE Co 2707 G AUC — MEND

ST. LOUIS BLUES/DUSKY VI 24320 G+AUC — MEND

BIG FAT MA DK 8379 G+AUC — KA,M

IRISH BLACK BOTTOM OK 8447 V AUC — KA,M

WEARY BLUES OK 8519 G+AUC — KA,M

KEYHOLE BLUES/MELANCHOLY BL. OK 8496 G+AUC — POWE

KEYHOLE(N)/MELANCHOLY(V) VO 3137 — AUC — POWE

KNOCKIN' A JUG/MUGGLES OK 8703 V T-A — EDEL

(LOUIS ARMSTRONG, CONTINUED)

(ALBUM; 7TH SIDE DISTORTED) Co 57 N T-A — EARN

I'M GONNA GITCHA/DON'T FORGET PAE 2829 N TRA — HURN

WILDMAN BLUES/MELANCHOLY BL. PAE 2162 N TRA — HURN

STROUTIN' WITH BARBECUE(SKIP) OK 8566 G TRA — HURN

SWEETHEARTS ON PARADE VO 3337 E AUC — MELT

SUPER-TIGER RAG BRF 500400 V TRA — MELT

LYNIN'/EV'NTIDE DE 835 N AUC — MAYO

CONFESSIN'/MONDAY OATE DE 2615 N AUC — MAYO

LADY NAMA/DO CALL BLEDY DE 3756 N AUC — MAYO

PERDIDO ST/219 BLUES DE 18090 N AUC — MAYO

I COVER THE WATERFROG DE 3700 N AUC — MEND

HARLEM STOMP DE 3092 N AUC — MENO

ST. LOUIS BLUES/BASIN ST. BL. VO 3008 G AUC — MEND

MAHOGANY HALL STOMP OK 8680 G T-A — KAPL

HOTTER THAN THAT/SAVOY BL OK 8535 V T-A — KAPL

NEW TIGER RAG/LOVE YOU FUNNY Co 2631 G+T-A — KAPL

AIN'T MISBEHAVIN'/I CAN'T GIVE DE 2042 N AUC — KAPL

GABRIEL LIKES/SHOE SHINE BOY DE 672 V T-A — KAPL

EV'NTIOE/LYNIN' TO MYSELF DE 835 N AUC — ROTH

HURDY GURDY MAN/SKELETON DE 949 N AUC — ROTH

SWEET LITTLE PAPA(ROUGH START) OK 8379 V T-A — LEVI

GUT BUCKET BLUES DK 8261 V T-A — LEVI

JEEPERS CREEPERS DE 2267 E+T-A — LEVI

I GOT A RIGHT TO SING BLUES BB 5173 G T-A — LEVI

SATCHEL MOUTH SWING DE 1636 E T-A — LEVI

WEST END BLUES/GOT NO BLUES VO 3204 N AUC 2.50 GENT

STARDUST/TROUBLES IN DREAMS VO 3172 E AUC — SIEG

RASCAL VO/SLEEPY TIME DOWN DE 4140 N AUC — SIEG

WEST END BLUES/MAHOGANY HALL DE 3793 N AUC — SIEG

GUT BUCKET BL/IN THE BARREL Co 36152 N AUC — HERZ

CORNET CHOP SUEY/ANY HEART Co 36154 N AUC — HERZ

(MANY) DE — N AUC 3.00 ZARA

(ALBUM; HOT FIVE) Co 0-57 N STA 1.00 EINH

I'M IN THE MOOD/BRAN NEW SUIT DE 579 E STA 1.00 EINH

CUBAN PETE/SHOE'S THE DAUGHTER DE 1353 N STA 1.00 EINH

YOURS & MINE/SUN SHOWERS DE 1369 N STA 1.00 EINH

HONEY OO/HONEY DON'T YOU BB 7187 N STA 1.00 EINH

GUTBUCKET BLUES Co 36152 N T-A 1.25 REIT

(ALBUM; LOUIS & EARL) Co 0-73 N T-A — REIT

SLEEPY TIME DOWN SOUTH DK 41504 V TRA — REIT

GOT NO BLUES/WEST END VO 3204 N TRA — REIT

PERDIDO STREET/219 BLUES DE 18090 N T-A — REIT

SAVOY BLUES/HOTTER THAN THAT GK 8535 V TRA — WALL

I'M NOT ROUGH/GOT NO BLUES DK 8551 V TRA — WALL

I GOT RHYTHM/YOU CAN DEPEND Co 2590 V AUC — HEAR

I GOT RHYTHM/YOU CAN DEPEND Co 2590 G AUC — HEAR

BOOG IT (MILLS BROTHERS) DE 3180 V AUC — HEAR

FLAT FOOT FLOOJIE(MILLS) DE 1876 E AUC — HEAR

SAVOY BLUES/HOTTER THAN HOT OK 8535 V AUC — HEAR

PEANUT VENDOR/YOU'RE DRIVING DK 41478 V AUC — HEAR

BLUE AGAIN/WHEN YOUR LOVER DK 41498 E AUC — HEAR

YOU RASCAL VO(EDGE CHIP) OK 41504 V AUC — HEAR

YOU RASCAL VO(CATCH) OK 41504 E AUC — HEAR

### GEORGIE AULD

JUKE BOX JUMP/ROMANCE Vs 8159 E T-A — KELS

### GENE AUSTIN

MY MELANCHOLY BABY VI 21015 V AUC — DERA

### LOVIE AUSTIN

CHARLESTON MAD PARA 12278 G+T-A — HOLL

CONFIDENTIAL (IDA COX, VOC.) PARA 12086 G+T-A — HOLL

STEPPIN' ON BL/TRAVELING PARA 12255 V+AUC — LEVI

### BAILEY'S LUCKY SEVEN

FLAG THAT TRAI/(NATHAN GLANT)GE 3011 V AUC — ANDE

MY MAMMA KNOWS/GIN GIN GINNY GE 4831 E AUC — ANDE

### MILDRED BAILEY

OLD FOLKS/HAVE YOU FORGOTTEN VO 4432 N T-A 1.50 COOK

ST. LOUIS BLUES/ARKANSAS BLUES VO 4801 N AUC — MEND

BARRELHOUSE MUSIC/YOU DON'T VO 4802 N AUC — MEND

WASHBOARD BLUES VO 4139 N AUC — MEND

TENNESSEE FISH FRY Co 35532 N AUC — MEND

MORE THAN YOU KNOW DE 4267 N AUC — MENO

ROCKIN' CHAIR DE 3755 N AUC — MEND

WHEN THAT MAN IS DEAD & GONE DE 3661 N AUC — MEND

GEORGIA ON MY MIND DE 3691 N AUC — MEND

HOME/TO LATE VI 22874 N AUC — MENO

MY MELANCHOLY BABY VO 4474 N AUC — MENO

GEORGIA ON MIND/IN AFRAID DE 3691 V SAL 1.10 CHOY

DON'T BE THAT WAY/I CAN'T VO 4016 V T-A — CROS

ST. LOUIS BLUES/ARKANSAS BLUE VO 4801 N AUC — MEND

# FOR DISPOSITION

**BILLY BANKS & BLUE RIBBON BOYS**  
 HEAT WAVE/MOOCHER'S WEDDING OR 2469 V SAL 5.00 KUNE  
BAREFOOT BILL  
 MY CRIME BLUES Co 14510 E AUC — MELT  
ROY BARGY (PIANO SOLOS)  
 JUSTIN TYME/JIM JAMS VI 19537 E T-A — KELS  
 PIANOFIAGE/KNICE & KNIFY VI 18969 V T-A — KELS  
CHARLIE BARNET  
 POMPTON TURNPIKE/I DON'T BB 10825 E AUC — IDER  
 HARLEV SPEAKS/SWINGIN' BB — E AUC — IDER  
 TAPPIN' AT THE PAP/COMANCHE BB 10584 E AUC — IDER  
 (MANY; SEND FOR LIST) BB — N T-S .75 ROHS  
 HARLEM SPEAKS/SWINGIN' ON BB 11281 N AUC — SIEG  
COUNT BASIE  
 IT'S TORTURE/WANT LITTLE GIRL OK 5773 N AUC .75 MA, W  
 LET ME SEE/BASIE BOOGIE OK 6330 E AUC 1.50 NORR  
 FIESTA IN BLUE/TAKE ME BACK OK 6440 E AUC — SAUL  
 FEEDING THE BEAN PAE 2814 E T-A — PENN  
 WHAT GOES UP MUST COME DOWN VO 4734 V+T-A — MART  
 BASIE BOOGIE/LET ME SEE OK 6330 N AUC — SIEG  
 9:20 SPECIAL/CHICAGO BLUES OK 6244 N AUC — SIEG  
 I O'CLOCK JUMP/JOHN'S IDEA OE 1363 N AUC — SIEG  
 SWINGING BLUES/YESTERDAY OE 1880 N AUC — SIEG  
 EVERY TUB/NOW BE GOOD OE 1728 N AUC — SIEG  
 9:20 SPECIAL/GOIN' TO CHICAGO OK 6244 G AUC 5.00 ZARA  
 JUMPIN' AT THE WOODSIDE/DARK OE 2212 N AUC 5.00 ZARA  
 I O'CLOCK JUMP/JOHN'S IDEA OE 1363 N AUC 5.00 ZARA  
 EVERY TUB/NOW WILL YOU BE DE 1728 N AUC 5.00 ZARA  
HELEN BAXTER (LEMUEL FOWLER, PIANO)  
 SATISFIED/EASE IT TO ME OK 8080 E T-A — ALEX  
BECHE-SPANIER  
 CHINA BOY/4 OR 5 TIMES HRS 2001 N AUC — MASL  
SIONEY BECHET  
 VIPER MAD/SWEET PATOOTIE DE 3521 E AUC — JENS  
 I'M COMIN' VIRGINIA/GEORGIA C VI 27904 E SAL 1.50 CHOY  
 MOOCHE/BLUES IN THE AIR VI 20151 N SAL 1.50 CHOY  
 VIPER MAD/SWEET PATOOTIE OE 7429 E AUC — SEIG  
 (MANY) VI — N AUC 2.00 ZARA  
BUNNY BERIGAN  
 I CAN'T GET STARTED BR — N T-A — HOLL  
 CAN'T GET STARTED (12") VI 36208 N AUC — COPE  
 SKYLARK/LITTLE COUSIN ELITE 5020 N T-A — IDER  
 TIS AUTUMN/TWO IN LOVE ELITE 5005 N T-A — IDER  
 CHANGES MADE/JAZZ ME VI 26244 N T-A — IDER  
 PIANO TUNER MAN/HEIGH HO VI 25776 V T-A — IDER  
 CAN'T GET STARTED/PRISONERS VI 36208 N AUC 5.00 ZARA  
BIX BEIDERBECKE  
 IN A MIST/REINGIN' OK 3150 E T-A — LAMB  
 NO REASON IN C/WRINGIN' & PARL 2532 N AUC 2.00 HERZ  
PAUL BIESE TRIO  
 MOANIN' MELODY/BABYLON Co 2999 N AUC — THRU  
BARNEY BIGARD  
 READY EDDY/LAMENT FOR JAVA BB 11098 N AUC — VOGE  
 MARDI BRAS MADNESS/WATCH VO 5595 N AUC — VOGE  
 C BLUES/BROWN SUEDE BB 11581 N T-A — KELS  
 C BLUES/BROWN SUEDE BB 11581 N AUC — MELT  
 LAMENT/READY EDDY BB 11098 N AUC — CHOY  
JACK BLANO  
 WHO STOLE THE LOCK ME 12513 V T-A — HOLL  
JIMMIE BLYTHE (KEPPARD & OODDS)  
 ADAMS APPLE SIG 906 N AUC — MELT  
BOSTON SYMPHONY ORCHESTRA  
 HARRIS SYMPHONY, 1933 Co M191 N AUC 10.00 GEN\*  
RUSWELL SISTERS  
 HEEBIE JEEBIES/FUTURE PASSED OK 41444 V+auc — Oera  
PERRY BRAOFORD'S JAZZ PHOOLS  
 (CHARLESTON/BOOLA BOOLA PARA 20309 G AUC 1.00 HERZ  
WILL BRADLY  
 3 RING RAGOUT/I SHOULD Co 35871 E AUC — IDER  
 SCRUB ME MAMA/THERE I GO Co 35743 E AUC — IDER  
 CALL ME A TAXI/SHADOWS Co 36082 E AUC — IDER  
 IN HALL MT.KING/LAND Co 36286 E AUC — IDER  
 ALL THAT MEAT/GET THEE Co 36248 E AUC — IDER  
 THINK OF ME/TEL FOR TWO Co 36101 N T-A — IDER  
 CHICKEN GUMBOOGIE Co 35939 E T-A — MART  
 JOHNSON RAG Co 35333 E T-A — MART  
BROADWAY BELL HOPS  
 MARY LOU/(REV., LOU GOLD) HA 243 V AUC — COPE  
LES BROWN  
 MEXICAN HAT DANCE/WHEN LIGHTS OK 6696 E T-S 1.25 COOK

HENRY BROWN (WITH IKE ROGERS)  
 21ST ST. STOMP SIG 909 N AUC — MELT  
CHICK BULLOCK  
 STILL NO LUCK WITH YOU ME 60707 E T-A — MART  
 CRYING FOR CAROLINES/(LEWIS) PE 12590 V AUC — ANDE  
 IT'S BEEN SO LONG/YOU LET(G) ME 60302 V AUC — ANDE  
TEDDY BUNN  
 BLUES WITHOUT WORDS BN 504 E T-A — PENN  
PINETOP BURKS  
 SUN DOWN BLUES/FANNY MAE BL VO 4107 N T-A — CAMP  
 AGGRAVATIN' MAMA BLUES VO 3979 N T-A — CAMP  
ERSKINE BUTTERFIELD  
 BEALE ST. MAMA OE 8510 N AUC — BUCK  
CAB CALLOWAY  
 OLD MAN OF MOUNTAIN (1/2" CHIP) ME 12487 E T-A 1.25 IDER  
 CALLING ALL BARS/PAPA'S OK 5731 N T-A — ROHS  
 HARLEM/BE GEZINT VO 5267 N T-A — ROHS  
 VUELVA/CHILE ON CONGA VO 5315 N T-A — ROHS  
 BLUE IN MY HEART/LEVEE BA 32221 V+T-A — ROHS  
 MOOD INDIANO/FAREWELL BLUES PE 14557 V T-A — ROHS  
HOAGY CARMICHAEL  
 GEORGIA ON MIND/BESSIE VI 22864 E AUC — ANDE  
ENRICO CARUSO  
 YOUR EYES HAVE TOLD ME WHAT VI 87159 V+auc — ANDE  
 FOR YOU ALONE VI 87070 E AUC — ANDE  
BENNY CARTER  
 SOMEBODY LOVES ME/PARDON ME OE 18256 E S-A 1.10 JENS  
 NIGHTFALL VOE 4 E AUC — MELT  
 I GOT TO GO VOE 16 N AUC — MELT  
 SOMEBODY LOVES ME/PARDON ME DE 18256 G AUC — SILV  
 PRETTY BABY OE 18256 G AUC — SILV  
CASA LOMA  
 BUSINESS IN F/BUSINESS IN G PE 15681 V+T-A — LAUF  
 ALEXANDER'S RAGTIME BAND BR 6100 V AUC — HERZ  
CELESTIN'S ORIGINAL TUXEDO JAZZ BAND  
 IT'S JAN UP/WHEN I'M WITH YOU Co 14323 V+auc — COPE  
 JOSEPHINE/SRTION CALLS(SKIP) Co 636 E T-A — ROHS  
CHARLESTON CHASERS (RED NICHOLS)  
 NO PAIN Co 1229 V T-A — KRAV  
 IMAGINATION Co 1260 E T-A — KRAV  
 MELANCHOLY BABY Co 1335 V T-A — KRAV  
 MY GAL SAL Co 1539 V T-A — KRAV  
 MISBEHAVIN' Co 1891 V T-A — KRAV  
 MISSISSIPPI MUD/MELANCHOLY Co 1335 V AUC — ANDE  
CHICAGO RHYTHM KINGS  
 CHANGES/I FOUND A NEW BABY BRE 03413 N AUC — HUBB  
CHICKASAW SYNCOPATORS  
 CHICKASAW STOMP Co 14301 N T-A — MELL  
AXEL CHRISTENSEN  
 TEASING THE CLASSICS(PIANO) OK 4973 E T-A — LAUF  
COLUMBIA PHOTO PLAYERS  
 JUST A LITTLE CLOSER Co 2256 V AUC — WHIT  
RUSS COLUMBO  
 TIME ON MY HANDS/MADNESS BB 6503 N T-A — ROHS  
 JUST FRIENDS/MY EVERYTHING VI 22909 E T-A — ROHS  
 GOODNIGHT SWEETHEART/PARADISE VI 27636 N AUC — SIEG  
EDDIE CONDON (TESCH)  
 OH BABY/INDIANA PARL 2932 N SAL 3.00 MELT  
ZEZ CONFREY  
 KITTEN ON THE KEYS VI 20777 N AUC 5.00 BENT  
CONNIE'S INN (HENDERSON)  
 YOU RASAL VOY/HOUSE OF DAVID ME 12216 N T-A — EDEL  
DOC COOK  
 MOANFUL, MAN GE 5373 E T-A — HOLL  
COTTON PICKERS  
 HOT LIPS(G)/STATE STREET BL BR 2292 V AUC — ANDE  
BILLY COTTON  
 MAN FROM HARLEM/ANTS OK 41576 V T-A — KELS  
NOEL COWARD  
 HALF CASTE WOMAN/ANY LITTLE VI 22819 E AUC — COPE  
WILTON CRAWLEY  
 CRAWLEY CLARINET MOAN/LOVE OK 8539 E T-A — LAUF  
BING CROSBY  
 MY KINDA LOVE/(BORSEY BROS.) PARL 2475 N T-A — STUR  
 LOVE IN BLOOM/STRAIGHT FROM BR 6936 V+T-A — LAUF  
 STARDUST/DEEP PURPLE DE 2374 N AUC — MEND  
 DANCING UNDER THE STARS DE 1616 N AUC — MEND  
 TWD FOR TONIGHT DE 543 N AUC — MEND  
 BLUE PRELUDE/WE'LL MAKE HAY ME 13128 E AUC — COPE  
 (BING CROSBY CONTINUED NEXT PAGE)

## FOR DISPOSITION

(BING CROSBY, CONTINUED)				(TOMMY DORSEY, CONTINUED)						
FOOL ME SOME MORE	VI	22561	V AUC	WHIT	YOU AND I (SINATRA)	VI	27532	N AUC	MEND	
I SURRENDER DEAR	VI	22618	G AUC	WHIT	STARBUST (SINATRA)	VI	27233	N AUC	MEND	
TEMPTATION	BR	6695	P AUC	WHIT	NOT SO LONG AGO (SINATRA)	VI	27219	E AUC	MEND	
I'M SORRY DEAR	BR	6226	G AUC	WHIT	HOW DO YOU DO WITHOUT ME (*)	VI	27710	E AUC	MEND	
<u>BOB CROSBY</u>				<u>APRIL PLAYED THE FIDDLE ( " )</u>						
BIG NOISE FROM WINNETKA	DE	3611	E AUC	MAYO	OUR LOVE AFFAIR (SINATRA)	VI	26736	N AUC	MEND	
MILK COW BLUES/SQUEEZE ME	DE	1962	N AUC	ROTH	I KNOW YOU ANYWHERE (SINATRA)	VI	26770	N AUC	MEND	
AIR MAIL STAMP	DE	2992	N AUC	ROTH	I'LL NEVER LET A DAY (SINATRA)	VI	27461	N AUC	MEND	
DIXIELAND BAND/BETWEEN	DE	3335	N AUC	ROTH	DO I WORRY (SINATRA)	VI	27338	N AUC	MEND	
COME BACK SWEET PAPA/SMOKE	DE	3336	N AUC	ROTH	DO YOU KNOW WHY (SINATRA)	VI	26798	N AUC	MEND	
ROYAL GARDEN BLUES/SQUEEZE	DE	3339	N AUC	ROTH	THE ONE I LOVE (SINATRA)	VI	2660	N AUC	MEND	
BURNIN' THE CANDLE/MARK	DE	3694	N AUC	ROTH	WHISPERING (SINATRA)	BB	10771	N AUC	MEND	
MAMA'S GONE GOODBYE (500CATS)	DE	3056	N AUC	ROTH	MAKE ME KNOW IT/WHEN I SAW	VI	26786	E+AUC	COPE	
SQUEEZE ME BLUES/MILK COW	DE	1962	N AUC	SIEG	BOOGIE WOOGIE/WEARY BLUES	VI	26054	E TRA	IDER	
BIG CHIEF DESOTO/CROSS PATCH	DE	841	N AUC	SIEG	SONG OF INDIA/ARIE	VI	25523	N TRA	IDER	
DIXIELAND BAND/BEALE STREET	DE	479	E STA	.75	EINH	SWING LOW CHARIOT/FOR YOU	VI	36399	N AUC	SIEG
SWEETHEARTS ON PARADE/TIPPER	DE	18355	E AUC	ANDE	WHERE DO YOU KEEP	VI	26653	N T-A	SKIT	
<u>XAVIER CUGAT ORCH. (NOT RELEASED)</u>				<u>I'D KNOW YOU ANYWHERE</u>						
SWING CONGA (TEST PRESSING)	CO	3493	N AUC	HERZ	POOR YOU	VI	27849	N T-A	SMIT	
<u>JOE DANIELS HOT STUTS</u>				<u>OUR LOVE AFFAIR</u>						
ARKANSAS BLUES/DARKTOWN STRUT	DE	4416	N AUC	COPE	NOT SO LONG AGO	VI	27219	N T-A	SMIT	
<u>WALTER DAVIS</u>				<u>HOW DO YOU DO</u>						
MR. DAVIS BLUES/M & O BLUES	VI	38618	V+T-A	LAUF	LOOKING FOR YESTERDAY	VI	26738	N T-A	SMIT	
<u>VAUGHN DE LEATH</u>				<u>YOURS IS MY HEART ALONE</u>						
THINK YOU'RE FOOLING BABY	OK	4597	V T-A	KELS	YOU LUCKY PEOPLE YOU	VI	27350	N T-A	SMIT	
<u>DIXIE DASIES</u>				<u>ONE I LOVE</u>						
DOIN' THE RACON/(REV., 7 BEARS)	CA	3383	V+AUC	ANDE	TAKE ME (SINATRA)/CAREFUL	VI	27923	V+AUC	ANDE	
<u>DIXIELAND JUG BLOWERS</u>				<u>MORTON DOWNEY</u>						
NATIONAL BLUES/SOUTHERN SH.	VI	20954	N T-S	2.00	HURN	LOVE'S OLD SWEET SONG	DE	1955	N AUC	MEND
<u>DIXIE STOMPERS</u>				<u>BLIND WILLIE DUNN GIN BOTTLE FOUR</u>						
CHINESE BLUES(V)/PANAMA	HA	92	V+AUC	ANDE	JET BLACK BLUES/BLUE BLOOD	OK	8689	E AUC	MASL	
HARD TO GET/STATIC(LAM.CR.)	HA	197	V T-A	ROHS	<u>JOHN'Y DUNN</u>					
HI DIDDLE DIDDLE	HA	179	V T-A	ROHS	FRANKIE/OLD TIME (E.WILSON)	CO	3506	G+SAL	1.00	BUCK
<u>DIXIE TRIO</u>				<u>FO' DAY BLUES/1620 TO 1895</u>						
JOHN HENRY BLUES/ST. LOUIS	RA	7023	G AUC	ANDE	CLIFF EDWARDS	CO	14086	V STA	STUR	
<u>JOHNNY DODDS</u>				<u>SOMEBODY LOVES ME</u>						
JOE TURNER BLUES/WHEN ERASTUS	BR	3997	F AUC	MASL	ROY ELDRIDGE	PE	12152	V AUC	GENT	
SAN	BR	3574	V+T-A	HOLL	DOES YOUR HEART/WHO TOLD	VS	8144	F T-A	KELS	
OH LIZZIE	BR	3583	V+T-A	HOLL	<u>DUKE ELLINGTON</u>					
BUCKTON ST./B. WASHBOARD	BB	8549	N STA	STUR	RING DEM BELLS/3 LITTLE	VI	22528	V AUC	IDER	
WILD MAN BLUES/29TH & DEAR.	DE	2111	E AUC	1.00	MA,W	JIVE STOMP/I'M SATISFIED	BR	6638	G AUC	VOGE
JOE TURNER(G+), WHEN ERASTUS	BR	3997	V AUC	ANDE	ACCENT ON YOUTH/TRUCKIN'	BR	7514	G AUC	VOGE	
BUCKTOWN/BLUE WASHBOARD	BB	8549	N TRA	REIT	COTTON/MARGIE	BR	7526	V AUC	VOGE	
RED ONION/RAVIER ST.	DE	18094	N T-A	REIT	HIP CHIC/BLUES SERENADE	BR	8221	G AUC	VOGE	
COME ON AND STOMP STOMP	BR	3681	G TRA	WALL	DIGA DIGA DO/DOING THE NEW	OK	8602	G AUC	VOGE	
JOE TURNER BLUES	BR	3997	G TRA	WALL	BIRMINGHAM BREAKDOWN(3 1/2 LABEL)	VO	1064	N AUC	KA,M	
<u>AL DONAHUE</u>				<u>HARLEM SPEAKS(2ND MASTER)</u>						
JAVA JIVE/MANY	OK	6086	N T-A	MEND	ALL TOO SOON/I NEVER FELT	VI	27247	E T-A	KAPL	
COPENHAGEN	VO	5314	N T-A	MEND	I CAN'T GIVE YOU ANYTHING	BB	6280	V T-A	KAPL	
<u>CHARLES DORNBERGER</u>				<u>I GOT IT BAD/CHOCOLATE SHAKE</u>						
BREAKING MY HEAR/SUNSHINE OF	VI	19184	E AUC	COPE	ROCKS IN MY BED/BLIP-BLI	VI	27639	E+AUC	COPE	
<u>DORSEY BROTHERS</u>				<u>DINAH/BUGLE CALL RAG</u>						
MILLENBURG JOYS(G)/ST. LOUIS(V)	DE	119	T-S	1.00	COOK	STORMY WEATHER/SOPHISTICATED	CO	35'56	N AUC	SIEG
GETTING SENTIMENTAL/LONG MAY	DE	115	E AUC	POWE	I MET MY WATERLOO	VI	24719	G AUC	WHIT	
SHE'S FUNNY THAT WAY	BR	7542	V T-A	PENN	<u>SEGER ELLIS (WITH LOUIS ARMSTRONG)</u>					
MILLENBURG JOYS/ST. LOUIS	DE	119	N AUC	ROTH	S'POSIN'/IN LOVE	OK	41255	E T-A	KRAV	
SANDMAN/MISSOURI MISERY	DE	297	N AUC	SIEG	<u>RUTH ETTING</u>					
SANDMAN/MISSOURI MISERY	DE	297	N AUC	SIEG	BODY & SOUL/IF I COULD BE	CO	2300	E T-A	MART	
HONEYBUCKLE ROSE, 1 & 2	DE	296	N STA	1.00	EINH	10 CENTS A DANCE/FUNNY	CO	2146	E+T-A	MART
<u>JIMMY DORSEY</u>				<u>WILL EZZELL, C. JACKSON, SPARR</u>						
HEP-TE HOOTIE/DOLOWITE	DE	3312	V AUC	IDER	HOME TOWN SKIFFLE/FEW BAD GOODIES/PARA 12886	F+T-A	ANDE	ALEX		
JOHN SILVER/THAT FEELING(V/E)	DE	1860	- AUC	IDER	<u>BUD FREEMAN</u>					
RIGAMAROLE/SWAMP FIRE	DE	2918	N AUC	DERA	TILLIE'S DOWNTOWN/THE BUZZARD	PAE	2210	N AUC	HUBB	
BOSTON YEA PARTY	DE	901	N AUC	ROTH	KEEP SMILIN'/WHAT IS THERE	PAE	2285	N AUC	HUBB	
<u>TOMMY DORSEY</u>				<u>JAZZ BAND BALL/AFTER AWHILE</u>						
SERENADE TO THE SPOT	VI	27374	E AUC	IDER	OH BABY/SENSATION	BRE	3226	N AUC	HUBB	
PALE MOON (SINATRA)/HALLA.	VI	21591	E AUC	IDER	CHINA BOY/THE EEL	BB	10386	E+AUC	1.00	MA,W
QUIET PLEASE/SO WHAT	BB	10810	E AUC	IDER	JAZZ BAND BALL/PRINCE OF WALLS	CO	35853	E+AUC	1.00	MA,W
DAVENPORT BLUES/IT'S EASY	VI	26135	V AUC	IDER	<u>FRIAR'S SOCIETY ORCHESTRA</u>					
RHYTHM SAVED WORLD(CLAW 7)	VI	25314	E AUC	IDER	TIGER RAG/PANAMA	GE	4968	G T-A	PENN	
IF I HAD RHYTHM/MUSIC GOES	VI	25201	G AUC	SAUL	ECCENTRIC	GE	5009	G T-A	PENN	
IN THE MIDDLE/YOU GROW SWEETER	VI	26226	E AUC	SAUL	FAREWELL BLUES/ORIENTAL	GE	4966	G T-A	PENN	
IT STARTED ALL OVER AGAIN	VI	20-1522	N AUC	MEND	PANAMA/TIGER RAG	GE	4968	E T-A	LAUF	
WE THREE/SINATRA	VI	26747	N AUC	MEND	<u>GEORGIAN</u>					
YOU LUCKY PEOPLE (SINATRA)	VI	27350	N AUC	MEND	WITHOUT YOU SWEETHEART	CA	2742	V T-A	IDER	
I GUESS I'LL DREAM THE REST	VI	27526	N AUC	MEND	<u>GEORGIA WASHBOARD STOMPERS</u>					
LOVE ME AS I AM (SINATRA)	VI	27483	N AUC	MEND	SOPHISTICATED LADY/PRETTY	BB	5089	E TRA	IDER	
I'LL NEVER SMILE AGAIN	VI	26628	N AUC	MEND	BOBBY GORDON & HIS RHYTHM	VI	2926	V AUC	COPE	

(TOMMY DORSEY CONTINUED NEXT COLUMN)

# FOR DISPOSITION

<u>JEAN GOLDKETTE</u>					
SLOW RIVER	Vi	20926	N T-A	LAMB	
BLUE RIVER	Vi	20981	N T-A	LAMB	
MEET SWEETIE NOW/(SHILKRET,REV)	Vi	20675	N AUC	THRU	
SUNDAY/GIRL IN YOUR ARMS	Vi	20273	E T-A	ROHS	
GIMME LITTLE KISS/LONESOME	Vi	20031	E+T-A	ROHS	
DINAH/AFTER I SAY	Vi	19947	E+T-A	ROHS	
FOUR LEAF CLOVER	Vi	20466	N T-A	ROHS	
SUNNY DISPOSISH	Vi	20493	E+T-A	ROHS	
ROSES	Vi	20033	N T-A	RDHS	
BLUE RIVER	Vi	20981	V+T-A	ROHS	
DON'T BE ANGRY	Vi	20256	G T-A	ROHS	
JUST BIRD'S EYE VIEW/LITTLE	Vi	20268	E AUC	ANDE	
<u>BENNY GODDMAN</u>					
ZAGGIN' WITH ZIG/BUSY AS BEE	Co	35356	V S-A	1.25 JENS	
WHERE OR WHEN/I CRIED FOR YOU	BB	11456	E+AUC	VOGE	
FRENESI/HARD TO GET	Co	35863	E AUC	VOGE	
CHINA BOY/OH LADY BE GOOD	Vi	25333	E AUC	VOGE	
PETER PIPER/ORGAN GRINDER	Vi	25442	E+AUC	VOGE	
RUNNIN'/WILD/TEA FOR TWO	Vi	25529	G+AUC	VOGE	
I'M A DING DONG DADDY/DIZZY	BB	10903	E T-A	1.00 COOK	
COCONUT GROVE/HOUR OF PARTING	Co	35527	N AUC	POWE	
HE AIN'T GOT RHYTHM/KISSES	Vi	25505	G T-A	LAMB	
HERE'S LOVE/TURNED THE TABLE	Vi	25391	G T-A	LAMB	
TIPI-TIN/PLEASE	Vi	25814	G T-A	LAMB	
DIXIELAND BAND/BUGLE CALL (E/G)	Co	36109	- AUC	SAUL	
BODY & SOUL/AFTER YOU (TRIO)	Vi	25115	N AUC	SAUL	
SWEET SUE/MY MELAN(QUARTET)	Vi	25473	N AUC	SAUL	
SOMEDAY SWEETHEART/WHO	BB	10463	E T-A	PENN	
DIXIELAND BAND/BUGLE CALL	BR	7644	N TRA	CAMP	
BEALE ST./BASIN ST.	Co	2415	N TRA	CAMP	
TEXAS TEA PARTY/DR. HECKLE	Co	2845	N TRA	CAMP	
BLUE MOON/THROWIN STONES	Co	3003	N TRA	CAMP	
COKEY/MUSIC HALL RAG	Co	3017	N TRA	CAMP	
OL' PAPPY/JUNK MAN	CoE	730	N TRA	CAMP	
EMALINE/GEORGIA JUBILEE	CoE	759	N TRA	CAMP	
GOTTA RIGHT TO SING BLUES	Co	2835	N TRA	CAMP	
WHISPERING(QUARTET)	Vi	25481	N TRA	CAMP	
I TEA FOR TWO/RUNNING WILD	Vi	25529	N TRA	CAMP	
MORE THAN YOU KNOW/(TRIO)	Vi	25345	V AUC	MEND	
SWEET GEORGIA BROWN(QUARTET)	Vi	26091	V AUC	MEND	
SWING LOW SWEET CHARIOT	DeE	25492	V AUC	MEND	
HOUSE HOP/ANYTHING	Vi	25350	V AUC	MEND	
SLEEPY TIME DOWN SOUTH	Vi	25634	V AUC	MEND	
EXACTLY LIKE YOU (TRIO)	Vi	25406	V AUC	MEND	
DIZZY SPELLS/DING DONG	BB	10903	V AUC	MEND	
WHAT'LL THEY THINK OF NEXT	Co	35374	V AUC	MEND	
I CRIED FOR YOU(QUINTET)	BB	11456	N AUC	THRU	
WANG WANG BLUES/WAY YOU LOOK	Co	36594	N AUC	COPE	
JERSEY BOUNCE(G)/STRING(E)	DK	6590	E AUC	COPE	
STOMPING AT SAVOY/VIBRAPHONE	Vi	25521	V T-A	1.00 ALEX	
HAD TO BE YOU/HONEY'S ARMS	BB	11056	N T-A	ROHS	
WAY YOU LOOK/WANG WANG	Co	36594	N T-A	ROHS	
KALAH/AZOO/SERENADE	Co	36622	N T-A	ROHS	
SIX APPEAL/FOOLISH THINGS	Co	35553	N T-A	ROHS	
BACH GOES TO TOWN	Vi	26130	E T-A	BAND	
CAMEL HOP	Vi	25717	V T-A	BAND	
FAREWELL BLUES	BB	10973	N T-A	BAND	
MAN I LOVE/BENNY RIDES(12")	Co	55001	N AUC	SIEG	
WHERE OR WHEN/CRIED FOR YOU	BB	11456	N AUC	SIEG	
MORE THAN YOU KNOW/SUPERMAN	Co	55002	N AUC	SIEG	
SING SING SING, 1 & 2 (12")	Vi	36205	N AUC	5.00 ZARA	
AND ANGELS SING/SENT FOR YOU	Vi	26170	N AUC	5.00 ZARA	
<u>GRAFELLY-REINHARDT</u>					
LIMEHOUSE BLUES/I'VE FOUND	De	23021	E+AUC		DERA
<u>TEDDY GRACE (FREEMAN'S SUMMA CUM LAUDE)</u>					
SEE WHAT THE BOYS IN BACK	De	3428	E AUC		MASL
<u>CECIL GANT</u>					
CECIL BOOGIE/I WONDER(PIANO)					
GILT EDGE	50'6	N AUC	1.10	CAUG	
<u>GLEN GRAY</u>					
SHUT EYE/I PROMISE YOU	De	2307	E AUC		DERA
LOVERS' LULLABY/YOUR'S IS MY	De	3053	N AUC		DERA
SHADOWS/BEAUTIFUL LOVE	De	2748	N AUC		DERA
CASA LOMA STOMP/FOR YOU	De	1412	E SAL	1.50	CHOY
CASA LOMA STOMP/FOR YOU	De	1412	N AUC		SIEG
<u>LIL GREEN</u>					
ROMANCE IN DARK/WHAT HAVE I	BB	8524	E AUC		SIEG
<u>SONNY GREER</u>					
BEGARS BLUES	Co	1868	G AUC		WHIT
<u>BOBBY HACKETT</u>					
EMBRACEABLE YOU/MISBEHAVIN	DK	4877	N STA	2.00	STUR
EMBRACEABLE YOU/MISBEHAVIN	Vo	4877	V+AUC		DERA
BUGLE CALL RAG/DARDAANELLA	Vo	5375	E T-A		DERA
AFTER I SAY I'M SORRY/OLD GANG	OK	5620	N AUC		SIEG
AFTER I SAY I'M SORRY/OLD GANG	Vo	5620	N T-A		REIT
<u>SLEEPY HALL &amp; COLLEGIANS</u>					
JUST A GIGGOL/IT MUST BE TRUE ME	12066	E+T-A			LAUF
LIFE IS JUST BOWL OF CHERRIES ME	12256	E T-A			LAUF
<u>LIDDEL HAMPTON</u>					
JACK BELLEBOY/CENTRAL AVE.	Vi	26652	N AUC	1.25	MA,W
OPEN HOUSE	Vi	27341	N AUC	1.00	MA,W
EARLY SESSION/SWEET LETTER	Vi	26343	V T-A		ROHS
CHARLIE WAS SAILOR/MARTIN	Vi	26739	N T-A		ROHS
SMART ALEX	Vi	27278	N T-A		BAND
I'VE FOUND A NEW BABY	Vi	26447	N T-A		BAND
DRUM STOMP/CONFESSIN	Vi	25658	E AUC	5.00	ZARA
{MANY}	Vi		N AUC	2.00	ZARA
PIANO STOMP/I SURRENDER	Vi	25666	N AUC		SIEG
<u>HANDY'S ORCHESTRA</u>					
LIVERY STABLE BLUES/JAZZ DANCE	Co	2419	G SAL	.50	BUCK
SNAKY BLUES/FUZZY WUZZY RAG	Co	2421	G SAL	.35	BUCK
LOVELESS LOVE/WAY DOWN SOUTH	Vs	8162	N T-A		ROHS
ST. LOUIS BLUES/YELLOW DOG BL.	PAR	970	V AUC		ANDE
<u>ANNETTE HANSHAW</u>					
MUST HAVE THAT MAN/CAN'T GIVE VE	1706	V+AUC			ANDE
BLACKBIRDS/IF YOU WANT	VE	1766	E T-A		MART
<u>MARIDN HARRIS</u>					
I'M GONNA DO IT IF I LIKE IT	Co	3367	E AUC		ANDE
<u>COLEMAN HAWKINS</u>					
NETCHA'S DREAM/HONEYSUCKLE R.	De	3881	E+T-A	1.50	COOK
I AIN'T GOT NOBODY/SUNNY SIDE PAE	1825	N AUC			HUBB
NETCHA'S DREAM/WHAT HARLEM	PAE	5775	N AUC		HUBB
GET HAPPY	SIG	28104	N SAL	1.50	MELT
BLUE MOON/AVALON	HMV	8388	N AUC		MELT
SOME OF THESE OAYS	DeE	5581	N AUC		MELT
BOUNCING WITH BEANS	HMV	9087	N AUC		MELT
THE OAY YOU CAME ALONG	PARL	1685	N AUC		MELT
LADY ME GOOD	PARL	2007	N AUC		MELT
I WISH I WERE TWINS	DeE	5457	E T-A		PENN
DN THE SUNNY SIDE OF ST.	PAE	1825	E T-A		PEIN
SOME OF THESE DAYS	DeE	5581	V T-A		PENN
BODY & SOUL/FINE CANADIAN	BB	10523	N T-A		IDER
<u>ERSKINE HAWKINS</u>					
TUXEDO JUNCTION	BB	10409	E T-A		EARN
NO SOAP/SWINGING ON LENOX	BB	10292	N AUC		SAUL
SHIPYARD RAMBLE/NITE AFTER	BB	11218	V+AUC		ANOE
SWINGIN' ON LENOX AVE/NO	BB	10292	N AUC		ROTH
SHIPYARD RAMBLE	BB	11218	N AUC		ROTH
{MANY; SENO FOR LIST}	BB		N T-S	.75	ROHS
SOMETIMES/I DON'T WANT TO	BB	11439	E+AUC		ANDE
<u>EDGAR HAYES</u>					
STARBUST/IN THE MOOD	De	1882	N AUC		MEND
<u>FLETCHER HENDERSON</u>					
SHANGHAI SHUFFLE/ARMSTRONG	Vb	14935	E T-A		NELL
ST. LOUIS SHUFFLE/VARIETY ST.	BB	10246	N AUC		DERA
TIGER RAG/YOU RASCAL YOU	Vs	6016	E T-A		PENN
HENDERSON STOMP/THE CHANT	Co	817	N TRA		CAUG
WHITEMAN STOMP/I'M COMING	Co	1059	N TRA		CAUG
JUST HOT/DOWN SOUTH BLUES	Vo	14691	E SAL	1.50	CHOY
COTTON PICKERS' BALL	Vo	14759	E SAL	1.50	CHOY
ROSE ROOF/BACK IN BACKYARD	Vo	3511	N STA	1.25	EINH
STAMPEDE/GREAT CEASAR'S	Vo	3534	N STA	1.25	EINH
ALABAMA BOUND (LOUIS SOLO)	Do	3458	V+T-A		LAUF
ICTY BLUES/DO GOODIE	Co	3995	N T-A	.50	REIT
YOU'VE GOT TO GET HOT	Vo	14726	N T-A	.75	REIT
MONEY BLUES/I'LL COME BACK	Co	383	E TRA		REIT
SUGARFOOT/WHAT CHA	Co	395	E TRA		REIT
CHARLEY MY BOY(CRACKEN')	RE	9680	P AUC		WHIT
MY ROSE MARIE/(LANIN'S ARCAD)	PE	14337	E AUC		ANDE
<u>HORACE HENDERSON</u>					
KITTY ON TOAST/OH BOY	Vo	5433	E STA	.75	EINH
HONEYSUCKLE ROSE/WHY JITTER	Vo	5579	E STA	.75	EINH
<u>WDDDY HERMAN</u>					
BOOGIE WOOGIE BUGLE BOY	De	3617	N AUC		ROTH
BLUE FLAME/FUR TRAPPERS BALL	De	3643	E AUC		SIEG
<u>MILT HERTH QUARTET</u>					
JUMP JUMP'S HERE/GOBLIN(TRIO)	De	2237	N AUC		ANDE
<u>BERTHA CHIPPIE HILL(CRACK, NOT IN GROOVES)</u>					
MESS KATIE MESS	DK	8437	V AUC		LEVI

## FOR DISPOSITION

<u>EARL HINES</u>						
BDDY AND SOUL (ALBUM)	BB 10642 N AUC	—	GENT			
BEAU KOO JACK	CO C-41 N AUC	5.00	NORR			
BERSEY BOUNCE/SALLY CDME	BB 7020 V T-A	—	PENN			
B-H ON ST. LOUIS BLUES/#19	BB 11126 E AUC	—	COPE			
	BB 10674 E AUC	—	COPE			
<u>ART HODES</u>						
INDIANA/GET HAPPY	DE 1843B E AUC	—	MAYO			
GET HAPPY/INDIANA	DE 1843B E+ AUC	—	LEVI			
<u>JOHNNY HODGES</u>						
DANCE OF GOON/HOME TOWN	OK 4941 E AUC	—	SAUL			
THE RABBIT'S JUMP	VO 5100 V AUC	—	MELT			
DREAM BLUES/I KNOW WHAT YOU	VO 5353 E STA	1.00	EINH			
<u>BILLIE HOLIDAY</u>						
ST. LOUIS BLUES/LOVELESS LOVE	OK 6064 N AUC	—	VOGE			
JIM/LEAVE ME OR LEAVE ME	OK 6369 E AUC	—	VOGE			
GLOOMY SUNDAY/I'M IN A L.W.	OK 6451 N AUC	—	VOGE			
IF MY HEART COULD ONLY TALK	VO 3440 G AUC	—	VOGE			
TELL ME MORE/LAUGHING AT LIFE	OK 5719 N STA	—	STUR			
BODY AND SOUL/WHAT IS THIS	OK 5481 N STA	—	STUR			
ONE NEVER KNOWS/LOVE TO KEEP	OK 3431 N STA	—	STUR			
STRANGE FRUIT/FINE & MELLOW	OMS 526 E T-A	—	LAMB			
LET'S CALL A HEART A HEART	VO 3334 V+T-A	—	LAUF			
LOVE ME OR LEAVE ME	OK 6369 N AUC	—	MELT			
LET'S CALL A HEART A HEART	VO 3334 G AUC	—	MEND			
LET'S CALL THE WHOLE THING OFF	VO 3520 G AUC	—	MEND			
NO REGRETS/DID I REMEMBER	VO 3276 G AUC	—	MEND			
WHAT SHALL I SAY(T. WILSON)	BR 8314 V AUC	—	MEND			
NIGHT & DAY/THE MAN I LOVE	VO 5377 N STA	1.00	EINH			
YOU'RE A LUCKY GUY/NO ACCT.	VO 5302 N STA	1.00	EINH			
FALLING IN LOVE AGAIN/GHOST	VO 5609 N STA	1.00	EINH			
<u>WILL HUDSON</u>						
WHY PRETEND/CHINA CLIPPER	BR 8147 N T-A	—	IDER			
<u>SPIKE HUGHES (WITH HAWKINS)</u>						
SOMEONE STOLE GABRIEL'S HORN	DEE 3563 E T-A	—	PENN			
<u>ALBERTA HUNTER</u>						
FINE & MELLOW/YELPING	DE 7633 V+T-A	—	MART			
VAMPING BROWN/YOU CAN TAKE	PA 1328 V+ AUC	—	ANDE			
<u>PAPA CHARLIE JACKSON</u>						
SHAVE 'EM DRY/COFFEE POT BL	PARA 10042 V AUC	—	MASL			
<u>DEWEY JACKSON ORCH.</u>						
CAPITOL BLUES/SHE'S CRYING	VO 1040 E T-A	—	CAMP			
<u>HARRY JAMES</u>						
TRUMPET RHAPSODY, 1 & 2	CO 36160 N T-A	—	MART			
TRUMPET BLUES/SLEEPY LAGOON	CO 36549 N AUC	—	SIEG			
TRUMPET RHAPSODY, 1 & 2	CO 36160 N AUC	—	SIEG			
MAYBE(G)/ONE LOOK AT(V)	VS 8353 V AUC	—	ANOE			
RECORD SESSION/MO'NIN	CO 36399 E AUC	—	IDER			
MUSIC MAKERS/MONTEVIDEO	CO 35932 V AUC	—	IDER			
WHO TOLD YOU I CARED(SINATRA)	CO 35261 G AUC	—	MEND			
MY BUDDY(SINATRA)	CO 35242 N AUC	—	MEND			
MY SILENT LOVE (HAYMES)	CO 36434 N AUC	—	MEND			
JUBILEE/CAN'T I	BR 8038 N AUC	—	COPE			
B-19/DON'T WANT TO WALK	CO 36478 N AUC	—	COPE			
TRUMPET BLUES/SLEEPY LAGOON	CO 36549 V AUC	—	COPE			
ALICE BLUE GOWN	VS 8201 N T-A	—	IDER			
<u>JAM SESSION AT VICTOR</u>						
BLUES(N)/HONEY SUCKLE R.(E)	VI 25559 - AUC	—	POWE			
<u>JERRY JEROME</u>						
RAINBOW BLUES/GIRL OF DREAMS	ASCH 500 E+ AUC	—	DE RA			
<u>BUDDY JOHNSON</u>						
TRYLON SWING/SOUTHERN	DE 8562 V AUC	—	IDER			
<u>BUNK JOHNSON (LIMITED EDITIONS)</u>						
TALKING RECORD(BOTH SIDES)	JM — N T-A	—	CAMP			
TALKING RECORD/YES LORD I'M	JM — N T-A	—	CAMP			
<u>CHARLIE JOHNSON</u>						
BOY IN THE BOAT/WALK	BB 10248 N T-A	—	EARN			
PARADISE WOBBLE(J. HARRISON)	VI 20551 E+T-A	—	HOLL			
<u>JAMES P. JOHNSON</u>						
MY HANDY MAN/GUESS WHO'S IN	CO 14353 V AUC	.75	MA, W			
HARLEM STRUT	BS 2026 E TRA	—	CAMP			
BACKWATER BL.(RUBY SMITH, ALLEN)	VO 4903 E AUC	—	LEVI			
HARLEM STRUT	BS 2026 E+TRA	—	REIT			
<u>LONNIE JOHNSON</u>						
BROKEN LEEVEE BLUES	OK 8618 N T-A	—	MELL			
FURNITURE MAN BLUES, 1 & 2	VO 03260 H AUC	—	POWE			
TOOTHACHE BLUES, 1 & 2	VO 03243 N AUC	—	POWE			
FIVE O'CLOCK BLUES/TRIO ST.	OK 8417 G T-A	—	EARN			
SUNDOON BLUES/PLEASE DON'T	OK 8754 G+SAL	.75	BUCK			
JELLY ROLL BAKER/FEELING LOW	BB 9006 V AUC	—	SIEG			
<u>TOMMY JOHNSON</u>						
MAGGIE CAMPBELL BL/BYE BYE	VI 21409 V+T-A	—	LAUF			
<u>AL JOLSON</u>						
I'LL SAY SHE ODES(BILLY MURRAY)	DO 2746 G AUC	—	ANDE			
<u>ISHAM JONES</u>						
MISS HAINAH/WAH-WAH	BR 4668 E T-A	—	EARN			
SQUARE DANCE/NO HARM	DE 338 E T-A	—	EARN			
IT MUST BE LOVE/YOU'RE TALK	VO 3499 N AUC	—	ANOE			
BURNING SANDS/AUNT HAGG'S	BR 2358 E AUC	—	ANDE			
ROSE/MY MAMMY	BR 5046 E+ AUC	—	ANDE			
SAMPSON & OELILAH/PILGRIMS	BR 2244 N AUC	—	ANDE			
SIREN OF SOUTHERN SEA	BR 5059 E AUC	—	ANOE			
<u>RICHARD M. JONES</u>						
JAZZIN' BABIES/12TH ST. RAG	GE 5174 V T-S	4.00	HURN			
DUSTY BOTTOM BL/SCAMDRE	OK 8431 G AUC	1.00	HERZ			
<u>LOUIS JORDAN</u>						
CHICKEN AIN'T NOthin' BUT	DE 8501 E+T-A	—	MART			
I'M ALABAMA BOUNO/JUNE 10TH	DE 7723 E AUC	—	SIEG			
I'M ALABAMA BOUNO/JUNE 10TH	DE 7723 E AUC	—	SIEG			
<u>HAL KEIP</u>						
MY TROUBLES ARE OVER/GYPSY	BR 4151 N T-A	1.50	COOK			
LOVELINESS OF YOU/DANGER LOVE	VI 25628 E AUC	—	ANOE			
<u>STAN KENTON</u>						
ADIOS/TABOO	DE 4038 N AUC	—	SAUL			
<u>JOHN KIRBY</u>						
LITTLE BROWN JUG/IMPROMPTU	VO 5570 E STA	.50	EINH			
REHEARSING/PASTEL BLUE	DE 2367 E+STA	.50	EINH			
FRASQUITA SERENADE/SEKTE	OK 5705 N STA	.50	EINH			
ROYAL GAROEH BL/BLUE SKIES	VO 5187 E STA	.50	EINH			
<u>ANDY KIRK</u>						
BIG TIME CRIP/47TH ST. JIVE	DE 4042 N AUC	.75	MA, W			
FLOYD'S GUITAR BLUES	DE 2483 V AUC	—	MELT			
<u>FRITZ KREISLER</u>						
PODR BUTTERFLY	VI 64655 V AUC	10.00	GENT			
<u>GENE KRUPA</u>						
LET ME OFF UPDOWN	OK 6210 E AUC	—	IDER			
BALL OF FIRE/ALL THROUGH	OK 6563 E AUC	—	IDER			
WHO/FULL DRESS HDP	OK 6009 E AUC	—	IDER			
HAMTRAMCK/WIRE BRUSH STOMP	OK 6106 N T-A	1.00	COOK			
JAZZ ME BLUES	DE 1815 E AUC	—	MELT			
TWO DREAMS/DOWN ARGENTINA	OK 5826 N T-A	—	IDER			
ORCHIDS/BLUE BERRY HILL	OK 5672 E T-A	—	IDER			
TUTTI FRUTTI/JAM ON	BR 8211 E T-A	—	IDER			
DRUMMER BOY/LOOKING	OK 5747 E T-A	—	IDER			
WHO/FULL DRESS HDP	OK 6009 N AUC	—	ROTH			
RHUMBOOGIE/OLD CASTLE	OK 5788 E SAL	1.50	CHOY			
THAT'S WHAT YOU THINK/ALL	CO 36621 N AUC	—	SIEG			
APURKUS/JUNGLE MADNESS	OK 5997 N AUC	—	SIEG			
FLAMINGO/LET ME OFF UPDOWN	OK 6210 N AUC	—	SIEG			
<u>LADD'S BLACK ACES (FEATURING CLIFF EDWARDS)</u>						
VIRGINIA BL.(MARDI GRAS SEXT)	GE 4843 N AUC	—	ANDE			
<u>TOMMY LADNIER</u>						
WEARY BLUES	BB 10086 N T-A	—	REIT			
REALLY THE BLUES	BB 10089 N T-A	—	REIT			
<u>EDDIE LANG</u>						
WALKIN' THE OOG/MARCH OF	OK 41344 V AUC	—	MASL			
<u>FRANCES LANGFORD</u>						
AM I BLUE/BETWEEN DEVEL	DE 2747 E AUC	—	HERA			
<u>LANNIN'S FAMOUS PLAYERS</u>						
THE SHEIK/JUST LITTLE LOVE	GE 4820 E AUC	—	ANOE			
<u>LA VERE'S CHICAGO LOOPERS</u>						
SUNDAY/I'M COMING VIRGINIA	JUMP 2a2b N AUC	1.10	CAUG			
SUBDIVIDED IN F/Baby	JUMP 1a1b N AUC	1.10	CAUG			
<u>LAZY LEVIE LOUNGERS</u>						
IF I COULD BE WITH YOU	CO 2243 G T-A	—	PENN			
<u>RUTH LEE</u>						
MAYBE SOME/JAY OULX/THAT SWEET	SUNS 3002 F AUC	—	MASL			
<u>LEWIS-JOHNSON-AMMONS</u>						
BOOGIE WODGIE PRAYER	VO 4606 N AUC	—	GENT			
<u>MEADE 'PLUX LEWIS</u>						
MR. F REDDIE BLUES/CELESTE BL	DE 3831 E T-A	—	CROS			
<u>TED LEWIS</u>						
LOVIN' SAM/BEES KNEES	CO 3730 E AUC	—	ANOE			
DALLAS BLUES(V)/ROYAL GARD(E)	CO 2527 E AUC	—	COPE			
SECOND HAND ROSE/SALLY WON'T	CO 3453 V AUC	—	ROTH			
WHEN MY BABY SMILES AT ME	DE 2054 N AUC	—	SIEG			
LAUGH CLOWN LAUGH/HELLO MON.	CO 1346 F AUC	—	HERZ			
SHE'S FUNNY THAT WAY/WEAR A	CO 1656 V AUC	—	HERZ			
THE NEW ST. LOUIS BLUES/MY MA	CO 697 F AUC	—	HERZ			
WHEN BY BABY SMILES AT ME	CO 922 E AUC	—	HERZ			
I'M THE MEDICINE MAN FOR BL.	CO 1882 V AUC	—	HERZ			

# FOR DISPOSITION

<u>LILL'S HOT SHOTS</u>				<u>MIFF MOLE</u>			
DROP THAT SACK	BRE	02502 N TRA	—	HURN	HONOLULU BLUES/BRIG, DIXIE I	BR	8243 N STA — STUR
<u>LOUISIANA RHYTHM KINGS</u>				<u>LEE MORSE</u>			
BASIN ST. BL/LAST CENT	BRE	02506 N AUC	—	MELT	AIN'T HE SWEET/MOLLIE	CD	939 N T-A — ROHS
<u>LOUISIANA SUGAR BABIES</u>				<u>JELLY ROLL MORTON</u>			
WILLOW TREE/'SIPPI	VI	21348 E+AUC	—	COPE	BE SWEET/DON'T KEEP	CD	1466 N T-A — ROHS
THOU SWELL/PERSIAN RUG	VI	21346 N T-A	—	CROS			
<u>LOUISVILLE RHYTHM KINGS</u>				<u>WEST END BLUES/CLIMAX RAG</u>			
GREAT BIG WAY/LET'S SIT &	OK	41189 N STA	—	STUR	THE PEARLS/BEALE ST. BLUES	BB	10442 N AUC — MASL
GREAT BIG WAY/LET'S SIT &	OK	41189 N T-A	—	MELL	MR. JELLY LORD/WOLVERINE (DOODS)	BB	10258 N STA — STUR
<u>LUMBERJACKS</u>				<u>GEORGIA SWING/MOURNFUL SERE.</u>			
LET ME BE ALONE WITH YOU	RO	849 V+T-A	—	LAUF	HV	9221 N AUC — HUBB	
<u>JIMMY LUNCEFORD</u>				<u>THE PEARLS/BEALE ST. BLUES</u>			
HITTIN' THE BOTTLE/DREAM OF	DE	765 N AUC	1.25	MA, W	WEST END BLUES/CLIMAX RAG	HV	9219 N T-A — MELT
ORGAN GRINDERS SWING/SLEEPY	DE	908 N AUC	—	COPE	BEALE ST. BLUES/THE PEARLS	BB	10252 N AUC — THRU
RHYTHM NURSERY RHYMES	DE	572 E T-A	—	ROHS	BUJOY BOLDEN'S BLUES	GE	4003 E T-A — IOER
PIGEON WALK/LAUGHING	DE	1659 N T-A	—	ROHS	THE PEARLS	BB	— N TRA — IDER
BIRD PARADISE/RHAPSODY JR.	DE	639 N T-A	—	ROHS	SEATTLE HUNCH/FREAKISH	VI	27565 N AUC — ROTH
RAGGIN' SCALE/FIRST TIME I	DE	1364 N T-A	—	ROHS	FISH TAIL BLUES/HIGH SOCIETY	SESSION 2	N T-S 1.00 ALEX
SASSIN' A BOMB/WHO OID YOU MEET	VO	5116 N T-A	—	ROHS	LONDON BLUES (SOLD)	SESSION 3	N T-S 1.00 ALEX
JUST A DREAM/MYSELF TO BLAME	VO	4754 N T-A	—	ROHS	SIOE WALK/DEADMAN	VI	20252 V TRA — WALL
LIZA/USEO TO LOVE YOU	VO	5276 N T-A	—	ROHS	BURNING THE ICEBURG	VI	21658 G TRA — WALL
FRETZY EYES/TIME TO JUMP	VO	5430 N T-A	—	MART	SHOE SHINER'S DRAG/BOOGABOO	BB	7725 N AUC 5.00 ZARA
LUNCEFORD SPEC./WHAM	VO	5326 E+T-A	—	MART	<u>BENNIE MOTEN</u>		
RAININ'/LE JAZZ HOT	VO	4595 E T-A	—	MART	KANSAS CITY SHUFFLE/YAZOO BL	VI	20485 V T-A — PENN
DINAH/PART 2	CO	36054 N T-A	—	BAWO	SLOW MOTION/HOT WAR BLUES	VI	35012 N T-A — MART
FLIGHT OF THE JITTERBUG	CO	35967 N T-A	—	BAWO	RITE TITE/CERTAIN MOTION	VI	38104 N T-A — MART
YOU THINK SHE AIN'T	VO	03559 V T-A	—	MART	TOUGH BREAKS/HARD TO GET	VI	38037 N T-A — MART
<u>BABY MACK</u>				<u>MOUND CITY BLUE BLOWERS</u>			
WHAT KINDA MAN IS THAT	OK	8313 E TRA	—	CAMP	BLUES IN F/WIGWAM BLUES	BR	2908 E AUC — MASL
<u>WINGY MANNONE</u>				<u>INDIANA/FIREHOUSE BLUES</u>			
DINNER FOR DUCHESS/ALONE	BB	10909 N T-A	—	EARN	TAILSPIN BLUES/NEVER HAD A	VI	38087 E T-A — PENN
HONEY'S LOVIN' ARMS/WHEN MY	V	BB 300801 E AUC	—	ANOE	<u>ROMEO NELSON/MOUNTAIN TAYLOR</u>		
STDP THE WAR/MARSH'S GONE	BB	11107 N T-A	—	REIT	HEAD RAG HOP/DETROIT ROCKS	HRS	— N T-A — CAMP
<u>JOE MARSALA</u>				<u>NEW ORLEANS OWLS</u>			
JAZZ ME BLUES	VR	565 E+T-A	—	HOLL	THAT'S A PLENTY	CO	1547 N T-A — MELL
<u>SARA MARTIN</u>				<u>MEAT ON THE TABLE</u>			
MISTREATING MAN BLUES	PARA	12841 E AUC	—	MELT	CO	1158 N T-A — MELL	
<u>CLYDE MCCOY</u>				<u>NEW ORLEANS RHYTHM KINGS</u>			
BASIN ST. BLUES/VARSITY (RIM CH)	DE	620 V AUC	—	COPE	THAT'S A PLENTY/TIN ROOF	GE	5105 E AUC — MASL
<u>VIOLA MCCOY &amp; BOB RICKETT'S BAND</u>				<u>TIN ROOF BLUES/SAN ANTONIO</u>			
GULF COAST BLUES/TIPED O'E	GE	5151 V AUC	—	COPE	DE	161 E T-A — PENN	
WANT A GOOD MAN/IF YOU	CO	14395 E T-A	—	MART	TIN ROOF BLUES	DE	3523 N T-A — REIT
<u>DICK McDONOUGH</u>				<u>MAPLE LEAF RAG (WOLVERINES, REV)</u>			
THAT OLD FEELING(E)/BIG (V)	PE	71102 - T-A	—	MART	UJHCA	45	N T-A — REIT
<u>MCKENZIE-CONDON</u>				<u>NEW ORLEANS WANDERERS</u>			
SUGAR/CHINA BOY	OK	41011 N TRA	—	CAMP	GATEMOUTH/PERDIO ST. BLUES	CO	608 F AUC — MASL
<u>RED MCKENZIE/ELLINGTON</u>				<u>PAPA DIP/TOO TIGHT</u>			
DARKTOWN STRUTTERS/BIG HOUSE	PAE	1044 N TRA	—	CAMP	CO	735 V AUC — LEVI	
<u>RED MCKENZIE</u>				<u>RED NICHOLS</u>			
WHEN LOVE GONE/MOON ROSE	DE	734 N SAL	1.50	CHOY	PANAMA/MARGIE	BRE	03499 N AUC — HUBB
MOON IN MANHATTAN/HOW AND	DE	587 N SAL	1.50	CHOY	CHINA BOY/REG O' MY HEART	BR	80004 N AUC 1.00 MA, W
<u>MCKINNEY'S COTTON PICKERS</u>				<u>NOBODY KNDRS/SMILES</u>			
MILENBERG JOYS/SHIM-ME-SHA	HMV	9228 N AUC	—	HUBB	BR	6832 V T-A — PENN	
HULLABALOO/BABY	VI	25511 N T-A	—	LAMB	<u>RAY NOBLE</u>		
<u>JIMMY MCPARTLAND</u>				<u>CHERDKEE/ANNETONKA</u>			
PANAMA	DE	3522 N T-A	—	REIT	BR	8247 N AUC — BUCK	
SUGAR/WORLD IS WAITING	DE	18043 N T-A	—	REIT	<u>JIMMY NOONE</u>		
<u>MEMPHIS MINNIE</u>				<u>KEYSTONE BLUES</u>			
DOWN THE ALLEY/LOOK WHAT	VO	03612 E T-A	—	MART	DE	18095 E AUC — MELT	
<u>BENNY MEROFF</u>				<u>4 OR 5 TIMES/EVERY EVENING</u>			
TOO BUSY	OK	41079 V T-A	—	PENN	DE	1185 G T-A — ROHS	
<u>METRONOME ALL STARS</u>				<u>BUMP IT/ I KNOW YOU KNOW</u>			
ROYAL FLUSH	CO	36499 N AUC	—	MELT	DE	1185 V T-A — LAUF	
<u>JOSIE MILES (ACC. F. HEMORSON)</u>				<u>4 OR 5 TIMES/EVERY EVENING</u>			
31ST STREET BLUES/PIE DOWN	GE	5391 V S-A	8.00	JENS	DE	18095 N T-A — REIT	
<u>GLENN MILLER</u>				<u>NEW FOLK JAZZ QUARTETTE</u>			
AINTCHA COMIN' OUT/CRAZY MODN	BB	10329 E+AUC	—	DERA	JELLY ROLL BL/SOUTHERN JACK	OK	4318 E+AUC — ANDE
IN THE MOOD/BE HAPPY	BB	10416 G T-A	—	EARN	<u>KING OLIVER</u>		
CONCHITA/LONG TALL MAMA	VI	27943 E AUC	—	COPE	WEATHERBIRD/JUST GONE	BRE	02202 N AUC — HUBB
LITTLE BROWN JUG/PAVANNE	BB	10286 E AUC	—	COPE	LONDON BLUES/CAMP MEETIN'	CO	14003 G+AUC — KA, M
<u>RAY MILLER</u>				<u>RIVER SIDE BLUES (PARA. REISSUE)</u>			
AFTER THE RAIN/(REV., HAPPY 6)	CO	3546 V AUC	—	ANDE	SI	905 N AUC — MELT	
KEEP A GOIN'/LOVEY CAME BACK	BR	2547 V AUC	—	COPE	CHATTANOOGA STOMP	CO	13003 V TRA — CAMP
BAGDAD/RED HDT MAMA	BR	2681 V AUC	—	COPE	MANDY LEE BLUES	GE	5134 V TRA — CAMP
PLEASE, CHARLESTON CABIN	BR	2666 E AUC	—	COPE	CHIMES BLUES	GE	5135 V TRA — CAMP
DDDDLE DOO DOO/ADORING YOU	BR	2724 E AUC	—	COPE	DAD MAN BLUES/SOMEDAY (1/2" CH)	VO	15493 V AUC — COPE
<u>MILLS BROTHERS</u>				<u>SWEET LOVIN' MAN/SOBBIN (1/2" CH)</u>			
STARBUST/YOU'LL HAVE TO SWING	BRE	2741 E T-A	—	PENN	OK	4906 E AUC — LEVI	
<u>MILLS MERRY MAKERS</u>				<u>KING PORTER/TOMCAT</u>			
YOU OUGHTA KNOW/(C. ROBERTS)	RO	1003 E AUC	—	COPE	SESSION 1	N T-S 1.00 ALEX	
WHEN YOU'RE SMILING/(EDGE NICK)	HA	1099 E T-A	—	ROHS	CALL OF THE FREAKS	BR	6546 E AUC — SIEG
				<u>ORIGINAL DIXIELAND JAZZ BAND</u>			
				<u>LIVERY STABLE BLUES/O.D.J.B.</u>			
				<u>(MANY)</u>			
				<u>TIGER RAG/SKELETON JANGLE</u>			
				<u>FIDGETY FEET</u>			
				<u>DARKTOWN STRUTTERS BALL</u>			
				<u>AT JAZZ BAND BALL</u>			
				<u>MARGIE/PALESTEENA</u>			
				<u>LAZY DADDY/FIDGETY FEET</u>			
				<u>ORIGINAL MEMPHIS FIVE</u>			
				<u>TIN ROOF BLUES (V)/SONG FUR (E)</u>			
				<u>ORIOLE TERRACE ORCH.</u>			
				<u>CHICAGO/CAROLINA IN MORNING</u>			



# FOR DISPOSITION

KID DRY (SPIKES PEPPERS)  
 DRY'S CREOLE TROUZONE NORD 3009 E TRA --- CAMP  
PARAMOUNT PICKERS (DODDS)  
 SALTY DOG/STEALIN' AWAY PARA 12779 N TRA --- EDEL  
TINY PARHAM  
 VOOODOO/SKAZ-A-LAG VI 38054 E T-A --- MELL  
 STUTTERING BLUES VI 38009 G T-A --- MELL  
TONY PASTOR  
 LET'S DO IT/READY GET SET BB 10902 N AUC --- SIEG  
EDDIE PEABODY & BANJO  
 DOLL DANCE/ST. LOUIS BLUES VI 20698 V AUC --- COPE  
JACK PATTIS  
 FRESHMEN HOP/BAG O' BLUES VI 21793 N AUC --- THRU  
BEN POLLACK  
 (MANY) VI --- N T-A --- LAMB  
 JIMTOWN BLUES/SONG OF THE IS. BR 7764 E STA 1.50 EINH  
TEDDY POWELL  
 BOOGIN' ON THE DOWNBEAT BB 11176 E T-A --- MART  
 BLUEBIRD BOOGIE WOOGIE 3B 11082 E+T-A --- MART  
 JUNGLE BOOGIE BB 11232 E+T-A --- MART  
 STEADY TEDDY BB 11213 E+T-A --- MART  
LOUIS PRIMA  
 GLTSEY RHYTHM IS BORN VS 8166 E T-A --- KELS  
 SWEET AND LOWDOWN DE 2749 N SAL .95 CHOY  
 AFRAID TO DREAM/DANGER LOVE AT V03628 V AUC --- ANDE  
JACK PURVIS  
 COPYIN' LOUIS/MENTAL STRAIN DK 41404 E T-A --- KRAV  
QUINLET OF THE HOT CLUB OF FRANCE  
 SWEET GUE/AVALON ROYALE 1780 N T-A --- ROHS  
 SMOKE RINGS/AVALON VS 8379 E+T-A --- MART  
RACHMANINOFF & PHILA. SYMPHONY ORCHESTRA  
 ISLE OF THE DEAD VI DM75 E AUC 10.00 GENT  
RADIO LITES  
 I'M HAPPY WHEN YOU'RE HAPPY CO 2405 V AUC --- WHIT  
MA RAINEY  
 JELLY BEAN BLUES UHCA --- N T-A --- HOLL  
 BARRELHOUSE (SMALL DIG) PARA 19082 V T-A --- HOLL  
 JELLY BEAN BLUES PARA 12238 G+auc --- ANDE  
 STACK O LEE BLUES SIG 908 N AUC --- MELT  
RED & MIFF'S STOMPERS  
 SLIPPIN' AROUND VI 21397 V T-A --- PENN  
DJANGO REINHARDT  
 BILL COLEMAN BLUES/D. WELLS, REV) VI 27318 N T-A 1.50 ALEX  
RHYTHMAKERS  
 YES SUH PE --- G+T-A --- HOLL  
 MEAN OLD BED BUG ME 12457 V T-A --- HOLL  
RHYTHMIAN'S  
 PAGAN LOVE SONG (IRV. FAZOLA) JO 3655 V T-A --- PENN  
HARRY RICHMAN  
 LIFE BEGINS WHEN YOU'RE IN L. DE 700 N AUC --- MEN'D  
 THERE'LL BE NO SOUTH DE 701 N AUC --- MEND  
MAURICE RDCCO  
 TEA FOR TWO/THE ONE I LOVE OE 8574 N AUC --- SAUL  
ADRIAN ROLLINI  
 STARDUST/DIGA DIGA DO VO 5376 E AUC --- CHOY  
 MOONGLOW/PAVANNIE VO 5200 E STA .75 EINH  
 OL' PAPPY/ON WRONG SIDE OF PE 15876 E AUC --- HERZ  
LAURA RUCKER (AOC. BY CASS SIMPSON)  
 ST. LOUIS BLUES/LITTLE JOE PARA 13075 V T-A --- CAMP  
PEE WEE RUSSELL  
 FOUND NEW BABY/TRIO HRS --- N TRA --- CAMP  
 DINAH/BABY WON'T YOU PLEASE HRS --- E TRA --- CAMP  
LUIS RUSSELL  
 DOCTOR BLUES/SAVOY STOMP VO 3430 E+T-A --- MART  
WILLIAM RUSSELL!  
 THREE DANCE MOVEMENTS FOR PERCUSSION  
 NEW MUSIC QUARTERLY RECORDING 1214 N AUC 5.00 GENT  
SAVANNAH SYNCOPATORS (KING OLIVER)  
 JACKASS BLUES BR 3245 V T-A --- MELL  
 SOMEDAY SWEETHEART/WA-WA-WA BR 3373 V T-A --- MELL  
 SOMEDAY SWEETHEART/WA-WA-WA BR 3373 G T-A --- PENN  
CECIL SCOTT  
 LAWD LAWS/IN A CORNER VI 38098 F+T-A --- PENN  
RAYMOND SCOTT QUINTET  
 POWERHOUSE/TOY TRUMPET CO 36311 N T-A 1.00 COOK  
 GIRL WITH LIGHT BLUE/NEW YRS. CO 35247 N AUC --- DERA  
OSCAR SEALE  
 GALLIN' CAROLINE/SMILIN' THRU CO A2762 N AUC --- THRU

ARTIE SHAW  
 I FT. IN GROOVE/ONE NIGHT STAND BB 10202 E T-S 1.00 COOK  
 NON STOP FLIGHT/NIGHTMARE BB 7875 E T-A 1.00 COOK  
 SERENADE TO A SAVAGE VI 27549 N T-A --- MEND  
 CROSS YOUR HEART/SUMMIT VI 26762 N AUC --- MEND  
 STARDUST/TEMPTATION VI 27230 N T-A --- MEND  
 DEuces WILD VI 27833 N AUC --- MEND  
 NEEDLENOSE/CARNIVAL VI 27860 N AUC --- MEND  
 WHO'S EXCITIN'/ALONE TOGETHER VI 27385 N AUC --- MEND  
 FRENESI VI 26542 N T-A --- MEND  
 ROCKIN' CHAIR VI 27664 N AUC --- MEND  
 DANCING IN THE DARK VI --- N T-A --- MEND  
 GEORGIA/WHY SHOULDN'T I VI 27499 N AUC --- MEND  
 LET 'ER GO VO 4438 G AUC --- MEND  
 TWO IN ONE BLUES VI 20526 N T-A --- MEND  
 JUST KIDDIN' AROUND VI 27806 N AUC --- MEND  
 BLUES IN THE NIGHT VI 27609 N AUC --- MEND  
 SOLID SAM VI 27705 N AUC --- MEND  
 LOVE ME A LITTLE LITTLE VI 27590 N T-A --- MEND  
 PRELUDE IN C MAJOR VI 27432 N AUC --- MEND  
 DANZA LUCUMI VI 27354 N AUC --- MEND  
 IF I HAD YOU VI 27936 N AUC --- MEND  
 HINDUSTAN VI 27798 N AUC --- MEND  
 SOMEONE'S ROCKING MY BOAT VI 27746 N T-A --- MEND  
 TAKE YOUR SHOES OFF BABY VI 27719 N AUC --- MEND  
 (MANY; SEND FOR LIST) VI --- N T-S .75 ROHS  
 (MANY; SEND FOR LIST) BB --- N T-S .75 ROHS  
 (MANY; SEND FOR LIST) BR --- E+T-A --- ROHS  
 ST. JAMES INFIRMARY, 1 & 2 VI 27895 N AUC --- SIEG  
 CONCERTO FOR CLARINET, 1&2(12") VI 36383 N AUC --- SIEG  
 CONCERTO FOR CLARINET (12") VI 36383 N AUC --- SIEG  
DLLE SHEPARD  
 PLACE IS LEAPIN'/SOLID JACK OE 7493 E AUC --- SIEG  
DMER SIMEDNE  
 BEAU KOO JACK BR 7109 N TRA --- CAMP  
ARTHUR SIMMS  
 SOAPSTICK BLUES DK 8373 G T-A --- HOLL  
FRANK SINATRA  
 THE NIGHT WE CALLED IT A DAY BB 11463 E T-A --- MEND  
 THE SONG IS YOU BB 11515 N AUC --- MEND  
NOBLE SITTLE  
 BASEMENT BLUES(BECHET) BR 6129 E+auc --- DERA  
 OLD FASHIONED LOVE/SWEET HENRY VI 19253 E AUC --- COPE  
SLIM AND SLAM  
 LOOK AT HERE/TUTTI FRUTI VO 4225 V AUC --- SIEG  
BESSIE SMITH  
 CARELESS LOVE BL/HE'S GONE CO 14083 F AUC --- MASL  
 GOOD OLD WAGON(WITH ARMSTRONG) CO 14079 G T-A 5.00 ALEX  
 FROSTY MORNING/EASY COME EASY CO 14005 V AUC --- ANDE  
 BLEEDING HEARTED/MIDNITE BL. CO 3936 V AUC --- ANDE  
 BOWEAVIL/DOONSHINE CO 14018 V T-A --- REIT  
 HAUNTED HOUSE BLUES CO 14010 E TRA --- REIT  
 MIDNIGHT BLUES CO 3936 P AUC --- WHIT  
CLARA SMITH  
 STEEL DRIVIN'/SAM/HE'S MINE CO 14053 V+auc --- LEVI  
 ALLEY RAT BLUES/WHEN MY SUGAR CO 14104 V AUC --- LEVI  
 WANNA GO HOME/AIN'T GOT NOB. CO 14363 V AUC --- HERZ  
JABBO SMITH  
 JAZZ BATTLE/BOSTON SCUFFLE UHCA 43-44 N STA --- STUR  
MAMIE SMITH  
 YOU CAN HAVE HIM/COOL MY DOG DK 4670 G T-A --- ALEX  
 MY MAMMY'S BLUES/MR. SO & SO OK 40019 G AUC --- HERZ  
STUFF SMITH  
 JOGHUA/IT'S UP TO YOU VS 8251 V+T-A --- KELS  
 CRES. IN DRUMS/UNDER MY SKIN VS 7242 N T-A --- ROHS  
 I'SE A MUGGIN', 1 & 2 VO 3169 E T-A --- MART  
THE SDPHISTOCATS  
 I'LL SAY/H. HAWKINS HOBBLE OE 3351 E+T-A --- MART  
SOUTHERN SERENADERS (LOUIS ARMSTRONG)  
 I MISS MY SWISS HA 4 V+T-A --- LAUF  
 ALONE AT LAST HA 5 V+T-A --- LAUF  
 MISS MY SWISS HA 4 N T-A --- KRAV  
 ALONE AT LAST HA 5 N T-A --- KRAV  
MIGGSY SPANIER  
 TWO O'CLOCK JUMP OE 4336 N AUC --- ROTH  
 HESITATING BLUES/LITTLE DAVID DE 4271 N AUC --- LEVI  
SPECKLED RED  
 THE DIRTY OZZEN, 1 & 2 BR 80020 N T-A --- CROS

# FOR DISPOSITION

**CHARLIE SPIVAK**  
 STARORAINS/I SURRENDER OK 6546 N AUC 5,00 ZARA  
**JESS STACY**  
 IN THE DARK/FLASHES/BARRELL. DE 18119 N AUC --- VOGE  
 MELANCHOLY MOOD/WHAT'S NEW VS 9064 V AUC --- VOGE  
 CLARINET BLUES/I CAN'T BELIEVE/VS 8132 E AUC --- VOGE  
 BARNHOUSE/IN THE DARK-FLASH DE 18119 E AUC --- MELT  
 CANDLELIGHTS/AIN'T GOIN' NOWH. CMS 517 E T-A --- PENN  
 GOOD MAN IS HARD TO FIND VS 8410 N AUC --- BUCK

**STATE STREET RAMBLERS**  
 TIGER MOON/CARELESS LOVE CH 40086 E+T-A --- LAUF  
**PRISCILLA STEWART (JAMES BLYTHE, PIANO)**  
 IT MUST BE HARD/SOMEODDY'S PARA 12360 E AUC --- ANOE

**REX STEWART'S BIG SEVEN**  
 BUBLE CALL RAG/SOLID ROCK HRS 2005 N AUC --- MASL  
**GEORGIE STOLL**  
 THE GIRL FRIEND/SWANEE DE 976 V T-A --- KELS  
**JOE SULLIVAN**  
 ONYX BRINGDOWN/LITTLE ROCK PAE 2006 N AUC --- HUBB  
**BLIND JOE TAGGART & EMMA TAGGART**  
 EVERYBODY'S GOT TO BE TRIEO VO 1062 E T-A --- LAUF

**ART TATUM**  
 TEA FOR TWO/DEEP PURPLE DE 2456 N AUC --- SEIG  
**EVA TAYLOR**  
 BACK IN BACK YARD/CHLOE OK 8585 V+auc --- LEVI  
**JACK TEAGARDEN**  
 SHINE/ST. JAMES INFIRMARY HRS 2006 N AUC --- MASL  
 SHEIK OF ARABY/PERSIAN RUG BR 8370 N AUC --- VOGE  
 THE BLUES ELITE 5042 N AUC --- VOGE  
 I HEAR BLUEBIRDS/FATIMAS VS 8273 N AUC --- VOGE  
 FATIMA'S ORUMMER BOY VS 8273 N AUC 1,00 CHOY  
 BLUES GOT ME/PRELUDE STAR DE 4409 N SAL 1,50 CHOY  
 RIGHT TO SING BLUES/UNITED OK 6272 N AUC --- SIEG  
 DARK EYES/CHICKS DE 3701 E STA .75 EINH

**JOHNNIE TEMPLE**  
 SHAPPING CAT/MAMA'S BAD LUCK DE 7416 N AUC 2,50 GENT  
**TE'NESSEE TOOTERS**  
 I HAD A SWEET MAMA VO 15068 E T-A --- PENN

**TEXAS BLUES DESTROYERS**  
 LENOX AVE/DOWN IN MOOTH PA 036160 E AUC --- BUCK  
**PAUL TREMAINE**  
 ARISTOCRATIC STOMP VI 40176 N AUC 5,00 GENT

**FRANKIE TRUMBauer**  
 I'M COMING VIRGINIA/SINGIN' BR. 7703 N AUC --- MASL  
 HITTIN' THE BOTTLE OK 41437 N T-A --- MELL  
 I'M COMING VA/WAY DOWN YONDER PAE 2687 N AUC --- HUBB  
 NOT ON THE FIRST NITE/WALKIN' VS 8225 V AUC --- COPE  
 THE MAYOR OF ALABAMA/'S WONO. BR 7663 E T-A --- CROS  
 JUBILEE OK 41044 G AUC 1,00 HERZ

**RUDY VALLEE**  
 LONELY TROUBADOUR/YOU WANT VI 22126 E AUC --- ANOE  
**VENUTI-LANG**  
 WILD CAT/DOIN' THINGS VI 21561 N T-A --- LAMB  
 GOIN' PLACES/DOIN' THINGS OK 40825 G+T-A --- ALEX  
 BEALE ST. BLUES/AFTER YOU'VE VO 15864 E AUC --- PENS  
 SOMEQAY SWEETHEART/FAREWELL UHCA 106 E AUC --- PENS

**EST-ER WALKER (PIANO RUBE BLJOOJ)**  
 I LOVE MY BABY/CHEER ME UP BR 3020 G T-A --- ALEX  
**SIPPI WALLACE**  
 TROUBLE/BABY I CAN'T (V/G) OK 8212 - T-A --- ROHS

**FATS WALLER**  
 A LITTLE BIT INDEPENDENT VI 25196 G AUC --- SILV  
 DARKTOWN STRUTTERS BALL BR 10573 G T-A .75 COOK  
 MUSCLE SHOALS/BIRMINGHAM OK 4757 V T-A --- EOEL  
 AIN'T MISBEHAVIN' VI 22108 N AUC 5,00 GENT  
 BELIEVE BELOVED/IF IT ISN'T L VI 24808 V AUC --- SAUL  
 PORTER'S LOVE SONG/DO ME FAV. VI 24648 G+auc --- SAUL  
 IT'S NO FUN/ALL MY LIFE VI 25296 E AUC --- SAUL  
 DON'T LETTIT BOTHER/GEORGIA VI 24714 G+auc --- SAUL  
 I'M GROWING FONDER/DREAM MAN VI 24801 V AUC --- SAUL  
 YOUR FEET'S TOO BIG/SUITCASE BB 10500 G AUC --- SAUL  
 JITTERBUG WALTZ/NEEO LOVE BB 11518 E AUC --- SAUL  
 MAMAS GOT BLUES/LAST GO OK 8045 V+T-A --- ROHS  
 SMASHING THIRDS/NUMB FUMBLING VI 25338 E AUC --- SIEG  
 JITTERBUG WALTZ/WE NEED LIT. BB 11518 N AUC --- SIEG  
 SMASHING THIRDS/NUMB FUMBLING VI 25328 E AUC --- SIEG  
 AIN'T MISBEHAVIN VI 22108 E T-A --- REIT

**TED WALLACE**  
 MEAN TO ME/THE ONE I LOVE CO 1756 N T-A --- MART

**WASHBOARD SAM**  
 CRUEL TREATMENT/POLICY BB 7834 N T-A --- MART

**ETHEL WATERS**  
 NO MAM'S MAMA/SHAKE THAT Co 14116 V AUC --- COPE

**LU WATERS**  
 RIVERSIDE BLUES JM 5 E T-A --- PENN

**CHICK WEBB**  
 SQUEEZE ME/IF DREAMS COME DE 1716 E AUC --- DeRA  
 WHO YA HUNCHIN'/PEBBLE DE 2231 E T-A --- IOER  
 TISKET TISKET/LIZA DE 1840 E T-A --- IOER  
 TRUE/IF IT AIN'T LOVE OK 41571 V AUC --- HERZ

**DOC WHEELER**  
 HOW ABOUT MESS/FOO GEE BB 11314 N AUC --- SIEG

**PAUL WHITEMAN**  
 MR. GALLAGHER & MR. SHEAN VI 19007 V AUC --- GENT  
 (MANY; WITH BIX) VI --- N T-A --- LAMB  
 CHINA BOY/OH MISS HANNAH CO 1945 V T-A --- PENN  
 I'M AFRAID OF YOU/MY PET VI 21389 V T-A --- PENN  
 ALL OF ME/(MILORED) BAILEY VI 22879 G AUC --- MENO  
 YOU TOOK ADVANTAGE (BING) VI 21398 N AUC --- MENO  
 MUDDY WATER (BING; BIX) VI 20508 N AUC --- MENO  
 SLEEPYTIME DOWN SOUTH(BAILEY) VI 22828 E AUC --- MENO  
 YOU'LL ALWAYS BE THE SAME(FUL) VI 24097 E AUC --- MENO  
 SUNSHINE (BING; BIX) VI 21240 E AUC --- MENO  
 MAKE BELIEVE (BING; BIX) VI 21218 E AUC --- MENO  
 SOUVENIR ALBUM (BING; BIX) VI P-100 N AUC --- MENO  
 BROKEN HEARTED/COLLETTE VI 20757 N AUC --- THRU  
 UNDER MOON/MONDOERFUL ONE VI 19019 N AUC --- THRU  
 MAN I LOVE/MELANCHOLY (BIX12") Co 50068 E AUC --- COPE  
 REACHING FOR SOMEONE(BIX) CO 1822 E AUC --- COPE  
 HOW ABOUT ME (BIX)/CRAOLE OF CO 1723 E AUC --- COPE  
 PRECIOUS/MOONLIGHT ON GANGES VI 20139 E AUC --- COPE  
 HAPPY FEET(RHYTHM BOYS)/PARK CO 2164 E AUC --- COPE  
 DANCING TAMBOURINE/SHADE TREE VI 20972 E AUC --- COPE  
 SLAUGHTER ON 10TH AVE. (12") VI 36183 N AUC --- SIEG  
 BACK IN BACKYARD (Bix) VI 21240 E AUC 1,50 HERZ  
 COQUETTE VI 21301 N AUC 1,50 HERZ  
 MUDDY WATER/AIN'T SHE SWEET VI 20508 V+auc --- ANOE  
 FROM MONDAY ON/MISS. MUO VI 21274 V AUC --- ANOE  
 SONG OF INDIA/CHO CHO SAN VI 18777 V+auc --- ANOE

**BERT WILLIAMS**  
 LONESOME ALIMONY BLUES/SAVE CO 2979 E+auc --- ANOE

**BESSIE WILLIAMS**  
 MAMA'S GONE GOOBY/(MAE HARRIS)DO 361 V+auc --- ANOE

**CLARENCE WILLIAMS**  
 WILD CAT BLUES/KANSAS CITY OK 4925 F AUC --- MASL  
 KANSAS CITY MAN/WILLO CAT BL OK 4925 G T-A --- HULL  
 GRAVIER STREET BLUES CO 14193 N T-A --- MELL  
 KANSAS CITY MAN/WILOMAN BLUES OK 4925 V AUC --- COPE  
 MIXING THE BLUES/WEARY BL(SOLD)OK 4893 V AUC --- COPE  
 IS IT YES/NO/SAY HELLO(E) VO 2718 - T-A 1,00 ALEX  
 EVERYBODY LOVES/ALL THE WRONG OK 8181 V T-A --- ROHS  
 LITTLE BLACKBIRD/MANQY CO 35975 N T-A --- ROHS  
 FAREWELL BLUES/GULF COAST(12")OK 3055 E+T-A --- LAUF

**COOTIE WILLIAMS**  
 WEST END BLUES/G-MEN OK 6370 E AUC --- SAUL  
 DOWNTOWN UPROAR VO 3814 N AUC --- MELT  
 GIVE IT UP/DREY LONG SO OK 5690 N STA 1,00 EINH

**DUKE WILSON**  
 BULL FIDDLE BLUES Ro 1877 E T-A --- MELL

**EDITH WILSON**  
 BLACK & BLUE/My MAN IS GOOD BR 4685 E AUC --- MASL  
**LENA WILSON (WITH HENDERSON)**  
 DOWN SOUTH BLUES AJAX 17104 E T-A --- MELL

**TEDDY WILSON**  
 BLUE MOOD, 1 & 2 PAE 2741 N AUC --- HUBB  
 JUMPIN' ON BLACKS & WHITES CO 35232 N AUC --- BUCK  
 I'LL DREAM TONIGHT/YOU GO TO BR 8141 E T-A --- LEVI  
 TEA FOR TWO/I'LL SEE BR 7816 N AUC --- RUTH  
 EASY LIVIN'/'FOOLIN' MYSELF BR 7911 N AUC --- RUTH  
 AIN'T MISBEHAVIN'/HONEY/SUCKLE BR 7964 N AUC --- RUTH  
 JUST A MOOD, 1 & 2 BR 7973 N AUC --- RUTH  
 MORE THAN YOU KNOW/SUGAR BR 8319 N AUC --- RUTH  
 MOANIN' LOW/FINE & DANQY BR 7877 N AUC --- RUTH  
 I CRIED FOR YOU/MELANCHOLY BR 7729 N AUC --- RUTH  
 SWEET LORRAINE BR 7520 E STA 1,00 EINH

**JACK WINNI'S DALLAS DANDIES**  
 LOVED ONE/ST. LOUIS BLUES ME 12051 V T-A --- MELT

**JIMMY YANCEY**  
 5 O'CLOCK BL/TALL 'EM ABOUT VI 25690 E AUC --- LEVI  
 THE FIVES/JIMMY'S STUFF SA 12008 E T-A --- EOEL  
 BEARTRAP BL/OLQ QUACKER BL VO 05490 N AUC --- STUR  
 DEATH LETTER BLUES/CRYING BB 8630 N STA --- STUR

# FOR DISPOSITION

YAS YAS GIRL  
 PATROL #AGON BL/1BAMA MINE VO 03722 E+T-A — MART  
 I DRINK GOOD WHISKEY VO 03677 V T-A — MART  
BOB ZURKE  
 TOM CAT ON THE KEYS (DRIG. LAB.) VI 26526 N AUC — ROTH

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AMERICAN FOLK MUSIC  
 SMOKY MT. BALLADS (EDIT. BY LOMAX) VI P-79 N AUC 5.00 GENT

ALBUWS  
 THE DUKE CO C-38 N AUC 7.00 ZARA  
 BESSIE SMITH CO C-31 N AUC 8.00 ZARA  
 TEDDY WILSON & BILLY HOLIDAY CO C-61 N AUC 10.00 ZARA  
 FIVE FEET OF SWING DE 31 N AUC 10.00 ZARA  
 COMES JAZZ CO C-40 N AUC 7.00 ZARA  
 BIX BEIDERBECKE CO C-29 N AUC 8.00 ZARA  
 LOUIS ARMSTRONG CO C-57 N AUC 8.00 ZARA  
 HOT TROMBONES CO C-46 N AUC 7.00 ZARA  
 GEMS OF JAZZ, VOL. 3 DE 242 N AUC — MAYO  
 GEMS OF JAZZ, VOL. 4 DE 249 N AUC — MAYO  
 GEMS OF JAZZ, VOL. 2 DE 201 E+A+J C — LEVI  
 GEMS OF JAZZ, VOL. 4 DE 249 E+A+J C — LEVI  
 HOT TRUMPETS CO C-66 E+A+J C — LEVI  
 HOT TROMBONES CO C-46 E+A+J C — LEVI  
 LOUIS & EARL CO C-73 E+A+J C — LEVI

BOOGIE WOOGIE CO C-4 E+A+J C — LEVI  
 EIGHT TO THE BAR VI P-69 E AUC — LEVI  
 BAILLY, TEAGARDEN, ELDRIDGE PHIL. 81-84 N STA 2.50 EINH  
 GEMS OF JAZZ, VOL. 5 DE — N TRA — REIT

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MAGAZINES  
 JAZZ INFORMATION, VOL. 1, #26, 27, 28, 29, 32 N AUC 5.00 GENT  
 HRS SOCIETY RAG, No. 1 — — — N AUC 2.00 GENT  
 HRS SOCIETY RAG, No. 2 — — — N AUC 2.00 GENT  
 HRS SOCIETY RAG, No. 3 — — — N AUC 2.00 GENT  
 HOT JAZZ, MARCH-APRIL, 1937, No. 16 — E AUC 2.50 GENT

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BOOKS  
 AUX FRONTIERES DU JAZZ, ROBERT GOFFIN  
 PARIS 1932 N AUC 10.00 GENT  
 HOT DISCOGRAPHY, DELAUNAY (1940) — — — V AUC — VOGUE

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THEME SONGS  
 GLENN MILLER BB 10214 E AUC — CHOY  
 BENNY GOODMAN CO 35301 V AUC — CHOY  
 CLYDE MCCOY DE 381 V AUC — CHOY  
 HARRY JAMES (INST.) CO 36226 N AUC — CHOY

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SIR HARRY LAUDER  
 WEARING KILTS/TOBEMORY VI 45206 N AUC — THRU

## AUCTION WILLIAM J. SAMUELS AUCTION

6453 N. CALIFORNIA AVE., CHICAGO 45, ILLINOIS

CLARENCE WILLIAMS: EVERYBODY LOVES MY BABY OK 8181 G+  
 LOUIS ARMSTRONG: ST. JAMES INFIRMARY OK — G+  
 KING OLIVER: SOBBIN' BLUES (V/G+) OK — —  
 DIPPERMOUTH GE — V  
 LOUISIANA RHYTHM KINGS: MISSISSIPPI MUD VO 15657 V+  
 CHARLESTON CHASERS: DAVENPORT BLUES CO — V  
 FLETCHER HENDERSO: EASY MONEY (CATCH) CO — V  
 WOLVERINES: ROYAL GARDEN GE 20052 V+

JIMMY O'BRYAN: I FOUND A GOOD MAN PARA — G+ .50  
 FRANK TRUMBAYER: CLARINET MARIALADE DK 40772 V 1.50  
 FESS WILLIAMS: MY MAMA'S IN TOWN HA 189 V 1.00  
 NUMBER TEN BR — E 1.00  
 ALLIGATOR CRAWL BR — V 1.00  
 LOUIS ARMSTRONG: SAVOY BLUES (V/G+) OK — 1.75  
 LONNIE JOHNSON: MR. JONSON BL. (G+/V) OK — .75  
 CHARLIE JACKSON: FAKING BLUES PARA — V+ .75  
 COTTON CLUB ORCH: RIVERBOAT SHUFFLE CO — G+1.00  
 RED MCKENZIE: BE SOME CHANGES MADE OK — G .50  
 THOMAS MORRIS: P. 3. 0. BLUES VI — V .75  
 DIXIE WASHBOARD BAND: MY OWN BLUES CO — V 1.50  
 JONES' PARAMOUNT FOUR: OLD STEADY PARA 12279 G+ .75  
 ORIG. MEMPHIS FIVE: ST. LOUIS GAL CO 50 G .50  
 EVA TAYLOR: HAPPY DAYS / LONELY NITES DK 8665 E .75  
 HITCH'S HAPPY HARMY: CATARACT RAG BL. GE 5633 V+1.00  
 SOMMY CLAY: CALIFORNIA STOMP VO 1050 G .50  
 LUDIE JUSTI: TRAVELING BLUES PARA 12255 G — .75  
 EDMONIA HENDERSO: TRAVELING BLUES PARA 12095 G .75  
 FRIARS' SOCIETY ORCHESTRA: TIGER RAG (1" CRACK) GE 4968 G+1.00  
 LOUIS ARMSTRONG: FIREWORKS OK 41078 G 1.00  
 KING OLIVER: JACKA'S BLUES VO 1014 G+1.50  
 F. HENDERSO: SUGARFOOT STOMP CO 395 V .75

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FOR SALE

SARA MARTIN: NEW ORLEANS HOP SCOP OK — V .75  
 LAST GO ROUND BR — G+1.25  
 RAY MILLER: STOMP YOUR STUFF BR — V+ .50  
 KING OLIVER: DIPPERMOUTH (2" CHIP) GE — G+1.50  
 LOUIS ARMSTRONG: MUSKRAT RAMBLE (1" CR.) OK 8300 G+ .75  
 MUSKRAT RAMBLE OK 8300 G+1.00  
 MUSKRAT RAMBLE DK 8300 G+1.00  
 CHARLEY SPAND: GOOD GAL PARA — F+ .75  
 SUGAR UNDERWOOD: DAVIS ST. BL. (2" CR.) VI — G .75  
 BESSIE SMITH: MONEY BLUES CO — G+ .75  
 CHIPPIE HILL: GEORGIA MAN (V+G) OK — 1.50  
 ZITTY SINGLETON: ROYAL GARDEN DE — G+ .75  
 O'BRYAN WASHBOARD: — PARA — G+ .75  
 O'BRYAN WASHBOARD: — PARA — G+ .75  
 JIMMY MOORE: FOUR OR FIVE TIMES (F+V) VO — .75  
 LOUIS ARMSTRONG: GUT BUCKET OK — G .50

## AUCTION GEORGE W. NAULTY AUCTION

1 RIVER BEND ROAD, SCOTCH PLAINS, NEW JERSEY

AN ALMOST COMPLETE SET OF ELLINGTON UNITS ALL NEW

BARNEY BIGARD	BARNEY BIGARD	JOHNNY HODGES	JOHNNY HODGES	REX STEWART	COOTIE WILLIAMS
VR 515	BB 10981	VO 4242	VO 5100	VO 5510	VO 4086
VR 525	BB 11098	VO 4309	VO 5170	BB 10946	VO 4324
VR 564	JOHNNY HODGES	VO 4351	VO 5330	BB 11057	VO 4425
VR 655	VR 576	VO 4386	VO 5353	HRS 2005	VO 4574
VR 596	VR 586	VO 4335	VO 5533	HRS 2004	VO 4636
VR 626	BB 11021	VO 4573	OK 5940	COOTIE WILLIAMS	VO 4726
VO 3985	BB 11117	VO 4622	REX STEWART	VR 527	VO 4958
VO 5378	VO 3943	VO 4710	VR 517	VR 555	VO 5411
VO 5422	VO 4046	VO 4849	VR 618	VO 3890	DK 5690
VO 5595	VO 4115	VO 4917	VR 664	VO 3960	VO 3890
VO 5663	VO 4213	VO 4941	VO 5448	VO 4061	VO 4324

REX STEWART'S BIG SEVEN  
 BUGLE CALL RAG/SOLID ROCK HRS 2005 N  
 CHERRY/OIGA OIGA DO HRS 2004 N  
 JACK TEAGARDEN'S BIG EIGHT  
 THE BIG EIGHT BLUES/WORLD IS WAITING HRS 2007 N  
 ST. JAMES INFIRMARY/SHINE HRS 2006 N  
 THE GOTHAM STOMPERS  
 WHERE ARE YOU/DID ANYONE EVER TELL YOU VR 541 N  
 MY HONEY'S LOVIN' ARMS/ALABAMA HOME VR 629 N

THE QUINTONES WITH BARNEY BIGARD'S ORCHESTRA  
 UTT-DA-ZAY/CHEW CHEW CHEW VO 4928 N  
 IVIE ANDERSON AND HER BOYS GOT DIXIE  
 OLD PLANTATION/ALL GOD'S CHILLUN GOT PHYR VR 591 N  
 DUKE ELLINGTON AND ORCHESTRA  
 VICTOR LONG PLAYING RECORD (33 1/3 RPM)  
 WOOD INDIGO, HOT & BOTHERCL, CREOLE LOVE VI L-16006 V+  
 BUBBER MILEY & BILLEAGE MAKERS  
 WITHOUT YOU EMALINE/LOSE MY GAL FROM MEM. VI 38138 V+

**AUCTION**

**AUCTION**

**JOHN DeSOLLAR**  
BOX 762, WILMINGTON, ILLINOIS

<u>WILL ROBINSON</u>	
RHYTHM RAG/JOLINE	AU 600 E
<u>FRANK DESORT/CHICAGO DELUXE</u>	
SAO HEARTED BLUES/OLO FASHIONED LOVE	AU 584 G
<u>MAMIE SMITH</u>	
CRAZY BLUES/IT'S HERE FOR YOU	OK 4169 F
<u>DORSEY BROTHERS</u>	
SPELL OF THE BLUES/LET'S DO IT	OK 41181 V
DEEP NIGHT/I'LL NEVER ASK FOR MORE	OK 41220 V
<u>CAB CALLOWAY</u>	
BEALE STREET MAMA/STRANGE AS IT SEEMS	ME 12554 E
SWEET JENNIE LEE/I'M HAPPY	RE 10152 E
<u>J. NEAL MONTGOMERY</u>	
AUBURN AVE./STOMP/ATLANTA LOWDOWN(WAY SURFACE)	OK 8682 G
<u>EARL HINES</u>	
SWINGIN' DOWN/YOU'RE THE ONE	Vo 3392 N
<u>LOUIS ARMSTRONG</u>	
ST. LOUIS BLUES/SWEET SUE	BB 5280 E
GOT NO BLUES/I'M NOT ROUGH(LAM.CRACK)	OK 8 51 F
DIPPER MOUTH/NEVER MEET AGAIN	DE 906 E
HARLEM STOMP/VOOOOO'	DE 3092 E
<u>JIMMY NOONE</u>	
LIZA/DO ANYTHING FOR YOU	Vo 2862 N
<u>MEMPHIS JUG</u>	
SNITCHIN' GAMBLER BLUES/SHE STAYS OUT	Vi 21524 N
<u>TEMPO KING</u>	
ORGAN GRINDER SWING/HARLEM ANGELS	BB 6533 E
TURNED TABLES ON ME/MISCHIEF	BB 6684 N
<u>JASS GILLIAM</u>	
LONGEST TRAIN BLUES/IT SURE KICKED	BB 8505 E
<u>GENE KRUPA</u>	
APURKSOOY	BR 8296 N
<u>JACK DURREE</u>	
MY BABY 'ONE/THAT'S ALL RI HT	OK 06068 N
<u>KANSAS JOE &amp; MEMPHIS MINNIE</u>	
SOCKET BLUES/YOU STOLE MY CAKE	Vo 1688 E
<u>LOCKE BROTHERS</u>	
SILLS STOMP/SWING	BB 6298 N
<u>TANNER-BRYANT</u>	
TEXAS TEASER/VIPER'S MOAN	BB 6750 N
<u>FLETCHER HENDERSON</u>	
AFTER THE STORM	PA 036083 E
<u>SIONEY BECHET</u>	
BLUES/THE MOOCHE	Vi 20-1516 N

<u>BLUE BELL</u>	
DADDY COFFIN BLUES/CHOST CREEPIN' BLUES	OK 8588 N
<u>NITA MITCHELL (RUBE BLOOM PIANO SOLO)</u>	
BABY DON'T MEAN MAYB -OLO MAN	OK 41084 N
<u>LONNIE JOHNSON (CLARENCE WILLIAMS ACC.?)</u>	
SLEEPY WATER BLUES/UNCLE NED	OK 8926 E
BEBUG BLUES/SWEET POTATO BLUES	OK 8537 N
KANSAS CITY BLUES, 1 & 2	OK 8537 N
WRONG WOMEN BLUES/BROKEN HEART	OK 8601 N
<u>MOOCHE RICHAROSON</u>	
T & T BLUES/M.R. LOWDOWN BARREL HOUSE	OK 8554 N
BURYING HOUSE BLUES/KATE ADAMS BLUES	OK 8576 N

**WANTED (E. TO N. ONLY)  
WILL BUY OR TRADE  
NO RE-ISSUES**

<u>HOAGY CARMICHAEL</u>	
JUDY/MOON COUNTRY	Vi 24626
<u>MEZZ MEZZROW</u>	
SWINGING WITH MEZZ	BR 6778
FREE LOVE/OISSONANCE	BR 7551
MELLOY FROM THE SKY	BB 6320
<u>RED NORVO</u>	
I SURRENDER DEAR/TOMBOY	Co 2977
NIGHT IS BLUE/HEART & SOUL	Co 3026
BLUES IN E FLAT/BUGHOUSE	Co 3079
OLO FASHIONED LOVE/HONEYSUCKLE	Co 3059
DANCE OF OCTOPUS/IN A MIST	BR 6909
HOLE IN THE WALL/KNOCKIN' WOOD	BR 6562
<u>KEN KENNY</u>	
LET YOURSELF GO/IF YOU LOVE ME(LEN HERMAN)	CH 40100
MIST ISLANDS OF HIGHLANDS/LIVE(LEN HERMAN)	CH 40101
WHAT'S NAME OF SONG/YOU STARTED ME DREAMING	CH 40107
<u>TEOBY WILSON</u>	
HONEYSUCKLE ROSE/ I SBHAVIN'	BR 7964
JUST A MOOD, 1 & 2	BR 7973
<u>BENNY GOODMAN</u>	
JUNK MAN/OL' PAPPY	Co 2892
GEORGIA JUBILEE/EMALINE	Co 2907
<u>CASA LOMA ORCHESTRA</u>	
YOU CALL IT MAONESS/WRAP TROUBLES	BR 6184
<u>DORSEY BROTHERS</u>	
IS THAT RELIGION/HARLEM LULLABY	BR 6558
SHOUTIN' IN AMEN CORNER/SNOWBALL	BR 6655
UPTOWN LOWDOWN/LIBERTY	BR 6680
<u>MILDRED BAILEY</u>	
GEORGIA ON MY MIND	Vi 22891
HOME/TOO LATE	Vi 22874
ROCKIN' CHAIR/LOVE ME	Vi 24117
CONCENTRATIN'/LIES	Vi 22880
<u>SAVANNAH CONCOMPATERS</u>	
TRAV'LIN' ALONE/NOT WORTH YOUR TEARS	Vo 1580
<u>EDDIE LANG</u>	
WHAT KIND O' MAN IS YOU	PAE 8880
<u>DORSEY BROTHERS</u>	
OLO MAN HARLEM	BR 6624

**VOCAL BLUES  
BRAND NEW  
ORIGINAL ENVELOPES**

<u>RUTH GREEN (MORRIS ROUSE, PIANO)</u>	
LONELY BLUES/MAMA'S GOT WHAT YOU WANT	OK 8140 E
<u>CLINT JONES</u>	
MISSISSIPPI WOMEN BL/BLUE VALLEY BLUES	OK 8587 N
<u>TOM OICKERSON</u>	
HAPPY BLUES/DEATH BED BLUES	OK 8590 N
WORRY BLUES/LABOR BLUES(1" RIM CHIP)	OK 8570 N
<u>VICTORIA SPIVEY</u>	
REG LANTERN BLUES/JELLY LOOK WHAT YOU	OK 8550 N
MURDER IN FIRST DEGREE/NIGHT MARE BLUES	OK 8581 N
<u>OAVIO CROCKET</u>	
COURT STREET BLUES/WOMAN TIRED SAME MAN	OK 8514 N
<u>LAURA SMITH</u>	
GRAVIER STREET BLUES/PONCHARTRAIN BLUES	OK 8179 N

## AUCTION

## J. O'BYRNE DeWITT

## AUCTION

51 WARREN ST., ROXBURY 19, MASSACHUSETTS

Records sent to highest bidder, Railway Express, C. O. D. unless otherwise requested.

<u>COOT GRANT &amp; KID WILSON</u>		<u>THE CHARITTEERS</u>	
HAVE YOUR CHILL/COME ON COOT AND DO THAT	PARA 13217 V	DARLING JE VOUS AIME/CALLING ROMANCE	Co 35736 N
<u>KING OLIVER</u>		O'LY FOREVER/I DON'T WANT TO CRY	Co 35765 G-
TOO LATE/WHAT YOU WANT ME TO DO	BB 7242 V	I'LL FORGET/BETWEEN FRIENDS	Co 35981 N
STRUGGLE BUGGY/DON'T YOU THINK	VI 23001 V	SO LONG GAUCHO SEREIADÉ	Co 35424 G+
DEAD MAN BLUES/SOMEODAY SWEETHEART	VO 1059 V	<u>OIXIE STOMPERS</u>	
<u>Q'BRYANT'S WASHBOARD BAND</u>		VARIETY STOMP/ST. LOUIS BLUES	DI 2451 V
WASHBOARD/BRAND NEW CHARLESTON	PARA 12265 V	BLACK HORSE STOMP/NERVOUS CHARLIE	HA 153 V
<u>MAGGIE JONES</u>		<u>AORIAN POLLINI TRIO</u>	
ANYBODY HERE WANT TO TRY/YOU MAY GO	Co 14063 V	MOONGLOW/PALANNE	Vo 5200 N
<u>LOUIS ARMSTRONG</u>		ESTRELLITA/DARK EYES	OK 5435 N
SLEEPY TIME DOWN SOUTH/YOU RASCAL YOU	OK 41504 G+	DARDANELLA/I CAN'T BELIEVE	Vo 5621 N
CONFESSIN'/IF I COULD BE WITH YOU	OK 41448 G+	<u>FATS WALLER</u>	
EXACTLY LIKE YOU/INDIAN CRAOLE SONG	OK 41423 G+	ST. LOUIS BLUES/LENOX AVENUE BLUES	VI 20357 G
<u>JELLY ROLL MORTON</u>		HONEYSUCKLE ROSE/BREAKIN' THE ICE	VI 24826 N
THE CHANT/BLACK BOTTOM STOMP	VI 20221 V	BABY BROWN/BECAUSE OF ONCE UPON A TIME	VI 24846 V
SIDEWALK BLUES/DEAO MAN BLUES	VI 20252 V	WHAT'S THE REASON/WHOSE HONEY ARE YOU	VI 25027 G+
<u>COUNT BASIE</u>		TRUCKIN'/GIRL I LEFT BEHIND ME	VI 25116 V
DOWN FOR DOUBLE/MORE THAN YOU KNOW	OK 6584 V	YOU'RE SO D'ARN CHARMING/I'M ON SEE	VI 25120 V
TOM THUMB/MY OLO FLAME	OK 6527 N	YOU'RE NOT THE KING/WHY DO I LIE	VI 25353 V
OIGGIN' FOR DEX/H & J	OK 6365 V	'TAIN'T GOOD/HALLELUJAH	VI 25478 G
APPLE JUMP/BLUES	OK 5862 N	HAVIN' A BALL/DON'T TRY YOUR JIVE	BB 10100 N
I WANT A LITTLE GIRL/IT'S TORTURE	OK 5773 N	HOLD TIGHT/YOU OUT-SMARTED YOURSELF	BB 10116 N
SUPERCHIEF/YOU CAN'T RUN AROUND	OK 5673 N	SPIDER & THE FLY/REMEMBER WHO YOU'RE	BB 10205 N
<u>GENE KRUPA</u>		<u>BETTIE MOTEN'S KANSAS CITY ORCH.</u>	
WALLS KEEP TALKING/COME BE MY LOVE	OK 6438 N	YAZOO BLUES/KANSAS CITY SHUFFLE	VI 20485 V
PASS THE BOUNCE/ME AND MY WELINDA	OK 6619 N	PASS OUT LIGHTLY/OING DONG BLUES	VI 21199 V
HARLEM ON PARADE/SKYLARK	OK 6607 V	SOMEBODY STOLE MY GAL/WON'T YOU BE	VI 23028 V
LET ME OFF UPTOWN/FLAMINGO	OK 6210 V	THAT TO DO(REVERSE,LUIS RUSSELL)	VI 22793 V
GEORGIA ON MY MIND/ALREET	OK 6118 N	<u>LUIS RUSSELL</u>	
SWEET GEORGIA BROWN/WILL STREAM	OK 6070 N	YOU RASCAL YOU	VI 22793 V
WIRE BRUSH STOMP/HAMTRUCK	OK 6106 N	PRIMITIVE/MY BLUE HEAVEN	ME 13366 E
THAT'S WHAT YOU THINK/WONDERFUL YEARS	Co 36621 N	<u>TED LEWIS</u>	
<u>BING CROSBY</u>		OINAH/LONESOME ROAD	Co 2181 V
AFTER SUNDOWN/BEAUTIFUL GIRL	BR 6694 V	JUST A GIGOLO/HEADIN' FOR BETTER TIMES	Co 2378 V
I FOUND YOU/SHUGGED ON YOUR SHOULDER	BR 6248 V	OIP YOUR BRUSH IN SUNSHINE/LITTLE CHURCH	Co 2467 V
<u>IVIE ANDERSON</u>		<u>COTTON CLUB ORCHESTRA</u>	
OLD PLANTATION/ALL GOD'S CHILLUN	VR 591 E	RIVERBOAT SHUFFLE/DRIG. 2 TIME MAN	Co 374 G
<u>OUKE ELLINGTON</u>		EVERYBODY STOMP/CHARLESTON BALL	Co 14113 G
MISTY MORNIN'/BLUES WITH A FEELIN	OK 8662 G+	<u>PAUL WHITEMAN</u>	
SWANRY RIVER/BLACK BEAUTY	OK 8636 V	THAT'S MY WEAKNESS/'TAIN'T SO HONEY	Co 1444 V
JUBILEE STOMP/CAN'T GIVE YOU(LA,RHYTHM K)	VO 15710 V	I'M ON THE CREST/WHAT D'YA SAY	Co 1465 G+
MOON GLOW/SOLITUOE	BR 6987 V	AFTER YOU'VE GONE/NOBODY'S SWEETHEART	Co 2098 V
<u>FLETCHER HENDERSON</u>		<u>WHITEMAN'S RHYTHM BOYS</u>	
MONEY BLUES/I'LL TAKE HER BACK (G/V)	Co 383 -	RHYTHM KING/SUPPRESSED DESIRE	Co 1629 V
KEEP A SONG/WHAT GOOD AM I (G/V)	Co 2352 -	LOUISE/BLUEBIRDS & BLACKBIRDS	Co 1818 E
SUGAR/BLUES IN MY HEART (G/V)	Co 2559 -	<u>MCKINNEY'S COTTON PICKERS</u>	
SHOE SHINE BOY/SING SING SING	VI 25375 V	ZONKY/IF I COULD BE WITH YOU ONE HOUR	VI 38118 V
RIFFIN'/GRAND TERRACE RHYTHM	VI 25339 V	I MISS A LITTLE KISS/AFTER ALL	VI 23024 G+
JANGLECK NERVES/I'LL ALWAYS (RIM CHIP)	VI 25317 V	LAUGHING AT LIFE/NEVER SWAT A FLY	VI 23020 V
<u>MILLS BROTHERS</u>		COTTON PICKER'S SCAT/JUST A SHADE CORN	VI 23012 V
BUGLE CALL RAG/OLD MAN OF MOUNTAIN	BR 6357 G	DO YOU BELIEVE IN LOVE/WRAP YOUR TROUBLES	VI 22811 G
ROCKIN' CHAIR/GOOD-BYE BLUES (G/V)	BR 6278 -	HOLLABALOO/BABY WON'T YOU PLEASE	VI 22511 V
LOVELESS LOVE/CHINATOWN	BR 6305 V	<u>BENNY CARTER</u>	
<u>TEDDY WILSON &amp; BILLY HOLIOAY</u>		SLOW FREIGHT/SLEEP	Vo 5399 V
WHEN YOU'RE SMILIN'/EASY LIVING	Co 36208 N	RIFF ROP/FAVOR OF A FOOL	Vo 5294 N
FOOLIN' MYSELF/I MUST HAVE THAT MAN	Co 36207 N	VAGABOND DREAMS/LOVE'S GOT ME OWN	Vo 5224 N
IF YOU WERE MINE/LITTLE MOONLIGHT	Co 36206 N	<u>BESSIE SMITH</u>	
I WISHED ON THE MOON/MISS BROWN	Co 36205 N	I'M WILD ABOUT THAT THING/YOU'VE GOT	Co 14427 V
<u>BILLY HOLIOAY</u>		PUT IT RIGHT HERE/SPIDER MAN BLUES	Co 14324 E
UNDER A BLUE JUNGLE MOON/EVERYTHING	Vo 4786 N	CARELESS LOVE BLUES/HE'S GONE BLUES	Co 14083 G
<u>BEN'S BAD BOYS</u>		<u>WINGY MANNONE</u>	
YELLOW DOG BLUES/WANG WANG BLUES	VI 21971 V	MARTH/FLAT FOOT FLOGGEE	BB 7621 V
<u>LOUISIANA SUGAR BABES</u>		EVERYTHING YOU SAID/GETTING SOME FUN	BB 7197 V
WILLOW TREE/'SIPPI	VI 21348 V	<u>WASHBOARD RHYTHM BOYS</u>	
PERSIAN RUG/THOU SWELL	VI 21346 V	ASH MAN CRAWL/IF YOU WERE ONLY MINE	VI 23367 V
<u>IRVING MILLS &amp; HOTSY TOTSY GANG</u>		VENUTI & LANG	
STAR DUST	BR 4587 V	WILD CAT/OING THINGS	VI 21561 E
<u>MAE WEST</u>		<u>QUINLET OF THE HOT CLUB OF FRANCE</u>	
EASY RIDER/GUY WHAT TAKES HIS TIME	BR 6495 V	LIMEHOUSE BLUES/AFTER YOU'VE GONE	VI 25511 V
<u>ART TATUM</u>		PETTIS & HIS PETS/IRVING MILLS	
TEA FOR TWO/SOPHISTICATED LADY	BR 6553 V	BUGLE CALL BLUES/AT THE PROM	VI 38105 V
<u>RAYMOND SCOTT QUINLET</u>		SLIM & HIS HOT BOYS	
SIBERIAN SLEIGHRIDE/TOBACCO AUCTIONEER	Co 36121 N	MISSISSIPPI STOMP/THAT'S A PLENTY	VI 38044 G+
TOY TRUMPET/POWERHOUSE	Co 36311 V	GIL ROOIN & JIMMY BRACKEN	RE 8813 V
BIRDSEED SPECIAL/FOUR BEAT SHUFFLE	Co 35565 N	<u>12TH ST. RAG/IT'S SO GOOD</u>	
TOY TRUMPET/POWERHOUSE	BR 7993 G	<u>BENNY GOODMAN</u>	
MINUET IN JAZZ/TWILIGHT IN TURKEY	BR 7992 E	ORGAN GRINDER'S SWING/PETER PIPER	VI 25442 V
GIRL WITH LIGHT BLUE HAIR/NEW YEAR'S EVE	Co 35247 G	WRAPPIN' IT UP/HELANCHOLY BABY	VI 25860 N

## TRADE OR AUCTION

## TRADE OR AUCTION

LT. COMDR. MERRILL M. HAMMOND, JR.  
2726 CONNECTICUT AVE., WASHINGTON, D. C.

<u>ARKANSAS TRAVELLERS</u>		<u>TED LEWIS</u>	
JA OA/SENSATION	D1 2421 V	GOOD MAN IS HARD/AIN'T GOT NO	Co 1428 V
BIRMINGHAM BREAKDOWN/AIN'T GOT HO	HA 505 E	LEWISADA BLUES	Co 1916 V
<u>LOUIS ARMSTRONG</u>		<u>BILLY &amp; MARY MACK (PUNCH MILLER ACCOMP.)</u>	
TIGHT LIKE THIS/HEAR ME TALKIN'(HAIR CRACK)	OK 8649 E	HEARTBREAKIN' GAL/BLACK BUT	OK 8195 V
MAHOGANY HALL/BEAU KOD JACK	OK 8680 E	<u>WINGY MANHONNE</u>	
MAHOGANY HALL/BEAU KOD JACK	OK 8680 G	ROYAL GAROEN/ZERO	OK 41570 N
SURRENDER DEAR/WALKING MY BABY (G/E)	OK 41497 -	NICKEL IN SLOT/SWING BROTHER	VO 3171 N
STAROUST/WRAP YOUR TROUBLES	OK 41530 V	<u>MEZZ MEZZROW</u>	
KEEPING OUT OF MISCHIEF/LAWD	OK 41560 E	APOLOGIES/SENIN' THE VIPERS	VI 25019 N
<u>BUSTER BAILEY</u>		<u>MILLS MUSICAL CLOWNS</u>	
SHANGHAI SHUFFLE/DELTA	Vo 2887 E	FUTURISTIC RHYTHM/BLUES BEGIN	PE 15125 V
<u>MILDRED BAILEY</u>		<u>JELLY ROLL MORTON</u>	
CONCENTRATIN'/LIES	VI 22880 V	PEARLS/KING PORTER (CRACK)	Vo 1020 F
<u>BILLY BANKS &amp; HARLEM HOT SHOTS</u>		<u>MOUND CITY BLUE BLOWERS</u>	
OH PETER/MARGIE	PE 15620 V	BLUE BLUES/ARKANSAS BLUES	BR 2581 E
<u>BLIND BLAKE</u>		INDIANA/LESSONS IN LOVE	Vo 2973 V
ICEMAN BLUES/CHUMPMAN BLUES	PARA 12904 V	<u>NEW ORLEANS OWLS</u>	
<u>BLIND WILLIE DUNN GIN BOTTLE FOUR</u>		PRETTY BABY/DYNAMITE	Co 1045 V
BLUE BLOOD BLUES/JET BLACK	OK 8689 V	<u>RED NICHOLS</u>	
<u>BLYTHE'S BLUE BOYS</u>		LITTLE GIRL/SLOW BUT SURE (1/2" CRACK)	BR 6138 E
TACK IT DOWN/SOME DO & SOME DON'T	CH 40062 G	HAUNTING BLUES/YAACKA HULA	BR 6234 G
<u>BUTTERBEANS &amp; SUSIE (E. HEYWOOD TRIO)</u>		EVERYBODY LOVES/SORRY I MADE	BR 6461 E
MAKE YOU SORRY/NONE OF BUSINESS	OK 8556 G	SUGAR/DINAH LOU	BR 6534 V
<u>BLANCHE CALLOWAY (WITH STUMP BRADY)</u>		<u>RED NORVO (WITH MILDRED BAILEY)</u>	
I NEED LOVIN'/RHYTHM IN RIVER	VI 22641 V	WEEKEND OF SECRETARY/PLEASE BE KING	BR 8088 E
<u>CHICAGO FOOTWARRIERS</u>		<u>ORIGINAL DIXIELAND FIVE</u>	
BRUSH STOMP/GET 'EM AGAIN	OK 8599 V	TIGER RAG/SKELETON JANGLE	VI 25524 V
<u>CHARLESTON CHASERS</u>		<u>ORIGINAL INDIANA FIVE</u>	
MOANIN' LOW/AIN'T MISBEHAVIN'	Co 1891 E	HEBIE JEBIE'S/BABY KNOWS HOW	BE 456 G
TURN ON HEAT/WHAT WOULDN'T I	Co 1989 E	BROWN SUGAR/AIN'T NO MAYBE	BE 463 E
<u>COTTON PICKERS</u>		RUNNING AFTER YOU	HA 134 G
NEVER MISS SUNSHINE/SNAKE'S HIPS	BR 2413 V	FLORIDA LOWDOWN/A'ANGIN' ROUND	HA 267 V
WAY DOWN YONDER/YOU TELL HER	BR 2404 V	I'O RATHER BE ALONE	PE 14558 E
DOWN BY RIVER/SUNSHINE FOR YOU	BR 2436 V	<u>ORIGINAL MEMPHIS MELODY BOYS</u>	
SWEETIE WENT AWAY/DUCK'S QUACK	BR 2461 V	BLUE GRASS/10 GAL LIKE MY	GE 5157 E
MILNBERG JOYS/HAON'T GONE	BR 2937 V	<u>JACK PETTIS</u>	
STOMP OFF/CAROLINA STOMP	BR 2981 E	STOCKHOLM SDMP	RE 8229 V
RAMPART STREET/KANSAS CITY KITTY	BR 4325 E	<u>DON REDMAN</u>	
SWEET 10A JOY/SUGAR IS BACK	BR 4404 G	I HEARD/TROUBLE	BR 6233 G
<u>DIXIE STOMPERS</u>		<u>RHYTHMAKERS</u>	
LITTLE WAY FROM HOME	PAT 36815 E	YES SUM/YELLOW OOG	ME 12481 V
<u>DUKE ELLINGTON</u>		<u>LUIS RUSSELL</u>	
RUNNIN' WILD/ROCKIN' CHAIR	BR 6732 E	PRIMITIVE/ANY BLUE HEAVEN	ME 13366 N
<u>JOHNNY DUNN ORIGINAL JAZZ BAND</u>		<u>NOBLE SISSLE</u>	
BUGLE BLUES/BIRMINGHAM BLUES	Co 3541 E	ROLL ON MISSISSIPPI/DO TO ME	BR 6111 V
MOANFUL BLUES/PUT & TAKE	Co 3579 V	<u>CLARA SMITH</u>	
<u>JEAN GOLDKETTE</u>		COURTHOUSE B'UES/L & N BLUES	Co 14073 G
LOOKING OVER A 4 LEAF CLOVER	VI 20466 E	<u>EDDIE SOUTH</u>	
LOOK AT WORLD & SMILE	VI 20472 N	ROSITA/MINNETONKA	VI 21151 E
LANE IN SPAIN	VI 20491 N	<u>SPECKLED RED (RUFUS PERRYMAN)</u>	
<u>GULF COAST SEVEN</u>		GOT TO GET THAT THING FIXED	BR 7200 G
MEMPHIS TENN/WHATCH YOUR STEP	Co 3978 V	<u>FRA'KIE TRUMBAUER</u>	
<u>COLEMAN HAWKINS</u>		MANHATTAN RAG/DO FOR THAT	OK 41330 E
FEELING ZERO/DISORDER	APOLLO 753 N	<u>WALTER THOMAS</u>	
<u>FLETCHER HENDERSON</u>		BLUES ON DELTA/BROKE BUT HAPPY	CELEBRITY 8125 N
I'LL BE HAPPY (DON EDMAN, VOCAL)	BA 1654 G	<u>UNIVERSITY SIX</u>	
PAPA WILL BE GONE/GOOD GAL	BR 2589 G	LOVE MY BABY/GREEN HAT	HA 73 E
<u>EARL HINES</u>		SITTIN' AROUND/WHATA MAN	HA 160 E
JULIA/BLUE	BR 6872 E	<u>FATS WALLER</u>	
BUBBLIN' OVER/BLUE	DE 714 V	RUSTY PAIL/SLOPPY WATER	VI 20492 N
<u>HITCH'S HAPPY HARMONISTS</u>		<u>ETHEL WATERS</u>	
CATARACT RAG/NIGHTINGALE RAG	GE 5633 V	MEMORIES OF YOU/LUCKY TO ME	Co 2288 G
<u>FRA'KIE HALF PINT JAXON</u>		<u>CHICK WEBB</u>	
HOW CAN I GET IT/FAN IT	Vo 1257 V	FACTS & FIGURES/SWING SONG	DE 830 E
IT'S HEATED/JIVE MAN BLUES	Vo 1539 E	BLUE MINOR/LONESOME HOURS	OK 41572 E
MY BABY'S HOT/FAN IT	Vo 2553 E	<u>PAUL WHITEMAN</u>	
<u>JAZZ HARMONIZERS</u>		DOLLY DIMPLES/COQUETTE	VI 21301 E
RIVERBOAT SHUFFLE/SUSIE	CX 40339 E	BODDING DIVORCEE/MISBEHAVING	VI 25086 E
<u>JAMES P. JOHNSON</u>		PEELIN' PEACH/COLOR BLIND	DE 2073 E
BLEEDING HEARTED/LASY MAN	VI 19123 E	<u>CLARENCE WILLIAMS HARMONIZERS</u>	
<u>MAGGIE JONES (JOE SMITH, ACC.)</u>		BEST FRIEND STOLE/GET MYSELF	OK 8186 V
LEAVING YOU/REAL KING MAMA	Co 14139 E	<u>PRE-DOG VICTOR MONARCH</u>	
<u>JUNGLE BAND</u>		"WARBLERS" BY SOUSA'S BANO..VI 3447 V	
ST. LOUIS BLUES/EARN GOOD REASON	BR 4936 G		

## NAT M. JACOBS

155-01 90TH AVE., APT. 4/S, JAMAICA 2, N. Y.

ALBUMS AND RECORDS BELOW LISTED ARE FOR AUCTION.

Winning bidders will receive their records C. O. D. without notice unless their bids specify otherwise.

## ALBUMS (NEW)

- C-28 LOUIS ARMSTRONG, COLUMBIA 35660-1-2-3.  
 C-57 LOUIE'S HOT FIVE, COLUMBIA 36152-3-4-5  
 C-61 TEDDY WILSON & BILLIE HOLIDAY, COLUMBIA 36205-6-7-8  
 C-73 LOUIS AND EARL (HINES), COLUMBIA 36375-6-7-8

## LOUIS ARMSTRONG

- SOME OF THESE DAYS/WHEN YOU'RE  
 SNOW BALL/HONEY DO Vo 3202 V+  
 THAT'S MY HOME/I WONDER WHO Vi 24369 V+  
 MAHOSHANY HALL STOMP/YOU CAN 3B 6644 V+  
 WEST END BLUES/IF IT'S GOOD Vo 3055 G  
 ON THE SUNNY SIDE/ONCE IN A WHILE De 2480 E  
 RHYTHM SAVED THE WORLD/MUSIC GOES De 1560 E  
 TIGHT LIKE THIS/HEAR ME TALKING De 685 E  
 HEBBIE JEEBIES/POTATO HEAD BLUES Co 36378 N  
 MILDRED BAILEY Co 35660 N

## MILDRED BAILEY

- SMALL FRY/BORN TO SWING Vo 4224 E  
 NOW IT CAN BE TOLD/HAVEN'T CHANGED Vo 4282 E  
 LOVE IS WHERE YOU FIND IT Vo 4345 V

## COUNT BASIE

- 12TH STREET RAG CQ 9555 E  
 LESTER LEAPS IN/DICKIE'S DREAM OK 5118 N  
 TAXIE WAR DANCE/IF I Vo 4748 E  
 AND THE ANGELS SING Vo 4784 V  
 NOBODY KNOWS (J. RUSHING, BOTH SIDES) Vo 5169 V+  
 LONDON BRIDGE/STOP BEATIN' ROUND De 2004 N

## WILL BRADLEY

- FLYIN' HOME/SO FAR SO GOOD Co 35422 N  
 BUTTERBEANS & SUSIE  
 CONSTRUCTION GANG/A-Z BLUES OK 8163 G  
 WHEN MY MAN SHIMMIES (CHIP, NO EFFECT) OK 8147 V+

## BOB CROSTY

- SPEAK TO ME/BIG BASS VIOL De 2206 N  
 I HEAR YOU TALKIN'/CALL De 2207 N  
 SUMMERTIME (THEME SONG) De 2205 N

## PUTNEY DANDRIDGE

- CHASING SHADOWS (WITH "CHOO" BERRY) Vo 2982 V  
 SANTA CLAUS/EENE MEENE MINEY Vo 3083 V  
 YOU HIT THE SPOT (WITH "CHOO" BERRY) Vo 3123 E  
 SING BABY/YOU TURNED THE TABLES Vo 3304 V

## DIXIE STOMPERS

- BLACK HORSE STOMP/NERVOUSE CHARLIE HA 153 V  
 HI-DIDDLE-DIDDLE HA 179 V  
 BROTHERLY LOVE/OFF TO BUFFALO HA 299 G  
 ST. LOUIS SHUFFLE/HAVE IT READY VE 1467 E  
 JEAN GOLDKETTE (WITH BIX)

## JEAN GOLDKETTE (WITH BIX)

- HUSH-A-BYE/IDOLIZING Vi 20270 E  
 SUNDAY (FEAT. VENUTI & LANG) Vi 20273 G  
 LONESOME & SORRY/GIMME Vi 20031 E+

## BENNY GOODMAN

- SLOW RIVER (MIN. BID \$3.50) Vi 20926 E+
- BENNY GOODMAN  
 BUGLE CALL RAG/AFTER YOU'VE GONE (T. DORSEY) Vi 25467 G  
 VIENI/HANDFUL OF KEYS (3 GROOVE CHIP) Vi 25705 V  
 CAN'T TEACH MY OLD HEART/SILHOULETTED Vi 25711 V  
 LOCH LOMOND/CAMEL HOP Vi 25717 E  
 TI-PI-TIN/PLEASE BE KIND Vi 25814 E  
 YOU TURNED THE TABLES/LOVE IN EYES Vi 25391 E  
 CAN'T WE BE FRIENDS/PECKIN' Vi 25621 V+  
 YOU'RE A HEAVENLY THING/RESTLESS Vi 25021 E  
 FLAT FOOT FLOODIES/BIG JOHN SCHAFFER Vi 25871 V+  
 IN A SENTIMENTAL MOOD Vi 25351 V  
 KINDA LONESOME/MUST SEE ANNIE Vi 26110 G+  
 GLORY OF LOVE/WOOL OVER MY EYES Vi 25316 V  
 DON'T BE THAT WAY (E)/JUMPIN' (G+) Vi 25792 -  
 IT'S WONDERFUL/THANKS FOR MEMORIES Vi 25727 V  
 SING SING SING (10"), 1 & 2 Vi 25769 E+  
 TEXAS TEA PARTY/DR. HECKLE (2651166) Co 3167 V+

## ERSKINE HAWKINS

- WEARY BLUES (E)/KING PORTER STOMP (V) BB 7839 -

## FLETCHER HENDERSON

- KNOCK KNOCK/UNTIL TODAY Vi 25373 E  
 WHERE THERE'S YOU/DO YOU Vi 25334 E+  
 CHARLESTON CRAZY/GET HOT Vo 14726 V  
 STEALIN' APPLES/GRAND TERRACE SWING Vo 3213 V  
 AUNT HAGAR'S BLUES/SHAKE IT (RIM CHIP) BS 2034 G

## JOHNNY HOOGES

- I LET A SONG (F)/IF YOU WERE (E) Vo 4046 -  
 MY DAY/SILVERY MOON & GOLDEN SANDS Vo 3948 V  
 RENDEZVOUS (E)/JEEP'S BLUES (F) Vo 4115

## JIMMY JOHNSON'S JAZZ BOYS WITH ALICE L. CARTER

- AUNT HAGAR'S BL/DOWN HOME (JUNE CLARK, TRUMPET) ARTO 9103 V  
 DECATUR ST. BL./GOT TO HAVE (JUNE CLARK, TRUMPET) ARTO 9112 G

- HE TOOK IT (WITH LAVINIA TURNER) PE 12034 V

## LLOYD KEATING (WITH BENNY GOODMAN)

- YOU'RE DRIVING ME CRAZY CL 5186 E  
 THERE'S NO DEPRESSION/TIME AND PLACE HA 1356 E

## ELLA LOGAN &amp; HOAGY CARMICHAEL

- TWO SLEEPY PEOPLE/NEW ORLEANS BR 8250 V  
 LA, SUGAR BABES (FATS WALLER, JABBO SMITH & JAS. P.) Vi 21348 E

- WILLOW TREE/SIPPI Vi 21348 E  
 (HAVE SEVERAL OTHER FATS WALLER'S; WHAT DO YOU WANT?)

## MCKINNEY'S COTTON PICKERS

- ZONKY/IF I COULD BE WITH YOU 1 HOUR Vi 38118 V  
 NOBODY'S SWEETHEART/ZONKY (V/E) BB 5728 -  
 HULLABALOO/BABY WON'T YOU PLEASE Vi 22511 V

## WINGY MANNONE

- RIVERMAN/AFTERGLOW BB 6483 V+  
 BEALE ST. BLUES/FAREWELL BLUES BB 10401 G  
 'IN IT A SHAKE/RHYTHM ON THE RIVER Vi 10844 V  
 IT MUST BE RELIGION/PRISONER'S SONG BB 7014 G  
 MUSIC GOES 'ROUND (E)/SHOOTIN' HIGH (V) Vo 3134 -

## MEZZ MEZZROW

- EVERYBODY LOVES MY BABY/JELLYROLL BB 10090 E  
 APOLOGIES/WIPERS (RIM BITE, NO EFFECT) BB 10250 N

## JELLY ROLL MORTON

- HIGH SOCIETY/HEARD BUDDY BOLDEN BB 10434 V  
 SHREVEPORT/SHOE SHINER DRAG Vi 21658 F  
 KANSAS CITY STOMPS/BOOGABOO Vi 38010 F

## BENNY MOTEN'S KANSAS CITY ORCHESTRA

- GET LOW-DOWN BLUES/K.C. BREAKDOWN Vi 21693 V  
 WHEN LIFE SEEMS SO BLUE/JUST SAY Vi 38132 G  
 THE NEW TULSA BLUES Vi 21584 G

## REO NICHOLS

- DAROANELLA (V)/WHEN YOU & I WERE (G) BR 7358 -  
 LINDA/YOURS & MINE BR 4982 V  
 TEARS FROM MY EYE/NEVER KNEW BB 10200 E  
 WHISPERING/THERE'LL COME A TIME BR 3955 V

## RED NORVO

- GRAMMERCY SQUARE/DECCA STOMP De 691 V  
 YOU'RE SO DESIRABLE/3 LITTLE FISH (WB) Vo 4785 E

## HOT LIPS PAGE

- WILL YOU REMEMBER/AND SO FORTH BB 7680 V  
 ROCK IT FOR ME (V)/I LET A SONG GO (F) BB 7567 -  
 FEELIN' HIGH/AT YOUR BECK & CALL BB 7569 E

## LOUIS PRIMA

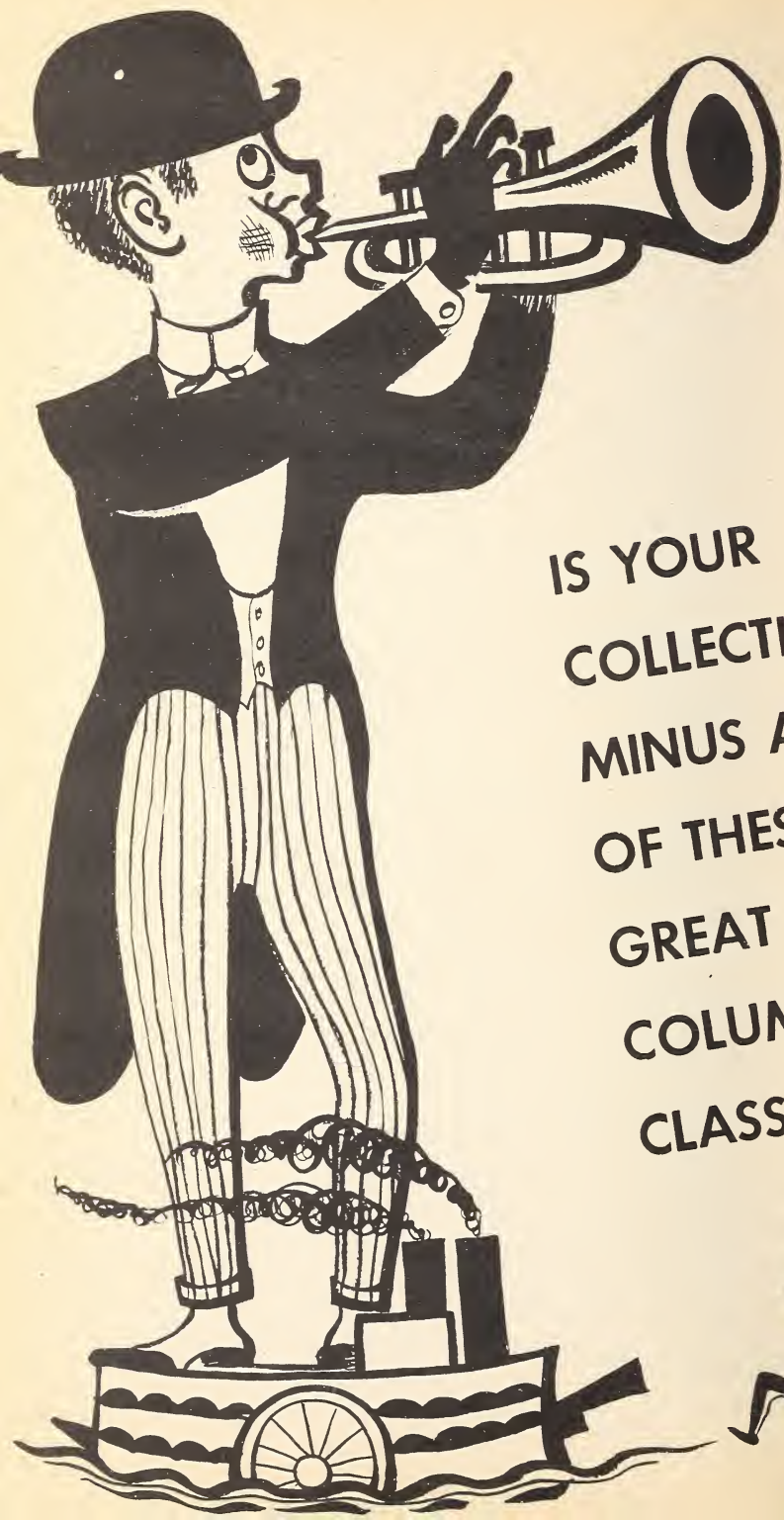
- WORRY BLUES/RHYTHM (WITH BRUNIES) BR 7471 V  
 DINAH/CHINATOWN BY CHINATOWN BR 5758 E  
 THE STARS KNOW/LET'S GET TOGETHER BR 7740 G

## MAXINE SULLIVAN

- LOCH LOMOND/I'M COMING VIRGINIA Vo 3654 E  
 BLUE SKIES/ANNIE LAURIE Vo 3679 E  
 IT'S WONDERFUL/YOU WANT TO MY HEAD Vo 3993 N

## ART TATUM

- ROCK ME MAMA/LUCILLE (WITH JOE TURNER) De 8577 E  
 THEME SONGS (MINIMUM BIOS \$1.00 EACH) T. DORSEY, BEN BERNIE, EDDIE DUGHIN, HENRY BUSSE, KAY KYSER, RUSS MORGAN, TED WEEMS, WILL BRADLEY, CLYDE MCCOY, WILL OSBORNE, TONY MARTIN, H. JAMES, RAY KINNEY, COUNT BASIE, GUY LOMBARDO, H. HEIDT, TEO FIO RITO, JOHNNY LONG, LOUIS ARMSTRONG, D. REDMAN.



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GREAT  
COLUMBIA  
CLASSICS?





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Set C-27—EDDIE SOUTH

Set C-28—KING LOUIS

Set C-29—JAZZ AS IT SHOULD BE  
PLAYED—Bix Beiderbecke

Set C-30—FLETCHER HENDERSON

Set C-31—BESSIE SMITH

Set C-38—THE DUKE—Duke Ellington

Set C-40—COMES JAZZ—  
Bud Freeman

Set C-41—EARL HINES

Set C-43—FRANK TESCHEMACHER

Set C-44—BOOGIE WOOGIE

Set C-46—HOT TROMBONES

Set C-51—DORSEY BROTHERS

Set C-57—LOUIS ARMSTRONG AND  
HIS HOT FIVE


Set C-61—TEDDY WILSON—BILLIE  
HOLIDAY

Set C-66—HOT TRUMPETS

Set C-73—LOUIS AND EARL—Louis  
Armstrong and Earl Hines



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<u>ANNETTE HANSHAW</u>		<u>(GLENN MILLER, CONTINUED)</u>	
TIP TOE THRU TULIPS/WHAT WOULD'N'T I DO	DI 3012 V	DUR LOVE AFFAIR/CALL OF THE CANYON	BB 10845 E
HAPPY DAYS ARE HERE/I'M FOLLOWING YOU	VE 2106 G	SONG OF VOLGA BOATMAI/CHAPEL IN	BB 11029 N
<u>FRANCES LANGFORD</u>		JUST LIKE YOU/DO YOU KNOW WHY	BB 10936 N
FOOL FOR LOVE/TEARS FROM MY INKWELL	DE 2386 E	WANNA HAT WITH CHERRIES/DAY WE MEET AGAIN	BB 10344 V
SAY IT/PALMS OF PARADISE	DE 3076 E	CROSSTOWN/WHAT'S YOUR STORY MORNING GLORY	BB 10832 N
HURRY HOME/AT LONG LAST LOVE	DE 2197 E	STAIRWAY TO THE STARS/TO YOU	BB 10276 E
<u>ISHAM JONES</u>		<u>ROSS GDRMAN (WITH EO LANG)</u>	
IT'S WINTER AGAIN/NOTHING LEFT TO DO	VI 24207 E	SLEEPY TIME GAL/I NEVER KNEW	CO 516 E
TORMENTED/I'VE HAD THE BLUES SO LONG	OE 770 E	DH BABY DON'T WE GET ALONG/SHE LOOKS LIKE	HA 372 E
I WANNA BE IN WINCHELL'S COL(EDGE CHIP)	VO 3862 E	NO MORE WORRYIN'/I'D RATHER BE GIRL	CO 615 E
MY BABY JUST CARES FOR ME/DON'T TELL HER	BR 4907 N	<u>FATS WALLER</u>	
PLEASE HANOLE WITH CARE	BR 6333 N	YOU ASKED FOR IT/GOT NO TIME	BB 10170 V
STRANGE AS IT SEEMS	BR 6333 N	YOU RUN YOUR MOUTH/TOD TIRED	BB 10779 V
<u>OLSEN AND JOHNSON</u>		<u>LITTLE BROTHER</u>	
OH GEE OH GOSH OH GOLLY/MY HEARTZAPOPPIN	VS 8308 E+	A & V RAILROAD BLUES/SANTA FE BLUES	BB 6811 N
<u>CONSTANCE MERING</u>		FARISH STREET JIVE/EAST CHICAGO BL	7B 10177 N
WHY DO I LOVE YOU/SO DEAR(PIANO SOLOS)	CO 1552 N	<u>RED NORVO</u>	
<u>JELLY ROLL MDRTON</u>		ALWAYS & ALWAYS/WONDERFUL(M.BAILEY,VOC)	BR 8069 V
GET THE BUCKET/WHY	GL 1706 N	SAYS MY HEART/YOU LEAVE ME(M.BAILEY,VOC}{V/E}	BR 8135 -
PANAMA/SWEET SUBSTITUTE	GL 1703 N	BLUES IN E FLAT/BUGHOUSE	BR 8208 N
SHAKE IT/IF YOU KNEW	GL 1707 N	DECCA STOMP/TAP ROOM BL(J.VENUTI)	OE 3527 E
BIG LIP BLUES/GOOD OLD NEW YORK	GL 1704 N	THIS IS MADNESS/WHO BLEW OUT(M.BAILEY,VOC)	BR 8230 G+
MY HOME IS IN SOUTHERN TOWN	GL 1710 N	<u>RUDY VALLEE</u>	
MAMA'S GOT A BABY/SWINGIN' THE ELKS	GL 1711 N	DON'T BLAME ME/STRINGING ALONG ON SHOEST.	BB 5115 V+
HIGH SOCIETY/THOUGHT I HEARD BOLDEN	BB 10434 N	LADY WHIPPOORWILL/RIGHT OUT OF HEAVEN	HA 724 E
<u>NEW ORLEANS RHYTHM KINGS</u>		EMPTY DAYS/HAPPY BOY HAPPY GIRL	BB 5182 E
WEARY BLUES/WOLVERINE BLUES	GE 5102 V+	<u>FLETCHER HENDERSON</u>	
<u>VARSITY SEVEN (C.HAWKINS; B.CARTER, ETC)</u>		JIMTOWN BLUES/YOU CAN DEPEND ON ME	VI 25379 N
TIGHT LIKE THAT/EASY RIDER	VI 8147 N	MOTEN STOMP/DON'T LET THE RHYTHM GO	VO 4190 V+
<u>DORSEY BROTHERS</u>		DOWN HEARTED BLUES/LOUISVILLE LOU	GREY GULL 1173 E
HONEYSUCKLE ROSE, PARTS 1&2	OE 296 G	CHICAGO BLUES/WHY PUT BLAME ON YOU	PE 14250 V+
<u>ETHEL WATERS</u>		ROLL ON MISSISSIPPI/MOAN YOU MOANERS	VI 22698 V+
MAYBE NOT AT ALL/YOU CAN'T DO WHAT LAST	CO 14112 V	DICTY BLUES/DO DOODLE OOM	CO 3995 N
ONE MAN MAN/THERE'LL BE SOME CHANGES MADE	BS 2021 V+	SWANEE RIVER BLUES/SHAKE YOUR FEET	PE 14208 V+
MOONGLOW/MISS OTIS REGRETS	DE 140 N	SUGAR FOOT STOMP/WHAT-CHA-CALL 'EM	CO 395 V+
IF YOU CAN'T HOLD/I WONDER WHAT'S BECOME	CO 14134 E	WRAPPIN' IT UP/LIMEHOUSE BLUES	DE 157 N
I'M COMIN' VIRGINIA/HE BROUGHT JOY	CO 14170 E	TOZOI/ROCKY MOUNTAIN BLUES	CO 970 V+
NO MAN'S MAMA/SHAKE THAT THING	CO 14116 E	<u>BOB CROSBY</u>	
ORGAN GRINDERS BLUES(CLARANCE WMS.PIANO)	CO 14365 G+	CHERRY/DAY IN OAY OUT	DE 2703 N
<u>BENNY GODMAN</u>		SMOKY MARY/S.RAMPART ST.PARADE	DE 2569 E
GET RHYTHM IN YOUR FEET/BALLAD IN BLUE	VI 25081 E	TAKE ME BACK AGAIN/I'LL COME BACK TO	DE 3576 N
YOU DON'T KNOW WHAT LOVE IS/SOMEONE ROCK.	DK 6534 N	I'M PRAYIN'/HUMBLE/SWINGIN' AT SUGAR BOWL	OE 2210 V
STAROUST/(T.DORSEY"STARDUST", REV.)	VI 25320 V	SPEAK TO ME OF LOVE/BIG BASS VILL	OE 2206 N
I'M NOT COMPLAININ'/MY SISTER AND I	CO 36022 E	AIN'T GOIN' NOWHERE/DRUMMER BOY	DE 3451 E+
WHERE OR WHEN/BLUES IN THE NIGHT	OK 6553 N	<u>TOMMY DORSEY</u>	
CLARINET LA KING/HOW LONG HAS THIS	DK 6544 N	THE GOONA BOO/IF MY HEART COULD ONLY TALK	VI 25508 V
<u>QINAH SHAW</u>		AT THE CODFISH BALL/RHYTHM SAVES(CLAM 7)	VI 25314 E
SOMEBODY LOVES ME/MY MAN (V/E)	BB 10978 -	YOU STARTED ME DREAMING/ROBINS & ROSES	VI 25284 E
<u>RUTH ETTING</u>		ANOTHER PERFECT NIGHT/FOR SENTIMENTAL	VI 25446 E
BODY AND SOUL/IF I COULD BE WITH YOU	CO 2300 N	YOU/YOU NEVER LOOKED SO BEAUTIFUL	VI 25291 V
<u>TRIXIE SMITH</u>		ARE YOU HAVING ANY FUN/GODDIGNIGHT BEAUTIFUL	VI 26335 V+
GIVE ME OLD SLOW DRAG/MY MAN ROCKS ME	BS 14127 E	<u>ROSA HENDERSON (F.HENDERSON JAZZ 5)</u>	
TRIXIE'S BLUES/DESPERATE BLUES	BS 2039 V	CLEARING HOUSE BLUES/WEST INDIES BLUES	BR 2612 N
<u>"HDT LIPS" PAGE</u>		<u>VIOLA MCCOY (F.HENDERSON'S JAZZ 5)</u>	
THE PIED PIPER/GONNA LOCK MY HEART	BB 7682 E	I AIN'T GONNA MARRY/IF YOUR GOOD MAN	BR 2591 E
<u>JIMMIE LUNCEFORD</u>		<u>DIXIE STOMPERS (F.HENDERSON)</u>	
RUNNIN' WILD/FOUR OR FIVE TIMES	DE 503 V	SPANISH SHAWL/CLAP HANDS HERE COMES CHARLIE	HA 70 V
<u>FLETCHER HENDERSON</u>		DYNAMITE/AGE IN HOLE(UNIV.6)	HA 209 E+
SUGARFOOT STOMP(LOUIE)/NIAGASAKI(ALLEN)	VO 3322 N	FLORIDA STOMP/GET IT FIXED (G/V)	HA 88 -
THEN I'LL BE HAPPY(OON REDMAN, VOCAL)	RE 9961 G	<u>ART TATUM</u>	
MALINDA'S WEOPING DAY/SWEET MUSIC	VI 22775 G	ROCK ME MAMA/LUCILLE(JOE TURNER,VOC.)	DE 8577 N
ST.LOUIS BLUES (DIXIE JAZZ BANO)	DR 1690 G+	CORRINE CORRINA/LONESOME GRAVEYARD BLUES	OE 8563 N
<u>LE'RDYS BUDDY (HONEY HILL PIANO)</u>		WEE BABY BLUES/BATTERY BOUNCE	DE 8526 N
ORNERIEST GAL IN TOWN/SUNRISE BLUES	DE 7374 E	GET HAPPY/SWEET LORRAINE(PIANO SOLOS)	OE 18050 N
CURBSTONE BLUES/TEE NINECY MAMA	DE 7271 N	<u>SIOMEY BECHET</u>	
<u>OZZIE NELSON</u>		SWEET PATOOTIE/VIPER MAD	OE 7429 N
STUTTERING IN STARLIGHT(H.HILLIARD,VOC.)	BB 10371 N	SHAKE IT AND BREAK IT/WILD MAN BLUES	VI 26640 N
AT LONG LAST LOVE/FORGET IF YOU CAN	BB 7825 N	<u>WILLIE ECKSTEIN (PIANO SOLOS)</u>	
<u>GLENN MILLER</u>		PUTTING ON THE DODG/ANSOPATION	OK 40121 G+
DIPPERMOUTH BLUES/SOLD AMERICAN	BR 8173 E+	<u>JDE E. BRDWIN (MOVIE COMEDIAN)</u>	
SHUT EYE/HOW I'D LIKE TO BE WITH YOU	BB 10139 V+	MOUSIE (RECITATION)	PHOTO LABEL N
I GOT RHYTHM/SLEEPY TIME GAL	DK 5051 N	<u>SAMMY FAIN</u>	
SOLD AMERICAN/HUMORESQUE	VO 4449 E	YOU'RE DRIVING ME CRAZY/I'M ALONG BECAUSE	VE 2250 V
WISTFUL AND BLUE/ANYTIME ANYDAY	OE 1284 N	WATCHING MY DREAMS GO BY/JUST CAN'T BE	DI 3114 G
LITTLE BROWN JUG/PAVANNE	BB 10286 E		

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<u>BUD FREEMAN</u>		<u>PATRICIA GILMORE</u>	
WHAT IS THERE TO SAY/KEEP SMILING AT TROUBLE	DE 18113 N	I'VE GOT TO GET HOT/GIVE ME TIME	BB 11075 N
SATURNIC BLUES/SOMEBODY LOVES ME (ROLLINI)	DE 3525 E	<u>NEW ORLEANS' BLUE FIVE</u>	
I NEED SOME PETTING/TIA JUANA	DE 13066 N	KING OF ZULUS/WHO'S DID HEAD (T. MORRIS) (G-V)	VI 20316 -
AS LONG AS I LIVE/HAPPY AS DAY (HENDERSON)	DE 3895 E+	<u>MARY STAFFORD &amp; HER JAZZ BAND</u>	
<u>ROSETTA CRAWFORD</u> (WITH J.P. JOHNSON'S HEP CATS)	DE 7567 E	I'VE LOST MY HEART/WILD WEeping BL.	CO 3426 N
MY MAN JUMPED SALTY/STOP IT JOE	DE 7567 E	DOWN HOME BLUES/MONDAY MORNING BLUES	CO 3511 N
<u>BILLIE HOLIDAY</u>		<u>MISS PATRICOLA</u>	
NOW THEY CALL IT SWING/ON SENTIMENTAL SIDE	VO 3947 V+	HOT LIPS/ALL FOR THE LOVE OF MIKE	VI 18967 N
GOD BLESS THE CHILD/SOLITUDE	OK 6270 N	<u>LOUISE RAINER</u> (MOVIE STAR)	
DON'T KNOW IF I'M COMIN' OR GOIN'/WHERE IS	VO 3543 N	AS "ANNA HELD" FROM THE GREAT ZIEGFELD	PHOTO LABEL N
THEM THERE EYES/SOME OTHER SPRING	VO 5021 E	<u>AL JOLSON</u>	
JIM/LOVE ME OR LEAVE ME	OK 6369 N	RUM TUM TIDDLE/THAT HAUNTING MELODY	VI 17037 E
<u>DUKE ELLINGTON</u>		NEVER AGAIN/FEELIN' THE WAY I DO	BR 2611 E
AT DIXIE ROADSIDE DINER/MY GREATEST MISTAKE	VI 26719 E	MARY JACKSON (WITH PERRY BRADFORD'S JAZZ PHOOLS)	VI 12092 E
PRELUDE TO A KISS/LAMBETH WALK	BR 8204 V	ALL THE TIME/WHO'LL GET IT WHEN I'M GONE	PE 12092 E
DOWN IN OUR ALLEY/DELIRIUM (CHARLESTON CHAS)	CO 1076 V	<u>ZUTTY SINGLETON</u>	
<u>MEMPHIS HOT SHOTS</u> (ELLINGTON)		KING PORTER STOMP/SHIM-ME-SHA-WABBLE	DE 18093 G+
I CAN'T REALIZE YOU LOVE ME/I'M SO IN LOVE	HA 1377 E+	<u>NICK LUCAS</u> (GUITAR SOLOS)	
<u>NOAH BEERY</u> (MOVIE STAR)		PICKIN' THE GUITAR/FEASIN' THE FRETS	BR 2536 E
ONE LITTLE DRINK/THE WHIP	BR 4828 N	<u>VICTORIA SPIVEY</u>	
<u>GENERAL J. J. PERSHING</u> (SPEECHES)		NO PAPA NO/MOSQUITO FLY AND FLEA	OK 8634 N
FROM BATTLE FIELDS OF FRANCE (J.W. JERARD, REV)	NF --- V	<u>LITTLE RAMBLERS</u>	
<u>MIDWAY DANCE ORCHESTRA</u>		DEEP BLUE SEA BLUES/I'M SATISFIED	CO 217 N
BUDDY'S HABITS/COTTON PICKERS BALL	CO 51 N	<u>HESSIE BROWN</u>	
<u>CHARLIE JOHNSON</u>		HOODOO BLUES/HOW CAN I GET IT	CO 14029 V
WALK THAT THING/THE BOY IN THE BOAT	BB 10248 V+	St. LOUIS BLUES/HOOBOOY BUT MY BABY	BA 1859 V
<u>ZIGGY ELMAN</u>		<u>GERTRUDE LAWRENCE</u>	
AND THE ANGELS SING/WHO'LL BUY BY BURLITCH.	BB 10103 E	SOMEONE TO WATCH OVER ME/DO DO DO	VI 20331 V+
AM I BLUE/I HAVE EVERYTHING TO LIVE FOR	BB 10490 N	<u>IRENE BORDONI</u>	
<u>ROSE MARIE</u>		DON'T LOOK AT ME THAT WAY/LAND OF	VI 21742 V
I GOT A GUY THIS TIME IT'S REAL	BB 7515 N	<u>FRANSHOT TONE</u> (MOVIE STAR)	
<u>RAMONA</u>		ENGLAND MY ENGLAND, FROM 'BENGAL LANCER'	PHOTO LABEL E+
STOP, IT'S WONDERFUL/CAN I HELP IT	VS 8080 E	<u>GUS ARTHUR</u> (BING VOCALS)	
<u>BARNEY BIGARD</u>		THEM THERE EYES/THE LITTLE THINGS IN LIFE	VI 22580 V
A LULL AT DAWN/CHARLIE THE CHULLO	BB 10981 N	<u>PHIL NAPOLEON</u>	
<u>BLUE GRASS FOOTWARMERS</u>		GO JOE GO/TAKE YOUR FINGER OUT	VI 20605 E+
CHARLESTON HOUND/OLD FOLKS SHUFFLE	HA 248 V	ANYTHING/YOU CAN'T CHEAT A CHEATER	VI 38069 V+
<u>SPECKLED RED</u>		<u>WINIFRED SHAW</u>	
YOU GOT TO FIX IT/TAKE IT EASY	BB 8036 V	LULLABY OF BROADWAY/I'M GOIN' SHOPPIN'	DE 408 N
<u>AL BOWLBY</u> (AL BOWLBY VOC.)		<u>JACK TEAGARDEN</u>	
I CAN DREAM CAN'T I/SWEET STRANGER	BB 7332 N	NOBODY KNOWS TROUBLE I SEEN/100 YRS.	DE 4317 N
HALF MOON ON THE HUDSON/SWEET AS A SONG	BB 7317 N	CHICK - IS WONDERFUL/DARK EYES	DE 3701 N
<u>LES BROWN</u>		PRELUDE IN C# MINOR/BLUES TO LONELY	DE 3642 N
WHAT GOES UP/DON'T WORRY 'BOUT ME	BB 10161 V	THE BLUES HAVE GOT ME/PRELUDE TO BL	DE 4409 N
RAMONA/DON'T YOU CARE WHAT ANYONE SAYS	DE 1296 V	WHAM/LOVE FOR SALE	VS 8202 N
<u>PAUL WHITEHALL</u>		BLUE RIVER/A RHYTHM HYMN	DE 4071 N
JEEPEAS CREEPERS/MUTINY IN NURSERY (TEA)	DE 2222 G	<u>CLARA SMITH</u>	
MISTFUL AND BLUE/LONELY EYES (RHYTHM BOYS)	VI 20418 E	MARKET ST. BLUES/IT TAKES THE LORO	CO 14108 V
OLD NEW ENG./MOON/SITTIN ON RAINBOW ( " " )	CO 2224 E	CLEARING HOUSE BLUES/WEST INDIES BL.	CO 14019 V
IN DIM DAWNING/(F. WARING, REV.)	VI 24189 E	<u>MEMPHIS NIGHT HAWKS</u> (1/2" HAIR CRACK)	
<u>MONETTE MOORE</u>		SHANGHAI HONEYMOON/WILD MAN STOMP	VO 2593 N
SUGAR BLUES/BEST FRIEND BLUES	PARA 12015 N	<u>MUGGSY SPANIER</u>	
<u>BOOTS AND HIS BUDDIES</u>		CHICAGO/CAN'T WE BE FRIENDS	DE 4168 N
WILD CHERRY/ROSE ROOM	BB 6063 G	<u>JIMMIE NOONE</u>	
WHEN TIME HAS COME/HAUNTING MEMORIES (G/V)	BB 6890 -	SWEET LORRAINE/HELL IN MY HEART	DE 7553 E
SWEET GIRL/SWING MR. CHARLIE (KING GARCIA)	BB 6357 V+	BUMP IT/I KNOW THAT YOU KNOW (ORIG. LABEL)	DE 1584 N
<u>FESS WILLIAMS</u>		<u>WALTER GROSS</u> (PIANO SOLOS)	
ALLIGATOR CRAWL/OZARK BLUES	BR 3589 N	A BLIGHT CASE OF WORRY/ALWAYS CHASING	BB 10795 N
HERE 'TIS/FRICTION	VI 38056 G	<u>LEWEL FOWLER</u> (PIANO SOLOS)	
<u>JIMMY LYTELL</u> (CLARINET SOLOS)		BLUES MIXTURE/SATISFIED BLUES	CO 3959 E
MESSIN' AROUND/CONEY ISLAND WASHBOARD	PE 14765 F+	<u>EDDIE CONDON</u>	
<u>JOAN HERRILL</u>		I'M GONNA STOMP MR. LEE/SERIOUS THING	BB 10168 N
DADDY/INTERMEZZO	BB 11171 E	SOMEODY SWEETHEART/THERE'LL BE SOME	DE 18041 N
<u>NOBLE SISSLE</u> (LENA HORNE & SIDNEY BECHET)		<u>JOE VENUTI</u>	
YOU CAN'T LIVE IN HARLEM/THAT'S WHAT LOVE	DE 778 E	FLIP/FLOP	DE 2313 N
<u>ILKA CHASE</u> (COMEDIENNE)		<u>LIL JOHNSON</u>	
THE PICNIC	PHOTO LABEL N	RIVER HOP PAPA/IF YOU DON'T GIVE	VO 03455 E
<u>CHARLES "BUDDY" ROGERS</u>		TWO TIMIN' MAN/WAS I	VO 03266 V+
SNEEPIN'THE CLOUDS AWAY/ANYTIME'S TIME TO	CO 2143 V+	<u>WILLIE JACKSON</u>	
<u>SID GARY</u>		WILLIE JACKSON'S BLUES/OLD NEW ORLEANS	CO 14136 N
IF I WERE KING/THERE'S DANGER IN YOUR EYES	VE 2117 E+	<u>JIM JACKSON</u>	
<u>JAZZ-O-HARMONISTS</u>		THIS MORNING SHE WAS GONE/THIS AIN'T	VI 38003 V
SALT YOUR SUGAR/DARKTOWN REVILLE BLUES	EO 51247 N	<u>ROY ELDRIDGE</u>	
<u>TEXAS ALEXANDER</u> (LONNIE JOHNSON ACC.)		HECKLER'S HOP/THAT THING	OK 3577 N
PENITENTIARY MOAN BLUES/BLUE DEVIL BLUES	OK 8640 N	FLORIDA STOMP/WABASH STOMP	OK 3479 N

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<u>HANNA SYLVESTER</u>		<u>WOODY HERMAN</u>	
DOWN SOUTH BLUES/I WANT MY SWEET DADDY NOW PAT	32007 V	WINTERTIME DREAMS/BOOSE HANGS HIGH	DE 1056 E
<u>EDITH WILSON &amp; JOHNNY DUNN JAZZ BAND</u>		HERMAN AT THE SHERMAN/JUKIN	DE 3272 V
ME'VOUS BLUES/VA PIX' LIZA JANE	CO 3479 E	INDIAN BOOGIE WOOGIE/BLUE EVENING	DE 2250 N
<u>CLARENCE PROFIT (PIANO SOLOS)</u>		BLUES UPSTAIRS/BLUES DOWNSTAIRS	DE 2508 G+
BODY AND SOUL/I DIDN'T KNOW WHAT TIME	CO 35378 N	FAN IT/SOUTH	DE 3761 N
<u>CHARLIE PATTON</u>		PALE FACE/SHEIK OF ARABY	DE 2539 E
HIGH WATER EVERYWHERE, 1 & 2	PARA 12909 G+	<u>SARA MARTIN &amp; EVA TAYLOR</u>	
<u>BOYD SENTER &amp; ED LANG</u>		HESITATION BLUES/CL. WMS.PIANO, THOS.MORRIS)	OK 8092 G+
SIGH AND CRY BLUES/I AIN'T GOT NOBODY	OK 40861 3+	<u>GE' E GIFFORD</u>	
<u>12" TRANSCRIPTION 78 R.P.M.</u>		NEW ORLEANS TWIST/NOTHIN' BUT THE BLUES	BB 10704 N
GINNY SIMMS/KAY KY'SER	— E	<u>JABBO SMITH</u>	
<u>BING CROSBY (1" HAIR CRACK)</u>		MORE RAIN MORE REST/RHYTHM IN SPAIN	DE 1980 N
GOOD NIGHT LOVELY LITTLE LADY/ONCE IN BLUE	RF 500418 V	<u>LEW STONE</u>	
<u>MAMIE SMITH</u>		WITH MY EYES WIDE OPEN/ROLLIN' HOME	DE E 5172 E
SAX-O-PHONY BLUES/DADDY MAMA IS LONESOME	OK 4416 V+	STRAIGHT FROM SHOULDER/LOVE IN BLOOM	DE E 5158 E
<u>LIZZIE MILES</u>		<u>JACK LEONARD</u>	
SHE WALKED RIGHT UP/MUSCLE SHOALS BLUES(G'E)	OK 8031 -	NIGHTINGALE SANG/I NEVER MENTION YOUR NAME	OK 5843 E
<u>DUNCAN SISTERS</u>		<u>GENIE KRUPA</u>	
BABY SISTER BLUES/THE MUSIC LESSON	VI 19050 N	DO YOU WANNA JUMPCHILDREN/NEVER FELT BETTER	BR 8289 N
<u>ROSA HENDERSOIN</u>		WIRE BRUSH STOMP/HAMTRACCK	OK 6106 E
MIDNIGHT BLUES/BOTTOM BELT BLUES(LIZZIE M.)	VI 19124 V	DEEP IN THE BLUES/YOU FORGOT ABOUT ME	OK 5961 N
<u>RED NICHOLS</u>		GEORGIA ON MY MIND/ALREET	OK 6118 N
I MAY BE WRONG/THE NEW YORKERS	BR 4500 E	WATCH THE BIRDIE/AMOUR	OK 6400 N
POOR BUTTERFLY/PRETTY GIRL LIKE MELODY	BB 10522 N	LET ME OFF UPTOWN/FLAMINGO	OK 6210 E
SENSATION/JA DA (ARK. TRAVELERS)	HA 421 G+	THREE LITTLE WORDS/BLUES OF ISRAEL	DE 18114 N
SUGAR BLUES/MAKE MY COT(ARK. TRAVELERS)	VI 21056 G	WIRE BRUSH STOMP/WHAT GOES ON HERE	BR 8166 E
RED HEAD BL/THE DRAG(KY. HOT HOPPERS)	PE 15022 V+	<u>GINNY SIMMS</u>	
BONEYARD SHUFFLE/WASHBOARD BL(ARK. TRAV.)	HA 332 V	SAY IT/THE MOON WON'T TALK	VO 5522 E
THE KING KONG/HOUR OF PARTING(ARK. TRAV.)	BB 10190 N	SKYLARK/YA LU BLU	OK 6618 E
<u>HARLEM SERENADERS</u>		<u>LADD'S BLACK ACES</u>	
DIXIELAND/GET CANNIBAL	VS 6005 E	MY HONEY'S LOVIN' ARMS/SATANIC BLUES	GE 4836 N
<u>HARLEM WILDKATS</u>		<u>JESS STACEY</u>	
CALL OF THE FREAKS/MOUTH FOLL O JAM	VS 6012 N	CLARINET BLUES/I CAN'T GIVE YOU ANYTHING	VS 8132 N
<u>HUDSON DELANGE</u>		<u>TEDDY WILSON (BILLIE HOLIDAY VOCALS)</u>	
LOVE SONG OF A NIT-WIT, 1 & 2	BR 7828 E	I'LL GET BY/MEAN TO ME	CO 35926 N
<u>BEN POLLACK (GOODMAN, TEA, MCPARTLAND)</u>		EARLY SESSION HOP/LADY OF MYSTERY	CO 35207 N
THEN CAME THE DAWN/SENTIMENTAL BABY	VI 21827 E	CARELESSLY/HOW COULD YOU	BR 7867 V
<u>FRANK TRUMBauer</u>		<u>GEORGE HELLY'S ORIGINAL SIX</u>	
BLUE MOON/DOWN TO UNCLE BILL'S	VI 24812 N	MAD/FAREWELL BLUES(FINZELL'S ORCH)	OK 4847 V
<u>JAMPA RED &amp; CHICAGO FIVE</u>		WAY DOWN YONDER IN N. ORLEANS/THE THIEF	OK 4778 V+
HARLEM SWING/YOU'RE MORE THAN A PALACE	BB 7225 V	<u>SIDNEY PHILLIPS</u>	
<u>TED WALLACE CAMPUS BOYS</u>		MUSIC FOR YOU/WEDDING OF SOPH. DUTCH DOLL	BR 8384 N
GET HAPPY/SWEETHEART TRAIL	CO 2140 V	<u>ART TATUM (RED SEAL)</u>	
<u>VIRGINIA LISTON</u>		LULLABY OF THE LEAVES/TIGER RAG	DE 18051 N
YOU CAN DIP YOUR BREAD/PAPA DE DA DA	OK 8218 V+	<u>SEGER ELLIS</u>	
<u>MARTHA COPELAND</u>		THE SONG I LOVE/AN INSPIRATION IS YOU	OK 41190 N
BANK FAILURE BLUES/2ND HAND DADDY	CO 14281 N	TRUE BLUE LOU/MY SONG OF THE NILE	OK 41290 N
<u>FRANZ JACKSON</u>		SENTIMENTAL BLUES/PRAIRIE BLUES	OK 41417 V
BOOSIE WOOGIE CAMPFIRE/9W. HERMAN, REV.)	DE 3833 G	<u>FIVE BIRMINGHAM BABIES</u>	
ELEPHANT SWING/YOU'RE MAKER OF RAIN IN	DE 7779 N	REMEMBER THE NIGHT(SAM LANIN, REV.)	PAT 36454 G
<u>STAN KENTON</u>		HARD HEARTED HANNAH(GOLDEN GATE ORCH., REV.)	PE 14311 N
THE NANGO/THIS LOVE OF MINE	DE 4037 N	<u>LLOYD KEATING</u>	
<u>TED WALLACE CAMPUS BOYS</u>		BABY'S BIRTHDAY PARTY/WEDDING OF BIRDS	HA 1239 N
LOVE AIN'T NOTHIN' BUT THE BLUES	CO 2046 E	YOU DO SOMETHING TO ME/I HAVE TO HAVE YOU	DI 3075 V
SWEETHEART OF STUDENT DAYS/LITTLE THINGS	CO 2334 E	<u>RED MCKENZIE'S RHYTHM KINGS</u>	
IT'S A LONESOME OLD TOWN/I WANT YOU FOR	CO 2402 E	I CAN'T GET STARTED WITH YOU/CAN'T PULL	DE 791 N
<u>NORFOLK JAZZ QUARTET (VOCAL)</u>		<u>LITTLE HAT JONES</u>	
FOUR OR FIVE TIMES/WHAT'S THE MATTER NOW	OK 8736 N	CROSS THE WATER BLUES/CHERRY STREET BLUES	OK 8822 N
<u>EVA TAYLOR (CLARENCE WILLIAMS, PIANO)</u>		<u>MARY MARTIN (EDDIE DUCHIN ORCH.)</u>	
SISTER KATE/BABY WON'T YOU PLEASE COME HOME	OK 4740 G+	MY HEART BELONGS TO DADDY/MOST GENTLEMEN	BR 8282 E
<u>CASA LOMA ORCHESTRA</u>		<u>ADRIAN ROLLINI TRIO</u>	
MEMORIES OF YOU/TUTTY NURSERY RHYMES	DE 1672 V+	HUSTLIN' & BUSTLIN' FOR BABY/YOU GOT ME	PE 15736 G
<u>RAY NOBLE &amp; MERRYMACS</u>		HONKY TONK TRAIN/MARTHA	VO 5582 V+
SLOMMING ON PARK AVE./GOT MY LOVE TO KEEP	VI 25507 E	VIBROLLINI/JITTERS	DE 1132 E
<u>BEN SELVIN (R. ETTING, VOCAL)</u>		<u>PINKY TOMLIN</u>	
I REMEMBER YOU FROM SOMEWHERE/CHEER UP	CO 2207 E	LOVE BUG WILL BITE YOU(JOE HAYMES ORCH)	BR 7489 V
<u>QUINTET OF THE HOT CLUB OF FRANCE</u>		SMILES/OLD OAKEN BUCKET(ALL STAR SWING)	DE 1821 V+
EXACTLY LIKE YOU/YOU'RE DRIVING ME CRAZY	VI 26733 N	CURBSTONE CUTIE/PORTER'S LOVE SONG	BR 7377 N
<u>KING OLIVER</u>		<u>MARY LOU WILLIAMS</u>	
SHOWBOAT SHUFFLE/EVERY TUB	VO 1114 G+	HARMONY BLUES/BABY DEAR	DE 18122 N
SOMEDAY SWEETHEART/WA WA (SAV. SYNCOPATORS)	BR 3373 V	<u>CHICK RULLOCK LEEVEE LOUNGERS</u>	
<u>LUCILLE HEGAMIN &amp; BLUE FLAME SYNCOPATORS</u>		SAILBOAT IN THE MOONLIGHT/FOOLIN' MYSELF	ME 70709 E
WANG WANG BLUES/I LIKE YOU BECAUSE YOU	BELL P-68 V+	HOW CAN WE BE WRONG/NO WONDER	VO 4332 E
<u>MAGGIE JONES (PIANO &amp; TROMBONE)</u>		<u>CLIF NAZARRO</u>	
WESTERN UNION BLUES/BOX CAR BLUES	CO 14047 V	I WONDER WHERE MY BABY IS/HEADIN TO LOUIS	HA 59 E

## AUCTION

## MULL MUSIC STORE

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## LOUIS ARMSTRONG

SO LITTLE TIME/MEXICAN SWING De 1822 N  
WHEN IT'S SLEEPY TIME DOWN SOUTH YOU De 4.40 N  
JEPPERS CREEPERS /WHAT IS THIS THING De 2267 N  
HEAR ME TALKIN' TO YA/SAVE IT PRETTY MAMA De 2405 N  
BEST END BLUES/MAHOGANY HALL STOMP De 3793 N  
ST. LOUIS BLUES/SWEET SUE Bb 5280 N  
ON A COCOAMUT ISLAND TO YOU SWEETHEART De 914 N  
YES SUH/I'LL GET MINE BYE AND BYE De 3900 N  
IT'S WONDERFUL/ON THE SENTIMENTAL De 1941 N  
HEY LARDY MAMA/HEW DO YOU CALL THAT A BUDDY De 3756 N  
WE AND BROTHER BILL/SAVVOY BLUES De 2538 N  
MIGHTY RIVER/WHEN IT'S SLEEPY TIME Bb 10703 N  
SWING YOU CATS/SNOWBALL Bb 10225 N  
I GOTTA RIGHT TO SING THE BLUES/HUSTLIN' & Bb 5173 N  
SWEET AS A SONG/THE TRUMPET De 1653 N  
RHYTHM SAVED THE WORLD/MAHOGANY HALL De 824 N  
MY WALKING STICK/THE SONG IS ENDED De 1892 N  
YOU'RE A LUCKY GUY/YOU'RE JUST A De 2934 N  
STAR DUST/WRAP YOUR TROUBLES Ok 3172 N  
IN THE GLAMMING/EVERYTHING'S BEEN DONE De 3825 N  
LONG, LONG AGO/I COVER THE WATERFRONT De 3700 N  
CONFESSIN'/OUR MONDAY DATE De 2.15 N  
COQUETTE/AMONG MY SDOVENERS De 4327 N  
BEST END BLUES IF IT'S GOOD De 2480 N  
SWEETHEARTS ON PARADE/CUT OFF MY LEGS De 3235 N  
SHADRACK/JONAH AND THE WHALE De 1913 N  
LEAP FRDGI/I USED TO LOVE YOU De 4106 N  
HEP CATS' BALL/LAZY 'SIPPI STEAMER De 3283 N  
HARLEM STOMP/YOU'VE GOT ME VOODOO'D De 3092 N  
THE FLAT FLOP/EGE/WILLS BROTHERS De 1876 N  
WHEN THE SAINTS GO MARCHING IN/AS LONG De 2230 E  
THE PEANUT VENDOR/MUGGLES Vd 3194 E  
219 BLUES/PERDIDO STREET BLUES De 18090 E  
HIGH SOCIETY/I GOTTA RIGHT Bb 6771 V  
THERE'S A CABIN IN PINES/I'VE GOT THE Bb 6910 E  
THE OLD FOLKS AT HOME/(WILLS BROTHERS) De 1360 N  
ROCKIN' CHAIR/GENE GRAY De 2395 E  
THE SKELETON IN THE CLOSET/(J. JORSEY) De 949 V  
TWO DEVICES/SQUEEZE ME (-OT FIVE) Ok 8641 V  
THAT RHYTHM MAN/(CHIP, 7 GOODIES) Ok 8717 E  
AIN'T MISBEHAVIN' /WHAT DID I DO TO BE Ok 8714 V  
GEORGIA GRIND (EDGE CHIPED NOT IN GR OOVE) Ok 8318 E  
TRUE BLUE LOU/(SEGER ELLIS) Ok 41290 N  
I'M A DING DONG DADDY/I'M IN THE MARKET Ok 41442 V  
ROCKIN' CHAIR/(CRACKED BUT PLAYS GOOD) Vd 3039 V  
BEST END BLUES/MUGGLES Co 36377 N  
TIGHT LIKE THIS/HEAR ME TALKIN' Co 36378 N  
DON'T GIVE ME/CHICAGO BREAKDOWN Co 36376 N  
WEATHER BIRD/A MONDAY DATE Co 36375 N

## GENE AUSTIN

DREAM MOTHER/A GARDEN IN THE RAIN Vi 21915 N  
ROLLIN' DOWN THE RIVER/ABSENCE MAKES Vi 22451 N  
BLUE KENTUCKY MOON/LOVE LETTERS IN Vi 22806 N  
TO MY MAMMY/LET ME SING & I'M HAPPY Vi 22341 N  
HEARY RIVER/THE SONG I LOVE Vi 21856 N  
MAYBE WHO KNOWS/I'VE GOT A FEELING I'M Vi 22033 N  
MY MELANCHOLY BABY/THERE'S A CRADLE IN Vi 21015 N  
WHY CAN'T YOU/LITTLE PAL Vi 21952 N  
RAMONA/GIRL OF MY DREAMS Vi 21334 N  
RAMONA/JEANINE De 4354 N  
AIN'T MISBEHAVIN' /PEACE OF MIND Vi 22058 N  
WITH YOU SWEETHEART/IN MY BOUQUET Vi 21374 N  
YESTERDAY/MY BLUE HEA EN De 4333 N  
MY BLUE HEAVEN/ARE YOU THINKING OF Vi 20964 N  
ARE YOU HAPPY/SWEETHEART OF SIGMA CHI Vi 20977 N  
FORGIVE ME/IF I COULD BE WITH YOU De 4175 N

## JELLY ROLL MORTON

KANSAS CITY STOMP/NEW ORLEANS BUMP Bb 7757 N  
BLUE BLOOD BLUES/MUSHMOUTH SHUFFLE Bb 8201 N  
BOOGABOO/SUBWAY SOBS Bb 6031 N  
MOURNFUL SERENADE/GEORGIA SWING Vi 39024 V  
STROKIN 'WAY/LDW BRAVY Bb 8302 N  
NEW ORLEANS BUMP/KANSAS CITY STOMP Bb 7757 N  
SHOE SHINERS DRAG/BOOGABOO Bb 7725 N  
SHOE SHINERS DRAG/SHREVEPORT Bb 6707 N  
RED HOT PEPPER/MOURNFUL SERENADE Bb 6601 N

## MIFF MOLE &amp; MOLERS

LOVE AND LEARN/I CAN'T BREAK THE HABIT Vd 3468 N  
LUCKY LITTLE DEVIL/NAVY BLUES Ok 41371 N  
MOANIN' LOW/BIRMINGHAM BERTHA Ok 41273 N  
STRUTTERS BALL/A HOT TIME Ok 40784 N  
SOPHIE TUCKER  
SOME OF THESE D YS/THE LADY IS A TRAMP De 1472 N  
I DON'T WANT TO GET THIN/THAT'S WHAT I Vi 21995 N  
HE'S A GOOD MAN TO HAVE AROUND/I'M THE Vi 21994 N  
MOANIN' LOW/SOME OF THESE DAYS Vi 22049 N  
JOE SULLIVAN & CAFE SOCIETY ORCH.  
LOW DOWN/DIRTY SHAME/SOLITUDE Vd 5531 N  
REILLY-FARLEY ONYX CLUB BOYS  
MUSIC GOES ROUND AND ROUND/LO KIN' FOR De 578 N  
QUINETTE OF THE HOT CLUB OF FRANCE  
CONFESSIN'/SMOKE RINGS Royale 1788 N  
LEONARD G. SPENCER (SPEECHES)  
TALMAGE ON INFIDELITY/LONDONL GETTYSBURG Vi 16106 E  
EDDIE PEABODY & HIS BANJO  
ST. LOUIS BLUES/DOLL DANCE Vi 20698 N  
CHARLES (CHIC) SALE  
THE SUBSTITUTE PARDON, I & 2 Vi 22103 N  
MONK HAZEL  
HIGH SOCIETY/SIZZLING THE BLUES Br 4181 N  
COUNT BASIE  
THE JITTERS/BROADWAY Ok 6095 N  
PLATTERBRAINS/I STRUCK A MATCH Ok 6508 N  
IT'S TORTURE/I WANT A LITTLE GIRL Ok 5773 N  
MUSIC MAKERS/IT'S QUARE BUT IT ROCKS Ok 6047 N  
DOWN FOR DOUBLE/MORE THAN YOU KNOW Ok 6594 N  
DOWN DOWN DOWN/YOU BETCHA MY LIFE Ok 6221 N  
LY OLD FLAME/TOM THUMB Ok 6527 N  
FANCY MEETIN'/YOU/I 2 3 O'LARY Ok 6319 N  
ROCKIN' THE BLUES/VOLCANO Ok 61010 N  
MY HEART BELONGS TO DADDY/SING FOR De 2249 N  
OH RED/FARE THEE WELL HONEY De 2780 N  
DRAFTIN'/BLUES/WHAT'S YOUR NUMBER Ok 5897 N  
KING JOE, I & 2 Ok 6475 N  
SOMETHING NEW/MOON NOCTURNE Ok 6449 N  
TEXAS SHUFFLE/MAMA DON'T WANT NO De 2030 N  
EVERY TUB/HOW WILL YOU BE GOOD De 1728 N  
SWINGIN' THE BLUES/BEIT FOR DE De 1880 N  
BLUES/THE APPLE JUMP Ok 5862 N  
COMIN' OUT PARTY/HARVARD BLUES Ok 6564 N  
FIESTA IN BLUE/TAKE ME BACK BABY Ok 6142 N  
PENNIES FROM HEAVEN/SWINGIN' AT THE De 1121 N  
LONDON BRIDGE IS/STOP BEATIN' AROUND De 2004 N  
5 O'CLOCK WHISTLE/WHY WANDERIN' MAN Ok 5922 N  
IF I DON'T CARE/THE ANGEL'S SING Vd 4784 N  
YOU CAN COUNT ON ME/YOU AND YOUR LOVE Vd 4967 N  
M S'S THING, I & 2 Vd 4860 N  
THE WORLD IS MAD, I & 2 Ok 5816 N  
LOVE JUMPED OUT/IT'S THE SAME OLD Ok 5963 N  
TUESDAY AT TEN/UNDECIDED BLUES Ok 6071 N  
DIGGIN' FOR DEX/H & J Ok 6365 N  
BYE BYE BLUES/RUN LITTLE RABBIT Ok 6084 N  
TUNE TOWN SHUFFLE/YOU LIED TO ME Ok 6267 N  
AY NOW/BLU SHADOWS AND WHITE Ok 6626 N  
HOLLYWOOD JUMP/SOMEDAY SWEETHEART Co 35338 E  
GOOD MORNING BLUES/OUR LOVE WAS MEANT De 1446 E  
JUMP THE BLUES AWAY/WIGGLE WOOGIE Ok 6157 E  
BLOW TOP/BONE WITH WHAT WIND Ok 5629 E  
IT'S SAND MAN/RIDE DN Cd 36647 E  
EVIL BLUES/JIVE AT FIVE De 2922 E  
DON'T WORRY ABOUT ME/WHAT GOES UP Vd 4734 E  
POUND CAKE/CLAP HANDS HERE COMES Vd 5085 E  
ROCK-A-BYE BASIE/BABY DON'T TELL Vd 4747 E

## FIVE BIRMINGHAM BABIES

GO BACK WHERE YOU STAYED/(BILL WIRGES, REV.) PE 14533 E  
LOUISIANA SUGAR BABES (JABBO, FATS, JAMES P. Vi 21346 N  
THOU SWELL/PERSIAN RUG  
HARLEM WILDCATS  
CALL OF THE FREAKS/MOUTHFUL O' JAM Va 6012 N  
SLIM AND HIS HOT BOYS (TEX, GOODMAN)  
MISSISSIPPI STOMP/THAT'S A PLENTY Vi 38044 N  
WILLIAM JENNINGS BRYAN (SPEECHES)  
AN IDEAL REPUBLIC/IMMORTALITY Vi 16168 N

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<u>CLIFF NAZARRO</u>		<u>BOBBIE LEECAN'S NEED MORE BAND</u>	
NEWS OF THE WORLD/YOU GO YOUR WAY	BB 11545 E	MIDNIGHT SUSIE/WASHBOARD CUTOUT	VI 20660 N
SOLDIERS FIELD CHICAGO SEPT. 22, 1927		APALOOSA BLUES/SHORTIN' BREAD	VI 20853 N
DEMPSEY-TUNNEY FIGHT, ROUND 9 & 10	PARA 12538 G	BLACK CAT BONE BLUES/DIRTY GUITAR BLUES	VI 20251 N
<u>COLORED PREACHING WITH CONGREGATIONS</u>		<u>SPECKLED RED</u>	
OO IT YOURSELF, REV. J.M. GATES	VI 21523 N	DOWN ON THE LEVEE/WHAT MAKES YOU TREAT	BB 8113 N
A BANK THAT NEVER FAILS, REV. J. M. GATES	VI 21414 N	WELFARE BLUES/EARLY IN THE MORNING	BB 8069 N
HAPPY AM I, ELDER LIGHTFOOT SOLOMON MICHAUX	BB 5933 N	<u>LITTLE BROTHER</u>	
DEATHS BLACK TRAIN, REV. H. R. TOMLIN	OK 8375 N	SANTA FE BLUES/A & V RAILROAD BLUES	BB 6811 N
I'M GLAD MY LORD SAVED ME, REV. F.W. MCGEE	OK 8438 N	SOMETHING KEEPS A WORRYING ME/CHINESE	BB 6658 N
PREACH THE WORD, REV. E. D. CAMPBELL	VI 21283 N	FARISH STREET JIVE/(PIANO SOLO)	BB 6894 N
TESTIMONIAL MEETING, REV. MOSE DOOLITTLE	VI 20295 N	<u>JIMMY YANCEY</u>	
CRUCIFIXION, ARIZONA ORANGES(PIANO SOLO)	OK 8380 N	CRYING IN MY SLEEP/DATH LETTER BLUES	BB 8630 N
ADAM AND EVE IN GARDEN, REV. J.M. GATES	BB 5033 G	E.S. LOUIS BL/I RECEIVED LETTER	Vo 05464 E
WHEN SAINTS GO MARCHING IN, ELKINS-PAYNE	OK 8170 N	OLD QUAKER BLUES/BEAR TRAP BL(PIANO SOLO)	Vo 05490 N
SHE TOUCHED HIM OF HIS GARMENT, REV. SUNDOWN	OK 8441 N	<u>ZIGGY ELMAN</u>	
COME YE THAT LOVE THE LORD, REV. H.R. TOMLIN	OK 8421 N	AM I BLUE/I HAVE EVERYTHING TO LIVE FOR	BB 10490 E
THERE'S MEETING HERE TONIGHT, ALBERTINA & VICKO	OK 8415 N	BUBTILCHKI/AND THE ANGELS SING	BB 10103 E
YOU LOW DOWN RASCAL, REV. A.W. NIX	Vo 1578 N	TOOTIN' MY BABY BACK HOME/WHAT USED TO	BB 10563 E
GO WILL PROVIDE FOR ME, REV. A.A. GUNDY(PIANO)	Co 14533 N	<u>DORSEY BROTHERS</u>	
IF I HAVE TO RUN, REV. CHARLES BECK	DE 7320 N	MAYBE WHO KNOWS/(SMITH BALLEW, REV.)	OK 41279 N
IT'S GONNA RAIN, REV. E.D. CAMPBELL	VI 21533 N	AM I BLUE/(E.D. LOYD, REV.)	OK 41259 N
<u>EDDIE SOUTH</u>		BREAKAWAY/BABY WHERE CAN YOU BE	OK 41260 N
NO MORE BLUES/MAMA MOCKING BIRD	BB 10120 N	SINGIN' IN THE RAIN/YOUR MOTHER AND MINE	OK 41272 N
MARCHETA/MEJER KATI	VI 22847 A	I'M GETTIN'SENTIMENTAL CVER YOU/LONG MAY	De 115 N
MY OHIO HOME/VOICE OF THE SOUTHLAND	VI 21155 N	PRAYIN' THE BLUES/BEEBE (CLARINET & SAX SOLO)	OK 41245 N
OH LADY BE GOOD/STOMPIN' AT THE SAVOY	Co 36193 N	<u>COON SANDERS</u>	
THAT'S WHAT I CALL KEEN/I'M MORE THAN	VI 21605 N	LOUDER AND FUNNIER/SMILING SKIES	VI 38083 N
<u>BOOTS AND HIS BUDDIES</u>		READY FOR THE RIVER/OH YOU HAVE NO IDEA	VI 21501 N
ANYTIME/HOW LONG	B9 6132 N	WHAT A LIFE/LET THAT BE A LESSON TO YOU	VI 22950 N
HAUNTING MEMORIES/WHEN THE TIME HAS COME	BB 6880 N	THE DARK-TOWN STRUTTERS BALL/AFTER YOU'RE	VI 22342 E
BLUES OF AVALON/THE RAGGLE TAGGLE	BB 7187 E	<u>DUKE ELLINGTON</u>	
THE GOOD/THE WEEP	BB 7217 N	LIMEHOUSE BLUES/ECHOES OF THE JUNGLE	VI 22743 N
CARELESS LOVE/EAST COMMERCE STOMP	BB 10036 E	THE DICTY GLIDE/STEVEDORE STOMP	VI 38053 S
SWEET GIRL/(LOUIS "KING" GARCIA, REV.)	BB 6357 N	THE RIVER AND ME/KEEP A SONG IN	VI 22614 N
JEALOUS/I LIKE YOU BEST OF ALL	BB 6862 N	BREAKFAST DANCE/MARCH OF HOODLUMS	VI 38115 N
GORGIA/HOW LONG, PART 2	BB 6301 N	PERDIDO/RAINCHECK	VI 27880 N
SWING/VAMP	BB 6333 N	OIGA DIGA DO/I CAN'T GIVE YOU	VI 38008 N
<u>TINY PERHAM &amp; HIS MUSICIANS</u>		CHLO-E/ACROSS THE TRACK BLUES	VI 27235 N
SUD BUSTERS DREAM/HOW THAT I'VE FOUND YOU	VI 22778 N	FLAMING YOUTH/OOIN' THE VOOM VOOM	VI 38035 N
BLUE ISLAND BLUES/SUBWAY SOBS	VI 38041 N	I WAS MADE TO LOVE YOU/MY GAL IS GOOD	VI 38130 N
STUTTERING BLUES/JOGO RHYTHM	VI 38009 N	WARM VALLEY/THE FLAMING SWORD	VI 26796 N
THAT KIND OF LOVE/BLUE MELODY BLUES	VI 38047 N	MORNING BLUE/THE MYSTERY SONG	VI 22800 N
DIXIELAND DOINS/CATHEDRAL BLUES	VI 38111 N	COCKTAILS FOR TWO/LIVE AND LOVE	VI 24617 E
ECHO BLUES/WASHBOARD WIGGLES	VI 38076 N	BOJANGLES/A PORTRAIT OF BERT WILLIAMS	VI 26644 N
BLUE ISLAND BLUES/BOOTS & BUDDIES, REV.)	BB 7005 N	WASHINGTON WABBLE/HARLEM RIVER QUIVER	VI 21284 N
WASHBOARD WIGGLES/BLACK CAT MOAN	BB 6570 N	SWANEE SHUFFLES/MISSISSIPPI	VI 38089 N
TINY'S STOMP/STOMPIN' ON DOWN	VI 38066 N	JUMPIN' PUNKINS/BLUE SERGE	VI 27356 N
BLACK CAT MOAN/FAT MAN BLUES	VI 38126 N	THE GIDYBUG GALLOP/BAKIFF	VI 27502 N
SKAG-A-LAG/VOO DOO	VI 38054 N	WHAT GOOD AM I WITHOUT YOU/MINE LITTLE	VI 22586 N
<u>TEDDY BUNN &amp; SPENCER WILLIAMS</u>		BROWN BERRIES/IT'S GLORY	VI 22791 N
BLOW IT UP/THE NEW GOOSE & GANDER	VI 38617 N	MOOD INDID/SOLITUDE	Co 35427 N
<u>DIXIELAND JUG BLOWERS</u>		FLAMINGO/THE GIRL IN DREAMS TRIES	VI 27326 N
I NEVER DID WANT YOU/ONLY MOTHER CARES	VI 20854 N	BLUE BUBBLES/JUBILEE STOMP	BB 6415 N
NATIONAL BLUES/SOUTHERN SHOUT	VI 20954 N	HIGH LIFE/THE DICTY GLIDE	BB 6269 N
FLORIDA BLUES/LOUISVILLE STOMP	VI 20403 N	SOLILQUY/JUBILEE STOMP	BR 6804 E
HOUSE RENT RAG/DON'T GIVE ALL LARD AWAY	VI 20420 N	MOONGLOW/SOLITUDE	BR 6987 E
<u>THELMA LEE &amp; B. SMITH</u>		PUSSY WILL'W/SUBLT LAMENT	BR 8344 E
ONE HOUR TONIGHT/GOOD CLARINET)	VI 21413 N	OLD MAN BLUES/DOUBLE CHECK STOMP	BB 6450 E
<u>DOUGLAS WILLIAMS FOUR</u>		CHELSEA BRIDGE/WHAT GOOD WOULD IT DO	VI 27740 N
KIND DADDY/LATE HOURS	VI 21695 N	MEMORIES OF YOU/YOU'RE LUCKY TO ME	VI 23017 N
NEAL'S BLUES/BUDDY GEORGE	VI 38518 N	LADY IN BLUE/LITTLE POBEY	Co 35291 N
RIVERSIDE STOMP/FRIENOLESS BLUES	VI 38031 N	MISTY MORNING/SARATOGA SWING	BB 6565 N
SLOW DEATH/ROADHOUSE STOMP	VI 21269 E	CARAVAN/AZURE	MAS 131 E
WEE STRUT/UNDERTAKER BLUES(ORCHESTRA)	VI 38550 N	BEGGAR'S BLUES/(SONNY GREER & MEMPHIS)	Co 1868 N
ROADHOUSE STOM/SLOW DEATH	BB 6151 N	DOIN' THE VOOM VOOM/I'M CHECKIN' OUT	Co 35208 E
<u>HUDDIE LEADBELLY</u>		JUMP FOR JOY/THE BROWN SKIN GAL	VI 27517 N
DON'T YOU LOVE YOUR DADDY NO MORE/SAIL ON	BB 8550 N	WEELEY I NEVER FELT THIS WAY BEFORE	Co 35353 E
PACKIN' TRUNK/ALL OUT AND DOWN	ME 13326 N	LOVE IN SWINGTIME/WATERMELON MAN	BR 8200 E
<u>TED LEWIS</u>		BLUE LIGHT/SLAP HAPPY	Co 36128 E
WHEN MY BABY SMILES/(KY SERENADERS, REV.)	Co 2908 G	HOT FEET/SLOPPY JOE	VI 38065 E
OALLAS BLUES/SHIM-ME/(FATS WALLER, VOC.) & PIANO	RO 2506 V	SWING LOW/DUCKY WUCKY	Co 35683 E
<u>PHIL NAPOLEON</u>		THE GAL FROM JOE'S/I LET A SONG GO OUT	BR 8108 E
MEAN TO ME/MY KINOA LOVE(EMPERORS)	BB 7101 E	BANOANNA BABIES/I MUST HAVE THAT MAN	VI 38007 N
GO JOE GO/YOU TAKE YOUR FINGER OUT OF MY	VI 20605 N	THE MYSTERY SONG/SWANEE SHUFFLES	BB 6614 N
		(DUKE ELLINGTON CONTINUED NEXT PAGE)	

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(DUKE ELLINGTON, CONTINUED)

SAM AND DELILAH/BIDIN' MY TIME VI 23036 N  
 BLUES I LOVE TO SING/GOT EVERYTHING BUT BB 6531 N  
 BIG HOUSE BLUES/ROCKY MOUNTAIN BLUES CO 35682 N  
 HAUNTED NIGHTS/THE DUKE STEPS OUT BB 6727 N  
 HAY FOOT STRAW FOOT/SHERMAN SHUFFLE VI 1505 N  
 MY GREATEST MISTAKE/AT A DIXIE ROADSIDE VI 26719 N  
 W. J. S. BLUES (JIMMY BLANTON) VI 27406 N  
 E. ST. LOUIS TODDLE-O (WASHINGTONIANS) CO 953 V  
 AFTER ALL/JOHN HARDY'S WIFE VI 27434 E  
 WASHINGTON WOBBLE/ARABIAN LOVER BB 6782 E

TEDDY HILL

AT THE RAG CUTTERS BALL/BLUE RHYTHM FANTASY VO 3247 N  
 KING PORTER STOMP/Sa. ANTON' BB 6988 N

BARNEY BIGARD

HONEY HUSH/JUST ANOTHER DREAM OK 5663 E  
 BROWN SUEDIE/"C" BLUES BB 11581 N

LOUIE JOHNSON

BURYING GROUND BLUES/ACE TO MOOCHE OK 8576 N  
 BROKEN LEVEE BLUES/STAY OUT OF WALNUT OK 8618 N  
 MR. JOHNSON BLUES #2/NEW FALLING RAIN OK 8709 N  
 MR. JOHNSON SWING/I AIN'T GONNA BE NO OK 7509 N  
 YOU DROVE A GOOD MAN AWAY/YOU DON'T SEE OK 8451 N  
 LOW LAND BLUES/I'M SO TIRED OF LIVING OK 8677 N  
 BEDDUB BLUES #2/SWEET POTATO BLUES OK 8586 N  
 CARELESS LOVE/WHEN YOU FALL FOR OK 8635 N  
 VER. LONESOME BLUES/LOVE STORY BLUES OK 8282 N  
 BABY PLEASE TELL ME/THERE'S NO USE OK 8376 N  
 TREAT 'EM RIGHT/BABY WILL YOU PL. OK 8484 N  
 FALLING RAIN BLUES/MR. JOHNSON BLUES OK 8253 N  
 ST. LOUIS CYCLONE/SWEET WOMEN YOU CAN'T OK 8512 N  
 BACK WATER BLUES/SOUTH WOUND WATER OK 8466 N  
 PLAYING WITH STRINGS/GUITAR SOLO OK 8558 N  
 GOOD OLD WAGON/ACC. BY J.P. JOHNSON) OK 8358 N  
 BLUES IN G/GUITAR SOLO OK 8575 N  
 I HAVE NO SWEET WOMAN (ACC. BY J.P. JOHNSON) OK 8411 N  
 TO DO THIS YOU GOT TO KNOW/(GUITAR SOLO) OK 40695 N  
 MAN KILLING BROAD (GUITAR SOLO) OK 7445 N  
 TWO TONE STOMP (JOHNSON & DUNN DUET) OK 8637 N

FLETCHER HENDERSON

VARIETY STOMP/ST. LOUIS SHUFFLE VI 20944 N  
 MOONRISE ON THE LOWLANDS/I'M A FOOL VI 25297 N  
 NAGASAKI/IT'S THE TALK OF THE TOWN DE 18253 N  
 LET'S GO HOME/I LIKE MY SUGAR SWEET CO 36214 N  
 SWEET MUSIC/MALINDA'S WEDDING DAY VI 22775 N  
 UNTIL TODAY/KNOCK KNOCK WHO'S THERE VI 25373 N  
 NIGHT LIFE/I'VE GOT TO SING DE 18254 N  
 MALINDA'S WEDDIN' DAY/TAKE ME AWAY BB 5518 N  
 IT LOOKS LIKE RAIN/MY SWEET TOOTH VI 22786 N  
 A PIXIE FROM DIXIE/WE GO WELL TOGETHER CO 36289 N  
 SOMEBODY LOVES ME/CHINATOWN VI 2329 N  
 JIM TOWN BLUES/YOU CAN DEPEND ON ME VI 25379 E  
 SUSAR FOOT STOMP/CLARINET MARMALADE CO 2513 E  
 I'M GOING OUT TONIGHT/(ACC. G. WILLIAMS) CO 14015 V  
 SHOE SHINE BOY/SING SING SING VI 25375 E

MCKINNEY'S COTTON PICKERS

HELLO/YOU'RE DRIVING ME CRAZY VI 23031 N  
 WORDS CAN'T EXPRESS/AIN'T I GOOD TO YOU BB 5205 N  
 OKAY BABY/I WANT A LITTLE GIRL VI 23000 N  
 4 OR 5 TIMES/(CLIFFORD HAYES, REV.) VI 21583 N  
 WHEREVER THERE'S A WILL/(BLANCHE CALLOWAY) VI 27236 N  
 TRAVLIN' ALL ALONE/WORDS CAN'T EXPRESS BB 5647 N  
 BEEDLE UM BUM/SELLING THAT STUFF BB 6595 N  
 COME A LITTLE CLOSER/TO WHOM IT MAY VI 23035 N  
 PLAIN DIRT/AIN'T I GOOD TO YOU VI 38097 N  
 I'LL MAKE FUN/THEN SOMEONE'S IN LOVE VI 38142 N  
 HULLABALOO/BABY WON'T YOU PLEASE VI 22511 N  
 I FOUND A NEW BABY/SAVE IT PRETTY VI 38061 N  
 TERRIFIC STOMP/IT'S TIGHT LIKE THIS BB 6304 N  
 I FOUND A NEW BABY/SAVE IT PRETTY BB 7695 N  
 SISTER CARE/I WANT YOUR LOVE VI 22683 N

GENE KRUPA

SLOW DOWN/FOOL AM I OK 6154 N  
 TWO IN LOVE/THIS TIME THE DREAM'S ON ME OK 6447 N  
 TONIGHT/NEVER TOOK A LESSON IN LOVE OK 5715 N

(GENE KRUPA CONTINUED NEXT COLUMN)

(GENE KRUPA, CONTINUED)

SWEET GEORGIA BROWN/DOWN BY OLD MILL OK 6070 N  
 MARIA ELENA/RHENDZIOUS IN RIO OK 6165 N  
 AMOUR/WATCH THE BIRDIE OK 6400 N  
 TIL REVELLE/COMBOW SERENADE OK 6266 N  
 KEEP EM' FLYING/THANKS FOR THE BOOGIE OK 6506 N  
 FLAMINGO/LET ME DFF UPTOWN OK 6210 N  
 PASS THE BOUNCE/ME AND MY MELINDA OK 6619 N  
 THINGS I LOVE 'LITTLE MAN WITH CANDY OK 6143 N  
 BLUES KRIEG/YES MY DARLING DAUGHTER OK 5009 N  
 LOVE LIES/ONLY FOREVER OK 5686 N  
 COPPIN' A PLEA/VIOLETS FOR YOUR FURS OK 6498 N  
 HAVE YOU CHANGED/GOT A LETTER FROM OK 6306 N  
 YOU WERE THERE/RANCHO PILLOW OK 6376 N  
 BALL OF FIRE ALL THROUGH THE NIGHT OK 6563 N  
 WIRE BRU H STOMP/HAMTRACCK OK 6106 N  
 WHERE YOU ARE/I TAKE TO YOU OK 6187 N  
 WHO CAN I TURN TO/THE RED LIGHT'S ON OK 6411 N  
 HE'S GONE/THE SERGEANT WAS SHY OK 5985 N  
 KNOCK ME A KISS/DELIVER ME TO TENN. CO 36591 N  
 LET'S GET AWAY FROM IT ALL/A LITTLE BIT OK 6130 N  
 NIGHT OF NIGHTS/FIGHTING DDUG MACARTHUR OK 6635 N  
 I HEAR MUSIC/A NIGHTINGALE SANG OK 5802 N  
 DRUM BOOGIE/HOW ABOUT THAT MESS OK 6046 N  
 KICK IT/AFTER YOU'VE (REAT. ROY ELDRIDGE) OK 6278 N  
 TUNING UP/ROCKING CHAIR( " " "(E) OK 6352 N  
 FEELIN' FANCY/WASHINGTON & LEE SWING OK 5921 E  
 TWO DREAMS MET/DOON/ ARGENTINA WAY OK 5826 E  
 MOON OVER BURMA/YOU'RE BREAKING MY OK 5814 E  
 MAYBE/I'LL NEVER SMILE AGAIN OK 5643 E  
 LOVE ME AS I AM/AFRAID TO SAY HELLO OK 6255 E  
 BLUEBERRY HILL/ORCHIDS FOR REMEMBRANCE OK 5672 E  
 SWANEE RIVER/JEANIE WITH LIGHT BROWN BR 8387 E  
 MANHATTAN TRANSFER/WOMENTS IN THE CO 35444 E

GLENN MILLER

ON THE OLD ASSEMBLY LINE/WHEN JOHNNY BB 11490 N  
 THE NEARNESS OF YOU/MISTER MEADOWLARK BB 10745 N  
 CROSSTOWN/WHAT'S YOUR STORY BB 10832 N  
 IN AN OLD DUTCH GARDEN/STARLIT HOUR BB 10553 E  
 PACAN LOVE SONG/SOLD AMERICAN BB 10352 E  
 INDIAN SUMMER/FAREWELL BLUES BB 10495 E  
 OOH WHAT YOU SAID/I BEG YOUR PARDON BB 10561 E  
 WHAT'S THE MATTER WITH ME/POLKA DOTS BB 10657 E  
 OUR LOVE AFFAIR/THE CALL OF CANYON BB 10845 N  
 HUMPTY DUMPTY HEART/THIS IS NO BB 11369 N  
 ANGELS OF MERCY/AT PRESIDENT'S BALL BB 11429 N  
 SKYLARK/THE STORY OF A BB 11462 N  
 THE GAUCHO SERENADE/WHEN YOU WISH BB 10570 N  
 WHEN THAT MAN IS DEAD/A LITTLE OLD CHURCH BB 11069 N  
 STARLIGHT AND MUSIC/HEAR MY SONG VIOLETTA BB 10684 N  
 APRIL PLAYED THE FIDDLE/I HAVEN'T TIME TO BB 10694 N  
 LONG TALL MAMA/CONCHITA, MARQUITA VI 27943 N  
 DEVIL MAY CARE/I'M STEPPING OUT WITH BB 10717 N  
 PAVANNE/LITTLE BROWN JUV BB 10286 N  
 ANHIL OFUS/ PARTS 1 & 2 BB 10982 N  
 A HANDFUL OF STARS/ESTERTHOUGHTS BB 10893 N  
 BABY MINE/EVERYTHING I LOVE BB 11365 N  
 THE KISS POLKA/IT HAPPENED IN BB 11263 N  
 KEEP 'EM FLYING/DEAR MOM BB 11443 N  
 SLEEPY TIME GAL/I GOT RHYTHM VO 5051 N  
 SLUMBER SONG/MOONLIGHT SONATA BB 11386 N  
 SUNRISE SERENADE/MOONLIGHT SERENADE BB 10214 N  
 BUGLE CALL RAG/SLOW FREIGHT BB 10740 N  
 RUG CUTTER'S SWING/PENNA. 65000 5B 10754 E  
 TOO ROMANTIC/SWEET POTATO PIPER BB 10605 E  
 AND THE ANGELS SING/THE CHESTNUT TREE BB 10201 E  
 A CABANA IN HAVANA/WHEN SWALLOWS COME BB 10776 N  
 OLD BLACK JOE/MAKE BELIEVE BALLROOM BB 10931 N  
 GOOD BYE LITTLE DARLIN/A NIGHTINGALE SANG BB 10931 N  
 DON'T CRY CHERIE/SWEETER THAN THE BB 11183 N  
 MISTER MEADOWLARK/THE NEARNESS OF YOU BB 10745 N  
 ELMER'S TUNE/DELILAH BB 11274 N  
 SERENADE IN BLUES/THAT'S SABOTAGE VI 27935 N  
 TAKE THE "A" TRAIN/I GUESS I'LL HAVE TO BB 11187 N  
 IN THE MOOD/I WANT TO BE HAPPY BB 10416 N

(GLENN MILLER CONTINUED NEXT PAGE)

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CHAPEL IN THE VALLEY/SONG OF VOLGA BOATMAN BB 11029 N  
 SIERRA SUE/MOMENTS IN THE MOONLIGHT BB 10638 N  
 DREAMSVILLE OHIO/PAPA NICCOLIN BB 11342 N  
 SHUT-EYE/HOW I'D LIKE TO BE WITH BB 10139 N  
 I'M SORRY FOR MYSELF/BACK TO BACK BB 10299 E  
 YOU STEREPED OUT OF A DREAM/RING TELEPHONE BB 11042 N  
 WE'RE THE COUPLE IN THE CASTLE/THE WHITE BB 11397 N  
 ROOLS RUSH IN/YOURS IS MY HEART ALONE BB 10728 N  
 PECKABOO TO YOU/CRADLE SONG BB 11203 N  
 SUN VALLEY JUMP/THE ONE I LOVE BB 11110 N  
 THE WOODPECKER SONG/LET'S ALL SING BB 10598 E  
 I DO DO YOU/YOU ARE THE ONE BB 11020 N  
 PRAIRIELAND LULLABY/THE MEM'RE OF ROSE BB 11011 N  
 I DREAMT I DWELT IN HARLEM/A STONE'S BB 11063 H  
 ALWAYS IN MY HEART/WHEN THE ROSES BB 11438 N  
 OH YOU CRAZY MOON/AIN'T CHA COMIN' OUT BB 10329 N  
 DH JOHNNY OH JOHNNY/CIRI-E RI-BIN BB 10507 E  
 MY PRAYER/BLUE MOONLIGHT BB 10404 E  
 THE RUMBA JUMPS/I'LL NEVER SMILE AGAIN BB 10673 N  
 CINDERELLA/MOON LOVE BB 10303 N  
 THIS TIME THE DREAM'S ON ME/SAYS WHO BB 11315 N  
 STAR DUST/MY MELANCHOLY BABY BB 10665 N  
 FRENESI/MY BLUE HEAVEN BB 10994 N  
 ADIOS/UNDER BLUE CANAJOAN SPICES BB 11219 N  
 LET'S HAVE ANOTHER CUP O'COFFEE/CHIP BB 11450 N  
 WANNA HAT WITH CHERRIES/THE DAY WE BB 10344 N  
 YOU'VE GOT ME THIS WAY/I'D KNOW YOU BB 10906 H  
 BELOW THE EQUATOR/THE COWBOY SERENADE BB 11235 H  
 FOLEO/IT HAPPETEO HAWAII BB 11416 H  
 MA MA MARIA/THE MAN IN THE MOON BB 11219 N

BENNIE MOTEN

MOPY LEE/TOUGH BREAK BB 6638 N  
 PRINCE OF WALS/SWEETHEART OF YESTERDAY BB 6851 N  
 BOOT IT/EVERYDAY BLUES V 38144 N  
 THE COUNT(REV.,FRANK TANNER RHYTHM KINGS) BB 6719 N  
 LET'S GET IT/MOTEN'S BLUES V 38072 H  
 MOTEN'S STOMP(REV.,LOUISVILLE STOMPERS) V 29055 N  
 LAFAYETTE/NEW ORLEANS BB 6218 N  
 JUST RITE/TROUBLE IN MIND V 21739 N  
 BLUE GUITAR STOMP(C.HAYES)/REV.,MOTEN BB 6204 N  
 YA GOT LOVE/I WANNA BE AROUND MY BABY V 22680 N  
 JUST SAY IT'S ME/WHEN LIFE SEEMS SO V 38132 N  
 RITE TITE/THAT CERTAIN MOTION V 38104 N  
 BLUE ROOM/MILNBURG JOYS BB 5585 N  
 IT WON'T BE LONG/LOOSE LIKE GOOSE V 38123 N  
 TERRIFIC STOMP/THAT'S WHAT I'M TALKING V 38081 N  
 MARY LEE/SWEETHEARTS OF YESTERDAY V 38114 N  
 SUGAR/DEAR HEART V 20855 N  
 NOW GOOFY DUST/KANSAS CITY V 38091 N  
 SLOW MOTION/HOT WATER BLUES V 38012 N  
 RUMBA NEGRO(REV., DON JOSE ORCHESTRA) V 23037 N

MR. FEATHERS

DINNIA BLUES/T-BEE AND POSTAGE PAID --- ---  
SLIM GAILLARD  
 CHICKEN RHYTHM/A-WELL-A TAKE'EM A-JOE VD 5138 N  
 SWEET SAFRONIA/IT'S GETTIN' KINGA CHILLY VD 4594 N  
 RHYTHM MAC/BONGO OK 6015 N  
 EARLY IN THE MORNING/THAT'S A BRINGER VO 5220 N  
 SLIM SLAM 500GIE/A TIP ON THE NUMBERS DK 6135 N  
 HEY CHEF/PUT YOUR ARMS AROUND ME BABY DK 6088 N  
SEPIA SERENADERS  
 RIDICULOUS BLUES/NAMELESS BLUES BB 5770 N  
 BABY BROWN/BREAKIN' THE ICE BB 5782 N  
 DALLAS BLUES/ALLIGATOR CRAWL BB 5803 N

KING DLIVER

CALL OF THE FREAKS/THE TRUMPET'S PRAYER V 38039 N  
 I'VE GOT THAT THING/FREAKISH LIGHT BLUES V 38521 N  
 STRUGGLE BUGGY/DON'T YOU THINK I LOVE YOU V 23001 N

ETHEL WATERS

WHEN YOUR LOVER HAS GONE/PLEASE DON'T TALK CO 2409 N  
 LONG LEAN LANKY MAMA/BETTER KEEP YOUR EYE CO 14458 N  
 SHOO SHOO BOOGIE BOO/DO I KNOW WHAT I'M CO 1905 N  
 OLD MAN HARLEM/GEORGIA ON MY MIND BB 11028 N  
 YOU'RE MINE/FRANKIE AND JOHNNIE BB 10038 N

(ETHEL WATERS CONTINUED NEXT COLUMN)

(ETHEL WATERS, CONTINUED)

JEEPERS CREEPERS/HEY SAY BB 10025 N  
 GEORGIA BLUES/I LIKE THE WAY HE DOES IT CO 14565 N  
 DO WHAT YOU DID LAST NIGHT(J.P. JOHNSON) CO 14380 N  
 MY HARDY MAN/GUESS WHO'S IN TOWN ( " ) CO 14353 N

FATS WALLER

PAN PAN/OH BABY SWEET BABY BB 11383 N  
 CASH FOR YOUR TRASH/THAT'S GET IT MR. JOE BB 11425 N  
 BLACK MARIA/THE MOON IS LOW BB 10624 N  
 LET'S GET AWAY FROM/I WANNA HEAR SWING BB 11115 N  
 JITTERBUG WALTZ/WE NEED A LITTLE LOVE BB 11518 N  
 DRY BONES/MY MOMMIE SENT ME TO THE BB 10892 N  
 LIVER LIP JONES/COLE DOWN TO EARTH MY BB 11010 N  
 WINTER WEATHER/CLARINET MARMALADE BB 11469 N  
 BUCK JUMPING/BELLS OF SAN RAQUEL BB 11324 N  
 I UNDERSTAND/PANTIN' IN THE BB 11175 N  
 SWING-A-DILLA ST/WALLER'S ORIG. E FLAT BB 10858 N  
 DREAM MAN/YOU'RE NOT THE ONLY BB 10261 N  
 MIGHTY FINE/WANNA PIECE OF CAKE BB 10744 N  
 I REPENT/HEADLINES IN THE NEWS BB 11188 N  
 UNDECIOD,STEP UP AND SHAKE MY HAND BB 10184 N  
 RUMP STEAK SERENADE/SAD SACK SUCKER BB 11296 N  
 SQUEEZE ME/WAIT AND SEE BB 10405 N  
 ANITA/I USED TO LOVE YOU BB 10369 N  
 SPIROER AND THE FLY/REMEMBER WHO BB 10205 N  
 YOU LOOK GOOD TO ME/I'M GOING PUT YOU IN BB 10008 N  
 ARMFUL O' SWEETNESS/PATTY CAKE BB 10149 N  
 YOUR SOCKS DON'T MATCH/UP JUMPED YOU BB 30-0814 N  
 I'LL NEVER SMILE AGAIN/STAYING AT HOME BB 10841 N  
 24 ROBBERS/DO YOU HAVE TO GO BB 11222 H  
 AROULLAH/WHO'LL TAKE MY PLACE BB 10419 N  
 I'LL DANCE AT YOUR LOVE/I'D GIVE MY LIFE BB 10070 N  
 OLD GRAND DAD/LITTLE CURLY HAIR IN HIGH CH. BB 10698 N  
 HONEYBUCKLE ROSE (PIANO SOLO) V 1580 N  
 STAR DUST (PIANO SOLO) BB 10099 N  
 LET'S SING AGAIN/HOPE I KNOW OF YOU V 25348 N  
 BASIN ST. BLUES/ (PIANO SOLOS) V 25631 V  
 SWINGIN'THEM JINGLE BELLS/A PORTER'S LOVE BB 10016 E  
 SWEET HEARTACHE/GOT A NEW LEASE ON V 25571 E  
 DH FRENCHY/CHEATIN' ON ME BB 10658 E  
 SCRAM/EVERYBODY LOVES MY BABY BB 10989 E  
 YOU'RE NOT THE KING WHY O I LIE V 25353 E  
 I SIMPLE ADORE YOU/LET'S BREAK THE GOOD V 25830 E  
 BE SOME CHANGES MADE/BLUE BECAUSE OF YOU BB 10322 E  
 AT TWILIGHT/FAT AND GREASY BB 10803 E  
 HE'S GONE AWAY/PIPE ORGAN & MORRIS HOT B.) V 21202 N  
 SAVANNAH BLUES ( " " " " " " " " ) V 20776 N  
 LOVELESS LOVE (PIPE ORGAN SOLO) V 23260 N  
 THE DIGAH'S STOMP(PIPE ORGAN SOLO) V 21358 N  
 SUGAR (ACC. TO ALBERTA HUNTER) V 20771 N  
 HOG-MAW STOMP (PIPE ORGAN SOLO) V 21525 N  
 BEALE ST. BLUES (PIPE ORGAN SOLO) V 20890 N

SEGER ELLIS

PRAIRIE BLUES/SENTIMENTAL BLUES (PIANO SOLOS) 19755 N  
 I'M LUCKY OEVIL/ME AND MY(CHOIR OF BRASS) BR 8362 E  
 NO JUG NO JAZZ/WHEN IT'S SLEEPY TIME(DRCH) OK 5966 N  
 WE SPEAK OF YOU OFTEN/MOON IS A(CHOIR, BRASS) BR 8321 E  
 NOBODY BUT YOU/ORANGE BLOSSOM TIME(DRCH) OK 41289 N  
 ARE YOU THINKING OF ME TONIGHT(JUSTIN RING) OK 40900 N

RUTH ETTING

GLAD RAG DOLL/I'LL GET BY CO 1733 N  
 LOVE ME OR LEAVE ME/I'M BRINGING A RED CO 1680 N

MUGGY SPANIER

TWO O'CLOCK JUMP/THE WRECK OF OLD '97 DE 4336 N  
 LONESOME ROAD/MANDY MAKE UP YOUR MIND(N/E) BB 10766 -

RED INDRVO

YOU'RE SO DESIRABLE/THREE LITTLE(BAILEY,VOC) VO 4785 N  
 JUMP JUMP'S HERE/GARDEN OF THE MOON BR 8202 E  
 JERSEY BOUNCE/ARTHUR MURRAY TAUGHT ME CO 36557 V  
 HONEYBUCKLE ROSE/OLD FASHIONED LOVE CO 3059 E+

BILLIE HOLIDAY

I'M IN A LOWDOWN GROOVE/GLOOMY SUNDAY OK 6451 E  
 THE SAME OLD STORY/PRACTICE MAKES PERFECT OK 5806 N  
 ROMANCE IN THE DARK/ALL OF ME OK 6214 N  
 TRAV'LIN' ALL ALONG/I GOT A MAN CRAZY FOR VO 3748 N  
 LET'S DO IT/GEORGIA ON MY MIND OK 6134 N



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WILDRED BAILEY

I CAN'T FACE THE MUSIC/DON'T SEE THAT WAY VO 4016 N  
BLAME IT ON MY LAST AFFAIR, WHAT SHALL I DO VO 4632 -  
LITTLE HIGH CHAIRMAN/WHAM CO 35370 N  
EASY TO LOVE, DON'T TAKE YOUR LOVE FROM ME CO 35921 N

"SNUB" MOSELY

SWAMPLAND/SNUB'S BLUES DE 8636 N  
CASE OF THE BLUES, DEED I DO DE 8626 E

PUTNEY DANORIDGE

YOU DO THE DARNEST THINGS BABY, EASY TO LOVE VO 3351 N  
IT'S THE GYPSY IN ME/WHEN A LADY MEETS A VO 3315 E

WILTON CRAWLEY (WITH JELLY ROLL MORTON)

SNAKE HIP DANCE/SHE'S DRIVING ME WILD VI 38094 E+  
NEW CRAWLEY BLUES/I'M HER PAPA SHE'S MY VI 23344 E

TEDDY WILSON

SWEET LORRAINE/LIZA CO 35711 N  
WHAM/WOOD RAY CO 35354 E

OH LADY BE GOOD/BUT NOT FOR ME CO 36084 N  
CAN'T BELIEVE THAT YOU'RE IN LOVE (HOLIDAY) CO 36335 N

JUMPIN' ON THE BLACKS AND WHITES/THE LITTLE CO 35232 E  
I FOUND A NEW BABY/I'LL NEVER BE THE SAME BR 7926 E

AIN'T MISBEHAVIN'/HONEY-SUCKLE ROSE (QUARTET) BR 7964 E+

ROSS OELUXE SYNCOPTORS

MONIA/BABY STOP TEASING ME VI 21077 N  
FLORIDA RHYTHM/SKAD-O-LEE VI 20961 N

BELIEVE ME DEAR/DON'T YOU WANNA KNOW VI 21537 N  
MARYBELL/LADY MINE VI 20952 E

JEAN GOLDKETTE

WHERE THE LAZY DAISIES GROW/IN THE EVENING VI 19308 N  
SO TIRE/JUST A LITTLE KISS FROM VI 21150 N

BIRMINGHAM BERTHA (REV. COON-SANDERS) VI 22077 N  
MY PRETTY GIRL/COVER ME UP WITH SUNSHINE (E/V) VI 20589 -

BEN POLLACK

SENTIMENTAL BABY/THE CAVE THE DAWN VI 21827 N  
SINGAPORE SORROWS/SWEET SUE VI 21437 N

TRUE BLUE LOU VI 22089 N  
SONG OF THE BLUES VI 22147 N

DEEP ELM/THE MOON IS GRINNING AT ME VR 504 E+  
WANG WANG BLUES/YELLOW DOG (BEN'S BAD BOYS) VI 21971 N

CLARENCE WILLIAMS

OH BABY/YOU DON'T UNDERSTAND (WASHBOARD BAND) OK 8752 N  
I'VE GOT WHAT IT TAKES/YOU GOTTA GIVE ME OK 8738 N

FREEZE OUT/WATCHING THE CLOCK (ORCH) OK 8663 N  
WHOO! IT UP/I'M NOT WORRYING (JAZZ KINGS) CO 14447 N

MISSISSIPPI BLUES/STEAMBOAT (WASHBOARD BAND) OK 8672 N  
SYMPATHIZING BLUES (ACC. TO SARA MARTIN) OK 8088 N

HIGH SOCIETY (WASHBOARD BAND) OK 8706 N  
THIS IS MY SUNDAY OFF/LET EVERY DAY (ORCH) VO 3195 N

TALK THAT BROAD/WASHBOARD FIVE OK 8629 N  
RED RIVER BLUES/SHAKE IT DOWN (WASHB. FIVE) OK 8584 V

MOUNTAIN CITY BLUES/LAZY MAMA (ORCH) OK 8592 N  
ORAN GRINDER BL (BLUE 5 ACC. TO V. SPIVEY) OK 8615 N

BREEZE/MOUNTAIN CITY BLUES (JAZZ KINGS) CO 14422 N  
GOT TO BE MODERNISTIC/ZONKY (JAZZ KINGS) CO 14488 N

THEN THINGS GOT ME/IN OUR COTTAGE (JAZZ KINGS) DO 14434 N  
IN THE BOTTLE BLUES/WHAT YA ME (NOVELTY 4) OK 8645 N

SHOUT ON GREAT DAY NEW ORLEANS SINGERS) OK 8755 N  
IN OUR COTTAGE OF LOVE/LAZY MAMA (WASHB. BAND) VI 38064 N

NERVOUS BREAKDOWN/RAILROAD RHYTHM (JAZZ K'S) CO 14468 N  
A PANE IN THE GLASS/FREEZE OUT (JAZZ KINGS) CO 14460 N

LIZA (TRIO) COLE, BAKER, BERRY) VO 4169 N  
CRYIN' MOOD/WATER (WASHBOARD BAND) BB 6932 N

I'VE FOUND A NEW BABY/PIANO DUET, J.P. JOHNSON) CO 14502 N  
TOO LOO/W/A PANE IN THE GLASS (PIANO SOLOS) VI 38524 N

JOE BROWN

RED BANK ROMP/BEAUMONT ST. BLUES OE 8521 N  
FESS WILLIAMS ROYAL FLUSH ORCH.

EVERYTHING'S OK WITH ME/JUST TO BE WITH VI 23003 N  
SNAG NASTY/BIS SHOT VI 38128 H

AIN'T MISBEHAVIN'/SWEET SAVANNAH SUE VI 38085 N  
SELL IT/BETSY BROWN VI 38062 N

FRICTION/HERE 'TIS VI 38035 E  
OO SHUFFLE/A FEW RIFFS VI 38064 N

I'M FEELIN' DEVILISH/LEVEN-THIRTY SAT. NITE VI 38131 N  
MUSICAL CAMPMEETINGS/BUTTONS VI 38095 N

MEZZ MEZZROW-T. LADNER

LOST/A MELODY FROM THE SKY BB 6320 N  
COMIN' ON WITH THE COME ON, 1 & 2 (JAS. P.) BB 10085 N

ROYAL GARDEN BLUES/IF YOU SEE (QUINTET) BB 10087 N  
JA-OA/WARY BLUES (REV. POPSKING T. BUNN) BB 10086 N

GETTIN' TOGETHER/ (REV. BLUES, BUNN, JAS. P.) BB 10088 N  
MUTINY IN THE PARLOR/THE PANIC IS ON BB 6319 N

I'VE A-MUGGIN, 1 & 2 (WITH LION SMITH, VOC) BB 6321 N  
CLIFFORD HAYES LOUISVILLE STOMPERS

FROG HOP/SHOE STRING STOMP VI 38514 N  
HEY I AM BLUE/DANCE HALL SHUFFLE VI 38557 N

YOU'RE TICKLIN' ME/EVERYBODY WANTS MY T. VI 38529 N  
TIPPING THRU/THE TENOR GUITAR FIEND VI 23346 N

CLEF CLUB STOMP/BLUE TROBONE STOMP VI 38011 N  
BARE-FOOT STOMP/BYE BYE BLUES VI 21489 N

BLUE GUITAR STOMP/ (REV. BENNY NOTEN) BB 6204 N  
JOE MARSALA

LOWER REGISTER/I KNOW THAT YOU KNOW OE 3764 N  
PAUL WHITMAN

I'M WINGING HOME/WHEN YOU'RE WITH VI 21365 N  
TRAV'LIN' LIGHT/YOU WERE NEVER LOVELIER CAP 116 N

PEELIN' THE PEACH/I USED TO BE COLOR BLIND DE 2073 N  
I FOUND A NEW BABY/GENERAL JUMPED AT DAWN CAP 101 N

RAGGIN' THE SCALE/THE JAPANESE SAND DE 2268 N  
THE HOT GAVOTTE/THE HOIRIGER SCHOTTISCHE DE 2921 N

WAH-HOO/WHAT'S THE NAME OF THIS SONG VI 25252 N  
SAN-ORIENTAL/I CAN'T GET THE ONE I WANT VI 19381 N

ON YOUR TOES/AFTERGLOW VI 25356 E  
I'VE ECHO/I GOT LOVE VI 25198 E

SONG OF INDIA/CHO CHO SAN VI 20200 E  
BLUE SKIES/WHAT'LL I DO OE 2698 E

PARADE OF WOODEN SOLDIERS VI 19007 E  
SENSATION STOMP/WHITEMAN STOMP VI 21119 N

THAT'S MY BABY/ (REV. WARRIOR'S PENNA'S. VI 19209 N  
HAPPY FEET/A BENCH IN THE PARK CO 2164 N

SUNSHINE/BACK IN YOUR OWN BACK YARD VI 21240 N  
OIXIE DAW/LouisIANA VI 21438 N

CHANGES/MARY VI 21103 N  
SITTIN' IN CORNER (REV. MANHATTAN MERRY) VI 19161 N

CUT YOURSELF A PIECE OF CAKE/ (REV. BENSON) VI 19155 N  
COQUETTE/DOLLY DIMPLES VI 21301 N

OOH MAYBE IT'S YOU/SHAKING THE BLUES VI 20885 N  
WHEN YOU'RE IN LOVE/LITTLE LOG CABIN VI 21325 N

WA-BELLE/MARCH OF MUSKETEERS VI 21315 N  
A ZOOT SUT/HELL-DOGERS BREAKDOWN VI 27801 N

TRUDY/WHEN THE RED RED ROBIN COMES VI 20177 N  
MISS ANABELLE LEE (RHYTHM BOYS) VI 21104 N

FROM MONDAY ON (RHYTHM BOYS) VI 21302 N  
SAW MILL RIVER ROAD/EVERYTHING IS KO VI 19074 N

COQUETTE/MIY ANGELINE CO 1755 N  
A SHADY TREE/DANCING TAMBOURINE VI 20972 N

TRUE/THE MOONLIGHT WALTZ VI 24566 N  
LONELY MELODY/MISSISSIPPI MUD VI 25366 N

WHISPERING/THE JAPANESE SANDMAN VI 21731 N  
IN A BOAT/SWEETHEART VI 18789 N

SHOULD I/A BUNDLE OF OLD CO 2047 N  
THE LONELY BEST/ (REV. ZEE CONFREY) VI 19008 N

S'POSIN'/LAUGHING MARIONETTE CO 1862 N  
ARCADY/I'M SITTING PRETTY IN VI 19217 N

MUDDY WATER/AIN'T SHE SWEET VI 20508 N  
FALLING/BURNING SANDS VI 19033 N

MY ANGEL/IN MY BOUQUET OF MEMORIES VI 21388 N  
OO I HEAR YOU SAYING/YOU TOOK ADVANTAGE VI 21398 N

FIVE-STEP/IT WON'T BE LONG NO VI 20883 N  
SMILE/AWAY DOWN SOUTH IN HEAVEN VI 21228 N

LOVE ME/WAITING AT THE END CO 1974 N  
BROADWAY/MANHATTAN MARY VI 20874 N

AT TWILIGHT/WHEN YOU'RE COUNTING THE CO 1993 N  
I'M NOBODY'S SWEETHEART NOW (VOCAL TEAGARDEN) VI 25319 N

WHEN/JUST A LITTLE WAY AWAY VI 21338 N  
ANNOUNCER'S BLUES/MADONNA-LA VI 25404 N

I ALWAYS KNEW/WHEN I'M IN YOUR ARMS VI 20501 N  
LONELY EYES/WISTFUL AND BLUE VI 20418 N

LITTLE PAL/I'M IN SEVENTH HEAVEN CO 1877 N  
CHINA BOY/OH MISS HANNAH CO 1945 N

**AUCTION**

**AUCTION**

**GRACE & WYNNE PARIS**

30 CONCORD ST., HOLLISTON, MASS.

**AUCTION WILL CLOSE AT MIDNIGHT, DECEMBER 5TH. MINIMUM BIDS ACCEPTABLE SHOWN BELOW.**

Winning bids of \$10.00 and over per record will receive a 10% discount. Records are returnable only if purchaser is not satisfied with condition as stated, or in case of damage subject to claim. Winners will be notified promptly. Members of Armed Forces please forward money orders within 7 days of postmarked date of notification.

FOLLOWING ITEMS - MINIMUM BID \$5.00

<u>LOUIS ARMSTRONG:</u> WEATHERBIRD/DEAR OLD SOUTHLAND	HRS 18 N
<u>ALBERT AMMONS:</u> MONDAY STRUGGLE/BASS GOIN' CRAZY	SA 12000 E
<u>TEDDY BUNN &amp; SPENCER WILLIAMS (DUET)</u>	
<u>PATTIN' DAT CAT/SWEET LIKE SO</u>	VI 38592 N
<u>DIXIE RHYTHM KINGS (SIMEON,HINES): THE CHANT/CONGO</u>	BR 7115 E
<u>ELLINGTONIA:</u>	
<u>COTTON CLUB ORCHESTRA/LOUISIANA RHYTHM KINGS:</u>	
<u>JUBILEE STOMP/I CAN'T GIVE YOU ANYTHING BUT LOVE</u>	VO 15710 V
<u>EARL JACKSON MUSICAL CHAMPIONS:</u>	
<u>BLACK AND TAN FANTASY/ROCKIN' CHAIR</u>	ME 12093 V
<u>JUNGLE BAND: MAORI/ADMIRATION</u>	BR 4776 V+
<u>LOUISIANA RHYTHMMAKERS: RUNNIN' WILD/DREAMY BLUES</u>	PE 15658 V+
<u>ROCKIN' IN RHYTHM/12TH STREET RAG</u>	ME 12445 V
<u>WARREN MILLS (12 INCH): ST.LOUIS BLUES/BLACKBIRDS MEDLEY</u>	VI 35962 E
<u>DUKE ELLINGTON: CREOLE RHAPSODY, 1 &amp; 2</u>	BR 6093 E
<u>MCPARTLAND'S SQUIRRELS: PANAMA/I'M ALL BOUND ROUND</u>	HRS 1003 E+
<u>JOHNNIE MILLER'S N.O. FROLICKERS: DIPPERMOUTH/PANAMA</u>	CO 1546 V+
<u>JELLY ROLL MORTON: THAT'LL NEVER DO/FICKLE FAY CREEP</u>	VI 23019 V+
<u>MUSHMOUTH SHUFFLE/LITTLE BLUEBIRD</u>	VI 23004 V
<u>NEW ORLEANS FEETWARMERS: I'VE FOUND A NEW BABY/SHAG</u>	VI 24150 E+
<u>KING OLIVER: TEARS/HIGH SOCIETY</u>	HRS 12 E+
<u>PEE WEE, ZUTTY &amp; JAMES P.: I'VE FOUND NEW BABY/EVERYBODY LOVES</u>	HRS 1002 E

FOLLOWING ITEMS - MINIMUM BID \$3.00

<u>LOUIS ARMSTRONG:</u> ROCKIN' CHAIR/I AIN'T GOT	OK 8756 V+
<u>WHEN YOU'RE SMILING/SOME OF THESE DAYS</u>	OK 41298 V
<u>KICKIN' THE GONG/BETWEEN THE DEVIL</u>	OK 41550 E
<u>HOBO YOU CAN'T RIDE/THAT'S MY HOME</u>	VI 24200 E
<u>BUSTER BAILEY</u>	
<u>DIZZY DEBUTANTE/AFTERNOON</u>	VR 668 V+
<u>SLOE JAM FIZZ/PLANTER'S PUNCH</u>	VO 4089 V
<u>BUNNY BERIGAN</u>	
<u>CAN'T GET STARTED/RHYTHM SAVED THE WORLD</u>	OK 3225 V+
<u>BARNEY BIGARD</u>	
<u>4 1/2 STREET/SOLACE</u>	VR 564 E
<u>DUKE ELLINGTON: LONELY COEO (COLUMBIA DEMONSTRATION)</u>	PHILCO 2 - B N
<u>BIRMINGHAM/EAST ST. LOUIS</u>	BR 3480 V
<u>BLACK &amp; TAN/SOLOLIQUY</u>	BR 3526 G+
<u>BUNDLE OF BLUES/NEW BROOM</u>	BR 6607 V
<u>HARLEM SPEAKS/SHADE OF OLD APPLE TREE</u>	BR 6646 V
<u>LEMUEL FOWLER: SATISFIED BLUES/BLUES MIXTURE(1/2" LAM. CRACK, LATTER SIDE)</u>	CO A3959 V+
<u>FLETCHER HENDERSON: OLD BLACK JOE/31ST STREET BLUES</u>	PE 14223 V+
<u>JOHNNY HODGES: SAILBOAT IN THE MOONLIGHT</u>	VR 586 V+
<u>I LET A SONG/IF YOU WERE</u>	VO 4046 E+
<u>JEEPS BLUES/RENDEZVOUS</u>	OK 4115 E-
<u>PYRAMID/LOST IN MEDITATION</u>	(E/V) VO 4242 -
<u>SAVOY STRUT/GOOD GAL BLUES</u>	VO 5170 E+
<u>DREAM BLUES/I KNOW WHAT</u>	VO 5353 E+
<u>MOON ROMANCE/YOU LOVE</u>	OK 5940 V+
<u>BUBBER MILEY: PENALTY OF LOVE/LOVIN' YOU</u>	VI 23010 V
<u>CHINNIN' &amp; CHATTIN'/BLACK MARIA</u>	VI 38146 G+
<u>JELLY ROLL MORTON: KANSAS CITY STOMPS/BOOGABOO</u>	VI 38010 V
<u>NEW ORLEANS BUMP/PRETTY LIL</u>	VI 38078 V
<u>KING OLIVER: SOMEDAY SWEETHEART/WA WA WA</u>	BR 3373 V+
<u>SAMMY PRICE &amp; 4 QUARTERS: BLUE RHYTHM STAMP(REV.,BERT JOHNSON,TROMBONE)</u>	BR 7136 V
<u>RED HEADS: HEEBIE JEEBIES/BLACK BOTTOM STOMP</u>	PE 14738 V+
<u>JESS STADY: CLARINET BLUES/I CAN'T BELIEVE</u>	VS 8132 E+
<u>REX STEWART: TEA &amp; TRUMPETS/BACK ROOM ROMP</u>	VO 3831 E
<u>COOTIE WILLIAMS: TOP &amp; BOTTOM/TOASTED PICKLE</u>	OK 6336 E

## AUCTION

## THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

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## AUCTION

<u>LOUIS ARMSTRONG</u>				<u>CHOCOLATE DAVIDIES</u>			
HEEBIE JEBBIES/POTATO HEAD BLUES	\$1.00	CO	35660 N	PAUJAH/FOUR OR FIVE TIMES	OK	6527 G+	
SQUEEZE ME/S.O. . BLUES	1.00	CO	35661 N	BLUE INTERLUDE/ONCE UPON A TIME	DE	18255 N	
NO ONE ELSE SAY IT PRETTY MAMA	1.00	CO	35662 N	<u>KING COLE TRIO</u>			
KNOCKIN' A JUG/12TH ST. RAG	1.00	CO	35663 N	THAT AIN'T RIGHT/HIT THAT JIVE	DE	8630 E	
<u>COUNT BASIE</u>				<u>BILL COLEMAN</u>			
TUNE TOWN SHUFFLE/YOU LIED		OK	6267 E	BIG BOY BLUES/SWING GUITARS	VI	26223 V	
RED WAGON/DUPREZ(GREEN, PAGE, JONES)	1.00	DE	3071 E	<u>CO'DON'S CHICAGOANS</u>			
BLUE SHADOWS/AY NOW		OK	6526 E	CHINA BOY/SUGAR	CO	35951 N	
SUPER CHIEF(N)/YOU CAN'T RUN(F)	1.00	OK	5673 -	LIZA/HOBBY'S SWEETHEART	CO	35952 N	
AND THE ANGELS SING/IF I DIDN'T CARE		VO	4794 E	<u>EDDIE CO'DON'S HOT SHOTS</u>			
LOVE JUMPED OUT/IT'S THE SAME		OK	5963 E	I'M GONNA STOMP/THAT'S A SERIOUS THING	BB	10169 V	
MUSIC MAKERS/IT'S SQUARE		OK	6047 E+	IDA COX (WITH HAMPTON, CHRISTIAN, HALL, HENDERSON)			
TUESDAY AT TEN(N)/UNDECIDED(V)		OK	6071 -	PINK SLIP BLUES/TAKE HIM OFF	VO	5259 N	
O'LAIRY/FANCY MEETING YOU		OK	6319 N	<u>WILL DAY</u>			
BEAU BOMMEL(N)/I'LL FORGET(E)		OK	6122 -	CENTRAL AVE. BLUES/SUNRISE BLUES	CO	14313 N	
<u>SIDNEY BECHET</u>				<u>DIXIE STOMPERS (LADNIER, GREEN, BAILEY/HAWKINS)</u>			
TEXAS IN THIRDS/ONE O'CLOCK JUMP	1.25	VI	27204 E	JACKSAS BLUES/TAMPECOE	HA	166 V	
TEXAS WAGNER/LIMEHOUSE BLUES	1.15	VI	27500 E	SHAG IT AIN'T SHE SWEET (LAMINATION CRACK)	VE	1353 V	
GEORGIA CABIN/VIRGINIA	.95	VI	27904 V	OH BABY/FEELIN' GOOD (EDGE CHIP NOT IN GROOVES)	HA	636 E	
SLIPPERIN' & SLIDIN'/EGYPTIAN FANTASY	1.25	V	27337 E+	<u>TOMMY DORSEY</u>			
SPRING PARADE/KNOW	1.15	VI	27574 E+	LUCKY STAR/FEELIN' YOU'RE FOOLIN'	VI	2515H E	
BLUES IN THE AIR/THE MOOCHIE	.60	VI	20150 E	ALLEGHENY AL/THINGS I WANT	VI	25623 N	
RIP UP THE JOINT/LAUGHIN' RHYTHM	1.15	VI	27663 E	MELODY IN F/BUY MY VIOLETS	VI	25519 E	
BLACKSTICK WHEN THE SUN SETS WITH N. SIBBLE		DE	2129 V	SLEEP/WAKE UP	VI	25573 N	
<u>BYE BEIDERBECKE &amp; GANG</u>				YA GOT ME(N)/NO PLACE(E)			
LOUISIANA/TWO SWELL		CO	35665 N	LOVE LIES/CALL OF THE GANYON	VI	26678 E	
OL' MAN RIVER/TA DA OA		CO	35666 N	YOU'RE DANGEROUS/LUCKY PEOPLE	VI	27350 N	
<u>BEV'S BAD BOYS</u>				GOT ANY CASTLES/GOT SOMETHING			
BANG WANG BLUES/YELLOW OOG		VI	21971 N	BAMBOO BRIDGE(N)/HOW COULD YOU(V)	VI	25513 -	
<u>SUNNY BERGMAN</u>				SWEET IS WORD(N)/HULA HEAVEN(V)			
ROSES IN DECEMBER/LET'S HAVE	1.00	VI	25613 V	HEAD OVER HEELS/AY I HAVE	VI	25487 E	
SWEET VARSITY/WHY TALK ABOUT		VI	25667 E	NINE OLD ME/LOVE ME	VI	27483 N	
THE FIRST TIME I SAW YOU	1.25	VI	25593 E	JAMBOREE/MAPLE LEAF RAG	VI	25496 E	
SKYLARK/LITTLE COUSIN	1.00	EL	5020 N	WHAT'LL I DO/ ATE TO GET UP	VI	25824 V+	
<u>BLIND BOY FULLER</u>				IT'S YOU I'M TALKIN'/WILL I EVER			
WORKING MAN BLUES/TALKING BLUES		DE	7899 N	STARBUST ON MOON/WONDERFUL TIME	VI	25630 E	
PASSENGER TRAIN WOMAN/GOOD FEELING		OK	6231 V	PAGAN STAR/WERRY	VI	25206 N	
<u>LES BRUMM</u>				<u>DUKE ELLINGTON</u>			
MARCHE BLA./MADE UP MY MIND		OK	6199 N	EXPOSITION SWING/HAVIN'T CHANGED	BR	8213 E	
JOLTIN' JOE O' MADDIO/SERENADE		OK	6377 E	SLAPPIN' 7TH AVE./SWINGTIME IN HONOLULU	BR	8131 V	
AFRICAN HAT DANCE		OK	6696 E	SKROITCH/IN MY PLACE	BR	8093 V	
<u>PETE JARVIN &amp; BAND</u>				ME AND YOU/CONCERTO FOR DOOTIE			
WOUND BAYD'S/UNLUCKY WOMAN	1.00	DE	8613 V-	SOLITUDE/MOONGLOW	1.00	VI	26593 V
<u>CAB CALLOWAY</u>				STEVEDORE STOMP(*)/HARLEMANIA(N)			
BLUES IN THE NIGHT/SAYS WHO	1.00	OK	6422 E	BLUES I LOVE/NOT EVERYTHING	BB	6531 E	
TAPPIN' OFF MAIN MAIN		OK	6547 E	KILLIN' MYSELF/LOVE HAS FADED	1.25	CO	35640 E
JONAH JOINS THE CAB(*)/WILLOW(V)		OK	6109 -	WAY LOW/COUNT ON ME	BR	8411 E	
EBONY SILHOUETTE/PEP CAT		OK	6192 E	GAL FROM JOE'S/ I LET A SONG	BR	8108 E	
WHO'S YEHOODI/4-ARD TIMES	1.25	VO	5566 E	BLACK BUTTERFLY/HARMONY IN HARLEM	BR	8044 E	
SAVAGE RHYTHM/QUEEN ISABELLA		VR	662 E	WELLY/NEVER FELT THIS WAY	1.25	CO	35353 V
SHIVS SWING/THAT MAN		VR	601 E+	YOU YOU DARLIN'(N)/SO FAR(E)	VI	28537 -	
COPPER COLORED/WEDDING		BR	7748 E	DAYSBREAK EXPRESS/OLD SOUTHLAND	.54	VI	24501 N
BOO HA/SILLY OLD MOON	1.25	OK	5774 E	<u>RUTH ETTING</u>			
TAKE THE "A" TRAIN	1.00	OK	6305 E	SHINE HARVEST MOON/106 A DANCE	CO	3085 E	
<u>BENNY CARTER</u>				MY MAN/AFTER YOU'VE GONE			
FISH FRY/SOUJENIRS		VO	5458 N	<u>BUD FREEMAN</u>			
SWINGIN' BLUES/TWO LIPS		VO	3279 E+	PRINCE OF WAITS/JAZZ BANO BALL	CO	35853 N	
COCKTAILS FOR TWO TAKIN' MY TIME		BB	10993 E+	DA OA STRAIN/JACK HITS THE ROAD	CO	35854 N	
MIDNIGHT/FAVORITE BLUES		BB	1288 E	MUSKRAT RAMBLE/47TH & STATE	CO	35855 N	
VASABOND DREAMS/LOVE'S GOT ME		VO	5224 E+	SHIN-ME-SHA-WABBLE/AFTER A WHILE	CO	35856 N	
RIFF ROPM/FAORS OF A FOOL		VO	5294 E	<u>JEAN GOLDKETTE</u>			
JACK BAY BOOGIE/SUNDA		BB	1341 E	SLOW RIVER (VINTU-LANG)	3.50	VI	20926 N
BOOGIE BOOGIE BLUES(G+)/LAST KISS(V)		DE	3588 -	<u>BENNY GOODMAN</u>			
<u>CASA LOMA ORCHESTRA</u>				CHINA BOY/LADY BE GOOD (TRIO)			
BLUE JAZZ WHITE JAZZ		BR	6511 E	BREAKFAST FEUO/I FOUND BABY(SEXTET)	CO	36039 V	
LOVE THE THING/UNDER A BLANKET		BR	6594 E	IDA(QUARTET)/CHLOE	VI	25531 E	
STARLIGHT/RAIN ON THE ROOF		BR	6252 V+	I CRIED FOR YOU/WHERE OR WHEN	BB	11456 E	
MY LOVE/THIS IS ROMANCE		BR	6642 V	MORE THAN YOU KNOW/HOBBY'S (TRIO)	BB	10723 E	
BUBBI WILD GOOSE		BR	6588 V-	OPUS 1/SWEET GEORGIA (QUARTET)	VI	26091 E+	
LAME DUCK/BLUE PRELUDE		BR	6513 E	S'WONDERFUL/ I USE HAN(QUARTET)	VI	26090 N	
SAN SUE STRUT/CORRIE CORRIINA		BR	7427 V+	LIMEHOUSE BLUES(SEXTET)	OK	6486 E	
IF YOU DON'T/WHY CAN'T THIS NIGHT		BR	6494 E	WHERE OR WHEN(SEXTET)	OK	6553 E	
BLUE JAZZ/DON'T TELL		BR	6358 E	(BENNY GOODMAN CONTINUED NEXT PAGE)			

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(BENNY GOODMAN, CONTINUED)

THE EARL LETS DO IT	OK	6474 N
CLARINET A LA KING	DK	6544 N
BEFORE WE'LL MEET AGAIN	1.00	DK 6644 V
WINTER HEATHER(N)/EVERYTHING(V)	1.00	OK 6516 -
LET'S GIVE LOVE/SOMEBODY NOBODY	1.00	OK 6562 E
MADHOUSE/THE DEVIL	VI	25268 V+
ST. LOUIS BLUES	VI	25411 N
EXACTLY LIKE YOU(TRIO)	VI	25406 N
TUESDAY AT TEN/AIR MAIL SPECIAL	Co	36254 E
GONE WITH WHAT WIND/TILL TOM SPECIAL	Co	35404 N
TIGER RAG/WHISPERING(TRIO)	VI	25481 N
STOMPIN' AT SAVOY/VIBRAPHONE(QUARTET)	VI	25521 N
BODY & SOUL/AFTER YOU'VE GONE(TRIO)	VI	25115 N
JAM SESSION/SOMEBODY LOVES ME	VI	25497 N
<u>GLEN GRAY</u>		
I'M IN LOVE/NEW MOON	.60	DE 192 E
SUNRISE SERENADE/HEAVEN CAN WAIT	.60	DE 2321 E
FEELIN' LIKE A MILLION/YOURS AND MINE	.60	DE 1368 N
<u>COLEMAN HAWKINS</u>		
ROCKY COMFORT/PASSIN' IT AROUND	DK	6284 V+
FEELING ZERO/DISORDER	1.50	AP 753 N
RAINBOW MIST/WOODYN' YOU	1.50	AP 751 N
FORGIVE A FOOL/SERENADE SLEEPING	1.00	OK 6347 N
<u>ERSKINE HAWKINS</u>		
NO SOAP/SWINGIN' ON LENOX AVE.	.75	BB 10292 V
JUNCTION BLUES(N)/ASHES(E)	1.00	BB 10790 -
HEY DOC/DREAMBOAT	.75	BB 11277 N
RIFFTIME/TONIGHT YOU BELONG	.90	BB 11161 E+
BLUE SEA/I LOVE YOU TRULY	.75	BB 11419 N
<u>FLETCHER HENDERSON</u>		
MILBERG JOYS/12TH STREET RAG	1.00	ASCH 1503 N
JANGLED NERVES(CHOD, SIMEON, CATLETT)	VI	25317 E+
CHRIS & HIS GANG/GOD'S CHILLUN	VO	3641 N
STAMPEDE/GREAT CAESAR'S GHOST	VO	3534 E+
HOTTER THAN 'ELL/LIZA	DE	555 E
SLUMMING ON PARK AVE/WHAT WILL I TELL	VO	3485 E+
MONEY BLUES(ARMSTRONG)/STAMPEDE	Co	35669 N
BYE & BYE/PLAY ME SLOW(ARMSTRONG)	Co	292 V
MOTEN STOMP/DON'T LET THE RHYTHM	VO	4180 E+
SUGAR FOOT STOMP/HOCUS FOCUS	BB	10247 V+
TIDAL WAVE/HOCUS FOCUS	BB	5682 V
<u>HORACE HENDERSON</u>		
KITTY ON TOAST/IN THE GROOVE	1.00	DK 5433 N
SHUFFLIN' JOE/I GOT RHYTHM	1.00	VO 5518 N
<u>EARL HINES</u>		
FAT BABES/MAPLE LEAF	DE	218 E
PIANOLOGY/FLANNY DOODLE	VO	3501 E
JULI (N)/BLUE(V)	BR	6872 -
SWINGIN' DOWN/DNE OF MY DREAMS	VO	3392 E
LA DE DOODY/BEANSTALK	VO	4272 E
SENSATIONAL MOOD/I LOVE YOU	BR	6379 E
RHYTHM SUNDAY/CAN'T BELIEVE	OK	6250 E+
<u>JOHNNY HODGES</u>		
QUEEN BESS(E)/THAT'S THE BLUES(G)	BB	11117 -
SAVOY STRUT(V)/GOOD GAL BLUES(V)	VO	5170 -
DOOJY WOJJI(G)/MISSISSIPPI(E)	VO	4849 -
DREAM BLUES(V)/I KNOW(V)	VO	5353 V
JEPS BLUES (G+)/RENDEZVOUS(E)	VO	4115 -
<u>BILLIE HOLIDAY</u>		
DOWN BACK YARD/WOMAN LOVES A MAN	VO	4029 E+
CALL IT SWING/SENTIMENTAL SIDE	VO	3947 E
TOO LOVELY TO LAST/WHY DID I DEPEND	VO	4834 E+
THEM THERE EYES/SOME OTHER SPRING	VO	5021 V+
ALL I ASK OF YOU/DREAM OF LIFE	VO	4631 E+
FALLING IN LOVE AGAIN/GHOST OF YESTERDAY	VO	5609 E+
LUCK GUY/JUST A NO ACCOUNT	VO	5302 E
DATE WITH A DREAM/YOU CAN'T BE	VO	4396 V+
FUN OUT OF LIFE/WHO WANTS LOVE	VO	3701 E
LET'S DO IT/GEORGIA	OK	6134 N
HAVIN' TIME/SAYS MY HEART	VO	4208 E
NIGHT AND DAY/MAN I LOVE	VO	5377 V
I HEAR MUSIC/ALL FOR YOU	DK	5831 E

(BILLY HOLIDAY CONTINUED NEXT COLUMN)

(BILLY HOLIDAY, CONTINUED)

PRACTICE MAKES PERFECT/SAME OLD STORY	OK	5806 E+
GO TO MY HEAD/NOON LOOKS DOWN	VO	4126 E+
FORGET IF YOU CAN/IF I WERE YOU	VO	4151 E
BLUE JUNGLE MOON/EVERYTHING FOR BEST	VO	4786 E
<u>DEAN HUDSON</u>		
HOLLY HOP/APPLE PIE	OK	6355 N
<u>JAM SESSION AT VICTOR (DORSEY, WALLER, BERIGAN)</u>		
HONEYSUCKLE ROSE/BLUES	VI	25559 N
<u>HARRY JAMES</u>		
THE MOLE/BUT NOT FOR ME	1.00	Co 36599 E
THE DEVIL SAT DOWN & CRIED	Co	36466 N
JUGHEAD/J.P. DOOLEY	1.00	Co 36487 V+
COMES LOVE/CAN'T AFFORD TO DREAM	BR	8395 V
AURORA/DADDY	Co	36171 E
EXACTLY LIKE YOU/SHIEK OF ARABY	EL	5036 V
DUKE'S MIXTURE/DON'T TAKE	Co	36339 N
WILLOW WEEP/MY BUDDY	Co	35242 E
TRUMPET BLUES(N)/SLEEPY LAGOON(V)	Co	36549 -
<u>FRANKIE (HALF-PINT) JAXON</u>		
CALLIN' CORINNE/YOU CAN'T(BIGARD, CATLETT)	DE	7619 V
SOMETHING'S GOIN' ON/WHEN THEY PLAY	DE	7742 E
BE YOUR NATURAL/LET ME RIDE	DE	7786 N
<u>JAMES P. JOHNSON (PIANO SOLO)</u>		
BLEEDING HEARTED BLUES/YOU CAN'T DO	VI	19123 E
SNOWY MORNING BLUES	1.00	ASCH 322 N
<u>MAGGIE JONES (ARMSTRONG ACC.)</u>		
THUNDERSTORM BLUES/POOR HOUSE BLUES	Co	14050 V+
<u>ANDY KIRK</u>		
I WON'T TELL A SOUL/TOADIE TODDLE	.60	DE 2127 E
DUNKIN DONUT/THEN I'LL BE HAPPY	.70	DE 2723 N
MORNING GLORY/DOWN TO DREAM	.60	DE 3306 E
WHAT'S MINE IS YOURS/MUST BE TRUE	.60	DE 1827 E
<u>GEIJE KRUPA</u>		
SPIC & SPANISH/RECOGNIZE THE TUNE	1.00	Co 35237 N
OLD BLACK JOE/KENTUCKY HOM	1.00	Co 35205 N
TAKE YOUR LOVE/SWEETHEART	1.00	Co 35218 N
<u>JIMMIE LUNCFORD</u>		
BLUES IN THE NIGHT, 1 & 2	DE	4125 V+
WHATCHA YNOW JOE/PLEASE SAY WORD	Co	35625 E
BLUE BLAZES/BABY WON'T YOU	VO	4667 V
BUGS PARADE/CIOPIN PRELUDE	Co	35547 E
WHITE HEAT/LEAVING ME	VI	24586 V
MIXUP/BLUE AFTERGLOW	Co	35919 N
BLUES IN GROOVE/AWFUL MOOD	VO	5395 E
BELGIUM STOMP(E)/LITTLE DADDY(V)	VO	5207 -
CHEATIN' ON ME/TAIN'T WHAT YOU DO	OK	4582 E
I'M ALONE WITH YOU/EASTER PARADE	Co	35484 E
RHAPSODY JR./BIRD OF PARADISE	DE	639 E
BLACK & TAN/BEST GAL	DE	453 E
ROSE ROOM/MOOD INDI GO	DE	131 E
WHITE HEAT/JAZZNOCRACY	BB	5713 N
<u>RED MCKENZIE</u>		
I FOUND YOU/I'M SORRY DEAR	1.00	Co 2587 N
JUST FRIENDS/TIME ON MY HANDS	1.00	Co 2556 N
GEORGIANNA/OUT OF THIS WORLD	.70	VO 3898 E+
<u>JIMMY MCPARTLAND</u>		
PANAMA/ECCENTRIC	DE	3363 N
<u>JOE MARSALA</u>		
FEATHER BED LAMENT	DE	18111 V+
<u>MCKINNEY'S COTTON PICKERS</u>		
CHERRY/SOME SWEET DAY	VI	21730 N
<u>METRONOME ALL STARS</u>		
I GOT RHYTHM/ROYAL FLUSH	1.00	Co 36499 E
<u>GLENN MILLER</u>		
CARELESS/VAGABOND DREAMS	BB	10520 V
HANDFUL OF STARS/YESTERTHOUGHTS	BB	10893 V
MOON LOVE/CINDERELLA	BB	10303 E
KISS POLKA/SUN VALLEY	BB	11263 V
OH JOHNNY/IRI BIRI	BB	10507 V
ANGEL CHILD/BE HAPPY	BB	10796 E
SHUT EYE/BERMUDA	BB	10139 E
TOO ROMANTIC/SWEET POTATO	BB	10605 E
DREAMSVILLE OHIO/PAPA NICCOLINI	BB	11342 E

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All records are for auction except those marked "Sale." Minimum order for the latter is \$2.00. All records will be shipped C. O. D. parcel post. We pay postage on orders over \$10.00.

(GLENN MILLER CONTINUED)

CROSBORN/WHAT'S YOUR STORY	BB	10832 E
APRIL PLAYED/MILLIONAIRE	BB	10694 E
GAUCHO SERENADE/WISH UPON A STAR	BB	10570 V
FAREWELL BLUES/INDIAN SUMMER	BB	10495 V
THREE LITTLE FISHIES/WISHING	BB	10219 V
JOHNSON RAG/IT WAS WRITTEN	BB	10498 V
<u>MIFF MOLE &amp; MOLERS</u>		
SHIM-ME-SHA-WABBLE/ONE STEP	Co	35953 N
<u>BENNIE MOTEN</u>		
MOTEN'S SWING/Toby	BB	6032 N
NEW ORLEANS/LAFAYETTE	BB	6213 N
PRINCE OF WALES/YESTERDAY	BB	6851 N
MOTEN'S BLUES/HOT WATER BLUES	1.00	BB 7938 V
HOT TOWN/HARD TO LAUGH	1.25	BB 6431 E
<u>RED NELSON (PIANO,GUITAR ACC.)</u>		
GRAND TRUNK BLUES/SLAVE MAN BLUES	De	7136 N
<u>FRAKIE NEWTON</u>		
SHO/BLUES MY BABY	BB	10216 E
TAB'S BLUES/FRANKIE'S JUMP	Vo	4821 E
JAM FEVER(N)/JITTERS(V)	Vo	4951 -
<u>THE RED HEADS</u>		
IDA/FEELIN' NO PAIN	Pe	15648 V+
<u>RED NICHOLS</u>		
THE KING KONG/HOUR OF PARTING	BB	10190 V+
<u>RED NICHOLS' STOMPERS</u>		
SUGAR (MOLE, TRUMBauer, ROLLINI)	VI	21056 N
<u>JIMMIE NOONE</u>		
NEW ORLEANS HOP SCOP/KEYSTONE BLUES	0e	18095 E
<u>RED NORVO</u>		
KISS ME/I GET ALONG WITHOUT YOU	Vo	4648 E
WIGWAMMIN'(MILDRED BAILEY, VOC.)	BR	8194 V
WAYS MY HEART(MILDRED BAILEY, VOC.)	BR	8135 E
PLEASE BE KIND/WEEKEND(MILDRED BAILEY, VOC.)	BR	8088 E
CIGARETTE/AFTER DINNER(MILDRED BAILEY, VOC.)	BR	8171 V
CUCKOO/WELL NEVER KNOW(MILDRED BAILEY, VOC.)	Vo	4693 E
THREE LITTLE FISHIES (MILDRED BAILEY, VOC.)	Vo	4785 E
SOME LIKE IT HOT/HAVE MERCY	Vo	5009 V
DAY DREAMING/SAVIN' MYSELF	BR	8145 V
TOMBOY/SURRENDER (SEPTET: SHAW,BARNET,WILSON)	Co	2977 V
LADY BE GOOD/RHYTHM(SEXTET)	De	779 V
<u>CHARLIE PIERCE</u>		
SISTER KATE/NOBODY'S (TESCHMACHER)	Co	35950 N
<u>BEN POLLACK</u>		
WAITIN' FOR KATIE/MEPHIS BLUES	VI	21184 N
SINGAPORE SORROWS/SWEET SUE	1.00	VI 21437 E
<u>MA RAINEY (WITH AUSTIN'S SERENADERS)</u>		
BAD LUCK BLUES/THOSE ALL NIGHT BLUES	PARA	12081 G
BOLL WEEVIL BLUES/LAST MINUTE	PARA	12080 F
<u>ARTIE SHAW</u>		
IS IT TABBO/BLUE HORIZON	1.00	VI 27641 N
GEORGIA ON MY MIND/WHY SHOULDN'T	1.00	VI 27499 E
PRELUDE IN C MAJOR/WHAT IS THERE	1.00	VI 27432 E
TAKE YOUR SHOES OFF/STARS	1.25	VI 27719 N
FANTASY/MEADOW LARK	1.25	VI 26614 E
DAY AFTER DAY/DEEP DREAM	1.00	BB 10046 N
BLUES A & B	BR	7947 V
BLUES I & 2	VI	27411 N
<u>BESSIE &amp; CLARA SMITH (F.HENDERSON ACC.)</u>		
FAR AWAY BLUES/I'M GOIN' BACK	Co	13007 V
<u>BESSIE SMITH</u>		
SALT WATER BLUES/RAINY WEATHER BLUES	.85	Co 14037 G+
RECKLESS BLUES/SOBBIN'(ARMSTRONG)	Co	14056 V
ST.LOUIS BLUES/COLD IN HAND(ARMSTRONG)	Co	14064 V
HATEFUL BLUES/FRANKIE BLUES	.85	Co 14023 G+
HAUNTED HOUSE/EAVES DROPPER'S	1.00	Co 14010 V
ROCKING CHAIR BLUES/SORROWFUL	.75	Co 14020 G
WORK HOUSE/HOUSE RENT	Co	14032 G
DYING GAMBLER/SING SING PRISON	Co	14051 V
WOMAN'S TROUBLE/LOVE ME DADDY	Co	14060 G
MY MAN BLUES/NOBODY'S BLUES	Co	14098 G+
GRAVEYARD DREAM/JAIL HOUSE	.75	Co 14001 G
PINCHBACKS/TICKET AGENT	Co	14025 G+
MOUNTAIN TOP/LOUISIANA	.75	Co 14031 G
BYE BYE/WEeping WILLOW(JOE OR JABBO SMITH)	Co	14042 G

WILLIE SMITH & CUBS

BREEZE/SITTING AT TABLE	De	7086 E
KNOCK WOOD/PEACE BROTHER	.85	De 1366 N
STAMPING GROUND/GET ACQUAINTED	.75	De 1380 E
PASSIONETTE/MORNING AIR	1.00	De 2269 N
<u>JESS STACY</u>		
JESS STACY BLUES/HONI	1.00	ASCH 3 N
<u>REX STEWART</u>		
SUBTLE SLOUGH/SOME SATURDAY	BB	11258 N
SWING BABY/SUGAR HILL	Vo	3844 V
<u>ROOSEVELT SYKES</u>		
K.M.A. BLUES/PRISON GATE BLUES	De	7874 E
THIRD DEGREE BLUES/LET THE BLACK	OK	6542 E
TROUBLE & WHISKEY/SYKES ADVICE	De	7862 V
<u>ART TATUM</u>		
STOMPIN' AT SAVOY(N)/GOODBYE BLUES(F)	De	8536 -
LIZA/ANYTHING FOR YOU	1.00	De 1373 N
LUCILLE/ROCK ME MAMA(TURNER VOCAL)	De	8577 N
THE SHOUT/AFTER YOU'VE GONE	De	468 N
I AIN'T GOT NOBODY/WHEN A WOMAN	De	741 N
<u>JACK TEAGARDEN</u>		
UNITED WE SWING/GOTTA RIGHT TO SING	OK	6272 E
TAKIN' MY TIME/BANNA HAT	1.00	Co 35224 N
RIVER HOME/HOW I LAY	Vs	8374 E
HUNDRED YEARS/NOBODY KNOWS	.75	De 4317 N
PRELUDE TO BLUES/BLUES GOT ME	.75	De 4409 N
YOU YOU DARLIN'/TOON & WILLOW	Vs	8196 E
ESPECIALLY FOR YOU/YOU'RE THE MOMENT	BR	8431 E
OCTOROND/WHITE SAILS	BR	8380 E
<u>FRAKIE TRUMBauer</u>		
I SURRENDER DEAR(N)/SOMEBODY STOLE(V)	Vs	8239 -
JIMTOWN BLUES/LAZIEST GAL	Vs	8223 N
CLARINET MARMALADE/WAY DOWN	Vo	3010 V
<u>BIG JOE TURNER</u>		
ICE MAN/SOMEBODY'S GOT TO GO	De	7856 E
CHEWED UP GRASS(V)/NOBODY(G+)	De	7868 -
<u>JOE VENUTI</u>		
MELLOW AS CELLO/NOTHING BUT NOTES(BLUE 4)	De	624 N
SOMETHING/NOTHING	De	2312 N
FLIP/FLOP	De	2313 N
<u>FATS WALLER</u>		
BELIEVE IT/IF IT ISN'T LOVE	VI	24808 E
S'POSIN'/FLOATIN' DOWN COTTON TOWN	VI	25415 V
OOOH LOOK A THERE/FORGOTTEN NIGHT	VI	25255 V
GOOD FRIEND MILKMAN/YOU'RE THE PICTURE	VI	25075 V
SKRONTCH/EVER'NING TO SPARE	VI	25834 E
I ADORE YOU(E)/RHYME FOR LOVE(V)	VI	25491 E
BYE BYE BABY/MY ATTRACTION	VI	25388 V
BROTHER SEEK/GEORGIA ROCKIN' CHAIR	VI	25175 V
DON'T TRY TO CRY(N)/SOMETHING TELLS(E)	VI	25817 -
ON A SEE SAW/DARN CHARMING	VI	25120 E
TAKE IT EASY/DEVIL TO PAY	VI	25078 E
SIMPLY ADORE YOU/BREAK NEWS	VI	25830 E
NOT THE KIND(N)/BLIE TO MYSELF(V)	VI	25353 -
RASPBERRY JAM/PASWONKY	VI	25359 E
PANIC IS OIL/SUGAR ROSE	VI	25266 E
THIEF IN NIGHT/BRAN NEW SUIT	VI	25123 E
CROSS PATCH/CABIN' IN SKY	VI	25315 E
FLORIDA FLO/I LOVE TO WHISTLE	VI	25806 V
LOAFIN' TIME/WOE IS ME	VI	25140 V
NERO(N)/PLEASE KEEP ME(V)	VI	25498 -
YOU STAYED AWAY/SOMEBODY THINKS	VI	25222 V
CHIEF DE SOTA(E)/SIN TO TELL(V)	VI	25342 -
MORE I KNOW YOU/LET'S SING	VI	25348 V
FINGERS CROSSED(N)/SPREADIN' RHYTHM(V)	VI	25211 -
LITTLE BIT I DEPENDENT/SWEET THING	VI	25196 E
UNTIL REAL THING(E)/CRAZY BOUT BABY(V)	VI	25374 -
LATCH ON(N)/DINAH(V)	VI	25471 -
WEST WIND/OLD FASHIONED SONG	VI	25253 V
OLD PLANTATION/WHERE IS SUN	VI	25550 N
ONE IN A MILLION(E)/WHO'S AFRAID(V)	1.35	VI 25499 -
HAVE A DREAM/I'LL BE TIRED	VI	24708 V
COPPER COLORED GAL/MERCY OF LOVE	VI	25409 E
CURSE OF ACHING HEART/OLD GIRL OF MINE	VI	25394 N
ROSETTA/WHOSE HONEY	VI	24892 E

**AUCTION**

**BEALE RIDDLE**

**AUCTION**

2132 MT. ROYAL TERRACE, BALTIMORE 17, MD.

Trades considered. Records sent C. O. D. Railway Express unless you instruct otherwise.

<u>IVIE ANDERSON</u>			<u>TAFT JORDAN</u>		
OLO PLANTATION	VR	591 E	DEVIL IN THE MOON	ME	13365 N
<u>LOUIS ARMSTRONG</u>			NIGHT WIND	ME	13352 N
KNOCKIN' A JUG	OK	8703 G	<u>ANDY KIRK</u>		
<u>HENRY ALLEN</u>			IN THE GROOVE	DE	1261 E
WHOSE HONEY ARE YOU	ME	13322 V	WEDNESDAY NIGHT HOP	DE	1303 H
<u>ALLEN-HARKINS</u>			CORY	DE	772 N
AINTCHA GOT MUSIC	VE	12769 V	GIT	DE	991 N
<u>COUNT BASIE</u>			<u>BILLY KYLE</u>		
DOGGIN' AROUND	DE	1965 N	GIRL OF MY DREAMS	VR	659 N
TEXAS SHUFFLE	DE	2030 N	CAN I FO'GET YOU	VR	617 N
PANASEIE STOMP	DE	2224 N	<u>JOE MARSALA</u>		
TAXIE WAR DANCE	VO	4748 N	JIM JAM STOMP	VO	4116 N
<u>MERRITT BRUNIES FRIARS</u>			<u>MISSOURIANS</u>		
SOMEONE STOLE MY GAL	OK	40593 V	MISSOURI MOAN	VI	38057 E
<u>MILDRED BAILEY</u>			PROHIBITION BLUES	VI	38112 G
IT'S LOVE I'M AFTER	VO	3367 N	<u>JELLY ROLL MORTON</u>		
<u>CHARLIE BARNETT</u>			TANK TOWN BUMP	VI	39057 G
ALWAYS	BB	6487 N	BLACK BOTTOM STOMP	VI	20221 V
<u>CHU BERRY</u>			<u>MIFF MOLE: THE NEW TWISTER</u>	VO	3074 V
46 WEST 52ND	CMS	516 N	RED NORVO; TOMBOY	CO	2977 N
<u>BLUE RHYTHM BAND</u>			FRANK NEWTON!; YOU SHOWED ME THE WAY	VR	518 N
RIDE REO RIDE	CO	3087 N	NEW ORLEANS LUCKY SEVEN; GOOSE PIMPLES	OK	8544 E
REO RHYTHM	CO	3135 N	RED NICHOLS; MEANEST KIND O' BLUES	BR	6834 N
KEEP THE RHYTHM GOING	CO	2994 N	BLUE AGAIN	BR	6014 N
BROKEN DREAMS OF YOU	CO	3111 N	SUGAR	VI	21056 N
THE GROWL	BB	5688 N	<u>DAVE NELSON: WHEN DAY IS GONE</u>	VI	22639 V
<u>VIC BERTON</u>			LITTLE ACES; FOUR OR FIVE TIMES	OK	41136 V
MARY LOU	VO	2944 E	PHIL NAPOLEON; MEAN TO ME	BB	6574 N
<u>CONNIE BOSWELL</u>			ANYTHING	VI	38069 N
MR. FREODY BLUES (MUGSGY)	DE	1862 N	GO JOE GO	VI	20605 E
<u>RUBE BLOOM &amp; HIS BAYOU BOYS</u>			MEAN TO ME	VI	38057 E
ON REVIVAL DAY	CO	2218 N	CLARINET MARMALADE	VI	20647 G
<u>EDDIE GONDO</u>			ORIGINAL WOLVERINES; ROYAL GARDEN BLUES	BR	4000 E+
MAKIN' FRIENDS	PAE	R2031 N	SHIMMESHAWABBLE	BR	3707 E+
<u>COTTON PICKERS</u>			<u>O.D.J.B.: INDIANA</u>	CO	2297 G
SWEET 10A JOY	BR	4404 N	HELEN PROCTOR; BLUES AT MIDNIGHT (H.ALLEN)	DE	7666 N
<u>CELESTINE'S TUXEDO ORCHESTRA</u>			BEN POLLACK; DEEP ELM (HARRY JAMES)	VR	504 N
AS YOU LIKE IT	CO	14259 E+	BOOGIE WOOGIE (MUGSGY)	DE	1517 N
<u>DORSEY BROTHERS</u>			<u>ADRIAN ROLLIN: SWING LOW</u>	DE	807 N
OUT OF THE DAWN	OK	41124 N	TAP ROOM SWING	DE	787 N
<u>JIMMY DORSEY</u>			RUBEN REEVES; HEAD LOW	VO	15836 G
MOCKING BIRD	DE	1187 N	RED & MIFF'S STOMPERS; DAVENPORT BLUES	VI	20778 V
CHICKEN REEL	DE	1086 N	GIL RODIN; RESTLESS	OR	3130 V
DORSEY DERVISH	DE	1040 N	STIFF SMITH; UPSTAIRS	DE	1287 N
<u>DIXIE STOMPERS</u>			FRANK SIGIORELLI; BLUES SERENADE	PE	14716 G
SNAG IT	HA	353 E	SEVEN HOT AIR MEN; LOW DOWN RHYTHM	CO	1850 N
BLACK MARIA	HA	526 E+	SEATTLE HARMONY KINGS; BREEZIN' ALONG	VI	20142 G
FANAMA	HA	92 E	STATE ST. RAMBLERS; DUB OF E COPY, COOTIE STOMP GE 6232 -		
BLACK HORSE STOMP	HA	153 E+	CHAUNCEY MOORHOUSE; MY GAL SAL	VR	638 N
SPANISH SHAWL	HA	70 V	ART TATUM; MOONGLOW	DE	135 N
<u>JOHNNY DUNN</u>			I AIN'T GOT NOBODY	DE	741 G
NERVOUS BLUES	CO	3437 N	FRANK TRUMBAUER; SHIVERY STOMP	OK	41268 N
<u>GOODMAN QUARTET</u>			ALABAMA SNOW (MASON DIXON ORCH)	CO	1861 E
PICK A RIB	VI	26166 N	EDDIE SOUTH; ROSITA	VI	21151 N
BEI MIR BIST DU SCHOEN	VI	25751 N	VOICE OF THE SOUTHLAND	VI	21155 N
<u>JEAN GOLDKETTE</u>			TE ROY WILLIAMS; LINDBERG HOP	HA	439 N
BLUE RIVER	VI	20981 E+	<u>TEDDY WILSON: SING BABY SING</u>	BR	7736 N
HOOSIER SWEETHEART	VI	20471 E	HERE'S LOVE IN YOUR EYE	BR	7759 N
<u>COLEMAN HAWKINS</u>			BIG APPLE	BR	7934 N
LAOY BE GOOD	PAE	R2007 N	COOTIE WILLIAMS; WATCHING	VO	3890 N
BOUNCIN' WITH BEAN	BB	10693 N	JOE VENUTI; EVERYBODY SHUFFLE	BB	5520 N
MEET OR, FOO	BB	10477 N			
HONEYSUCKLE ROSE	PAE	R2041 N			
<u>HOTSY TOTSY GANG</u>					
DIGA OIGA OOO	BR	4041 N			
<u>SPIKE HUGHES</u>					
FANFARE	DEE	3639 N			
<u>CLAUDE HOPKINS</u>					
WASHINGTON SQUABBLE	BR	6750 N			
<u>FLETCHER HENDERSON</u>					
31ST STREET BLUES	PE	14223 N			
<u>LIONEL HAMPTON</u>					
HIGH SOCIETY	VI	26209 N			
JOHNNY GET YOUR HORN	VI	26343 N			
SHUFFLIN AT THE HOLLYWOOD	VI	26254 N			

**WANTED**

LOVIE AUSTIN, PARA 12300, 12313, 12361, 12283, 12255; CHICAGO FOOTWARMERS, OK 8548; DIXIELAND JUG BLOWERS, VI 20420, 20480; LEABELLY, ANY PE OR ME; JELLY ROLL MORTON, ANY GE, OK; VI 23307, 23321, 23424, 23339, 23334, 23402, 23351, 23004, 20405; NEW ORLEANS WANDERERS-BOOTBLACKS, CO 14377, 14375; COOK'S DREAMLAND ORCH., ANY GE; BESSIE SMITH, CO 14250; NOBLE SISSE BR 6129; BILLIE YOUNG, VI 23339; JIMMY O'BRYANT, JONES AND COLLINS ASTORIA EIGHT, BB 10952; BESSIE SMITH 14451; ORIGINAL DIXIELAND FIVE, VI 25502, 25524, 25525; DUKE ELLINGTON, BR 20035.

**STUDIO TRANSCRIPTIONS—FOR SALE—\$1.25 EACH**  
**PFC. BORIS ROSE**

Det. B. Bks. T-143, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland  
 Note: These are all studio transcriptions—not originals.

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<u>LOUIS ARMSTRONG</u>		<u>KANSAS CITY FIVE</u>	
GEORGIE GRIND/COME BACK SWEET PAPA	OK 8318 V	GET YOURSELF A MONKEY MAN	PE 14356 N
I'M GONNA GITCH/DON'T FORGET TO MESS AROUND	OK 8343 G	<u>MEADE LUX LEWIS</u>	
KING OF THE ZULUS/LONESOME	OK 8396 N	CLOSIN' HOUR BLUES/FAR AGO BLUES	SA 12004 N
SUNSET CAFE STOMP/BIG BUTTER & EGG MAN	OK 8423 V	<u>ANDY KIRK'S 12 CLOUDS</u>	
WILD MAN/GULY LOW	OK 8474 N	CLOUDY BLUES/CASEY JONES SPECIAL	BR 4653 N
WILLIE THE WEEPER/NO	OK 8482 N	<u>LITTLE BROTHER MONTGOMERY/JOHNNY DOODS</u>	
MELANCHOLY/KEYHOLE BLUES	OK 8496 N	FRISCO HI-BALL BLUES BOOGIE/MELANCHOLY	ME 12548 N
STRUTTIN' WITH SOME BARBECUE/ONCE IN A WHILE	OK 8566 V	<u>LITTLE BROTHER</u>	
GOT NO BLUES/I'M NOT ROUGH	OK 8551 N	CRESCENT CITY BLUES/SHREVEPORT FAREWELL	BB 6733 N
WEST END/FIREWORKS	OK 8597 N	<u>TOMMY LADNIER</u>	
SKIP THE GUTTER/KNEE DROPS	OK 8631 N	JA-DA/WEARY BLUES	BB 10086 N
<u>CHARLES AVERY</u>		<u>CRIPPLE CLARENCE LOFTON</u>	
NEVER LET YOUR RIGHT HAND/YOU'LL NEVER MISS	Vo 1299 N	STRUT THAT THING/MONKEY MAN	Vo 02951 N
<u>JIMMY BERTRAND'S WASHBOARD WIZARDS</u>		BROWN SKIN GIRLS/YOU DONE TORE YOUR PLYM.	ME 61166 N
ISABELLA/I WON'T GIVE YOU NONE	Vo 1280 N	<u>FRED LONGSHAW (PIANO SOLO)</u>	
<u>BUCKTOWN FIVE</u>		TOMATO SAUCE/CHILI PEPPER	Co 14080 N
STEADY ROLL BLUES/REALLY A PAIN	GE 5419 N	<u>GEORGE McCLENNON'S NEW ORLEANS JAZZ BAND</u>	
<u>JAMES BLYTHE'S RAGAMUFFINS</u>		PIG FOOT BLUES/COTTON CLUB STOMP	OK 8397 N
APE MAN/YOUR FOLKS		<u>THOMAS MORRIS' 7 HOT BABIES</u>	
(RECORDED FROM CRACKED ORIGINAL)	PARA 12428 N	POO BLUES/BLUES FROM THE EVERGLADES	Vi 20330 N
<u>PINETOP BIRKS</u>		<u>JOHNNY MILLER'S NEW ORLEANS BOYS</u>	
SHAKE THAT SHACK/MOUNTAIN JACK BLUES	Vo 03895 E	DIPPERMOUTH/PANAMA	Co 1546 N
<u>CHICAGO FOOTWARMERS (DOODS)</u>		<u>JELLY ROLL MORTON</u>	
GRANDMA'S BALL/BALLIN' THE JACK	OK 8533 N	SHREVEPORT/SHOE SHINER'S ORAG	Vi 21658 N
<u>HARRY DIAL'S BLUSICIANS</u>		WEST END BLUES/CLIMAX RAG	BB 10442 N
FUNNY FUMBLE/DON'T GIVE IT AWAY	Vo 1515 V	BLUE BLOOD BLUES/BOOGABOO	Vi 22681 N
POISON/WHEN MY BABY STARTS TO SHAKE	Vo 1594 V	RED HOT PEPPER/MOURNFUL SERENADE	BB 6601 N
<u>JOHNNY DOODS</u>		GEORGIA SWING/KANSAS CITY STOMPS	BB 5109 N
BROWN BOTTOM BESS/LADY LOVE	OK 8613 N	DEEP CREEK/RED HOT PEPPER	Vi 38055 N
CLARINET WOBBLE/SAN	BR 3574 N	MR. JELLY LORD/WOLVERINE BLUES	Vi 21064 N
OH LIZZIE/NEW ST. LOUIS BLUES	BR 3585 N	LOW GRAVY/STROKIN' AWAY	BB 8302 N
WHEN RASTUS PLAYS/JOE TURNER	BR 3997 N	HIGH SOCIETY/I THOUGHT I HEARD BUDDY BOLDON	BB 10434 N
PIGGLY WIGGLY/40 AND TIGHT	Vo ——— N	SIDEWALK BLUES/DEADMAN BLUES	Vi 20252 N
<u>JOHNNY DUNN</u>		DOCTOR JAZZ STOMP/MEMPHIS SHAKE	Vi 20415 N
HAM & EGGS/YOU NEED SOME LOVIN'	Co 14358 N	GRANDPA'S SPELLS/CANNON BALL BLUES	Vi 20431 N
VAMPING LUCY LONG/CANNON BALL BLUES	Co 14124 N	WILD MAN BLUES/JUNGLE BLUES	BB 10256 N
<u>DIXIE RHYTHM KINGS</u>		FAT MEAT & GREENS/SWEETHEART O' MINE	Vo 1019 N
EASY RIDER/STORY BOOK BALL	BR 7115 G	SMOKEHOUSE/STEAMBOAT STOMP	Vi 20296 N
<u>SKILLET DICK &amp; HIS FRYING PANS</u>		PEARLS	Vi ——— N
ROCK & GRAVEL/JELLY ROLL RAG	CH 40085 N	BILLY GOAT STOMP/HYENA STOMP	Vi 20772 N
<u>LOUIS DUMAINE'S NEW ORLEANS JAZZOLA B</u>		PONCHARTRAIN/FUSSY MABEL	Vi 38125 N
FRANKLIN ST. BLUES/RED ONION DRAG	Vi 20580 N	KANSAS CITY STOMP/GRANDPA'S SPELLS	GE 5218 G
PRETTY ANDREW/CREOLE BLUES	Vi 20723 N	<u>NEW ORLEANS BLUE FIVE</u>	
<u>DIXIE FOUR (PIANO, DRUMS, BASS, BANJO)</u>		KING OF THE ZULUS/WHO'S DIS HEAH STRANGER	Vi 20316 N
KENTUCKY STOMP/ST. LOUIS MAN	PARA 20658 N	MY BABY DOESN'T SQUAWK(BLUES)/THE MESS	Vi 20364 N
<u>GEORGIA COTTON PICKERS</u>		<u>NEW ORLEANS RHYTHM KINGS</u>	
SNAG IT/LOUISIANA BO BO	HA 1127 N	ECCENTRIC/SAN	GE 5009 N
<u>GEORGIA GRINDER</u>		TIGER RAG/PANAMA	GE 4968 V
CHIMES BLUES/ATLANTA RAG	CH 50033 N	<u>NEW ORLEANS BOOT BLACKS</u>	
<u>HOT AND HEAVY (PIANO &amp; TRUMPET)</u>		FLAT FOOT/MAD DOG	Co 14337 N
MEMPHIS RAG/LOUISIANA BREAKDOWN	PE 110 N	I CAN'T SAY/MIXED SALAD	Co 14465 N
<u>HOUND HEAD HENRY (COW COW DAVENPORT)</u>		<u>RED NELSON (BOOGIE WOOGIE)</u>	
SILVER DOLLAR MAMA/LOW DOWN HOUND BLUES	Vo 1288 N	STREAMLINE TRAIN/CRYIN' MOTHER BLUES	DE 7171 N
<u>MONK HAZEL &amp; SHARKEY BONANO</u>		<u>ROMEO NELSON</u>	
IDEAS/GET WIT IT	BR 4182 N	GETTIN' DIRTY WIT SHAKIN'/I'M SO GLAD I'M	Vo 1447 N
<u>EARL HINES</u>		<u>KING OLIVER</u>	
JUST TOO SOON/CHICAGO HIGH LIFE	QRS 7037 N	JAZZIN' BABIES BLUES/WEST END BLUES	Vo 1189 N
<u>HUSK O'HARE'S SUPER ORCHESTRA OF CHICAGO</u>		DIPPER MOUTH/DIPPER MOUTH	GE 5132/OK 4918 N
TIGER RAG/BOO HOO HOO	GE 4850 N	JAZZIN' BABIES BLUES/PEARLS	OK 4975 V
<u>SWOKE JACKSON'S RED ONIONS/SKILLET OICK</u>		CAMP MEETING/LONDON BLUES	Co 14003 N
WEST END BLUES/JELLY ROLL RAG	CH 40054 N	JACKASS BLUES/DEEP HENDERSON	Vo 1014 N
<u>J.C. JOHNSON'S FIVE HOT SPARKS</u>		<u>KING OLIVER'S SAVANNAH SYNCOPATERS</u>	
RED HOT HOTTENTOT/CRYING FOR YOU	QRS 7064 N	SOMEDAY SWEETHEART/WA WA WA	BR 3373 N
<u>JIM JACKSON'S JAMBOREE (FEAT. SPECKLED RED)</u>		<u>TONY PARENTI'S JAZZ ARTISTS</u>	
JIM JACKSON'S JAMBOREE, PARTS 1 & 2	Vo 1428 N	WEARY BLUES/AFRICAN ECHOES	Co 1264 N
<u>JAMES P. JOHNSON</u>		<u>SHREVEPORT SIZZLERS</u>	
I FOUND A NEW BABY/HOW COULD I BE BLUE	Co 14502 N	NERVOUS BREAKDOWN/YOU'VE GOT TO BE MODERN.	OK 41561 N
<u>LOUISE JOHNSON</u>		<u>JABBO SMITH</u>	
ALL NIGHT LONG BLUES/LONG WAYS FROM HOME	PARA 12992 V	BAND BOX STOMP/MOANFUL BLUES	BR 7111 G
<u>MARY JOHNSON</u>		JAZZ BATTLE/I GOT THE STINGER (N/V)	BR 4244 —
DREAM DADDY BLUES/MEAN BLACK MAN BLUES	PARA 12931 N	<u>SPECKLED RED</u>	
<u>PETE JOHNSON</u>		OO THE GEORGIA/ST. LOUIS STOMP	BB 7985 N
LET 'EM JUMP/PETE'S BLUES	SA 12005 N	<u>JESSE STONE'S BLUES SERENADERS</u>	
SHUFFLE BOOGIE/PETE'S BLUES #2	SA 12010 N	STARVATION BLUES/BOOT TO BOOT	OK 8471 N

**STUDIO TRANSCRIPTIONS—FOR SALE—\$1.25 EACH**

**PFC. BORIS ROSE**

Det. B. Bks. T-143, Pvg. Gnd. Det., Aberdeen Proving Grounds, Maryland

Note: These are all studio transcriptions—not originals.

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<u>JOE SULLIVAN</u>			<u>JOHN WILLIAMS' SYNCO JAZZERS</u>		
HONEY SUCKLE ROSE/GIN MILL BLUES	CO	2876 N	DOWN IN GALLION/GOOSE GREASE	PARA	12457 N
<u>ROOSEVELT SYKES</u>			<u>TEDDY WILSON</u>		
BOOT THAT THING/"44" BLUES	OK	8702 N	HOW AM I TO KNOW/I'M COMING VIRGINIA	BR	7893 N
<u>ART TATUM</u>			JUST A MOOD, PARTS 1 & 2	BR	7973 N
ST. LOUIS BLUES/INDIANA	DE	8550 N	<u>DUKE WILSON'S BLACK BERRIES</u>		
<u>EVA TAYLOR'S BLUE FIVE</u>			MARY'S IDEA/ONCE OR TWICE	OR	2597 N
CRAZY BLUES/STUFF IS HERE AND IT'S MELLOW	ME	13228 N	<u>WINDY RHYTHM KINGS</u>		
<u>JACK TEAGARDEN</u>			PIGGLY WIGGLY/SOUTH AFRICAN BLUES	PARA	12770 G
JUNG MAN/STOMP	BR	7652 N	<u>JACK WINN'S DALLAS DANDIES</u>		
YOU RASCAL YOU/THAT'S WHAT I LIKE(WITH WALLER)	CO	2558 N	ST. LOUIS BLUES/LOVED ONE	ME	12051 N
<u>CLARENCE WILLIAMS</u>			<u>JIMMY YANCEY</u>		
WORN OUT BLUES/WHIP ME	OK	8790 N	EAST ST. LOUIS BLUES/I RECEIVED A LETTER	VO	05464 N
SATURDAY NIGHT JAG/PANE IN THE GLASS	PARA	12870 G	<u>YOUNG'S CREOLE JAZZ BAND</u>		
MIDNIGHT STOMP/WILDFLOWER RAG	QRS	7033 G	TIN ROOF BLUES/BLACK SHEEP BLUES	CX	40272 N

**ORIGINALS — FOR AUCTION ONLY**

<u>LOUIS ARMSTRONG</u>			<u>HOKUM BOYS (PIANO, BASS, AND CLARINET)</u>		
YES SUH/I'LL GET MINE	DE	3900 N	GEORGIA MULE/SWING THAT THING	VO	03463 V
<u>WILL BRADLEY</u>			<u>JOHNNY HODGES</u>		
SCRAMBLE 2/ROCK-A-BYE THE BOOGIE	CO	35732 N	DANCE OF THE GOON/HOME TOWN BLUES	VO	4941 N
SOUTHPAW SERENADE(N)PIANO & DRUMS/BOUNCE(E)	CO	35963 -	MOON ROMANCE/YOUR LOVE HAS FADED	OK	5940 N
STARDUST/GUMBOOGIE	CO	35939 N	TRULY WONDERFUL(V)/MY HEART JUMPED(N)	VO	5330 -
<u>COUNT BASIE</u>			KITCHEN MECHANICS DAY/YOU CAN COUNT ON	VO	4917 N
BLUE AND SENTIMENTAL/DOGGIN' AROUND	DE	1965 E	SAVOY STRUT(N)/GOOD GAL BLUES(V)	VO	5170 -
JUMPIN' AT THE WOODSIDE/DARK RAPTURE	DE	2212 V	<u>WOODY HERMAN</u>		
DRAFTIN' BLUES/WHAT'S YOUR NUMBER	OK	5897 N	SOUTH/FAN IT	DE	3761 N
<u>BUNNY BERIGAN</u>			BISHOP'S BLUES/WOODSHEDDIN'WITH WOODY	DE	3972 N
AZURE/HADN'T ANYONE TILL YOU	VI	25848 N	CHIPS' BLUES/CHIPS' BOOGIE WOOGIE	DE	3577 N
<u>CAB CALLOWAY</u>			<u>GENE KRUPA</u>		
WILLOW WEEP FOR ME/JONAH JOINS THE CAB	OK	6109 N	LET ME OFF OPTOWN/FLAMINGO	OK	6210 N
<u>BENNY CARTER</u>			KNOCK ME A KISS(G)/DELIVER ME TO TENN(N)	CO	36591 -
BOOGIE WODGIE SUGAR BLUES	DE	3588 V	THANKS FOR THE BOOGIE RIDE	OK	6506 N
<u>LERDY CARR</u>			DRUMMIN' MAN	CO	35324 N
BIG 4 BLUES/YOU GOT ME GRIEVING	VO	03349 V	AFTER YOU'VE GONE(E)/ELDRIDGE/KICK IT(V)	OK	6278 -
<u>CURTIS WOODWIND ENSEMBLE</u>			<u>ABE LYMAN</u>		
PRELUDE/FUGUE	VI	4332 N	NEW ST. LOUIS BLUES/WEARY BLUES	BR	6637 N
<u>CHICAGO BLACK SWANS</u>			<u>MCKINNEY'S COTTON PICKERS</u>		
DON'T TEAR MY CLOTHES/YOU DRINK TOO MUCH	ME	70465 G	SELLING THAT STUFF/BEEDELE UM BUM	BB	6595 V
<u>LARRY CLINTON</u>			<u>GLENN MILLER SIX/BUNNY BERIGAN</u>		
STUDY IN BLUE/NIGHT SHADES	VI	25897 V	SOLO HOP/SPANISH TOWN	CO	35881 N
<u>BOB CROSSBY</u>			<u>NEW ORLEANS RHYTHM KINGS</u>		
WHO'S SORRY NOW/MARCH OF BOBCATS	DE	1865 V	TIN-ROOF BLUES/JAZZ ME BLUES	DE	3523 N
<u>DELTA FOUR (ELDRIDGE, MARSALA, ETC.)</u>			<u>TEDDY POWELL</u>		
SWINGIN' ON THE FAMOUS DOOR/ALICE BLUE	DE	3526 N	PUSSY IN THE CORNER/SOME DAY (N/V)	DE	2941 -
<u>ZIGGY ELMAN</u>			<u>RAYMOND SCOTT</u>		
LET'S FALL IN LOVE/I'LL NEVER BE THE SAME	BB	10342 V	COPYRIGHT 1950/EAGLE BEAK	CO	35911 N
<u>BUD FREEMAN</u>			<u>JOE TURNER</u>		
SATANIC BLUES/SOMEBODY LOVES ME	DE	3525 N	ROCKS IN MY BED/GOIN' TO CHICAGO	DE	4093 N
<u>BENNY GOODMAN</u>			<u>JACK TEAGARDEN</u>		
MELANCHOLY BABY/WRAPPIN' IT UP	VI	25880 N	WOLVERINE BLUES/MUDDY RIVER BLUES	CO	35297 V
LAZY RIVER(V)/LOOK AT ME(N)	CO	36012 -	<u>COOTIE WILLIAMS</u>		
<u>BENNY GOODMAN SEXTET</u>			MOBILE BLUES(V)/GAL'AVANTIN(N)	VO	4636 -
BENNY'S BUGLE/AS LONG	CO	35901 G	<u>GEORGIA WHITE(BOOGIE WOOGIE)</u>		
YOURS/TAKE IT	CO	36067 N	BLUES AIN'T NOTHIN' BUT/WORRIED MIND	DE	7562 E

**"MEIKEL" SPECIALS**

BIX—I'll Be a Friend/Mary .....VIC.  
 BASIE—Boogie/Let Me See .....OK  
 B.G.—Limehouse/If I Had You .....OK  
 B.G.—Basin St./Texas Tea P .....COL.  
 DUKE—Mistymorn/Blues .....OK

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BILLY KYLE & SWING CLUB BAND  
 HAVIN' A BALL/MY SUNDAYS ARE RESERVED VR 574 N  
 CAN I FORGET YOU/ALL YOU WANT TO DO VR 617 N  
VICTORIA SPIVEY  
 ANY KINDA MAN/AIN'T GONNA LET YOU SEE VD 03366 N  
KYZ NOVELTY BAND  
 THAT'S A PLENTY/BUGLE CALL RAG BB 5852 E  
THE GEORGIANS  
 CHICAGO/SHIMMY LIKE SISTER KATE CD A3775 V  
 OLD KING TUT/BARNEY GDOGLE CD A3902 V  
 HE PECKED BLUES/LONG LOST MAMA CD A3907 N  
 SOMEBODY'S WRONG/MAMA GOES CD A3996 N  
 MINDIN' MY BUSINESS/IF YOU'LL COME CD 102 N  
ORIGINAL MEMPHIS FIVE  
 MORE/SHE WOULDN'T DO CD 37 N  
 HOUSE OF DAVID BLUES/OH! SISTER AIN'T RE 9573 V  
 THAT RED HEAD GAL/I NEVER MISS PE 14121 E  
DOON REDMAN  
 LAZY WEATHER/MOONRISE ME 60709 N  
 I GOTCHA/A LITTLE BIT LATER DN ME 60802 N  
 EXACTLY LIKE YOU/SUNNY SIDE OF STREET VR 580 N  
 STORMY WEATHER/SWEET SUE VR 605 N  
 MAN ON FLYING TRAPEZE/AUGHTY VR 635 N  
 DOWN HOME RAG/MARGIE BB 10061 N  
HOLLYWOOD SHUFFLERS  
 LOW DOWN RHYTHM/GOTTA FEELIN' VO 15837 N  
FRANK FROEBA ORCHESTRA (BOBBY HACKETT)  
 JOSEPHINE/THE BIG APPLE DE 1401 N  
 DON'T SAVE YOUR LOVE/NOTHING CAN DE 1418 N  
 MY SWISS HILLBILLY/TEARS IN HEART DE 1500 N  
 MILES APART/DANGER LOVE DE 1525 N  
 WHO/GOBLINS IN THE STEEPLE DE 1545 E  
JIMMY O'BRYAN'S WASHBOARD BAND  
 BRAND NEW CHARLESTON/WASHBOARD PARA 12265 N  
DIXIE STOMPERS  
 TAMPEKDE/JACKASS BLUES HA 166 V  
 STATIC STRUT/HARD TO GET GERTIE HA 197 V  
 SNAG IT/AIN'T SHE SWEET HA 353 V  
 WANG WANG BLUES/WABASH BLUES HA 407 V  
BILLY HICKS & SIZZLING SIX (EDMUND HALL)  
 FADEOUT/JDE THE BOMBER VR 601 E  
CECIL SCOTT AND BRIGHT BOYS  
 LAWD LAWD IN A CORNER BB 8276 E  
DORSEY BROTHERS  
 I'M GETTIN' SENTIMENTAL/LONG MAY DE 115 E  
 I CAN'T DANCE/AIN'T GONNA SIN DE 116 E  
 ANNIE'S COUSIN FANNIE/DR. HECKEL DE 117 E  
 ST. LOUIS BLUES/MILLENBURG JOYS DE 119 N  
 STOP LOOK AND LISTEN/HEAT WAVE DE 208 E  
 EARFUL OF MUSIC/YOUR HEAD ON MY DE 258 E  
 DREAM MAN/HANDS ACROSS THE TABLE DE 291 E  
 HONEYSUCKLE ROSE, 1 & 2 DE 296 E  
 I'M GOING SHOPPING/DON'T BE AFRAID DE 371 E  
 GRACIAS MAMA/YO QUIERO DE 445 N  
 CHASIN' SHADOWS/EVERY SINGLE TINGLE DE 476 E  
 TAILS 'IN/I'VE GOT A FEELIN' YOU'RE DE 560 V  
JAY C. FLIPPEN & HIS GANG  
 SADIE GREEN/BABY FACE PE 12284 E  
JOHNNY MARVIN & ED SMALLE  
 AFTER I'VE CALLED/GIVE ME A NIGHT VI 20984 N  
 MARY ANN/OLD FASHIONED LOCKET VI 21299 N  
 SWEETHEARTS ON PARADE/WHERE THE SHY VI 21820 N  
 RO RO ROLLIN'/LONG/DOWN THE RIVER VI 22418 N  
 PAPA DE DA DA/PRETTY LITTLE BABY CD 542 N  
 MY BUNDLE OF LOVE/GIMME A LITTLE CD 579 N

MOUND CITY BLUE BLOWERS  
 INDIANA/FIREHOUSE BLUES Co 1946 V  
CHOCOLATE DANDIES  
 BUGLE CALL RAG/D BLUES Co 2543 N  
 BDDBBYE BLUES/CLOUDY SKIES Co 35679 N  
ART KARLE & THE BOYS  
 SUZANNAH/LIGHTS OUT VO 3147 E  
LIL ARMSTRONG  
 BORN TO SWING/BLUER THAN BLUE DE 1299 E  
 DOIN' THE SUZIE-Q/MY HIDE HD MAN DE 1059 E  
 BROWN GAL/DR LEAVE ME ALONE DE 1092 E  
 IT'S MURDER/JUST FDR A THRILL DE 1182 E  
 I'M KNOCKIN'/SIT DOWN STRIKE DE 1272 E  
 LINDY HDR/WHEN I WENT BACK DE 1388 E  
 YOU MEAN SO MUCH/LET'S CALL IT DE 1502 E  
 YOU SHALL REAP/HAPPY TO DAY DE 1722 E  
 ORIENTAL, SWING/LET'S GET HAPPY DE 1904 E  
 HARLEM SAT. NIGHT/SAFE LY LOCKED UP DE 2234 E  
 KNOCK KNEED GAL/EVERYTHING'S DE 2542 E  
TEDDY HILL ORCHESTRA  
 CHINA BOY/THE YOU AND ME BB 6941 E  
ORIGINAL DIXIELAND JAZZ BAND  
 BLUIN' THE BLUES/TIGER RAG VI 25403 E  
 ST. LOUIS BLUES/CLARINET MARMALADE VI 25411 E  
 WHO LIVES YOU/DID YOU MEAN IT VI 25420 E  
 ORIGINAL DIXIELAND 1-STEP/BARNYARD VI 25502 E  
 SKELETON JANGLE/TIGER RAG VI 25524 E  
 BLUIN' THE BLUES/CLARINET MARMALADE VI 25525 E  
 FIDGETY FEET VI 25668 E  
 NICKEL IN THE SLOT/JEZEBEL BB 7454 E  
RAY NORLE (BUD FREEMAN)  
 SHINATOWN/LET'S SWING IT VI 25070 E  
 DINAH/BUGLE CALL RAG VI 25223 E  
 BIG CHIEF DESOTA/EMPTY SADDLES VI 25346 E  
LUIS RUISELL  
 CALL OF THE FREAKS/TIGHT LIKE THAT OK 8656 E  
 GOIN' TO TOWN/SAY THE WORD VI 22789 E  
 DOCTOR BLUES/SAVOY STOMP (2) VO 3480 E+  
JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS  
 NERVOUS BLUES/VAMPIN' LIZA JANE Co A3479 E  
 4 O'CLOCK BLUES/HAWAIIAN BLUES Co A3729 V  
 HALLELUJAH BLUES/SPANISH DREAM Co A3839 E  
JAMES P. JOHNSON (PIANO SOLDS)  
 RIFFS/FEELIN' BLUE OK 8770 N  
JIMMY JOHNSON & HIS ORCHESTRA  
 CHICAGO BLUES/MOURNFUL THOUGHTS CD 14334 E  
 JUST A CRAZY SONG/GO HARLEM Co 2448 E  
MAGGIE JONES  
 JEALOUS MAMA BLUES/FOUR FLUSHING PAPA CD 14047 E  
 WESTERN UNION BLUES/BOX CAR BLUES Co 14047 E  
 UNDERTAKERS' BLUES/INDRTH BOUND BLUES CD 14092 E  
 MAN I LOVE IS SO GOOD/AIN'T GONNA Co 14243 E  
CLARA SMITH  
 CLARA BLUES/AFTER YOU'VE GONE BLACK PATTIE 8035 V+  
 CLEARING HOUSE BLUES/WEST INDIES BLUES Co 14019 V  
 DEATH LETTER BL/PREScription FOR BLUES CD 14045 V+  
 SAW FRANCISCO BLUES/CHAIN GANG BLUES Co 14049 V+  
 STEEL DRIVING/SAM/HE'S MINE CD 14058 V  
 TIGHT LIKE THAT/DADDY DON'T PUT Co 14398 E  
 EMPTY HOUSE BLUES/TELL ME WHEN CD 14409 E  
 GIN MILL BLUES/GOT MY MIND ON CD 14419 E  
FRED GARDNER'S TEXAS UNIVERSITY TROUBADOURS  
 DANIEL'S BLUES/NO TRUMPS OK 41458 E

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<u>LOUIS ARMSTRONG</u>		<u>JIMMIE LUNCFORD</u>	
GEORGIA GRIND/COME BACK	OK 8318 E	DINAH, 1 & 2	Co 36054 N
FIREWORKS/WEST END BLUES	OK 41078 V	MOOD INDIGO/ROSE ROOM	De 131 E
GUT BUCKET BL(TRADE FOR K.OLIVER)	OK 8261 E	FLAMINGO/SIESTA AT THE FIESTA	De 3931 N
DIPPERMOUTH/IF WE NEVER MEET	De 906 V	UPTOWN BLUES/PUT IT AWAY	OK 5362 E
WEST END BLUES/IF IT'S GOOD	De 2480 N	I GOT IT/MORNING GLORY	Co 35910 N
EVERYTHING'S BEEN DONE/LOAMING	De 3825 N	<u>WINGY MANNONE</u>	
SATCHEL MOUTH SWING/I DOUBLE	De 1638 N	STOP THE WAR/MAMA'S GONE	BB 11107 N
TIGHT LIKE THIS/HEAR ME TALK	Co 36378 N	<u>GLENN MILLER</u>	
SAVE IT PRETTY MAMA	Co 35662 N	RUNNIN' WILD/DON'T MEAN A THING	BB 10269 N
<u>CHARLIE BARNET</u>		FAREWELL BLUES/INDIAN SUMMER	BB 10495 N
THE GAL FROM JOE'S	BB 10153 N	<u>JELLY ROLL MORTON</u>	
MURDER AT PEYTON HALL	BB 11292 N	WOLVERINE BLUES/MRS. JELLY LORD	VI 21064 E
SWINGIN' ON NOthin/HARLEM SPEAKS	BB 11281 N	BOOGABOO/K.C. STOMPS	VI 3810 G
EBONY RHAPSODY	BB 10341 N	THE CHANT/BLACK BOTTOM	BB 10253 N
PEACEFUL VALLEY/REMINISCING	BB 10846 N	<u>BENNIE MOTEN</u>	
I'M PRAYIN' HUMBLE	BB 10119 N	TOUGH BREAKS/IT'S HARD TO LAUGH	VI 39037 E
THE WRONG IDEA	BB 10804 N	MOTEN STOMP/BLUE GUITAR	VI 20955 E
LUMBY/PHYLLISSE	BB 11014 N	12TH ST. RAG/BABY DEAR	VI 20946 E
<u>COUNT BASIE</u>		SOMEBODY STOLE MY GAL(J.RUSHING)	VI 23028 E
GOIN' TO CHICAGO/920 SPECIAL	OK 6244 E	ELEPHANT'S WOBBLE/CRAWDAD BLUES	OK 8100 G
IT'S SAND MAN/RIDE ON	OK 36647 V	SOUTH/VINE STREET BLUES	OK 8194 V
I LEFT MY BABY/RIFF INTERLUDE	Co 35321 E	<u>MOUND CITY BLUE BLOWERS</u>	
I WANT A LITTLE GIRL(J.RUSHING)	OK 5773 N	DARKTOWN STRUT/BALL(B.SMITH, REV.)	Co 36281 N
SONG OF ISLANDS/NOBODY KNOWS	Vo 5169 E	<u>BESSIE SMITH</u>	
BASIE BLUES/I'M GONNA MOVE	Co 36601 E	MY SWEETIE WENT AWAY/WHOA TILLIE	Co 13000 E
GOOD MORNING BLUES/OUR LOVE	De 1446 E	FROSTY MORNIN BLUES/EASY COME	Co 14005 V
BOOGIE WOOGIE/EXACTLY LIKE YOU	De 1252 E	MOONSHINE BLUES/BOWEAVIL BLUES	Co 14018 E
LONDON BRIDGE/MULBERRY BUSH	De 2004 E	CHICAGO BOUND BL/MISTREATIN' DADDY	Co 14000 V
BLUE AND SENTIMENTAL/DOGGIN' AROUND	De 1965 V	NOBODY'S BLUES BUT MINE	Co 14098 E
PLATTERBRAINS	OK 6508 N	S'BBIN' HEARTED BLUES(LOUIS)	Co 14056 V
<u>WILL BRADLEY</u>		HOUSE RENT BLUES(CHARLIE GREEN)	Co 14032 V
THE LITTLE ICKY/BREAK IT	Co 35922 N	BACK WATER BLUES(J.P. JOHNSON)	Co 14195 V
THE LONESOME ROAD	Co 35849 N	SINFUL BLUES/FOLLOW THE DEAL	Co 14052 V
JACK & JILL/JULIA FOOL YOU	Co 36372 N	LOVE ME DADDY/WOMANS TROUBLE	Co 14060 V
<u>CHOCOLATE DANDIES</u>		DOWN HEARTED BLUES/GULF COAST BLUES	Co 3244 E
GOT ANOTHER SWEETIE(J.HARRISON)	Co 36009 N	EMPTY BED, 1 & 2	Co 14312 E
<u>BOB CROSSBY</u>		BABY WON'T YOU COME HOME	Co 3988 V
HONKY TONK TRAIN/BIG NOISE	De 2208 N	NOBODY CAN BAKE SWEET JELLY ROLL	Co 3942 E
ONLY A DREAM/TAKE IT EASY	De 4137 N	MOUNTAIN TOP BLUES/LOUISIANA LOW DOWN	Co 14031 E
RAMPART ST. PARADE/SMOKY MARY	De 2569 N	ST. LOUIS BLUES/COLD IN HAND BLUES	Co 14064 V
<u>LARRY CLINTON</u>		<u>CLARA SMITH</u>	
MILENBERG JOYS/DIPPER MOUTH	VI 26018 N	FREIGHT TRAIN BLUES	Co 14041 E
<u>TOMMY DORSEY</u>		TEXAS MOANER BLUES/DEEP BLUE SEA	Co 14034 E
COPENHAGEN	VI 26016 N	WAITIN FOR THE EVENIN' MAIL	Co 13002 E
LOOSE LID SPECIAL	VI 27526 N	STEEL DRIVIN' SAM/HE'S MINE	Co 14053 E
HALLELUJAH	VI 27571 N	NOBODY KNOWS THE WAY (LOUIS)	Co 14058 G
MILENBERG JOYS, 1 & 2	VI 26437 N	<u>JACK TEAGARDEN</u>	
<u>ROY ELDRIDGE</u>		THE BLUES/CAN'T WE TALK	Vs 8218 N
HIGH SOCIETY/MUSKAT RAMBLE (2)	Vs 8154 N	DEVIL MAY CARE/SHALIMAR	Vs 8278 N
<u>DUKE ELLINGTON</u>		YOU YOU DARLIN'/WILLOW TREE	Vs 8196 N
C JAW BLUES/MOON MIST	VI 27856 E	WHAM/LOVE FOR SALE	Vs 8202 N
CLEMINTINE/5 O'CLOCK DRAG	VI 27780 N	<u>FRANKIE TRUMBauer</u>	
<u>ZIGGY ELMAN</u>		SINGIN' THE BLUES/CLARINET MARMALADE	OK 40772 E
AM I BLUE	BB 10490 N	WALKIN' T E DOG/NOT ON THE 1ST	Vs 8225 N
BYE 'N BYE/DEEP NIGHT	BB 10855 N	NO RETARD/WEARING OF THE GREEN	Vs 8215 N
TOOTIN' MY BABY/USED TO WAS	BB 10563 N	SEMPER FIDELIS/STARS & STRIPES	Vs 8253 N
<u>COLEMAN HAWKINS</u>		HONKY TONK TRAIN/LITTLE ROCK	Vs 8236 N
THE SHEIK/MY BLUE HEAVEN	BB 10770 N	LADY BE GOOD/WRAP YOUR TROUBLES	Vs 8269 N
<u>FLETCHER HENDERSON</u>		<u>MARY LOU WILLIAMS (SIX MEN)</u>	
ROCKY MOUNTAIN BLUES/TOZO	Co 970 E	TEA FOR TWO	Vs 8193 N
SUGAR FOOT STOMP/WHATCHA	Co 395 E	ZONKY/SCRATCHIN' THE GRAVEL	Vs 8130 N
WHITEMAN STOMP/I'M COMING VIRGINIA	Co 1059 E	<u>COOTIE WILLIAMS</u>	
THE CHANT/HENDERSON STOMP	Co 817 G	TOASTED PICKLE/TOP & BOTTON	OK 6336 N
HE'S THE HOTTEST MAN IN TOWN	Co 209 E	AIN'T MISBEHAVIN'/BLUES	OK 6224 E
<u>WOODY HERMAN</u>		<u>ARTIE SHAW</u>	
DALLAS BLUES/RIVER BED BLUES	De 2629 N	I'M COMING VIRGINIA	BB 10320 N
CASBAH BLUES/FAREWELL BLUES	De 2582 N	SPECIAL DELIVERY STOMP	VI 26762 E
<u>MAGGIE JONES</u>		<u>TONY PASTOR</u>	
CHEATIN' ON ME(HENDERSON HOT 6)	Co 14074 V	CONFESSIN'	BB 11105 N
<u>GENE KRIPA</u>		<u>MUGGOS SPANIER</u>	
ALREET/GEORGIA ON MY MIND	OK 6118 N	RELAXING AT THE TOURO/RIVERBOAT SHUFFLE	BB 10532 E
FEELIN' FANCY/WASHINGTON & LEE SWING	OK 5921 N		

## AUCTION

## FRANK H. TROLLE

## AUCTION

105 E. HANOVER ST. (RECORD RENDEZVOUS), TRENTON 8, NEW JERSEY

All records will be shipped C. O. D. Railway Express. Condition is guaranteed as usual.

LOUIS ARMSTRONG

TO YOU SWEETHEART ALMA/ON A COCONUT ISLE. 0E 914 N  
 YOU RUN YOUR MOUTH/CAIN AND ABEL 0E 3204 N  
 I'LL GET MINE BYE AND BYE/YES SUH 0E 3900 N  
 SQUEEZE ME/S.O.L. BLUES(HOT 5 & 7) 00 35661 N  
 NO ONE ELSE BUT YOU/SAVE IT PRETTY M(SAVOY 5) 00 35662 N

BUSTER BAILEY SEXTET

THE BLUE ROOM/AM I BLUE Vs 8333 N

MILORED BAILEY

TOO LATE/DEAR OLD MOTHER DIXIE BB 7873 V  
 MY REVERIE/WHAT HAVE YOU GOT THAT GETS ME VO 4406 E  
 ALL TOO SOON/EVERYTHING DEPENDS ON YOU DE 3888 N  
 I THINK OF YOU/MORE THAN YOU KNOW 0E 4267 N  
 WILLOW TREE/HONEYSUCKLE ROSE(RED LABEL) 0E 18108 N  
 HOW CAN I EVER BE ALONE/TENNESSEE FISH FRY CO 35532 N

FRANK BANTA

I WONDER WHERE MY BABY/SWEET MAN(PIANO SOLOS)VI 19839 E  
 UPRIGHT AND GRAND/PRUDY (SOLO WITH DRUMS) PE 11186 N

CHARLIE BARNET

LAMENT FOR MAY/6 LESSONS FROM MM LAZONGA BB 10743 N  
 WINGS OVER MANHATTAN(PARTS 1 & 2) BB 10885 N  
 LUMBY/PHYLLISSE BB 11014 N  
 BLUE JUICE/HARMONY HAVEN BB 11111 N  
 LAZY BUG/MISS ANNABELLE LEE BB 10294 N

COUNT BASIE

EVENIN'/MOTEN SWING OK 5732 N  
 BLUE AND SENTIMENTAL/YOU CAN DEPEND ON ME 0E 3882 N  
 RUSTY DUSTY BLUES/ALL OF ME CO 36675 N

SIDNEY BECHET & NEW ORLEANS FEETWARMERS

I KNOW THAT YOU KNOW/SWING PARADE VI 27574 N  
 ROSE ROOM/ON LADY BE GOOD VI 27707 N  
 THE MOOCHE/BLUES IN THE AIR (I N; I E) VI 20-1510 -

PETE BROWN AND HIS JUMP BANO

OCEAN MOTION/TEMPO DI JUMP 0E 18118 N

CAB CALLOWAY

HI-DE-HO ROMEO/MOON AT SEA VR 651 V  
 WHO CALLS/MERMAID SONG OK 6501 N  
 MINNIE THE MOOCHE/KICKING THE GONG AROUND BR 80015 N  
 YOU RASCAL YOU/SOME OF THESE DAYS BR 80017 N  
 NOBODY'S SWEETHEART/ST. JAMES INFIRMARY BR 80018 N

UNA MAE CARLISLE & ORCHESTRA

PAPA'S IN BED WITH BRITCHES ON/HOW I LAY BB 10853 N  
 BEAUTIFUL EYES/CHANGES MADE(LES YOUNG,COLLINS)BB 11096 N  
 I SEE MILLION PEOPLE/BOOGLIE(KIRBY) BB 11181 N  
 ANYTHING/CAN'T HELP LOVIN' THAT MAN(KIRBY) BB 11257 N  
 IT AIN'T LIKE THAT/CITY CALLED HEAVEN(KIRBY)BB 11271 N  
 I'M THE ONE WHO LOVES YOU/COFFEE (KIRBY) BB 11362 N  
 BLITZDREIG BABY/IT'S SAD(LES YOUNG,COLLINS)BB 11120 N

BENNY CARTER

BABALU/THERE I'VE SAID IT AGAIN BB 11090 N  
 POM POM/SERENADE TO A SARONG 0E 3262 N  
 I'VE BEEN IN LOVE BEFORE/BY WATER(MILLS BR.)DE 3545 N

BING CROSBY

HOME ON THE RANGE/LAST ROUNUP BR 6663 V  
 HOME ON THE RANGE/THANKS ME 13131 E  
 GOOD NIGHT LOVELY LADY/SHADOWS OF LOVE ME 13134 E  
 LAST ROUNUP/SOMEONE STOLE GABRIEL'S HORN ME 13170 V  
 GUESS IT HAD TO BE(N)/LOVE IN BL(G, CATCH) ME 13165 -  
 FOUND A MILLION DOLLAR BABY/I'M THRU WITH LBR 80045 V  
 NOBODY'S DARLING BUT MINE/WHEN THE WHITE AZEA DE 18391 E  
 EASTER PARADE/ABRAHAM 0E 18425 E  
 SWEET LEILANI/BLUE HAWAII 0E 1175 V  
 YOU ARE MY SUNSHINE/RIDIN' DOWN THE CANYON 0E 3952 V  
 (BING CROSBY CONTINUED NEXT COLUMN)

(BING CROSBY, CONTINUED)

NO TO IMPORTE SABER/YOU'RE THE MOMENT 0E 3965 E  
 SHEPHERD SERENADE/ANNIVERSARY WALTZ 0E 4065 E  
 LET'S ALL MEET AT MY HOUSE/DEEP IN HEART 0E 4162 E

EUROPE'S SOCIETY ORCHESTRA (YOU KNOW ABOUT

EUROPE AFTER SEEING PIX "STORMY WEATHER")  
 CASTLE WALK/YOU'RE HERE AND I'M HERE VI 17553 E

DUKE ELLINGTON

I GOT IT BAD/CHOCOLATE SHAKE (N/V) VI 27531 -  
 DAYBREAK EXPRESS/DEAR OLD SOUTHLAND (S/N) VI 24501 -  
 THREE LITTLE WORDS/RING DEM BELLS VI 22528 V  
 CLEMENTINE/FIVE O'CLOCK DRAG VI 27700 N  
 COUNTRY GAL/JUBILEE STOMP CO 35776 N  
 THAT RHYTHM MAN/MISSISSIPPI MOAN CO 36157 N

FIVE BIRMINGHAM BABIES

HARD HEARTED HANNAN/GOLDEN GATE ORCH.(REV) PE 14311 E

PETE JOHNSON'S BAND

627 STOMP/PINEY BROWN BLUES 0E 18121 N

GENE KRUPA

CHANGES MADE/THOSE THINGS YOU LEFT ME OK 6021 N  
 LITTLE MAN WITH A NOY CIGAR/THINGS I LOVE OK 6143 N  
 WALLS KEEP TALKIN'/COME BE MY LOVE OK 6438 N  
 COPPIN' A PLEA/VIOLETS FOR YOUR FURS OK 6498 N  
 PASS THE BOUNCE/ME AND MY MELINDA OK 6619 N  
 NIGHT OF NIGHTS/FIGHTIN'DOUG MACARTHUR OK 6635 N

HARLAN LEONARD

SKEE/DON'T WANT TO SET WORLD ON FIRE BB 10919 N  
 OIG IT/KEEP ROCKIN BB 11302 N  
 TOO MUCH/AS TREATED BB 11544 N

JOE MARSALA

BULL'S EYE/SLOW DOWN 0E 3715 N  
 LOWER REGISTER/I KNOW THAT YOU KNOW 0E 3764 N

TENNESSEE TOOTERS

GROUND HOG BLUES/CHATTANOOGA CO 144 N

JACK TEAGARDEN

IF IT'S GOOD/CLASS WILL TELL BR 8373 E  
 MOON AND THE WILLOW TREE/YOU YOU DARLING VS 8196 V  
 WAIT WILL I CATCH YOU/AND SO DO I VS 8388 V  
 THE BLUES HAVE GOT ME/PRELUDE TO THE BL. 0E 4409 N

TENNESSEE TEN

YOU'RE GOT TO BE MAMA/NUHIN' BUT VI 19073 G  
 GULF COAST BLUES-SUGAR BLUES/DOWNHEARTED VI 19094 E

JOE VENUTI

I LIKE LITTLE GIRL/MY MAN FROM CAROLINE VI 23015 N

CLARENCE WILLIAMS ORCHESTRA

MOUNTAIN CITY BLUES/LAZY MAMA OK 8592 N

FATS WALLER

HONEYSUCKLE ROSE/BREAKIN' THE ICE VI 24826 N  
 DEEP RIVER/LONESOME ROAD(PIPE ORGAN SOLD) VI 27459 N  
 OLD GRAND DAD/LITTLE CURLY HAIR IN HIGH BB 10698 N  
 BUCKIN' THE OICE/ALL THAT MEAT AND NO PD. BB 11102 N  
 I WANTA HEAR SWING SONGS/LET'S GET AWAY BB 11111 N  
 I REPEAT/HEADLINES IN THE NEWS BB 11188 N  
 CLARINET MARMALADE/WINTER WEATHER BB 11469 N  
 YOUR SOCKS DON'T MATCH/UP JUMPED YOU BB 30-0814 N

TEDDY WILSON

EXACTLY LIKE YOU/BOOLY-JA-JA CO 35220 N  
 SOME OTHER SPRING/HALLELUJAH CO 35298 N

ESQUIRE'S JAZZ BOOK

A FEW COPIES OF THIS FINE BOOK ON JAZZ, WITH PLENTY OF PICTURES, BIOGRAPHIES & DISCOGRAPHIES ARE STILL AVAILABLE - \$1.00

AUCTION

AUCTION

ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

ALL STAR BAND

ROYAL FLUSH/I GOT RHYTHM Co 36499 E

AMBROSE ORCHESTRA

DIXIELAND BAND DE 780 E

LOUIS ARMSTRONG

I USED TO LOVE YOU/LEAP FROG DE 4106 N

CONFESSION/IF I COULD BE WITH OK 3059 N

COUNT BASIE

HONEYSUCKLE ROSE DE 1141 E

I O'CLOCK JUMP/JON'S IDEA DE 1363 V

BLUES IN THE DARK/GEORGIANNA DE 1682 N

TOPSY/DON'T YOU MISS YOUR B. DE 1770 E

OH LADY BE GOOD/YOU CAN DEPEND DE 2631 V

RIFF INTERLUDE/I LEFT MY BABY Co 35321 E

SOMEDAY SWEETHEART/HOLLYWOOD Co 35338 V

BETWEEN DEVIL/HAM'N EGGS(E/V) Co 35357 -

EASY DOES IT/LOUISIANA Co 35448 E

BASIE BLUES Co 36601 V

RUSTY DUSTY BLUES Co 36675 E

TIME ON MY HANDS Co 36685 E

GOIN' TO CHICAGO/9:20 SPEC. OK 6244 E

FANCY MEETIN' YOU/1,2,3, OK 6319 N

BASIE BOOGIE OK 6330 V

MOON NOCTURNE/SOMETHING NEW OK 6449 N

FIESTA IN BLUE(BUCK CLAYTON;G)OK 6440 N

KING JOE, 1 & 2 OK 6475 N

DON'T WORRY ABOUT ME/WHAT VO 4734 E

TWELFTH ST. RAG VO 4886 V

THE WORLD IS MAD, 1 & 2 OK 5816 E

ALL OR NOTHING AT ALL OK 5884 N

MY WONDERING MAN/5 O'CLOCK OK 5922 N

LOVE JUMPED OUT/SAME OLD SO. OK 5963 N

STAMPEDE IN G MINOR OK 5987 N

DOWN DOWN DOWN OK 6221 N

BUNNY BERIGAN

I GOT A BUY/OVER KENTUCKY VI 25833 V

DOWN STREAM/SOPH. SWING VI 25811 N

WHEN A PRINCE OF A FELLOW VI 26055 N

IT'S THE LITTLE THINGS THAT VI 25868 N

Y' HAD IT COMIN' TO YOU VI 26196 N

RINKA TINKA MAN/I DANCE VI 25820 N

SERENADE TO STARS/OUTSIDE VI 25781 N

I WANT ROMANCE/TO PLAY LOVE VI 25688 N

ROSES IN DEC./CIGARETTE VI 25613 N

NEVER FELT BETTER/OLD DESER. VI 25858 N

EBB TIDE/GEE BUT IT'S GREAT VI 25644 N

IMAGE OF YOU/HAPPY DANCING VI 25587 E

WILL BRADLEY

SCRUB ME MAMA WITH BOOGIE Co 35743 V

JACK & JILL/JULIA FOOL YA Co 36372 E

AFTER I SAY I'M SORRY Co 35443 E

SWINGIN' A DREAM VO 5262 N

I'M COMING VA/THE LOVE NEST Co 35345 E

JOHNSON RAG/HALLELUJAH Co 35333 N

CAB CALLOWAY

MINNIE THE MOOCHER/KICKIN' BR 6511 G

I LOVE TO SING/SAVE ME SISTER BR 7638 N

BABY WON'T YOU PLEASE/I AIN'T BR 7530 N

AVALON/MOONLIGHT RHAPSODY BR 7411 N

ST. JAMES INF./NOBODY'S SWEET. BR 6105 N

SCAT SONG/CABIN IN COTTON BR 6272 N

HOW COME YOU DO ME LIKE YOU ME 12488 N

SWEET GEORGIA BROWN(WHOOPEE M)PE 15507 G

OGEECHEE RIVER LULLABY Co 36662 E

VIRGINIA, GEORGIA, CAROLINE Co 36611 V

HARLEM HOSPITALITY/EVENIN' VI 24414 N

BLUES IN THE NIGHT OK 6422 E

PAPA'S IN BED WITH BRITCHES ON OK 5731 N

HI DE HO MIRACLE MAN/FRISCO BR 7756 N

COPPER COLORED GAL BR 7748 N

LOVE IS THE REASON/JES' BR 7677 N

YA' GOTTA HI DE HO/REFER BR 6340 V

HI DE HO/DO I CARE NO NO VO 5591 N

CHILI CON CONGA/VUELVA VO 5315 N

TARZAN OF HARLEM VO 5267 N

WHO'S YEHOODI/HARD TIMES VO 5566 N

FEELIN' TIP TOP/WORKERS OK 5874 N

WHO CALLS/THE MERMAID SONG OK 6501 N

MY COO-COO BIRD/FINNIGAN OK 6459 N

A CHICKEN AIN'T NOTHIN' BUT OK 5847 N

LARRY CLINTON

JEEPER'S CREEPERS/DEVIL VI 26108 V

MY HEART BELONGS TO DADDY VI 26100 V

WHO BLEW OUT THE FLAME VI 26073 V

DEEP PURPLE/A STUDY IN RED VI 26141 V

TEMPTATION/SPICE OF LIFE VI 26112 E

SILENT MOOD/TOSELLI'S SERE. VI 26417 V

AT LEAST YOU COULD SAY HELLO VI 26374 V

ABBA DABBA/CAMPBELLS ARE SW. VI 25707 E

MIDNIGHT IN MADHOUSE/BIG VI 25697 N

HEART & SOUL/DODGING DEAN VI 26046 E

HOW'DJA LIKE TO LOVE ME VI 25775 E

EDDIE CONDON

I'M GONNA STOMP/THAT'S A BB 10168 N

BING CROSBY

WAITER PORTER UPSTAIRS MAID DE 3970 E

(WITH JACK TEAGARDEN ORCH.)

BOB CROSBY

BLUE SURREAL/BLACK ZEPHYR DE 4415 E

WAY DOWN YONDER/BIG TOM DE 4403 E

COW COW BLUES/DRY BONES DE 3488 E

SUGAR FOOT STOMP/KING PORTER DE 4390 N

JIMMY DORSEY

PARADE OF MILK BOTTLE CAPS DE 941 E

DON'T BE THAT WAY DE 1733 E

YOURS DE 3657 E

SLAP THAT BASS DE 1203 E

## AUCTION

## AUCTION

## ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

TOMMY DORSEY

MELODY/SLEEPY(TROM SOLO) VI 10-1045 N  
 HOW DO YOU DO (SINATRA) VI 27710 E  
 DAYBREAK (SINATRA) VI 27974 N  
 TAKE ME (SINATRA) VI 27923 E  
 THIS LOVE OF MINE(SINATRA) VI 27508 E  
 BLUES OF EVENING(SINATRA) VI 27947 N  
 WHAT IS THIS THING CALLED VI 27782 N  
 BLUE DANUBE(ORIG.LABEL) VI 25556 V  
 CARCAROLLE/CANADIAN CAPERS VI 25887 V  
 BEALE ST.BLUES (10") VI 25767 E

GENE GIFFORD

NOTHIN' BUT THE BLUES/N.ORTLEANS  
 (BERIGAN,WANNONE,FREEMAN) BB 10704 N  
BENNY GOODMAN  
 POUND RIDGE/I GOT IT BAD Co 36421 N  
 FULL MOON/KISS IN OCEAN Co 36590 V  
 LAZY RIVER/OH LOOK AT ME NOW Co 36012 E  
 SIX FLATS UNFURNISHED Co 36652 E  
 IDAHO/TAKE ME Co 36613 E  
 AFTER AWHILE/MUSKRAT BR 80028 N  
 ZOOT SUIT/MY LITTLE COUSIN OK 6606 N  
 STRING OF PEARLS/JERSEY B. OK 6590 E  
 WE'LL MEET AGAIN/BEFORE OK 6644 E

GLEN GRAY

WHITE JAZZ/CRAZY 'BOUT BABY BR 6092 N  
 TAKE IT FROM ME/IT'S THE G. BR 6153 N  
 BLUE JAZZ/DON'T TELL A SOUL BR 6358 E  
 MIGHTY RIVER/SOMEBODY TO LOVE BR 6402 N  
 RHYTHM MAN BR 6463 N  
 LOVE IS THE THING/BLANKET BL. BR 6584 E  
 THIS IS ROMANCE/MY LOVE BR 6642 V  
 SAVAGE SERENADE BR 6647 V  
 JUNGLE FEVER BR 6932 N  
 LEARING/OUT IN COLD AGAIN BR 6964 E  
 I'M IN LOVE/NEW MOON DE 192 V  
 NAGASAKI/P.S. I LOVE YOU DE 200 V  
 STOMPIN' AROUND/IRRESISTABLE DE 286 E  
 OBJECT OF MY AFFECTION DE 298 E  
 BLUE MOON/WHERE THERE'S DE 312 V  
 WISH I WERE ALADDIN/DEVIL IS DE 553 E  
 ZIG ZAG/THE BOGLIN BAND DE 1312 E  
 BEI MIR BIST DU SCHON DE 1575 E  
 I CRIED FOR YOU/TIME ON MY DE 1364 E  
 I WON'T BELIEVE IT/COULD BE DE 2292 V  
 LAZY RIVER/MOON COUNTRY DE 2397 V  
 PRELUDE IN C SHARP MINOR DE 2709 V

LIONEL HAMPTON

I'D BE LOST/HOUSE OF MORGAN VI 26751 E  
 HOT MALLETS/WHEN LIGHTS ARE VI 26371 N  
 DENISON SWING/WIZZIN'THE WIZZ VI 26233 E  
 CAN'T GET STARTED/MUNSON ST. VI 26453 N

COLEMAN HAWKINS

FINE DINNER/BODY & SOUL BB 10523 E  
JOHNNY HODGES  
 TRULY WONDERFUL/MY HEART VO 5330 E  
 MY DAY/GOLDEN SANDS (V/G) VO 3948 -  
 JEEPS BLUES/RENDEZVOUS RHYTHM VO 4115 E  
 THINGS AIN'T WHAT THEY USED BB 11447 V+

GENE KRUPA

GREEN EYES(ROY ELDRIDGE) OK 6222 N  
 AFTER YOU'VE GONE(ELDRIDGE) OK 6278 N

MCKINNEY'S COTTON PICKERS

BABY WON'T YOU PLEASE COME H. VI 22511 N

MOUND CITY BLUE BLOWERS

NEVER HAD REASON/TAILSPIN BL BB 10209 N  
 I HOUR(E)/HELLO LOLA(N) BB 10037 -

FRANKIE NEWTON

BLUES MY BABY GAVE TO ME/WHO BB 10216 E+

RED NICHOLS

POOR BUTTERFLY/CAN'T YO HEAH BR 20062 V

RAY NOBLE (RECORDED IN EUROPE)

WITH ALL MY LOVE/SAILIN' VI 24123 E  
 REPEAL THE BLUES/NOT BAD(E/V) VI 24619 -  
 SECRET HEART/NEVERMORE(1/2" CR) VI 24749 E  
 IT'S GREAT TO BE IN LOVE/ VI 25232 E  
 BLUES IN MY HEART VI 25141 E  
 EXPERIMENT/DRIFTIN' TIDE VI 25006 E  
 WHAT MORE CAN I ASK VI 24314 E  
 OCEANS OF TIME/ROUND CORNER VI 24603 E  
 DREAMING A DREAM VI 24850 E  
 TIME ON HANDS/GOODNIGHT SW. VI 25016 E  
 IT'S BAD FOR ME/HOW CAN WE BE VI 24872 E  
 THE MOON AND SIXPENGE VI 24212 E  
 MIDNIGHT THE STARS AND YOU VI 24700 E  
 VERY THOUGHT OF YOU VI 24657 E  
 LIVING IN CLOVER VI 24064 V

RHYTHMAKERS (PEE WEE)

WHO STOLE LOCK/OH PETER Co 35841 E

BEA WAIN

YOU CAN DEPEND ON ME/DO I VI 27353 V  
 HELLO MA I DONE IT AGAIN VI 27263 V  
 I'M NOBODY'S BABY/BUDS WON'T VI 26603 E  
 GHOST OF A CHANCE/DANCING IN VI 26451 N  
 STORMY WEATHER/OH YOU CRAZY M.VI 26311 N

COOTIE WILLIAMS

THINGS AIN'T WHAT THEY USED HIT 7084 N  
 WEST END BLUES/G-MEN OK 6370 E

TEDDY WILSON

SENTIMENTAL AND MELANCHOLY(E/V)BR 7844 -  
 COQUETTE/HOUR OF PARTING BR 7943 V  
 YOU'RE MY DESIRE BR 7940 E

**AUCTION**

**AUCTION**

**JOEL DUROE**

5153 ROCKLAND AVE., EAGLE ROCK, CALIFORNIA

<u>HENRY ALLEN</u>		<u>(BENNY GOODMAN, CONTINUED)</u>		<u>GENE KRUPA</u>	
BELIEVE IT BELOVED	ME 13304 E	GOODY GOODY	VI 25245 F	MUTINY IN THE PARLOR	VI 25263 G
<u>LOUIS ARMSTRONG</u>		SENTIMENTAL MOOD	VI 25351 F	<u>EDDIE LANG</u>	
WHEN YOU'RE SMILING	DK 41298 G	GEE BUT YOU'RE SWELL	VI 25486 F	PERFECT	DK 40936 G
RHYTHM MAN	DK 41281 G	SANDMAN	VI 25215 F	<u>WINGY MAINDONE</u>	
PEANUT VENDOR	OK 41478 G	ROLL 'EM	VI 25627 F	CORRINA CORRINA	BB 10266 G
MUGGLES	VO 3194 V	MAMA	VI 25720 G	SEND ME	BR 6940 E
CABIN IN THE PINES	BB 6911 V	LIZA/SMILES	VI 25660 V	<u>BUBBER MILEY</u>	
SITTIN' IN THE DARK	VI 24245 N	<u>DUKE ELLINGTON</u>		PENALTY OF LOVE	VI 23010 V
ST. LOUIS BLUES (DIG)	VI 24320 V	IN A MELLO TONE	VI 26788 -	<u>JELLY ROLL MORTON</u>	
<u>SIO'NEY BECHET</u>		MOOD INDIGO (BLACK MAN)	VI 22587 G	K.C. STOMPS	VI 38010 G
AIN'T MISBEHAVIN'	VI 26746 G	MOOD INDIGO (BLACK MAN)	VI 22587 G	SHREVEPORT	VI 21658 V
SLEEPY TIME DOWN SOUTH	VI 27447 E	ALL TOO SOON	VI 27247 V	PEP	BB 10257 F
SHIEK OF ARABY	VI 27485 G	MOOD INDIGO (MOOCHE)	VI 24486 V	GEORGIA SWING	VI 38024 G
SLIPIN' & SLIDIN'	VI 27337 N	BLUE BUBBLES	VI 22985 G	SHREVEPORT (SKIP)	VI 21658 G
<u>BUNNY BERIGAN</u>		NINE LITTLE MILES	VI 22586 G	DOCTOR JAZZ	VI 20415 G
TREES	VI 26138 V	DIGA DIGA DO	VI 38008 G	<u>NEW ORLEANS RHYTHM KINGS</u>	
ROSES IN DECEMBER	VI 25613 F	COCKTAILS FOR TWO	VI 24617 V	TIN ROOG (A & B)	GE 5105 G
1ST TIME I SAW YOU	VI 25593 G	HIGH LIFE	VI 38036 G	<u>KING OLIVER</u>	
PIANO TUNER MAN	VI 25776 E	FLAMING YOUTH	BB 10243 V	MANDY LEE	GE 5134 -
JAZZ ME BLUES	VI 26244 V	I MET MY WATERLOO	VI 24622 E	DIPPERMOUTH	GE 5132 -
<u>BIX BEIDERBECKE</u>		JUNGLE NITES IN HARLEM	VI 23022 E	SUGAR FOOT (VOC. DEMONSTRATION TEST)	E
I'LL BE A FRIEND	VI 23008 N	SELTA SERENADE	VI 24755 G	ST. JAMES INFIRMARY	VI 22298 G
<u>PERRY BRAOFRORD &amp; JAZZ PHOOLS</u>		THE MOOCHE	BR 4122 F	<u>RED ONION JAZZ BABIES</u>	
LUCY LONG	VO 15165 N	TIGER RAS, 1 & 2	BR 4238 V	EARLY EVERY MORNING	GE 5626 G
LUCY LONG	VO 15165 G	SWANEE RHAPSODY	BR 6288 F	<u>BESSIE SMITH</u>	
<u>WILL BRADLEY</u>		SOPHISTICATED LADY	BR 6600 V	MOUNTAIN TOP BLUES	CO 14031 V
I THOUGHT ABOUT YOU	VO 5182 V	<u>LIONEL HAMPTON</u>		<u>JABBO SMITH</u>	
AFTER I SAY I'M SORRY	CO 35443 V	FIDDLE FIDDLE	VI 26173 E	TANGUAY BLUES	BR 7101 G
<u>BUCKTOWN FIVE</u>		JUMPIN' JIVE	VI 26304 G	<u>ART TATUM</u>	
MOBILE BLUES	GE 5405 N	FIDDLE DEE DEE	VI 27364 G	CHLOE	OE 2052 E
THE EEL	BR 6743 E	EARLY SESSION HOP	VI 26393 V	<u>FRANK TRUMBauer</u>	
<u>JOHNNY DODDS</u>		MUSKAT RAMBLE	VI 26017 E	SINGIN' THE BLUES	OK 40772 G
WILD MAN (25/28)	BR 3567 G	HEEBIE JEEBIES	VI 26423 E	TRUMBOLOGY	DK 40871 G
<u>BENNY GOODMAN</u>		<u>FLETCHER HENDERSON</u>		<u>JACK TEAGARDEN</u>	
WALK JENNY WALK	VI 25329 G	COPENHAGEN	VO 14926 V	RHYTHM HYMN	DE 4071 N
ALWAYS	VI 25024 E	SUGAR FOOT (CONNIES INN) DIG	VI 22721 V	<u>FATS WALLER</u>	
TIP-I-TIN	VI 25814 E	SUGAR FOOT (CONNIES INN)	BB 10247 E	ALLIGATOR CRAWL	VI 24830 V
CAMEL HOP	VI 25717 V	MY SWEET TOOTH SAYS	VI 22786 V	SWEETIE PIE	BB 10262 E
RESTLESS	VI 25021 G	<u>FRIARS SOCIETY ORCH</u>		<u>COOKS DREAMLAND ORCHESTRA</u>	
HERE'S LOVE IN YOUR EYES	VI 25391 G	TIGER RAG	GE 4968 E	SO THIS IS VENICE	GE 5360 V
SIREN'S SONG	VI 26230 F	ECCENTRIC	GE 5009 G		
IT'S WONDERFUL	VI 25727 F	<u>HARRY HAMES</u>			
YOU & YOUR LOVE	VI 26263 V	AVALON	CO 35316 F		
		TRUMPET RHAPSODY	CO 36160 F		

**TRADE OR AUCTION**

**TRADE OR AUCTION**

**HARRY E. AVERY**

1138 EAST 15TH ST., OAKLAND 6, CALIF.

The following records are for trade or auction,—trades preferred. My want list will be sent on request.

<u>BERTRAND'S WASHBOARD WIZARDS</u>		<u>BLIND LEMON JEFFERSON</u>	
STRUGGLING/LITTLE BITS	VO 1035 V	PRISON CELL BLUES/LEMON'S WORRIED BLUES	PARA 12622 V
<u>BLTYHE'S WASHBOARD BAND</u>		DYNAMITE BLUES/EAGLE EYED MAMA	PARA 12799 V
BOHUNKUS BLUES/BUDDY BURTON'S JAZZ	PARA 12368 E+	<u>FREDDY JOHNSON &amp; HARLEMITES</u>	
<u>CHARLESTON CHASERS</u>		TIGER RAG/I GOT RHYTHM	0EE 5110 E
SOMEDAY SWEETHEART/AFTER YOU'VE GONE	CO 861 E	<u>EDDIE LANG (RUBE BLOOM ACC.)</u>	
MISSISSIPPI MUD/MELANCHOLY BABY	CO 1335 N	MINE ALL MINE	OK 40988 N
<u>JOA COX &amp; LOVIE AUSTIN'S SERENADERS</u>		<u>LOUISVILLE RHYTHM KINGS</u>	
TROUBLE TROUBLE/I'M LEAVIN' HERE	PARA 12344 V	IN A GREAT BIG WAY/LET'S SIT & TALK	OK 41189 N
<u>JOE CURRAN'S BAND (FEAT. JACK TEAGARDEN)</u>		<u>MCKINNEY'S COTTON PICKERS</u>	
THANK YOUR FATHER	PAR 24012 N	MISS HANNAH/WAY I FEEL TODAY	BB 10232 N
<u>OIXIE WASHBOARD BAND</u>		CEE, AIN'T I GOOD/WHEREVER THERE'S A WILL	BB 10249 N
LIVIN' HIGH/WAIT TILL YOU SEE	CO 14128 E+	<u>MIFF MDLE &amp; MOLERS/ED LANG'S ORCH.</u>	
MY OWN BLUES/YOU FOR ME	CO 14141 E+	YOU TOOK ADVANTAGE/MARCH OF HOODLUMS	PAE 1157 N
<u>DUKE ELLINGTON</u>		<u>EMMETT MILLER (ACC. BY LANG &amp; J. TEAGARDEN)</u>	
MOOD INDIGO, HOT & BOTHEREN, CREOLE LOVE CALL	VI 16006 E	SWEET MAMMA	OK 41342 N
<u>FRIAR'S SOCIETY ORCHESTRA</u>		<u>NEW ORLEANS WANDERERS</u>	
ECCENTRIC	GE 5009 V	GATE MOUTH/PERDIDO STREET BLUES	CO 698 E
<u>BENNY GOODMAN</u>		<u>ORIGINAL JAZZ HOUNDS</u>	
OL' PAPPY/JUNK MAN (#3)	COE 730 N	LUCY LONG/ALL THAT I HAD IS GONE	CO 14207 E+
<u>FLETCHER HENDERSON</u>		<u>JACK PETTIS</u>	
MY ROSE MARIE (105605-2)	PE 14337 E	SWEETEST MELODY/FRESHMAN HOP	OK 41411 N
STAMPEDE/JACKASS BLUES	CO 654 E+	<u>JACK PURVIE (TRUMPET SOLO)</u>	
<u>JELLY JAMES &amp; ORCHESTRA</u>		MENTAL STRAIN AT DAWN (1/2 EDGE DEFECT)	PAE 673 N
GEORGIA BO BO/MAKE ME KNOW IT	GE 6045 E	<u>SEPIA SERENADERS</u>	
		BABY BROWN/BREAKIN' THE ICE	BB 5782 N

**M. N. WINTON**  
2501 Ivy Dr., Oakland 6, Calif.  
**FOR TRADE OR AUCTION**

<u>LOUIS ARMSTRONG</u>	
WILDMAN/MELANCHOLY	PAE 2162 E+
TWO DEUCES/FIREWORKS	PAE 2282 N
WEARY BLUES/THAT'S WHEN	OK 8519 G
HOTTER THAN THAT/THAT'S WHEN	PAE 2704 N
ALLIGATOR CRAWL/POTATO HEAD	PAE 2185 N
ONCE IN AWHILE/SQUEEZE ME	PAE 2242 N
MUSKAT RAMBLE/SKID-DAT	CO 36153 N
MY HEART/CORNET CHOP SUEY	CO 36154 N
MEMORIES OF YOU/LUCKY TO ME	VO 3180 V
SOME OF THESE DAYS/WHEN YOU'RE	OK 41298 G
BOOY & SOUL/I'LL BE GLAD	VO 3072 G
<u>FLETCHER HENDERSON</u>	
SWEET THING/LOVIN'	CO 854 V+
CHARLESTON CRAZY/YOU GOT TO GET HOT	VO 14726 E
<u>BROADWAY BELLHOPS</u>	
CRAOLE IN CAROLINE/AIN'T NO (DIGS, CATCH)	HA 504 V+
<u>BUNNY BERIGAN</u>	
BLUES/I'M COMING VIRGINIA	PAE 2316 N
MILES APART/STRANGE ONLINESS	VI 25690 E
<u>BIX BEIDERBECKE</u>	
BIXOLOGY/SINGIN' BLUES	PAE 1838 N
SORRY/AT THE JAZZ BANO BALL	PAE 2711 N
<u>EDDIE CONDON</u>	
OH BABY/INDIANA	PAE 2932 N
<u>DUKE ELLINGTON</u>	
TRUCKIN'/ACCENT ON YOUTH	BR 7514 V
BLACK & BLUE/JUNBLE MADNESS	BR 4492 V
<u>JEAN GOLDKETTE (Bix)</u>	
SUNOAY/I'LO RATHER	VI 20273 V
IDOLIZING/HUSH A BYE	VI 20270 E
<u>BENNY GOODMAN (TEAGARDEN)</u>	
I AIN'T LAZY/LONG AS I LIVE	PAE 2695 N
<u>LANIN'S RED HEADS</u>	
FLAG THAT TRAIN/I WOULDN'T BE	CO 376 V
<u>GLENN MILLER</u>	
GOT RHYTHM/SLEEPY TIME GAL	OK 5051 N
HOW AM I TO KNOW/MOONLIGHT BAY	DE 1239 V+
<u>MIFF MOLE</u>	
NAVY BLUES	PA 34040 N
DARKTOWN STRUTTERS/HOT TIME TONITE	VO 3041 E
<u>TED LEWIS</u>	
LEWISBOA	CO 1916 E
HO HUM/ONE MORE TIME	CO 2452 N
LONGESOME ROAD/DINAH	CO 2181 N
<u>NEW ORLEANS RHYTHM KINGS</u>	
MAPLE LEAF/CLARINET MARMALAOE	BR E 2209 E
<u>NEW ORLEANS WANDERERS</u>	
GATEMOUTH/PEROIOO	CO 698 G
<u>LUIS RUSSELL (ARMSTRONG, REV.)</u>	
HIGH TENSION/KNOCKIN' A JUS	PAE 1064 E
<u>SAVANNAH SYNCOPATORS</u>	
AFTER YOU'VE GONE/MELANCHOLY BABY	BR 7124 N
<u>BOYD SENTER</u>	
COPENHAGEN/BEALE STREET	VI 22303 E
<u>ART SHAW</u>	
MOON FACE/LOVE & LEARN	BR 7787 E
NIGHT & DAY/SOMEODY SWEETHEART	BR 7914 E
<u>TRIXIE SMITH</u>	
RAILROAD BLUES/WORLDS	UHCA 81-82 N
<u>TENNESSEE TOOTERS</u>	
JACKSONVILLE GAL/EVERYBODY LOVES MY	VO 14985 E
<u>PAUL WHITEMAN (Bix)</u>	
LONELY MELODY	VI 21214 V+
LITTLE PAL/SEVENTH HEAVEN	CO 1877 E
MELANCHOLY BABY	CO 50068 V
<u>JOE VENUTI</u>	
STRINGING THE BLUES/BLACK & BLUE	CO 914 V+
PRETTY TRIX/MAN FROM THE SOUTH	OK 41076 E

**WANTED**

ARMSTRONG: OK 8343, OK 8357, OK 8447.  
BERTRAND: VO 1099.  
KING OLIVER: OK 8148, 40034, 8235; CO 14003, GE 5274.  
HOCIEL THOMAS: OK 8289, 8326.  
ALBERTA HUNTER: OK 8393.  
JUNIE COBB: VO 1269.  
CLARENCE WILLIAMS: OK 8171, 8215, 8272.  
JOSEPHINE BEATTI: GE 5594, 3048.  
CHICAGO FOOTWARMERS: OK 8548, OK 8613, OK 8792  
MISSISSIPPI JOOK BAND: ME 61165.

**S. W. OWENS**  
958 E. Kirby St., Detroit 11, Mich.  
**FOR TRADE OR AUCTION**

<u>LOUIS ARMSTRONG</u>	
KEEPIN' OUT OF MISCHIEF	VO 3181 E
SAVE IT PRETTY MAMA	OK 8657 G
<u>BAILEY'S LUCKY SEVEN</u>	
EASY MELODY	GE 5290 E
NOBODY LIEO	GE 4909 G
<u>BUNNY BERIGAN</u>	
THE IMAGE OF YOU	VI 25587 E
<u>TIM BRYMN &amp; ORCH.</u>	
WANG WANG BLUES	OK 4310 V
<u>BUTTERBEANS &amp; SUSIE</u>	
JELLY ROLL QUEEN	OK 8520 V
<u>COW COW DAVENPORT</u>	
NEW COW COW BLUES	PARA 12452 V
<u>FLETCHER HENDERSON</u>	
CLARINET MARMALAOE	VO 1065 V
CAROLINA	CO 5090 G
RHYTHM OF THE TAMBOURINE	VO 3487 G
<u>HORACE HENDERSON</u>	
YOU DON'T MEAN ME NO GOOD	OK 5953 V
<u>LIL JOHNSON</u>	
SAM, THE HOT OOG MAN	VO 03241 V
<u>ISHAM JONES</u>	
WABASH BLUES	BR 5065 V
<u>TED LEWIS</u>	
SHE'S EVERYBODY'S SWEETHEART	CO 122 V
BARNYARD BLUES	CO 170 E
BLUES	CO 2798 G
<u>LOUISIANA FIVE</u>	
DIXIE BLUES	EM 1026 G
<u>MCKINNEY'S COTTON PICKERS</u>	
4 OR 5 TIMES	VI 21583 V
<u>JIMMY O'BRYANT'S FAMOUS ORIGINAL WASHBOARD</u>	
STEPPIN' ON THE GAS	PARA 12294 V
WASHBOARD BLUES	PARA 12288 V
<u>ORIGINAL DIXIELAND JASS BAND</u>	
LIVERY STABLE BLUES	VI 18255 V
MARGIE/MEOLEY	VI 18717 V
BROADWAY ROSE/MEOLEY	VI 18722 V
<u>ORIGINAL INDIANA FIVE</u>	
FLORIDA LOW DOWN	HA 267 E
<u>ORIGINAL MEMPHIS FIVE</u>	
MOBILE BLUES	CO 260 E
SO (CRACK, 12 GROOVES)	PAT 36576 E
<u>MA RAINEY</u>	
TRAVELING BLUES	PARA 12706 E
JEALOUS HEARTED BLUES	PARA 12252 G
<u>CLARA SMITH</u>	
YOU DON'T KNOW MY MIND	OK 40836 V
<u>BESSIE SMITH</u>	
GULF COAST BLUES	CO 3844 G
BEALE STREET MAMA	CO 3877 E
BABY WON'T YOU PLEASE COME HOME	CO 3888 V
MAMA'S GOT THE BLUES	CO 3900 E
CEMETARY BLUES	CO 13001 E
SORROWFUL BLUES	CO 14020 V
THE BYE BYE BLUES	CO 14042 G
YOU'VE BEEN A GOOD OLE WAGON	CO 14079 V
BACK WATER BLUES	CO 14195 V
MUDDY WATER BLUES	CO 14197 E
THINKING BLUES	CO 14292 G
EMPTY BED BLUES	CO 14312 E
<u>LEROY SMITH</u>	
ST. LOUIS BLUES	VI 21472 G
<u>MAMIE SMITH</u>	
CRAZY BLUES	OK 4169 G
<u>TRIXIE SMITH</u>	
FREIGHT TRAIN BLUES	PARA 12211 E
<u>PRISCILLA STEWART</u>	
TRUE BLUE	PARA 12205 G
<u>CLARENCE WILLIAMS</u>	
BEER GARDEN BLUES	VO 2541 V
ST. LOUIS BLUES	VO 2676 G
SWEET EMALINE	OK 8572 G
WANTED: C.HAWKINS;ANY DE,BB,PAE,SIG,DELTA;JANY BECHET; BIGARD,VO,BR,VR;WEBB,DE 1087;PETE JOHNSON;ANY SOLOART; BASIE,OK,CO,DE;MANY HAMPTON;CHU BERRY,KINS COLE, GOOD- MAN,ALBERT AMMONS,CALLOWAY; EMOONO HALL, ANY CMS. HRS RAG,J.I.,JAZZ,NEW YORKER JULY 1 & 8, OTHER JAZZ MAGS.	

**DICK RIEBER**  
BOX 1043, CHAPPAQUA, NEW YORK

<u>ED ANDREWS</u> (GUITAR SOLOS, WITH VOCAL)			<u>MOUND CITY BLUE BLOWERS</u>		
BARREL HOUSE/TIME AIN'T GONNA MAKE ME STAY	OK	8137 N	HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274 E+
<u>LOUIS ARMSTRONG</u>			TAILSPIN/NEVER HAD A REASON	VI	38087 N
GOT NO BLUES/I'M NOT ROUGH	OK	8551 N	<u>JELLY ROLL MORTON</u>		
HOTTER THAN THAT/SAVOY BLUES	OK	8535 N	THE PEARLS/BEALE STREET	VI	20948 H
SQUEEZE ME/TWO DEVICES	OK	8641 N	SOMEBOY SWEETHEART/ORIGINAL JELLY-ROLL BL.	VI	20405 F
<u>COUNT BASIE</u>			<u>NEW ORLEANS WANDERERS</u>		
HONEYSUCKLE ROSE/ROSELAND SHUFFLE	DE	1141 N	PAPA DIP/TOO TIGHT	CO	735 F
<u>CHICAGO FOOTWARMERS</u>			<u>NEW ORLEANS BOOTBLACKS</u>		
BROWN BOTTOM BESS/LADY LOVE	OK	8613 N	MIXED SALAD/I CAN'T SAY	CO	14465 N
<u>CHOCOLATE DANDIES</u>			<u>RED NICHOLS</u> (CAPTIVATORS)		
PADUCAH/FOUR OR FIVE TIMES	OK	8627 F	GET HAPPY/SOMEBOUY TO LOVE ME	BR	4591 -
<u>JUNE COBB &amp; GRAINS OF CORN</u>			<u>KING OLIVER</u>		
YEARNING'S & BLUES/ENGOURANCE STAMP	VO	1204 E+	SNAKE RAG/HIGH SOCIETY	OK	4933 G
<u>ODD'S BLACK BOTTOM STOMPERS</u>			SNAKE RAG	GE	5184 E
WHEN ERASTUS PLAYS/JOE TURNER	BR	3997 N	<u>ORIGINAL MEMPHIS FIVE</u>		
<u>EZELL, SPAND, ETC.</u>			MEANEST BLUES	PE	14323 V
HOMETOWN SKIFFLE, 1 & 22	PARA	12896 N	<u>BESSIE SMITH</u>		
<u>HARLEM HOT CHOCOLATES</u> (DUKE)			SHIPWRECK/LONG OLD ROAD	CO	14663 N
SING YOU SINNERS	HW	1045 E	HUSTLIN' OAN/BLACK MOUNTAIN BLUES	CO	14554 N
<u>FLETCHER HENDERSON</u>			<u>CLARA SMITH</u>		
HOW COME YOU OO ME (LOUIS)	RE	9739 G	KITCHEN MECHANIC BLUES/TWO TIMING PAPA	CO	14097 N
ROCKY MOUNTAIN/TO JO (DIG LAST FEW GROOVES)	CO	970 E	<u>BOYO SENTER</u>		
THEN I'LL BE HAPPY	DO	3625 F	ORIGINAL CHINESE BLUES/PRICKLY HEAT (E. LANG)	OK	41163 N
DEALIN' APPLES/GRAND TERRACE SWING	VO	3213 N	I CRIED FOR YOU (TEST PHENESSING OATED 11/25/29)	G	3
MY SWEET TOOTH/MALINDA'S WOODIN' DAY	HMV	4911 N	<u>JABBO SMITH</u>		
TEA POT DOME BLUES/MOBILE BLUES	VO	14800 CO	LET'S GET TOGETHER/SAU-SHA STOMP	BR	7065 E+
OO DOOOLE OOM/OICTY BLUES (SCRATCH LAST SIDE)	CO	3995 N	<u>REX STEWART</u>		
LIVERY STABLE BLUES/P.O.O. BLUES	CO	1002 E+	BACK ROOM ROMP/TEA AND TRUMPETS	VR	618 E
<u>HOUND HEAD HENRY</u>			<u>TENNESSEE MUSIC MEN</u>		
FREIGHT TRAIN SPECIAL/STEAMBOAT BLUES	VO	1208 N	DEEP HARLEM/BUGLE CALL RAG	HA	1415 E+
<u>BESSIE JACKSON</u>			<u>UNIVERSITY SIX</u>		
WALKIN' BLUES/4200 BLUES	ME	13086 E	THE CAT/ON LIZZIE	HA	367 N
<u>JUNGLE BAND</u>			<u>WESLEY WALLACE</u>		
DOG BOTTOM/JUNGLE MAMMA	BR	4450 F+	NO. 29/TANNY LEE BLUES	PARA	12933 E+
<u>MEADE LUX LEWIS</u>			<u>ETHEL WATERS &amp; EBONY FOUR</u>		
HONKY TONK/(AVERY'S "DEARBORN ST.", REV.)	PARA	12896 N	DOWN HOME BLUES/GO BACK WHERE YOU STAYED	CO	14093 N
<u>LIL'S HOT SHOTS</u>			<u>CHICK WEBB</u>		
GEORGIA BO BO (56)/DROP THAT SACK (57)	VO	1037 N	HIEBIE JEBBIS/BLUES IN MY HEART	BR	6398 N
<u>WINGY MANHINE</u>			<u>PAUL WHITEMAN</u>		
UP THE COUNTRY/RINGSIOM STOMP	CO	1044 E	DIXIE OAWN/LOUISIANA	VI	21438 N
ZERO/ROYAL GARDEN	OK	41570 E+	<u>CLARENCE WILLIAMS</u>		
<u>MCKINNEY'S COTTON PICKERS</u>			HOT LOVIN'/SHOUT SISTER SHOUT (RIM CHIP)	PE	15403 G
NOBODY'S SWEETHEART/CRYING AND SIGHING	VI	38000 N	<u>WOLVERINES</u>		
SHIM-ME-SHA-WABBLE/MILBERG JOYS	VI	21611 N	YOU'RE BURNIN' ME UP/CRAZY QUILT	BR	3332 N
<u>MISSOURIANS</u>					
PROHIBITION BLUES/STOPPIN' THE TRAFFIC	VI	38120 N			

## HARRY MERENESS

602 State St., Jennings, Louisiana  
DEALER IN "COLLECTOR'S ITEMS"  
Established 1937

Cat. No. 21—"Nuthin' But Swing." 400 "Swing Discs"—Goodman, Dorsey, Wilson, Waller, Berigan, Bob Crosby, etc. At Auction. 10 and 20c minimum bid. Available now.

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**AUCTION**

**BILL KENNEDY**

**AUCTION**

223 W. 10TH ST. (BASEMENT STORE), NEW YORK 14, N. Y.

Winners will be notified and all records will be shipped Railway Express, C. O. D. Men in the Armed Forces must pre-pay or send home address.

<u>LOUIS ARMSTRONG</u>	
HEAR ME TALKIN'/TIGHT LIKE THIS	VO 3303 E
<u>BILLY BANKS RHYTHMAKERS</u>	
MARGIE/ON PETER(PEE WEE, SULLIVAN)	CMS 110 E
<u>BING CROSBY (WITH GUS ARNHEIM ORCHESTRA)</u>	
ONE MORE TIME/THANKS TO YOU	VI 22700 E
I'M GONNA GET YOU/HO HUM	VI 22691 E
I SURRENDER DEAR	VI 22618 E
THE LITTLE THINGS IN LIFE	VI 22580 E
FOOL ME SOME MORE	VI 22561 E
<u>CHICAGO RHYTHM KINGS</u>	
I'VE FOUND/THERE'LL BE SOME CHANGES MADE	BR 4001 V+
<u>CHOCOLATE DANIES</u>	
BUGLE CALL RAG/OEE BLUES	CO 2543 E
SIX OR SEVEN TIMES/T-HAT'S HOW	OK 8728 E+
BIRMINGHAM BREAKDOWN/STAR DUST	OK 8668 E+
<u>EDDIE CONDON</u>	
I'M GONNA STOMP MR. HENRY LEE	BB 10168 N
OH BABY/INDIANA(TESCH-SULLIVAN)	PARL 2932 N
MADAME DYNAMITE(KAMINSKY, PEE WEE)	PARL 2938 N
<u>BUO FREEMAN (KAMINSKY, PEE WEE, GOWANS)</u>	
I FOUND A NEW BABY/EASY TO GET	BB 10370 E
<u>GENE KRUPA (STACY, EDLRIDGE, GOODMAN, CHOO)</u>	
MUTINY IN THE PARLOR/I'M GONNA CLAP MY HANDS	VI 25263 E
<u>EDDIE LANG-JOE VENUTI ALL STARS</u>	
FAREWELL BLUES/SOMEDAY SWEETHEART	ME 12277 V
BEALE STREET BLUES/AFTER YOU'VE GONE	VO 15864 E
<u>LOUISIANA RHYTHM KINGS</u>	
TELL ME/PRETTY BABY	BR 4938 E
<u>TED LEWIS (MUGGY, BRUNIES, TESCH)</u>	
FAREWELL BLUES/WABASH BLUES	CO 2029 E
<u>MILLS BROTHERS</u>	
I HEARD/HOW AM I GOIN'	BR 6262 E
ROCKIN' CHAIR/G-B BLUES	BR 6278 E
TIGER RAG/NOBODY'S SWEETHEART	BR 6197 V
<u>MOUND CITY BLUE BLOWERS</u>	
FIREHOUSE BLUES/INDIANA	CO 1946 E
NEVER HAD A REASON/TAI'LSPIN	BB 10209 E
<u>MCKENZIE CONDON CHICAGOANS</u>	
CHINA BOY/LAMINATION CRACK)	OK 41011 E
LIZA/NOBODY'S SWEETHEART	OK 40971 V+
<u>WINGIE MANNONE</u>	
PANAMA/BASIN STREET BLUES	BB 6411 E
FARE-THE-WELL/ON THE GOOD SHIP	VO 2914 E
EVERY NOW AND THEN/I'VE GOT	VO 3071 V
<u>MIFF MOLE'S MOLERS</u>	
ALEXANDER'S RAGTIME/SOME SWEET OAY	OK 40758 V+
<u>RED NICHOLS AND HIS FIVE PENNIES</u>	
IDA/FEELIN' NO PAIN(PEE WEE)	BR 3626 E
HOW LONG BLUES/FAN IT	BR 6160 V
ALL Y'N HOLIDAY(MIFF MOLE)	BR 4286 V+
CORRINE CORRINA(GOODMAN-WINGY)	BR 6058 V
PANAMA/MARGIE(PEE WEE, MOLE)	BR 3961 E
GOIN' TO TOWN/GOOFUS	BR 6312 E
SHIM-ME-SHA-WABBLE(SULLIVAN-TEA)	BR 6836 E
<u>JIMMIE NOONE'S APEX CLUB ORCH</u>	
EVERY EVENING/FOUR OR FIVE TIMES	VO 1155 E
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# THE STATE OF JAZZ IN FRANCE

By S/Sgt. R. H. Pflug-Felder, Jr.

**AUTHOR'S NOTE:** Allowances should be made for the conditions under which these facts were gathered, that the whole of France was not visited and that full understanding was hampered due to the barrier of language. Any conclusions reached must be regarded as tentative.

On June 25, 1940, France capitulated to the Nazi forces and a curtain of censorship fell over half of Europe. On November 11, 1942, Germany and Italy invaded the remainder of France and the curtain was completely drawn. France and Europe were plunged into a second Dark Age.

Many music lovers have since wondered what happened to music under Nazi domination—particularly jazz music. It is well known that the Nazi culture regarded jazz as a particularly odious manifestation of the "decadent democracies." From time to time, rumors—ominous rumors—reached America but nothing definite. I too wondered what had happened to jazz and immediately upon reaching French soil I set about finding out. What I learned wasn't encouraging. Unfortunately, my job didn't permit any extensive survey but I did canvas two metropolitan cities—Marseilles and Lyons.

When I entered Marseilles for the first time, I had high hopes. Wasn't Marseilles known for its cabarets and "maisons des plaisir"—an ideal garden in which jazz could flower? Wasn't it one of the last French cities to fall completely under Nazi control? Surely, I thought, here I would find jazz.

I arrived in Marseilles early in the day and decided to try the record shops first. Luck was with me, or so I thought, because I located a second hand record shop almost immediately. I entered the shop and viewed the stacks of records like a conquering hero.

The dealer rushed over and greeted me profusely. (I was the first American to enter his shop since the Allied occupation.) After several rounds of kisses, handshakes and hugs, I inquired, in halting French, "Avez-vous les disques jazz?" "Mais, oui, monsieur," he replied and bustled to the rear of the shop. My heart sang and I had visions of scarce European records and second masters of

American releases; but my exultation was short-lived. He returned bearing an armful of dusty records but his idea of jazz and mine were slightly different. The records he brought were labeled "jazz," "fox trot" and "swing" all right but were recorded by very commercial combinations featuring accordion and marimba heavily. I tried to explain that these records weren't jazz but my French failed me. The dealer merely listened patiently and, when I had finished, pointed again to the records and said, "Oui, c'est jazz!" I wouldn't take his word for it and spent a dusty hour going through his stock but found nothing.

The same procedure was repeated many times throughout the day with the same result and evening found me with nothing but the hope that perhaps I would fare better in the bars and bordellos.

That evening I made a round of the cafes (and worse) but was no more successful in my search for jazz than I had been earlier in the day. Many of the cafes were closed but quite a few were catering to the influx of soldiers. Everywhere, I met the same sort of music played by the same instrumental combinations. Invariably, when asked to play an American number, the orchestra burst into *South of the Border*. Once, I managed to hear *St. Louis Blues* played, with a peculiarly French rhythm, on a wheezy accordion; but jazz was nowhere to be found.

A period of two weeks or so elapsed before I was again granted the opportunity of continuing my search. This time I visited the city of Lyons—a large industrial city in the Rhone valley. My second quest for jazz records was almost as unproductive as it had been in Marseilles—but not quite. I did find a copy of *Time on My Hands* by the Quintette of the Hot Club of France on French Decca and evidence of recorded jazz in the form of record supplements.

I found two Odeon Supplements—one dated September-October 1941 and the other dated October 1943—and therein lies a sad story. The September-October 1941 Supplement listed many French Jazz releases and a full page of "reeditions de jazz hot." The October 1943 Supplement listed no American reissues and only a few French jazz records. What is more important is the fact that only one of

the French releases was of an American tune and that was a commercial "pop" number. The Nazis not only successfully withdrew our records from the market but succeeded in removing American composers from the lists also. The fact that none of the jazz reissues mentioned in the September-October 1941 Supplement could be found in the shops tends to show how completely the stigma of American jazz had been stamped out. The jazz of Armstrong, Oliver and the Chicagoans had been replaced by a Nazi-fied French variety.

This fact is painfully borne out by the records listed below\*—all of which were recorded under the Nazi occupation. A glance at the titles and instrumental combinations is anything but heartening. Unfortunately, I was unable to listen to any of these releases but a young Frenchman I met assured me that only<sup>d</sup> three or four of the records released since the occupation had any musical value. Incompetent experimentation seems to have forced French jazz music to an effete and unwholesome nadir. Django Reinhardt and the Quintette of the Hot Club of France has led the way and the French jazzists followed. In fact, Django seems to be the guiding light of present-day French jazz. His name and personality are everywhere in evidence. The Nazis apparently approved of his brand of music which should bring hosannahs from the purists.

The young man I mentioned above was an invaluable source of information. He was a member of a local jazz band and a "record fiend" in the best sense of the word. His preference was for the jazz of Oliver and Armstrong rather than the "modern" forms. He maintained that French jazz died with the Nazi occupation.

He advanced many reasons for this state of affairs. Foremost was the fact that the Nazis forbade negroes to play in orchestras and French musicians to play in a negroid style. The result was inevitable. The jazz musicians either went underground or stopped playing jazz entirely. Others fled to Switzerland, England and South America for racial or political reasons. The negro has always

had a powerful influence on the French jazz musician and, robbed of his major inspiration, the French musicians' playing deteriorated rapidly. Like Panassie, my friend's praise for negro musicians knew no bounds. His views on white musicians interested me, particularly his contention that the white French musician is a better jazz musician than the American white. However, in his estimation, both are vastly inferior to the American negro.

I would like to correct an erroneous impression most Americans have in regard to the attitude of the French toward jazz. I, for one, was under the mistaken impression that in France jazz enjoyed a wider acceptance than it does in America. Perhaps it does in Paris and the northern area but not in the southern and central sections. Here people regard real jazz and negro music as bad music (*la musique mauvais*). Their taste seems to run toward tangos, rumbas and waltzes.

Does that mean that there is no hope for jazz in postwar France? Far from it! During my short stay in the country I found much evidence of renewed interest in jazz. The collector I spoke about earlier is an encouraging example. Not only has he a fairly good record collection but he and his friends have formed a small jam band—trumpet, clarinet, violin, guitar and drums. I had the opportunity of hearing them play and they have the right idea. The trumpet player in particular impressed me. He showed the influence of New Orleans rather than that of James and "Little Jazz," for which I am duly thankful. Let's hope that the postwar flood of American jive doesn't make him forget his New Orleans inspirations.

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\*Sgt. Pflug-Felder listed 53 records on the Swing label, 7 on French, Odeon, 6 on French Pathe, 5 on French Columbia and 4 on French HMV, complete with personnels. On paper the jazz of France is simply too dreary to contemplate and is not shown here. Michel Warlop and his String Septet: 4 violins, 2 guitars, 1 bass; Andre Ekyan: saxophone solo accompanied by 2 guitars, bass and drums. Gus Viseur and his Orchestra: accordion, clarinet, 2 guitars and bass. Dany Kane and his Orchestra: harmonica, tenor sax, guitar, bass and drums.

# Spirituals and Ring Shouts

## Chapter Eight of the Anthropology of Jazz

by ERNEST BORNEMAN

The manifold variants of religious Negro folk music in America, which include such widely different forms as spirituals, ring shouts, revival chants, camp meeting songs, and funeral hymns, have their common root in two basic patterns of creation:

### 1. Songs spontaneously created by a preacher and his congregation.

Here the natural rise and fall of Negro speech, intensified by the highly rhythmical and dynamic "strain" of Negro preaching and counterpointed by the antiphonal interlocations and exclamations of the congregation, yields new words and tunes at almost every church meeting, and though many of the songs thus created are as quickly forgotten as they were created, many of them have survived and have been garnished, pruned, transcribed and arranged until they became part and parcel of the rich store of American folk music.

### 2. Negro variations on European ecclesiastical tunes.

Here the words rather than the music provided the initial attraction to the Negro listener. Christianity, as a Jewish religion, was an ideology of protest against centuries of political and economical oppression. Palestine was under almost constant domination from bellicose neighbors, each one of whom suppressed the Mosaic religion and carried its believers into slavery. The Negroes saw their own fate reflected in these chronicles of faith and patience in exile, and as the slaves of Rome had turned to Judaism, so the slaves of America now turned to Christianity.

But in the process of assimilating Christianity, the Africans infused it with the memories and the ceremonialism of their homelands. Thus the Dahomey River God ceremony was incorporated into Baptism. Spirit possession became possession by the Holy Ghost. The Gods of West Africa became fused with the Trinity and the College of Saints. The bad spirits merged with Lucifer and Sammael. The snake gods of West Africa survived in the snake of Eden and

the beasts of the Apocalypse. Gorer, during a visit to the Holy Saints who used to hold their meetings in the backroom of a Harlem beauty parlor, noted especially the congregation's dance motions—an unmistakable wriggling of the spine, the shuffling of feet on the off-beat and finally the onset of trance and "possession" during which the victim's eyes turned up until only the whites showed; on recovering consciousness all victims claimed to be speaking with tongues and to be possessed by the Holy Ghost. "As I watched," Gorer says, "I found it hard to remember that I was in the United States, for I had seen an almost identical dance with similar effects, in Senegal; there it was the dance of the M'deup, the witch-finding dance of possessed women."<sup>1</sup>

And as the Negroes infused their masters' religion with meanings of their own, so they infused their masters' religious music with African structural alterations. The Anglican Hymnal, Wesleyan sources, John Bacchus Dykes—all furnished the raw material for a new ecclesiastical music which preserved little more than a few bars of tune, a basic pattern of harmony and a vague similarity of wording. By 1867, when William Francis Allen and Lucy McKim Garrison published their first spirituals, such white hymns as *Climb Jacob's Ladder*, *Give Me Jesus* and *I'll Take the Wings of the Morning* had already been so profoundly changed that they could rightfully be considered as new Negro creations.

This process of assimilation and transformation has caused one of the most absurd controversies in American musicology. White opportunists have attached theories of the special pleading type to their gleeful discovery that the Negro, after all, had to steal the white man's music because, evidently, he lacked the Nordic's talent of creative composition. Negro opportunists, hurt in their racial pride, replied with more special pleading—this time from the other side—trying to prove that the Negro, after all, was the first and the white man the imitator. The only reasonable judgment in the early

years of the controversy came from the other side of the Atlantic: "The great mass of these songs are real folksongs of American Negro origin . . . they are not imitations, nor are they African songs influenced by the white man, but they are songs made by the Negro, in European style. Had the Negro slaves been taken to China instead of to America, they would have developed folksongs in Chinese style . . . this facility for adaptation is by no means a sign of inferiority. Only a race so highly gifted for music could do this." And again: "The American Negro songs are European in style and pattern. They are American folksongs as far as they have originated amidst American folk and culture; they are African when sung by Negroes, and only then."<sup>2</sup>

The transformation is mainly one of rhythm, inflection and vibrato. "At first sight, when comparing the written music of African and American Negroes, one would think that they have nothing in common." But "you will readily recognize an African Negro by seeing him dance and by hearing him sing . . . This way of the Negro is identical in Africa and in America."<sup>2</sup> "The rhythm of the spirituals, when they are sung by the Negroes themselves, is marked by a swaying of the body for the purpose of beating out the fundamental pulse of the music, while the movements of the head seem to hit it off into smaller irregular fragments: and correspondingly, the voices play with the tune without ever impairing its main character."<sup>3</sup>

All these characteristics can be found with even greater perfection in the songs improvised collectively by a preacher and his congregation and in the ring shouts which are straight adaptations of African ceremonialism to Christian liturgy. This description of a ring shout, one of the first and best in American literature, occurs in the *New York Nation* of 1867:

"The true 'shout' takes place on Sundays or on 'praise nights' through the week, and either in the praise house or in some cabin in which a regular religious meeting has been held . . . The benches are pushed back to the wall when the formal meeting is over, and old and young, men and women . . . all stand up in the middle of the floor, and when the 'sperchil' is struck up, begin first walking and by-and-by shuffling round, one after the other, in a ring. The foot is hardly taken from the floor, and the progression is mainly due to a jerking, hitching motion which agitates the entire shoulder and soon brings out streams of perspiration. Sometimes they dance silently,

sometimes, as they shuffle, they sing the chorus of the spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band, composed of some of the best singers and of tired shouters, stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on their knees. Song and dance alike are extremely energetic and often, when the shout lasts into the middle of the night, the monotonous thud of the feet prevents sleep itself within half a mile of the praise house."

Herskovits, in a more recent description of a ring shout, points out that "the place of the song in the religious service, and its accompaniment by handclapping, tapping the feet, and instruments of percussion such as the tambourine, do not partake of European cultural behavior. Spirit possession (by the Holy Ghost) manifested through dances—'shouts' . . . is clearly African . . . among these 'shouting' sects the communion service partakes largely, in both psychological implication and outward ritual, of very different elements than are found to mark the corresponding rite in the white churches . . . the place of the spirituals in the rituals of the Negro churches is markedly non-European . . . the underlying psychological sanctions that furnish the reason for their existence rather than their exterior musical structure as such give these songs significance for the problem being discussed here."<sup>4</sup>

Songs of this type have provided, and are still providing, one of the main sources of Negro jazz. Lucy McKim Garrison's 1862 letter to *Dwight's Magazine* contains the first reliable cross-reference between spirituals, ring shouts, camp meeting songs and jubilee hymns, and her 1867 collection of Negro songs contains ecclesiastical examples of blue notes, shifted accents, ragged time, rhythmical counterpart and all those other characteristics out of which ragtime, jazz and the rest of secular Negro music grew during the next five or six decades. During this whole period, secular Negro music can be seen limping a step or two behind its ecclesiastical forerunners. Ten years before the first ragtime was published, Negro spirituals had ragtime accompaniments in their published piano transcriptions. Mr. Roy Carew's collection contains the sheet music of a spiritual written in 1883, *Good Lord'll Help Me on My Way*, "The Greatest Negro Song of the Day," which could easily pass for *fin-de-siècle* ragtime.

(Continued on page, 51)



# Farewell to Basin Street

*By Sterling A. Brown*

On my last trip to New Orleans, a sergeant got on the train at Anniston and squeezed his bulk into the seat beside me. He was a friendly sort. I learned much of his business, his chance to go to officers' training camp, his football career at Xavier University, his various jobs before Pearl Harbor. He ran over with praise of his native New Orleans. My tourist's curiosity about the Creole cuisine fired his language; he described the culinary marvels of all the various gumbos, of *Jambalaya* (Creole cousin of Hopping-John), of *Gombo Zhèbes* (a mixture of all the greens on God's earth), and of the sea foods, until the woman in front threw amused glances at us. He was hastening home on furlough; one of the jobs he anticipated was cooking up some of those fine Creole dishes. I begged off from his hymns of adoration. I had not eaten since above Spartansburg, and we were nearly in Birmingham.

I asked him about New Orleans jazz. This was another street that he walked familiarly. His brother, a clarinet player, was a friend of Barney Bigard, and had been in France with Noble Sissle when Barney was there with Duke Ellington. Yes, he knew Sidney Bechet, King Oliver, Kid Ory, Satchmo', all of them. He looked with greater favor on me; I was a bit more than a traveling school-teacher now in his eyes. When I spoke of

Kid Rena, he corrected my pronunciation but beamed. Maybe I could find Kid Raynyay. I should go to the Fern Dance Hall, on Iberville between Rampart and Burgundy, anytime late at night. Sure I could get in. Just go on in. I'd find plenty my color there, if not my race. If I didn't find him there, and Rena was known to be irregular, I might have to seek Big Eye Louie, the historic clarinetist. On Derbigny between Columbus and Kelerec, everybody would tell you where Big Eye was; not a soul in that neighborhood but would look out for Big Eye. The sergeant also named his nephew, a hot jazz cat, who could help me find Rena and Louie if these leads failed.

I could not find Kid Rena and Big Eye Louie; I did not exhaust all the sergeant's leads, though I tried some new ones. Standing across from the high school on Rampart Street, I was accosted mysteriously by a young fellow who told me, "Yes, it is true. He's dead now"; and I remembered meeting him at Paul Robeson's concert and that he was a music teacher. He had then promised that he'd help me find those remaining New Orleans jazzmen. I did not know, the school bell summoning the teacher away, whether it was Kid Rena's trumpet or Big Eye Louie's clarinet that death had finally quieted; from other people I

heard that it was Big Eye. There was much more than jazz, however, that I wanted to learn about New Orleans, and after a reasonable effort I gave up the search for those musicians who stayed behind, after their compères, Louis Armstrong, Sidney Sechet, Jelly Roll Morton, and Zutty Singleton had gone up the Mississippi to Chicago and Kansas City.

Missing these pioneers, I tried to obtain the album in which Heywood Hale Brown recorded the New Orleans jazz of Kid Rena, Big Eye, Alphonse Picou, James Robinson and other oldsters. It came late, almost too late in their lives, this putting on wax what was probably closest to the fine old source stuff of jazz. Five music stores, including the largest in New Orleans, not only did not have the album, but had not heard of it (New York *would* be the place to get that, they cracked); and they looked quizzically at me when I asked if they knew of Rena. I should not have been surprised; my first day in New Orleans I noticed that Frankie Masters (a sweet "name-band") was playing the Hotel Roosevelt. And at a prom at Southern University up country, I had heard a Negro band from New Orleans play sweet jazz to which the collegians danced sedately, with only a bit of genteel jitterbugging. The vocalist was a chit of a girl. I could not help thinking, when she ventured a diluted blues, how Ma Rainey and Bessie Smith would have snorted at this child being sent to do a woman's work. The record shops catering to Negroes were doing a booming business in blues (Big Maceo, Yank Rachal, Bea Booze, and Lil Green) and gutter smut (*She Want to Sell My Monkey* and *Let Me Play With Your Poodle*), but they didn't stock albums, especially an album by somebody named Rena. Never heard of him.

Basin Street was another disappointment. I knew that at the very time when the famous blues came out, Basin Street already belonged to the lost past:

*That's where the light and the dark  
folks meet*

*Heaven on earth, they call it Basin  
Street.*

Even in its glory, it was a short street to have spread so much joy and jazz abroad. But I was not ready for its change of name to North Saratoga Street; after Canal and Rampart what New Orleans street could be more widely known than Basin? Only a stone's throw away from the notorious section it magnetized is now the Lafitte Housing Project, trim and model. Across the iron picket fence the Southern Railroad trains rumble "down the line," but the street

itself is quiet, with warehouses and commercial buildings where the bordellos and gaudy saloons flourished. Sole memento of the vanished era of plush and lace, mahogany furniture, long mirrors and costly paintings, is a semi-pretentious white house, graying in the railroad soot.

Behind these long arched elegant windows, boarded now, reigned that internationally known purveyor of octoroon and quadroon beauties, Lulu White, whose diamonds and other gems made her resemble "the electrical display of the Cascade at the late St. Louis exposition." This had been a show-place of Storyville, the red-light district, where over a hundred musicians, white and black, were regularly employed in the restaurants and cabarets. Many of the bandsmen later became drawing cards in the cities of America and Europe. In the "palaces," however, the piano was the favored instrument, and the pianists, so frequently Negro, were called "professors." "Professor" Tony Jackson was legendary, famed for his version of the "Naked Dance"; he is dead now, and so, more recently, is "Jelly Roll" Morton, who started as a mere "winin'" boy and whose memoirs recapture much of the lost splendence and ribaldry. A third "professor," Spencer Williams, composed *Mahogany Hall Stomp* to celebrate Lulu White's place, *Shim-Me-She-Wabble* to celebrate one of the entertainments provided there, and *Basin Street Blues*, to celebrate the whole region. The last blues was elegiac even then (thirty years ago):

*Don't you want to go with me  
Down the Mississippi . . .*

Rampart Street: and I thought of Ida Cox's plangent blues of the old times:

*I want to go down to Rampart  
Street*

*I want to hear those colored jazz  
bands play . . .*

Across Canal to South Rampart, where Louis Armstrong, before finding harbor at the Waif's home, had sat on a coal cart skating out his wares in what he hoped was a bass voice, where he and Sidney Bechet later played on the same advertising wagon, where Clarence Williams, backed by some of the best young musicians, played piano at the Red Onion Cafe, and laid up memories for *Red Onion Blues*, *Gravier Street Blues*, and *Baby, Won't You Please Come Home*. Gravier Street was still ramshackly enough to stir a blues feeling, but the jazz bands weren't around. Rampart was a busy street, lined with offices, perfume stands, beer-joints, clothes stores, groceries, and record stores. But it wasn't

the Rampart Street of hot jazz. In one juke-joint, packed and jammed on Saturday night, the favored records were schmaltsy; one souped up nickel on top of nickel in order to hear

*When the lights go on again, all  
over the world . . .*

The sentiment was fine, but I am afraid that it was the falsetto that got him. And it was on Rampart Street that I ran into a tall white man selling a song of his composing, a hymn of which, as unbelievable as it may sound, the second line of the chorus ran "And we shall all be as white as snow." Dr. Livingston, I presume.

On the scrap piles of the record shops, however, there were some finds: the Original Dixieland Jazz Band's *Livery Stable Blues*, a few of Clarence Williams' Red Onion Fives, and Jelly Roll's *Oh Didn't He Ramble*, that good-natured cartoon of the old funeral processions. I took this record to the house of some New Orleans friends and it quickened their memories. Chummy remembered how instead of *Home Sweet Home*, Papa Celestine would send the dancers away with *Old Man Mose Is Dead*, and Kid Rena would play *Get Out of Here*. He remembered Kid Ory's "tail-gate" trombone; and Bechet's wild, free clarinet. Before Bechet would have you in his band, he told me, you would have to play *High Society* to his taste. And his taste was the way Picou had played it. Among the Creoles, Picou was remembered better than some of these others, but Perez and Robichaux were recalled, and a few light Creoles, Dave Perkins especially, who played with both colored and white bands. Everybody remembered the river steamboats, where Fate Marable assembled noted crews of jazzmen.

Both Chummy and Ferd told of the great appeal of the funeral bands. Chummy said that he would never miss a funeral, he and two others of the "second lines," the New Orleans kids who, just as kids anywhere, would stream behind the band, but who, unlike the others, had better bands to mimic. Ferd said that he would wait at Bienville and North Claiborne, and then fall in; whites and blacks and inbetweens, there was no segregation then with jazz leveling the low barriers. They remembered how after the slow funeral marches to the graveyard, on the way back the band would kick out on *I'll Be Glad When You're Dead, You Rascal You!* Mrs. Chummy recalled the tale of the funeral of a big shot, a *bon vivant*, whose respectable *cortège* was suddenly swelled when the

girls from the crib houses filed out to take their mourning places.

*Bring out your rubber-tired hearses, bring  
out your rubber-tired hacks*

*They're taking old Johnnie to the grave-  
yard, and they ain't gonna bring him  
back.*

Most of the memories were of the funeral parades, as my informants could go to these but not to the honky-tonk dances, or Storyville *maisons de joie*, or to Antoine's, world famous restaurant, where Picou had a high class orchestra. Those funerals must have been grand experiences: the stalwart horses, plumed and decked out in nets and feathers (I learned from Mr. Geddes, one of the city's most prosperous undertakers, that his father's livery stable was famous for its fine horses). After the slow, doleful music, there was shrill or muted weeping at the tomb. And then the return: a roll of the drums, a few quick blasts on trumpet, and then the band kicking, jamming, definitely not dead. They tell me those dressed up horses pranced to the music, throwing their hooves high. I should like to have been one of that "second line" of kids.

But that too was a lost custom. At Geddes' Funeral Parlor, limousines had replaced the noble horses. Out of deep sentiment, Mr. Geddes had kept some of the stalls of the old livery stable, and his doorway was lighted by heavy carriage lamps (he was the first to use these in New Orleans, he said proudly, wistfully). I attended two wakes at his parlors. He told me that one of the deceased, a World War veteran, was to have a band at his funeral, but it would not be like the bands of old, it was a military band instead. I did not go to hear it.

There were a few good jazz combinations in town, I learned, but most of them were playing in white places where I could have gone only at the cost of problems. I found later that "Bunk" Johnson had recently come to town from New Iberia, and had been driven down Rampart Street between sidewalks crowded with yelling people. This was in 1942. Since then Bunk Johnson has come back to the jazz world and for the first time to the recording studios. Jazz lovers over the nation bought him a new set of teeth; Sidney Bechet's dentist brother made them for him. "I'm glad you got your chops back, man."

Charles Smith's essay *Land of Dreams* rebuilds his fascinating and lucky journey in search of lost New Orleans jazzmen. Better sleuths than I have discov-

*(Continued on page 51)*

We do not know with what feelings or emotions Scott Joplin arrived in New York, but certainly he must have gone there with confidence. He was supreme in his field, the acknowledged "King of the Ragtime Writers," and already established in the big city was the Stark firm, the "Classic Rag House," with which he had achieved his early successes. He did not arrive in the East as a stranger who had to fight for recognition; his music had won that for him long before he considered going to the metropolis. The man who wrote the *Maple Leaf Rag* needed no sponsor or patron; musically, it would seem, Scott Joplin could feel that a place was prepared for him, and in so far as composing was concerned, all he had to do was to resume in New York just where he left off in St. Louis.

Reference to Joplin's published compositions reveals that the flow of good rags from his pen was not interrupted. His first rags published in the East appeared in 1907, and in that year there were issued *Heliotrope Bouquet* (written with Louis Chauvin), *The Nonpareil*, *Gladiolus*, *Search-Light Rag*, *Rose Leaf Rag* and *Lily Queen* (written with Arthur Marshall). Every one of these numbers is a fine rag, worthy of the composer, and each has that typical Joplin quality,—substance. We do not believe that Joplin ever composed what might be termed a light or "frothy" number, evidently preferring to put a little weight into his music. It might be a little difficult to choose the best one of these rags, but in our estimation *Gladiolus* should come first, followed closely by *Rose Leaf Rag* and *Heliotrope Bouquet*. *Gladiolus*, modelled somewhat after the *Maple Leaf*, yet in no way an imitation of it, is a rag classic if there ever was one; each part is excellent, and the listener's interest is held until the last note is struck. The same can be said of the *Rose Leaf Rag*, which is of a different type, but fine throughout, with a final part that must have been an inspiration for jazz pioneers. Jelly Roll Morton, who was familiar with the important Joplin rags, considered *Rose Leaf* a very high class number. *Heliotrope Bouquet*, characterized by the Starks as "the audible poetry of motion," is a difficult number, a heavy rag with solid bass, some of which is syncopated in the first part. *Lily Queen* is not so difficult, but is a lusty rag in the best ragtime tradition, with a strong honky tonk reminiscence about it; perhaps that was supplied by Arthur Marshall. It would be interesting to know just how much Scott Hayden, Arthur Marshall and Louis Chauvin con-

# SCOTT JOPLIN

## Overlooked genius

tributed to the rags on which they collaborated with Joplin. Certain it is that they are all good rags, and without knowing any more about the collaborators, it is believed that they must be classed with the pioneers in genuine American music. Louis Chauvin is reputed to have been an exceptionally fine piano player. Arthur Marshall composed other rags which Stark published, but we do not know of any published rags entirely composed by Chauvin or Hayden.

During 1908 three new numbers appeared,—*Fig Leaf*, *Pine Apple Rag* and *Sugar Cane*, as well as *School of Ragtime* (sheet music). There was published also a number of Joseph F. Lamb of New York, *Sensation*, which was arranged by Joplin. In this group *Fig Leaf* stands alone, being another of those piano numbers in a class by itself. When the ordinary player goes over a number like *Fig Leaf*, he may wonder at the admonition "Do not play this piece fast," since it would be impossible for the ordinary person to play it fast correctly. Certainly a great deal is lost if Joplin's compositions are hurried over carelessly. *Pine Apple* and *Sugar Cane* are good rags, but probably should not be rated with Joplin's best; they measure up in most ways, but lack just a little of the lustre that marks the top notch numbers. *Sugar Cane* is the fourth and last rag to which Joplin gave a first part similar in structure to the first part of the *Maple Leaf*. *Pine Apple* was published later (1910) as a song with ingenious words by Joe Snyder. The *School of Ragtime* consists of six exercises in ragtime by means of which Joplin endeavors to set before the ragtime novice the principal forms of syncopation. He also gives his advice on

ROY CAREW

and

PVT. DON E. FOWLER

the method of playing "Joplin ragtime" so as to produce the proper effect and to get the benefit of his harmonizing, as well as to give the rags the "weird and intoxicating effect" intended by the composer. First published by Joplin himself, these exercises were later published by Stark Music Publishing and Printing Company. Joseph F. Lamb, composer of *Sensation*, has several high class rags to his credit, all published by the Stark firm. He lived in New York, and this number was the first to appear in the Stark catalog. Incidentally, Lamb's *Sensation* is not to be confused with *Sensation* by Edwards, recorded by the New Orleans Rhythm Kings and other groups, which number originated around New Orleans in the old days.

The year 1909 was another prolific year for Joplin, six ragtime numbers being published in that year by the Seminary Music Company, the New York firm which published most of his compositions in the East. The 1909 compositions are *Paragon Rag*, *Wall Street Rag*, *Country Club*, *Pleasant Moments*, *Solace* and *Euphonic Sounds*, all good numbers and extremely varied in style. *Paragon* is a very good rag which, while not in any way an imitation, is reminiscent of two of Joplin's earlier rags; with the exception of a measure or two, the bass of the first part of *Paragon* can be switched with that of *Weeping Willow*, a 1903 rag published by Val A. Reis Music Company, while in the second part of *Paragon* Joplin uses a figure which appears in a slightly different form in his *Palm Leaf Rag* published in Chicago in 1903. *Wall Street Rag* was inspired by the financial center of the country, and each part of the piece is labelled with a descriptive

title, depicting a financial cycle from a melancholy opening with brokers depressed due to a panic, through improving times into good times, with the brokers finally forgetting their troubles while listening to the strains of "genuine negro ragtime." And indeed, the last part should make anyone forget his cares, since it is a real jazz part. *Country Club*, a ragtime two step, cannot be classed with Joplin's best, being more simple with no outstanding features. *Pleasant Moments*, a ragtime waltz, was Joplin's second composition in that style, the first being *Bethena*, *A Concert Waltz*, published in 1905 in St. Louis. Ragtime waltzes didn't seem to "catch on," and we do not recall any such numbers that ever got popular, although there were some good ragtime waltzes written. *Solace*, *A Mexican Serenade*, is a very fine number with a Mexican bass movement and syncopated treble; each part of the composition is excellent, and it demonstrates that Joplin was also master of the Mexican or Spanish movement. However, this fact would lend no weight to the old theory that ragtime was derived from Spanish beginnings, for *Solace* was preceded by about fifty other compositions by Joplin that had no such movement. *Euphonic Sounds*, *A Syncopated Novelty*, is indeed just that. It is a little on the difficult side, and the ordinary player would need some time to get it properly; the Starks would probably have described it as "Joplinese throughout," and we suspect that Joplin himself thought considerable of it, for it carries his photograph on the title page.

In 1910 were published the *Pine Apple Rag* song, and *Stoptime Rag*, a very characteristic number well described by the name. *Stoptime* is a worthy successor to the stoptime parts of *The Ragtime Dance*, published some years earlier by John Stark & Son. However, *Stoptime Rag* is entirely instrumental, with only one part in stoptime. It is probable that these stoptime numbers were inspired originally by the old buck and wing dances that were so popular on the stage about half a century ago. In 1911 only one rag was published, *Felicity Rag*, written in collaboration with Scott Hayden, and about all that need be said about it is that it is a good rag, but not up to the *Sunflower Slow Rag* by the same writers.

It was in 1911 that *Trecmonisha*, a ragtime opera in three acts, was published. *Trecmonisha* was Joplin's most ambitious undertaking, and was really a pretentious effort. We do not know if he tried to get any of the large companies

(Continued on page 48)

★ ★

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Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1944, Gordon Gullickson. \$1.50 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

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BA—Banner	COE—English Columbia	GL—General	OR—Orion	SIG—Signature
BB—Blue Bird	COF—French Columbia	GRF—French Gramoph.	PARL—Parlophone	SIL—Silvertone
BN—Blue Note	CQ—Conqueror	HA—Harmony	PAE—Eng. Parlophone	SW—Swing
BR—Brunswick	CR—Crown	HW—Hit of the Week	PAF—French Parlophone	UHCA—Unit. Hot Clubs
BRE—English Brunswick	CX—Claxtonola	HWY—His Mas. Voice	PARA—Paramount	VE—Velvetone
BRF—French Brunswick	DE—Decca	HRS—Hot Record So.	PAT—Pathe	VI—Victor
BS—Black Swan	DEE—English Decca	JL—Jazz Information	PE—Perfect	VO—Vocalion
BU—Buddy	DEF—French Decca	JM—Jazz Man	PU—Puritan	VOE—English Vocalion
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 (ORIG.LABEL ONLY; E OR N) VI 21284 3.50 MITC

## REV. J. M. GATES

NOTHIN' TO OO IN HELL BB — — — SKIT

## GEORGIA COTTON PICKERS

SNAG IT/LOUISIANA BO BO HA 1127 2.00 SKIT  
 12TH STREET RAG/C.P. SHUFFLE HA 1090 1.50 SKIT

## VERNON GEYER

MY MELANCHOLY BABY/I AIN'T BB 10147 — HARR  
 LULLABY IN RHYTHM/HUMOROUS BB 10123 — HARR  
 ALL ASHORE/DAY AFTER DAY BB 10032 — HARR  
 WHISPERING/HONEYSUCKLE ROSE BB 7738 — HARR  
 SLEEPY TIME GAL/AVALON BB 7713 — HARR  
 BASIN STREET/SUGAR BLUES BB 7609 — HARR  
 SISSY/TI-PI-TIN BB 7532 — HARR  
 BASIN ST. BLUES/I AIN'T GOT BB 7308 — HARR  
 CASA LOMA STOMP/AFTER YOU'VE BB 7188 — HARR  
 12TH ST. RAG/APPLE BLOSSOMS BB 6899 — HARR  
 THE MOOD THAT I'M IN/I'LL BB 6864 — HARR

## BENNY GOODMAN

(MANY SMALL UNITS) ANY — — — ALEX  
 TAKE MY WORD(N-E) CO 2947 — GHIR  
 NOT THAT I CARE(N-E) CO 2542 — GHIR  
 JUNK MAN(N-E) CO 2892 — GHIR  
 YOU TURNED THE TABLES ON ME (N) VI 25391 — GHIR  
 SILHOUETTED IN THE MOONLITE(N) VI 25711 — GHIR  
 WONDERFUL(N) VI 26090 — GHIR  
 BLUES IN YOUR FLAT(N) VI 26044 — GHIR  
 CUCKOO IN THE CLOCK(N) VI 26175 — GHIR  
 SMILES(N) VI 25660 — GHIR  
 SWEET LORRAINE/DIZZY(N) VI 25822 — GHIR  
 SING SING SING (12" N ONLY) VI 36205 2.25 JAFF

## FLETCHER HENDERSON

UNKNOWN BLUES(N - E) BS 2026 6.00 MART  
 CHIME BLUES(N - E) BS 2116 6.00 MART  
 CHRISTOPHER COLUMBUS(E - N) VO 3211 1.50 DESO

## MILT HERTH

MEMPHIS BLUES/HELL'S BELLS DE 1183 — HARR  
 JOSEPHINE/AFTER I SAY I'M SORRY OE 1478 — HARR

## EARL HINES

ANGY/CAVERNISM(N ONLY) OE 183 — HALL

## ART HOODES

SELECTION FROM THE GUTTER(NEW) SIG 9001 — SCHW

# WANTED

<p><u>PEGGY JOHNSON</u> IF YOU CAN'T GET FIVE TAKE TWO(N-E) BB ——— RING</p> <p><u>TED LEWIS</u> ME AND MY SHADOW (N OR E) ——— ROTH</p> <p><u>LIL'S HOT SHOTS</u> GEORGIA BO-BO/DROP THAT SACK VO OR PARL — WITT</p> <p><u>LITTLE BROTHER</u> CRESCENT CITY/SHREVEPORT BB 10953 1.50 MONT (ANY SOLO EXCEPT BB 10177) ——— MONT</p> <p><u>LOUISIANA RHYTHM KINGS</u> (MANY; N OR E) ——— YOUN</p> <p><u>JIMMY LYTELL</u> (ANY SOLOS ON PATHE; NO MEMPHIS FIVE'S) ——— 4.50 MART</p> <p><u>WINGY MANNONE</u> BLUES HAVE GOT ME (N - E) ME 13323 2.85 MART MARCH WINDS (N - E) ME 13333 2.85 MART HOUSE RENT PARTY DAY (N - E) ME 13353 2.85 MART ISLE OF CAPRI/WALKIN' OK 4464 ——— LEIG JUST ONE GIRL/SHE'S CRYIN' CO 35685 ——— LEIG BROKEN RECORD/RHYTHM IN VO 3158 ——— LEIG OLD MAN MOSE/PLEASE BELIEVE VO 3159 ——— LEIG OCHI CHORNYA/BOOGIE BEAT BB 11289 ——— LEIG DOWNRIGHT DISGUSTED/BOOGIE BB 10296 ——— LEIG</p> <p><u>MIFF MOLE</u> (MANY; N OR E) ——— YOUN</p> <p><u>HELEN MORGAN</u> (Any) ——— MERK</p> <p><u>JELLY ROLL MORTON</u> GRAND PA'S SPELLS/CANNON BALL BB 10254 1.50 SKIT SIDEWALK BLUES/DEADMAN VI 20252 3.00 SKIT WILDMAN BLUES/JUNGLE BLUES BB 10256 1.75 SKIT DEAD MAN BLUES (N) VI 20252 6.00 MONT DIDN'T HE RAMBLE (N OR E) BB 10429 ——— LEIG DOCTOR JAZZ/DRIG/JELLY ROLL BB 10255 ——— LEIG MR. JELLY LORD (TRIO) BB 10258 ——— LEIG ——— VI ANY ——— GALB DIDN'T HE RAMBLE BB 10429 ——— ALEX WEST END BLUES BB 10422 ——— ALEX BLACK BOTTOM STOMP BB 10253 ——— ALEX</p> <p><u>MOUND CITY BLUE BLOWERS</u> GEORGIA ON MY MIND (V TO N) OK 41515 ——— HASS DARKTOWN STRUTTERS BALL (V TO N) OK 41526 ——— HASS</p> <p><u>NEW ORLEANS BOOTBLACKS</u> MAD DOG/FLAT FOOT CO 14337 ——— WITT MIXED SALAD/I CAN'T SAY CO 14465 ——— WITT</p> <p><u>NEW ORLEANS RHYTHM KINGS</u> SAN ANTONIO SHOUT/TINROOF DE 161 ——— LEIG PANAMA/JAZZ IT BLUES DE 162 ——— LEIG ORIGINAL DIXIELAND/OSTRICH DE 229 ——— LEIG BLUIN' THE BLUES/SENSATION DE 464 ——— LEIG BABY BROWN/NO LOVERS ALLOWED DE 401 ——— LEIG DUST OFF THAT/SINCE WE FELL DE 388 ——— LEIG</p> <p><u>NEW ORLEANS WANDERERS</u> PERDIDO/GATEMOUTH CO 698 12.50 SKIT PAPA DIP/TOO TIGHT CO 698 ——— WITT PERDIDO ST. BLUES/GATEMOUTH CO 608 ——— CAPE TOO TIGHT/PAPA DIP CO 735 ——— CAPE FLAT FOOT/MAD DOG CO 14337 ——— CAPE</p> <p><u>RED NICHOLS</u> (MANY; N OR E) ——— YOUN (ANY; N OR E) ——— MAZZ</p> <p><u>JIMMY O'BRYANT</u> WASHBOARD BLUES PARA ——— 1.50 SKIT</p> <p><u>KING OLIVER</u> CHIMES BLUES UHCA ——— 2.00 SKIT CHATTANOOGA/NEW ORLEANS CO 13003 ——— WITT LONDON BLUES/CAMP MEETING CO 14003 ——— WITT SOBBIN' BLUES/SWEET LOVIN' OK 4906 ——— WITT ALLIGATOR HOP/KROOKED GE 5274 ——— WITT</p> <p><u>TINY PARHAM</u> (MANY) VI ——— SKIT</p> <p><u>MAE QUESTEL</u> PAIN IN SAWDUST/GOOD SHIP LOLLIPOP DE 343 1.25 DESO <u>QUINTET OF THE HOT CLUB OF FRANCE</u> MABLE/BOLERO GRF 1046 ——— MANC BODY AND SOU;/A LITTLE LOVE HMV 8598 ——— MANC</p>	<p><u>WALTER ROLAND</u> HOUSE LADY BLUES (E-N) ME 12762 2.50 WHIS (ANY SOLO ON MELOTONE; V - N) ME ——— 2.00 MGKU</p> <p><u>MUGGSY SPANIER</u> (ANY "RAGTIME BAND") BB ——— ALEX</p> <p><u>ART TATUM</u> (OFF-THE-AIR SHOTS) ——— SCHW (ANY ON BRUNSWICK) BR ——— SCHW</p> <p><u>JACK TEAGARDEN</u> (MANY; N OR E) ——— YOUN</p> <p><u>FRANKIE TRUMBAUER</u> RIVERBOAT SHUFFLE/OSTRICH WALK UHCA 25-30 ——— LEIG</p> <p><u>TOMMY TUCKER</u> SEVEN BEERS WITH THE WRONG WOMAN OK 5815 ——— FITZ</p> <p><u>JOE VENUTI</u> RED VELVET CO 3105 ——— MART</p> <p><u>FATS WALLER</u> THE JOINT IS JUMPIN ——— 1.50 PERR I'M GONNA SIT RIGHT DOWN &amp; WRITE VI 25044 ——— VLAC</p> <p><u>ETHEL WATERS</u> CAN'T GIVE YOU ANYTHING BUT (N E) BR 6517 ——— RING ST. LOUIS BLUES (N E) BR 6521 ——— RING LOVE IS THE THING/STORMY WEA. (N E) BR 6564 ——— RING DON'T BLAME ME (N E) BR 6617 ——— RING CAN'T GIVE YOU ANYTHING BUT (N E) BR 6758 ——— RING YOU BROUGHT A NEW KIND OF (N E) CO 2222 ——— RING SINE ON HARVEST MOON/RIVER (N E) CO 2511 ——— RING JUST COULDN'T TAKE IT BABY (N E) CO 2853 ——— RING SOMEDAY SWEETHEART/SOME OF (N E) CO 14264 ——— RING MY HANDY MAN/GUESS WHO'S IN (N E) CO 14353 ——— RING GEORGIE BLUES/I LIKE THE WAY (N E) CO 14565 ——— RING THREE LITTLE WORDS (N E) CO 2346 ——— RING IF YOU CAN'T HOLD THE MAN (N E) CO 14134 ——— RING BABY SURE KNOWS HOW TO LOVE (N E) CO 14411 ——— RING KEEP AN EYE ON YOUR MAN (N E) CO 14458 ——— RING HEAT WAVE/HARLEM ON MY MIND (N E) CO 2826 ——— RING WE DON'T NEED EACH OTHER (N E) CO 14162 ——— RING AFTER ALL THESE YEARS (N E) CO 14199 ——— RING ORGAN GRINDER BLUES (N E) CO 14365 ——— RING</p> <p><u>PAUL WHITEMAN</u> (MANY; N OR E) ——— YOUN</p> <p><u>FESS WILLIAMS</u> JUST TO BE WITH YOU/OK (E TO N) VI 23003 1.50 DESO BETSY BROWN/SELL IT VI 3806 1.50 DESO</p> <p><u>TEDDY WILSON</u> WHAT A NIGHT WHAT A MOON WHAT A GIRL BR 7511 3.00 PERR <u>ANY VOCAL</u> (BY THE OLD DAK TREE ——— HALL</p> <p><u>WOODWIND ENSEMBLES AND SOLOS</u> HORN, OBOE, CLARINET, BASSOON, FLUTE ——— BR,E</p>
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*Orin Blackstone's*

## INDEX TO JAZZ

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TO

THE RECORD CHANGER, FAIRFAX, VA

# FOR DISPOSITION

- 6 FIRST FOUR LETTERS OF COLLECTOR'S NAME, FOR ADDRESS, SEE PAGE 14.
- 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, SEE PAGE 14. "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
<b>HENRY ALLEN</b>						
WHATCHA GONNA/1 MIDNIGHT BL.	Vo	3339	E	T-A	---	MAZZ
I ADORE YOU/LET'S PUT OUR	Vo	3422	E	T-A	---	MAZZ
<b>ALL STAR ORCHESTRA</b>						
SHE DIDN'T WAY YES	Vi	21667	E	AUC	---	HEAR
DEEP IN THE ARMS OF LOVE	Vi	22197	N	AUC	---	HEAR
<b>AMBROSE &amp; HIS ORCHESTRA</b>						
CUPID (RECORDED IN ENGLAND)	BR	6958	E	AUC	---	HALL
<b>ALBERT AMMONS-MEAD LEWIS</b>						
BEARCAT CRAWL/SHOUT FOR JOY	Co	35961	E	AUC	---	BURL
<b>LIL ARMSTRONG</b>						
LET'S CALL IT LOVE/YOU MEAN	DE	1502	N	T-A	.75	COOK
LINDY HOP/WHEN I SENT BACK	DE	1388	E	AUC	---	JORD
MY HI DE HO MAN/DOIN' THE	DE	1059	E	T-A	---	VLAC
BROWN GAL/OR LEAVE ME ALONE	DE	1092	E	T-A	---	BROW
<b>LOUIS ARMSTRONG</b>						
ALL OF ME/HOME	Co	2606	E	SAL	2.25	RIDL
BODY AND SOUL	Vo	3072	G	SAL	1.25	RIDL
SKELETON IN THE CLOSET	DE	949	N	SAL	1.00	RIDL
YES BUH/I'LL GET MINE	DE	3900	N	AUC	---	WALL
COAL CART BLUES	DE	18031	N	AUC	---	WALL
GUT BUCKET/IN BARREL	OK	8261	F+T-A	---	---	NORC
MUSKRAT RAMBLE	OK	8300	G	T-A	---	NORC
SAVOY BLUES/HOTTER THAN	DK	8535	G	T-A	---	NORC
POTATO HEAD BLUES/HEEBIE	CO	35660	N	SAL	1.50	CHOY
GUT BUCKET BLUES	CO	36152	N	SAL	1.50	CHOY
WEST END BLUES/IF IT'S	DE	2480	E	T-A	---	YOUN
WHEN THE SAINTS GO MARCHING	DE	2230	V	T-A	---	YOUN
LAZY RIVER/GA, ON MY MIND	OK	4154	N	T-A	---	VLAC
HI SOCIETY/I GOTTA RIGHT TO	BB	6771	N	T-A	---	VLAC
MAHOGANY HALL STOMP/WEST END	DE	824	E	T-A	---	VLAC
SHOE SHINE BOY	DE	672	N	T-A	---	BURK
HEY LADY MAMA	DE	3756	N	T-A	---	BURK
LEAP FROG	DE	4106	N	T-A	---	BURK
CASH FOR YOUR TRASH	DE	4229	N	T-A	---	BURK
CORNET CHOP SUEY/(BESSIE SMITH)	HRS	2	N	T-A	---	BURK
SHADRACK	DE	1913	N	T-A	---	BURK
JARLING NELLY GRAY	DE	1245	N	T-A	---	BURK
COAL CART BLUES	DE	18091	N	T-A	---	BURK
POOR HOUSE BLUES/THUNDER (JONES)	Co	14050	V	T-A	---	GALB
SOME OF THESE DAYS/WHEN YOU'RE	OK	8729	E	T-A	---	SOLO
<b>GENE AUSTIN</b>						
(MANY; SEND FOR LIST)	Vi	---	---	---	---	JACO
RAMONA/GIRL OF MY DREAMS	Vi	21334	V+T-A	---	---	KELS
DREAM MOTHER/GARDEN IN RAIN	Vi	21915	V	T-A	---	KELS
<b>BAILEY'S LUCKY SEVEN</b>						
CAROLINA HOME (REV., GLANTZ)	GE	5002	V	AUC	---	JORD
BEE'S KNEES/WHERE BAMBOO BABE	GE	5004	V	AUC	---	JORD
<b>MILDRED BAILEY</b>						
WHEREVER YOU ARE/SOMETIMES	DE	4252	N	AUC	---	HALL
HONEYJUCKLE ROSE/WILLOW TREE	---	---	---	---	---	BURL
<b>GEORGE BARNES</b>						
SWOON OF A GOON/G MINOR SPIN	Mo	1219	N	AUC	---	BURL
<b>CHARLIE BARNET</b>						
HARLEM SPEAKS	BB	11281	E	SAL	1.50	NORC
MOTHER FUZZY	BB	11321	E	SAL	1.50	NORC
(MANY; SEND LIST AND OFFERS)	BB	---	N	---	---	ROTH

## COUNT BASIE

BEAU BRUMMEL/I'LL FORGET	OK	6122	E	AUC	---	SAUL
FEEDIN' THE BEAN/I DO MEAN	OK	6180	E	AUC	---	SAUL
TUNE TOWN SHUFFLE/YOU LIED	OK	6267	E	AUC	---	SAUL
FIVE O'CLOCK WHISTLE/MY WAND	OK	5922	E	AUC	---	SAUL
ST. LOUIS BL./CAFÉ SOCIETY BL	Co	36711	E	SAL	.50	NORR
<b>BAT THE HUMMING BIRD</b>						
SLOW DRAG (PIANO SOLO)	Vs	6068	E+T-A	---	---	KELS
<b>SIDNEY BECHT</b>						
(ALL ON VICTOR & BLUEBIRD)	---	---	---	---	---	SKIT
MAPLE LEAF/SWEETIE OEAR	BB	7614	N	T-A	1.50	IDER
SWING PARADE/I KNOW THAT YOU	Vi	27574	N	T-A	---	SOLO
<b>BIX BEIDERBECKE</b>						
JAZZ ME BLUES/JAZZ BAND BALL	Vo	3042	N	AUC	---	BURL
MARGIE/LOUISIANA	PAE	2833	N	AUC	---	BURL
<b>BUNNY BERIGAN</b>						
CAN'T GET STARTED/RHYTHM	Vo	3225	E	AUC	---	CHOY
FIRST TIME I SAW YOU	Vi	25593	N	AUC	---	CHOY
AIN'T TIME SWEET/AY AY AY	Vi	26753	N	AUC	---	CHOY
I CAN'T GET STARTED/PRISONERS	Vi	36208	N	AUC	1.50	HALL
<b>BEN BERNIE</b>						
AIN'T SHE SWEET/I'M LOOKING	BR	3444	E+A+JC	2.00	---	COOK
<b>BIG BILL</b>						
HARD HEATED WOMAN/I'M GONNA	JK	6651	E	AUC	---	HALL
BASEMENT BLUES/STARVATION BL	PARA	12707	N	AUC	---	DAME
<b>BLIND BLAKE</b>						
NOTORIETY WOMAN BLUES	PARA	12754	N	AUC	---	DAME
RANBLIN' MAMA BLUES	PARA	12767	N	AUC	---	DAME
TOO TIGHT/STONEWALL BL	PARA	12431	N	AUC	---	DAME
TAMPA BOUND/WORRIED BL	PARA	12442	N	AUC	---	DAME
ONE TIME BLUES/DRY BONE SH.	PARA	12479	N	AUC	---	DAME
GAD FEELING BLUES	PARA	12497	N	AUC	---	DAME
BROWN SKIN MAMA BLUES	PARA	12606	N	AUC	---	DAME
C.C. PILL BL./GOODOBYE MAMA	PARA	12634	N	AUC	---	DAME
HOT POTATOES/MAMA BLUES	PARA	12673	N	AUC	---	DAME
BOOTLEG RUM DUM BLUES	PARA	12695	N	AUC	---	DAME
COLD HEARTED MAMA BLUES	PARA	12710	N	AUC	---	DAME
NO DOUGH BLUES/PANTHER SQUAL	PARA	12723	N	AUC	---	DAME
SEARCH WARRANT BLUES	PARA	12737	N	AUC	---	DAME
<b>BLUES BIRDHEAD (HARMONICA SOLUS WITH PIANO)</b>						
HARMONICA BLUES/MEAN LOW	OK	8824	V+SAL	2.00	---	MCKU
<b>BLUE BELLE</b>						
MEAN BLOODHOUND BLUES/DEATH	OK	8704	G	T-A	---	YOUN
<b>JIMMY BLYTHE</b>						
ADAMS APPLE/MESSING	SIG	906	N	AUC	1.00	NORR
<b>BOOTS AND HIS BUDDIES</b>						
GONE/TRUE BLUE LOU	BB	7596	N	T-A	---	MART
<b>BOSWELL SISTERS</b>						
WHEN I TAKE MY SUGAR TO TEA	BR	6083	V	T-A	---	MART
WHEN I TAKE MY SUGAR TO TEA	BR	6083	V	AUC	---	HERZ
<b>WILL BRADLEY</b>						
LIGHTNING BOOGIE/SUGAR HILL	CEL	7014	N	T-A	---	COUL
<b>EVELYN BRICKEY</b>						
DOWN IN VALLEY BL/MY MAN IS	OK	8256	G+T-A	---	---	YOUN
<b>BROADWAY BROADCASTERS</b>						
SOBBIN' BLUES/(REV., VARSITY B)	CA	498	N	AUC	3.00	SKIT
IF I HAD YOU (REV., E. CARLE)	CA	9057	G	STA	---	MANC
<b>LEE BROWN</b>						
FORSAKEN BLUES/LEMON ROLLER	DE	7615	E	T-A	---	MART
<b>BUCKTOWN FIVE</b>						
SOMEDAY SWEETHEART	GE	5405	V	T-A	---	SKIT
<b>BULL CITY RED (GUITAR &amp; VOCAL)</b>	---	---	---	---	---	---
NOW I'M TALKING ABOUT YOU	PE	51257	V+SAL	1.75	---	MCKU
<b>CHICK BULLOCK</b>						
WE COULDN'T SAY GOODBYE	CQ	7996	V	T-A	---	ALEX
CONY ISLAND/THOUSAND LOVE	ME	61108	E	AUC	---	HALL
<b>BUTTERSCANS &amp; SUSIE</b>						
CONSTRUCTION GANG/A TO Z	OK	8163	N	AUC	---	HEAR
<b>CALIFORNIA RAMBLERS</b>						
HOT LIPS/HOBODY LIED	Vo	14384	E	T-A	---	IDER
SLEEPY TOWN EXPRESS/KINGS	CO	2397	E+AUC	---	---	HALL
<b>CAB CALLOWAY</b>						
SCAT SONG/CABIN IN COTTON	BR	6272	E	SAL	2.00	NORC
PLUCKIN' THE BASS/GIVE BABY	Vo	5406	E+T-A	---	---	BROW
GHOST OF A CHANCE (CHU BERRY)	OK	5687	V	T-A	---	SOLO



# FOR DISPOSITION

<u>JEAN BOLDKETTE</u>	
(MANY; SEND FOR LIST)	VI ----- JACD
CLEMENTINE	VI 20994 N SAL 2.25 RIDL
GIVE A LITTLE KISS LONESOME	VI 20031 E AUC ----- PARR
A LANE IN SPAIN	VI 20491 N AUC 1.00 CORD
<u>BENNY GOODMAN</u>	
TEA FOR TWO/RUNNIN' (QUARTET)	VI 25529 E AUC ----- SAUL
ROLL EM/AFRAID TO DREAM	VI 25627 N AUC ----- SAUL
LIZA(N)/SMILES(E)	VI 25660 - AUC ----- SAUL
CHINA BOY/LADY BE GOOD (TRIO)	VI 25333 V AUC ----- SAUL
DN THE ALAMO/GONE WITH (SEXTET)	CO 35933 E AUC ----- SAUL
I'M DING DONG DADDY/3HERE (QUARTET)	VI 25725 E+AUC ----- SAUL
SILHOUETTED MOONLIGHT (TRIO)	VI 25711 N AUC ----- SAUL
GOOD ENOUGH/SMOOTH (SEXTET)	CO 36049 E AUC ----- SAUL
SIX APPEAL/THESE FOOLISH (SEXT)	CO 35553 E AUC ----- SAUL
HE AIN'T GOT RHYTHM/THIS	VI 25505 E AUC ----- SAUL
CHINA BOY/OH LADY BE GOOD	VI 25333 V SAL .75 RIDL
SUNNY SIDE OF ST./ALL I NEED	CO 36617 V+AUC ----- PARR
BOY MEETS HORN	CO 35301 N AUC ----- WALL
SOMETHING NEW	CO 36209 N AUC ----- WALL
WHISPERING TIGER RAG	VI 25431 N AUC ----- WALL
(MANY; SEND WANT LISTS)	----- WALL
SWEET SUE/HELANCHOLY (SCRATCH)	VI 25473 E+T-A 1.00 CORD
BENNY'S BUGLE/AS LONG AS (SEXT)	CO 35901 G T-A ----- COUL
BREAKFAST FEUD/FOUND (SEXT)	CO 36039 V T-A ----- COUL
I'M NOBODY'S BABY/BUDS WON'T	CO 35472 G T-A ----- COUL
BLUE/SHIRT TAIL	BR 3975 N T-A ----- SKIT
BLUE/SHIRT TAIL STOMP	BR 80030 E+T-A ----- YOUN
SWINGTIME IN ROCKIES/FOUND	VI 25355 N AUC ----- JORD
HOUR OF PARTING/COCOANUT GR.	CO 35527 N AUC ----- JORD
SOFT WINDS/MEMORIES (SEXTET)	CO 35320 N AUC ----- JORD
NOBODY'S SWEETHEART/MORE	BB 10723 V T-A ----- MANC
HELANCHOLY BABY/WRAPPIN IT	VI 25890 N S-A .80 JENS
SOMETIMES I'M HAPPY	VI 25090 E AUC 1.00 PENS
OPUS 1/2 (SLIGHT CRACK)	VI 26091 V AUC .50 PENS
I NEVER KNEW (SLIGHT CRACK)	VI 26089 V AUC .50 PENS
POOR BUTTERFLY/THE SHEIK	CO 35466 E T-A ----- BROW
<u>GOTHAM STOMPERS (ELLINGTON)</u>	
LOVIN' ARMS (2 CHIPS, 5 GROOVES)	VR 629 V AUC 1.25 CONN
<u>GLENN GRAY</u>	
CASA LOMA STOMP/FOR YOU	DE 1412 V T-A ----- MANC
<u>KITTY GRAY</u>	
WEEPING WILLOW SWING	VO 04014 E T-A ----- MART
<u>LIONEL HAMPTON</u>	
FLYING HOME/IN THE BAG	DE 18394 N AUC ----- WALL
MUSKAT RAMBLE/RING DEM BELLS	VI 26017 N T-A ----- VLAC
FLYING HOME/SAVE IT PRETTY	VI 26595 N T-A ----- VLAC
SUNNYSIDE OF ST/I KNOW THAT	VI 25592 V SAL .90 HALL
<u>LUCIUS HARDY</u>	
MR. BLUES/MR. JELLY MAN	PARA 12598 E T-A ----- BROW
<u>HARLEM FOOTWARNERS</u>	
SNAKE HIP DANCE/JUNGLE JAM	DK 8720 E T-A ----- YOUN
<u>HARLEM HOT SHOTS</u>	
BLACK & TAN FANTASY/SUGAR	PE 15481 G T-A ----- NORC
<u>COLEMAN HAWKINS</u>	
HONEYBUCKLE ROSE/NETCHA'S DR.	DE 3881 E T-A ----- MANC
MY BLUE HEAVEN/SHEIK OF ARABY	BB 10770 N T-A ----- VLAC
<u>ERSKINE HAWKINS</u>	
S'POSSIN/SOFT WINDS	BB 11001 V T-A ----- MAZZ
WITHOUT A SHADOW/IT WAS A	VO 3289 E T-A ----- MAZZ
MORE THAN YOU KNOW/UPTOWN SH.	BB 10504 N AUC ----- BURL
<u>JOE HAYMES</u>	
ORGAN GRINDERS SWING/PAPA	ME 61105 E T-A ----- MAZZ
<u>BERTHA HENDERSON</u>	
SO SORRY BLUES/MURDER BLUES	PARA 12645 N AUC ----- DAME
LEAVIN' GAL BLUES/LONESOME	PARA 12697 N AUC ----- DAME
<u>FLETCHER HENDERSON</u>	
SUGAR FOOT STOM/WHATCHA	CO 395 V AUC ----- PARR
NIGHT LIFE (HAWKINS)	DE 18254 N SAL .90 WALL
LET'S GO HOME	CO 36214 N T-A ----- MART
A PIXIE FROM DIXIE	CO 36289 N T-A ----- MART
LIMEHOUSE/WRAPPIN' IT UP	DE 157 E T-A ----- ALEX
WANG WANG/AY GAL SAL	VO 3360 N T-A ----- ALEX
WHAT'S YOUR STORY/TREES	VO 3760 E+T-A ----- ALEX

(FLETCHER HENDERSON CONTINUED NEXT COLUMN)

<u>(FLETCHER HENDERSON, CONTINUED)</u>	
SHOE SHINE BOY/SING SING	VI 25375 E AUC ----- JORD
JIM TOWN BLUES/YOU CAN DEPEND VI	25379 E AUC ----- BURL
STAMPEDE/JACKASS BLUES	CO 654 F AUC ----- BURL
NAUGHTY MAN/MEANEST KIND	CO 249 F AUC ----- BURL
SUGAR FOOT/WHATCHA CALL EM	CO 395 G+AUC ----- BURL
BLAZIN'/WANG (HIM CHIP, 8 GR.)	CO 1913 F AUC ----- BURL
GULF COAST (HENDERSON'S HOT 6)	CO 3951 V T-A ----- GALB
<u>WEDDY HERMAN</u>	
ELISE/WARDWARD SHUFFLE	CAN.DE 4353 E AUC ----- CONN
<u>CARL HINES</u>	
ROSETTA/OPENHAGEN	DE ----- V AUC ----- CONN
STORMY MON/2ND BALCONY (G/V)	BB 11567 - AUC ----- CONN
MONDAY DATE/OFF TIME BL (SOLDS)	HRS 19 N T-A ----- MART
THE JITNEY MAN/FATHER JUMPS	BB 11535 V AUC ----- HALL
RHYTHM SUNDAE (REV. G)	OK 6250 V AUC ----- SCHW
PIANO MAN/FATHER STEPS IN	BB 10377 E AUC ----- SCHW
BEAU KOD JACK/GOOD LITTLE	VI 38043 E S-A .85 JENS
MONDAY DATE/57 VARIETIES	CO 2800 E+AUC ----- BURL
BLUE/JULIA	BR 6872 G AUC ----- BURL
ANGRY/CAVERNISM	DE 183 N AUC ----- BURL
<u>JOHNNY HODGES</u>	
DOOJI WOOJI/MISSISSIPPI DR.	OK 4849 E T-A ----- COUL
<u>HOKUM BOYS</u>	
EVERY MAN FOR HIMSELF	VO 03396 V T-A ----- MART
PAT A FOOT BLUES/GIVE UP GYM	PARA 12746 N AUC ----- DAME
CAUGHT HIM DOING IT/BETTER	PARA 12777 N AUC ----- DAME
SOMEBODY'S BEEN USING THAT	PARA 12796 N AUC ----- DAME
<u>CLAUDE HODPKINS</u>	
MARGIE/EVERYBODY SHUFFLE	BR 6916 G SAL 1.20 NCKU
<u>HOT AIR MEN</u>	
CHATTIN' WITH MAY/RED HOT	CO 2175 G T-A ----- IDER
<u>ALBERTA HUNTER</u>	
SAN N' LONELY/EXPERIENCE	PARA 12065 G AUC ----- SKIT
<u>EARL JACKSON MUSICAL CHAMPS (ELLINGTON)</u>	
ROCKIN' CHAIR/BLACK	ME 12093 G SAL 2.00 RIDL
<u>PAPA CHARLIE JACKSON</u>	
PAPA DO/I'LL BE GDNE (G/F+)	PARA 12905 - T-A ----- ALEX
JACKASS BLUES/TIRED OF FOOL	PARA 12553 N AUC ----- DAME
LOOK OUT PAPA DON'T TEAR	PARA 12348 N AUC ----- DAME
ASH TRAY BLUES/HO NEED OF	PARA 12660 N AUC ----- DAME
GOOD DOING PAPA BLUES/KY.	PARA 12700 N AUC ----- DAME
BIG FEELIN' BLUES/BA & PA	PARA 12718 N AUC ----- DAME
DON'T BREAK DOWN ON ME	PARA 12736 N AUC ----- DAME
HOT PAPA BLUES/WE CAN'T BUT	PARA 12765 N AUC ----- DAME
<u>HARRY JAMES</u>	
BACK BEAT DODGIE	CO 35456 N SAL .75 WALL
FLASH/ALL OR NOTHING	CO 35587 N SAL .90 WALL
(MANY; SEND WANT LISTS)	----- WALL
ALICE BLUE GOWN/HEADIN' FOR	VS 8201 E T-A ----- MANC
<u>FRAKIE JAXON</u>	
SHE BRINGS ME DOWN/WET IT	DE 7286 E T-A ----- MART
<u>BLIND LEMOND JEFFERSON</u>	
BED SPRING BL/YO YO BLUES	PARA 12872 G T-A ----- ALEX
XMAS EVE/HAPPY NEW YEAR	PARA 12692 F T-A ----- ALEX
BEGGING BACK/OLD ROUNDERS	PARA 12394 N AUC ----- DAME
BAD LUCK BLUES/BROKE & HUNG.	PARA 12443 N AUC ----- DAME
'LECTRIC CHAIR BLUES	PARA 12608 N AUC ----- DAME
<u>LONNIE JOHNSON</u>	
BED BUG BL/SWEET POTATO BL	OK 8586 G T-A ----- YOUN
BACK WATER BLUES	OK 8466 G T-A ----- ALEX
<u>MERLINE JOHNSON</u>	
PALLET ON THE FLOOR	BB 7166 V T-A ----- MART
<u>PETE JOHNSON (WITH JOE TURNER)</u>	
BABY LOOK/CHERRY RED	VO 4997 E T-A ----- ALEX
<u>ISHAM JONES</u>	
SUN GOD/BLUES	BR 2271 V+AUC ----- HALL
<u>JUNGLE BAND</u>	
ROCKIN' IN RHYTHM/12TH ST.	BR 6038 E T-A ----- YOUN
<u>ROGER WOLFE KAHN</u>	
LIZA/DO WHAT YOU DO	BR 4479 N AUC 2.00 CORD
<u>HAL KEMP</u>	
THE THINGS THAT WERE MADE	BR 4307 N AUC 1.50 CORD

# FOR DISPOSITION

<u>ANDY KIRK</u>				<u>(GLENN MILLER, CONTINUED)</u>	
JUMP JACK JUMP	DE	2226 N SAL	.75 WALL	WHAM/RY ISLE GOLDEN DREAMS	BR 10399 H AUC — HEAR
RIDE ON/UNLUCKY BLUES	DE	4436 N SAL	.60 WALL	IN THE MOON, 1 & 2	BB 10416 H AUC — HEAR
BIG JIM BLUES/GHOST OF	DE	2915 N SAL	.90 WALL	BLUE RAIN/WHO'S SORRY NOW	BB 10486 N AUC — HEAR
MCGHEE SPECIAL	DE	4405 N SAL	.85 WALL	ALICE BLUE GOWN/WONDERFUL	BB 11761 V AUC — HEAR
BOOGIE WOOGIE COCKTAIL	DE	4381 V T-A	— SOLO	ALICE BLUE GOWN/WONDERFUL	BB 10701 H AUC — HEAR
<u>GENE KRUPA</u>				MISTER MEADOW LARK/HEARN'S	BB 10745 N AUC — HEAR
ROCKIN' CHAIR/TUNIN' (ELDRIDGE)	OK	6352 N AUC	— SAUL	CABANA IN HAVANA/SWALLOWS	BB 10776 N AUC — HEAR
ANNIVERSARY WALTZ/I THINK OF	OK	6465 H AUC	— SAUL	OUR LOVE AFFAIR/CANYON	BB 10845 N AUC — HEAR
FLAMINGO/LET ME OFF UPTOWN	OK	6210 N AUC	— SAUL	BOULDER BUFF/GOOLIE PIGGY	BB 11163 E AUC — HEAR
SIREN SERENADE/DON'T CRY	OK	6199 N T-A	— IDER	WHITE CLIFFS OF DOVER	BB 11397 V AUC — HEAR
HE'S GONE/SERGEANT WEN SHY	OK	5995 N T-A	— IDER	MOONLIGHT COCKTAIL/HAPPY	BB 11401 N AUC — HEAR
<u>HARLAN LEONARD</u>				ALWAYS IN MY HEART/WHEN	BB 11438 V AUC — HEAR
SNAKY FEELIN'/ROCK & RIDE	BB	10883 E T-A	— KELS	THAT OLD BLACK MAGIC/PINK	VI 20-1523 V AUC — HEAR
<u>TED LEWIS</u>				<u>SODARISA MILLER</u>	
(MANY; SEND FOR LIST)	CO	— — —	— JACO	RECKLESS/MIDNIGHT SPECIAL	PARA 12306 G T-A — ALEX
<u>VIRGINIA LISTON</u>				<u>MILLS BLUE RHYTHM BAND</u>	
JAIL HOUSE (BECHET, GUITAR)	OK	8122 G T-A	— ALEX	SENTIMENTAL MOOD/CARRY ME	CO 3148 E AUC — PARR
<u>LITTLE BROTHER</u>				<u>MISSISSIPPI SHIEKS</u>	
MISLED BLUES/ONE ARM SLIM	BB	7806 V+ AUC	— HALL	SHOW ME WHAT/KITTY CAT BLUES	OK 8947 E T-A — ALEX
<u>LOUISIANA FIVE</u>				<u>MIFF MOLE &amp; MOLARS</u>	
RINGTAIL BLUES/BLUES	EM	1083 E AUC	— BILL	HONOLULU BLUES NEW TWISTER	OK 40984 V+ T-A — YOUN
<u>LOUISIANA RAMBLERS</u>				<u>TOOTS MONDELLO</u>	
MISS VANDY/UNDER LA. MOON	DE	5152 E T-A	— KELS	BURNIN' STICKS/YOUR CHANGE	ROY. 1817 N AUC — SCHW
<u>LOUISIANA RHYTHMAKERS</u>				<u>THOMAS MORRIS JAZZ MASTERS</u>	
CLARINET MARM./OLD APPLE TREE	ME	12494 V T-A	— NORC	ORIG. CHARLESTON/E FLAT BLUES	OK 8055 G T-A — WHIS
<u>LOUISIANA SUGAR BABES</u>				<u>JELLY ROLL MORTON</u>	
'SIPPI/WILLOW TREE	VI	21348 N T-A	— SKIT	BALLIN' THE JACK/DON'T LEAVE	BB 10450 N SAL 3.00 MONT
THOU SWELL/'SIPPI	BB	10260 E AUC	— SCHW	(GENERAL ALBUM (V TO E))	GL — — — 2.50 MONT
<u>JIMMY LUNCEFORD</u>				WEST END/CLIMAX	BB 10442 N T-A — SKIT
ROSE ROOM/GOOD INDIGO	DE	131 E T-A	— ALEX	CHANT/BLACK BOTTOM	VI 2022 E T-A — SKIT
STAR OUST/RHYTHM	DE	369 E T-A	— ALEX	CHANT/BLACK BOTTOM	BB 10253 N T-A — SKIT
HELLS BELLS/OLD GRAY BONNET	DE	1506 E T-A	— ALEX	GEORGIA SWING/MOURNFUL (E/G)	BB 8515 — T-A — YOUN
TIME'S WASTIN'/WELL ALL RIGHT	VO	4887 V+ T-A	— ALEX	BLACK BOTTOM STOMP/CHANT	VI 2022 E T-A — YOUN
PUT ON YOUR OLD GREY BONNET	DE	1506 E T-A	— MANC	BIG LIP BLUES/NEW YORK	GL 1704 H SAL 1.00 NORR
<u>ABE LYMAN'S SHARPS &amp; FLATS</u>				THE CHANT/BLACK BOTTOM STOMP	BB 10253 N T-A — VLAC
A JAZZ HOLIDAY/SOME RAINY DAY	BR	4155 N AUC	3.00 COOK	THE PEARLS/BEALE ST. BLUES	BB 10252 N T-A — VLAC
<u>WINGY MANNONE</u>				ORIG. JELLY ROLL BLUES/DOC JAZZ	BB 10255 N T-A — VLAC
CASEY JONES/JUMPY NERVES	BB	10289 V T-A	— COUL	BEALE ST./THE PEARLS	VI 20948 E T-A — WITT
CASEY JONES/JUMPY NERVES	BB	10289 N AUC	— HEAR	<u>BENNIE MOTEN</u>	
DINNER FOR THE DUCHESS	BB	10909 N AUC	— ROTH	SOUTH/SHE'S NO TROUBLE	VI 24893 N SAL 1.00 MONT
HONEY'S LOVIN' ARMS/SUGAR (BERF)	BB	300801 G AUC	— BURL	SOUTH/SHE'S NO TROUBLE	VI 24893 V SAL .80 HALL
<u>PAUL MARES</u>				<u>MOUND CITY BLUE BLOWERS</u>	
NAGASAKI/MAPLE LEAF RAG	OK	41574 E T-A	— WITT	ARKANSAS BLUES/BLUE BLUES	BR 2581 V SAL 1.50 NORC
REINCARNATION/LAND OF DREAMS	OK	41575 E T-A	— WITT	ONE HOUR/HELLO LOLA	BB 10037 N T-A — SOLO
<u>JOE MARSALA</u>				<u>OZZIE NELSON</u>	
12 BAR STAMPEDE (R.L.)	DE	18111 N AUC	— ROTH	JERSEY JIVE	BB 11180 N SAL .60 WALL
<u>SARA MARTIN</u>				RIFF INTERLUDE	BB 10802 N SAL .70 WALL
LONGIN' FOR DADDY/GOODBYE	OK	8117 G T-A	— YOUN	<u>NEW ORLEANS BLACKBIRDS</u>	
JUG BAND BLUES (CHIP 2 GROOVE)	OK	8166 G T-A	— YOUN	PLAYING THE BLUES/RED HEAD	VI 38027 N T-A — MART
TAKE YOUR BLACK BOTTOM	OK	8461 E T-A	— YOUN	RED HEAD/BABY	BB 6611 V T-A — MART
PLEADIN' BLUES/MY BROWN	OK	8161 G T-A	— ALEX	<u>NEW ORLEANS SEVEN (HAWKINS, CARTER, POLO)</u>	
<u>CLYDE MCCOY</u>				HOW LONG BLUES/EASY RIDER	HIT 5032 N T-A — SOLO
IT LOOKS LIKE LOVE/A LONELY	CO	2453 N AUC	2.00 COOK	<u>NEW ORLEANS RHYTHM KINGS</u>	
<u>JIMMY MCHUGH'S BOSTONIANS</u>				TIN ROOF BLUES/THAT'S PLENTY	GE 5105 G+ T-A — NORC
THE WHOOPEE STOMP	VE	1743 G SAL	1.00 RIDL	TIN ROOF BLUES/THAT'S PLENTY	GE 5105 G T-A — SKIT
<u>RED MCKENZIE</u>				<u>RED NICHOLS</u>	
I CAN'T GET STARTED/PULL RAB.	DE	790 E AUC	— BURL	BUILDING NEST FOR MARY	BR 4321 N AUC 2.00 COOK
<u>MCKINNEY COTTON PICKERS</u>				FIVE PEINIES/HARLEM TWIST	VI 21560 V AUC — JORO
WRAP TROUBLS IN DREAMS/DO	VI	22281 E T-A	— BROW	IDA/FEELIN' NO PAIN	PE 15648 F AUC — BURL
<u>MEMPHIS FIVE</u>				SUGAR/MAKE MY COT WHERE THE	VI 21056 G AUC — BURL
THAT RED HEAD GAL/I NEVER MISS	PE	14121 G AUC	— PARR	ON THE ALAMO/CHINATOWN	BR 4363 F AUC — BURL
<u>MEMPHIS JUG BAND</u>				<u>RAY NOBLE</u>	
LOVE IS COLD/SHE SOLD IT	OK	8963 N T-A	— ALEX	ROLL UP CARPET/ROCK YOUR	VI 25262 E AUC 1.00 COOK
GATOR WOBBLE/BUSINESS AIN'T	OK	8958 N T-A	— ALEX	HADN'T ANYONE TELL YOU	BR 8079 E SAL 1.50 CHOY
INSANE CRAZY BLUES/BOTTLE IT	OK	8959 E+ T-A	— YOUN	SAME AS WE USED TO DO	VI 22688 V AUC — HEAR
<u>METRONOME ALL STARS</u>				LIGHTS OF PARIS/DUTCH CANAL	VI 24004 V AUC — HEAR
KING PORTER/ALL STAR STRUT	CO	35389 E T-A	— COUL	LOVE IS SWEETEST THING	VI 24333 G AUC — HEAR
<u>GLENN MILLER</u>				OLD SPINNING WHEEL/HANG	VI 24357 N AUC — HEAR
SOLO HOP/IN A SPANISH TOWN	CO	35881 E+ AUC	— SAUL	BLUE DANUDE/I LOVE YOU	VI 24 06 N AUC — HEAR
(MANY; SEND FOR LIST)	BB	— — —	— JACO	SPANISH EYES/THAT'S WHAT	VI 24599 E AUC — HEAR
BUGLE CALL RAG/SLOW FREIGHT	BB	10740 V T-A	— MANC	BASIN ST. BLUES/MELANCHOLY BABY	VI 25007 V AUC — HEAR
PAVANNE/LITTLE BROWN JUG	BB	10286 N AUC	— HEAR	MAD ABOUT THE BOY	VI 25020 E AUC — HEAR
OH YOU CRAZY MOON/AIN'T	BB	10329 V AUC	— HEAR	ST. LOUIS BLUES/IN H.O.	VI 25082 E AUC — HEAR
<u>(GLENN MILLER CONTINUED NEXT COLUMN)</u>				MOMENT I SAW YOU (VALLEE)	VI 25313 E AUC — HEAR
				EASY TO LOVE/UNDER SKIN	VI 25422 V AUC — HEAR

# FOR DISPOSITION

<u>JIMMY NOONE</u>		<u>STUFF SMITH</u>	
APEX BLUES/SWEET LORRAINE	VO 1207 G+T-A --- NORC	CRESCENDO IN DRUMS/I'VE GOT	VS 8242 N T-A --- COUL
AM I BLUE (BIRMINGHAM)	V 1296 V-T-A --- NORC	<u>TRIXIE SMITH</u>	
I KNOW THAT SWEET SUE	VO 1184 V+T-A --- NORC	WORLD JAZZ CRAZY/RAILROAD	UHCA 81-82 E+T-A --- LEIG
I KNOW THAT BUMP IT	DE 1534 V+SAL 1,25 NORC	<u>SOUTHERN SERENADERS (LOUIS)</u>	
HE'S THE DIFFERENT TYPE GUY	OE (8439 N AUC --- ROTH	ALONE AT LAST	HA 5 V+AUC --- LEVI
MONDAY DATE/KING JOE	VO 1229 E AUC --- BURL	I MISS MY SWISS	HA 4 E AUC --- LEVI
<u>RED NORVO</u>		I MISS MY SWISS	HA 4 E T-A --- GALB
LADY BE GOOD (CROSBY'S SLOW M.)	OE 3884 E+AUC --- CONN	<u>MUGGSY SPANIER</u>	
BUSHOUSE/BLUES IN E FLAT	BR 8208 N AUC --- BURL	ECCENTRIC/BIG BUTTER & EGG	BB 10417 E T-A --- YOUN
<u>KING OLIVER</u>		HESITATING BLUES/LITTLE DAVID	DE 4271 E T-A --- YOUN
CANAL ST/JUST GONE	GE 5133 E AUC --- SKIT	BLACK AND BLUE/DINAH	BB 10682 E AUC --- BURD
4 OR 5 TIMES/EVERYTHING	BR 4023 V T-A --- SKIT	SOMEDAY SWEETHEART/THAT DA DA	BB 10384 E AUC --- BURD
JAZZIN' BABIES BLUES	OK 4975 E+T-A --- STAR	BLUIN' THE BLUES/AT SUNDOWN	BB 10719 E AUC --- BURD
TOO LATE WHAT YOU WANT (E/H)	BB 7242 - T-A --- YOUN	MANDY/LONESOME ROAD	BB 10716 E AUC --- BURD
WHAT YOU WANT/TOO LATE (N/E)	BB 7242 - T-A --- ALEX	TWO O'CLOCK JUMP	DE 4336 N AUC --- ROTH
I WANT YOU JUST MYSELF/SWEET	VI 38101 V AUC --- JORD	<u>VICTORIA SPIVEY</u>	
MULE FACE BLUES/BOOGIE WOOGIE	VI 38134 G+AUC --- BURD	BLACK SNAKE/MORE JELLY ROLL	OK 8339 F+T-A --- ALEX
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		FURNITURE MAN BLUES, 1 & 2	VO 03260 E+AUC --- HALL
SENSATION RAG/BLUING THE BLUES	VI 18483 E AUC --- JORD	<u>STATE STREET RAMBLERS (LAVINATION CRACK)</u>	
OSTRICH WALK/AT JAZZ BAND BALL	VI 18457 E AUC --- PARR	KENTU KY BLUES/BARREL HOUSE	CH 40007-V AUC --- JORD
BLUIN THE BLUES/SENSATION RAG	VI 18483 E AUC --- PARR	<u>JOE SULLIVAN</u>	
<u>DRY'S SUNSHINE ORCHESTRA</u>		COQUETTE	OK 5647 N AUC --- WALL
DRY'S CREOLE TROMBONE	SUNS 3103 G T-A --- WITT	<u>HANNA SYLVESTER</u>	
<u>HOT LIPS PAGE</u>		FAREWELL BLUES/MIDNIGHT BLUES	PARA 12033 G+T-A --- YOUN
WILL YOU REMEMBER/AND SO FORTH	BB 7680 E AUC --- HALL	<u>TAMPA RED &amp; CHICAGO FIVE</u>	
<u>TONY PARENTI</u>		HARLEM SWING	BR 7225 E T-A --- MART
OLD MAN RHYTHM (SOLO)	RO 1199 N AUC --- NORR	<u>ART TATUM</u>	
<u>BEN POLLACK</u>		AIN'T GOT NOBODY/WHEN (E+V)	DE 741 - AUC --- CONN
YOU MADE ME HAPPY/FROM NOW	VI 22158 V T-A --- IDER	LIZA/ANYTHING FOR YOU	DE 1373 E AUC --- CONN
<u>BOB POPE</u>		<u>JOHNNIE TEMPLE</u>	
STOP TEASING/GOT TO GO	OE 8509 E T-A --- MART	HOODOO WOMEN/GIMME SOME	DE 7385 E T-A --- MART
<u>LOUIS PRIMA</u>		<u>TEN BLACK BERRIES</u>	
CONFESSION/LET'S HAVE FUN	BR 7709 N AUC 3.00 COOK	ST. JAMES INF. (CRACK TO LABEL)	PE 15272 F AUC --- PARR
FORGIVE ME/TICA TEE	DK 6520 E AUC --- HALL	<u>THREE BLUES CHASERS</u>	
<u>THE RED HEADS</u>		LAME DUCK BLUES (RIM CHIP)	DK 8595 V AUC --- JORD
NOTHIN' DOES DOES LIKE IT	PE 14988 G+T-A --- STAR	<u>THREE PEPPERS</u>	
BLACK BOTTOM STOMP/HEEBIE J.	PE 14738 E T-A --- STAR	PEPPERISM	DE 2751 E T-A --- MART.
<u>DOON REDMAN</u>		<u>FRANKIE TRUMBAUER</u>	
CHANT OF THE WOOD	CO 35689 N SAL 1.00 WALL	CLARINET MARMALADE/SINGING	DK 40772 V T-A 3.00 NORC
<u>LED REISMAN</u>		CLARINET MARMALADE/SINGING	OK 40772 V SAL 3.00 NORC
WITHOUT THAT GAL/WHEN MOON	VI 22746 N AUC 1.00 COOK	CLARINET MARMALADE/SINGING	DK 40772 E AUC --- JORD
<u>SALLY ROBERTS-SYLVESTER HEAVER</u>		I THINK YOU'RE HONEY/BIZ IN Q	CO 2710 G AUC --- BURL
BLACK HEARSE BLUES/USELESS BL	OK 8500 V T-A --- ALEX	(VANY TRANSCRIPTION OUBS)	--- SAL --- BURL
<u>DICK ROBERTSON</u>		<u>RUJO VALLEE</u>	
DROP A NICKLE/YOU WENT TO	DE 1706 V T-A --- KELS	BESIDE AN OPEN FIREPLACE/ <u>FRED VAN EPS QUARTETTE</u>	VI 22284 N T-A .75 COOK
<u>ELZADIE ROBINSON</u>		SOME SHAPE/HELLO CENTRAL	OK 1067 E T-A --- KELS
WHISKEY BLUES/BACK DOOR BL	PARA 12509 N AUC --- DAME	KIRWANSHAH	DK 1138 V T-A --- KELS
ST. LOUIS CYCLINE BLUES	PARA 12573 N AUC --- DAME	<u>JOE VENUTI-ED LANG</u>	
CHEATIN' DADDY/LAST NIGHT	PARA 12768 N AUC --- DAME	LITTLE GIRL/TEMPO MODERNA	CO 2488 G T-A --- MAZZ
<u>BOYD SENTER</u>		AFTER YOU'VE GONE (3/4" CRACK)	VO 15864 V TRA --- LEIG
#BASH BLUES/I'M IN	BB 5455 V T-A --- IDER	<u>'SIPPIE WALLACE</u>	
<u>SEPIA SERENADERS</u>		I'M LEAVING YOU/I'VE STOPPED	OK 8288 G T-A --- YOUN
RIDICULOUS BLUES/NAMELESS BL	BB 5770 N T-A --- ALEX	CALDONIA BLUES/UNDEPWORLO	OK 8144 G+T-A --- ALEX
<u>ARTIE SHAW</u>		SHORTY GEORGE BL/UP COUNTRY	OK 8106 V T-A --- ALEX
JUNGLE BLUES/HAD TO BE	CAN.38 10091 N AUC --- HALL	<u>FATS WALLER</u>	
<u>OLLIE SHEPARD</u>		SUGAR/GOT NOBODY (ORGAN SOLOS)	BB 5093 E+T-A --- MART
JELLY ROLL	OE 7629 E T-A --- MART	LOVE ME OR LEAVE ME (PIANO *)	VI 22092 G+AUC --- JORD
<u>SIX JUMPING JACKS</u>		MUSCLE SHOALS BLUES/BIRMING.	OK 4757 E AUC --- MANC
HOW COULD RED RIDING HOOD	BR 3254 G T-S --- IDER	YOU'RE NOT ONLY OYSTER/DREAM	BB 10261 E AUC --- SCHW
<u>JACK SNEED AND HIS SHEZERS</u>		SERENADE WEALTHY WIDOW	BB 10262 E AUC --- SCHW
JOE LOUIS/NUMBERS MAN	DE 7522 E T-A --- MART	CLARINET WARM/WINTER	BB 11469 E AUC --- SCHW
<u>BESSIE SMITH</u>		24 ROBBERS/DO YOU HAVE	BB 11222 E AUC --- SCHW
GULF COAST BLUES	CO 3844 V SAL 1.50 NORC	ST. LOUIS BLUES/AFTER (DUET)	VI 22371 G AUC --- SCHW
PICKPOCKET BLUES/I'VE RATHER	CO 14304 V T-A --- YOUN	(ALBUM: WALLER AT CONSOLE)	VI P-72 E AUC 4.00 SCHW
WOMAN'S TROUBLE/LOVE ME (V/G)	CO 14060 - T-A --- YOUN	<u>#ASHBOARD RHYTHM KINGS</u>	
DYING GAMBLER/SING SING (G/V)	CO 14051 - T-A --- YOUN	WHO STOLE THE LOCK ON	VI 23283 V T-A --- MART
WEEPING WILLOW/BYE BYE BLUES	CO 14042 G+T-A --- YOUN	<u>#ASHBOARD SAM</u>	
YOU BEEN A GOOD OLD WAGON	CO 14079 G T-A --- YOUN	IT'S TOO LATE/YELLOW BLACK	BB 7664 N T-A --- MART
ELECTRIC CHAIR/GRAVEYARD WORDS	CO 14209 G T-A --- ALEX	THAT WILL GET IT	BB 8194 N T-A --- MART
GOT NOBODY/J.C. HOLMES	CO 14095 F+T-A --- ALEX	RIVER HIP MAMA/HOW CAN (E/V)	BB 9039 - T-A --- ALEX
COLD IN HAND/ST. LOUIS BLUES	CO 14064 G+T-A --- ALEX	<u>LU WATTERS</u>	
OIXIE FLYER/GOOD OLD WAGON	CO 14079 F T-A --- ALEX	SMOKEY MOKES/MUSKRAT RAMBLE	JM --- N AUC --- BURL
<u>CLARA SMITH</u>			
STEEL DRIVING SAM/HE'S MINE	CO 14053 G AUC --- PARR		

## FOR DISPOSITION

<u>CHICK WEBB</u>					
(MANY; SEND FOR LIST)	DE	---	N	---	JACO
<u>GEORGIA WHITE</u>					
BLUE & LONESOME/ALMOST	DE	7450	E T-A	---	MART
<u>PAUL WHITEMAN</u>					
LOVE ME/WAIT AT END(BIX,BING)	CO	1974	E+AUC	1.50	COOK
SAY IT WITH MUSIC	DE	2690	N T-A	---	MART
"G" BLUES/TAILSPIN(TRUMBAUER)	VI	24668	V T-A	---	MART
ST. LOUIS BLUES/BELL HOP	VI	20092	V T-A	---	IDER
FARE THEE WELL TO HARLEM	VI	24571	G AUC	---	HERZ
MISSISSIPPI MUD/FROM MONDAY ON	VI	21274	V T-A	---	SOLO
<u>"BOODIE IT" WIGGINS</u>					
EVIL WOMAN BL/KEEP A KNOCKIN'	PARA12662	N	AUC	---	DAME
<u>CLARENCE WILLIAMS WASHBOARD FOUR</u>					
NOBODY BUT/CANDY LIPS	OK	8440	E T-A	---	YOUNG
BEER GARDEN BLUES/BREEZE	VO	2541	E AUC	---	JORD
TERRIBLE BLUES/ALL THE WRONGS	HRS	31	N AUC	---	BURL
MANDY MAKE UP YOUR(CHIPED)	OK	40260	V T-A	---	PENS
SQUEEZE ME	OK	8254	V S-A	---	WTKR
<u>COOTIE WILLIAMS</u>					
ECHOES OF HARLEM	HIT	8087	E AUC	---	WALL
<u>WILLIAMS WASHBOARD BAND</u>					
MOVE TURTLE/SHOUTIN' (V/E)	BB	5230	- T-A	---	ALEX
<u>TEDDY WILSON</u>					
71/COCOANUT GROOVE	CO	35737	E T-A	---	COUL
<u>WOLVERINES</u>					
COPENHAGEN/OH BABY	GE	5453	E T-A	---	SOLO
<u>MAGAZINES</u>					
"JAZZ", #9, 10	---	---	- AUC	---	SPAN
"JAZZ INFORMATION", #4,6,7,8,9	---	---	- AUC	---	SPAN
<u>THEME SONGS</u>					
CLAUDE THORNHILL	CO	36268	N AUC	---	CHOY
LAWRENCE WELK	VO	4368	E AUC	---	CHOY
BOB CHESTER	BB	11468	N AUC	---	CHOY
TED WEEMS	DE	3697	N AUC	---	CHOY

## AUCTION RECORD SERVICE AUCTION

P. O. BOX 65, FT. HAMILTON STA.,  
BROOKLYN 9, N. Y.

### DUKE ELLINGTON

BLUE BUBBLES/JUBILEE	BB	6415	E
SWANEE SHUFFLE/XYSTERY	BB	6614	E
MEMORIES OF YOU/I CAN'T	BB	6280	V
RING DEM BELLS/THREE	VI	22528	E
LIGH LIFE/SATURDAY	VI	38036	N
RIVER AND ME/KEEP A SONG	VI	22614	V
SHOUT EM AUNT TILLE/I'M SO	VI	23041	E
JUBILEE STOMP/TAKE	OK	41013	V
REMINISCING IN TEMPO, 1 & 2	BR	7546	N
NO GREATER LOVE/ISN'T LOVE	BR	7625	E

### JUNGLE BAND

TIGER RAG, 1 & 2	BR	4238	G
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### ARMSTRONG

WHEN YOUR LOVER HAS GONE	OK	41498	N
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### CLARENCE WILLIAMS

EVERYBODY LOVES MY BABY	OK	8181	G
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### KING OLIVER

ST. JAMES INFIRMARY	BB	5466	N
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### MOUND CITY BLUE BLOWERS

ARKANSAS BLUES	BR	2581	G
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### JOE VENUTI FOUR

I'VE FOUND A NEW BABY	OK	41469	G
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### TRUMBAUER-BIX-LANG

I'M COMING VIRGINIA	BR	7703	E
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### COTTON PICKERS

BEEBLE UM BUM	BB	6595	N
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JIMTOWN BLUES	BR	2766	G
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### BESSIE SMITH

AGGRAVATIN' MAMA/BEALE ST. MAMA	CO	3877	G
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## AUCTION

### BELL MUSIC BOX

847 6TH AVE., NEW YORK 1, N. Y.

Minimum order: \$2.50.

Thousands of other collectors' items. Send want lists.

## AUCTION

### COUNT BASIE

DIGGIN' FOR DEX/HAND J	OK	6365	N
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KING JOE, 1 & 2 (ROBESON)	OK	6475	N
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### BIX BEIDERBECKE (WITH GOLDKETTE)

DON'T BE LIKE THAT/BLACKBIRDS ARE	VI	21805	E
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LANE IN SPAIN/IF ALL STARS	VI	20491	E
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GIRL IN YOUR ARMS/SUNDAY	VI	20273	F
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SUNNY DISPOSISH/BIRDIE TOLD ME	VI	20493	E
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### RING CROSBY

AIN'T SHE SWEET/MISS MUD (WHITEMAN)	VI	20783	E
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PICKIN' COTTON/AMERICAN TUNE (*)	CO	1464	E
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THANKS/BLACK MOONLIGHT	BR	6643	E
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BEAUTIFUL GIRL/AFTER SUNDOWN	BR	6694	F
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DAY YOU CAME ALONG/HAD TO BE THAT	BR	6644	F
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### TOMMY DORSEY

MAPLE LEAF RAG/JAMBOREE	VI	25496	F
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SLEEP/WAKE UP AND LIVE	VI	25573	E
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### BENNY GOODMAN

MADHOUSE/DEVIL AND DEEP BLUE SEA	VI	25268	E
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### WALTER GROSZ

SLIGHT CASE OF IVORY/CHASIN' RAIN.	BB	10795	N
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### ERSKINE HAWKINS

KING PORTER STOMP/WEARY BLUES	BB	7839	E
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### HORACE HENDERSON

COQUETTE/I STILL HAVE MY DREAMS	OK	5841	N
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HAPPY FEEL/OL' MAN RIVER	DE	18172	F
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MINNIE'S WEDDIN' DAY/RHYTHM CRAZY	DE	18171	N
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### JOHNNY HODGES

RENDEZVOUS WITH RHYTHM/JEEPS BLUES	VO	4115	F
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### LES HITE

WORLD IS WAITING FOR SUNRISE/BOARD	BB	11109	N
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### AL JOLSON

ANGEL CHILD/ANGEL CHILD	CO	A3568	N
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SONNY BOY/RAINBOW ON SHOULDER(\$1.00)	BR	4033	E
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LIZA/ONE SWEET KISS	BR	4402	V
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SEVENTH HEAVEN/LITTLE PAL	BR	4400	E
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### JIMMY LUNCEFORD

MYSELF TO BLAME/JUST A DREAM	VO	4754	F
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WANT THE WAITER/YOU LET ME DOWN	VO	5033	V
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I GOT IT/STORY MORNIN' GLORY	CO	35510	N
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HEAR SWING SONG/SONATA BY BEETHOVEN	CO	35453	N
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SAY THE WORD/WATCHA KNOW JOE	CO	35625	N
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MONOTONY IN 4 FLATS/WAR NO MORE	CO	35567	N
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BUGS PARADE/CHOPIN'S PRELUDE #7	CO	35547	N
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### MCKINNEY'S COTTON PICKERS

LITTLE GIRL/MILENBERG JOYS	BB	10954	V
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MISS HANNAH/I FEEL TODAY	BB	10232	N
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I'D LOVE IT/PEGGY	BB	10706	N
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### BENNIE MOTEN

LAFAYETTE/NEW ORLEANS	BB	10955	N
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### KING OLIVER

LIVING WITHOUT LOVE/PASSING TIME	VI	23011	N
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ST. JAMES INFIRMARY/YOU'RE SMILIN'	VI	22298	V
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### ARTIE SHAW

COPENHAGEN/SOFTLY...SUNRISE	BB	10054	V
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### FATS WALLER

TAKE ME HOME/SAVANNAH BLUES	VI	20776	E
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SIN TO TELL A LIE/CHIEF DE SOTA	VI	25342	V
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NEVER TO BE FORGOTTEN NITE/AIN'T SHE	VI	25255	V
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S'POSIN/DOWN TO COTTON TOWN	VI	25415	E
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GET AWAY FROM IT ALL/HEAR SWING	BB	11115	N
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I REPENT/HEADLINES IN THE NEWS	BB	11188	N
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## AUCTION

## HERB ABRAMSON

## AUCTION

106 WEST 13TH ST., NEW YORK 11, N. Y.

Minimum bid: \$1.00. Minimum order: \$2.50. 25c packing charge.

Will consider trading for New Orleans items.

<u>HENRY ALLEN</u>		<u>PAUL HOWARD'S QUALITY SERENADERS</u>	
ALGIERS STOMP/WHEN DID YOU LEAVE	Vo 3302 V	OVERNIGHT BLUES/CHARLIE'S IDEA	Vi 38070 E
SITTING ON THE MOON/LOST IN MY	Vo 3340 N	<u>JAMES P. JOHNSON (PIANO SOLOS)</u>	
STICKS & STONES/LOVE SONG LONG AGO	Vo 3564 E	WEeping BLUES/WORRIEO LONESOME BL.	Co 3950 E
MEET ME IN MOONLIGHT/DON'T YOU CARE	Vo 3574 E	<u>LONNIE JOHNSON (GUITAR SOLOS)</u>	
<u>LOUIS ARMSTRONG</u>		BLUES IN G/'AY DOWN IN ALLEY BL	OK 8575 N
WEARY BL/THAT'S WHEN I'LL COME BACK	OK 8519 E	<u>BILLY KYLE SWING CLUB BAND</u>	
I'M GONNA GITCH/FORGET TO MESS	OK 8343 V	HAVIN' A BALL/SUNDAY'S RESERVED	VR 5 7 4 N
WUSKAT RAMBLE/HEEBIE JEEBIES	OK 8300 F	<u>TED LEWIS (MUGGSY)</u>	
HOCIEL THOMAS/ADAM & EVE (CRACKED)	OK 8258 P	TRULY/AT LAST I'M HAPPY	Co 2408 N
ST. JAMES INF/SAVE IT PRETTY MAMA	OK 8657 G	<u>LITTLE RAMBLERS (AL. NICHOLAS)</u>	
CONFESSIN'/IF I COULD BE WITH YOU	OK 41448 V	I'M ON A SEESAW/PAINTIN' TOWN RED.	BR 6130 E
(ACC. B. SMITH) YOU'VE BEEN GOOD WAGON	Co 14079 V	<u>WINGY MANNONE</u>	
(ACC. B. SMITH) ST. LOUIS BL/COLO HANO	Co 14064 V	SWEET LORRAINE/FORMAL NIGHT HARLEM	BB 6816 E
(WITH HENDERSON) NAUGHTY MAN/MEANEST	Co 249 N	<u>MCKINNEY'S COTTON PICKERS</u>	
(WITH HENDERSON) SUGAR FOOT/WATCHA	Co 395 N	SHE'S MY SECRET PASSION/LONESOME	Vi 22628 E
<u>CLEO BROWN (PIANO SOLOS)</u>		<u>JELLY ROLL MORTON</u>	
PELICAN STOMP/BOOGIE WOOGIE	DE 477 N	BOOGABOO/KANSAS CITY STOMPS	Vi 38010 V
<u>WILLIE BRYANT</u>		<u>BEHNY MOTEN</u>	
JERRY THE JUNKER/LONG ABOUT MIONITE	Vi 25095 E	GET LOW DOWN BLUES/K.C. BREAKDOWN	Vi 21693 N
<u>CHOCOLATE DANDIES</u>		<u>NEW ORLEANS WANDERERS-BOOTBLACKS</u>	
PADUCAH/FOUR OR FIVE TIMES	OK 8627 E	GATE MOUTH/PEROIDO ST. BLUES	Co 698 V
<u>WALTER DAVIS (PIANO SOLOS)</u>		MIXED SALAD/I CAN'T SAY	Co 14465 N
FRISCO BLUES/BIDDLE ST. BLUES	BB 8961 N	<u>RED NICHOLS</u>	
<u>DIXIE FOUR</u>		HOW LONG BLUES/FAN IT	BR 6160 G
ST. LOUIS MAN/KENTUCKY STOMP	PARA 12661 E	TIME CAN FLY/PARKIN' IN MOONLIGHT	BR 6164 N
<u>ORIGINAL DIXIELAND JAZZ BAND</u>		<u>O'BRYANT'S WASHBOARD BAND</u>	
SWEET MAMA/BROADWAY ROSE	Vi 18722 N	THREE J BLUES/STIPPIN' ON GAS	PARA 12294 N
MARGIE/PALESTENA	Vi 18717 N	<u>KING OLIVER</u>	
CRAZY BLUES/HOME AGAIN BLUES	Vi 18729 E	DIPPER MOUTH BL/WHERE DID YOU STAY	OK 4918 E
<u>JOHNNY DUNN</u>		(BBEANS & SUSIE) CONSTRUCTION GANG	OK 8163 G
MOANFUL BLUES/PUT AND TAKE	Co 3579 N	WA WA WA/SOME DAY SWEETHEART	BR 3373 E
<u>ROY ELDRIDGE</u>		<u>BEN POLLACK</u>	
HIGH SOCIETY/MUSKAT RAMBLE		IF I COULD BE WITH YOU	BA 0747 E
<u>DUKE ELLINGTON'S WASHINGTONIANS</u>		LOUISE/WAIT TILL YOU SE MA CHERIE	Vi 21941 E
TROMBONE BLUES/I'M GONNA HANG ROUNO PE	14514 E	IF I COULD BE/WAH WAH GIRL (OIG)	PE 15325 V
<u>GEORGIA STRUTTERS</u>		BASHFUL BABY	Vi 22074 N
GEORGIA GRIND/EVERYBODY MESS AROUND HA	231 E	<u>JACK PETTIS &amp; PETS</u>	
*WASH'IT IT NICE/BLACK BOTTOM OANCE	HA 311 E	SPANISH OREAM/DOIN' NEW LOW DOWN	Vi 21559 E
<u>JEAN GOLDKETTE (BIX)</u>		<u>ADRIAN ROLLINI</u>	
HOOSIER SWEETHEART/DOES IT MATTER	Vi 20471 E	BY A WATERFALL/BACKYARO FENCE	Do 139 E
ME & SHADOW/GONNA MEET SWEETIE	Vi 20675 E	<u>FRANK TRUMBauer</u>	
<u>BENNY GOODMAN</u>		HUMPTY DUMPTY/BALTIMORE	OK 40926 V
BEI MIR BIST DU SCHON	Vi 25751 E	<u>FATS WALLER (PIANO SOLO)</u>	
STOMPIN' AT SAVOY/BREAKING IN SHOES	Vi 25247 V	LOVE ME OR LEAVE ME/FELIN' I'M	Vi 22092 E
<u>GOLF COAST SEVEN</u>		<u>PAUL WHITEMAN</u>	
DAYLIGHT SAVIN BL/GEORGIA ON MIND	Co 14373 N	OUT O'TOWN GAL/DRIFTWOOD	Co 1505 N
<u>FLETCHER HENDERSON</u>		GONNA BE LONG/RATHER CRY OVER YOU	Vo 1496 N
LITTLE MORE OF ARKANSAS/ROSIE	BR 3026 N	MY PET/AFRAID OF YOU	Vi 21389 N
LIVERY STABLE BLUES/PDQ BLUES	Co 1002 E	SAN/POOR BUTTERFLY	Vi 24078 N
HOT MUSTARO/CLARINET MARMALADE	BR 3406 N	(RHYTHM BOYS) WHAT PRICE LYRICS	Vi 21302 N
THEN I'LL BE HAPPY/ALONG CAME LOVE	Do 3625 E	<u>CLARENCE WILLIAMS</u>	
SLEEPY TIME GAL	Do 3613 E	BAREFOOT BLUES/DO IT A LONG TIME	OK 8073 V
(CONNIES INN) MOAN MOANERS/ROLL ON	Vi 22698 N	EVERYBODY LOVES MY BABY/ALL WRONGS	OK 8181 V
SWANEE BUTTERFLY	Do 3475 N	SHAKE THAT THING/GET IT FIXED	OK 8267 E
(DIXIE STOMPERS) SNAG IT/AIN'S SHE	HA 353 N	YOU'VE GOT WRONG KESTHOLE/BILL	OK 8173 G
(DIXIE STOMPERS) ALABAMA STOMP	HA 283 E	CUSHION FOOT STOMP/P.D.Q.	Vo 1088 V
<u>JOHNNY HODGES</u>		JACKASS BLUES/WHAT'S THE MATTER	OK 40598 V
DOOJI WOOJI/MISSISSIPPI DREAMBOAT	Vo 4849 N	SWEET EMMALINE/LOG CABIN BLUES	OK 8572 G
<u>HAL KEMP</u>		BOTTOMLAND/YOU'LL LONG FOR ME	Co 14244 E
MARY ANN/IF I CAN'T HAVE YOU	BR 3792 N	WALK THAT BROAD/EVER FELT THAT WAY	OK 8629 V
I DON'T CARE/LOVABLE	BR 3937 N	MOUNTAIN CITY BLUES/LAZY MAMA	OK 8592 E

## AUCTION

## AUCTION

## W. J. CHILDERS

2906 SPURLOCK STREET, DALLAS, 10, TEXAS

On orders under \$2.00, 25c packing charge. Postage or express charges prepaid on orders over \$8.00.

Please designate preference of shipment — Mails or Railway Express.

<u>LOUIS ARMSTRONG</u>		<u>TOMMY DORSEY</u>	
MUSKRAT RAMBLE/HEEBIE (HOT 5)	OK 8300 V	MID-NIGHT CHOO CHOO/ (2) (E/V)	VI 25821 -
SOME OF THESE DAYS/WHEN SMILING	VO 3202 V	YOU'RE SWEETHEART/NICE WORK (E+ V+)	VI 25695 -
BE GLAD (SMALL RIM LAM. CHIPS; V/G)	OK 41504 -	SIMPLE MELODY/WHITE LIES (V+/E)	VI 25750 -
THANKFUL/SWING THAT	DE 866 E	SMOKE FROM CHIMNEY/BIG DIPPER	VI 25763 V+
RED NOSE (REV., WITH J. DORSEY ORCH)	DE 1049 E	NOLA/SATAN TAKES HOLIDAY (V+/V)	VI 25570 -
LA CUCARACHA/LUCKY STAR	DE 580 N	MARCHETA/NEVER SMILE AGAIN (V+/V)	VI 26628 -
GUT BUCKET BLUES/YES I'M (HOT 5)	CO 36152 N	BLUE ORCHIDS/DAY IN DAY OUT (V+/V+)	VI 26339 -
YOU'RE NEXT/ORIENTAL STRUT (HOT 5)	CO 36155 N	STOMPIN' AT STADIUM/RAINBOW (V+/V)	VI 26062 -
2:19 BLUES/PERDIDO STREET BLUES	DE 18090 N	OUR LOVE/ONLY WHEN	HMV 26202 E
<u>MILDRED BAILEY</u>		SWEET SUE/TINROOF BLUES (V+/E)	VI 26105 -
BEWILDERED/BECK AND CALL	VO 4036 V	LIGHTLY & POLIGHTLY/WASHBOARD (G/V)	VI 26085 -
MY REVERIE/WHAT HAVE YOU	VO 4406 V+	<u>EDDY DUCHIN</u>	
THEY SAY/I GO FOR THAT	VO 4548 E	OL'MAN MOSE/BETWEEN DEVIL	BR 8155 E
<u>COUNT BASIE</u>		<u>DUKE ELLINGTON</u>	
ANGELS SING/IF I DIDN'T CARE	VO 4784 V+	BUOLE OF BLUES/(REV., SAME)	BR 6607 G+
JUMP FOR ME/12TH STREET RAG	VO 4886 V	STORMY WEATHER/SOPHISTICATED LADY	BR 6600 V+
MOONLIGHT SERENADE/I CAN'T	VO 5036 E	SHOE SHINE BOY/SAD NIGHT	BR 7710 V
ONE O'CLOCK JUMP/JOHN'S (G+/V+)	DE 1363 -	LIMEHOUSE BLUES/ECHOES OF (V+/E)	VI 22743 -
DIRTY DOZENS/WHEN THE SUN	DE 2498 G+	SHOUT AUNT TILLIE/I'M SO (E/V+)	VI 23041 -
SUGAR BLUES/BUGLE BL (RHYTHM SECTION)	CO 36709 V	WARM VALLEY/FLAMING SWORD	VI 26796 V+
MOTEN SWING/EVENIN'	OK 5732 V	SAM & DELILAH/(REV., BLUEJEANS)	VI 23036 E
<u>BIX BEIDERBECKE</u>		COTTON TAIL/DON'T GET (E/G+)	VI 26610 -
I'LL BE A FRIEND/I DON'T MIND	VI 23008 V	BLACK & TAN FANT./CREOLE LOVE SONG	VI 24861 E
<u>BUNNY BERIGAN</u>		MARGIE/COTTON	BR 7526 G
JAZZ ME BLUES/CHANGES (2) (V+; E/G)	VI 26244 -	3 LITTLE WORDS (RHYTHM BOYS, VC)	VI 22528 V
BLACK BOTTOM/TREES	VI 26138 V+	<u>BENNY GOODMAN</u>	
OUT OF PARADISE/SERENADE TO	VI 25781 V+	CAMEL HOP/LOCH LOMOND (2)	VI 25717 -
CAN'T GET STARTED/RHYTHM SAVED	VO 3225 V	COMES LOVE/RENDEZVOUS TIME	CO 35201 V+
ALL DARK PEOPLE (REV., T. DORSEY) (E/V+)	VI 25557 -	BOB WHITE/MINNIE THE MOOCHER (V+/V+)	HMV 25683 -
SWANEE RIVER/LOVE IS A	VI 25588 V	THE EARL/LET'S DO IT	OK 6474 V+
<u>RUBE BLOOM BAYOU BOYS</u>		IT'S WONDERFUL/THANKS (2) (V) (V+)	VI 25727 -
ST. JAMES INFIRMARY/MAN FROM SO (V/E)	CO 2103 -	BACH GOES TO/WHISPERING (V+/G+)	VI 26130 -
<u>JIMMY BERTRAND</u>		TAIN'T NO USE/GOODNIGHT MY (E/V)	VI 25461 -
IDLE HOUR/47TH STREET STOMP (ON LATTER		ALWAYS/SANDMAN	VI 25024 V
SIDE, 3RD FROM LAST GROOVE HANGS)	VO 1060 G	TI-PI-TIN/PLEASE BE KIND	VI 25814 V+
<u>RUSS COLUMBO</u>		GLORY OF LOVE/YOU-CAN'T PULL	VI 25316 V
GOODNIGHT SWEETHEART/TIME ON MY	VI 22826 V	STAR DUST/(REV., T. DORSEY (2) (V) (G))	VI 25320 -
CALL ME DARLING/TRY SOMEONE ELSE	VI 22861 V	I HAD TO DO/IS THAT THE WAY	VI 26082 V
BLUE OF THE NIGHT/PRISONER OF LOVE	VI 22867 V	GOODY-GOODY/IT'S BEEN SO LONG	VI 25245 V
YOU'RE MY EVERYTHING/JUST FRIENDS	VI 22909 V	CHANGES/SLEEPY TIME	VI 25634 V
TIME ON MY HANDS/YOU CALL IT	BR 6503 V	REMEMBER/WALK JENNY (V/G+)	VI 25329 -
<u>BING CROSBY</u>		HUNKADOLA/DIXIELAND BAND	VI 25009 V
GAY LOVE (LAM. RIM CHIP) (E/V) \$10.00	HA 1428 -	HAD TO BE YOU/LOUISE	VI 26125 V
SMALL FRY/CROSBY & MERCER (E/V)	DE 1960 -	FEELIN' HIGH/LET A SONG	VI 25840 V
WISH WERE ALADDIN (1" INAUD. CRACK)	DE 547 E+	LULLABY IN RHYTHM/FEELING IS GONE	VI 25827 V
LOVE NEIGHBOR/REMINDS ME	ME 13168 V	BOY MEETS HORN/LET'S DANCE	CO 35301 N
BLUE PRELUDE/OLD OX ROAD (V+/G+)	BR 6601 -	LIL BOY LOVE/NEOSTALGIA (V/E)	CO 35594 -
STAR DUST/DANCING IN DARK	BR 6169 G+	HONEYSUCKLE ROSE/SPRING SONG (E/N)	CO 35319 -
THANKS/HOME ON RANGE (E/V+)	ME 13131 -	SUGARFOOT STOMP/I CAN'T GIVE	VI 25678 N
SWEET GEORGIA/LET'S TRY (G+/V)	BR 6320 -	KING PORTER/SOMETIMES I'M HAPPY	VI 25099 N
GOODNIGHT LADY/SHADOWS OF (V+/V+)	ME 13134 -	TEXAS TEA PARTY/HECKLE (TEAGARDEN)	CO 2845 V
<u>COW COW DAVENPORT</u>		THAT DID IT MARIE/SOMEBOY (E/V)	OK 6497 -
COW COW BLUES/STATE STREET JIVE	VO 1198 G	ALL MY LIFE/TOO GOOD TO BE (TRIO)	HMV 25324 V
<u>JOHNNY DODDS</u>		TIGER RAG/WHISPERING (TRIO/QUARTET)	VI 25481 V
RED OILION BLUES/GRAVIER ST. BLUES	DE 18094 N	'S WONDERFUL/I MUST HAVE (QUARTET)	VI 26090 E
<u>TOMMY DORSEY</u>		WANG WANG BLUES/WAY YOU L (SEXTET)	CO 36594 E
SO WHAT/QUIET PLEASE (SENTIMENTAL'S)	BB 10810 E	<u>LIONEL HAMPTON</u>	
LADY IS TRAMP (3) (V+/E) (V/G+) (V/E)	VI 25673 E	PIG FOOT SONATA/JUST FOR LAFFS	VI 26793 E
THIS GONNA BE (2) (V/E) (E)	VI 25610 -	BIG WIG IN WIGWAM (1 GROVE SKIP)	VI 26296 V
ALIBI BABY/GYPSY FROM (V+/V+)	VI 25577 -	OPEN HOUSE/BOGO JO (SEXTET) (G/V)	VI 27341 -
A-TIBKET/AS LONG AS (C-B 7)	VI 25899 V+	GIN FOR CHRISTMAS/HEEDIES	VI 26423 G+

## AUCTION

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W. J. CHILDERS

2906 SPURLOCK STREET, DALLAS, 10, TEXAS

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Please designate preference of shipment — Mails or Railway Express.

<u>LIONEL HAMPTON</u>		<u>WINGY MANONE</u>	
SUNNY SIDE/I KNOW THAT(G/G-)	VI 25592 -	RHYTHM ON RIVER/SHAME ABOUT MAME	BB 10844 E
MUSKRAT RAMBLE/RING DEM BELLS	VI 26017 N	YOU'RE NOT THE KIND/JUST MADE UP	BB 6472 E
STOMP/JIVIN' THE VIBRES	VI 25535 H	BOOGIE BEAT'LL GET/OCI CHORNYA	BB 11298 N
SHOE SHINERS DRAG/WOOD FOR SWING	VI 26011 H	SWEET LORRAINE/FORMAL NIGHT(G/E+)	BB 6816 -
CHINA STOMP/RHYTHM RHYTHM	VI 25536 N	<u>CLYDE MCCOY</u>	
<u>FLETCHER HENDERSON</u>		SMOKE RINGS/BASIN STREET BLUES	CO 2794 -
DICTY BLUES/DO DOODLE OOM	VO 14654 G+	TEAR IT DOWN/WAY DOWN YONDER	CO 2909 V
BLUE LOU/CHRISTOPHER COLUMBUS	VO 3211 E	CREOLE LOVE CALL/THE NIGHTMARE	ME 60803 -
STEALIN' APPLES/GRAND TERRACE (E/V)	VO 3213 -	<u>ORIGINAL MEMPHIS FIVE</u>	
CHRIS & GANG/ALL GOD'S CHILLUN	VO 3641 E	SISTER KATE/1/4 RIM CHIP/COOL DOG	PA 20825 G
RAIN IN MY EYES/MOB IN SCOTLAND	VO 4167 G+	SNAKE'S HIPS/WHO'S SORRY NOW(V/G)	VI 19025 -
MONEY BLUES/STAMPEDE	CO 35669 N	<u>BENNIE MOTEN</u>	
SNAG IT/HOP OFF	CO 35670 N	ELEPHANT'S WABBLE/CRAWDAD(G/P+)	OK 8100 -
VARIETY STOMP/ST. LOUIS SHUFFLE	BB 10246 N	<u>JIMMIE NOONE</u>	
RHYTHM OF TAMBOURINE/IT'S WEARIN'	VO 3487 V	FOUR OR FIVE TIMES/EVERY EVENING	VO 1185 G+
SLUMMING ON PARK AVE/WHAT WILL I	VO 3485 V+	KEYSTONE BLUES/HOW ORLEANS HOP SCOP	DE 18095 N
<u>WOODY HERMAN</u>		I KNOW THAT YOU/(REV., GANNY POLO)	DE 3863 N
LAUGHING BOY BLUES/TWIN CITY BLUES	DE 1801 E+	<u>DON REDMAN</u>	
FAREWELL BLUES/CASBAH BLUES	DE 2582 N	SONG OF WEEDS/SHAKIN'AFRICAN(E/G+) BR	6211 -
WOODCHOPPERS BALL/BIG WIG (2)	DE 2440 N	BUGLE CALL RAG/TOO BAD	VO 3354 V
BLUE FLAME/FUR TRAPPERS BALL	DE 3643 N	AIN'T I LUCKY ONE/UNDERNEATH HARLEM	BR 6401 G+
<u>HARRY JAMES</u>		I GOT YA/AULD LANG SYNE (E/V)	BB 10095 -
TEXAS CHATTER/SONG OF WANDERER(V/E)	BR 8067 -	<u>ARTIE SHAW</u>	
LAMENT TO LOVE/DODGERS FAN DANCE	CO 36222 E	IT'S ALL YOURS/THIS IS IT (V/G+)	BB 10141 -
FANNIE-MAV/FOUND A NEW BABY	BR 8406 E	YESTERDAYS/THIS THING CALLED LOVE	BB 10001 G+
MY BUDDY/WILLOW WEEP FOR ME(G/E)	CO 35242 -	BEGIN BEGUINE/INDIAN LOVE CALL	BB 7746 N
<u>EARL HINES</u>		ANY OLD TIME (BILLIE HOLIDAY)	BB 7759 V
'GATOR SWING/MY HEART BEATS(V/G+)	BB 10763 -	<u>BESSIE SMITH</u>	
BLUE DRAG/YOU SWEET THING	BR 6345 V	SPIDER MAN BLUES/PUT IT RIGHT HERE	CO 14324 G+
STORMY MONDAY BLUES/SECOND BALCONY	BB 11567 N	IF YOU DON'T/J-ROLL(F.HENDERSON)	CO 3942 G
DEEP FOREST/LIGHTLY & POLITELY	BB 10727 V	GRAVEYARD BLUES/ELECTRIC CHAIR	
<u>BILLIE HOLLIDAY</u>		SOFT PEDAL BLUES/YELLOW(HEND.HOT 6)	CO 14075 V+
SOLITUDE/GOD BLESS CHILD	OK 6270 E	OH DADDY BLUES/BABY WON'T(C.WMS)	CO 3888 G
ALL OF ME/ROMANCE IN	OK 6214 V	OUTSIDE OF THAT/MAMA(F.HENDERSON)	CO 3900 E
<u>FRANKIE "HALF PINT" JAXON</u>		GULF COAST BL/DOWN (C.WILLIAMS)	CO 3844 G
WET IT/SHE BRINGS ME(HARLEM HAMFATS)DE	7286 E	<u>MAMIE SMITH</u>	
CHOCOLATE/NO NEED(WITH " " )DE	7360 V	ROYAL GARDEN/JAZZ HOUND BLUES	OK 4254 G+
<u>LIL JOHNSON</u>		LOVIN' SAM FROM ALABAM/DON'T CARE	OK 4253 G
WAS I/TWO TIMIN' MAN	VO 03266 V+	<u>TRIXIE SMITH</u>	
HOT NUTS/BUY MY CABBAGE(2) (G+/V)	CH 50002 -	MY MAN ROCKS ME/GIVE ME THAT	BS 14127 G+
NEW SHAVE EM DRY/GRANDPA SAID	VO 03428 E	DON'T SHAKE IT/FRIEGHT TRAIN BL	PARA 12211 G
YOU CAN'T BET/HONEY YOU'RE SO GOOD	VO 03483 E+	<u>FATS WALLER</u>	
<u>PETE JOHNSON'S BAND</u>		OH FRENCHY/CHEATIN' ON ME	BB 10658 V+
627 STOMP/(REV., JOE TURNER)	DE 13121 N	IT'S YOU WHO/YOURE LETTIN' (V/G)	BB 10527 -
<u>GENE KRUPA</u>		FRACTIOUS FINGERING/(REV.,T.DORSEY)	VI 25652 V
GRANDFATHER'S CLOCK/I KNOW(2)(V)(E)	BR 8124 -	WHEN LOVE IS/DID ANYONE (G+/V+)	VI 25537 -
ONE MORE DREAM/HIGH & HAPPY	BR 8123 E	<u>ETHEL WATE'S</u>	
AFTER YOU'VE GONE(ELDRIDGE)(G-/V+)	OK 6278 -	TELL 'EM BOUT ME/YOULL NEED ME	PARA 12214 V
NONAME JIVE/SIX LESSONS	CO 35508 G+	THEY SAY/JEEPERS CREEPERS	BB 10025 G
BIG DO/BOOGIE WOOGIE BUGLE BOY	OK 6034 V	MOONGLOW/MISS OTIS REGRETS	DE 140 V
<u>TED LEWIS</u>		YOU'RE A SWEETHEART/I'LL GET	DE 1513 E
TIN ROOF BLUES/MILENBERG JOYS	CO 439 G	SHAKE THAT THING/NO MANS MAMMA	CO 14116 G
TIGER RAG/MEMPHIS BLUES (V/E)	CO 3813 -	<u>CLARENCE WILLIAMS</u>	
SWEET SUE/SHANTY IN OLD SHANTY TOWN	CO 2652 E+	PDQ BLUES/CUSHION FOOT STOMP	VO 1088 G
<u>JIMMIE LUNCFORD</u>		MORE THAN/TOP OF TOWN (2)(WITH BAND)	BB 6918 V+
SHOEMAKER'S HOLIDAY/YOU SET ME	VO 4712 V+	WALK THAT BROAD/HAVE YOU (WITH BAND)	OK 8629 G+
JAZZNOCRACY/CHILLEN GET UP (V/E)	VI 24522 -	SHE'S JUST GOT/THE RIGHT KEY	VO 2563 G+
STAR DUST/RHYTHM IS OUR BUSINESS	DE 369 G+	<u>TEDDY WILSON ORCHESTRA (WITH HOLIDAY)</u>	
ORGAN GRINDER'S SWING/SLEEPY TIME	DE 908 V	WHEN YOU'RE SMILING/EASY LIVING(E/V)	CO 36208 -
FLAMINGO/SIESTA AT FIESTA	DE 3931 V+	IF DREAMS COME TRUE/FIRST IMPRESSION	BR 8053 G
JAZZNOCRACY/WHITE HEAT	BB 5713 N	THESE FOOLISH THINGS/WHY DO I LIE	BR 7699 V



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<u>LOUIS ARMSTRONG</u>		<u>BESSIE SMITH</u>	
MUGGLES/PEANUT VENDOR	OK 3194 N	EMPTY BED BLUES	Co 14312 V+
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK 8300 V	BACKWATER BLUES(J.P.JOHNSON)	Co 14195 V+
KING OF THE ZULUS/LONESOME BLUES	OK 8396 F	<u>JABBO SMITH</u>	
CONFESSIN'/IF I COULD BE WITH YOU	OK 41448 G	SLEEPY TIME BLUES/LITTLE WILLIE BL	BR 7058 N
WEATHERBIRD/DEAR OLD SOUTHLAND	OK 41454 G	TAKE YOUR TIME (RIM CHIP)	BR 7061 E
KNOCKIN' A JUG/MUGGLES	OK 8703 V	SHA SHA STOMP/GET TOGETHER	BR 7065 E
PEANUT VENDOR/DRIVING ME CRAZY	OK 41478 V	MICHIGANDER BLUES	BR 7069 N
ORY'S CREOLE TROMBONE/LAST TIME	Co 35838 N	DECATUR ST. TUTTI/TILL TIMES GET	BR 7078 N
<u>JACK BLAND</u> (PEE WEE, ALLEN, ETC)		TANGUAY BLUES/BOSTON SHUFFLE	BR 7101 V
SHINE ON SHOES(SKIP)/GONNA BE YOU	ME 12510 V+	I GOT THE STINGER	BR 7120 E+
<u>SHARKEY BONANO</u>		<u>TEN BLACKBERRIES</u> (GOODMAN, TEA.)	
SWINGIN' ON SWANEE SHORE/SWING GATE	Vo 3470 N	TIGER RAG/ST. LOUIS BLUES	BA 0839 V
<u>OLIVER COBB</u>		<u>CLARENCE WILLIAMS</u> (LOUIS)	
CORNET PLEADIN' BLUES	PARA 13002 E	SHAKE THAT THING/GET IT FIXED	OK 8267 E
<u>EDDIE CONDON</u>		<u>JACK WINN</u> (DODDS)	
STOMP HENRY LEE/THAT'S SERIOUS THING	VI 38046 E	MELANCHOLY/SOMEDAY SWEET.(OLIVER)	POLK 9034 E
<u>DUKE ELLINGTON</u>		WILD MAN BLUES/AFTER YOU'VE GONE	ME 12027 V
HAPPY AS DAY IS LONG/RAISIN' ROOF	BR 6571 G	MELANCHOLY/SOMEDAY SWEETH(OLIVER)	ME 12064 E+
HARLEM SPEAKS(CATCH)/SHADE OF APPLE	BR 6646 E	<u>LOUIS PRIMA</u>	
SKRONCH/YOU WERE IN PLACE	BR 8093 G+	PAIR OF SHOES/LIVIN' GREAT	BR 7499 N
MOVE OVER (RIM CHIP)	OK 8638 G		
LONELY CO-ED(DEMONSTRATION RECORD)	Co 2-B G+		
<u>BENNY GOODMAN</u>		<b>WANTED</b>	
MUSKRAT SCRAMBLE/AFTER A WHILE	BR 4963 N	<u>ALABAMA RASCALS-MEMPHIS NIGHTHAWKS</u>	
<u>HALF WAY HOUSE ORCHESTRA</u>		(ANY EXCEPT Vo 1746, 2593) ——— 7.50	
WHEN I'M BLUE/I WANT SOMEBODY	Co 1263 V+	<u>LOVIE AUSTIN</u>	
<u>FLETCHER HENDERSON</u>		(PARA 12361, 12369, 12380, 12391) ———	
31ST ST.BLUES/OLD BLACK JOE BLUES	PE 14233 G+	<u>LOUIS ARMSTRONG</u>	
WHITEMAN STOMP/COMING VIRGINIA	Co 1059 V	(OK 8436, 8496) ——— 8.50	
<u>EARL HINES</u>		IRISH BLACK BOTTOM OK 8447 ———	
57 VARIETIES/I AIN'T GOT NOBODY	OK 8653 N	(MOST ACCOMPANIMENTS ON OKEH) ———	
<u>JAMES P. JOHNSON</u>		<u>BEALE (Or RAMPART) STREET WASHBOARD BAND</u>	
BLEEDING HEARTED BLUES	VI 19123 N	PIGGLY WIGGLY/40 AND TIGHT ——— 15.00	
IF I LOOSE LET ME LOSE	Co 14059 N	<u>JIMMY BERTRAND</u>	
<u>RICHARD W. JONES JAZZ WIZARDS</u>		(Vo 1099, 1180, 1280, 1035) ——— 15.00	
29TH & DEARBORN/SPANISH SHAWL	OK 8260 V	<u>JIMMY BLYTHE</u>	
NEW ORLEANS SHAGS/WONDERFUL DREAM	OK 8290 G+	(Vo 1135, 1136, CH 15344) ——— \$15-20	
DUSTY BOTTOM/SCAGMORE GREEN	OK 8431 V	<u>HENRY BROWN-IKE ROGERS</u>	
KIN TO KANT/MUSH MOUTH BLUES	OK 8349 V	(PARA 12825, 12934, 12988, BR 7086) ———	
<u>LOUISIANA RHYTHM KINGS</u>		<u>JUNIE C. COBB</u>	
BASIN ST./LAST CENT	Vo 15815 F	SMOKE SHOP DRAG Vo 1269 20.00	
<u>LOUISIANA SUGAR BABES</u>		<u>JOHNNY DUNN</u>	
WILLOW TREE/'SIPPI	VI 21348 E+	(Co 14306, 14358) ———	
<u>MEZZ MEZZROW</u>		<u>DEWEY JACKSON</u>	
APOLOGIES/SENDIN' THE VIPERS	BB 10250 N	(Vo 1039, 1040) ———	
<u>MIDWAY GARDEN ORCHESTRA</u>		<u>FRANK MELROSE</u>	
BLACK SHEEP BLUES/LOT'S O MAMMA	Co 33 N	(GE 5585, PARA 12898, 12764(B.RA8TUS) ———	
BUDDY'S HABITS/COTTON PICKER'S	Co 51 N	<u>LIL'S HOT SHOTS</u>	
<u>BENNY MOTEN</u>		GEORGIA BO BO Vo 1037 ———	
SLOW MOTION/HOT WATER BLUES	VI 38012 E	<u>JELLY ROLL MORTON</u>	
VINE STREET BLUES/SOUTH (V/G)	OK 8194 -	(ANY GENNETT EXCEPT 5218, 5323; V) ——— 12.00	
<u>MOUND CITY BLUE BLOWERS</u>		(VI 20431, 20772) ——— 5.00	
TAILSPIN BL/NEVER HAD A REASON	VI 38087 E	<u>NEW ORLEANS WANDERERS-BOOTBLACKS</u>	
<u>NEW ORLEANS RHYTHM KINGS</u>		(Co 735, 14337, 14465) ——— \$12-15	
SHE'S CRYING FOR ME/GOLDEN LEAF ST	OK 40327 V	<u>KING OLIVER</u>	
MAPLE LEAF RAG/SWEET LOVIN' MAN	GE 5104 V	MANDY LEE BLUES GE 5134 12:00	
<u>BEN POLLACK</u> (TEA)		(OK 40000, PARA 12088) ——— 50.00	
IF I COULD BE WITH YOU	OR 1998 E+	KROOKED BLUES/ALLIGATOR HOP GE 5274 30.00	
<u>LOUIS PRIMA</u>		<u>ERSKINE TATE</u>	
WEATHER MAN/PLAIN OLD ME	BR 7499 E	STOMP OFF LET'S GO Vo 1027,15372 ———	
		<u>CLARENCE WILLIAMS</u>	
		(MOST ON OKEH WITH LOUIS ARMSTRONG) ———	

## AUCTION

## AUCTION

## JAMES EDMISTON

462 SOUTHWOOD AVE., SUNNYVALE, CALIF.

<u>LOUIS ARMSTRONG</u>		<u>ROSA HENDERSON</u>	
TIGHT LIKE THIS/HEAR ME TALKIN'	OK 8649 E	(MANY; SEND WANT LIST)	— — — — V+
BASIN STREET/NO	OK 41241 V	<u>MARION HARRIS</u>	
THEM THERE EYES/LITTLE JOE	OK 41501 E	(MANY; SEND WANT LIST)	— — — — V+
BLUE AGAIN/BLACK AND BLUE	VO 3115 N	<u>LADD BLACK ACES</u>	
KICKIN' THE GONG/GEORGIA ON MY MIND	VO 3073 N	PAPA BLUES/LOUISVILLE LOU	GE 5127 E-
WORDS/COPENHAGEN(WITH HENDERSON)	VO 14926 N	<u>MIDWAY DANCE ORCHESTRA</u>	
STAMPEDE/MONEY BL(WITH HENDERSON)	CO 35669 N	BUDDY'S HABITS/COTTON PICKER'S BALL	CO 51 N
MANDY/I'M A LITTLE BLACKBIRD(BLUE 5)	OK 40260 V	<u>MOUND CITY BLUE BLOWERS</u>	
RECKLESS/SOBBIN'HEARTED(BESSIE SMITH)	CO 14056 V	SAN/RED HOT	BR 2602 E
<u>BENNETT'S SWAMPLANDERS</u> (ORY, KEPPARD)		ARKANSAS BLUES/BLUE BLUES	BR 2581 E
BIG BEN/YOU CAN'T BE MINE	CO 14557 N	<u>JOE MARSALA</u> (DELTA SIX)	
<u>BAILEY'S LUCKY SEVEN</u>		FEATHERBED LAMENT/12 BAR STAMPEDE	DE 18111 N
BEBE/YES WE HAVE NO BANANAS	GE 5154 V	<u>VIOLA MCCOY</u> (KING OLIVER ACC.)	
MOTHER ME TENNESSEE/HAPPY	GE 3192 V	GET YOURSELF A MONKEY MAN/KEEP ON	VO 14912 N
<u>SIDNEY BECHET</u>		SAVIN' IT FOR YOU/PAPA IF YOU	RO 302 V
BLUES OF BECHET/THE SHIEK	VI 27485 N	<u>VIOLA MCCOY</u> (PORTER GRAINGER ACC.)	
VIPER MAD/EARLY MORNING BL(AMMONS)	DE 3521 N	JUST THINKIN' BLUES/SAD	VO 14632 N
<u>BLUE RHYTHM BOYS</u>		<u>RED NICHOLS</u>	
BLUE FLAME/BLUE RHYTHM	BR 6143 N	IDA SWEET AS APPLE CIDER/FEELIN'	BR 6819 E
<u>CALIFORNIA RAMBLERS</u>		IDA SWEET AS APPLE CIDER/FEELIN'	BR 3626 E
YOU KNOW ME ALABAM/WABASH	CO 153 E	<u>ORIGINAL DIXIELAND JAZZ BAND</u>	
<u>DIXIE STOMPERS</u>		(MANY; SEND WANT LIST)	— — — — V+
BALTIMORE/BLACK MARIA(LADNIER)	HA 526 N	<u>ORIGINAL MEMPHIS FIVE</u>	
I FOUND A NEW BABY(BIX ON REVERSE)	HA 121 N	(MANY; SEND WANT LIST)	— — — — V+
DYNAMITE(BROADWAY BELLHOPS,REV.)	HA 209 N	<u>RED UNION JAZZ BABIES</u>	
D NATURAL BLUES/KING PORTER STOMP	CO 1543 N	CAKE WALKIN'BABIES/OF ALL THE	GE 5627 E
CLAP HANDS/SPANISH SHAWL(LADNIER)	HA 70 N	<u>SAVANNAH SYNCOPATORS</u>	
WABASH BLUES/WANG WANG BL(LADNIER)	VE 1407 N	WA WA WA/SOMEDAY SWEETHEART	BR 3373 N
SNAG IT/AIN'T SHE SWEET	HA 353 N	<u>SAVANNAH SIX</u>	
<u>JOHNNY DODDS</u> (BLYTHE'S BLUE BOYS)		TAIN'T COLD/HOT AIRE	HA 56 N
BROWN SKIN MAMMA/ORIENTAL MAN	CH 40023 N	<u>TRIXIE SMITH</u> (J.P. JOHNSON HARMONY EIGHT)	
<u>JOHNNY DODDS</u> (LOUISIANA FIVE)		LONG LOST WEARY BLUES/YOU MISSED A	BS 2044 V
YELPING HOUND BLUES(JUST ANOTHER MAN)	CO 2742 N	DESPERATE BLS/TRIXIE BLS(DOWN.SYN.)	BS 2039 V
KANSAS CITY BLUES/ALCOHOLIC BLUES	CO 2768 E	<u>BESSIE SMITH</u>	
<u>DIXIE WASHBOARD BAND</u>		(50 ITEMS; SEND WANT LIST)	— — — — V+
MY OWN BLUES/YOU FOR ME ME FOR YOU	CO 14141 N	<u>TENNESSEE TOOTERS</u>	
GIMME BLUES/DARK EYES	CO 14188 V	HOT HOT HOTTENTOT/HOW COME YOU DO	VO 14967 N
<u>JOHNNY DUNN</u> (CORNET SOLO)		<u>ARKANSAS TRAVELLERS</u>	
DUNN'S CORNET BL/YOU NEVER HEARD	CO 124 N	BONEYARD SHUFFLE/WASHBOARD BLUES	HA 332 E
(ALL OTHER DUNN RECORDINGS)	— — — — V+	<u>CLARENCE WILLIAMS</u>	
<u>FRIAR'S SOCIETY ORCHESTRA</u>		WILL YOU SERENADE(JUG BAND)	OK 41565 N
BUGLE CALL BLUES/DISCONTENTED BL	GE 4967 V	THRILLER BLUES/UNCLE SAM(BLUE FIVE)	BB 11368 N
TIN ROOF BLUES/THAT'S A PLENTY	GE 5105 E	I'M BUSY/ORGAN GRINDER BLUES	OK 8617 E
<u>GEORGIA STRUTTERS</u> (KING OLIVER)		SWEET EMMALINA/ANY TIME(JAZZ KINGS)	CO 14314 V
ROCK JENNY ROCK/RIGHT HERE FOR YOU	HA 468 N	YAMA YAMA/CHURCH ST(WASHBOARD FOUR)	OK 8525 V
<u>GEORGIANS</u> (RAPPOLO)		<u>IDA COX</u>	
SISTER KATE/CHICAGO	CO 3775 V	LAST MILE BLUES/I CAN'T QUIT MAN	OK 6405 N
<u>GEORGIA TOM</u>		<u>CLARA SMITH</u>	
PIG MEAT BLUES/MY BLUES(B 15310)	VS 6026 N	GIN MILL BLUES/MY MIND ON THAT	CO 14419 N
<u>FLETCHER HENDERSON</u>		<u>SCORPION WASHBOARD BAND</u>	
PAPA WILL BE GONE/I'M(JAZZ FIVE)	BR 2589 V	DINAH/YEAH MAN	VS 6003 N
CHICAGO BLUES/FEELIN' WAY I DO	VO 14788 E	<u>TEXAS TOM</u>	
SOMEBODY STOLE MY GAL/PAPA	CO 126 V	BROKE AND HUNGRY/NEW USING THAT	VS 6039 N
MUSCLE SHOAL BLUES/HOUSTON BLUES	CO 164 V	<u>SCRAPPER BLACKWELL</u>	
DO THAT THING/BROKEN(CLUB ALABAM)	VO 14838 N	WINDOW PANE BL/WHERE YOU BEEN GO	VS 6054 N
GULF COAST BLUES/DOWNHEARTED BLUES	VO 14636 N	RAMBLING BLUES/SNEAKING BLUES	VS 6028 N
<u>HALFWAY HOUSE ORCHESTRA</u>		<u>COTTON PICKERS</u>	
SNOOKUM/IT BELONGS TO YOU	CO 1041 V	SISTER KATE/GOT TO COOL MY DOGGIES	BR 2338 E
SQUEEZE ME/NEW ORLEANS SHUFFLE	CO 541 E	KANSAS CITY KITTY/RAMPART ST.BLUES	BR 4325 N
LOVE DREAMS/TELL ME WHO	CO 1542 N	<u>ETHEL WATERS</u>	
		(MANY; SEND WANT LIST)	— — — — V+

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**JEAN GLEASON**

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SWING OUT/FEELING DROWSY	BB 10702 N	DEUCES WILD	CMS 537 N
ALGIERS STOMP/WHEN DID YOU LEAVE	VO 3302 E	<u>ROY ELDRIDGE</u>	
PLEASING PAUL/IT SHOULD BE YOU	BB 10235 N	FLORIDA STOMP/WABASH STOMP (E/N)	VO 3479 -
<u>LOUIS ARMSTRONG</u>		AFTER YOU'VE GONE/LAZY RIVER	VD 3458 E+
WILD MAN BLUES/MELANCHOLY BLUES	PAE 2162 N	<u>DUKE ELLINGTON</u>	
WILLIE THE WEEPER/WEARY BLUES	PAE 2393 N	BLACK AND TAN FANTASY	PAE 2211 N
NO ONE ELSE BUT YOU/I CAN'T GIVE (G,F)	OK 41204 -	BLACK AND TAN FANTASY/CREDLE LOVE	VI 24861 N
MAHOGANY HALL STOMP	PAE 571 N	CHATTERBOX/DUSK IN THE DESERT	BR 8029 N
BEAU KOD JACK/MAHOGANY HALL STOMP	OK 8680 G+	NO PAPA NO/ROCKIN' IN RHYTHM	VI 26310 N
A MONDAY DATE/WRAP YOUR TROUBLES	PAE 2135 N	SAM AND DELILAH	VI 23036 G
POTATO HEAD BLUES/ALLIGATOR BLUES	PAE 2185 N	COTTON CLUB STOMP/SHOUT 'EM	BB 10242 N
<u>BILLY BANKS' RHYTHMAKERS</u>		<u>TEN BLACK BERRIES</u>	
TAKE IT SLOW AND EASY	HRS 17 N	ST. JAMES INFIRMARY/RENT PARTY	JEWEL 5849 G+
<u>MILDRED BAILEY</u>		<u>WILL EZELL</u>	
LOVER COME BACK/SKY BLUE WATER	VO 3982 N	PITCHIN' BOOGIE/JUST CAN'T STAY	PARA 1527 E
MORE THAN YOU KNOW/'TIDNIGHT	VO 3378 E+	<u>BUD FREEMAN</u>	
WHERE ARE YOU/YOU'RE LAUGHING	VO 3456 E+	EASY TO GET/FOUND A NEW BABY	BB 10370 N
TRUST IN ME/MY LAST AFFAIR	VO 3449 E+	THE EEL/CHINA BOY	BB 10386 E+
SQUEEZE ME/DOWN HEARTED BLUES	PAE 2257 N	<u>GEMS OF JAZZ ALBUM</u>	
LOVING YOU/RIGHT OR WRONG	VO 3758 V+	VOLUME 11	DE 2 N
MOONSHINE OVER KENTUCKY	VD 4109 V+	<u>GENE GIFFORD</u>	
TOO LATE/DEAR OLD MOTHER DIXIE	BB 7873 N	NOTHIN' BUT THE BLUES/N.O. TWIST	BB 10704 E+
I SEE YOUR FACE BEFORE ME	VO 3931 E	<u>BENNY GOODMAN</u>	
<u>SIDNEY BECHET</u>		PICK-A-RIB 1 & 2 (QUINTET)	VI 26166 E
CHANT IN THE NIGHT/WHAT A DREAM	VO 4575 E+	WOLVERINE BLUES	HRS - N
JUNGLE DRUMS/HOLD TIGHT	VO 4537 N	<u>BOBBY HACKETT</u>	
BLACKSTICK/WHEN THE SUN SETS	DE 2129 E+	AT THE JAZZ BAND BALL	VO 4047 N
PALLET ON THE FLOOR/SIDNEY'S BLUES	BB 8509 N	<u>GEORGE HARTMAN</u>	
OLD MAN BLUES/NOBODY KNOWS	VI 26663 N	MUSKRAT RAMBLE/DIGA DIGA DOO	KEYNOTE 602 E
<u>BUNNY BERIGAN</u>		TIN ROOF BLUES/JAZZ ME BLUES	KEYNOTE 601 E
I CAN'T GET STARTED	VO 25728 E+	<u>FLETCHER HENDERSON</u>	
<u>VICTOR BEIDERBECKE MEMORIAL ALBUM</u>		DOWN SOUTH BLUES/JUST HOT	VO 14691 V
---	VI --- N	SNAG IT (DIXIE STOMPERS)	HA 353 G+
<u>JIMMY BLYTHE (ACC. SODARISA MILLER)</u>		<u>J.C. HIGGINBOTHAM</u>	
---	PARA 241 G	HIGGINBOTHAM BLUES/TELEPHONE NO.	HRS 14 N
<u>THREE BOOGIE WOOGIE BOYS</u>		<u>EARL HINES</u>	
BOOGIE WOOGIE PRAYER, 1 & 2	VO 4606 N	PIANOLOGY	VO 3501 N
<u>CELLAR BOYS</u>		JAPANESE SANDMAN/JULIA	DE 654 E
WAILING BLUES	HRS - E+	ROSETTA/GLAD RAG DOLL	BB 10555 N
BARREL HOUSE STOMP	UHCA 62 N	MADHOUSE/DARKNESS	VO 3379 E
<u>CHICAGO RHYTHM KINGS</u>		PIANO MAN/FATHER STEPS IN	BB 10377 N
MADAME DYNAMITE/TENNESSEE TWILIGHT	UHCA 64 N	RHYTHM SUNDAY/I CAN'T BELIEVE	VO 3467 E
I'VE FOUND A NEW BABY/CHANGES	BRF 18 N	PLEASE BE KIND/GOOD NIGHT	VO 4008 N
<u>CHOCOLATE DANDIES</u>		<u>HUNTER'S SERENADERS</u>	
KRAZY KAPERS/ONCE UPON A TIME	HRS 16 N	SENSATIONAL MDD/DREAMING 'BOOT	VD 1621 V
DEE BLUES/BUGLE CALL RAG	UHCA 53 N	<u>BUD JACOBSON'S JUNGLE KINGS</u>	
<u>EDDIE CONDON</u>		CLARINET MARMALADE/LAUGHING	SIG 106 N
INDIANA/OH BABY (TESCH)	PAE 2932 N	OPUS NO. 1 SANS MELODY	SIG 103 N
JA OA/LOVE IS JUST AROUND	CMS 500 E	<u>CHARLIE JOHNSON</u>	
SERIOUS THING/STOMP HENRY LEE	BB 10168 N	BOY IN THE BOAT/WALK THAT THING	BB 10248 N
JELLY ROLL/BALLIN' THE JACK	CMS 531 N	<u>JAMES P. JOHNSON</u>	
STRUT MISS LIZZIE/RIGHT HERE	CMS 530 N	SNOWY MORNING/ALL THAT I HAD	CO 14204 E
PRETTY DOLL/AIN'T THAT HOT	CMS 535 N	BLEEDING HEARTED/YOU CAN'T DO	VI 19123 E
DANCING FOOL/GEORGIA GRIND	CMS 536 N	FARM HAND PAPA/MY WOMAN DONE ME	CO 14341 E
<u>BING CROSBY</u>		CARDLINA SHOUT/KEEP OFF THE GRASS	OK 4495 E
MODNBURN/DINAH (MILLS BROTHERS)	BRF 02313 N	TODDLIN'/SCOUTING AROUND	OK 4937 E
<u>BILL DAVISON (COLLECTORS ITEM LABEL)</u>		WEEPING BLUES/WORRIED & LONESOME	CO 3950 N
ON A BLUES KICK/I SURRENDER	CI 102 E+	<u>LONNIE JOHNSON</u>	
<u>DELTA FOUR</u>		TOOTHACHE BLUES, 1 & 2	OK --- G+
FAREWELL BLUES/SWINGING	DE 737 V		



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 EVENIN'/SHOE SHINE BOY Vo 3441 E  
 LADY BE GOOD/BOOGIE WOOGIE Vo 3459 E  
GENE KRUPA  
 BLUES OF ISRAEL/THREE LITTLE WORDS PAE 2224 E+  
MEADE LUX LEWIS  
 MESSIN' AROUND/ST. LOUIS (AMMONS) SA 12002 N  
 MR. FREDDIE BLUES/I'M IN THE MOOD BRE 02176 N  
LOUISIANA RHYTHM KINGS  
 DA DA STRAIN HRS -- N  
 BALLIN' THE JACK HRS 15 N  
LOUISIANA SUGAR BABES  
 'SIPPI/THOU SWELL BB 10260 N  
WINGY MANNONE  
 TRYING TO STOP MY CRYING HRS -- N  
 SWEET LORRAINE/FORMAL NIGHT BB 6816 N  
 ISN'T THERE A LITTLE LOVE HRS 13 N  
 BOO HOO BB 6806 N  
 ISLE OF CAPRI/WALKIN' THE STREETS Vo 4464 E  
 FLOATIN' DOWN TO COTTON TOWN BB 6605 N  
 JAZZ ME BLUES/AIN'T GOT NOBODY BB 7198 N  
 IN THE GROOVE BR 6616 E  
PAUL MARES FRIARS SOCIETY ORCH.  
 LANO OF DREAMS/NAGASAKI Co 35880 N  
 MAPLE LEAF RAG/REINCARNATION Co 35686 N  
JOE MARSALA  
 WOO WOO/JIM-JAM STOMP Vo 4116 E  
MCKENZIE-CONDON  
 FRIAR'S POINT SHUFFLE/DARKTOWN UHCA 4 N  
 SUGAR/CHINA BOY UHCA 10 N  
 LIZA/NOBODY'S SWEETHEART UHCA 12 N  
MCKENZIE MOUND CITY BLUE BLOWERS  
 TAILSPIN BLUES/NEVER HAD A REASON BB 10209 N  
 HELLO LOLA/ONE HOUR BB 10037 E  
 SHOOTING HIGH/FINGERS CROSSED CH 40076 E  
JIMMY MACPARTLAND'S SQUIRRELS  
 PANAMA/ALL BOUND ROUND HRS 1003 N  
 ECCENTRIC/DIXIELANO ONE-STEP HRS 1004 N  
MEZZ MEZZROW  
 35TH AND CALUMET/OLD FASHIONED BB 10251 N  
 SENDIN' THE VIPERS/APOLOGIES BB 10250 N  
MIFF MOLE  
 WINDY CITY STOMP HRS 15 N  
 MOANIN' LOW/BIRMINGHAM BERTHA (G/V) ODF --  
FRANKIE NEWTON  
 PLEASE DON'T TALK ABOUT ME VR 518 N  
 OAYBREAK BLUES/WEARY LAND BLUES BN 501 N  
RED NORVO  
 BUGHOUSE/BLUES IN E FLAT Co 36158 E+  
 DANCE OF THE OCTOPUS/IN A MIST BR 8236 E+  
PANASSIE BLUEBIRD DATES  
 NEWTON'S MINOR JIVE/ROMPIN' BB 10186 N  
 NEWTON'S WHO/BLUES MY BABY GAVE ME BB 10216 N  
 MEZZROW'S GETTIN' TOGETHER BB 10088 N  
 DOMIN' ON WITH THE COME ON, 1 & 2 BB 10795 E  
SANTO PECORA  
 MAGNOLIA BLUES/I NEVER KNEW Co 36159 E+  
CHARLES PIERCE ORCHESTRA  
 SISTER KATE/NOBODY'S SWEETHEART Co 35950 N  
PEE WEE RUSSELL'S RHYTHMAKERS  
 HORN OF PLENTY/CHANGES HRS 1001 N  
 BABY WON'T YOU PLEASE COME HOME HRS 17 N

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HENRY ALLEN  
 FEELIN' DROWSY/SWING OUT VI 38080 N  
LOUIS ARMSTRONG  
 SLEEPY TIME DOWN SOUTH/YOU RASCAL DK 41504 N  
 IRISH BLACK BOTTOM/YOU MADE ME OK 8447 N  
 SAVOY BLUES/HOTTER THAN THAT OK 8535 N  
 CONFESSIN'/IF I COULD BE WITH YOU Vo 3059 N  
 SITTIN' IN THE DARK/HUSTLIN' BB 7506 N  
 TIGER RAG/DINAH Cq 9554 N  
COUNT BASIE  
 GONE WITH WHAT WIND/BLOW TOP OK 5629 N  
 APPLE JUMP/BLUES OK 5862 N  
 ROCKIN' THE BLUES/VOLCANO OK 6010 N  
 JITTERS/BROADWAY OK 6095 N  
 JUMP THE BLUES AWAY/WIGGLE WOOGIE OK 6157 N  
 BASIE BOOGIE/LET ME SEE OK 6330 N  
BIX BE LOERBECKE  
 AT THE JAZZ BAND BALL/JAZZ ME BLUES Vo 3042 N  
 CLARINET MARMALADE/SINGIN' BLUES OK 40772 N  
BING CROSBY  
 TEMPTATION/MAKE HAY WHILE SUN BR 6695 N  
 YOU'RE STILL MY HEART/PARADISE BR 6265 N  
 WITH SUMMER COMIN'ON/CABIN IN BR 6329 N  
 SOME OF THESE DAYS/LOVE ME TONIGHT BR 6351 N  
 SWEET GEORGIA BROWN/BLACK MOONLIGHT ME 13127 N  
JOHNNY DODDS  
 SWEET LORRAINE/PENCIL PAPA VI 38038 N  
 BUCKTOWN STOMP/WEARY CITY VI 38004 N  
DUKE ELLINGTON  
 JUBILEE STOMP/TAKE IT EASY OK 41013 N  
 SWEET JAZZ O' MINE/SWEET DREAMS VI 38143 N  
 DOUBLE CHECK STOMP/JAZZ LIPS VI 38129 N  
 HAUNTED NIGHTS/DUKE STEPS OUT VI 38092 N  
 MISSISSIPPI/SWANEE SHUFFLES VI 38089 N  
 SARATOGA SWING/MISTY MORNIN' VI 38058 N  
 HIGH LIFE/SATURDAY NITE FUNCTION VI 38036 N  
BILLY HOLIDAY  
 NO REGRETS/OID I REMEMBER Vo 3276 N  
 NIGHT AND DAY/THE MAN I LOVE Vo 5377 N  
 I HEAR MUSIC/I'M ALL FOR YOU Vo 5831 N  
 CAN'T HELP LOVIN' THAT MAN/MY MAN Co 36113 N  
 THEY SAY/SAY IT WITH A KISS BR 8270 N  
 SUGAR/MORE THAN YOU KNOW BR 8319 N  
GENE KRUPA  
 BLUE RHYTHM FANTASY, 1 & 2 OK 5627 N  
 FULL DRESS HOP/WHO OK 6009 N  
 I HOPE GABRIEL LIKES MY MUSIC/SWING VI 25276 N  
 GONNA CLAP MY HANDS/MUTINY IN PARLOR VI 25263 N  
 CHALLENGER CHOP/DON'T BE SURPRISED BR 8412 N  
 JAM ON TOAST/TUTTI FRUTTI BR 8211 N  
MCKENZIE-CONDON CHICAGOANS  
 CHINA BOY/SUGAR OK 41011 N  
KING OLIVER  
 CALL OF THE FREAKS/TRUMPET'S PRAYER VI 38039 N  
TOOTS MONDELLO ALL STARS (D. POLO, HAWKINS)  
 LOUISIANA/ST. LOUIS GALLOP Vs 8118 N  
VARSITY SEVEN  
 SCRATCH MY BACK/SAVE IT PRETTY MAMA Vs 8135 N  
THOMAS "FATS" WALLER  
 HANDFUL OF KEYS/NUMB FUMBLIN' VI 38508 N  
CHICK WEBB  
 BLUE MINOR/LONESOME MOMENTS OK 41572 N

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<u>HENRY ALLEN</u>		<u>LIONEL HAMPTON</u>	
RUGGJITTERS' SWING/HOUSE IN HARLEM	PE 15994 E	SHOE SHINERS DRAG	VI 26011 E
IT'S WRITTEN ALL OVER YOUR FACE	PE 16071 V+	BUZZIN' AROUND WITH THE BEE	VI 25575 V
CANAL STREET BLUES	DE 18092 E	AFTER YOU'VE GONE	VI 25674 V
<u>LOUIS ARMSTRONG</u>		MY BUDDY	VI 26608 E
ALL OF ME/HOME	OK 3125 E	<u>ERSKINE HAWKINS</u>	
STARDUST/WRAP YOUR TROUBLES	OK 3172 E	SWEET GEORGIA BROWN	BB 10854 V+
DINAH/TIGER RAG	OK 3009 E	<u>HARRY JAMES</u>	
I'M A DING DONG DADDY	VO 3370 V	JESSE/HOME JAMES	BR 8350 E
MAHOGANY HALL ST. (PRE-WAR)	CO 35879 E	WOOD WOO/BOO WOOD	BR 8318 V
BABY WON'T YOU PLEASE COME HOME	DE 2729 E	<u>JONES-SMITH (BASIE)</u>	
STRUTTIN' WITH SOME BARBECUE	DE 3795 V	LADY BE GOOD/BOOGIE WOOGIE	VO 3459 V
SITTIN' IN THE DARK	BB 7506 E	<u>GENE KRUPA</u>	
MAHOGANY HALL STOMP	VI 24232 V	ROCKIN' CHAIR (ELDRIDGE)	OK 6352 E
PUT 'EM DOWN BLUES	UHCA 60 N	THE WALLS KEEP TALKING(ELDRIDGE)(DIG)	OK 6438 V+
<u>ALBERT AMMONS</u>		THREE LITTLE WORDS	DE 18114 E
BOOGIE WOOGIE STOMP	DE 749 E	<u>JIMMY MCPARTLAND</u>	
<u>SIDNEY BECHET</u>		ORIGINAL DIXIELAND ONE STEP	DE 18441 V
GEORGIA CABIN	VI 27904 E	<u>MILLS BLUES RHYTHM BAND</u>	
SWING PARADE	VI 27574 E	RIDE RED RIDE	CO 3087 V+
<u>BARNEY BIGARD</u>		<u>JOE MARSALA</u>	
CARAVAN/STOMP JONES	BR 515 E	JIM JAM STOMP (LAM. CRACK)	VO 4116 V
CARAVAN/STOMP JONES	VO 3809 E	<u>WINGY MANNONE</u>	
<u>COUNT BASIE</u>		MAMMA'S GONE GOOD BYE	BB 11107 E
LESTER LEAPS IN	OK 5118 E	DOWNRIGHT DISGUSTED BLUES(CHU)	BB 10296 V
LADY BE GOOD (CHU BERRY)	DE 2631 E	<u>JAY MCSHAN</u>	
<u>PETE BROWN</u>		SWINGMATHISM/VINE ST. BOOGIE	DE 8570 E
TEMPO DI JUMP	DE 18118 E	<u>FRANKIE NEWTON</u>	
<u>EDDIE CONDON</u>		THE BLUES MY BABY GAVE TO ME	BB 10216 E
HOME COOKIN'/THE EEL	BR 6743 E	MINOR JIVE	BB 10186 E
INDIANA/OH BABY (SALE \$3.00)	PARL 2932 N	<u>HOT LIPS PAGE</u>	
<u>CAB CALLOWAY</u>		DOWN ON THE LEVEE/OLD MAN BEN	DE 7433 E
PLUCKIN' THE BASS	VO 5406 V	JITTERBUGS ON PARADE	DE 2242 E
<u>DELTA FOUR(ELDRIDGE, MARSALA)</u>		YES THERE AIN'T NO MOONLIGHT	DE 1618 E
SWINGING ON THE FAMOUS DOOR	DE 737 E	SWEET & LOW DOWN/OF THEE I SING	DE 2749 E
<u>ROY ELDRIDGE</u>		A GOOD MAN IS HARD TO FIND	DE 2660 E
AFTER YOU'VE GONE	OK 3458 E	CONFESSION' (PEE WEE)	BR 7709 N
HECKLER'S HOP	OK 3577 V	<u>ALEX COMBELLE (QUINTET, HOT CLUB)</u>	
WABASH STOMP	VO 3479 E	THE SHIEK OF ARABY/YOU SWEET	ROY 1788 E
<u>ZIGGY ELMAN</u>		CRAZY RHYTHM/BLUE DRAG	ROY 1778 E
29TH AND DEARBORN/SUGAR	BB 10096 E	<u>QUINTETTE OF HOT CLUB OF FRANCE</u>	
<u>BUD FREEMAN</u>		SMOKE RINGS/CONFESSION'	ROY 1788 E
THE BUZZARD	DE 18112 E	TIGER RAG/DINAH	ROY 1753 V
<u>BENNY GOODMAN</u>		<u>MAURICE ROCCO</u>	
SOFT WINDS/MEMORIES OF YOU	CO 35320 E	TONKY BLUES	DE 8523 E
GOOD ENOUGH TO KEEP	CO 36099 E	<u>REX STEWART</u>	
TILL TOM SPECIAL	CO 35404 V	TEA & TRUMPETS	VO 3831 E
BREAKFAST FEUD	CO 36039 V	MOBILE BAY	BB 11057 V+
<u>COLEMAN HAWKINS</u>		<u>CLARA SMITH</u>	
HEARTBREAK BLUES	UHCA 55 E	THE BASEMENT BLUES	CO 14039 V
<u>BILLY HOLIDAY</u>		<u>DICKIE WELLS</u>	
BILLIE'S BLUES	VO 3288 E	JAPANESE SANDMAN	SW 27 E
ST. LOUIS BLUES	OK 6064 E	<u>FATS WALLER</u>	
GOD BLESS THE CHILD/WOLITUDE	OK 6270 E	FLORIDA FLO	VI 25806 E
LOVE ME OR LEAVE ME/JIM	OK 6369 N	BIG CHIEF DE SOTA	VI 25342 V+
<u>FLETCHER HENDERSON</u>		PAWONKY/BLACK RASPBERRY JAM	VI 25359 V+
BIG JOHN SPECIAL	DE 214 E	HAVIN' A BALL	VI 25515 V
JANGLED NERVES	VI 25317 E	THE LOVE BUG/BOO HOO	VI 25563 V
GEMS OF JAZZ ALBUM VOL. 3, No. 242, — EX TO NEW		THERE'S GOING TO DEVIL TO PAY	VI 25078 N
<u>KING OLIVER</u>		HAVE HUNDREDS OF RECORDS FOR SALE	
RIVERSIDE BLUES (PARAMOUNT)	SIG 905 N	SEND WANT LISTS	

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WHERE TWO GRADE SYMBOLS ARE SHOWN, THE RECORD (OR SIDE) IS INTERMEDIATE BETWEEN THE  
 TWO GRADES, AND CLOSER TO THE FIRST NAMED. EXAMPLE:—

VE = BETWEEN "VERY GOOD" AND "EXCELLENT", NEARER TO "VERY GOOD."

OL = ORIGINAL LABEL.

- BARNEY BIGARD  
 VR 564 N SOLACE/4 $\frac{1}{2}$  STREET (CRACKED; PLAYABLE LAST HALF ONLY)  
 BB 10981 EN/N LULL AT DAWN/CHARLIE THE CHULO (CHIP TO 1ST GROOVE ON "LULL")  
SONNY GREER & MEMPHIS MEN  
 CO 2833 NE/V SATURDAY NIGHT FUNCTION/BEGGARS BLUES  
JOHNNY HOOGES  
 VO 4573 V HODGE PODGE/WANDERLUST  
 VO 4849 V OOOJI WOOJI/MISSISSIPPI DREAMBOAT  
LOUISIANA RHYTHMAKERS  
 ME 12445 V/G ROCKIN' IN RHYTHM/12TH STREET RAG  
SIX JOLLY JESTERS/J.C. COBB  
 VO 1449 N/E OKLAHOMA STOMP/ONCE OR TWICE  
REX STEWART  
 VO 3844 EV LOVE IN MY HEART/SUGAR HILL SHIM SHAM  
 BB 11057 V LINGER AWHILE/MOBILE BAY  
WASHINGTONIANS  
 RO 827 V HOT AND BOTHERED/(REV., BROADWAY BROADCASTERS)  
COOTIE WILLIAMS  
 VR 527 G DOWNTOWN UPROAR(DOES NOT TRACK AT START)/BLUE VERIE  
DUKE ELLINGTON ORCHESTRA  
 OK 40955 V BLACK AND TAN FANTASY(81776B)/WHAT CAN A POOR  
 OK 41013 E/N JUBILEE STOMP/TAKE IT EASY  
 BB 6782 N/E WASHINGTON WOBBLE/ARABIAN LOVES (CHIP TO 1ST GROOVE)  
 6565 V/E SARATOGA SWING/MISTY MORNIN  
 10243 N BREAKFAST DANCE/FLAMING YOUTH  
 BR 4122 VE THE MOOCHE/(REV., HOTSY TOSY GANG, SINCE YOU WENT AWAY)  
 4952 F/G MOOD INDIGO (JUNGLE BAND)/RUNNIN' WILD  
 6317 E BABY, WHEN YOU AIN'T THERE(11200A)/MOON OVER DIXIE  
 6374 G BEST WISHES(11852B)/BLUE HARLEM(11839A)  
 6510 FG TIGER RAG, 1 & 2  
 6638 V/G JIVE STOMP/I'M SATISFIED  
 6758 G PORGY (E., "ATERS, VOCAL)/I CAN'T GIVE YOU ANYTHING BUT LOVE  
 6805 V/G AWFUL SAD/LOUISIANA  
 6806 V PADUCAH/HARLEM FLAT BLUES  
 6807 V/G RENT PARTY BLUES, DOIN' THE VOOM VOOM  
 6846 EV DOUBLE CHECK STOMP/ACCORDION JOE  
 7627 E/G KISSIN' MY BABY GOODNIGHT/LOVE IS LIKE(CHIP TO 5TH GROOVE, THIS SIDE)  
 7667 E OH BABE, MAYBE SOMEDAY/(REV., HUOSON-DELANGE)  
 8063 V NEW BLACK AND TAN FANTASY/STEPPIN' INTO SWING SOCIETY  
 8093 V/F SKRONTCH/IF YOU WERE IN MY PLACE  
 8108 E I LET A SONG GO OUT/THE GAL FROM JOE'S  
 8204 E/G PRELUDE TO A KISS/THE LAMBETH WALK  
 8241 N THE MOOCHE(401175A)/BABY WHEN YOU AIN'T THERE  
 DE 800 N CHICAGO/HARLEM SPEAKS  
 MA 137 N/V ALABAMA HOME/ALL GOD'S CHILLUN GOT RHYTHM  
 VI 38036 V SATURDAY NIGHT FUNCTION/HIGH LIFE  
 38053 V THE DICTY GLIDE/STEVEDORE STOMP  
 38092 V THE DUKE STEPS OUT/HAUNTED NIGHTS  
 22587 V MOOD INDIGO(#4)/WHEN A BLACK MAN'S BLUE  
 22603 VE BLUE AGAIN/(REV., BERT LOWN)  
 22614 E/EV KEEP A SONG IN YOUR SOUL/THE RIVER AND ME  
 22800 V THE MYSTERY SONG/(REV., MILLS BLUE RHYTHM BAND, MOANIN')  
 22985 G BLUE BUBBLES/BLUES I LOVE TO SING  
 23022 NE OLD MAN BLUES/JUNGLE NIGHTS IN HARLEM  
 24501 V/G (OL) DAYBREAK EXPRESS/DEAR OLD SOUTHLAND  
 24617 VE/N COCKTAILS FOR TWO/LIVE AND LOVE TONIGHT  
 24674 N/V EBONY RHAPSODY/SATURDAY NIGHT FUNCTION  
 25076 E/V THREE LITTLE WORDS/RING DEM BELLS  
 27326 EN FLAMINGO/THE GIRL IN MY DREAMS

## AUCTION

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## ORIGINALS

<u>LOUIS ARMSTRONG</u>		<u>TED LEWIS</u>	
DO YOU CALL THAT A BUDDY/HEY LAWDY	DE 3756 N	NEW ST. LOUIS BLUES/MY MAMA'S IN	Co 697 V
<u>COUNT BASIE</u>		ST. LOUIS BLUES/RUNNIN' WILD	Co 3790 N
DOWN DOWN DOWN/YOU BETCHA	DK 6221 N	LIMEHOUSE BLUES/ROSES OF PICARDI	Co 1789 V
<u>CHARLIE BARNET</u>		<u>HAL MCINTYRE</u>	
I'M COMING VIRGINIA/I'LL REMEBER	BB 11417 N	PLAY #49/WHEN YOU'RE A LONG WAY	Vi 27942 N
SPANISH KICK/LOIS	BB 11265 N	<u>JOE MARSALA'S DELTA SIX</u>	
CHARLESTON ALLEY (WITH LENA HORNE)	BB 11037 N	FEATHER BED LAMENT/12 BAR STAMPEDE	0E 18111 N
<u>JOE BROWN</u>		RED NORVO (WITH WILFORD BAILEY)	
RED BANK ROMP/BEAUMONT ST. BLUES	DE 8521 V	3 LITTLE FISHIES/YOU'RE SO DESIRE.	Vo 4785 N
<u>BUNNY BERIGAN</u>		<u>RAYMOND SCOTT</u>	
LET 'ER GO/RED HOT HEAT	Vi 25646 V	HAPPY BIRTHDAY TO YOU/XMAS TREE	Co 35864 N
<u>SIDNEY BECHET</u>		<u>SAVDY DICTATORS &amp; AL HENDERSON</u>	
MOOCHIE/BLUES IN THE AIR	Vi 20150 V	JAM AND CRACKERS/HEYFUSS	SAVOY 101 N
<u>BOB CROSBY</u>		<u>ARTIE SHAW</u>	
BRASS BOOGIE, 1 & 2	DE 18352 N	COPENHAGEN/SDFTLY IN MORN. SUNR.	BB 10054 V
<u>BENNY CARTER-JOE TURNER'S ALL STARS</u>		<u>OLLIE SHEPPARD</u>	
BEALE STREET BLUES/JOE TURNER	DK 6001 N	COOL KINO PAPA/THROW THIS OOG (H/V)	OK 06277 -
<u>CHAMPION JACK DUPREE</u>		<u>MARY STAFFORD'S JAZZ BAND</u>	
GIBING BLUES DUPREE SHAKE DANCE	OK 06104 N	ROYAL GAROEN BLUES/CRAZY BLUES	Co 3365 V
BLACK COW BLUES/ALL ALONE BLUES	OK 06642 G	<u>TRUMBauer-TEAGARDEN</u>	
<u>RUTH ETTING</u>		AIN'T MISBEHAVIN'/SOMEBODY LOVES ME	BR 7665 N
BOOY AND SOUL/IF I COULD BE WITH YOU	Co 2300 V	<u>PARAMOUNT JUBILEE</u>	
<u>BENNY GODDMAN</u>		WHEN THE SAINTS GO MARCHING IN	PARA 12073 N
SMOOTH ONE/GOOD ENOUGH TO KEEP	Co 36099 N	<u>WISEMAN SEXTETTE</u>	
THE EARL/LET'S DO IT (V/N)	DK 6474 -	COULDN'T HEAR NOBODY PRAY	PARA 12078 V
<u>RICHARD HIMBER</u>		<u>PAUL WHITEMAN</u>	
PARADE OF BANOS/THEME SONGS	Vi 25754 N	JAPANESE SANDMAN/WHISPERING	Vi 18690 N
<u>JIMMY LUNCFORD</u>		SAN/CAN'T GET THE ONE I WANT	Vi 19381 V
HOOD INOIGO/ROSE ROOM	DE 131 N	<u>BING CROSBY, HARRY BARRIS, ALTON RINKER</u>	
<u>MCKINNEY'S COTTON PICKERS</u>		MISS ANNABELLE LEE	Vi 2104 V

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Excerpts from these records recorded gratis. Send recording blanks to .

BORIS ROSE, 211 EAST 15TH ST., NEW YORK 3, N. Y.

<u>ALABAMA RASCALS/BLACK DIAMOND TWINS</u>		<u>JOHNNY OODDS</u>	
ENOURANCE STOMP/BLOCK AND TACKLE	RO 5137 V	MY GIRL/SWEEP 'EM UP	OK 8792 N
<u>LOUIS ARMSTRONG</u>		WEARY CITY/BUCKTOWN STOMP	Vi 38004 N
SHINE/BOOY AND SOUL	OK 41486 N	BRUSH STOMP/GET 'EM AGAIN	DK 8599 N
STRUTTIN' WITH BARBECUE/ONCE IN	OK 8566 N	WILD MAN/MELANCHOLY	POLK 9035 N
IF I COULD BE WITH YOU/CONFESSION	OK 4148 N	BLUE WASHBOARD ST/BULL FIDDLE	Vi 21552 N
SLEEPY TIME DOWN SOUTH/YOU RASCAL	OK 41504 N	<u>FRIAR'S SOCIETY ORCHESTRA</u>	
LAUGHIN' LOUIS/TOMMORROW NIGHT	BB 5363 N	MAPLE LEAF RAG/HAGASAKI	OK 41574 N
ST. LOUIS BLUES/AFTER YOU'VE GONE	OK 41350 N	REINCARINATION/LAND OF DREAMS	OK 41575 N
<u>LOUIS ARMSTRONG AND MAGGIE JONES</u>		<u>LANIN'S RED HEADS</u>	
ANYBODY WANT TO TRY MY CABBAGE	Co 14063 N	FLAG THAT TRAIN TO ALABAMA	Co 36 N
<u>LOUIS ARMSTRONG AND BESSIE SMITH</u>		<u>JELLY ROLL MORTON</u>	
CARELESS LOVE/	Co N	K.C. STOMPS/GEORGIA SWING	BB 5109 N
<u>JAMES P. JOHNSON AND BESSIE SMITH</u>		<u>JOHNNY MILLER'S NEW ORLEANS STOMPERS</u>	
BACKWATER BLUES		PANAMA/DIPPER MOUTH	Co 1456 N
<u>ALBERT AMMONS</u>		<u>KING OLIVER</u>	
BASS GOIN' CRAZY/MONDAY STRUGGLE	SA 12000 N	TOD LATE/WHAT YOU WANT ME	Vi 38190 N
<u>SHARKEY BONAND</u>		CALL OF THE FREAKS/TRUMPET'S PRAYER	Vi 38039 N
HIGH SOCIETY/SATISFIED WITH MY GAL	Vo 3380 N	MULE FACE BLUES/BODDIE WOOGIE	Vi 38134 N
<u>BRUNIES FRIAR'S INN ORCHESTRA</u>		<u>RUBEN "RIVER" REEVES &amp; HIS TRIBUTARIES</u>	
SUGAR FOOT STOMP	OK 40526 N	PARSON BLUES/RIVER BLUES	Vo 1292 N
<u>CHICAGO RHYTHM KINGS</u>		<u>TEDDY WILSON</u>	
FOUND A NEW BABY/CHANGES MADE	BR 4001 N	AIN'T MISBEHAVIN'/HONEY SUCKLE ROSE	BR 7964 N
<u>CDNDNN'S HOT SHOTS</u>		<u>CLARENCE WILLIAMS HIP SHAKERS</u>	
THAT'S A SERIOUS THING/STOMP HENRY	Vi 38046 N	YOU GOTTA GIVE ME SOME	OK — N
<u>BENNY CARTER</u>		<u>PIRON'S NEW ORLEANS ORCHESTRA</u>	
SWINGING THE BLUES	VoE 5 N	SUD BUSTIN' BLUES/WEST INDIES	Co 14007 N

**AUCTION**

**HERMAN ROSENBERG**

**AUCTION**

194 W. 10TH ST., NEW YORK 14, N. Y.

MINIMUM BID: \$1.00. 25c CHARGE FOR PACKING UNDER \$5.00

<u>EDDIE CONDON</u>		<u>CLARENCE HARRIS</u> (WILLIE KELLY,PIANO)	
THE EEL/HOME COOKING	CO 35680 N	LDNESOME CLOCK BL/TRY MY WHISKEY	BB 8138 E
<u>FLETCHER HENDERSON</u>		<u>JACK RANGER</u>	
HOP OFF/SNAG IT	CO 35670 E	T.P. WINDOW BL/THE NING BL(2)	OK 8795 E
COMIN' AND GOING/HOT AND ANXIOUS	CO 35840 E	<u>MCKINNEY'S COTTON PICKERS</u>	
<u>LUIS RUSSELL</u>		I MISS A LITTLE MISS/AFTER ALL	VI 23024 E
JERSEY LIGHTNING/NEW CALL OF FREAKS	CO 35690 E	OKAH BABY/I WANT A LITTLE GIRL	VI 23000 E
<u>GLENN MILLER</u>		SISTER KATE/I WANT YOUR LOVE	VI 22683 E
SOLO HOP/IN A LITTLE SPANISH TOWN	CO 35881 E	CASEY JONES BL/TALK TO ME	VI 22640 E
<u>ERSKINE HAWKINS</u>		CHERRY/SOME SWEET DAY	VI 21730 E
UPROAR SHOUT/IF YOU LEAVE ME	VO 3545 N	MILENBURG JOYS/SHIM-ME-SHA WABBLE	VI 21611 E
DEAR OLD SOUTHLAND/SWANEE RIVER	VO 3567 N	ZONKY/IF I COULD BE WITH YOU	VI 38118 E
RED CAP/I FOUND A NEW BABY	VO 3668 N	IT'S TIGHT LIKE THAT/RAINBOW ROUND	VI 38013 E
I'LL GET ALONG SOMEHOW/SEE YOU IN	VO 3699 N	I-WANT A LITTLE GIRL/IF I COULD BE	BB 5905 G
LOST IN THE SHUFFLE/LET ME DAY DR.	VO 4007 N	SELLING THAT STUFF/BEEDELE UM BUM	BB 6595 E
WHO'S SORRY NOW/CARRY ME BACK	VO 4072 N	PEGGY/I'D LOVE IT	BB 10706 E
<u>SIDNEY BECHET Q JARLETTE</u>		MILENBURG JOYS/I WANT A LITTLE	BB 10954 E
SUMMERTIME/POUND HEART BLUES	BN 6 E	<u>RAYMOND SCOTT QUINTETTE</u>	
DEAR OLD SOUTHLAND/LONESOME BLUES	BN 13 E	TWILIGHT IN TURKEY/MINUET IN JAZZ	MA 108 E
SATURDAY NIGHT BLUES/BECHET'S STEADY BN	502 E	POWERHOUSE/THE TOY TRUMPET	MA 111 E
<u>THE MISSOURIANS</u>		DINNER MUSIC/RECKLESS NIGHT	MA 136 -
PROHIBITION BLUES/STOPPIN' TRAFFIC	VI 38120 E	<u>ANDY KIRK</u>	
<u>GOOFUS FIVE</u>		MESS-A-STOMP/BLUE CLARINET STOMP	BR 4694 N
LAZY WEATHER/VO DO DO DE O BLUES	OK 40841 E	<u>BILLY KYLE &amp; SWING CLUB BAND</u>	
WHERE THE COT COT COTTON GROWS	OK 40997 E	BIG BOY BLUES/MARGIE	VR 531 E
READY FOR THE RIVER/I CAN'T GIVE Y.	OK 41069 E	GIRL OF MY DREAMS/HANDLE MY HEART	VR 659 N
<u>AL BERNARD</u> (ACC. BY GOOFUS FIVE)		<u>EDMUND HALL CELESTE QUARTETTE</u>	
HESITATION BLUES/ST.LOUIS BLUES	OK 40962 E	JAMMIN' IN FOUR/EDMUND HALL BLUES	BN 18 E
<u>EARL HINES</u>		CELESTIAL EXPRESS/PROFOUNDLY BLUES	BN 17 E
BEAU KOD JACK/GOOD LITTLE BAD LIT.	VI 38043 E	<u>TEDDY WILSON</u>	
ROSETTA/COPENHAGEN	DE 337 N	IF I HAD YOU/YOU BROUGHT A NEW	BR 7960 E
ROCK AND RYE/WOLVERINE BLUES	DE 577 E	BLUES IN C SHARP MINOR/WARMIN' UP	BR 7684 E
<u>JIMMY DORSEY</u>		<u>RED NORVO</u>	
WASHINGTON GREYS/TAP DANCERS	DE 655 E	LIZA/I WOULD DO ANYTHING FOR YOU	BR 7868 E
DON'T LOOK NOW/PARADE MILK BOTTLE	DE 941 E	CLAP HANDS/RUSSIAN LULLABY	BR 7975 E
DORSEY DERSVISH/SERENADE TO NOBODY	DE 1040 E	IN A MIST/DANCE OF THE OCTOPUS	BR 8236 E
ALL GOD'S CHILLUN GOT RHYTHM/MUTINY	DE 1256 E	<u>RAY MCKINLEY</u>	
I GOT RHYTHM/FLIGHT OF THE BUMBLE	DE 1508 N	NEW ORLEANS PARADE/LOVE IN THE	DE 1019 E
DUSK IN UPPER SANDUSKY/DARKTOWN	DE 1939 N	SHACK IN THE BACK/FINGERWAVE	DE 1020 E
<u>JIMMY NOONE</u>		<u>BUBBER MILEY &amp; MILEAGE MAKERS</u>	
BUMP IT/I KNOW THAT YOU KNOW	DE 1584 E	BLACK MARIA/CHINNIN' AND CHATTIN	VI 38146 E
FOUR OR FIVE TIMES/JAPANSY	DE 1621 E	<u>CHICK WEBB</u>	
I'M WALKING THIS TOWN/CALL ME	DE 1730 E	STOMPIN' AT SAVOY/SUNNY SIDE OF	VO 3246 E
<u>MILLS BLUE RHYTHM BAND</u>		<u>LEROY SMITH</u>	
RIDE RED RIDE/CONGO DARAVAN	OK 6119 E	ST.LOUIS BLUES/BROKEN HEARTED	VI 21472 E
<u>LUCKY MILLENDER</u> (WITH MILLS BLUE RHYTHM)		<u>JOE MARSALA</u>	
THERE'S RHYTHM IN HARLEM/HARLEM	CO 3071 E	BULL'S EYE/SLOW DOWN	DE 3715 E
THE LUCKY SWING/THE IMAGE OF YOU	VR 604 E	LOWER REGISTER/I KNOW THAT YOU	DE 3764 N
JAMMIN' FOR THE JACKPOT/LET'S GET	VR 634 N	JAZZ ME BL/WOLVERINE BL(CHICAGOIANS)	VR 565 N
<u>JOE HAYMES</u>		<u>DELTA FOUR</u> (ELORIDGE,MARSALA,MASTREN)	
GOING THE SUZI-Q/WEDDING OF MR.& MRS.	VO 3335 E	FAREWELL BLUES/SWINGIN' FAMOUS D.	DE 737 E
MOON IS GRINNING AT ME/YOU'RE TOO	ME 61211 E	<u>THE RHYTHMMAKERS</u>	
BYE BYE BABY/WITHOUT SHAADOW OF	PE 61013 E	YELLOW DOG BLUES/MEAN OLD BEDBUG	CO 35882 E
CURBSTONE CUTIE/STOMPING SAVOY	BB 6412 E	OH PETER/WHO STOLE THE LOCK	CO 35841 E
<u>WILLIE BRYANT</u>		<u>TENNESSEE MUSIC MEN &amp; ALL STAR RHYTHM</u>	
CROSSPATCH/MARY HAD LITTLE LAMB	BB 6435 E	<u>BOYS</u> (TRUMBAUER, VENUTI, LANG)	
<u>RED NELSON</u> (CRIPPLE C.LOFTON)		CHOO CHOO/SENSATION	HA 1420 E
STREAMLINE TRAIN/CRYING MOTHER BL	DE 7171 E	PAROON ME/LITTLE BUTTERCUP	HA 1346 E
<u>JABBO SMITH</u>		<u>BUD FREEMAN TRIO</u>	
RHYTHM IN SPAIN/MORE RAIN MORE REST	DE 1980 E	THREE'S NO CROWD/YOU TOOK ADVANT.	CMS 501 E
<u>LIL JOHNSON</u> (TRUMPET, BASS)		AT BUNDOWN/KEEP SMILING	CMS 503 E
MEAT BALLS/LITTLE RED WAGON	VO 03562 N	I ODN'T BELIEVE IT/HONEY'S LOVIN'	CMS 504 E

AUCTION		HERMAN ROSENBERG		AUCTION	
<u>EDDIE CONDON &amp; WINDY CITY SEVEN</u>					
JA DA/LOVE IS JUST AROUND CORNER	CMS	500	E	<u>TEDDY WILSON QUARTER</u> (WILSON, JAMES, MORVO)	
BEAT TO THE SOX/RHYTHM(BUD FREEMAN)	CMS	502	E	HONEY SUCKLE ROSE( $\frac{3}{4}$ " CHIP, INTRO ONLY) BR 7964 E	
<u>MAGNOLIA HARRIS &amp; HOWLING SMITH</u>					
MAMA'S QUITTIN' & LEAVIN', 1 & 2	VO	1602	E	<u>BIX REIDERBECKE &amp; NEW ORLEANS LUCKY 7</u>	
<u>BUD FREEMAN</u>					
CRAZE-O-LOGY/CAN'T HELP LOVIN'	UHCA	14	E	ROYAL GARDEN BL/GOOSE PIMPLES Co 35664 N	
<u>WINDY CITY</u> (LAWSON, MILLER, MATLOCK, LAMARE)					
HIGH SOCIETY BLUES/MUSKATRAMBLE	DE	1247	E	<u>THOMAS MORRIS/NEW ORLEANS BLUE FIVE</u>	
<u>TEDDY WILSON</u> (BENNY GOODMAN)					
I MUST HAVE THAT MAN(12 CHIP)	BR	7859	E	THE MESS/MY BABY DOESN'T SQUAWK VI 20364 N	
<u>ETHEL WATERS</u> (ACC. EDDIE MALLORY'S ORCH)					
I'LL GET ALONG SOMEHOW/YOU'RE A	DE	1613	E	<u>EDDIE LANG</u> (GUITAR SOLO, ACC., CARL KRESS)	
DINAH/YOU'RE GOING TO LEAVE OLD	DE	234	N	FEELING MY WAY/PICKING MY WAY BR 6254 E	
<u>HOW LONG, HOW LONG BL/DECK HAND BL</u> Co 14266 E					

TRADE OR AUCTION		THE RECORD EXCHANGE		TRADE OR AUCTION	
Monte Ballou-Lee Stafford					
BOX 8603, PORTLAND 7, OREGON					

<u>CLARENCE WILLIAMS</u>			<u>(BENNY GOODMAN, CONTINUED)</u>		
LOG CABIN BLUES/EMALINE	OK	8572	V	JUNGLE BLUES/ROOM 1411	BR 4013 V
BAREFOOT BLUES/DO IT A LONG TIME	OK	8073	F	WOOPEE STOMP	RO 834 V
BALTIMORE	BR	3664	N	SPANISH DREAMS	CA 8356 G
<u>BESSIE SMITH</u>			<u>JOHNNY OODS BLACK BOTTOM STOMPERS</u>		
FLORIDA BOUND/NEW GULF COAST	CO	14109	N	COME ON AND STOMP/AFTER YOU'VE GONE	BR 3568 G
I WANT EVERY BIT/WHAT'S THE MATTER	CO	14129	N	JOE TURNER/WHEN ERASTUS PLAYS	BR 3997 V
BABY DOLL/HAS BEEN BL(JOE SMITH)	CO	14147	N	WILD MAN/ELANCHOLY(ARMSTRONG)	BR 3567 V
GOOD OLD WAGON/DIXIE FL(ARMSTRONG)	CO	14079	N	<u>JOHNNY DUNN</u>	
<u>SAVANNAH SYNCOPATORS</u> (KING OLIVER)					
WAH WA WA/SOME DAY SWEETHEART	BR	3373	V	FRANKIE/OLD TIME BL(EDITH WILSON)	CO 3506 N
GOT EVERYTHING/FOUR OR FIVE TIMES	BR	4023	G	RULES & REGULATIONS/(EDITH WILSON)	CO 3653 V
SNAG IT/SUGARFOOT STOMP	BR	3361	V	HALLELUJAH BLUES/SPANISH DREAM	CO 3339 V
<u>LOUISIANA RHYTHMMAKERS</u> (ELLINGTON)					
TWELFTH ST. RAG/ROCKIN' IN RHYTHM	ME	12245	N	<u>CRIPPLE CLARENCE LOFTON</u>	
<u>MISSISSIPPI JOOK BAND</u>					
SKIPPY WHIPPY/HITTIN' THE BOTTLE	ME	61165	N	BROWNSKIN GALS/PLAYHOUSE	ME 61166 N
<u>NEW ORLEANS RHYTHM KINGS</u>					
ANGRY(F)/SOBBIN' BLUES(G)	GE	5219	-	CELESTIN'S ORIGINAL TUXEDO ORCHESTRA	CO 636 V
LONDON BLUES/WAD	3E	5221	V	MY JOSEPHINE/STATION CALLS	CO 636 V
<u>JOE MARGALA'S CHICAGOANS</u>					
WOLVERINE BLUES/JAZZ ME BLUES	VR	565	N	COOK'S DREAMLAND ORCH(KEPPARD & NOONE)	GE 5360 E
<u>JELLY ROLL MORTON</u>					
WOLVERINE BLUES/A'R JELLYROLL	VI	21064	E	SO THIS IS VENICE/THAT'S THE ONE	GE 5360 E
SHREVEPORT/SHOE SHINERS DRAG	VI	21658	V	CHARLESTON CHASERS.	
SOME DAY SWEETHEART/ORIGINAL JELLY	VI	20405	E	FAREWELL BLUES/GAL SAL	CO 15390 E
THE PEARLS	GE	5323	E	BIX AND HIS GANG	
<u>ANDY KIRK &amp; 12 CLOUDS OF JOY</u>					
SNAG IT/SWEET AND HOT	BR	4878	N	JAZZ BANO BALL/JAZZ ME BLUES	VO 3042 E
HONEY JUST FOR YOU/TRAVELIN'	BR	4981	N	<u>CHU BERRY</u>	
<u>FLETCHER HENDERSON</u> (ARMSTRONG)					
MANDA/GO LONG MULE	CO	228	F	SECRET LOVE AFFAIR/EBB TIDE	VR 657 N
BYE AND BYE/PLAY ME SLOW	CO	292	G	<u>LOUIS ARMSTRONG</u>	
NAUGHTY MAN/MEANEST KIND OF BLUES	CO	249	V	THAT RHYTHM MAN/SWEET SAVANNAH SUE	OK 41281 G
<u>HARLEM HOT SHOTS</u>					
BREEZE/THE BLUES HAVE GOT ME	ME	13323	N	SAVE IT PRETTY MAMA/ST. JAMES INFIRM. OK	8657 E
HOUSE RENT PARTY/DUST OFF	ME	13353	N	I WONDER WHO/THAT'S MY HOME	BB 6644 F
<u>BENNY GOODMAN</u>					
BLUE/SHIRTAIL STOMP	BR	3975	N	SWEET SUE/ST. LOUIS BLUES	M. VARO 4886 N
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 V					
<u>ALABAMA RED PEPPERS</u> (NICHOLS, MOLE, DORSEY)					
NEW TWISTER RO 555 G					
SAN RO 532 G					
RED HEAD BLUES RO 552 E					
ALSO HAVE					
NICHOLS FIVE PENNIES, EARLY ELLINGTON, LUNCEFORD, COUNT BASIE. HAVE HAWKINS & CARTER ON ENGLISH LABELS TO TRADE FOR WANTS.					

### WANTED

LOVIE AUSTIN: PARA 12278, 12283, 12300, 12313, 12380, 12391; MANY ACCOMPANIMENTS. LOUIS ARMSTRONG ACCOMPANIMENTS: OK 8326, 8273, 8339, 8313, 8346, 8301, 8328, 8345, 8372, 8453, 8437. JELLY ROLL MORTON: VI 20772, 23402, 23424, 38113, 38135, 38138, 22691, 23351, 23429; OTHERS IN 23,000 SERIES; GE 5515, 5552, 5590. KING OLIVER: OK, PARA, CO, VO. MA RAINEY: MANY. CLARENCE WILLIAMS: MANY COMBINATIONS.

**AUCTION**

**SUTTON MUSIC SHOPS**

**AUCTION**

970 FIRST AVENUE, NEW YORK, N. Y.

Minimum bid: \$1.00. Winning bidders will be notified and all records shipped C.O.D. Railway express.  
Minimum order \$2.50. No charge for packing.

<u>ALLEN-HAWKINS ORCHESTRA</u>		<u>BING CROSBY</u>	
DARK CLOUDS/HUSH MY	PE 15858 G	BROTHER CAN YOU SPARE OIME/LET'S	ME 13131 V
<u>LOUIS ARMSTRONG</u>		THANKS/HOME ON RANGE	BR 6414 G
MAHOGANY/YOU CAN OEPENO	OK 41538 G	<u>JIMMY DURANTE, CLAYTON, JACKSON</u>	
SATCHEL MOUTH/I DOUBLE	DE 1636 V	I UPS TO HIM/CAN BROADWAY DO	Co 1860 E
MEMORIES/YOU'RE LUCKY	OK 41463 G	<u>DUKE ELLINGTON (PIANO SOLOS)</u>	
SAVOY/HOTTER	OK 8535 V	BLACK BEAUTY/SWAMPY RIVER	OK 8636 N
SHINE/JUST A GIGOLO	OK 41486 N	<u>DUKE ELLINGTON ORCHESTRA</u>	
I SURRENDER/WALKIN'	OK 41497 V	BLACK BEAUTY/TAKE IT EASY	Vo 15704 G
BLUE TURNING/SONG OF ISLANDS	OK 41375 V	AWFUL SAD/LOUISIANA	BR 4110 V
GEORGIA GRINO/COME BACK	OK 8318 V	EAST ST. LOUIS/BIRMINGHAM	BR 3408 V
BESSIE COULDN'T HELP IT/DALLAS	OK 8774 E	RE'MINISCING (3 & 4)	BR 7547 G
ST. JAMES INFIRMARY/SAVE IT MAMA	OK 8657 V	HOT AND BOTHERE/MOOCHIE	OK 8623 E
WEST END/IF IT'S GOOD	OE 2480 V	DIGA OOO/DOIN' NEW LOWOOWN	OK 8602 V
KEEPIN' OUT/LAWD YOU MADE	Vo 3181 E	WASHINGTON WOBBLE/HARLEM RIVER	Vi 21284 G
LAZY RIVER/WHEN YOUR LOVER	Vo 3114 G	SCATTIN'/NEW BIRMINGHAM	MA 123 E
WEARY/THAT'S WHEN	OK 8519 G	RUDE INTERLUD/DALLAS OODINGS	Vi 24331 V
BLACK AND BLUE/BLUE AGAIN	Vo 3115 G	BLACK BUTTERFLY/HARMONY HARLEM	BR 8044 V
HOME/ALL OF ME	Co 2606 G	BLUES I LOVE/GOT EVERYTHING	BB 6531 G
STAR DUST/WRAP TROUBLES	OK 41530 V	CARAVAN/AZURE (LAMINATION CHIP)	BR 7997 V
SAVE IT/WILLIE THE WEEPER	Vo 3381 E	SADDEST TALE/SUMPN BOUT RHYTHM	BR 7310 E.
DING OONG DADDOY/I'M IN THE MARKET	OK 41442 G	<u>BUO FREEMAN</u>	
I GOT RHYTHM/YOU CAN	Co 2590 V	CRAZEOLOGY/CAN'T HELP LOVIN'	OK 41168 E
ALLIGATOR/WILLIE	OK 8482 P	<u>GEORGE GERSHWIN (PIANO SOLOS)</u>	
I CAN'T GIVE YOU/NO ONE	OK 8669 E	MAYBE/SOMEONE TO WATCH OVER	Co 812 E
FIREWORKS/WEST END	OK 8597 V	CLAP YO' HANDS/DO-DO-DO	Co 809 E
BIG BUTTER/SUNSET CAFE	OK 8423 G	<u>BENNY GOODMAN</u>	
WHEN THE SAINTS/AS LONG	OE 2330 V	THIS YEAR'S KISSES/HE AIN'T GOT R.	Vi 25505 E
ROCKIN' CHAIR/I AIN'T GOT	OK 8756 V	HOUSE HOP/ANYTHING FOR YOU	Vi 25250 G
SOME OF THESE DAYS/WHEN YOU'RE	OK 41298 V	CHANGES/WHEN IT'S SLEEPY TIME	Vi 25634 G
ST. LOUIS BLUES/BASIN STREET BLUES	CQ 9124 E	GOODY GOODY/IT'S BEEN SO LONG	Vi 25245 V
LONESOME ROAD/YOU CAN	OK 41538 V	WHAT HAVE YOU/YOU'RE LOVELY	Vi 26053 E
AIN'T MISBEHAVIN/BLACK & BLUE	OK 8714 E	PECKIN/CAN'T WE BE FRIENDS	Vi 25621 E
MUSIC OF ZULUS/LONESOME	OK 8396 F	OO YOU MEAN IT/TAIN'T NO USE	Vi 25469 E
MUSKRAT/HEEBIE JEEBIES	OK 8300 F	TAKE MY WORD/IT HAPPENS	Co 2947 E
<u>ARMSTRONG ACCOMPANIMENTS</u>		<u>HARLEM FOOTWARMERS (DUKE)</u>	
<u>GRANT AND WILSON</u>		HARLEM TWIST/MOVE OVER	OK 8638 G
COME ON COOT/YOUR CHILL	PARA 12317 F	<u>FLETCHER HENDERSON</u>	
<u>BERTHA "CHIPPIE" HILL</u>		KING PORTER/O NATURAL	Co 1543 E
GEORGIA MAN/TROUBLE IN MIND	OK 8312 G	MONEY BLUES/I'LL TAKE HER	Co 383 V
<u>WILLIAMS BLUE FIVE</u>		TNT/CAROLINA	Co 509 F
BAREFOOT BLUES/DO IT	OK 8073 V	HOT MUSTARO/CLARINET MARMALAOE	BR 3406 G
<u>HENRY ALLEN</u>		MEMPHIS BOUND/WHEN YOU DO	Vo 15030 G
RUG CUTTER/THERE'S HOUSE	OR 2980 G	YOU RASCAL YOU/BLUE RHYTHM(LAM.CHIP)	OR 3180 V
<u>ALL STAR BAND</u>		THE CHANT/HENDERSON STOMP	Co 817 N
THE BLUES/BLUE LOU	Vi 26144 E	SENSATION/FIJOETY FEET	BR 3531 G
<u>PHIL BAKER</u>		SUGAR FOOT/WHATCHA CALL EM	Co 395 V
BUTTER & EGG MAN/LITTLE ANN	Co 521 E	<u>EARL HINES (PIANO SOLOS)</u>	
<u>BILLY BANKS BOYS</u>		STOWAWAY/CHIMES IN BLUES	QRS 7038 G
SCAT SONG/CABIN IN COTTON	OR 2464 G	<u>BILLY HOLIDAY</u>	
<u>BLAND'S RHYTHMAKERS</u>		GETTING SOME FUN/WHO WANTS LOVE	Vo 3701 G
SHINE ON MY SHOES/IT'S GONNA	PE 15689 V	<u>CHARLIE JOHNSON'S PARADISE TEN</u>	
<u>CHARLESTON CHASERS</u>		HOT TEMPERED BLUES/YOU AIN'T	Vi 21247 N
FIVE PENNIES/FEELIN' NO PAIN	Co 1229 V	<u>JAMES JOHNSON (PIANO SOLOS)</u>	
<u>CONNIE'S INN ORCHESTRA</u>		THE OUCK/SNITCHER'S 'BLUES	QRS 7049 G
SUGAR FOOT/SINGIN' THE BLUES	Vi 22721 E	<u>JOE JORDAN'S 10 SHARPS,FLATS(LOUIS?)</u>	
<u>BILL COLEMAN</u>		SENEGALISE STOMP/MOROCCO	Co 14144 E
SWING GUITARS/BIG BOY BLUES	Sw 32 V	<u>JUNGLE BAND (DUKE ELLINGTON)</u>	
<u>IDA COX (WITH LOVIE AUSTIN'S BLUES SERE.)</u>		BLACK AND BLUE/JUNGLE JAMBOREE	BR 4492 G
WORRIED MAMA/MAMA OO SHEE	PARA 1595 G	CREOLE RHAPSOODY, 1 & 2	BR 6093 V
MOANIN' LAWDY LAWDY	PARA 1493 E	RUNNIN' WILD/MOOD INOIGO	BR 4952 V



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<u>JUNGLE BAND (DUKE ELLINGTON)</u>		<u>JIMMY NOONE'S APEX CLUB ORCH.</u>	
RUNNIN' WILD/MOOD INDIGO	BR 4952 V	KING JOE/ISN'T THERE(MANNONE)	HRS 22943 N
PADUCAH/HARLEM FLAT BLUES	BR 4309 E	<u>PINE TOP</u>	
ST.JAMES INFIRMARY/WHEN YOU'RE	DE 4498 G	EVERY DAY I HAVE THE BLUES	BB 6125 V
<u>ED LANG ORCHESTRA</u>		<u>MA RILEY (ACC. AUSTIN'S SERENADERS)</u>	
FREEZE AND MELT/HOT HEELS	OK 41253 V	BARREL HOUSE/WALKING BLUES	PARA 1598 E
<u>MCKENZIE-CONDON CHICAGOANS</u>		<u>LUIS RUSSELL BURNING EIGHT</u>	
CHINA BOY/SUGAR	OK 41011 V	CALL OF THE FREAKS/IT'S (LAM.CHIP)	OK 8656 V
NOBODY'S SWEETHEART/LIZA	OK 40971 G	<u>BESSIE SMITH</u>	
<u>MCKINNEY'S COTTON PICKERS</u>		LONESOME DESERT/GOLDEN RULE(LOUIS)	CO 14123 E
SHIM-EE-SHA/MILNBERG JOYS	VI 21611 G	NASHVILLE WOMAN'S/I AIN'T GONNA	CO 14090 G
NOBODY'S SWEETHEART/CRYIN' & SIGN	VI 39000 V	SINFUL/FOLLOW THE DEAL	CO 14052 V
OKAY BABY/I WANT A LITTLE	VI 23000 G	EMPTY BED BLUES	CO 14312 V
LAUGHING AT LIFE NEVER SWAT FLY	VI 23020 G	<u>TRIXIE SMITH'S DOWN HOME SYNCOPATORS</u>	
4 OR 5 TIMES/BLUE HARMONY(HAYES)	VI 21583 E	FREIGHT TRAIN/DON'T SHAKE IT	PARA 1767 G
<u>BUBBER MILEY'S MILEAGE MAKERS</u>		<u>JOE SULLIVAN</u>	
PENALTY OF LOVE/LOVIN' YOU	VI 23010 G	SOLITUDE(V)/LOW DOWN DIRTY (G)	VO 5531 G
<u>MIFF MOLE'S MOLERS</u>		<u>JACK TEAGARDEN</u>	
ORIGINAL DIXIELAND/MY GAL SAL	OK 40932 E	YOU'RE SIMPLY DELISH	PE 15361 G
NEW TWISTER/HONOLULU	OK 40984 V	YOU RASCAL YOU/THAT'S WHAT I LIKE	CO 2558 E
THAT'S A PLENTY/I'VE GOT A FEELIN'	OK 41232 V	<u>FRANKIE TRUMBauer (BIX ET AL)</u>	
DAVENPORT/HURRICANE	OK 40843 G	SINGING THE BLUES/CLARINET MARVAL.	OK 40772 V
<u>JELLY ROLL MORTON</u>		MISSISSIPPI MUD/THERE'LL COME TIME	OK 40979 G
DEAD MAN BLUES/SIDEWALK BLUES	VI 20252 E	WAY DOWN YONDER/I'M COMING VIRGINIA	OK 40843 V
SHREVEPORT/SHOE SHINER'S DRAG	VI 21658 V	<u>JOE TURNER'S MEMPHIS MEN (ELLINGTON)</u>	
CLIMAX RAG/WEST END	BB 10442 V	FREEZE & MELT/MISSISSIPPI MOAN	CO 1813 E
WININ' BOY/DIDN'T HE RAMBLE	BB 10429 E	<u>JOE VENUTI</u>	
<u>RED NICHOLS</u>		TEMPO DI MODERNAE/LITTLE GIRL	CO 2488 G
LIMEHOUSE BLUES/DEAR OLD SOUTH (12")	BR 20070 V	<u>WASHINGTONIANS (ELLINGTON)</u>	
ECCENTRIC/RIVERBOAT SHUFFLE	BR 3627 V	SOLILOQUY/BLACK AND TAN	BR 3526 V
BUGLE CALL/BACK BEATS	BR 3490 G	JUBILEE STOMP	BR 4044 E
<u>JIMMY NOONE'S APEX CLUB ORCH.</u>		IT'S TIGHT LIKE THIS/MISSISSIPPI	RO 3618 V
EVERY EVENING/FOUR OR FIVE TIMES	VO 1185 E	MOVE OVER	CA 9025 E
TIGHT LIKE THAT/LET'S SOW WILD OATS	VO 1238 G	TAKE IT EASY	CA 8188 E
APEX BLUES/MY DADDY ROCKS ME	VO 2779 V	<u>WHOOPEE MAKERS (ELLINGTON)</u>	
FOREVERMORE/READY FOR RIVER	VO 1188 V	MOVE OVER/BOOCHE	PAT 36899 V
(JIMMY NOONE CONTINUED NEXT COLUMN)		ST.LOUIS BLUES/BUGLE CALL RAG	PE 15126 V

## AUCTION

## DARWIN R. MARTIN

## AUCTION

HOTEL STUYVESANT, BUFFALO, NEW YORK

Records will be sent R. R. Express, C.O.D. charges prepaid on shipments of more than \$10.00. No shipments under \$2.50. Send your lists of New and Excellent Waller, Holiday, Wilson, Kemp, Ellington; Bing Crosby, and Calloway with current asking prices.

<u>AMROSE</u>		<u>MOOND CITY BLUE BLOWERS</u>	
NOSTALGIAS/DON'T PLAY WITH FIRE	DE 1337 N	BLUE BLUES/ARKANSAS BLUES	BR 2581 V
<u>GUS ARNHEIM (BING)</u>		<u>ARTIE SHAW</u>	
THEM THERE EYES/THE LITTLE THINGS	VI 22580 N	YESTERDAYS/WHAT IS THIS THING	CAN.BB 10001 N
<u>NOEL COWARD</u>		<u>BERT SHEFTER ORCH.</u>	
MRS.WORTHINGTON/WE WERE(REC.IN EUROPE)	VI 25230 N	A TOAST TO POGANINI'S GHOST/	CAN.DE 2653 N
<u>TOMMY DORSEY CLAMBAKE SEVEN</u>		<u>FATS WALLER</u>	
JOSEPHINE/IF THE MAN IN MOON	VI 25676 N	YOU MEET THE NICEST PEOPLE	CAN.BB 10346 N
<u>TOMMY DORSEY ORCHESTRA (FRANK SINATRA)</u>		BASIN STREET/AFRICAN RIPPLES	CAN.BB — N
APRIL PLAYED FIDDLE/HAVEN'T TIME TO	VI 26606 N	<u>PAUL WHITEMAN (BING)</u>	
<u>JEAN GOLDKETTE</u>		WISTFUL & BLUE(BING'S 1ST RECORD)	VI 20418 N
GIMME A LITTLE KISS/LONESOME & SORRY	VI 20031 N	I'M IN LOVE AGAIN	VI 20646 N
SWEETHEARTS ON PARADE/THAT'S WHAT	VI 21800 N	MAGNOLIA	VI 20679 N
MY BLACKBIRDS ARE BLUEBIRDS NOW	VI 21805 N	SHANGHAI DREAM MAN	VI 20683 N
<u>GENE GOLDKETTE (BING)</u>		THE CALINDA	VI 20882 N
YA' COMIN' UP TONIGHT?	VI 21889 N	IT WON'T BE LONG NOW/FIVE STEP	VI 20883 N
<u>JEAN GOLDKETTE (BIX, VENUTI, LANG, ETC.)</u>		MISS ANNABELLE LEE (RHYTHM BOYS)	VI 21104 N
SUNNY DISPOSISH	VI 20493 N	WHAT PRICE LYRICS/FROM MONDAY ON	VI 21302 N
MY PRETTY GIRL	VI 20588 N	MARCH OF THE MUSKETEERS	VI 21315 N
MEET SWEETIE NOW	VI 20675 N	GRIEVING	VI 21678 N
SLOW RIVER	VI 20926 N	EVENING STAR	CO 1401 N
<u>LOU HOLDEN DISCIPLES OF RHYTHM</u>		CONSTANTINOPLE	CO 1402 F
SWISS BELLRINGER/YANKEE DOODLE	CAN.DE 3408 N	<u>BOB ZURKE &amp; DELTA RHYTHM BAND</u>	
<u>CONRAD THIBAUT (FERDE GROFE ORCH.)</u>		IT'S ME AGAIN/SOUTHERN EXPOSURE	VI 26331 N
LAST ROUND-UP/SHORTENIN' BREAD	VI 24404 N	NOBSON STREET BLUES/EACH TIME	VI 26317 N
MY MOONLIGHT MADONNA	VI 24620 N		

## ED WATERS, JR.

1145 CENTER DRIVE, HAMPTON PARK, ST. LOUIS 17, MISSOURI

<u>ALBERT AMMONS</u>		<u>TEDDY HILL</u>	
SHOUT FOR JOY	VO 4608 E+	THE LOVE BUG WILL BITE YOU	BB 6897 N
EARLY MORNIN' BLUES/FILE OR MO RAG	DE 975 E+	I KNOW NOW/THE LADY WHO COULDN'T BE	BB 6954 H
<u>GEORGIA AULD</u>		FEELING LIKE A MILLION/YOURS & MINE	BB 7013 E
SHAKE DOWN THE STARS/IMAGINATION	VS 8199 N	UPTOWN RHAPSODY/PASSIONETTE	VO 3294 N
<u>BUNNY BANKS TRIO</u>		<u>PETE JOHNSON</u>	
DON'T STOP NOW/MOON NOCTURNE	SA 102 E+	CHERRY RED/BABY LOOK AT YOU (G/E)	VO 4997 -
<u>BOSWELL SISTERS</u>		ROLL 'EM PETE/GOIN' AWAY BLUES	VO 4607 E+
DON'T LET YOUR LOVE GO WRONG	BR 6929 E+	<u>JOHN KIRBY</u>	
ST. LOUIS BLUES	BR 7467 E+	BLUES PETITE/ANDIOLOGY	OK 5805 N
<u>CLEO BROWN</u>		SEXTET FROM LUCIA/FRASQUITA SEREN.	OK 5705 N
MAMA DON'T WANT NO PEAS RICE	DE 512 N	ROYAL GARDEN BLUES/BLUE SKIES	VO 5187 E+
<u>LES BROWN</u>		THE TURF/DAWN ON THE DESERT	VO 4653 E
YOU BRING ME DOWN	BB 10480 E+	EFFERVESCENT BLUES/IT FEELS GOOD	VO 4624 E
BLUE DIVEL JAZZ/GRAVEDIGGERS	BB 10827 N	IT'S ONLY PAPER MOON/FIFI'S RHAPS.	VI 27598 E+
I'VE GOT MY EYES ON YOU	BB 10551 V+	I LOVE YOU TRULY/CUTTING THE	CO 36165 N
I GOT IT BAD/NOTHIN'	OK 6414 N	<u>ANDY KIRK</u>	
CELERY STALKS AT MIDNITE/NOTCH	OK 6098 N	I WON'T TELL A SOUL/TOADIE TOOOLE	DE 2127 N
<u>SONNY BURKE</u>		TAKE IT AND GET	DE 4366 V
MORE THAN YOU KNOW/COUNT B.	OK 5955 N	RING DEM BELLS(CUBAN BOOGIE WOOGIE)	DE 3663 E+
JUMPIN' SALTY MINOR DELUXE	OK 5989 H	LOVER COME BACK TO ME/POOR BUTTER.	DE 1663 N
CARRY ME BACK TO OLO VIRGINNY	OK 5873 N	THE COUNT/12TH ST. RAG	DE 18123 N
TEA FOR TWO/THE LAST JAM SESSION	VO 5139 N	<u>ANDRE KOSTELANETZ</u>	
<u>LEROY CARR</u>		BUGLE CALL RAG/TURKEY IN STRAW	BR 8214 H
BIG FOUR-BLUES/VICKSBURG BL #2	BB 7970 N	SWAMP FIRE	BR 8226 N
<u>BOB CHESTER</u>		TIGER RAG/CASEY JONES	BR 8233 N
I CAN'T BELIEVE THAT YOU'RE IN	BB 11332 E	<u>HARLAN LEONARD</u>	
TANNING DR. JEKYLL'S HYDE	BB 11521 E	RIDE MY BLUES AWAY/MY DREAM	BB 11032 N
<u>BOB CROSBY</u>		SNAKY FEELIN/ROCK AND RIDE	BB 10883 N
TWO CLEEPLY PEOPLE	DE 2150 V	HAIRY JOE JUMP/MY GAL SAL	BB 10625 N
WHEN YOU THINK OF LOVIN'	DE 4357 N	PARADE OF STOMPERS/WEARY MOOD	BB 10736 N
THE LADY'S IN LOVE WITH YOU	DE 2465 V	<u>BENNIE MOTEN</u>	
OVER THE RAINBOW/YOU AND YOUR	DE 2657 V	DEAR HEART/SUGAR	VI 20885 N
WILL YOU STILL BE MINE/DO YOU	DE 3860 V	SOUTH/SHE'S NO TROUBLE	VI 24893 N
<u>PUTNEY DANDRIDGE</u>		KANSAS CITY SHUFFLE/YAZOO BLUES	VI 20485 E
THE SKELETON IN THE CLOSET	VO 3352 N	THE NEW TULSA BLUES	VI 21584 V
HONEYSUCKLE ROSE/SWEET VIOLETS	VO 3190 N	MOTEN STOMP	VI 20955 V
A STAR FELL OUT OF HEAVEN	VO 3287 N	MOTEN SWING/TOBY	BB 10259 N
<u>COW COW DAVENPORT</u>		IT'S HARD TO LAUGH OR SMILE	BB 6431 V
DON'T YOU LOUD MOUTH ME/THAT'LL	DE 7486 V+	MARY LEE/TOUGH BREAKS	BB 6638 E
<u>DORSEY BROTHERS</u>		MILENBERG JOYS/BLUE ROOM	BB 5585 E+
I'M GETTING SENTIMENTAL OVER YOU	DE 115 E	<u>RED NORVO</u>	
SANOMAN/MISSOURI MISERY	DE 297 E+	IN A MIST/DANCE OF OCTOPUS(QUARTET)	BR 8236 N
DINAH/NIGHT WIND	DE 376 E+	YOU MUST HAVE BEEN A BEAUTIFUL BABY	BR 8240 N
DON'T LET IT BOTHER YOU/THE BREEZE	DE 207 E	DO YOU EVER THINK OF ME	BR 7932 N
OKAY TOOTS/WHEN MY SHIP COMES IN	DE 259 E	YOU LEAVE ME BREATHLESS/SAYS MY	BR 8135 N
BASIN ST. BLUES/BY HECK	DE 118 E	MORE THAN EVER/SERENADE TO STARS	BR 8085 N
APACHE	DE 314 V	BLUES IN E FLAT/BUGHOUSE	BR 8208 N
ECCENTRIC	DE 1304 E	NOW THAT SUMMER IS GONE/PETER	BR 7767 N
<u>ELLA FITZGERALD</u>		I KNOW THAT YOU KNOW	BR 7744 N
IF YOU EVER SHOULD LEAVE	DE 1302 E	WEEK-END OF PRIVATE SECRETARY	BR 8088 N
DON'T WORRY ABOUT ME	DE 2451 N	RUSSIAN LULLABY/CLAP HANDS	BR 7975 N
BABY WON'T YOU PLEASE COME HOME	DE 3186 V	IT CAN HAPPEN TO YOU	BR 7761 N
FIVE O'CLOCK SHISTLE/SO LONG	DE 3420 V	OH LADY BE GOOD/I GOT RHYTHM	DE 779 V+
TEA DANCE	DE 3441 E+	KISS ME WITH YOUR EYES	VO 4648 N
TAKING A CHANCE ON LOVE	DE 3490 E	<u>QUINTET OF THE HOT CLUB OF FRANCE</u>	
BILLY/PLEASE TELL ME THE TRUTH	DE 2769 V	AFTER YOU'VE GONE/LIMEHOUSE BLUES	VI 25511 N
<u>MAEDE LUX LEWIS</u>		NAGASAKI/SHINE	VI 25558 N
WHISTLIN' BLUES/HONKY TONK TRAIN	VI 25541 N	GEORGIA ON MY MIND	VI 26578 E+
BEAR CAT CRAWL	VO 4608 E+	EXACTLY LIKE YOU/YOU'RE ORIVING ME	VI 26733 E
YANCEY SPECIAL	DE 3387 N	SWINGING WITH DJANGO/PARAMOUNT ST.	VI 27272 E+

AUCTION	AUCTION
<b>BOB SMITH, JR.</b>	
203 WEST SECOND ST., FREDERICK, MD.	
<u>TOMMY OORSEY</u>	
WHERE DO YOU KEEP YOUR HEART	VI 26653 N
I'D KNOW YOU ANYWHERE	VI 26770 N
POOR YOU	VI 27849 N
OUR LOVE AFFAIR	VI 26736 N
NOT SO LONG AGO	VI 27219 N
HOW DO YOU DO WITHOUT ME	VI 27710 N
LOOKING FOR YESTERDAY	VI 26739 N
YOURS IS MY HEART ALONE	VI 26616 N
YOU LUCKY PEOPLE	VI 27350 N
THE ONE I LOVE	VI 26660 N
YES INDEED	VI 27421 N
YOU AND I	VI 27532 N
<u>BENNY GOODMAN</u>	
BLUE ORCHIDS	CO 35211 V
LET'S DANCE	CO 35301 N
JERSEY BOUNCE	OK 6590 V
GLORY OF LOVE	VI 25316 E
<u>JOHNNY HOOGES</u>	
DANCE OF THE GOON	VO 4941 E
RENDEZVOUS WITH RHYTHM	VO 4115 V
EMPTY BALLROOM BLUES	VO 4213 V
<u>MOUND CITY BLUE BLOWERS</u>	
TAILSPIN BLUES	BB 10209 N
ARKANSAS BLUES (RIM CHIP)	BR 2581 V
<u>CAB CALLOWAY</u>	
DINAH	OR 2495 V
<u>PUTNEY QANORIOGE</u>	
SING BABY SING	VO 3304 N
<u>FLETCHER HENDERSON</u>	
MOTEN STOMP	VO 4180 V
<u>SYLVIA MARLOWE</u>	
YANCY SPECIAL (HARPSICORD)	GL 4006 N
<u>GEORGE WETTLING JAZZ TRIO</u>	
SOME OF THESE DAYS	BLACK & WHITE 7 N
<u>CLIFF JACKSON QUARTET (PEE WEE)</u>	
SQUEEZE ME	BLACK & WHITE 3 N
<u>FATS WALLER</u>	
BREAKIN' THE ICE	VI 24826 N
HEADLINES IN THE NEWS	BB 11188 N
CASH FOR YOUR TRASH	BB 11425 N
<u>CHARLIE BARNET</u>	
WINGS OVER MANHATTAN	BB 10895 N
<u>BUNNY BERIGAN</u>	
NIGHT SONG	VI 27258 V
<u>JOE MARSALA</u>	
FEATHER BED LAMENT	OE 18111 N
<u>SONNY DUNHAM</u>	
JUST A MEMORY	VS 8205 E
<u>ALLEN-HAWKINS</u>	
GALVESTON GAL	PE 15851 V
<u>JIMMIE LUNCFORD</u>	
MUDDY WATER	OE 1219 -
<u>SIO CATLET QUARTET</u>	
MEMORIES OF YOU	CMS 1515 N
<u>OORSEY BROTHERS ORCHESTRA</u>	
GETTIN' SENTIMENTAL OVER YOU	OE 115 E
<u>BIX BEIDERBECKE</u>	
COLUMBIA HOT JAZZ CLASSICS	CO C-29 N
<u>BRUNSWICK COLLECTORS SERIES ALBUM</u>	
HARLEM JAZZ 1930	BR 1009 N

AUCTION	AUCTION
<b>JOHN DeSOLLAR</b>	
BOX 762, WILMINGTON, ILLINOIS	
<u>KING OLIVER, CORNET (LEMUEL FLOWER, PIANO; ELIZABETH JOHNSON, VOCAL)</u>	
EMPTY BED BLUES, 1 & 2	OK 8593 N
<u>REO &amp; MIFF STOMPERS</u>	
FEELIN' NO PAIN	VI 21183 N
<u>REO NOCHOLS &amp; FIVE PENNIES</u>	
AFTER YOU'RE GONE/WILD ABOUT HARRY	BR 4839 N
SUGAR/MAKE MY BED	VI 21560 N
<u>GIL ROOIN</u>	
RIGHT ABOUT FACE/LOVE SERENADE	ME 13376 N
<u>HARRY SNOOGRASS</u>	
MAPLE LEAF RAG(PIANO SOLO)	BR 3239 E
<u>BILLIE ECKSTEIN(PIANO SOLO)</u>	
COAXING THE PIANO/KNICE & KNIFTY	PA 02094 E
<u>CLARA SMITH (LAM.CRACK I SIDE)</u>	
OL' SAM TAGES/UNEMPLOYED PAPA	CO 14619 E
<u>SEPIA SERENADERS (1 1/2" HAIR CRACK)</u>	
BREAKIN' THE ICE/BABY BROWN	BB 5782 E
<u>ELLA FITZGERALD</u>	
I'M NOT COMPLAININ'/WHAT'S MATTER	OE 3005 N
<u>BENNY CARTER</u>	
BEEH IN LOVE BEFORE/LINDY LOU	OE 3545 N
<u>JIMMY NOONE</u>	
BUMP IT/I KNOW THAT YOU KNOW	OE 1584 E
FOUR OR FIVE TIMES/JAPANSY	DE 1621 E
<u>LADD'S BLACK ACES(MIFF, LYTELL)</u>	
AUNT HAGER'S BLUES/SHAKE IT BREAK	GE 4762 E
<u>MARION HARRIS</u>	
ST. LOUIS GAL/DON'T CRY OVER ME	BR 2552 E
<u>LOUISIANA FIVE</u>	
BLUES/RINGTAIL BLUES	EM 1083 N
WEARY BLUES/WHERE RAJAH	EM 10116 N
B-HAP-E/SUNSHINE GIRL	EM 10229 N
TOWN TOPIC RAG/I'LL GET HIM YET	EM 10241 N
<u>ORIGINAL MEMPHIS FIVE</u>	
LONESOME MAMA BLUES/LONGIN' BL.	RE 9301 V
TIN ROOF BLUES/SONG FOR SALE	VI 19170 E
PICKLES/NO BANANAS	CO 3924 V
<u>OXIE OASIES</u>	
BEALE ST.MAMA/PIPE ORGAN BLUES	CA 320 E
FASCINATION	CA 3935 E
<u>BROADWAY BELL HOPS(POSSIBLE BIX)</u>	
UNDER THE MOON/GRAY OVER YOU	— 1019 E
PUT OUT LIGHTS/HAPLEM MOON	CR 3987 E
<u>BLACK OMINOES</u>	
BLACK SHEEP BLUES/COTTON BLUES	GE 5263 E
<u>BAILEY LUCKY SEVEN</u>	
CLAP HANDS SHARLIE/BAMBOOLA	GE 3198 E
<u>NEW ORLEANS RHYTHM KINGS</u>	
SOBBIN' BLUES/ANGRY(HAIR CRACK)	GE 5219 E
<u>FRAIKIE QUARTELL &amp; BOYS</u>	
PRINCE OF WALES/DOO WACKA DOO	OK 40258 E
<u>REV. J.M. GATES(SERMON WITH SINGING)</u>	
SINCE JESUS CAME/DELIVER ME	OK 8573 N
HELL WASN'T FOR ME/EAGLES NEST	OK 9582 N
GOD'S JAIL HOUSE/END OF WORLD	OK 8547 N
<u>SAM LANIN</u>	
SHEIK OF ARABY/LITTLE BABY	GE 4820 E
<u>COTTON PICKERS</u>	
WHITE WAY BLUES/YOUR MAN	BR 2380 E
DOWN BY THE RIVER/SUNSHINE	BR 2436 E
SEE NOVEMBER ISSUE FOR WAITS	

## AUCTION

## AUCTION

## GENE KRUPA RECORDS

ALL NEW

## OKEH

5643	I'LL NEVER SMILE AGAIN/MAYBE
5672	ORCHIDS FOR REMEMBRANCE/BLUEBERRY HILL
5686	LOVE LIES/ONLY FOREVER
5701	AND SO DO I/I AM AN AMERICAN
5760	THE WORLD IS IN MY ARMS/I'M WAITING FOR
5802	I HEAR MUSIC/A NIGHTINGALE SANG
5826	TWO DREAMS MET/DOWN ARGENTINE WAY
5836	I'D KNOW YOU ANYWHERE/LIKE THE FELLA'
5859	SOMEWHERE/YOU DANCED WITH OYNAMITE
5872	WHEN YOU AWAKE/OH THEY'RE MAKING ME
5883	HIGH ON A WINDY HILL/IT ALL COMES BACK
5935	YOU ARE THE ONE/ISN'T THAT JUST LIKE
5961	YOU FORGOT ABOUT ME/DEEP IN THE BLUES
5985	HE'S GONE/THE SERGEANT WAS SHY
6021	THERE'LL BE SOME CHANGES MADE/THESE
6070	SWEET GEORGIA BROWN/DOWN BY THE OLD
6130	LET'S GET AWAY FROM IT ALL/JUST A LITTLE
6163	THE THINGS I LOVE/LITTLE MAN WITH CANDY
6154	FOOL AM I/SLOW DOWN
6165	MARIA ELENA/A RENDEVOUZ IN RIO
6187	WHERE YOU ARE/I TAKE YOU
6198	DON'T CRY CHERIE/SIREN SERENADE
6210	LET ME OFF UPTOWN/FLAMINGO
6222	GREEN EYES/THROWING PEBBLES IN STREAM
6255	LOVE ME AS I AM/AFRAID TO SAY HELLO
6266	TILL REVILLE/COWBOY SERENADE
6306	HAVE YOU CHANGED/GOT A LETTER FROM KID
6376	YOU WERE THERE/RANCHO PILLOW
6447	TWO IN LOVE/THIS TIME THE DREAM'S ON
6438	THE WALLS KEEP TALKING/COME BE MY LOVE
6498	COPPIN' A PLEA/VIOLETS FOR YOUR FURS
6517	TROPICAL MAGIC/DAY DREAMING
6607	HARLEM ON PARADE/SKYLARK
6635	NIGHT OF NIGHTS/FIGHTING DOG MACARTHUR
6695	MURDER HE SAYS/MASSACHUSETTS

## COLUMBIA

35205	MY OLD KENTUCKY HOME/OLD BLACK JOE
35218	TAKE YOUR LOVE/SWEETHEART HONEY DEAR
35366	THE RHUMBA JUMPS/I'VE GOT NO STRING

## BRUNSWICK

8205	ANY TIME AT ALL/MY OWN
8340	LADY'S IN LOVE (GOODMAN & ELDRIDGE)

## 500 GOODMAN . . . 500 CROSBY

THOUSANDS ALL NAME BANDS

Thousands classic singers, 1900-1940. Thousands more instrumental and vocal, misc. Minimum bid or sale: \$1.00. Preferential discounts given quantity collectors.

## JOSEPHINE MAYER

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

## AUCTION

## AUCTION

## DAVID STUART

1623 VISTA DEL MAR, HOLLYWOOD 28, CALIF.

No Shipments less than \$5.00.

Minimum bids are in right column, please.

## JELLY ROLL MORTON

THE PEARLS	GE	5323	G	5.00
TOM CAT BLUES/NEW ORLEANS	GE	5515	G	5.00
MR. JELLY LORD (INCOMPARABLES)	GE	3259	E	10.00
FAT MEAT & GREENS/SWEETHEART	Vo	1019	V	10.00
THE PEARLS/KING PORTER	Vo	1020	G	5.00
DEAD MAN/SIDEWALK BLUES	VI	20252	E	3.00
ORIGINAL JELLYROLL/SOMEDAY	VI	20405	V	2.00
DOCTOR JAZZ/MEMPHIS	VI	20415	E	2.00
BILLYGOAT STOMP/HYENA STOMP	VI	20772	N	4.00
SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	N	3.00
BLUE BLOOD BLUES/OLGA (OLIVER)	VI	22681	N	4.00
MUSHMOUTH SHUFFLE/I'M LOOKING	VI	23004	E	4.00
FICKLE FAY CREEP/THAT'LL NEVER	VI	23019	V	3.00
FICKLE FAY CREEP/THAT'LL NEVER	VI	23019	E	4.00
GEORGIA SWING/MOURNFUL SEREN	VI	38075	E	3.00
DEEP CREEK/RED HOT PEPPER	VI	38055	E	4.00
TANK TOWN BUMP/BURNIN' THE	VI	38075	N	4.00
TANK TOWN BUMP/BURNIN' THE	VI	38075	E	3.00
SWEET ANETA MINE/COURTHOUSE	VI	38093	N	4.00
TRY ME OUT/DOWN MY WAY	VI	38113	N	4.00
SMOKEHOUSE BLUES/STEAMBOAT	BB	8372	N	2.00
SHOESHINER'S DRAG/SHREVEPORT	BB	5707	N	2.00
NEW ORLEANS BUMP/KANSAS CITY	BR	7757	N	2.00
LOW GRAVY/STROKIN' AWAY	BB	8302	N	2.00
BEALE STREET BLUES/THE PEARLS	BB	10252	N	2.00
BLACK BOTTOM STOMP/THE CHANT	BB	10253	N	2.00
ORIGINAL JELLY ROLL/DOCTOR	BB	10255	N	2.00
JUNGLE BLUES/WILD MAN BLUES	BB	10256	N	2.00
PEP/FAT FRANCES	BB	10257	N	2.00

## LOUIS ARMSTRONG

GEORGIA GRINO/COME BACK SWEET	OK	8318	N	8.00
I'M NOT ROUGH/GOT NO BLUES	OK	8551	N	8.00
SQUEEZE ME/TWO DEVICES	OK	8641	N	8.00
SKIP THE GUTTER/KNEE DROPS	OK	41157	E	6.00
NO ONE ELSE BUT YOU/I CAN'T	OK	41204	N	5.00
NO/BASIN STREET BLUES	OK	41241	N	7.00
KING ZULUS/LONESOME BLUES	OK	41581	N	8.00
BEAU KOO JACK/MAHOGANY HALL	OK	8680	E	4.00

## LOUIS ARMSTRONG ACCOMPANIMENTS

## BESSIE SMITH

CARELESS LOVE BL/HE'S GONE BL	Co	14083	N	4.00
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## MAGGIE JONES

EARLY EVERY MORNING	Co	14059	N	4.00
ANYBODY HERE WANT TO TRY	Co	14063	N	4.00

## PERRY BRADFORD'S JAZZ PHOOLS

LUOY LONG/I AIN'T GONNA PLAY	Vo	15165	N	10.00
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## JOHNNY DODDS

WILD MAN/MELANCHOLY	BR	3567	E	8.00
JOE TURNER BLUES/WHEN ERASTUS	BR	3997	V	5.00
PENCIL PAPA/SWEET LORRAINE	VI	38038	N	4.00

## WILL EZELL

PITCHIN'BOOGIE/JUST CAN'T	PARA	12855	N	10.00
BUCKET OF BLOOD/PLAYING DOZ.	PARA	12773	N	10.00

## NEW ORLEANS BOOTBLACKS

MIXED SALAO/I CAN'T SAY	Co	14465	E	12.00
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## JABBO SMITH

JAZZ BATTLE/IT'S TIGHT(BARNES)	BR	4244	N	4.00
ACE OF RHYTHMS/TAKE ME TO RIV.	BR	7071	V	4.00
LINA BLUES/CROONIN' THE BLUES	BR	7087	N	5.00
LINA BLUES/CROONIN' THE BLUES	BR	7087	V	3.00
MOANFUL BLUES/BAND BOX STOMP	BR	7111	E	4.00

## CLARENCE WILLIAMS BLUE FIVE

EVERYBODY LOVES BABY/OF ALL	OK	8181	V	5.00
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# MANHATTAN MELANGE

*By Herman Rosenberg*

Nov. 15th, Benny Goodman Quartet opened in Billy Rose's Seven Lively Arts in Phila. for three weeks, after which they come to the Ziegfeld Theatre, at 54th Street and Sixth Avenue, in New York City. Line-up: Benny Goodman, clarinet; Teddy Wilson, piano; Sid Weiss, bass; Morey Feld, drums. Red Norvo joins Goodman at the Ziegfeld Theatre, to make it a Quintet.

Artie Shaw finally assembled a band without strings. The trumpets are: Tony Faso, Neil Hefti, Ray Linn, and Roy Eldridge; trombones: Ray Coniff, Bill Harris; lead alto, Les Clark; tenors: Johnny Walton and Bob Poland; bass, Morris Raymond; piano, Dodo Marmaroso; drums, Lou Fromm; arrangers, Buster Harding and Eddie Sauter.

At the last minute, the management of the Club Zanzibar changed its mind and hired Claude Hopkins' Band instead of Luis Russell's Orchestra, which was due to go in. With the Hopkins' band are: Lamar Wright (formerly with the Mis-sourians and Cab Calloway), Russell Roy-ster, Merrill Stepter and Kenneth Roan, trumpets; Trummie Young, Ted Kelly, "Potato" Whitney, trombones; Rudy Powell, Pinky Williams and brother, Skippy Williams, "Saxie" Ricks, and Joe Garland (formerly Louis Armstrong's band manager), on reeds; Claude Hopkins, piano; John Brown, bass; and Wilbur Kirk, drums. Sandy Williams replaced Trummie Young who went to Paul Baron's Orchestra at CBS.

Don Rusin, pianist (and brother of Babe Rusin, tenor, and Jackie Rusin, pianist, now with Glenn Miller's band in Paris),

while working on steamers plying the South American trade, had a few days off in Valparaiso, Chile, and with other members of the ship's band wandered into a night club on the Vina del Mar Road to pass the time and maybe get some kicks. The first thing that struck him on entering the place was an enormous banner behind one of the bands, which proclaimed in one-foot letters "THIS BAND WILL PLAY TIGER RAQUE AT 8 P.M." Later on, the leader of the same band asked Don Rusin to sit in on piano, which he did to very good effect. When Don and his party were ready to leave, they asked the waiter for their check and were told that everything had been paid for. The bandleader insisted that whenever Don was in town again to come into the Club and play for him.

The National Jazz Foundation, with the help of Scoop Kennedy, "New Orleans Item" columnist, ran a special session in New Orleans featuring Benny Goodman's Quartet, Monk Hazel, Irving Fazola, Paul Barbarin, and Sidney Des-vigne's Band (colored), with Myrtle Jones, blues singer. The Foundation expects to establish a National Museum of Jazz; collections to date \$3,000 net. The City of New Orleans has promised to change North Saratoga Street back to its original name, "Basin 'Street."

The A-1 Record Company of Holly-wood, Calif., recorded Garvin Buschell's Band, with Ross Leonard vocals, which records were released October 13th. Buschell's Band consisted of Louis Bacon, trumpet; Garvin Buschell, clarinet and alto; Eddie Williams, tenor; Freddy

Johnson, piano; George Wadd, drums; Wellman Braud, bass. The tunes recorded were: *White Sands*, *Don't Ever Leave Me*, *Hold Back the Dawn*, and *The Stars Looked Down*.

Phil Napoleon, of Original Memphis Five fame, transferred from Station WHN to NBC Blue with Paul White-man.

October 13th Lawrence Lucie opened at the 51 Club on West 52nd Street, with a group known as the Lucienaires. In the group are Lawrence Lucie, guitar; Nora Lee King, vocal and guitar; "88" Keyes, piano, and Howard Geary, bass. . . . Darnell Howard (formerly with King Oliver, Earl Hines, Jelly-Roll Morton), now at the Airliner in Chicago. . . . National Records brought into the studio recently Hank D'Amico's Quartet, with Hank D'Amico on clarinet, Sid Weiss, bass; Cozy Cole, drums; Johnny Guarnieri, piano. Numbers made were: *East of the Sun*; *Devil and the Deep Blue Sea*, *Over the Rainbow*, and one original. National Records had another date in October using Frankie Newton, Hank D'Amico, Cozy Cole, Dave Rivera, Don Byas. They made *Child of the Witch from Greenwich*; *Hank's Pranks*; *Gone at Dawn*, and an original. Bill Simon supervised the date. . . . Tondelayo's hired Freddy White's Trio, consisting of Bill Osborne, tenor and clarinet; Freddy White, leader and guitar; Orville Brown, piano. Brown last played at Jimmy Ryan's, across the street.

Boojie Centobie, clarinetist on the George Hartman Keynote records, back to New Orleans. . . . Sammy Price, boogie woogie pianist, now a partner with Alex A. Lederer in a new record firm to be known as Broadway Records, 1674 Broadway. . . . Another accomplishment of Irving Lang's is trombone, which he plays to augment Marsala's clarinet, making two horns in the band. . . . October 20th Barney Bigard brought a quintet into the Onyx Club, replacing Lips Page. In the quartet are Barney, Joe Thomas, trumpet; Billy Taylor, bass; Cyril Haynes (the Sunset Royal Orchestra), piano, and Stan Levy, drums. They stay at the Onyx for three months.

Two changes in the Basie band brought Jesse Price (Harlan Leonard and Louis Armstrong), drums; and James Keith (Harlan Leonard), tenor. Price replaced Jo Jones, and Keith replaced Lester Young. . . . John Kirby's band opened November 22nd at the Shangrila in Philadelphia, Pa., at Morgan and 15th Streets. . . . Hank Duncan, of the famous New Orleans' Feetwarmers, replaced James P. Johnson at the Pied Piper. . . . Sunday,

November 5th, ran into Don Marino, who has been in the army three years and who worked with Bud Freeman and Bobb Hackett, before joining the Army.

A new cabaret opened in Pittsburgh called the Hollywood Shobar. George James brought a quartet into the place with James on alto; Edlin Terry, piano; Arthur Phipps, guitar; and S. Warner, bass. George says this is a very swan place. The George James Quartet played there from October 16th to 30th. The Shobar is at 122 Sixth Street, Pittsburgh. . . . The Eddie Condon show at Carnegie Hall will hold four concerts: November 4th, December 2nd, December 25th and January 20th. . . . Capitol Records signed Leadbelly for future recording dates. . . . Sid Jacobs, bass man, formerly with Wingy Mannone, Babe Rusin, Joe Marsala, and other bands, replaced Morris Raymond in Raymond Scott's CBS band.

October 10th, Benny Goodman Quartet played a jam date in New Orleans, using Irving Fazola on clarinet; Monk Hazel trumpet, and Paul Barbarin on drums. . . . Morris Raymond, former George Auld bass, replaced Israel Crosby October 7th with Raymond Scott's CBS band. At the end of the year, Raymond Scott's studio band goes off the air, and Raymond Scott will pick up a band to do theatre and road work. . . . Bobby Hackett and Zeb Julian, guitar, joined Glen Gray October 2nd, in Chicago. . . . James P. Johnson, with Eddie Dougherty on drums, made 16 sides for Decca for two albums, one album of eight sides to be called "Fats" Waller's Favorites, the other eight sides in a James P. Johnson album. . . . Mel Henke replaced Jess Stacy with Horace Heidt September 18th. . . . Rex Norvo doing dates with the Benny Goodman Quartet.

Johnny Guarnieri trio made eight sides for Savoy September 20th, with Stan Stewart on bass, and Sammy Weiss on drums. The sides are: *Singin'*, *Swingin' Slam*, *New Exercise in Swing*, *Deuce Wild*, *Deuces Mild*, *My Blue Heaven*, *Gliss Me Again*; also, theme song and blues. . . . Edmund Hall's band, at Caf Society uptown, includes Irving "Mouse" Randolph (Louis Armstrong), trumpet; Henderson C. Chambers (also with Louis Armstrong), trombone; Edmund Hall, clarinet; Arthur Trapier (De Paris Bros and Decca Records), drums; Johnny Williams, bass; Ellis Larkin, piano and arranger. Also, Gene Fields' Trio, consisting of Leroy Tibbs, piano; Bill Pemberton, bass; Gene Fields, guitar. . . . September 26th, Charlie Queener, piano, replaced George Wallington with Jo

(Continued on page 46)

# JAZZ IN YOUR TOWN

	<b>BOSTON, MASSACHUSETTS</b>	
Count Basie	December 7 - 13	RKO Keith
Benny Carter	December 18 - 24	RKO Keith
Jimmy Dorsey	January 4 - 10	RKO Keith
Jimmy Lunceford	<b>BROOKLYN, NEW YORK</b> December 23	The Falace
Duke Ellington	<b>BUFFALO, NEW YORK</b> December 10	Kleinhans'
Art Tatum	November 6 - 31	McVann's
Benny Carter	<b>CLEVELAND, OHIO</b> December 15 - 21	Falace Theatre
Jimmy Lunceford	December 1 - 6	Metropolitan Theatre
Cab Calloway	<b>CHICAGO, ILLINOIS</b> December 31 - January 31	Sherman Hotel*
Henry Allen (with Higginbotham)	December 1 - 31	Garrick Bar
Benny Carter	<b>COLUMBUS, OHIO</b> December 12 - 14	Falace Theatre
Louis Jordan	December 9	Falace Theatre
Cab Calloway	<b>DAYTON, OHIO</b> December 18 - 30	Cotton Club
Ernie Fields	<b>DETROIT, MICHIGAN</b> December 15 - 21	Paradise Theatre
Fletcher Henderson	January 5 - 11	Paradise Theatre
Louis Jordan	<b>FORT WAYNE, INDIANA</b> December 1 - 3	Palace Theatre
Benny Carter	<b>HARTFORD, CONNECTICUT</b> January 5 - 7	State Theatre
Woody Herman	<b>LOS ANGELES, CALIFORNIA</b> December 1 - 31	Faladium
Joe Sullivan	December 1 - 31	Cafe American
Walter Fuller	December 1 - 31	Radio Room
Erskine Hawkins	December 1 - 31	Plantation Club
Zutty Singleton	December 1 - 31	Swanee Inn
Sidney Catlett	December 1 - 31	Streets of Paris
Al Casey Trio	December 1 - 31	Randinis'
Illinois Jacquet	December 1 - 31	Swing Club
Big Six Reeves	December 1 - 31	Club Alabam
Teddy Bunn	December 1 - 31	Major Kaye's Club
Jimmy Dorsey	<b>MIAMI, FLORIDA</b> January 16 - February 5	Frolics Club
Jimmy Dorsey	<b>NEWARK, NEW JERSEY</b> December 28 - January 3	Adams Theatre
Jimmy Lunceford	December 25	Graham's Auditorium
Bobby Martin	December 1 - 31	Rose Room
Louis Prima (with Irving Fazola)	<b>NEW ORLEANS, LOUISIANA</b> Three nights weekly	Kennar Club
Alphonse Picou	December 1 - 31	Club Pig Pen
Count Basie	<b>NEW YORK, N.Y.</b> December 18 - January 18	Lincoln Hotel
Duke Ellington	Concert, December 19	Carnegie Hall
Jimmy Lunceford	December 24	Renaissance Casino
Jimmy Lunceford	December 29 - January 4	Apollo Theatre
Glen Gray	December 1 - 31	Paramount Theatre
Skeets Tolbert	December 1 - 31	Spotlite Club
Delta Rhythm Boys	December 1 - 31	Zanzibar
Tiny Grimes' Trio	December 1 - 31	Downbeat Club
Ernie Fields	<b>PROVIDENCE, RHODE ISLAND</b> December 8 - 14	Metropolitan Theatre
Benny Carter	<b>ROCHESTER, NEW YORK</b> December 12 - 14	Temple Theatre
Johnny Wittwer	<b>SEATTLE, WASHINGTON</b> December 1 - 31	Chinese Pheasant
Benny Carter	<b>WASHINGTON, D. C.</b> December 26 - February 8	Club Bali
Jimmy Lunceford	December 8 - 21	Club Bali
The Three Jacks	Mon. Wed. Fri., 8:45 PM	Station WRC
Ralph Hawkins	December 1 - 31	Crossroads Restaurant
Snookum Russell	December 1 - 31	The Louisiana

In the October issue of the Record Changer, we asked you all to contribute items to our new feature JAZZ IN YOUR TOWN, which we wish to expand to include locations of your top local musicians. We were somewhat less than inundated by the response. So we are requesting again that you send us any information on your local jazz spots and events. Include radio programs together with bookings up to six weeks in advance of our publication date. Send this information to the Record Changer, Fairfax, Virginia.

# MANHATTAN

(Continued from page 44)

Marsala's Hickory House Band. . . Leonard Smith, formerly of the Broadway Music Shop, took over a record store on Halsey Street, in Newark. Worked for Beacon Record Company. Will specialize in jazz and popular records.

At Keynote, September 19th, Jonah Jones took some men from Calloway's band into the WOR studios and cut four sides. The band consisted of Jonah Jones, trumpet; Tyree Glenn, trombone and vibes; Hilton Jefferson, alto; J. C. Heard, drums; Milton Hinton, bass; Buster Harding, piano and arranger. They made: *Twelfth Street Rag, Just Like a Butterfly Caught in the Rain; B. H. Boogie, That's the Lick, Jack.* . . . Gene Cefric and his band returned to town from Philly September 26th, to play Mondays and Tuesdays at the Onyx Club. . . Bobby Hackett, before leaving for Chicago, made a date for Commodore, September 23rd, using Lou McGarity, trumbone; Ernie Caceres, baritone and clarinet; Pee-wee Russell, clarinet; Jess Stacy, piano; George Wettling, drums; Bob Casey, bass, and Eddie Condon, guitar. They made: *When Day is Done; New Orleans, At Sundown, Skeleton Jangle.* . . . Benny Goodman's youngest brother, Jerome, was killed in a plane crash in Texas.

September 30th in the Grand Ballroom of the Hotel New Yorker, the Junior and Senior Clubs of Columbia University held a prom, using a band under the baton of Hank D'Amico. The men, all studio artists, were: "Spots" Esposito, trumpet; Billy Butterfield, trumpet; Johnny Fallstich, trumpet; Vernon Brown, trombone; Sid Stoneburn, alto and clarinet; Jerry Jerome, tenor; Art Rollini, tenor; Hank D'Amico, clarinet; Felix Giobbe, bass; George Wettling, drums; Marty Dale, piano. . . Stan King, former Goldkette and Whiteman drummer, now working at the El Morocco with Chauncey Grey's Band. . . Roy Harte, drummer, and well-known record collector, switched from the George Paxton Band at Roseland to the Johnny Richards Band at the Hotel Lincoln.

The Walter Gross Orchestra, from Camp Kilmer in New Jersey, broadcasts each Monday over WNEW, from 9:00 to 9:30 P. M. In the band are Buck Clayton, formerly with Basie; Sy Oliver, formerly with Lunceford and Tommy Dorsey; Jimmy Crawford, former Lunceford drummer, and Bill Miller, former Red Norvo, and Charlie Barnet, pianist.

Walter Gross had his own combo at CBS before entering the Army. . . Jo Jones, drums, Sidney Catlett, drums, Lester Young, tenor, Marlowe Morris, piano, and other musicians made a musical short for Warner Brothers. . . Count Basie, after his stint at the Plantation Club in Los Angeles, comes to the Roxy Theatre in New York, and a short run at the Lincoln Hotel. . . Dick Voynow, of the Original Wolverines Orchestra with Bix Beiderbecke, died last month in California. He was recording director for Decca Records. . . Vic Berton, former Red Nichols' drummer, now working for Columbia Picture studios.

Cliff Leeman, famous drummer (formerly with Charlie Barnet, Tommy Dorsey, John Kirby and Raymond Scott), now rehearsing a band for a New York spot. . . Jimmy Harris, pianist, who formerly worked at Orsati's in Philadelphia, and Wyoming Show Bar in Detroit for eight months, took over the piano chair at the Hickory House for Vivian Smith (Jimmy Hamilton's wife), who is now laid up with pneumonia. Plays good boogie woogie and blues. Also request numbers for the customers.

Commodore Records recently recorded Lips Page Orchestra, which did four sides, namely, *Fish for Supper, 6-7-7-9 Blues, You Need Coaching, and These Foolish Things.* The band which Lips brought into the Commodore studio were: Lips on trumpet; Butch Hammond, alto; Earl Bostic (former bandleader at Small's Paradise in Harlem), alto; Don Byas, tenor; Clyde Hart, piano; Jack (the Bear) Parker, drums, and Al Lucas, bass. . . Another date at Commodore, October 5th, had: Billy Butterfield on trumpet; Moe Zudikoff and Lou McGarity, trombones; Ernie Caceres, clarinet and baritone; Jess Stacy, piano; George Wettling, drums; Carl Kress, guitar, and Red Norvo on vibes. They made *Talk of the Town, Sweet Lorraine, Through a Veil of Indifference, Wherever There's Love.* These should be good records for the "Chicago" cats.

At the Piel Piper, Monday, October 16th, an entertainer and drummer from the 19th Hole sat in with James P. Johnson, reminding me a great deal of Jimmy Crawford, former Lunceford drummer, now playing with the Army Band at Camp Kilmer. He's known as Struttin' Sam and plays drums with the band at the 19th Hole, after doing a dance act, interspersed with some coon-shouting. He has a steady beat and really pushes. Sam, whose name is Nelson Cannon, has led bands, notably at the former 101 Ranch, at 139th Street



and Lenox Avenue; also, toured Canada, and played at the Paul Meers Club in Nassau, in the Bahamas. He must be seen and heard to be appreciated. Catch him some night at the 19th Hole, on West 4th Street, near Barrow Street. . . . A few minutes after Struttin' Sam left, Bill Stegmayer (formerly with Bob Crosby and also with his own band in Detroit) moved into a seat next to Rod Cless and took out his clarinet for a swell chorus on "I Found a New Baby."

Clarence Profit died three weeks ago (to spite Ken Hulsizer) and for my money was one of the greatest jazz pianists of our time. . . . Billy Butterfield program, now on Wednesdays, 11:20 to 11:30 P. M. Blue, and Saturdays, 5:30 to 5:45 P. M. Well worth listening to. November 15 Ed Barefield (with original Bennie Moten Band also made some sides with Jelly Roll, and with Basie) played some knockout tenor, although his specialty is clarinet.

Before the Calloway Band left New York some of the men made some sides for two record firms, the first date was for Joe Davis's Beacon Label and under Walter (Foot's) Thomas' baton—Jonah Jones, trumpet; Hilton Jefferson, alto; Ed Barefield, Hawkins and "Foot's" Thomas, tenors; Milton Hinton, bass; Cozy Cole, drums; Clyde Hart, piano. They made four originals, titled: *Every Man for Himself*, *Look Out, Jack*, *Hush of the Night* and *Out to Lunch*. The second date was for Continental, under Cozy Cole's name, the personnel, Charlie Shavers, trumpet; Hawkins and "Foot's" Thomas, Tenors; Hank D'Amico, clarinet; Slam Stewart, bass; Clyde Hart, piano; Cozy Cole, drums, and Tiny Grimes, guitar. The tunes were: *Willow Weep for Me*, *A Ghost of a Chance*, *Look Here!* and *Take It on Back*. Altogether, two good dates, and to judge from the musicians' raves, they ought to make good additions to anyone's collection.

November 15th: Victor just released an album of re-issues of Bunny Berigan Victor records: Victor 20-1500 *I Can't Get Started* by Frankie and Johnny; Victor 20-1501 *Trees—Russian Lullaby*; Victor 20-1502 *Jelly-Roll Blues—Black Bottom*; Victor 20-1503 *'Deed I Do—High Society*. This is a good gesture on Victor's part and will satisfy many Berigan fans who missed buying the records when they were issued. The records contain some of the best Berigan playing, though the band doesn't back him up very well at times.

November 9th the Cincinnati Record Company brought Lem Johnson's Orchestra into the WOR studios. On the date were: Courtney Williams, trumpet;

Harold Blanchard, alto; Lem Johnson, tenor; Sonny Woodley, drums; Jimmy Phipps, piano; Jimmy Butts, bass. The tunes were all originals: *'Cause I'm a Wolf*, *Walkin' the Boogie*, *It's a Good Deal*, *S. K. Blues*, and *Wee-Wee Blues*. . . . November 11th: Finally, Victor and Columbia signed contract with the American Federation of Musicians, and are now recording like mad. . . . Trummy Young, famous trombonist, now working at Downbeat Club as a soloist, and doing radio work with Paul Baron's Orchestra. . . . Don Byas, tenor, and Leo Guarnieri, Johnny Guarnieri's brother, on bass, are now at Kelly's Stables.

Milt Yaner, formerly with Jimmy Dorsey, and for the last three years doing radio work, is now doing the Chesterfield program Tuesday, Wednesday and Thursdays, 7:15 to 7:30 P. M. and a repeat to the West Coast from 11:15 to 11:30; also on the Ray Noble program Sundays 8:00 to 8:30, and house man at Decca Recording Company. . . . Billy Pritchard, trombonist, formerly with Jimmy Dorsey, Benny Goodman, Tony Pastor, now doing the Mildred Baily program Fridays, 11:30 P. M. to 12:00; Million Dollar Band, NBC Red network, 10 to 10:30 P. M. Saturdays; Andre Kostelanetz program, Sundays, 4:30 to 5:00 P. M.; also, We the People, Sundays, 10:30 to 11:00 P. M., is houseman for Hit Records and Muzak Transcriptions. . . . Goodman opening set back to November 24th at Shubert Theatre, Philadelphia, with the Seven Lively Arts, Billy Rose's new musical play.

George James opened at Tondelayo's November 4th, with a trio: George James, alto and clarinet; Lynn Terry, piano; Selwyn Warner, bass. Makes good listening. . . . Downbeat Club closes Tuesday nights as of November 14th. . . . Cris Columbus' Orchestra replaced Cecil Scott's Band at Small's Paradise, 134th Street and 7th Avenue, New York. . . . Mike Bryan, guitarist, formerly with Benny Goodman, Jan Savitt, and Artie Shaw, discharged from the army November 10th and may work in the studios.

James P. Johnson still confined to his home with a mild illness and so Wilbur de Paris got the band together Tuesday night, November 14th, at the Pied Piper. He used Sidney de Paris, trumpet; himself on trombone; Ed Williams, on clarinet and alto; Goldie Lucas, drums; Franz Jackson, tenor; Teddy Brennan, piano; Carl Wilson (with Roy Eldridge and in 1930 with James P. Johnson's band in Philadelphia), bass, replaced "Serious" Meyers who is now working in George's Tavern in the Village. Eddie Williams

played with Lucky Millinder, Claude Hopkins, Don Redman, made sides with Jelly-Roll, and had his own band at the Savoy Ballroom twice in 1937.

The new trio at George's Tavern, near Bleecker Street on 7th Avenue South, in the Village, has Sinclair Brooks, leader and piano; Wilson "Serious" Myers, bass, and George (Tiger) Haynes, guitar. . . . Mary Lou Williams replaced Sammy Price at Cafe Society Downtown November 14th. . . . Jay McShann was given an honorable discharge from the Army late in October and has formed a band again, along the lines of his former jump band, which is set for one-nighters through the south, and will feature his former blues singer, Walter Brown.

## JOPLIN

(Continued from page 11)

to publish the opera, but if so, it is apparent that he didn't succeed, since he went to the expense of publishing it himself. It also appears that he could not persuade any producer to stage the opera, and we understand that the only performance of *Treemonisha* ever given was at his residence, with the composer himself playing the piano. It is to be regretted that no public performance was ever given, as it was apparently Joplin's greatest effort, and no doubt contains considerable worth while music.

By this time Joplin was about through, only a few numbers appearing after 1911,—Scott Joplin's *New Rag* in 1912, *Kismet* (with Scott Hayden) in 1913, *Magnetic Rag* in 1914, and *Reflections* in 1917, the last number being published by the Stark firm. It is fitting, perhaps, that the Stark company, which gave Joplin his early start, should publish his final composition.

Scott Joplin died in New York in 1917, at the age of 49. To say that he left his mark on American music is the utmost in understatement. Joplin and his music were a vital force in American music for twenty years while he was alive, and the influence continues strong today, although he is seldom, if ever, given credit for it. We do not believe it is an exaggeration to paraphrase a quotation from the Stark Music Company, and say that "Here is the genius whose spirit . . . was filtered through thousands of . . . vain imitations." Sincere music lovers should become familiar with Scott Joplin's masterpieces; they owe it to the man who perfected a unique style of genuine American music and spent his life in bringing it to the public, and they owe it to themselves, for it is very fine music,

—thoroughly enjoyable and worthy of the most critical attention. (THE END)

After publication of the first installment of this article, we were pleased to receive a letter from S. Brun Campbell, a personal friend of Scott Joplin from the days when Scott made his start in Sedalia, Missouri. Mr. Campbell enjoys the unique distinction of being the first white piano player to play the *Maple Leaf Rag*, having been coached on the number by Joplin himself. Like ourselves, Mr. Campbell believes that it is regrettable that Joplin has been neglected so long, and for the past two years he has been busy in an attempt to get the King of the Ragtime Writers the recognition he deserves, one of Mr. Campbell's aims being a memorial to Joplin, a project that he feels certain will be accomplished after the war. In the meantime, efforts are being made to bring Joplin and his music to the attention of the public, and Mr. Campbell has been endeavoring to promote a greater use of the music over the radio with credit being given to Joplin when his numbers are used. These aims are praiseworthy, particularly at this time, since November 24th of this year was the seventy-sixth anniversary of the composer's birth. We trust the readers will support these efforts, and that we may see an awakening interest in Joplin ragtime.

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# JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

As of the middle of November, the jazz picture around here looks about as follows:

Sidney Catlett's quartet and Eddie South with his trio are featured at the Streets of Paris. The latter is playing good fiddle, but Catlett overemphasizes elaborate drum solos. The place is not crowded as it was in the days of Jimmie Noone's tenure. Catlett is said to have fired his piano player during the middle of a set (alleged cause: firewater).

Zutty Singleton is doing a solo with piano accompaniment at the Swanee Inn. His drumming is fine, but he isn't in his element without a real band to drive on. Zutty, Joe Sullivan, Archie Rozzati (clarinet), Artie Shapiro (bass), and Ulysses Livingston (guitar), recently recorded four sides for the new Sunset label. Numbers were *Night and Day*, *Heavy Laden* (clarinet, piano and drums only), an untitled boogie and an untitled jump tune.

Wingy Mannone has left the Jade on Hollywood Blvd. for parts unknown. Of late he has strayed from that Dixieland groove. His band sounds more like Joe Banana and his Bunch (music with appeal).

Al Casey is at Randinis' with a trio. Coleman Hawkins is scheduled to open at Billy Berg's new joint on November 23rd, and is also lined up for a forthcoming jazz (?) concert.

Here is the latest from the Kid Ory front. Ory has finally made the grade. He has his name up in big red letters in front of the Tiptoe Inn, a pachuco palace, just like all the bigshots around town. And the music is still good. Last summer, Ory, Bud Scott, Omer Simeon, Buster Wilson, Ed Garland, Mutt Carey and Alton Redd, Ory's present drummer, made four sides for Marili Morden's new Crescent label. The numbers are *South*, *Get Out of Here and Go on Home*, *The Creole Song* (sung in Creole by Ory), and *Blues for Jimmie* in memory of Jimmie Noone.

These records should stand with the very best in the great New Orleans tradition, considering musical as well as recording quality. They are due for release by January 1st.

Red Nichols' Band is leaving the Hayward Hotel for a tour of the coast. Strictly out of this groove.

Leadbelly was here for awhile, played a little, and left for San Francisco.

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## LEMME TAKE THIS CHORUS

Sterling Brown's "Farewell to Basin Street" is approximately one-twelfth of a chapter in his new book *A Negro Looks at the South* (Doubleday Doran). In the "Farewell" you may read many things you already know, but it is plain to see that if Sterling gives his readers a straight like this on New Orleans jazz, the rest of his book on the South must certainly be terrific. I hope you will ask for it in your local book store next spring. Between now and then we will endeavor to print other portions of the book.

\* \* \*

The Columbia Recording Corporation has taken a step which may revolutionize the entire phonograph record industry. They have adopted the startling and unprecedented policy of answering mail they receive from jazz collectors on the subject of recording and repressing policy. Their decision to give serious consideration to such advice will certainly take its place in merchandising history alongside the invention of the coin-operated vending device and the Piggly Wiggly grocery system.

For instance, Beale Riddle, of Baltimore, wrote to Columbia suggesting that the broadcasts of "The Creole Band" on Orson Welles radio show be pressed on the Columbia label. This band played four numbers (*High Society*, *Weary Blues*, *Muskat Ramble* and *That's a Plenty*) with the following line-up: Mutt Carey, Kid Ory, Jimmie Noone, Buster Wilson, Bud Scott, Ed Garland, and Zutty Singleton. Since the Columbia Recording Corporation is a subsidiary of CBS, the network carrying the Welles show, arrangements for issuing these sides could easily be made.

James Flora, advertising manager of Columbia records, replied:

"Your suggestion that we issue the 'off-the-air shots' of the Orson Welles Variety Show is very good and very interesting to me. I will look into it and see what we can do.

"We are interested to know which of the jazz records in our files collectors want most. We intend to make them available as soon as possible."

So, gentlemen, it's up to you. Drop a line to James Flora, Columbia Recording Corporation, Bridgeport 8, Conn., and let him know what's on your mind.

\* \* \*

These are great days for the Record Changer. Our New Orleans distribution is exactly double that of last month. To wit,—we now have two New Orleans subscribers.

Further evidence that New Orleans is discovering jazz music is shown by the establishment of the National Jazz Foundation, Inc., 610 Hibernia Building, New Orleans 12, Louisiana, which is raising money to build a jazz museum and thereby to "make the city which originated this particular American rhythm, the mecca of all jazz lovers." I do not have all the details on the organization, but understand that funds will be promoted by jazz concerts and subscription and that the museum will include sort of a public library of recorded jazz. Also, membership is open to all Americans and others interested in jazz. Members will enjoy various privileges not accorded the general public. For further particulars write Scoop Kennedy, president of the Foundation.

\* \* \*

In using our new forms for half and full-page ads, please do not list more records than we have provided space for. In one column of a "display" ad there are 62 lines available for listings—no more.

Announcements, notices, etc., must be set in type. The charge for this form of advertising is \$2.00 per column inch.

Please include remittance with all advertising. When you ask us to bill you, it just means another letter yours truly has to write, additional records to keep, and so forth.

From Charles Payne Rogers: "Re: Eugene Williams' *King Oliver and His Dixie Syncopators* (August Record Changer) Vocalion 1007: Although he is not listed as part of the personnel, I distinctly hear an old friend of the New Orleans boys taking the vocal chorus and the two exhortations:

Oh, snag it, snag it!  
Oh, messaround, messaround!

Why, I'm really surprised at you collectors for not recognizing the voice of Richard M. Jones.

"The Oliver Gennett 5275 of *Zulus Ball* has been found, I note. Since the side lists Joe Oliver and Robinson as composers, it might be well to determine whether Zue Robinson was the trombone on this date, which included *Krooked Blues* and *Alligator Hop*. I don't know Robinson's playing myself, but the man who plays on the latter two sides is plenty good, in this case meaning 'plenty of New Orleans.'"

\* \* \*

Mal Winton, of Oakland, California, has some interesting information. Pvt. Sol Gritz, known to some of you, is reported as A.W.O.L. from the Army for some time.

## Farewell to Basin Street

(Continued from page 9)

ered in contemporary New Orleans creators of jazz in the primary manner, like the clarinetist George Lewis and the trombonist Jim Robinson, and have recorded them for the Climax, Jazzman, and Jazz Information labels. Harry Lim, the cat from Java, has explored white New Orleans and has come up with a group that continues the tradition of the Original Dixielanders and the New Orleans Rhythm Kings. Stacked beside these, my search was a failure. But though my stay in New Orleans was prolonged, there was too much other than jazz that I needed to learn about. The pioneer clarinetist, Picou, I understand, is weaving his lovely melodies now at Dutches Restaurant. As Dutches would be forbidden to me today, so the places where Picou played in 1942 were forbidden too, unless I was willing to *passa blanc*, which on that sojourn would have jeopardized some of my standing. In spite of the resurrection of more persistent researchers, however, I think that there still is truth in what I sensed in 1942: that in New Orleans the feeling

for jazz was nostalgic, commemorative, quite different from the force that sustained the young Louis Armstrong, Sidney Bechet, Jimmy Noone, and Johnny Dodds. Bunk Johnson had to go to the coast for a real hearing. New Orleans gave jazz to the world; the world parcelled bits of it back over the turn-table and the air-waves.

A friend took me to see a colored Creole family in the housing project that is fringed by Basin Street. But it was far from Basin Street in a sense, for they gave us gorgeous cocoanut cake and ginger ale, and the music from Jimmy Dorsey's orchestra swelled dulcetly from the radio.

I left New Orleans shortly after on the Southern. As the train picked up speed rumbling "down the line," I saw Lulu White's famed house glimmering there in the dusk, a pale ghost of a place. I found myself wondering if octoroon wraiths were walking elegantly through those dusty halls, and to what delicate piano-playing . . .

## LEMME TAKE THIS CHORUS

(Continued from page 50)

We get the Record Changer to the printer ten days before the first of the month. Ordinarily it's a three-day job. Since the first of the year, however, Government printing has cut into our schedule, and recently the Record Changer has been mailed as late as 10 days. Hereafter, we will show at the end of the list of advertisers the closing date for all auctions in the issue. It shall be 30 days in advance of the day the Record Changer is actually printed.

Oh yes, Orin Blackstone's *Index to Jazz* will be late too. Sometime in December, according to latest information.

Now about the postal situation. A very weird state of affairs. Collectors in California receive their copies before some in Virginia, and vice versa. Let us reiterate that no one on our mailing list receives preferential mailing privileges and that all copies sent to your vicinity are mailed at exactly the same time, whether they go to subscribers or retailers. If you receive your copy 20 days after our date of printing, we will extend your subscription one month. I could go on but what's the use.

## SPIRITUALS and RING SHOUTS

(Continued from page 6)

When ragtime gave way to jazz, jazz turned to the spiritual for inspiration as ragtime had done half a century before. Songs like *Nearer My God to Thee*, *Free as a Bird*, *Just a Closer Walk With Thee*, *Just a Little While to Stay Here*, *Sometimes My Burden Is Hard to Bear*, *Lord, You're Certainly Good to Me* have served as fountainheads of New Orleans jazz from Bolden's time to the present day. From Oliver's *Sing On to Haggart's Smokey Mary* there runs a straight line of common inspiration. If jazz is to recover from the havoc caused by Broadway tunes and Tin Pan Alley arrangements, it will have to go back once again to the spiritual for inspiration.

## REFERENCES

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- 3Mendl: Jazz, p. 31.
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# BLUE NOTE

PRESENTS

## ART HODES' BLUE NOTE JAZZ MEN

MAX KAMINSKY .....	Trumpet
VIC DICKENSON .....	Trombone
EDMOND HALL .....	Clarinet
ART HODES .....	Piano
ARTHUR SHIRLEY .....	Guitar
SID WEISS .....	Bass
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● No. 34    **SUGAR FOOT STOMP**  
12 Inch    **SWEET GEORGIA BROWN**

● No. 35    **SQUEEZE ME**  
12 Inch    **BUGLE CALL RAG**

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**THE compositions** here date from the most vivid era of jazz activity. Generally speaking, they are rich in association; specifically, they serve as perennial groundworks for over-all improvisation.

The musicians featured in these releases have already made important contributions to the BLUE NOTE catalogue. But such favorites as Hodes and Kaminsky, on the one hand, and Hall and Dickenson, on the other, appear together now for the first time in the same group.

**Sugar Foot Stomp**, as conceived by its composers, King Oliver and Louis Armstrong, is identified by its characteristic stop-rhythm accompaniment, and by its celebrated middle trumpet section. Here, the stop-rhythm appears briefly but incisively behind a full-compassed clarinet solo by Edmond Hall. The trumpet solo, played by Max Kaminsky, is at once sensitive and brilliant, fluent in terms of basic jazz language, as with astutely placed stresses, it leads the rhythm instruments in their figures. An added point of interest in this number, and also in the other numbers, is the ensemble texture deliberately created by piano and wood block. **Sweet Georgia Brown**, which backs this number, introduces interesting solos, including one on piano by Art Hodes, with persistent wood-block accompaniment by the drummer, Danny Alvin. Kaminsky's trumpet has swiftly increasing importance in the last chorus, and sounds the piece's climax.

**Squeeze Me** is slow, direct and expressive, and consists of two solo choruses and two ensemble choruses. It maintains a consistent, unflagging mood, heightened by a poignant and memorable clarinet variation by Edmond Hall, wherein the tune's accustomed break grows ingeniously out of the melodic character of the variation. No less arresting, and in some respects the high point of the record, is Vic Dickenson's exceptional trombone solo. The number's final ensemble is predominantly melodic, and has the sense of a trio, with the trumpet pyramiding and taking its break **crescendo**, with broadening notes. **Bugle Call Rag's** thematic material consists of an alternating four-bar break and an eight-bar melodic unit, which is carried and developed by each soloist in turn. A middle section presents new material. The record ends with a drum solo, certainly with dash and aplomb.

—MAX MARGULIS

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