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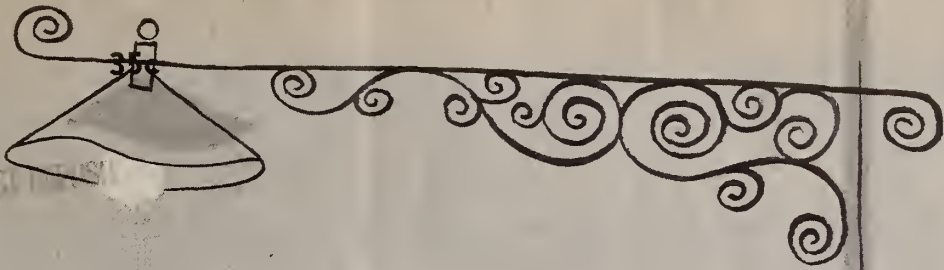
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TURK MURPHY'S Jazz Band

JAZZ AL FRISCO

jack farrell

There is a gentleman named Murphy who plays trombone in San Francisco. Mr. Murphy also arranges music, repairs automobiles for friends, builds furniture, designs machinery, does interior decorating and is an athlete of no mean ability. In his spare time, he listens to records. Rumor has it that he sleeps occasionally, but this bit of hearsay has never been authenticated.

San Francisco jazz has produced some remarkable individuals thus far, but none so colorful or dynamic as the mighty Turk. He has done more than any other to bring Bay City jazz to its present state of evolution. When the Yerba Buena crew was in action, he was the band's work-horse, and since the break-up at Hambone Kelly's, it has always been the Turk who has carried the standard for this group's nucleus. Somehow, somewhere, he has generally managed to keep a band going through thick and thin. For one or two short periods, he did play with the "Nicksielanders," but he rapidly returned to the fold after these encounters with the "Tin Roofers" and continued his efforts in the West Coast vein. Few will deny that Lu Watters contributed greatly to the creation of what must be recognized as a distinct school of jazz, but it was Turk who worked with him from the start and it is Turk who has stayed at it consistently, probably more so than any one else, to the present day.

The Murphy band of today is the direct descendent of Watters' Yerba Buena Jazz Band. It sounds quite different in several respects, but the flavor of the parent is still evident. Turk and his cohorts are believers in musical evolution, not revolution (they feel that there are already enough revolutionary bands playing revolting music

as it is). Because they like "mouldy" jazz, they play in a "mouldy" manner. At the same time, they have added a considerable sprinkling of features found nowhere else. While there has been much loose talk about these fellows being imitators, the fact remains that they have *always* had a sound such as no band has had before them. Had Watters, Murphy & Co. wanted to be a reprint of the Oliver band, they certainly would have copied the old recordings with

a greater degree of accuracy. Instead, they synthesized a new style within the idiom, a fact still not realized by too many jazz fans. This is becoming continually more apparent in the work of Turk's present group.

At this writing, there are no drums and no regular cornet blowing with Turk. Bob Helm is handling the clarinet, Walt Rose the piano; Dick Lammi has switched from tuba to banjo, and ex-Castler Bob Short
(Continued on Next Page)





Turk's five regulars, and singer Austin, on-stage at the Italian Village, in San Francisco, their current stamping grounds.

blasts the tuba. Now and then Brother Short does some cornet tooting, but he pretty generally sticks to his deep-toned brass monster with the four (count 'em—4!) valves. There is a considerable unanimity of opinion in the group on objectives, and nobody is trying to cut anybody else. The reason for lack of drums and cornet is basically a lack of suitable personnel within reach at the moment, although their absence is considerably less apparent than might be expected. The welcome mat is always out for Don Kinch if he can again make himself available on cornet, while the drum spot is open for someone who can do more good than harm to the band's present efforts. In the meantime, all are agreed that no drums is considerably better than the wrong drummer. This is one group where house builders are definitely not wanted in the rhythm section.

The rapport between audience and musicians when Turk is working certainly offers lessons for other jazzmen. Here is a band that obviously plays because it likes to, and is trying hard to do its best. The patrons never get the feeling that they are just so many strange faces for whom the band is casually tweeting a few notes in order to pay the rent. Neither do the bandsmen indulge in tremendous breaks between sets, during which some of them might deign to awe the peasantry with jive talk. When somebody says "Man, that gate is sure detached," Turk gets a worried frown, picks up a screwdriver and starts tightening the hinges on the front door. More than that, the music-makers fraternize freely with the listeners, and you can't tell them apart from the people! What a pleasant change from bop cardigans, duck's rump haircuts, frenzied ties and pegged pants! When the band is on the stand, tunes are always announced and requests are frequently honored. A

healthier, more intelligent crew would be hard to imagine. It reminds the writer of the night an acquaintance started to dance with his date while the maestro in a New York jazz spot was blowing one of his "specialties." The waiter hurried them off the floor, explaining gravely that this interfered with the maestro's concentration on his soulful improvisation—this for a fish-horn man who got his start in Storyville! It would never happen in Frisco: the waiter and the "maestro" would both get the old heave-o. Turk and Company encourage dancing whenever they play, using tunes and tempos that favor it, too.

Claire Austin is probably the most amazing feature of this organization. When she walks up to sing, you always have the feeling that this is just a cute little gal whose date has coaxed her to test her tea-party tones in public. That impression is promptly shattered with the first powerful note from the Austin throat. Claire has a big, warm tone that comes right up from the floor and a volume to match. Her Bessie Smith-ish blues is great, but her exuberant, rhythmic phrasing seems at its best on stompiest fare. On items like *Doctor Jazz* and *Cake Walking Babies* she cuts anybody, but anybody, who is around these days. She never indulges in the hammy gestures or rooty-tooty costumes affected by the usual type of girl vocalist, which is—in our book—onc more point very much in her favor. That she is a singer possessed of real inspiration as well as natural ability is something for which every devotee of Murphyland jazz is most grateful.

With the considerable shifting that has occurred behind the "front line," the band has almost completely rid itself of one sound quality that was peculiar to the Yerba Bucna, specifically, the steady "BOOM-chang-g-g!" of the rhythm section. The

drums are gone, Lammi's banjo is pretty much 4-4, while Short's tuba is given more latitude than the instrument was generally permitted in the Watters band. The sound is pretty much two-beat, but nobody gets violent about it, with the result that things move better than has been the case in predecessor San Francisco groups. Rose's very distinctive piano seems to be heard to greater advantage here than in the past, too. Rose is one important reason why this band has a sound most unmistakably its own. He has been given more room to "stretch out" than in the past, and it shows clearly in his playing, much as it did on the fine sides he cut with Bob Scobey on *Tylon* a couple of years back.

Bob Helm and Turk have known and played with each other for a long time, now. Their musical thoughts run along decidedly parallel lines, and their styles are well matched. When blowing with Watters, Helms had to use a plastic reed in order to be heard above the tremendous power of three brasses. Now he has returned to standard reeds, with a resultant improvement in tone and pitch. While his style falls roughly into the Dodds category, his phrasing is highly original. Without resorting to the grotesque, he manages to sound radically different than most mouldy clarinetists. His way of playing is completely at home in this group; his loud, clear tone improves continually; and it would appear that there are still better days ahead for his horn. As it is, he is head and shoulders above most of our present-day clarinetists.

As for the Turk himself, he is power personified. Blowing alongside two such emphatic trumpets as Scobey and Watters certainly gave him an embouchure second to none. With no effort at all, he shakes buildings, and then, just when it seems that the ultimate in decibels has been reached, the

volume doubles. It is incredible that anyone could play with this much power and yet remain so unfrenzied and calm in style. In both ideas and technique, he is one of the most conscientious instrumentalists in jazz. It is a nice change to find a really professional musician playing jazz on the slide horn. Turk plays a good, valid ensemble style, while his solos are proof positive that a trombonist can be inventive without imitating another instrument or straying from the idiom in which he is playing.

Bob Short, who now handles the tuba for Turk, was the fine bass horn man on the Castle Jazz Band sides. He succeeded George Bruns with Turk, and Bruns in turn had previously been the trombonist with the Castle group. It looks as though Turk's crew is a post-graduate organization for ex-Castleites. Short's tuba is fine, and his occasional work on cornet is well suited to this group. However, he prefers the big brass bass as a steady assignment. He blows both instruments in the same assured fashion with which he handles his M.G. or an airplane. Those in the know claim that, after riding with him in those two vehicles, they could find no difference in how he drove either—he will do loop-the-loops and barrel-rolls in both without damage to anything but the passenger's peace of mind. For the record, Bob is as tall as band stand clearances permit. Mrs. Short comes closer to living up to the family name.

Dick Lammi, of course, needs no introduction to those who followed the Lu

Watters bands of yore. He is an accomplished musician who has spent much time in studio work, but prefers playing jazz. Until recently, he had been known strictly as a tuba player, but he has resumed his banjo plunking after having been away from it for many years. With no drums on hand, he has a tougher-than-usual job in the rhythm section, and it is in no small part due to his efforts that the beat is the best the Yerba Buena fellows have ever had.



Above: the remarkable and decorative Claire Austin, Murphy's small-sized, large-voiced vocalist. Below is the full band, as they appeared at a benefit last October.

With a repertoire that runs to hundreds of pieces, Turk continues to add numbers all the time. Equally important, when something becomes tiresome through repetition, it is dropped from the "books" until such time as it may be considered palatable once more. To a New Yorker, this is one of the most astounding and delightful things about Turk's work. There is always something new on the horizon, and frequent experiments take place that add no end to the interest of both musicians and audience. Hearing band arrangements of tunes like *Original Rags*, as just one example, is quite a treat. True, some musicians have managed such items for record dates, but record dates are one thing and on-the-job repertoires, alas, are another. These fellows believe that a band can play well only while the members keep alive their own interest and ambition. The Murphy formula seems admirably suited to this purpose.

There is a high level of professional competence here, too. For some reason, people have constantly labelled the Frisco men as "amateurs." They are anything but that. All are quite proficient on their instruments—far more so than some of the men they are allegedly "imitating." People are prone to forget that they have played together for a longer period than did most of the "great" bands of the so-called classic era. They forget, too, that most had experience in large dance bands and can read like fiends. A lot of their work sounds deceptively easy—ask anyone who has sat in with the group just how simple they found it, however, and you may get a surprise. While other jazzmen may try to impress people by playing things that sound difficult, Turk & Co. play some very pleasant-sounding music that really *does* require plenty of execution. This stuff is a lot more "progressive" than it gets credit for being.

Judging *any* kind of a jazz band today is difficult. There are too many conflicting standards among the critics, and at best, it is a highly subjective matter. It is possible, however, to reasonably assess a band's merits in relation to its own particular aims. This group has a fairly clear concept of what it is trying to do and where it wants to go from here, musically. Turk and his cohorts want a full-blown, robust sound, yet at the same time they want it to be relaxed. It is just that. More than that, they have managed to play mouldy music without sounding self-conscious about it. They give a lot of thought to their work, and this pays off in a steady improvement in their playing.

Listening to them in person, one can't help but realize that their effort is "all out." On a number like *Minstrels of Annie Street*, which the band itself feels is one of the best Turk records, it is readily apparent that this is jazz without apologies or excuses—jazz that is comfortably warm in a way that too little of it has been for many years. This is San Francisco style at its purest.



A BRITISH VIEW OF THE MUSIC

by
 robert l.
 thompson

JAZZ

BY REX HARRIS

In *Jazz*, Rex Harris, the well known British authority on the subject of hot music, has brought us a most readable guide-book. The inevitable jacket blurb is probably the most truthful one ever to be credited to the publishing industry. It reads, "An account of its (jazz) origin and growth from the early drum rhythms of Africa to the highly developed Western music of the present day. The author gives careful guidance in the choice of good recordings." Perhaps the secret of its truthfulness lies in the words "an account" for had "an" become "the" we would have cause to take issue.

In addition to "accounting" for jazz, Mr. Harris has several secondary intentions. "This book is an attempt to vindicate the integrity of those who have kept jazz alive during the long years of its eclipse behind the meretricious blaze of artificially exploited swing." Somewhat paraphrased, he would further make a case for jazz as an art rather than a craft. He would help us to discriminate jazz from other kinds of popular music. Lastly, he would attempt to steer a middle course between the extravagant claims made for jazz and the equally extravagant diatribes directed against it.

Now we may ask to what extent does the book achieve its author's intent? In presenting a relatively non-technical layman's "account" and guide to good recordings Mr. Harris has been eminently successful. More about this shortly. In helping the reader to discriminate between jazz and other forms, references to recordings must in the final analysis carry the burden of the argument. This is probably the necessary consequence of being non-technical. In his would-be middle course, the author has made some claims as extravagant as any he would avoid or debunk. In the remaining intentions to vindicate the preservers of jazz, and to make a case for their music as art, we have been on the receiving end of the Harris *articles of faith* for we cannot say that he has provided adequate *evidence* for these purposes. In this latter case Mr. Harris is not alone; he is in rather good company, including not only all jazz writers but philosophers, metaphysicians, theologians and many social "scientists" as well. When one attempts to become a serious student of anything, it is important that he becomes aware of his level of discourse. By this I mean awareness of

the manner or system in or to which he refers the *explanation* or *cause* of what he *observes*. This further involves distinguishing between what is *observed* and what is *inferred*. Our actual comprehension of complex phenomena like jazz is far less than the boldly printed word might lead us to believe.

How is jazz "accounted" for? The most expedient way to summarize Rex Harris' approach is to list the book's chapter headings in serial order. 1. The Roots of Jazz. 2. The Slave Code. 3. Formation of Classic Jazz. 4. Ragtime and Early White Jazz. 5. The Pioneer Jazzmen. 6. Exodus From New Orleans. 7. The Great Individualists. 8. Piano Jazz. 9. The Influence of European Orthodoxy in Arrangement. 10. American Commercial Exploitation. 11. The White School. 12. Jazz in England. 13. Renaissance. 14. The Influence of Jazz Upon Modern Composers.

The book's unique contributions to jazz literature occur mainly in Chapters 1, 2, 12, 13 and 14. In the first two chapters we are provided with ample statements (with regrettably little documentation) to make credible the tremendous debt of jazz to the music of West Africa. The problem of why jazz originated when and where it did is reasonably related to the general and regional practices of slavery and the social and economic development of the Negro following emancipation.

American readers will find the account of jazz in England (and to a lesser extent in Europe and Australia) of particular interest. Much of this material has not been generally available here and is certainly welcome. It is to be noted that *Jazz* was originally intended for the English public. This brings about a limitation of the book from the point of view of the American record collector inasmuch as most of the record citations refer to British labels. Furthermore many recordings available here were of necessity omitted because of their unavailability in England. The author recognizes that the recommended selections are representative and by no means all-encompassing.

The treatment of the Renaissance (i. e., from Lu Watters to the present) had the potential advantage of recent publication but, perhaps wisely, did not exploit this advantage. The fairly thorough treatment of

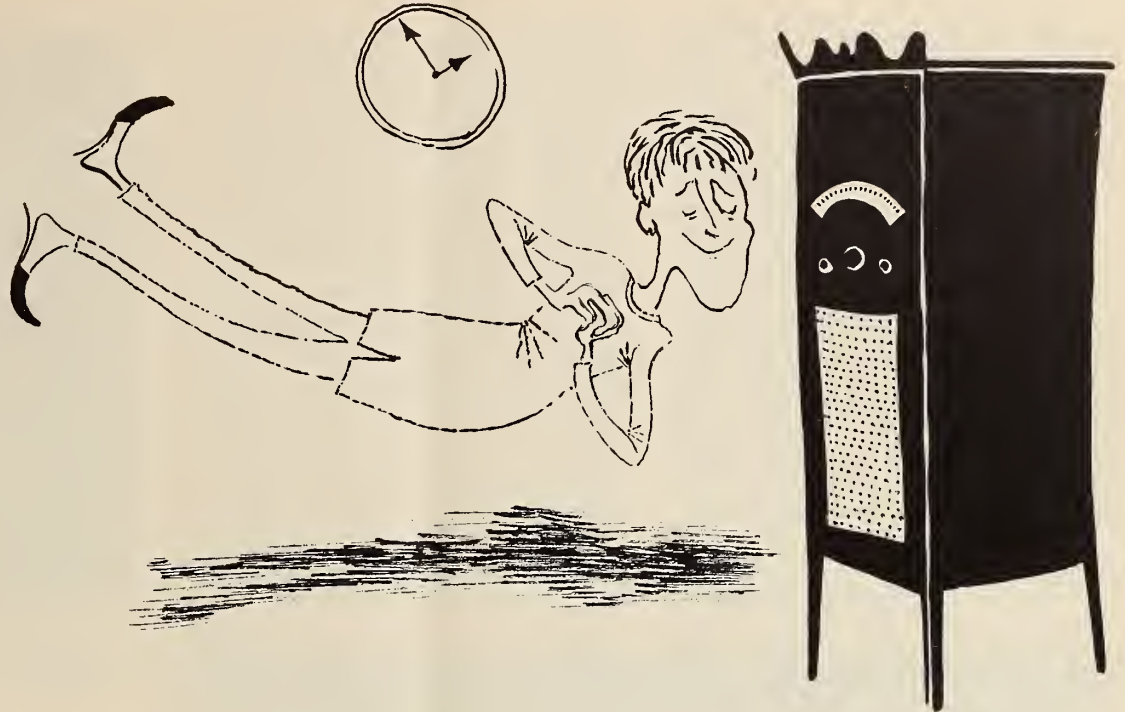
groups centering about George Webb, Humphrey Lyttleton, Graeme Bell, etc., is of considerable interest. It is regrettable that more attention could not have been given some of the other Australian bands such as Frank Johnson's Dixielander's and the Southern Jazz Group.

It is strange that two of the seemingly most important aspects of the jazz revival have never been discussed to any extent. The first of these aspects is the emphasis on the full four piece rhythm section with considerably more of a "two-beat" than had been the vogue. Mr. Harris invokes considerable confusion by implying criticism of the Castle Jazz Band for departure from the "four-four time of New Orleans" while withholding such criticism from the Watters, Murphy, Bell, etc. bands. Indeed, no mention of any other kind of beat is made. It is a popular misconception to think of any jazz band as playing in strict four-four or, for that matter, strict two-four time and to use such as a means of making discriminations between styles. The "beat" is usually taken for granted by the jazz fan but is the subject of great controversy among jazz musicians. It is not a matter adequately referred to in terms of four-four or two-four time. It depends upon the *degree* to which beats are accented and the *instruments* used to accent them. This refers not only to the instruments in the rhythm section and how they are used, but also to the horns and the phrasing that they employ.

The second neglected aspect of the revival is the composing of *new* tunes in the jazz tradition. Herein Lu Watters, Turk Murphy and the Australian groups are outstanding. Such compositions suggest a more thorough and dynamic grasp of the jazz idiom.

In looking over the chapter headings one may be surprised to see no reference to the blues. Chapter 3 includes some discussion of the blues with delightful parallels drawn to the field of poetry. The author's omission of a chapter on the great blues singers is intentional as it is his conviction that blues singing runs a parallel course with jazz and is influenced by jazz but the blues singers did not influence the course of jazz. The merits of this argument may be disputable but it would be easier to accept had the

(Continued on Page 14)



benny sent me

BILL GRAUER

It only seems as though it happened yesterday. Actually, it was almost two full decades ago—19 years, to be exact—when the greatest band ever to rise on the swing horizon was breaking in at Billy Rose's Music Hall in New York City. This was, of course, the fabulous band that Benny Goodman had put together, with the assistance of John Hammond and Fletcher Henderson.

It combined the swinging rhythms of the Kansas City Negro orchestras and the great arranging skills of Henderson with the superb instrumental virtuosity of young white musicians who had grown bored with the schmaltz and the stereotyped arrangements of the big bands of the day. It was a band full of enthusiasm, and its leader had a missionary's zeal: Benny was determined to sell his kind of jazz to the public, or at least to go down trying.

The years from 1934 to 1936 were strange ones in the career of the rising young Goodman band. The public was apparently unable to make up its mind whether it preferred waltzes or the new swing music, but the managements of the big hotel ballrooms and dance halls seemed to have no such doubts: they were convinced that the waltz and the very staid fox trot were here to stay. What was good enough for Guy Lombardo. . . .

But the Goodman crew were musicianly enough to play the stock sweet arrangements, and play them well enough to land jobs. Later they would run the risk of digging into their new book and coming up with the stomping, high-riding stuff. That was their standard technique, and it paid off at such places as the Congress Hotel and The Palomar in Chicago, and even on Lombardo's home grounds, New York's Roosevelt Hotel. The kids who brought their dates to those places began to yell for the

stomps, began to clog the dance floor in front of the bandstand, just standing there listening and gaping. And the late-night broadcasts that went along with hotel jobs in those days, plus a long weekly program for a big-name sponsor, helped to swell the tide. The public began to clamor for the records being made by this band that played the new music called "swing"; the names of the new musicians Benny featured—men like Gene Krupa, Bunny Berigan, Jess Stacy, and others—became household words. The panic was on.

We remember how eagerly we listened to their regularly weekly broadcasts in '35 and '36, a memory that has undoubtedly kept us from ever joining with those purists who sneer at this "decadent" jazz. We remember also that we were all of 13 years old in those days (which is probably why we like to think that it was only almost-yesterday that it all happened). The show came on the air at 10 P. M., which was also, by cruel coincidence, the regular bedtime for frail youths in our family. Much begging and stalling ("I just want another glass of water, Ma") usually enabled us to catch most of the show—at least until the wonderful moments when the Goodman Trio and/or Quartet had its featured spot.

But this wasn't enough for us. There were all those late air spots to be heard. Fortunately, father was something of a radio bug, one of those cats who poured a small fortune into the building and maintaining of especially powerful radio receivers designed to pick up both shortwave and broadcast bands. Late at night, when the big Eastern stations were off the air, his infernal machine could bring in tiny 5-watters from some place in Arizona with real clarity. Needless to add, this opportunity was not allowed to go to waste. Unknown to the family, a certain under-age jazz fan would

crawl out of bed at about 3 A. M. to catch the post-midnight Goodman broadcasts emanating from such places as Chicago and Los Angeles.

This sort of listening background, in one form or another, was not too uncommon during the middle and late '30s. And now all of us "old-time" B. G. fans can join in a great burst of reminiscent enthusiasm to greet the arrival of a newly-released set of Benny Goodman LPs that hit us right where we live. It's a handsomely boxed set of two 12-inch records, most inappropriately entitled "Jazz Concert No. 2" and actually consisting of a quantity of off-the-air shots from that fabulous era. (The time is 1937-38, which, to be precise, is slightly later than the heyday of our stay-up-all-night fanaticism, but is possibly even a greater Goodman period, musically speaking.)

Major credit must go to Bill Savory, an engineer at Columbia Records. In the late '30s, Savory was one of us: he, too, made it his business to stay up half the night listening to those broadcasts. The important difference is that Savory possessed some truly excellent recording equipment and took down literally hundreds of tunes as the band played them over the air. His recording technique was excellent, and in the decade and a half that has passed he took the same sort of care of his precious hoard of airshots that a single-minded collector would devote to, say, a mint-condition Jelly Roll *Autograph*.

When Columbia released those long-stored-away recordings of the Goodman Carnegie Hall concert with such tremendous success last year, Savory decided to bring his acetates to the attention of the company. In almost every respect, it developed, these were superior to the Carnegie material. The band had been properly

(Continued on Next Page)

balanced for broadcasting—which meant that it was well-balanced for recording. The musicians were relaxed: instead of the inevitable tension and artificiality of a dress-up concert hall appearance, there was the wonderful ease that a good band can reach late at night, when the boys were likely to be playing more for themselves than for anyone else. All in all, these broadcast sessions were musically much better than the Carnegie evening, and infinitely more exciting than any of the carefully planned Victor studio dates of the same period—which produced what were, until now, the definitive recordings of the Goodman brand of swing.

Columbia consulted Benny, who was delighted to hear the news. Here were recordings he had never known existed! From this point on, Columbia worked closely with Goodman, who was as anxious as everyone else involved to give these sides to the public. The first big problem arose from the great quantity of material on hand: should they split the tunes up into several groups and come out with a series of assorted LPs with release dates spread out over the next year? Goodman was opposed to this. It was his feeling that they should pick out the very best of the lot, pack as much of it as they could onto two 12-inch LPs and achieve the doubly-satisfying goal

of giving the customers the most for their money and making the biggest splash. And that's the way it has been done.

From a commercial point of view it remains to be seen whether or not Goodman was right, but certainly the jazz fans have no cause for complaint. Columbia's engineers have been able to pack eight, nine, and even ten tunes onto a side—a total of some 37 full-length performances, plus even a few words from B. G. himself to kick the whole set off.

The set opens with the tune Benny still uses as a theme, *Let's Dance*, and right from the start there's an indication that things will really be different. The theme always ends with Benny playing a rippling two-bar coda and out—but on this particular occasion he appears to have been caught unawares, or something. At any rate, unable to get the clarinet to his lips in time, Benny whistles the final two bars. That's the version they used for the LP, and it's a fair indication of the spontaneity, informality and freshness that lie ahead. For the next couple of hours you can then sit back to enjoy either memories of your youth or, for the younger set, imaginings as to what it must have been like in the days when *swing* really meant something.

(Frankly, it is impossible to review these

records in any formal sense of the word. We were having too good a time listening—which of course is a critical comment all by itself. So we'll content ourself with a series of running notes on what we heard and how it struck us.)

As a special bonus, there are a dozen or so sides that were never recorded by this Goodman band, tunes that Benny himself swore they had never even played, much less recorded: *Ridin' High*, *Everybody Loves My Baby*, *Sweet Leilani*, *Nagasaki*, *Benny Sent Me*, *Killer Diller*, and many others. In fact, *Ridin' High* blows in right after the opening theme, and immediately lets you know who is to be the surprise star of the set. From here on to the very end of the two records, the young Harry James proceeds to blow his brains out with some of the most remarkable trumpet playing, in the most remarkable *good taste*, we have ever heard.

Despite occasional admissions that he could play well at times, we have never been anything like a James fan. But here he is like we had never before heard him: so

There are stars galore on every performance. James, Ziggy Elman, and Griffin make up the classic Goodman trumpet section; Red Ballard, Vernon Brown, and Murray McEachern are on trombone.





zer, Vido Musso, Babe Russin, Arthur Rollini, and George Koenig blend their horns to give the band its memorable sax-section sound; the rhythm section—Krupa, Stacy, Harry Goodman on bass, and Allan Ruess on guitar—rates special praise. Krupa is in fine form on these sides. On the occasion of the Carnegie Hall concert he would seem to have been suffering from a somewhat inflated ego, and consequently played much too loudly and noticeably on those records. Here, however, he behaves as he more usually did in those days: most unobtrusively, yet with fabulous power, laying down a rocking, rolling beat that drove the swing-loving cats wild.

The trio and quartet are well represented. Teddy Wilson and Lionel Hampton had joined the band in 1936, and by this time were at the fiery peak of their unique style of powerhouse chamber-music jazz. Some impromptu jam tunes, such as *Benny Sent Me* and *Killer Diller*, show the group at its best. We find it especially fascinating, in a really improvised quartet performance, to note how Teddy will take the lead by a fraction of a beat, moving up to hit the

next chord in time to indicate to the others the direction he is about to take. And this split-second hint of the next change is sufficient warning for the keen musical ears of Benny and the Hamp. It's enough to send them both into intricate counterpoint in perfect harmony and beat. When you stop to consider the terrifically swift up-tempo at which most of these numbers were taken, you begin to really know what amazing musical performances these were.

These comments could go on forever—describing how much Benny sounds like Tesch on many of these numbers, how easily this band could make trite pops sound like something of musical value, how Stacy, Elman, and James romp on an extra-long *St. Louis Blues*, how pleasant it is to hear a touch of Helen Ward and Martha Tilton (one vocal each). We could write in detail about the rare Rollini and McEachern solos on *Bugle Call Rag*, about Chris Griffin roaring through on a *Darktown Strutters Ball*, and so on. But the whole thing can be wrapped up by saying that everything is very great, and that undoubtedly never before has the essence of an entire jazz period been

Above: add to your collection of little-known facts the information that B. G. on occasions filled out his own sax section. This picture dates back to about 1935.

Right: Same day (or at least the same tie); Benny chats with Bunny Berigan, celebrated trumpet man of the band immediately preceding the one that produced the newly-released LPs.

Bottom: Benny, Gene Krupa, and Harry James, switch instruments for one of those inevitable comic pictures. (Otto Hess photos)



so definitively and so enjoyably wrapped up in a single package.

Much thanks should go to Bill Savory for his foresight, to the manufacturers of early home-recording equipment for having been early enough, to the brass at *Columbia* for having recognized a good thing when they were offered it, and to George Avakian both for his part in that decision and for the delightful, informative, free-swinging album notes he has provided.

This sort of thing happens rarely enough to warrant all possible support—in hopes that the major companies will be encouraged to release other such material if and when it turns up, in this and other areas of jazz. This is an expensive package, make no mistake about it; it'll set you back something like ten bucks. But if you can look at it as buying all these fine recordings for about 35c per number, it should seem like a bargain—and it is.



BEHIND

THE COBWEBS

carl kendziora

In the July column, reference was made to a test pressing of master (B14499A) marked "Red McKenzie" which Les Zeiger had and wanted data about. Paul De Mane, Jr., of Cortland, N. Y., writes that George Hoefler discusses in the May 15, 1942 issue of *Down Beat* that Red Norvo recalled a studio jam session in 1935 for *Brunswick* where four titles were cut—including the title Les has (*Mean To Me*)—but never issued. Red said personnel was: Jack Teagarden and Tommy Dorsey, trombones; Fulton McGrath, piano; Eddie Condon, banjo; Stan King, drums; Casper Reardon, harp; Red Norvo, xylophone, and Red McKenzie, vocal.

This appears as if it might be the correct data, but two discrepancies show up. We said in the July column that the master would indicate Nov. or Dec. 1933, while Hoefler refers to 1935. We still insist that Les' master is close to where we said it was (14320 is Nov. 14, 1933 and 14527 is Jan. 4, 1934). Then, Les mentioned "the usual reeds and brass plus harp and vibes," but no reeds or trumpets are in this personnel. So we can't be certain that we have the answer to Les' problem, but we offer it for what it's worth.

In the April column reference was made to *Phantasie Concert* 17201 by Josephine Baker, reported to us by George H. Moss, Jr. Bob Colton, our "numbers" man of Brooklyn, reports finding the same pair of titles with identical master and take numbers as by Dorothy Dodd on *Clarion* 3009.

Label of the Month: We have the *Dandy* label this time. Apparently issued by the Consolidated Recording Corporation, which issued the latter day *Emerson* and used a master series like on the *Dandy* and also the same typescript in imprinting the masters in the record surface. The side shown is *Dandy* 5157, *Tentin' Down In Tennessee* (3867) as by the Georgia Melody Syncopators. Reverse is *Spaghetti* (3822) as by Cliff Hall and his Ridge-wood Orch. All portions appearing black in the cut are actually white except the numerals and letters of the lower half of the label giving the title, band, master, etc., data, which are gold. The parts showing as white are all black on the label.

We have two other *Dandy* issues: 5236 which couples *I'm On My Way Home* (3976) as by Ace Palmer and his Orchestra and *To-Night You Belong To Me* (3966) as by the Woodway Dance Orchestra with color scheme as for 5157 and 5046 coupling *Midnight Waltz* (3601-2) as by the Gold Seal Orchestra and *Arabella* (3593) as by the Georgia Melody Makers. This latter has a different color scheme. All lettering that was in gold on the others is now purple. The background for this lettering on the bottom

half of the label is oyster white (or grey) and the remainder is as for the others with oyster white substituted for white and purple for black. 5046 and 5157 are acoustically recorded while 5236 is electric. No takes appear except on the A side of 5046 which shows (3601-2) in the wax and also shows in the wax in handwritten numerals (in reverse) 1568 A. This may be a catalog number from some other issue. Does anyone have any further facts to offer on these records or the label?

Perry Armagnac, of New York, has come across a most unusual situation. It involves two *Grey Gull* discs. First consider the B side of 1230, which is *Paprika* (composer credit to David) as by Pacific Coast Players with master (3458) on the label and (3458-1-2) in the wax. Then take the A side of 1270 which is *Titina* (composer credits to Bertol-Nanbon-Ronn-Danidereff) as by Broadway Music Masters with master (3458) on the label and (3458-1-2) in the wax. Perry says that, by playing them both, you will find they are identical! Here is not just a case of phoney masters and pseudonyms for the bands but different titles, composers, bands, and issues for the same master. Can anyone solve this deal?

For the record, the reverses are: *Grey Gull* 1230—*Follow the Swallow* (3482) as by Cosmopolitan Dance Orchestra and *Grey Gull* 1270—*Rosa Lee* (699) as by Original Dixie Rag Pickers with vocal by Arthur Hall. The latter looks to us like a master from some other source.

Final item: Woody Backensto, of Woodbury, N. J., sends in an interesting tie-in. This involves one of the small percentage of masters which appear on *Pathe* and *Perfect* but which show master numbers not originating with that organization. On *Perfect*



14433 and *Pathe* 036252 *Ah Ha!* appears with the master number (5883-4 P), which is in the *Banner-Regal-Domino* series, as by the Southampton Society Orchestra. Woody reports the following issues of the same master: On *Everybody's* 1046B with master (2073-3) as by the Golden Gate Orchestra and on Canadian releases using (5883) as by Ben Selvin and his Orchestra on *Apex* 8355A, *Starr Gennett* 10022A, Canadian *Domino* 21055A, and *Microphone* 22007A. Woody believes that the Selvin credit is the real one and that the cornet solo is by Red Nichols.

Don't forget that *Pat-Per* data. We want you to send it in to us; be accurate and complete (masters, takes, complete titles and band names, vocalists, catalog numbers, "A" and "B" sides). If you have a lot and want to send us a list of just the catalog numbers to check which we still need data on, we'll do so and then you can list just those we need.

Announcement

We have secured the exclusive world rights to transfer onto phonograph records the music to be found on all piano rolls controlled by the Imperial Industrial Company of New York. Imperial controls hundreds of piano roll labels, having bought out most companies formerly issuing these rolls.

It is our intention to make as much of the jazz material as can be found available to the jazz public on high quality LP records. In order to do this we need your help in locating these old piano rolls. A little of the material has been bootlegged but we do not want to dub from these pressings if we can avoid it because we are now equipped to do a top grade recording job if we can get the original rolls.

This therefore is an appeal to all collectors for assistance in locating such rolls by artists such as Jelly Roll Morton, Fats Waller, James P. Johnson, Scott Joplin, James Scott, Charles Lamb, Cliff Jackson, and any others with good jazz or ragtime performances.

We want to beg, borrow, rent, buy, get our hands on these rolls long enough to do the proper recording job. We guarantee careful handling of this material and if any of the material you send us is not in perfect condition when we get it we shall have it repaired at our expense.

We hope to do a really comprehensive job of presenting the piano roll story in its most complete form.

We hope that we will receive the full cooperation of jazz fans and collectors.

Thank You

RIVERSIDE RECORDS

Box 373, Radio City Station

New York 19, N. Y.



records noted

GEORGE AVAKIAN

BUCKLIN MOON

ROBERT L. THOMPSON

Louis Armstrong plays the blues

with trixie smith: railroad blues, the world's jazz crazy; with ma rainey: jelly bean blues, countin' the blues, see see rider; with coot grant and kid wilson: come on coot and do that thing, find me at the greasy spoon, when your man is going to put you down

This is the first of the *Riverside* releases, a series in beautifully designed covers by Paul Bacon, backed with personnels, dates, and informative notes. The promise is the catalogue of the *Paramount* company and its subsidiaries, and anyone who enjoys recorded jazz will be happy with the entire *Riverside* "Jazz Archives Series." If these releases are examples of the quality that the reprocessing to LP records will give us, this fine, definitive music will have a better and fuller sound than it has had on records before.

These eight numbers are the cornetist Louis in his Henderson days, but playing music quite unlike Henderson's music. The Hot 5 were still to come, and still to come also were the days of the star virtuoso with a group of musicians well in the background. For this is Louis working within a group effort as its musical leader, playing here, with a singer. (It is a role he seems to have forgotten.) On these records, he expands that role, to be sure, but the expansion never denies it. Again, this is Louis working within the blues form (a form he has not really forgotten) not superimposing something outside that form and its moods onto its chords. That this Louis-who-can-work-as-a-member-of-a-group is a superior Louis is a debated question, but I believe

it is his most creative and expressive role.

The Ma Rainey accompaniments are the earliest records (1924). Louis leads the band in pensive, restrained replies to the great singer's dark tones. Each of the tunes is a carefully worked-out performance; they are really blues compositions, they tell good stories, and two have several contrasting strains. The band is used for a great variety of effects, and these are, I believe (aside from the fact that there is some rare muted work), unique records in Armstrong's career—quite unlike any others that he has done.

The Trixie Smith session finds Louis in his best expansive mood—the mood of some of the Bessie accompaniments. Trixie's voice is high pitched and nasal—the kind that is usually called urban and that some people call bad. She has a feel for the blues and can hold her own. The band does not play together on *Railroad* to any extent; the show belongs to Trixie and Louis for the most part, and to Henderson's piano. They are together on *Jazz Crazy* and do an outstanding chorus. Compare it to the famous one in *Do That Thing*. A similar tune, a different chorus.

Grant and Wilson were theatrical performers and Louis' playing with them shows that he understands this, and what it means that he should do. On *Greasy Spoon* we can hear what might be a second lead beautifully illustrated. Depending on the singers to carry the main melody line, Louis plays a variant melody behind them, still uniquely that of a trumpet, and fills in between their phrases. And here again there is a fine chorus by the band, fine despite Buster Bailey's rather weak clarinet.

Put You Down is something more special. There are two hitherto unrecognized choruses by Louis behind the vocal and with stop-time chords. Again he weaves a counter-melody to Coot Grant's half-sung patter, intricate, complete, logical

and beautiful. Remarkably enough, note for note, it would make a "modernist" green with envy—but all the right relaxation and emotional control are there—with the fine excitement and a part of it.

(*Riverside* RLP 1001)
(M. T. W.)

Johnny Dodds, volume 1

dixieland thumpers:
oriental man, sock that
thing, weary way blues,
there'll come a day; lovie
austin's blues serenaders:
merry maker's twine, in
the alley blues; blind
blake: hot potatoes;
jimmy blythe's ragamuf-
fins: ape man

"Always keep the melody going somewhere," said Jelly Roll. Obeying this rule, this is lively, happy, or pensive music, originally created for dancing, for atmosphere, for street entertainment: we should never lose sight of that; the real jazzmen never do.

Did Johnny Dodds ever play on a bad record? It may be better to ask if any of his records would not be numbered among those which increase our ideas of what jazz is and what it can do. For the reviewer, it is only a question of talking about them; their value is established. We have four different groups here and it is wonderful to hear how Dodds fits into each of them. He adapts himself to the street band quality of Blind Blake's group, becomes leader of an instrumental trio, joins a small washboard band and Austin's full dance group. He is always right and always Dodds. The striking thing is the fine sense of form we get from each of the performances. Each group achieves a different kind of unity among its various parts,

but each is drawing on its knowledge of what is basic to the group effort in jazz to achieve that form. Perhaps it is a little stuffy to say it that way, but if we are used to thinking of jazz in terms of wild excitement, uninhibited abandon, and musicianship-and-order-go-hang, we need to remind ourselves of the exciting musical logic and discipline of its parts, and of its dignity.

The Thumpers use a variety of devices. Behind Natty Dominique's simple trumpet there are moments of straight harmony from Dodds, and passages where he plays a full and elaborate counter-strain, fuller than he would probably use with a trombone present. There are plenty of fine breaks and solos and a variety of beats. Dodds plays an outstanding solo on *Oriental Man*, as Blythe carries the melody by chording quietly behind him.

A word about washboards: The quality and attack of their beat is very different from what can be done with drums, and their way of shading rhythmic accent is again different. They are not substitute drums; one need only hear a drummer trying to play like a washboard to see this.

Twine and *Alley Blues* show Dodds with a fuller band and Ladnier's more powerful trumpet. Here there are fewer moments of straight harmony and the clarinet variations acknowledge that there is a trombone playing behind them. Here too we see the great variety of beats which a good jazz band always uses—as in the beginning of *Twine*, as in the imaginative use of stop time and breaks.

What does a knowing clarinetist do when his is the main melody instrument of a group? On *Ape Man* we find out: he carries the melody in the first statement of it with fullness, plenty of rhythm and accent shift, some embellishment and imaginative breaks. As the performance progresses, he embellishes it more, he begins to stomp and punch the rhythm harder, make his breaks more

exciting, and build a controlled but spontaneous climax.

Keep a very special ear on Blythe and Austin. They knew what only a few pianists ever discovered: just where a piano fits into a jazz band and where and how it functions as part of the group. Having felt out their role, there is very little that either of them could not do with enormous effect—each in his different way. Hear the way Blythe fills out for the missing instruments on the Thumpers sides and watch his subtle left hand closely. Hear the more trained Austin on *Twine* carry and give variety to the quality of the beat, at the same time that she hears the other rhythm instruments, and the trombone, and acknowledges what they are doing. Integration, that's it. (*Riverside RLP 1002*) (M. T. W.)

bob scobey's frisco band

wolverine blues, coney island washboard, that's a plenty, beale street mama, pretty baby, st. louis blues, dippermouth blues, some of these days

This LP collects a number of Scobey sides that have successfully been hanging around at 78 rpm for the past year or two. The first four sides above include Scobey on trumpet; Jack Buck, trombone; Albert Nicholas, clarinet; Burt Bales, piano; Clancy Hayes, banjo; Squire Girsback, bass; and Fred Higuera, drums.

Coney Island Washboard and *Beale Street Mama* are particularly welcome. Both have vocals, the former by the "trio" and the latter by Clancy Hayes. Albert Nicholas is featured soloist and is well deserving of the role. These are among his best recordings.

The second four sides feature much the same band. Darnell Howard is on clarinet instead of Nicholas. Gordon Edwards drums in place of Higuera and Hayes turns up on guitar instead of banjo. Although the tempos may be a bit too fast for some tastes, I believe Scobey wanted them that way. The renditions are otherwise impeccable. Scobey and Howard do most of the soloing and in a manner most hot and unrestrained yet in good taste. Scobey is not one to go jumping octaves with abandon. His work on the familiar *Dippermouth* passages is refreshing while traditional.

All eight sides easily rank among the best Dixieland of

the decade. *Good Time Jazz* is also to be congratulated for its unusually good album designs by Lom LeGoullon and notes by Nesuhi Ertegun.

(*Good Time Jazz LP-9*)
(R. L. T.)

bob scobey's frisco band

sailing down chesapeake bay, chicago, peoria, all the wrongs you've done to me

San Francisco leaps again! (And by the time you read these lines, I'll be basking in the sunshine up in the Berkeley hills, zipping Tiki Bowls at Trader Vic's, and catching a set at Victor and Roxie's.)

Don't know where Scobey (or Clancy Hayes, perhaps) digs up these tunes, but the first side on each of these is a peach. *Chesapeake*, penned by ragtimer George Botsford and an accomplice heretofore unknown to me (Jean Havez), is a great stomp in Scobey's hands, with the aforementioned Mr. Haycs turning in one of his fine vocals once again. *Chicago* isn't as great a tune, but this is quite definitely the best record these weary ears have ever caught on this standard.

Peoria is a really dated vaudeville tune (among the co-authors is Billy Rose) which nevertheless turns into a passable parade tune. The third chorus, in fact, finds Dick Lammi and the three trombones (this is taken from the great *Do You Know What It Means to Miss New Orleans* session) giving it the brass band treatment while Scobey floats against them a la *Maryland, My Maryland*. *All the Wrongs* is a real tribute to Louis Armstrong, with Scobey deliberately interpreting it as Louis might—but *today*, which is something of a switch on the expected.

A word about the sound of these records: they are recorded with a big-room tone that sounds quite real, though this operative has no illusions, having used seven-story fire staircases as substitutes for a big hall. Scobey's versatile horn ranges from the Armstrong imitation on *Wrongs* to a clipped, almost Bix-like quality at the beginning of *Chesapeake*, and the studio is partly responsible for putting the variety across so well. On *Chicago*, I was struck immediately by the way George Probert sounded as though he were playing soprano sax instead of clarinet. Turned out he was, which marks another milestone in San Francisco jazz history. By the

way, Wally Rose's slightly out-of-tune piano sounds even more wonderful this way.

(*Good Time Jazz 71, 74*)
(G. A.)

lu watters' yerba buena jazz band

maple leaf rag, black and white rag, original jelly roll blues, at a georgia camp meeting, irish black bottom, muskrat ramble, memphis blues, smokey mokes

These are the records that started it all eleven years ago. And they sound just as wonderful today as they did then. Transferred to tape for long-play, maybe they sound even better. You can forget all the minor debut flaws: the recording was not first-class, Ellis Horne didn't show himself to be the marvelous clarinetist which we later found him to be (though there's not much lacking here and he seems to get a better deal on these copies than on the original masters), and the band didn't get across all the sizzle that it had in person. But it was still the most exciting jazz band of its time, and the only one playing in the traditional New Orleans style.

All these points dwindle to nothing as you let this throbbing music just flow over you. It's astonishing to realize that these records are actually eleven years old, so accustomed have we become to Watters, Scobey, Murphy, Rose, and the rest of the guys as youthful and still enthusiastically bouncing contemporaries. The only difference, really, is in the recording and the fact that everybody plays closer to the chest.

You just can't pass up this milestone, and that's all there is to it.

(*Good Time Jazz LP-8*)
(G. A.)

turk murphy's jazz band

cakewalkin' babies, bay city

The Turk Murphy J. B. reputation is sufficiently well established that one may acquire a new release with faith in a certain high level of performance. When, as is the case with *Bay City*, that level exceeds itself and reaches a new height, the practiced record-listener is in for a rare and delightful surprise. Perhaps it was just

the mood of the moment but this reviewer found himself breathless and on the verge of applauding the unseen performers.

A Murphy composition, *Bay City* sets a slow-tempo mood that is nothing short of hauntingly beautiful. The secret of it all lies in unusual chord progressions intoned by men steeped in "traditional" jazz, rhythmically rich and of unique timbre. Bob Helm's clarinet solo is even more haunting than the tune. A piano solo by Wally Rose has the quality of a melancholy rag playing tag with a torch song. A fairly unembellished muted trumpet passage by Don Kinch follows. Murphy winds up the solo spots with twelve bars that are gutty and declarative, yet delicate. George Bruns' tuba adds to the harmonic wealth throughout. Pat Patton (banjo) and Johnny Brent (drums) fulfill their parts admirably.

Cakewalkin' features the jazzy and good time voice of Clair Austin, no doubt one of the greatest additions to the fold in the last few years. Helm and Rose are in the band as before. Helm's solo is again splendid, this time skipping and punching merrily along the melody. Bob Short plays cornet on the first ensemble, thereafter switching to tuba. He seems very inspired at both tasks. Dick Lammi reveals the noble qualities of crispness and frickiness in his banjo plinking. A happy performance at a bit too fast a tempo. (*Good Time Jazz 75*)
(R. L. T.)

firehouse five plus two

running wild, lonesome railroad blues

The Five Plus Two have always been given to mechanized hoakum but on *Runnin' Wild* they have carried it to near the bitter end. The label notes "Special effects by 1914 American La France Fire Engine" but this is not all of the effects, unless they actually wrecked the engine. The motor vehicle provides a cacophonous beginning and a likewise plus calamitous end. Incidental siren wailing occurs at now predictable points between. There is some music in addition to this. Said music is inaugurated by gay banjo strumming followed by tuba whooping followed by now more frantic banjo strumming followed by the full ensemble of Space Cadets. Cadet Kimball is permitted a trombone solo during the charge. The net effect is very much like some of the old Spike Jones "Dixieland" ensembles. Tom Sharpsteen's clarinet (George Lewis style) seems
(Continued on Page 15)

NEWS FLASH.....

FLETCHER HENDERSON DIES

JUST AS THIS ISSUE GOES TO PRESS, WORD HAS REACHED US OF THE DEATH OF FLETCHER HENDERSON, ON MONDAY, DECEMBER 29, 1952.

(THERE IS NO TIME FOR PREPARATION OF THE FORMAL OBITUARY THAT FLETCHER SURELY DESERVES, BUT WE HOPE TO BRING YOU SUCH A REVIEW AND APPRAISAL OF HIS CAREER AND HIS FAR-REACHING INFLUENCES ON JAZZ, WRITTEN BY A JAZZ FIGURE CLOSELY ASSOCIATED WITH HIM, IN OUR NEXT ISSUE.)

HENDERSON WAS 55 YEARS OLD AT THE TIME OF HIS DEATH. IN FAILING HEALTH FOR SOME YEARS, HE HAD REPORTEDLY RECENTLY SUFFERED HIS FOURTH AND FIFTH CEREBRAL HEMORRHAGES. WITHIN THE PAST TWO YEARS, AFTER A PERIOD OF RELATIVE INACTIVITY, HE HAD ORGANIZED A NEW BAND AND PLAYED A FEW ENGAGEMENTS AT SUCH PLACES AS NEW YORK'S CAFE SOCIETY. HOWEVER, HE FAILED TO ACHIEVE ONE AMBITION THAT HE HAD MENTIONED TO THE RECORD CHANGER'S EDITORS TWO YEARS AGO, WHILE FIRST REHEARSING HIS LAST BAND. DESPITE ALL HIS OTHER TRIUMPHS AND ACHIEVEMENTS, HENDERSON NEVER PLAYED IN EUROPE, AND HE HAD HOPES OF A EUROPEAN TOUR WITH A NEW GROUP.

THAT UNREALIZED TRIP MUST UNDOUBTEDLY BE RECKONED AS ONE OF THE VERY FEW OMISSIONS IN A FULL AND RICH CAREER AS ORCHESTRA LEADER, ARRANGER, PIANIST AND COMPOSER. IT WAS A CAREER THAT SPANNED THREE DECADES. IN 1921, NOT LONG AFTER THE GEORGIA-BORN HENDERSON GRADUATED FROM ATLANTA UNIVERSITY, WHERE HE HAD MAJORED IN CHEMISTRY, HE ASSUMED LEADERSHIP OF A GROUP THAT TOURED THE COUNTRY, ACCOMPANYING ETHEL WATERS. FROM THAT POINT HE WAS IN MUSIC TO STAY.

HE THEN LED A BAND THAT PLAYED WITH GREAT SUCCESS AT SUCH HARLEM SPOTS AS THE PLANTATION CLUB AND THE CLUB ALABAMA. BUT HIS GREATEST TRIUMPHS AS ORCHESTRA LEADER CAME DURING THE 17-YEAR PERIOD IN WHICH HE HELD A VIRTUAL MONOPOLY ON THE BANDSTAND AT THE ROSELAND BALLROOM IN NEW YORK. THIS WAS PERHAPS THE FIRST OF THE NEGRO BIG BANDS; IT WAS SURELY ONE OF THE GREATEST, AND A GOOD CLAIM CAN BE MADE FOR THIS HENDERSON GROUP AS THE LARGEST SINGLE INFLUENCE ON THE "SWING" ERA THAT FOLLOWED.

AN AMAZING NUMBER OF MAJOR JAZZ MUSICIANS PLAYED WITH HENDERSON AND APPEARED ON HIS RECORDS. EVEN A PARTIAL SAMPLING READS LIKE A "WHO'S WHO IN JAZZ" - LOUIS ARMSTRONG, JOE SMITH, REX STEWART, RED ALLEN, JABBO SMITH, ROY ELDRIDGE, JIMMY HARRISON, CHARLIE GREEN, COLEMAN HAWKINS, BENNY CARTER, DON REDMAN, JOHN KIRBY, BUSTER BAILEY, KAISER MARSHALL. AND HENDERSON GROUPS CAN BE HEARD ON MANY RECORDS OF THE '20s, ACCOMPANYING PRACTICALLY ANY GREAT BLUES SINGER YOU CARE TO NAME: MA RAINCY, BESSIE SMITH, TRIXIE SMITH, AND SO MANY OTHERS.

FLETCHER ACHIEVED EVEN WIDER ATTENTION AND ACCLAIM IN A SOMEWHAT LATER PHASE OF HIS CAREER, AS THE ARRANGER WHO DID SO MUCH TO SHAPE THE SOUND OF THE EARLY BENNY GOODMAN BAND. INNUMERABLE HENDERSON COMPOSITIONS AND ARRANGEMENTS FILLED THE GOODMAN 'BOOK' IN THE DAYS OF BENNY'S FIRST SUCCESS, MANY OF THEM IN VIRTUALLY THE SAME FORM AS THEY HAD BEEN PLAYED BY HENDERSON'S OWN ORCHESTRA, AND IT WAS THIS MATERIAL (PLUS THE WORK OF OTHER ARRANGERS WHO FOLLOWED HIS PATTERN CLOSELY) THAT FORMED THE CORE OF "SWING."

THIS IS A BARE OUTLINE OF HIS LIFE'S WORK, OR SOMETHING LIKE IT. IT CAN ONLY SUGGEST WHAT HE ACCOMPLISHED. NOT EVERY LOVER OF JAZZ, CERTAINLY, WILL FEEL THAT HIS WAS THE BEST KIND OF MUSIC OR THAT IT WAS IN THE BEST INTERESTS OF JAZZ AS AN 'ART.' HIS MUSIC BELONGS LARGELY TO A MIDDLE PERIOD OF JAZZ THAT SOME CAN VERY EASILY CALL COMMERCIALIZED OR ADULTERATED. BUT TO MANY MORE PEOPLE, IN ALL PROBABILITY, IT IS UNDENIABLE THAT HENDERSON'S JAZZ ALWAYS HAD INTELLIGENCE, SUBTLETY, VIGOR AND TASTE. THESE ARE NO SMALL ATTRIBUTES, AND WHEN YOU ADD TO THEM THE EQUALLY UNDENIABLE ASSERTION THAT HIS MUSICAL CONCEPTIONS WERE INVARIABLY FULLY HONEST AND SINCERE, YOU HAVE EXPRESSED A TRIBUTE THAT ANY MUSICIAN COULD BE PROUD TO DESERVE.

ONE MORE THING MUST BE NOTED, EVEN IN SO HASTY AND SKETCHY A SUMMATION AS THIS ONE: FEW IF ANY MEN IN THE HISTORY OF JAZZ - WHICH IS AFTER ALL A PRETTY ROUGH BUSINESS, WITH AT LEAST ITS SHARE OF MEAN CUSTOMERS - HAVE EVER BEEN SO UNIVERSALLY LOVED, SO INFREQUENTLY DISLIKED OR SLANDERED. AND THAT (WHICH IS A TRIBUTE TO A MAN, NOT JUST TO A MUSICIAN) MAY BE THE BEST AND RAREST EPITAPH OF ALL.

book review

(Continued from Page 6)

author been consistent in its use. If influencing the course of jazz is a criterion for inclusion and just being influenced by jazz is not, it is difficult to justify discussion of, for example, the boogie woogie piano players.

In the chapters not specifically cited in the discussion, much of the familiar and some pleasingly not too familiar material on the great jazzmen is given. Mr. Harris has done an excellent job at ferreting out, abstracting and organizing biographical and historical information. He contributes significantly to the uprooting of a number of myths concerning certain musicians and styles. In spite of his immense importance in the jazz revival, Bunk Johnson is shown as just one of many reasonably adequate trumpet players in old New Orleans. (It is strangely uncritical of Mr. Harris to reject most of Bunk's statements about his own early greatness while accepting many of his statements about the qualities of other early musicians.) Similarly King Oliver is shown as a mediocre trumpet player in his New Orleans days but it is implied that it was a sign of great respect for the young Louis Armstrong to have been chosen to replace Oliver in "Kid Ory's Brown Skinned Babies" band. On the unqualified credit side for the author is his development of the idea that Kansas City Style was not a "style" at all.

Several important and interesting issues are brought up in discussing the effects of commercial music on jazz. In trying to distinguish between "real" jazz and misnamed jazz, confusion is created for the neophyte jazz fan by, for example, stating that the Ellington band did not play jazz and then referring to the Ellington musicians as "jazzmen." In stating that the current Louis Armstrong All Star group is a modern version of the Hot Five is not only misleading, it is probably an insult to everything and everybody concerned, most particularly to the original Hot Five.

The author is often naive in matters concerning the personalities, specific and general, of jazz musicians. It would seem that he categorically rejects riffs and scored arrangements as having any value to jazzbands although this is probably not his intention. Except for its use in creating a colorful atmosphere, the use of dialect in printing quotations from the sayings of Jelly Roll Morton and others is, in the least, distracting.

We are rapidly approaching the limit to what we can learn about jazz in non-technical terms. What new *communicable* knowledge we may hope to achieve will of necessity be couched in the more technical language of musical analysis, sociology and psychology. In this respect, writers like Rex Harris will have to discontinue use of such terms as "creative instinct," "... instinctive aptitude and hereditary knowledge of rhythm . . .", "... carefree yet vital instincts . . .", "... inherent musical instinct . . .", etc. If such terms are not distinctly incorrect in view of our knowledge of biology and psychology, they are at best meaningless.

Jazz is certainly recommended for entertaining and informative reading but not for uncritical acceptance. An index would be a much needed improvement for future printings.

Rex Harris, *Jazz*, Penguin Books, 1952

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* Mezz Mezzrow and Max Kaminsky

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BLUE NOTE LP 5011 MILT JACKSON

WIZARD OF THE VIBES

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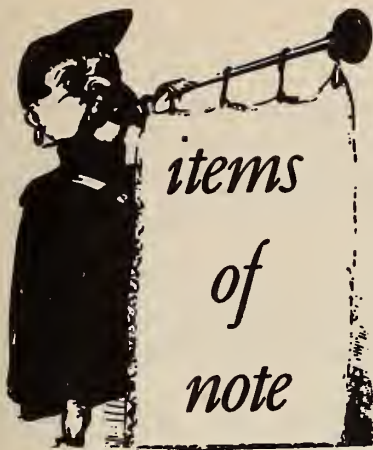
BLUE NOTE LP 5014 ERROL GARNER

OVERTURE TO DAWN, VOL. 3

BLUE NOTE RECORDS

767 Lexington Ave.

New York 21, N. Y.



BENNY FRENCHIE

Rare: Jenny Lind made a private recording, in 1887, her only disc. This single wax cylinder is now reputed to be in the possession of the Danish Royal Family. Should be the rarest celebrity item of them all.

New: Label called *Windin' Ball*, with headquarters in Springfield, Ill., has recorded eight solo sides by Bunk's boy, pianist Don Ewell. . . . Jimmy Ryan, whose 52nd Street New York bar has held out for traditional jazz for lo these many years, has branched out, opening the new Blue Note on West 46th St. on Fridays, Saturdays, and other special occasions, the place features the hard-driving young Red Onion Jazz Band, headed by trumpeter Bob Hodes and drummer Bob Thompson (also celebrated as a Record Changer record reviewer).

Pops: Louis' recent European tour—a big success as usual—featured Trummy Young, Bob McCracken, Marty Napoleon, Arvell Shaw, and Cozy Cole, in the revised "All Stars."

Data: In case anyone is interested, the oldest known *Victor* record is one made in 1898 by Eldridge R. Johnson. Title: *I Guess I'll Have to Telegraph My Baby*, written by George M. Cohan. . . . Gathering dust in the *Columbia* files for almost fifty years was an unissued 1906 master by Bert Williams: *I've Such a Funny Feeling When I Look at You*, recently rediscovered.

Expiration: The *MGM* label has lost its rights to the old *Musicraft* masters, some of which it has issued over the past few years. Sides include a lot of the basic early bop numbers.

Our Own Ho-Hum Dept.: *Down Beat* had its ignorance showing again recently. In an account of an LP calling itself "From Barrelhouse to Bop: A History of Jazz Piano" by John Mehegan, the *Beat's* record reviewer called all but the demonstrations representing Tatum and Shearing "admirably authentic." The fact is that Mehegan's playing of pieces he describes as "crude" and "primitive" is generally sloppy and completely without any feel for cross-rhythm and shift of accent. But even this is unimportant compared with the way he has oversimplified the music. Whole phrases and answering motifs are left out of Joplin's *Maple Leaf* and the piece's wonderful bass figures are hardly even hinted at. The same sort of things happen to Jelly's *King Porter*, and the Pinetop number is bowdlerized practically out of existence. Mehegan, who is academically trained—he teaches at Juilliard—should have known better. As for the *Down Beat* review, maybe he thought Mehegan was "improvising."

By the time this reaches print, the new

"Bunk Johnson Sada," a series of LP's on *American Music* should be out. Bunk plays piano; Bunk talks about Bolden; Bunk whistles; Bunk tells about Tony Jackson; Bunk blows his horn, talks about his theory of jazz, plays solos, plays with the band. Wonderful stuff from Papa Bill Russell's private collection, meaning that Jelly Roll's Library of Congress series now has a serious rival.

records noted

(Continued from Page 12)

as one among strange bedfellows. It does, however, lend dignity to the performance.

Lonesome, whose composer is listed as "Traditional," has some more "serious" moments than its disc mate. After the usual ricky-doo, Danny Alguire (cornet) leads into a few ensemble choruses in a more familiar idiom. A group of Cadets, now disguised as farmers, inject a vocal strain. As "blues" it is not very convincing.

The Five Plus Two, in spite of my scolding, provide us with a lot of fun. It is hoped that the jazz standards exhibited in their previous recordings such as *Down Where the Sun Goes Down* and *Yes Sir That's My Baby* will not be forgotten. It is also hoped that Tom Sharpsteen will be permitted some solo spots on future releases. So with no further ado I'll get my joy buzzer and we'll all shake hands.

(*Good Time Jazz 73*) (R. L. T.)

the banjo kings

pickin' the banjo, the burglar buck

The Banjo Kings, Dick Roberts and Red Roundtree, are a couple of sports that are red hot at the vanishing art of exhibition banjo playing. People such as myself, over whom the sound of a banjo manifests a strange and magnetic appeal, are eager to do all they can to preserve this species. Methinks if I could change my form to one less conspicuous I would live in symbiosis with a banjo.

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a
good time New Year
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Pickin' is, of course, just what the name implies. A very raggy piece, it would do well as a band tune. Incidentally, it was composed by banjo king Roberts. *The Burglar Buck* smacks of Merrie Olde Eng-land with syncopation added. Again the title is just right. 'Tis easy to visualize old Burglar sneaking around, lightly and speedy, buck and wing style.

There are many standard and often amusing licks to be found in this banjo style. In some ways it reminds one of those old Vess Ossman, et al., sides that turn up in the course of a collector's junk shop tours. The Kings are assisted by Stan Wrightsman (piano), George Bruns (bass), and Monte Mountjoy (drums). This is more fortification than old V. Ossman had. But good, but good.

(*Good Time Jazz 76*) (R. L. T.)

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HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

| | | | |
|-----|---------------------------|-----|---------------------|
| Aa | Aeolian | Ngl | Nargait |
| Aj | Ajax | NHV | Nis Master's Voice |
| Am | American Music | NW | Nit of the Week |
| Ap | Apeex | NRS | Not Record Society |
| Ar | Artiphon | Id | Ideal |
| As | Asch | Je | Jewell |
| Av | Autograph | JM | Jazz Information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kn | Keynote |
| Bb | Blue Bird | Li | Lincoln |
| Bc | Beecon | Lu | Lumen |
| Be | Berliner | Me | Melotone |
| BH | Blue Note | Mi | Metrol |
| BP | Brunswick Polydor | Mo | Monarch |
| Br | Brunswick | Ms | Masterpiece |
| BT | Bellona | Ms | Metrol |
| BS | Black Swan | NV | Music on Vatican |
| Bu | Buddy | NW | Montgomery Ward |
| Bw | Broadway | NMQ | New Music Quarterly |
| Ca | Cameo | Ns | Nardshok |
| Ch | Champion | Od | Odson |
| Cl | Collectors Item | OL | Ocean Lyr |
| Cl | Clarion | Op | Olympia |
| Clg | Clanger | Or | Oriole |
| Co | Chantel | Pa | Parlophone |
| Co | Columbia | Pat | Pathe |
| Com | Commodore | Pd | Polydor |
| Co | Capitol | Pf | Perfect |
| Co | Conqueror | Pm | Paramount |
| Cr | Crown | Pr | Pro Musica |
| CRS | Collectors Rec. Shop | Pu | Puritan |
| Cs | Crescent | Re | Radiodisque |
| Cx | Claxtonia | Rc | Regal |
| De | Decca | Rd | Romeo |
| DF | Discophiles | Ry | Royale |
| Di | Diva | RZ | Regal-Zonophone |
| Di | Deimisch | SA | Sole Art |
| Do | Domino | Sai | Salsberi |
| DP | Decca Polydor | Sai | Sonabel |
| Ds | Disc | Sg | Signatore |
| Dz | Deluxe | Sl | Silvertone |
| Ed | Edison | Su | Stern |
| EO | Edison-Bell | Sw | Sunbeam |
| EI | Electrola | Sw | Swing |
| Em | Emerson | Sw | Swing |
| Ex | Excelsior | Te | Technique |
| Fa | Fonotipia | Tib | Telefunken |
| FO | Fonotipia-Odeon | TM | Treasury of Music |
| FRM | Friends of Recorded Music | Tr | Triangle |
| Gr | Gennett | UH | United Hot Clubs |
| GG | Grey Gull | Ul | Ultraphone |
| GI | General | Vi | Victrola |
| Gr | Gramophone | Vi | Victor |
| GI | Gamut | VE | Expert Victor |
| Ha | Harmony | Vc | Vocalion |
| Hc | Hemochord | Vr | Variety |
| Hg | Harmograph | Vs | Varsity |
| | | Vy | Victory |

When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----|-------------|----|----------|
| A | Argentinian | G | German |
| Am | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these abbreviations:

- N (New):** Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
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- 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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29c EACH 29c EACH 29c EACH 29c EACH

Table listing various jazz records with artists such as JOSEPHINE BAKER, GRAEME BELL DIXIELAND BAND, and LOUIS ARMSTRONG. Includes titles like 'I HAVE 2 LOVES/UNDER MY SKIN' and 'HOOBO YOU CANT RIDE/NEVER BEEN BORN'.

Table listing jazz records with artists such as SIDNEY BECHET, DUDDY BOLOENS, and FIOGETY FEET. Includes titles like 'MAKE ME A PALLET/STONEYS BLUES' and 'COOTIE ST/WEARY WAY BL'.

Table listing jazz records with artists such as DEPARIS BROTHERS DRCH, BLACK & BLUE/FOUND NEW BABY, and ROYAL GARDEN. Includes titles like 'DEPARIS BROTHERS DRCH' and 'ROYAL GARDEN B/NIGHT SHIFT BL'.

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33 COLUMBUS AVE., NEW YORK CITY

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PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

Table listing music items with prices, including Jack Teagarden Orch, Benny Goodman Quartet, and Sidney Bechet Vol 1.

Table listing music items with prices, including Benny Goodman Quartet, The Count and the President, and Mezzrow Ladinier Quintet & Orch Vol 1.

Table listing music items with prices, including Sidney Bechet Vol 1, Sidney Bechet Vol 2, and New Releases.

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Table listing music items with prices, including King Oliver Armstrong Vol 1, King Louis Armstrong Vol 2, and Louis Armstrong Vol 3.

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Table listing music items with prices, including New American Music and Paramount Releases, and New Atlantic LP's.

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| | | |
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| <p><u>HENRY ALLEN JR & HIS DRCH</u> 783. ROAMIN' / PATROL WAGON BLUES VI 23006 N/N- <u>HENRY ALLEN DRCH</u> 784. MAKE COUNTRY BIRO FLY / PLEASEING PAUL VI 38107 N- (ABOVE: RM CHP 1 GR) 785. SUGAR HILL FUNC / U MIGHT GET BETTER VI 38140 N- 786. HOUSE IN HARLEM 4 SALE / RUG CUTTER ME 13145 N- <u>ALBERT AMMONS</u> 787. MILE DR NO BIRD / EARLY MORNING BL OE 975 N 788. BOOGIE WOODIE / MECCA FLAT BLS (PW LAM) SA 12001 N <u>ALBERT, MEADE, PETE & THEIR 3 PIANDS</u> 789. CAFE SOCIETY RAG / LOVIN MAMA VD 5186 N- <u>LOUIS ARMSTRONG</u> 790. SWING U CATS / KNOCKBALL BB 10225 N 791. WILD MAN BL / GA. EC BD BRE 2066 N 792. 12TH ST RAG / KNOCKIN A JUG CO 35663 N- 793. MAHOGANY HALL STP / PHY SAVED WORLO OE 824 N- 794. LESSON TO U / STPUTTIN W BARBECUE DE 1661 E/N 795. AS LONG AS U LIVE B DEAD / WHEN SAINTS DE 2230 N/E+ 796. IF IT'S GOOD / WEST END BL OE 2480 N- 797. SWING THAT MUSIC / WOLVERINE BL OE 3105 E/E 798. GOTTA RIGHT TO SING / MAHOGANY H STP HMV 6368 N- 799. CORNET CHOP SUEY / ONE & TWO BL HRS JULY '37 N (ABOVE: P.W. LAM) 800. LAZY RIVER / GA ON MIND OOF 279777 N 801. KING OF ZULUS / LONESOME BL OK 41581 N 802. GA GRIND / COME BACK SWT PAPA OK 8318 N 803. OONIT FORGET MESS / GONNA GITCHA OK 8343 N 804. SWT LITTLE PAPA / FAT MA SKINNY PA OK 8379 N- 805. SUNSET CAFE STP / BIG BUTTER & EGG MANOK 8423 E+ 806. IRISH BLK BOTTOM / U MADE M LOVE U OK 8447 V 807. WILD MAN BLS / GULLY LOW BLS OK 8474 V- 808. WEARY BL / THATS WHEN I'LL COME BK OK 8519 N- 809. I'M NOT ROUGH / GOT NO BL DK 8551 N 810. SUGAR FOOT STRUT / MONDAY OATE OK 8609 E+ 811. HEAR ME TALKIN / TIGHT LIKE THAT OK 8649 E 812. WHEN U SMILLING / SCME THESE DAYS OK 8729 N/E 813. DALLAS BL / BESS COULONT HELP IT DK 8774 E+ 814. SKIP THE GUTTER / KNEE OROPS OK 1157 N 815. BASIN ST BLS / ND OK 4124 V 816. DEAR OLD SOUTHLAND / WEATHER BIRD DK 41454 E- 817. CHINATOWN / I GOT RHY OK 41534 N 818. LAVD MADE NIGHT 2 LONG / KEEPIN OUT DK 41560 V+ 819. SAVOY BLS / SWTHEARTS DN PARADE PAE 2127 E+ 820. MAHOGANY HALL STP / ALTA SDCIEAD (HIGH SOCIETY) (ABOVE: VERY RARE ARGENTINE VICTOR) VIA 24232 N- 821. BASIN ST BLS / ST LOUIS BL VO 3008 E+ 822. I AINT GOT NOBDDY / SHINE VD 3102 N- 823. THAT RHY MAN / NO VD 3205 E/N 824. TIGHT LIKE THAT / HEAR ME TLAKIN VO 3303 N 825. SAVE IT PRETTYMA / WILLIE WEEPER VO 3381 N/E+ <u>LOVIE AUSTIN'S BL SERENADERS</u> 826. CHARLESTON MAD / CHARLESTON S.C. PM 12278 V 827. MOJO BLS / HEBBIE JEEBIES PM 12263 V- 828. FRDG TONGUE STP / JACKASS BL CE 3007 E+ 829. CHI MESS AROUND / GALICN STP PM 14030 N- <u>BALTIMORE BELL HOPS</u> 830. HOT & ANXIOUS / COMIN' & GOIN' CO 2449 E+ <u>BILLY BANKS HARLEM HOT SHOTS</u> 831. HOW'S SDRRY NOW / BLAD HEADED MAM OR 2521 V+ (ABOVE: RARE ON DR) <u>BARBECUE JOE & HOT DOGS (MANNONE)</u> 832. WEARY BL / (MATTHEWS INST) / UP COUNTRY (MANNONE) TEST PRESSING CH 16127 E+ <u>BARREL HOUSE FIVE (BLYTHE, JASPER TAYLOR)</u> 833. MAMA STAYED OUT / HOT LOVIN PM 12651 E+ <u>COUNT BASIE</u> 834. WHEN SUN GOES OWN / DIRTY DOZEN OE 2498 N 835. HEY LAWOW MAM / THE FIVES OE 2722 N</p> | <p><u>BEALE ST WASHBARD BAND (J. DODDS)</u> 836. PIGGLY WIGGLY / FORTY & TIGHT BR 80076 N- 837. PIGGLY WIGGLY / FORTY 7 TIGHT VO 1403 V (ABOVE: EXTREMELY RARE) <u>BECHETS N.D. FOOTWARMERS</u> 838. SWEETIE DEAR / MAPLE LEAF RAG BB 7614 N 839. SONEY'S BL / PALLET ON FLOOR BB 8509 N 840. BLACKSTICK / WHEN SUN SETS IN SOUT OE 2129 N 841. FOUNO NEW BABY / SHAG VI 24150 N- 842. NOBODY KNOWS WAY / FELL / OLD MAN BL VI 26663 E 843. JUNGLE DRUMS / HOLD TIGHT VO 4537 N <u>BIX BEIDERBECKE</u> 844. IN A MIST / WRINGIN AN TWISTIN' OK 40916 E+ 845. WA DA DA / MIFF MOLE - IMAGINATION PAE 2286 N <u>BUNNY BERIGAN</u> 846. WFLY ROLL BLS / BLACK BOTTOM V1201502 E/V <u>CHU BERRY & HIS STOMPY STEVEDORES</u> 847. ECK HOME AGAIN IN INDIANA / LIMHOUSE VR 587 N/N- <u>JIMMY BERTRAND W & WIZ (VERY RARE MASTER - GREAT)</u> 848. 47ST STREET (MX 33) / IOLE HOUR VO 1060 E+ MINIMUM BID \$15.00 <u>JIMMY BERTRAND</u> EXTREMELY RARE & GREAT PUNCH MILLER. 849. ISABELLA / I WONT GIVE VO 1280 N- MINIMUM BID \$20.00 <u>BERTRAND WASHBARD WIZARDS</u> 850. BLS STAMPEDE TEST <u>BIG BILL</u> 851. GOIN BACK TO PLOW / HAVIN SUCH TROUBLE OK 6484 V- <u>BIG MACED</u> 852. TEXAS BL / WORRIED LIFE BL BB 8827 E+ <u>BARNEY BIGARD</u> 853. STOMPY JONES / CARAVAN VAR 515 E+ 854. SOLACE / FOUR & ONE - HALF ST VR 564 N 855. CARAVAN / STOMPY JONES VO 3809 E+ <u>BLINO BLAKE & CHARLIE SPAND (GREAT RECORDS)</u> 856. HASTINGS ST / FIGHTIN THE JUG PM 12863 N- 857. HASTINGS ST / FIGHTIN THE JUG PM 12863 E <u>BLYTHE'S BLUE BOYS</u> 858. PLEASURE MAD / ENDURANCE STOMP CH 40025 E</p> | <p><u>MART BRITT & HIS CRCH</u> THIS IS AN UNKNOWN BAND BUT GOOSE CREEK IS SO MUCH LIKE JELLY ROLLS PEPPERS SIDE THAT ITS AMAZING. VERY RARE AND GREAT. 866. GODSE CRSEK / ONLY AN ANGEL VI 21760 N-N <u>BROADWAY BELL HOPS (BIX - RARE)</u> 867. AINT NO LNAID LIKE DIXIE / CRADLE IN HA 504 E- <u>HENRY BROWN</u> 868. DEEP MDRGAN BLS / EASTERN CHIMES BL CEN 3013 N- 869. STOMP 'EM DOWN TO BRICKS / WALT CAN B BR 7086 E <u>BUMBLE BEE SLIM</u> 870. IF BL WAS WHISKEY / BRICKS IN MY P VO 2995 E+V 871. POLICY DRM BL / BIG BO LL VO 3090 N-E 872. SAIL ON LIL GAL # 3 / COLD BLOOD OEO AGURVO 3165 N/E 873. NEW POLICY DREAM BL / BACK JAIL AGAIN VO 3242 N 874. WET CLOTHES BL / BIG BO BL VO 3267 E+ 875. MY BIG MOMENTS / BIG SIX VO 3550 N/E+ 876. WOMAN FOR EVERY MAN / 12 O'CLOCK T VO 3582 N/E+ 877. I'M NEEDING SOMEONE / ROUGH TREATMENT VO 3637 N/E+ <u>DAN BURLEY & HIS SKIFFLE BOYS</u> 878. SKIFFLE BLS / CHICKEN SHACK SHUFFLE ARKAY1001 N- <u>W.H. BURTON - MARCUS WOMAN (RARE FINE SKIFFLE)</u> 879. OO DO LADY / ROLL THE JELLY PM 12789 N- <u>BUTTERBEANS & SUSUE (LOUISE HOT 5)</u> 880. HE LIKES IT SLOW. I CNT OD THAT OK 8355 V+ <u>CARNIVAL THREE (SIMEON - FOPS FOSTER - JAS. P.)</u> 881. HARLEM HOTCHA / DRENZO'S BL OIS 6001 N 882. RANDYMAN DAYS / CREOLE LULLABY DIB 6002 N- <u>LERDY CARR</u> (HE IS ONE OF THE GREATEST BLS PIANIST & COMPOSERS) 883. HOW LONG BL #2 / PRISON BLUND BL VO 1241 V/G <u>LERDY CARR & SCRAPPER BLACKWELL</u> 884. MAM MISTREATER MAMA / BL BEFORE SUNR VO 2657 V+ 885. IT'S TOO SHORT / LOKIN FOR MY SUGAR VO 2875 E 886. BLUE NITE BL / FLORIDA BOUND BL VO 3233 E-V/G <u>FRANCIS J. CARTER (PIANO SLO)</u> 887. WONDER WHATS BECOME JOE / BIRTH OF B OK 40693 E+ <u>THE CELLAR BOYS (EXTREMELY RARE TEGSCH)</u> 888. WAILING BLS / BARREL HOUSE STP VO 1503 N (ABOVE: RM CHP ND GR) <u>CHICAGO FOOTWARMERS</u> 889. CHICAGO STMP OWN / GOIN TO TOWN CREOLE 1 E+ 890. ORIENTAL MAN / MY BABY OK 8548 V 891. BROWN BOTTOM BESS / LADY LOVE OK 8613 V/E- 892. SWEEP EM CLEAN / MY GIRL OK 8792 E <u>CHICAGO RHYTHM KINGS</u> 893. CHANGES MADE / FOUNO NEW BABY BRF 8111 N <u>ANNA LEE CHISHOLM</u> 894. COOL KINDA DADDY / GA SB BL PM 12213 V+ <u>HE MAN CHITTSN</u> 895. ST LOUIS BL. REO JILL RAG BRF 500451 N <u>CHOCCLATE OANDIES</u> 896. PADUCAH / FOUR OR FIVE TIMES OK 8627 N 897. WHN I TAKE SUGAR 2 TEA / THAT'S STUFF VO 1617 E/V (ABOVE: THATS MY STUFF IS REALY A LLOYD SMITH SIDE WITH JABO. THE 'SUGAR' SIDE IS KING DLIVER. RARE.) <u>AXEL CHRISTIENSEN</u> 898. WALKING BL / SYNCDPHONIC BWY 1161 E (ABOVE: IT HAS BEEN SUGGESTED THAT RAY BARROW IS ON 'WALKING'. WE FRANKLY OON'T KNOW.) <u>JUNIE COBB</u> 899. BOOT THAT THING TEST DE 2941 N- 900. SHAKE THAT JELLY R / DONT CRY VO 1263 E (ABOVE: RARE PUNCH) <u>OLIVER COBB & HIS RHYTHM KINGS</u> 901. HOT STUFF / OUCK YAS YAS BR 7107 N- <u>EDDIE CONDON DRCH</u> 902. HOME COOKING / THE EEL BR 6743 N- 903. FRIARS POINT SHUFFLE / NOBODYS SWTHRT DE 18040 N-</p> |
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MINIMUM BID 75c

HOWARD LANG

MINIMUM BID 75c

BOX 1 THE RECORD CHANGER 125 LA SALLE ST., NYC

DUNNIES INN ORCH
 904. HOUSE OF DAVIO BL/RADIO RHYTHM BR 1205 E+
 905. MOAN U MOANERS/ROLL ON MISS. VIA 22698 N
COOK & HIS DREAMLAND ORCH (RARE KEPPARD)
 906. SPANISH MAMA/ HOT TAMALE MAN CO 727 E-
COTTON CLUB ORCH
 (THIS BAND BECAME THE MISSOURIANS)
 907. SNAG 'EM BL/ DOWN & OUT BL (ABOVE: RM CHP NO GR) CO 287 E-
COTTON PICKERS
 908. RAMPART ST BL/ BACK O TOWN BL BR 2486 N-
 909. NO PARKING/ ST LOUIS GAL BR 4440 N/E+
IDA COX ACC BY LOVIE AUSTIN & HER BLS SERENADERS
 (ON MOST OF THES LADNIER & JDE SMITH TAKE FINE CHORUSES)
 910. KENTUCKY MAN BLS/ OEAETH LETTER BLS PM 12220 E-
 911. M188. RIVER BLS/ GRAVEYARD BOUND BLS PM 12251 V
 912. BL KENTUCKY BLS/ MISERY BL PM 12258 N
 (ABOVE: 3/4" HR CRK)
 913. MISTREATIN OADY BLS/COUTHERN WOMAN PM 12298 N
 914. COFFIN BL/RAMBLING BL(3/4" HR CRK) PM 12318 V
 915. HOW LONG DADY/ONE TIME WOMAN BL PM 12325 N
 916. BOOZIE CRAZY MAN BLS/BROADCASING B PM 12677 E+
IDA COX (OLIVER?)
 917. FOGYISM. TREE TOP TALL PAPA PM 12690 N-
 918. WORN DWN OADY BLS/ U STOLE MAN PM 12704 N
JESSE CRAWFORD
 919. LOVE 2 CALL U SWTHRT/ KENT LULL VI 20257 N
 920. 4 OLD TIMES SAKE/ROSETTE VI 21503 N
 921. MY ANGEL/ OUT OF DAWN VI 21630 N
 922. LOVED U THN AS I L U KNOW/SONNY BOY VI 21728 N-
 923. HW ABT ME/SET BY AS LONG AS I HVE VI 21850 N
ROSETTA CRAWFORD W JAS. P. JOHNSON'S HEP CATS
 924. STEP IT JOE/ MAN JUMPEO SALTY DE 7567 E+
 925. DOUBLE CROSSIN PAPA/TIROE FATTENIN DE 7584 V
CHARLES CREATH'S JAZZ O MANIACS
 (GREAT & RARE ST LOUIS BAND)
 926. CRAZY QUILT/BUTTERFINGERS BL OK 8477 N/N-
CLAY CUSTER /HENRY LANGE PIANO SOLOS)
 927. THE ROCKS/ CHOPINAO OK 4809 N
JASPER DAVIS & ORCH - LIZZIE MILES VOC.
 (IS THIS AN OLIVER ITEM?)
 928. FEELS SO GOOD. GA GIGOLO HA 944 E+
WALTER DAVIS (GREAT BLUES & PIANO)
 929. GREEN & LUCKY. LET ME I SAOOLE BB 8282 E+
 930. ROOM RENT/ MOONLITE IS MY SPREAD BB 0490 N/E+
 931. BE BACK AFTER AWHILE/COME BACK BABY BB 8833 N-
 932. M & O. BL/ MR DAVIS BL VI 38618 N-
COW COW DAVENPORT (VERY RARE BOOGIE)
 933. U GOT NOTHER THOUGHT/SHE GIVES IT CH 50034 E
 934. AINT NO ICEMAN/R.R. BL DE 7462 N-
 935. I AINT NO ICE MAN/R.R. BL DE 7462 N/E+

COW COW DAVENPORT
 936. JIM CROW BLS/ GOIN HOME BLS PM 12439 N/N-
 MINIMUM BID \$ 15.00

COW COW DAVENPORT
 937. COW COW BLS/ STEALIN BLS SO 104 N

COW COW DAVENPORT
 MINIMUM BID ON THESE 3 VOCALANS IS \$15.00 EACH
 THEY ARE VERY RARE.
 938. ALABAMA. MISTREATER/DIRTY GROUND HOG VO 1227 V
 939. BANT IN ALLEY/ MOOTCH PIDDLE VO 1282 N
 940. MAMA DONK ALLOW/SLUM GULLION STP VO 1434 E-

DIXIE FOUR
 941. SOUTH SIDE STP/FIVE O'CLOCK STP CENT 3024 N
THE DIXIE RHY KINGS (1 " HR CRK)(DMER SIMEON)
 942. THE CHANT/CONGO LOVE SONG BR 7115 N
DIXIE SERENADERS
 943. ST LOUIS BL/ CHO-KING CH 40003 E/N
DIXIE STAMPERS (HENDERSON & GOOD)
 944. GET IT FIXED/FLORIDA STP HA 88 E
 945. FOUND A NEW BABY/WIMMIN-AAAH! HA 121 N
 946. JACKASS BL/ TAMPEEKOE HA 166 N
 947. DYNAMITE/ACE IN THE HOLE HA 209 N
 948. OFF TO BUFFALO/BROTHERLY LOVE HA 299 N
 949. SNAG IT/ AINT SHE SWT HA 353 E
 950. BALTIMORE/ BLACK MARIA HA 526 N-
 951. OH BABY/FEELIN GOOD HA 636 E+
DIXIE WASHBOARD BAND(GEORGE MITCHELL)
 952. WAIT'LL U SEE BABY/LIVIN HIGH CO 14128 E

DIXIELAND JUG BLOWERS
 FIRST TWO RECORDS ARE CLASSIC OODOS & THE
 THIRD HAS SENSATIONAL TROMBONE.
 MINIMUM BID \$20.00 EACH
 953. DONT GIVE ALL LARO/HOUSE RENT RAG VI 20420 N/N-
 954. SKIP SKAT OOOOLE/HEN PARTY BLS VI 20649 N
 955. FLORIDA BLS/ LOUISVILLE STP VI 20403 N

DIXIELAND THUMPERS (DODDS)
 956. ORIENTAL MAN/ SOCK THAT THING CE 3002 E
VANCE DIXON AND HIS PECNILLS (VERY RARE)
 957. LAUGHING STOMP/ HOT PEANUTS CO 14608 E/E+
JOHNNY DODDS
 958. HEAH ME TALKIN/MY LITTLE ISABEL BB 10241 N-
 959. WILDO MAN BL/ MELANCHOLY BR 3567 E+/E
 960. NEW ORLEANS STP/WEARY BLS BR 80073 N
 961. MY BABY/ ORENAL MAN BRS 5 E+
 962. STEAL AWAY BLS/ HOT POTATOES CE 3010 E+
 963. STACK O LEE BL/MELANCHOLY OE 1676 N-
 964. 29TH & OEARBORN/WILO MAN BL OE 2111 N-
 965. OH DADY/ ST LOUIS BLS SD 102 N-
 966. INOIGO STP/GOOBER OANCE VI 23396 N
 967. MELANCHOLY/ BILL BROWN BL VO 1128 V+
 968. N.O. STP/WEARY BLS TEST E+

BLIND WILLIE DUNN'S GIN BOTTLE FOUR
 970. JET BLACK BLS/BL BLOOD BLS OK 8689 N-/E
 971. JET BLACK BL/ BLUE BLOOD BL OK 8689 E+
JOHNNY DUNN & HIS JAZZ BAND
 972. JAZZIN BABIES BL/ PROMISEO NOT HOLL CO 13004 E-
WILLIE ECKSTEIN PIANO SOLOS
 973. DIZZY FINGERS/FINE FEATHERS OK 4007E E+
 974. PUTTIN ON THE OOG/OANSOPATION OK 40121 E+
EDDIE EDINBOROUGH & HIS NEW ORLEANS WILDCATS
A VERY RARE TEXAS BAND.
 975. SOME OF THESE DAYS/WILDCATS BALL CO 14613 E+

DUKE ELLINGTON
 976. SLOPPY JOE/ JAZZ LIPS BB 6396 N/N-
 977. FISHOMINGO BLS/ YELLOW DOG BLS BR 3987 E+
 978. ROSE ROOM/DONT MEAN A THING BR 6265 E+
 979. MOON OVER DIXIE/BABY WHEN U AINT BR 6317 N-
 980. BLK BEAUTY/TAKE IT EASY BR 6803 E-
 981. SADDEST TALE/SUMP'N BOUT RHY BR 7310 N/E+
 982. MARGIE/COTTON BR 7526 E+/V
 983. LET SONG GO OUT HRT/GAL FROM JOE BR 8108 N-
 984. BLUE LIGHT/SLAP HAPPY BR 8297 N-
 985. EAST ST LOUIS TOODLE/BIRMINGHAM BRKBRF500247 N
 986. IN A SENTIMENTAL MOOD/SHOW BOAT SH BRF 9785 N/E
 987. MARGIE COTTON BRF 9844 N-
 988. REMINISCING IN TEMPO PART 3 & 4 BRF 9846 N-
 989. SADDEST TALE/SUMP'N BOUT RHY BRG 15911 N-
 990. DELIRIUM/DOWN IN OUR ALLEY BLS(R BL) CO 1076 N-
 991. CHI CAGO/ HARLEM SPEAKS DEE 438 E+
 992. LIMEHOUSE BL/ECHOES OF JUNGLE ELECTROLA22743 E+

DUKE ELLINGTON & HIS WASHINGTONIANS
 993. ANUMAL CRAKERS/L'LIL FARINA GE 3342 V+

DUKE ELLINGTON
 994. CREOL LOVE CALL/ TAILSPIN BL(MCBB) HMV 6252 N/E
 995. JAZZ LIPS/ HARLEMANIA HMV 8505 E+
 996. NEW BIRM BKOWN/SCATTIN KIT KAT MA 123 N
 997. SHOW BOAT SHUFFLE/ECHOES HARLEM ODF279779 N
 998. THE MOOCHE/HOT & BOTHERO OK 8623 E+/E
 999. MISTY MORNIN/BL W A FEELIN OK 8662 N-/E
 1000. BLK & TAN FANTASY/WABASH BL PAE 3211 N-
 1001. BL HARLEM/SLIPERY HORN PAINDIA 92 E+

DUKE ELLINGTON (ARE POLY LAB?)
 1002. CLAR LAMENT/WERRY GO ROUND POLYDCRS8012 N

DUKE ELLINGTON
 1003. WASH. WABBLE/ HARLEM RIVER QUIVER VI 21284 N-
 1004. JUBILEE STP/BLK BEAUTY VI 21580 N-
 1005. 3 LITTLE WORDS/RINO DEM BELLS VI 22528 N/N-
 1006. OLD MAN BL/ JUNGLE NITES IN HARLEM VI 23022 N-/E+
 1007. SOLITUDE/ DELTA SERE VI 24755 N-
 1008. CHIO-E/ACROSS THE TRACK BL VI 27235 N/E+
 1009. OOH IN VOOM VOOM/FLAMIN YOUTH VI 38035 E+
 1010. OICTY GLIDE/STEEVEORO STP VI 38053 N-/E
 1011. SLOPPY JOE/HOT FEET VI 38065 N-
 1012. THE DUKE STEPS OUT/HAUNTED NIGHTS VI 38092 E+
 1013. JAZZ LIPS/DOUBLE CHECK STP VI 38129 E+

DUKE ELLINGTON CONT.
DIFFERENI MA. FROM ALL REISSUES
 1014. EAST ST LOUIS TOODLE/BIRM BKOWN VO 1064 E
 1015. EXPOSITION SWING/YEARNING FOR LOVEVOE 50 N-/N
ERWING BROS. ORCH
(GOOD BIG BAND JAZZ-RARE)
 1016. ERWING BL/ RHYTHM VO 3564 N-
SLEEPY JOHN ESTES
 1017. CLEAN UP AT HOME/EASIN BACK TO TENN DE 7516 N-/E
WILL EZELL (GREAT RAGS & BLUES)
 1018. BARREL HOUSE MAN/WEST COAST RAG PM 12549 E
 1019. HEIFER OUST. BARREL HOUSE WOMAN PM 12753 E+
 1020. PLAYING THE OOOZ/BUCKET OF BLOOD PM 12773 N-
TROY FLOYD & HIS SHADOWLAND ORK
THIS IS ONE OF THE GREATEST RECORDS EVER TO
COME OUT OF THE SOUTHWEST. RARE AND IN FINE
CONDITION.

1021. DREAMLAND BLUES 1&2 OK 8719 E+
PIANIS SOCIETY ORCH
 1022. ECCENTRIC/SAN GE 1117E E/E+
REGINALD FORESTYR THE PIANO SOLOS
 1023. ST LOUIS BL/ BECAUSE ITS LOVE COE 1407 N
LEM FOWLER (GREAT PIANIST)
 1024. SATISFIED BL/ BL MIXTURE CO 3959 N

BLIND LEROY GARNETT
INCREDIBLY RARE PIANO SOLO. MARVELOUS.
 1025. LA GLIDE/ CHAIN EM DOWN PM 13879 N-
 MINIMUM BID \$ 20.00

THE GEORGIA GRINDER (COW COW)
 1026. SOUTHERN JACK CHIMES/ BEALE ST D VO 2792 E+/N
GEORGIA STRUTTERS (FINE JAZZ)
 1027. ROCK JENNY ROCK/TTS RIGHT HERE 4 U HAR 468 N-
LILLIAN GLINN
 1028. BLACK MAN BLS/ FRNT DOOR WOMAN CO 14433 E-
GRANT & WILSON(GOOD BAND ACC. BECHET)
 1029. BL MONDAY ON SUGAR HILL/UNCLE JOE DE 7511 N

COOT GRANT
ONE OF LOUIS ARMSTRONG'S FINEST ACCOMPANIMENTS
 1030. COME ON COOT DO THAT THING PM 12317 N
 MINIMUM BID \$20.00

LEE GREEN
 1031. DONT CARE IF BOAT OONT/WASH OAY NO VO 1510 N-
 1032. MALTESE CAT BLS/PORK CHOP BLS VO 1562 E-
 1033. DEATH ALLEY BL/ TRAIN NO 44 VO 1566 E
JEAN GOLDKETTIE ORCH (BLX)
 1034. CLEMENTINE/AY PRETTY GIRL EL 3856 N-/E+
 1035. HOSSIER SWHT/(SHILKRETT) VI 20471 E-

BENNY GOODMAN
 1036. BASIN ST BL/ BEALE ST B(P.W. L.A.M) BR 7645 N
 1037. ROOM 1411/ JUNGLE BL BR 80029 N-
 1038. DINAH /MOON GLOW/(QUARTET) VI 25398 N-
 1039. TIGER RAG/ WHISPERING VI 25481 N-
 1040. MAN I LOVE/ AVALON(QUARTET) VI 25644 N-
GOTHAM STOMPERS
 1041. HONEYS LOVIN ARMS/ALABAMMY HOME VR 629 N-/E
HANDY'S ORCH
 1042. THAT JAZZ OANCE/LIVERY STABLE BL CO 2419 N-
 1043. MOONLIGHT BL/ SOUTHERN NITES COE 2914 N

HARLEY HANFATS
 1044. RAMPART & GRAVIER BLS/ BROKEN H OE 7395 E+/V
LIDLIN HAMPTON
 1045. PIANO STOMP/I SURRENDER O VI 25666 E+
 1046. MUSKRAT RAMBLE/RING DEM BELLS VI 26017 N
HARLEM FOOTWARMERS (FINE DUKE)
 1047. LAZY DUKE/SAVOY SHOUR(L. RUSSELL) OK 8760 N-/E
 1048. BIG HOUSE BL/ ROCKY MT BL OK 8836 N
 1049. SWT CHARLOT/MOOD INOIGO OK 8840 N-
COLEMAN HAWKINS & ORCH

1050. MEDITATION. WHAT HARLEM IS TO ME OE 742 N-
 1051. HOW DEEP IS OCEAN/STUMPY SG 28102 E/E-
CLIFFORD HAYES LOUISVILLE JUG BAND
 1052. STRUTTIN THE BL/ WAKIN UP BL OK 8238 V-
 1053. BYE BYE BL/ BARE-FOOT STP VI 21489 N/N-
 1054. BL TROMBONE STP/CLEF CLUB STP VI 38011 N
FLETCHER HENDERSON & HIS ORCH
WITH LOUIS ARMSTRONG

1055. WHY COULDNT B POOR LITTLE ME APEX 8316 E-
 1056. PLAY ME SLOW/BYE & BYE CO 292 N
 1057. MONEY BLS/ TAKE HER BACK SHE WNATS CO 353 N-

AUCTION

WILLIAM C. LOVE

407 EAST & WEST RO. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

CONDITION OF THESE RECORDS IS AS SPECIFIED BUT EACH RECORD WILL BE CHECKED BOTH VISUALLY AND AURALLY BEFORE SHIPMENT AND NO RECORD SOLO THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 25¢ PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS. MAKE BIDS BY NUMBER IN LEFT HAND COLUMN, NAME OF ARTIST AND RECORD TITLES TO AVOID ERROR. MINIMUM BID IS 50¢ PER RECORD. I RESERVE THE RIGHT TO REJECT ALL UNSATISFACTORY BIDS.

Table of auction items with columns for item number, title, and price. Includes entries like 'HANDY ARCHIE (INST. ACC.)', 'LUCILE BOGAN', 'COFFEE GRINDIN BLS/ POT HOUND BLS', etc.

Table of auction items with columns for item number, title, and price. Includes entries like 'MCKENZIES CANOY KIOS CONT.', 'MORNING AFTER BLS/HAPPY CH LOREN BLS', 'HOT HONEY/IF U NEVER COME BACK', etc.

Table of auction items with columns for item number, title, and price. Includes entries like 'ORIGINAL MEMPHIS FIVE CONT.', 'SHUFFLIN MOSE/ BAD NEWS BLS', 'AGGRAVATIN PAPA/ FOUR O'CLOCK BLS', etc.

TED VAN DORN

639 N. SAWYER AVE., CHICAGO 24, ILL.

WANTED

SALE

EVERY RECORD HAS BEEN CAREFULLY AND HONESTLY GRADED TO RECORD CHANGER STANDARDS WITH CONDITION GUARANTEED OR MONEY BACK IF NOT COMPLETELY SATISFIED. SHIPMENT VIA RR EXPRESS, SHIPPING CHARGES COLLECT, UNLESS OTHERWISE REQUESTED. PACKING CHARGE 25¢ ON ORDERS UNDER \$5.00. CLOSING DATE FEBRUARY 20.

50¢ MIN. B10 ON FOLLOWING AUCTION ITEMS
MILDRED BAILEY
ROCKIN CHAIR/ LITTLE JOE
FOR SENTIMENTAL REASONS/IT'S LOVE
GEORGIA ON MIND/ROCKIN CHAIR
BENNY CARTER(MOST UNISSUED U.S.)
SWINGIN AT MAIDA VALE/NIGHTFALL
JUST A MOOD/WHN DAY IS DONE
SCANDAL IN A FLAT/ACCNT ON SWING
ACCNT ON SWING/SCANDAL IN A FLAT
I GOTTA GO/ WHN LIGHTS R LOW
TIGER RAG/WALTZING THE BLUES
CARRY ME BACK 2 OLD VA/ JINGLE BELLS
ROYAL GARDEN BL/ THERE'LL B SMC CHANGES
GIN & JIVE/ SMALL HOTEL
CARRY ME BCK TO OLD VA/ RUSSELL
6 BELLS STAMPEDE/ SWING IT
BLUE LOU/ LONESOME NIGHTS
RHYTHM IS OUR BUS/ ALL OF ME
DOC COOK & 14 DOCTORS OF SYNCO.
HUM & STRUM/ I GOT WORRY
BING CROSBY (* PICTURE LABEL)
LITTLE HULA HWN/ SWEET LILIANI
NATURAL THNG 2 OO/ ALL U WNT 2 OO
LOUISE/BLACKBIRDS & BLUE-R. BOYS
IF U SHLD EVER NEEC/ OUT OF NOWHERE
GAY LOVE/ CANT WE BE FRIENDS
JOE DANIELS HOT SHOTS
ST. LOUIS BLS/ SWT SUE
TIGER RAG/ ARKANSAS BL
JOHNNY OODS
GATEMOUTH/ PERODD STREET BL
DUKE ELLINGTON (* WARREN MILLS)
BLACKBIRDS OF 1928/ ST. LOUIS BLS
CREOLE RHAPSODY/ PART 2
BENNY GOODMAN
EMALINE/ GEORGIA JUBILEE
NITWIT SERENADE/ BUGLE CALL RAG
100% FOR U/ BOLT FROM BLUE
AINT CHA GLAD/ GOTTA RIGHT TO SING BL
BREAKFAST BALL/ SOMEDAY SWT-CH. CHASERS
MUSIC HALL RAG/ OWN HOME RAG
REO NICHOLS
LIMEHOUSE BL/ OEAR OLD SOUTHLAND
CALIFORNIA/ PART 2
JELLY ROLL MORTON (* BECHET)
THE PEARLS/ BEALE ST BL
JUNGLE BL/ RICHARD M JONES JAZZ W.
GA. SWING/ MOURNFUL SER.(1* INAUD. HR CR.)
WINN BOY/ OH OI DNT HE RAMBLE
HEARD BUOY BOLOEN/ HIGH SOCIETY
KING OLIVER
SOBBIN BL/ FAREWELL BL
4 OR 5 TIMES/ GOT EVERYTHING
STRUGGLE BUGGY/DONT U THINK
OJUB (ALL 12" & UNISSUED IN U.S.)
OSTRICH WALK/SENSATION RAG
TIGER RAG/ LOOK AT EN DOING IT
MAMMY O'VINE/ TELL ME
CAPTAIN WORKIN 4 ME/LST MY HRT
SPHINK/ ALICE BLUE GOWN
SOUDAN/ LONDON DANCE O.
SOUDAN/ LONDON DANCE O.
LEW STONE
JUNK MAN/ MY WOMAN
MILNBERG JOYS/ CALL OF FREAKS
BLUE PRELUDE/ SNOWBALL
JACK TEAGARDEN (* WALLER)
U RASCAL U/ THAT'S WHAT (RIM CHIP)
I'VE GOT IT/ SOMEBODY STOLE GABRIELS
BLUE RIVER/ LOVE ME
FRANKIE TRUMBAUER (* BIX)
CRYIN ALL DAY/ JAP. SANOMAN
BASS DRUM OAR/JUNK MAN- NICHOLS
I'M COMIN VA./WAY OWN YONDER IN N.O.
MISS MUO/ THERE'LL CME A TIME
CHICK WEBB
DARKTOWN STRUTTERS/WHEN DREAMS
PAUL WHITEMAN (BIX,HOADY)
WASHBOARD BL/ AMONG MY SOUVENIRS
C.WILLIAMS BLUE 5 (*STOMPERS)
JACKASS BL/ WHAT'S MATTER NOW
WANT EVERY BIT/WHAT'S MATTER (RIM CHIP)
BLACK SNAKE BL/ OLO FOLKS SH. (RIM CHIPS)

V-DISCS V-DISCS V-DISCS
LOUIS ARMSTRONG
CONFESSIN/ERSKINE HAWKINS 491 E
BLACK & BLUE/ BILLIE HOLIDAY 771 E
CHARLIE BARNET (KAY STARR VOCALS)
SHARE CROPPIN BL/ SUNSET STRIP-J.DORSEY 326 N
NOBODY KNOWS TROUBLE/EDDY HOWARD 364 N
I CANT-KEEP HOME FIRES/ GLENN MILLER 482 E+/E
LES BROWN/LUTCHER-KAY STARR
BASIE BOOGIE-ANVIL CH/FINE BROWN-U GOTTA SEE 853 V
BING CROSBY(* W. AL JOLSON)
GOOD DL SUMMER-WAIT TIL LET ME CALL-4 ME & MY 423 E
WAITER & PARTER-WAIT TIL SUN/JACK LEONARD 542 E
DOWN BY RIVER-ONLY FOREVER-EASY 2/ SY OLIVER 557 E
PENNIES FRM HVN MEDLEY/ PART 2 598 E+
SMALL HOTEL(BOB HOPE INTRO)/SINATRA 700 N
FLEETS IN MEDLEY/CARMICHAEL 729 N-
*MAMMY-BING FLUFF/BROWN & HAGGERT 773 E-
*ALL BY MYSELF-ALEX.RAG.-EASTER P/DAY-SHORE 814 V
LET ME CALL-4 ME & MY/SWING ON STAR/ EL SING ALONG1257E
PERSONALITY PERSONALITY PERSONALITY
ABBOTT & COSTELLO
WHO'S ON FIRST/ PART 2 - SPEC. BENEFIT ISSUE EN501N
FRED ASTAIRE
LOUISIANA/ NOT ON MY GIRL COE 5355 E+/N
ANGELA BAUDELEY
MOTORING WITHOUT TEARS/ PART 2 HMV 2913 E+
JOSEPHINE BAKER
AFRAID 2 DREAM/ LOVELINESS OF U COE 1742 V+
FRANKLYN BAUER
PDDR LITTLE MARIE/FLORIDA,MOON & U 12" BR 20048 E+
NORA BAYES & JACK MORWORTH
TURN OFF THE LIGHT MR MOON 12" VI 70038 E
CICELY COURTHOUSE
DOUBLE DAMASK/ I'LL GIVE HER RING HMV 4314 E+
GEORGE GERSHWIN
MAYBE/SOMEONE 2 WATCH OVER ME COE 4539 V
JACK HULBERT
WANT 2 RING/ HATS ON SIDE HEAD HMV 3062 V
AL JOLSON
U FORGOT 2 REMEMBER/MIAMI BR 3013 E-
SONNY BOY/ RAINBOW RND SHLDER BR 4373 E
SONNY BOY/ RAINBOW RND SHLDER BR 4033 V+
I'M IN 7TH HVN/ LITTLE PAL BR 4400 E+/V+
PARIL SHOWERS/ ROCK-A-BYE UR BARY BR 6502 E+
H.M. KING GEORGE VI
CORONATION CAVALCADE/ PART 2 REX 9023 E
H.M. KING GEORGE V & QUEEN MARY
EMPIRE DAY MESSAGES/ GOLDSTREAM G. BAND HMV RE284 V
MESSAGE 2 EMPIRE XMAS OAY 1935 12" HMV 2811 N
LAUREL & H'RDY
DANCE OF CUCKOOS 12" COE 370 N
GERTRUDE LAWRENCE (* W.NOEL COWARD)
THE PHYSICIAN/ EXPERIMENT HMV 8029 V+
SHAOOW PLAY/ PART 2 12" *HMV 2816 E/E-
MARY MARTIN
MY HEART BELONGS 2 DAODY/ MOST GENT. BR 8282 E-
PRINCE OF WALES
BRITISH LEGION APPEAL 8" FLEX-SINGLE SIDE E+
SOPHIE TRUCKER
CONVERSATIONAL MAN/ KNOW BABY CHEATIN COE 4995 E/V+
LUKELELE IKE
STACK O'LEE/ PART 2 CO 1820 E+
VOICE OF THE STARS
23 FAMOUS STARS ON 1 RECORD VS 1 E
SAME VS 2 V+
SAME VS 4 V+
WENDELL HALL (RARE GE ISSUE)
AINT GONNA RAIN/ RED HEADED MUSIC MAKER GE 5271 G+
SALE SALE SALE SALE SALE
TITLES OF ANY ITEMS GLAOLY FURNISHED UPON REQUEST
35¢ EACH
LOUIS ARMSTRONG DECCAS: 622 (RIM CHIP)E, 623 E/V,
1822 E-, 1892 V, 2615 V+, 3105V/E, 3180 V+,
3151 (1* HR. CR.)E-, 3756 G/V, 3825 E-, 4327 V+,
CALLOWAY: BR 6450 E-, VO 4511 E, VI 24451 V.
ELLINGTON: VI 27326 E/G, CO 35427 V.
BENNY GOODMAN: BR 7644 (1* HAIR CRACK) V.
O'Y LOWBARDO: ST. LOUIS BL. ME 13299 (1* INAUO HR. CR) E-
MOTEN/HAYES: MOTEN STOMP VI 20955 V-/G+.

50¢ EACH
LOUIS ARMSTRONG DECCAS: 579 E, 797 E, 1245 E+,
1347 E, 1353 E, 1560 N, 1653 E, 2085 N,
2405 E, 3283 E, 3700 E.
M. BAILEY: RAOCK IT 4 ME/ 1 LET SONG PAE 2568 V+
BUNNY BERIGAN VICTORS: 25609 E, 25613 E,
25688 E, 26001 N-, 26138 V+.
CHICK BULLOCK (ALL STARS- * BERIGAN)
OH HW I HATE 2 GT UP/DOLORES OK 6123 N-
MUSIC GOES RND 2 RND/ MOONBURN *ME 60210 E
U LET ME/ IT'S BEEN SO LONG *ME 60302 E
I'M GONNA SIT/ SING AN OLD *ME 60310 E+
LET'S FACE MUSIC/ PUTTING ALL EGGS *ME 60401 E
TAINT NO USE/ YOU *ME 60601 E
MARTINS & COYS/ AND STILL NO *ME 60707 N-
EMPTY SADDLES/ I'M OLD COWHAND *ME 60901 E
U DROPPED E HR/ UR NOT THE KIND *ME 61002 E
LET'S CALL A HRT A HRT/ U DO *ME 61212 E
WITH PLENTY MONEY/ WHR LAZY RIVER *ME 70201 E
CALIFORNIA RAMBLERS: COPENHAGEN CO 2360 N-
BING CROSBY: BR 6414 V+/G, OE 543 V+, 547 V
548 V, 806 V-, 1234 V+.
T. DORSEY: VI 25523 E, 25693 E, 26386 E.
B. GOODMAN: SWINGTIME ROCKIES/ FNO NEW BABY HMV848IE
VI 25521 E+, 25877 E+, 26000 N-
GOLDKETTIE (BIX); CLEMENTINE VI 20994 V+
HAL KEMP: BR 6583 E-, VI 25718 E+
WINGY MANNOIE: BR 6359 E+, BB 7198 E.
GLENN MILLER BB'S: 10352 E+
10383 (KAY STARR) E+/V, 11353 V+/E, MANY OTHERS
ORIG. MEMPHIS 5: ED 51204 E, VI 19052 N-,
VI 19170 N-, VI 19480 N-, VI 19594 N-.
TINY PARHAM MUSICIANS (* 4 ACES)
BLUE MELODY BL/ THT KIND LOVE VI 38047 E
SNAKE EYES/ CLARICE VI 21659 E
SOO BUSTERS OREAM/ NOW THAT I'VE VI 22778 E
MOVING OAY/ HEADIN 4 RIVER *OE 7801 E
RHYTHMIC BB: MARIE/ I'VE GOT ZONE 5498 E+
ADRIAN ROLLINI: BR 6877 V, ME 12630 V, 12776 V.
JOEL SHAW: GOOFUS/ EXTRA. GIRL CR 3302 E+
ALEX. RAGTIME BAND/ SOME THESE DAYS CR 3285 E+
JOE VENUTI: TAP ROOM BL OE 625 E
75¢ EACH
LOUIS ARMSTRONG: SOME THESE OAYS /WHN W SMILIN VO3202V+
THT'S MY HOME/ HOBO U CANT RIOE VI 24200 E
SWEET SUE/ MISS. BASIN VI 24321 E-
JOE DANIELS HOT SHOTS
BARBARY COAST BL/ ANTIQUA PAE 1197 E
SOUTHERN FRIED/ EP-IPE PAE 1807 V+
JAMMIN SESSION/ PA 6-5000 PAE 1815 E+
MAN AND HIS DRUM/ SMOKE RINGS PAE 1875 E+/N
RED ROBIN RAG/ BOGIEMAN BL PAE 1882 N
FATS IN FIRE/ DANCIN 4 OIME PAE 1991 N
CORN ON COB/ MELANCHOLY BABY PAE 1945 E+
SING AS BUG/ CANZONETTA PAE 1994 E+
AT MILITARY BALL/ NATTERING AROUND PAE 2029 E
ALIKE AS PEAS/ SHANDY PAE 2038 N-
SHORTENIN BREAD MDE LONG/I'M FOREVER PAE 2147 E-
SHREVEPART SHUFFLE/ALEX RAG. BAND PAE 2157 E
OIGA DIGA OOD/ BLUES FOR U PAE 2167 N-
BARREL HSE ROOGIE/ BL SKIES PAE 2194 N
OWN YNDER IN N.O./ LIT SPNSH PAE 2210 E
SAVANNAH STMP/ BOOGIE BAND PAE 2233 E
BLUE RIGOE STOMP/ BOOGIE BAND PAE 2233 E
BIENVILLE ST. BL/ BRKEN HRTEO BL PAE 2251 N
ORUMNASTICKS/ PART 2 PAL 2258 N
PARADE TIN SOLDIERS/ LILY OF LAGUNA PAE 2324 N
JAZZ BAND PARADE/ COPENHAGEN PAE 2367 N
JOHNNY DUNN: BUGLE BL CO 3541 N
BILLIE HOLIDAY: VERY THOUGHT U/CNT GT STRO V04457E/V
RAY NOBLE(AL BOWLLY): LADY OF SPAIN VI 2274 N
\$1.00 EACH
ARMSTRONG HOT 5: ORIENTAL STRT/YR NEXT(RM CHIP)OKR9299V+
I'M NO ROUGH/ GT NO BLS OK 8551 E/V+
BENNY CARTER: BL LOU/LONESME NIGHTS COE 720 V+
JST A MOOD/MINOR MANIA-HOPKINS COE 5019 V
B. GOODMAN:AINT CHA GLAO/ GOTTA RITE SING COE692 V
SING SING SING/ PART 2 (ORIG. LABEL) 12" VI 36205E+
W. HERMAN:BL UPSTAIRS/ BL OWNSTAIRS OE 2508 E-
BESSIE SMITH(LOUIS)ST LOUIS BL/RECKLESS OE SE5010N
WHITEMAN: MISS. MUO/ FRM MON ON-R. BOYS VI 21274V
SOLILOQUY/ WHN OAY IS ODNE 12" VI 25828E+

LYRICS NEEGO

WILL YOU GUYS AND DOLLS --- FREE TERR
 OJ ME A GREAT KINDNESS AND --- FREE TERR
 SEND ME THE WORDS OF THE CHORUSES --- FREE TERR
 OF THE FOLLOWING; ALCOHOLIC BLUES, --- FREE TERR
 BAMBALINA, COME JOSEPHINE IN MY --- FREE TERR
 FLYING MACHINE, EVERYTHING IS --- FREE TERR
 PEACHED DOWN IN GEORGIA, --- FREE TERR
 FLAMIN MAMIE (VERSE TOO) --- FREE TERR
 I'M A YANKEE OOOOLE OANOY, --- FREE TERR
 SISTER KATE, MY SUNNY TENNESSEE, --- FREE TERR
 MY SIN, WHAT DO YOU WANT TO MAKE --- FREE TERR
 EYES AT ME FOR, WHEN THE RED RED --- FREE TERR
 ROBIN COMES. --- FREE TERR
 MANY THANKS. --- FREE TERR

ALLAN MCQUAHE, TENOR
 SEVERAL ON BRUNSWICK E+ --- MCAN
 BENNY MEROFF
 JUST AN HOUR OF LOVE E OK 10912 TRA THOM
 DON REOMAN ORCH
 LAWO U MADE NITE TO LONG E BR 20109 TRA THOM
 MAL HALLETT & ORCH
 EARLY BL COLUMBIAS E CO --- TRA THOM

MOTHER GOOSE NURSERY RHYMES
 ANY PART OF 3 RECORD BB SET # BC-33 BB SET 3.00 MOSS
 WITH JOSEPHINE THERESE E BBS INGLE 1.00 MOSS
 ALSO BB-585,586,587 BB --- MOSS
 FRANK MUNN
 SEVERAL ON BRUNSWICK E+ BR --- MCAN
 REO NORVO ORCH
 WEEKEND OF A PRIVATE SECRETARY E BR 8088 --- OYNN
 HAL O'HALLORAN
 MUSIC GOES ROUND E OEC 5175 2.50 LARS
 ORIGINAL MEMPHIS FIVE
 RUNNING WILD V RE 9407 --- TERR
 ORIOLE MILITARY BAND
 INVINCIBLE EAGLE MARCH OR 339 --- WHIT
 ANTHONY PARENTI'S FAMOUS MELODY BOYS
 THATS A PLENTY/ CABARET ECHOES E OK 40308 --- MORS
 TONY PARENTI'S NEW ORLEANIANS
 GUMBO U MADE ME LIKE IT BABY E BR 4184 --- MDRS
 TONY PARENTI CL., WITH VIC BRELOIS, PIANO
 OLD MAN RHYTHM E CA, JE, OR, OR MORS
 PARENTI'S LIBERTY SYNCOPATORS
 CAFE CAPERS-ANY WAY, ANY CONDITION --- MORS
 UP & AT 'EM -TEST, OUB, ANY WAY --- MORS
 JOE REICHMAN
 JUST ON OF THOSE THINGS VI --- WHIT
 I HEAR A RHAPSODY VI --- WHIT
 ANY ON PERFECTOR BANNER PE, BA --- WHIT
 A PRETTY GIRL IS LIKE A MELODY VI --- WHIT
 RIESMAN'S ORCH
 YOURS SINCERELY V VI 21923 --- TERR
 JACQUES RENARD
 CORNET (THEME) --- WHIT
 BUDDY RICH
 ROUTE 66 V- MER ? JR 00000 --- MORS
 VICTORIA SPIVEY
 HE WANTS TOO MUCH/NEB BLUES E VO 1600 1.25 MAGE
 T V OFF AIR SHOT
 KEN MURRAY SHOW WITH ED FARLEY OONG --- LARS
 THE MUSIC GOES ROUND WITH MURRAY INTRODUCTION 4.00 LARS
 WANT LIST
 SEND ME YOUR WANT LISTS --- OYNN
 THE WEAVERS
 THE HAMMER SONG --- RITA --- NICH
 ANNA WHEATON
 ANY G ANY --- OYNN
 LEE WILEY
 SCHIRMER, MANY OTHERS V ALL --- NELS

ATTENTION ATTENTION ATTENTION ATTENTION

WILL THOSE COLLECTORS WHO SEPECIALIZE IN THE FOLLOWING
 ARTISTS PLEASE CONTACT GEORGE MOSS DIRECTOR OF RESEARCH
 OF THE RECORD CHANGER

EDDIE CANTOR
 MAURICE CHEVALIER
 GEORGE JESSEL
 GEORGE PRICE
 KATE SMITH
 RUOY VALLEE

WE ALSO WISH TO CONTACT ALL COLLECTORS WHO SPECIALIZE IN
 RARE SPEECH AND HISTORICAL RECORDS AND ANYONE WHO HAS
 INFORMATION PERTAINING TO THE BETTINI CYLINDERS. PLEASE
 CONTACT MR. MOSS BY LETTER % THE RECORD CHANGER, 125
 LA SALLE STREET, NYC 27, NY.

AUCTION **STEPHEN STORAN** **AUCTION**

% A.R.G. - BOX 341
 COOPER STATION - NYC, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING
 STUDIOS. ALL RECORDS ARE COMPLETE HALF-HOUR BROADCASTS ON
 12" UNBREAKABLE STUDIO ACETATE RECORDINGS 33-1/3 LP. ALL
 RECORDS ARE IN N CONDITION.

ARTIE SHAW - 1937 - 12" LP

- (1) STEALING APPLES
- (2) TWILIGHT IN TURKEY
- (3) CALL OF THE FREAKS
- (4) SOME OAY SWEETHEART
- (5) BLUE FANTASY
- (6) BORN TO SWING
- (7) MILENBERG JOYS
- (8) BUS BLUES
- (9) UBANGI

BUNNY BERIGAN - 1937 - 12" LP

- (1) OIO I REMEMBER ?
- (2) SAN FRANCISCO
- (3) I CANT ESCAPE FROM YOU
- (4) PULL A RABBIT OUT OF MY HAT
- (5) BRAND NEW PICTURE
- (6) SMALL FRY
- (7) WILL YOU REMEMBER TONIGHT TOMORROW?
- (8) TAKE MY WORD
- (9) SING SING SING
- (10) CHANGE PARTNERS

CLAUDE THORNHILL - 12" LP

- (1) ANTHROPOLOGY
- (2) COME RAIN COME SHINE
- (3) TOO MARVELOUS FOR WORDS
- (4) SEPT SONG
- (5) TEMPTATION
- (6) WHO ARE WE TO SAY?
- (7) TOO MARVELOUS FOR WORDS
- (8) SOPHISTICATED LAOY

PUNCH MILLER - G. BRUNIS-B. 00005 - 12" LP

- (1) HIGH SOCIETY
- (2) TIGER RAG
- (3) BASIN ST BLS
- (4) OIPPER MOUTH
- (5) SISTER KATE
- (6) AINT MISBEHAVIN'

ALPHONSE PICOU AND THE ORIGINAL TUXEDO ORCH - 12" LP

- (1) CLARINET MARMALAGE
- (2) BILL BAILEY
- (3) OIPPER MOUTH
- (4) JUST A CLOSER WALK WITH THEE
- (5) HIGH SOCIETY
- (6) MAHOGANY HALL STOMP

BENNY GOODMAN - 12/22/37 - 12" LP

- (1) LIFE GOES TO A PARTY
- (2) SWEET SOMEONE
- (3) IF DREAMS COME TRUE
- (4) CAN'T HELP LOVIN DAT MAN (TRIO)
- (5) GOOBYE
- (6) SWEET ALICE BLUE GOWN
- (7) JOSEPHINE
- (8) IT'S WONDERFUL
- (9) AVALON (QUARTET)
- (10) ROCKIN THE TOWN

DUKE ELLINGTON - 12" LP

- (1) PRIMPIN'
- (2) JOHNNY COME LATELY
- (3) W.C.
- (4) TIME ON MY HANDS
- (5) PARK AT 106TH
- (6) ORCH'OS FOR MADAME
- (7) AZALIA
- (8) FRISKY

BILL HARRIS GROU P - 12" LP

- (1) TEA FOR TWO (11 MINS LOGN)
- (2) BROADWAY
- (3) INDIANA
- (4) OW
- (5) MEAN TO ME

WOODY HERMAN - 12" LP

- (1) CLESTIAL BLUES
- (2) STARS FELL ON ALABAMA
- (3) WISH YOU WERE HERE
- (4) BLUES IN ADVANCE
- (5) LOVE IS HERE TO STAY
- (6) BABY CLEMNTINE
- (7) EAST OF THE SUN
- (8) WOODCHOPPERS BALL

LES LIFER YOUNG - 12" LP

- (1) TEA FOR TWO
- (2) I COVER THE WATERFRONT
- (3) HOW HIGH THE MOON
- (4) DESTINATION MOON
- (5) PENNIES FORM HEAVEN
- (6) GHOST OF A CHNACE

BING CROSBY HALF HOUR - 3/2/47 - PEGGY LEE
 BING CROSBY " " - 7/14/48 - E. KNIGHT

women over 35

While breast cancer is the commonest cancer among women of your age, it is also highly curable if treated properly *before* it has spread beyond a local area in the breast itself.

Every one of you should know the correct and most thorough way to examine your breasts for any possible signs of cancer. Doctors tell us that a woman is much more likely to be the first to discover a lump or thickening in her own breasts.

Nearly 2,000,000 of you have already crowded in to see our new life-saving film "Breast Self-Examination". But we've set ourselves the task of showing it to every single one of you... at your clubs, your home-neighborhood centers, your factories or offices... wherever you can get together.

For information call our nearest office or address your inquiry to "Cancer", care of your local Post Office.

*American
Cancer
Society*



men over 45

More than six times as many men of your age will die of lung cancer this year as died in 1933, according to official reports. Though our research scientists are making every effort to discover the reason for this increase, they still don't know the answer.

They *do* know, however, that the lives of over half of those who will develop lung cancer *can* be saved . . . if they get proper treatment while the disease is still in the silent stage, before any symptoms have appeared.

That is why we urge you to have a chest X-ray every six months when you have your regular health check-up . . . no matter how well you may *feel*. Since only an X-ray can detect the "silent shadow" in its earliest stages, it is your best insurance against death from lung cancer.

For more detailed information about this or any other form of cancer, call our nearest office or simply address your letter to "Cancer" in care of your local Post Office.

American Cancer Society



the record changer

VOL. 12, NO. 1

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art editor paul bacon

IF IT'S BEEN RECORDED
WE HAVE IT

LEWIN RECORD OUTLET
5600 HOLLYWOOD BLVD.,
LOS ANGELES 28, CALIF.

Due to continued demand

We have reprinted a number of
COPIES OF THE SPECIAL

LOUIS ARMSTRONG
Anniversary Issue

of THE RECORD CHANGER

The special combined
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The Record Changer

125 La Salle St., N. Y. C. 27, N. Y.



Announcing **A GREAT NEW JAZZ LABEL**

Riverside

We are proud to announce that we have acquired the exclusive rights to reissue everything of interest from the old *Paramount*, *Black Swan*, *Broadway*, *Famous*, and *Puritan* Labels. These long playing recordings will contain rare and valuable jazz material, carefully selected from the vast output of these fine old companies and will consist of performances by such artists as Ma Rainey, Louis Armstrong, Johnny Dodds, Jimmy Blythe, King Oliver, Freddie Keppard, Ida Cox, Blind Lemon Jefferson, Tommy Ladnier, Frank Teschmaker, Muggsy Spanier, Cow Cow Davenport, Joe Smith, Jelly Roll Morton, Meade Lux Lewis, as well as hundreds of other fabulous jazzmen of the twenties.

Because we feel that there is a definite responsibility which goes with the custodianship of such an important folk heritage, we are attempting to reproduce these records with as much fidelity as possible and pressing them on the finest material available.

FIRST RELEASES

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the town is ended . . .

Who that ate, danced, fished,
or swam at Milneburg can
forget long wharf, camps,
jolly times associated with
them all.



but the melody lingers on

DR. EDMOND SOUCHON, II

If you're a danyánkee, you pronounce the word "Mile-en-burg." ("Mile" as in 'smile'; "n" as the letter 'n'; and "burg.")

If you're a descendant of the gentleman, then you proudly pronounce it "Mill-ne-burg." ("Mill" as in 'kill'; "ne" as in 'knee'; and just plain "burg." And say it *fast*.)

But if you're from New Orleans—or from Milneburg proper, then you *most* probably pronounce it "Millenburg." ("Mill" as in 'still'; "len" as in 'ten'; and always just plain "burg.") If census of pronunciation were taken in these parts, "Millenburg" would be your best bet if you wanted the man in the street to recognize what place you were talking about.

If perchance you're lucky enough to strike an old-timer who could direct you to the hallowed ground at the end of Elysian Fields Avenue, you are in for a terrific letdown.

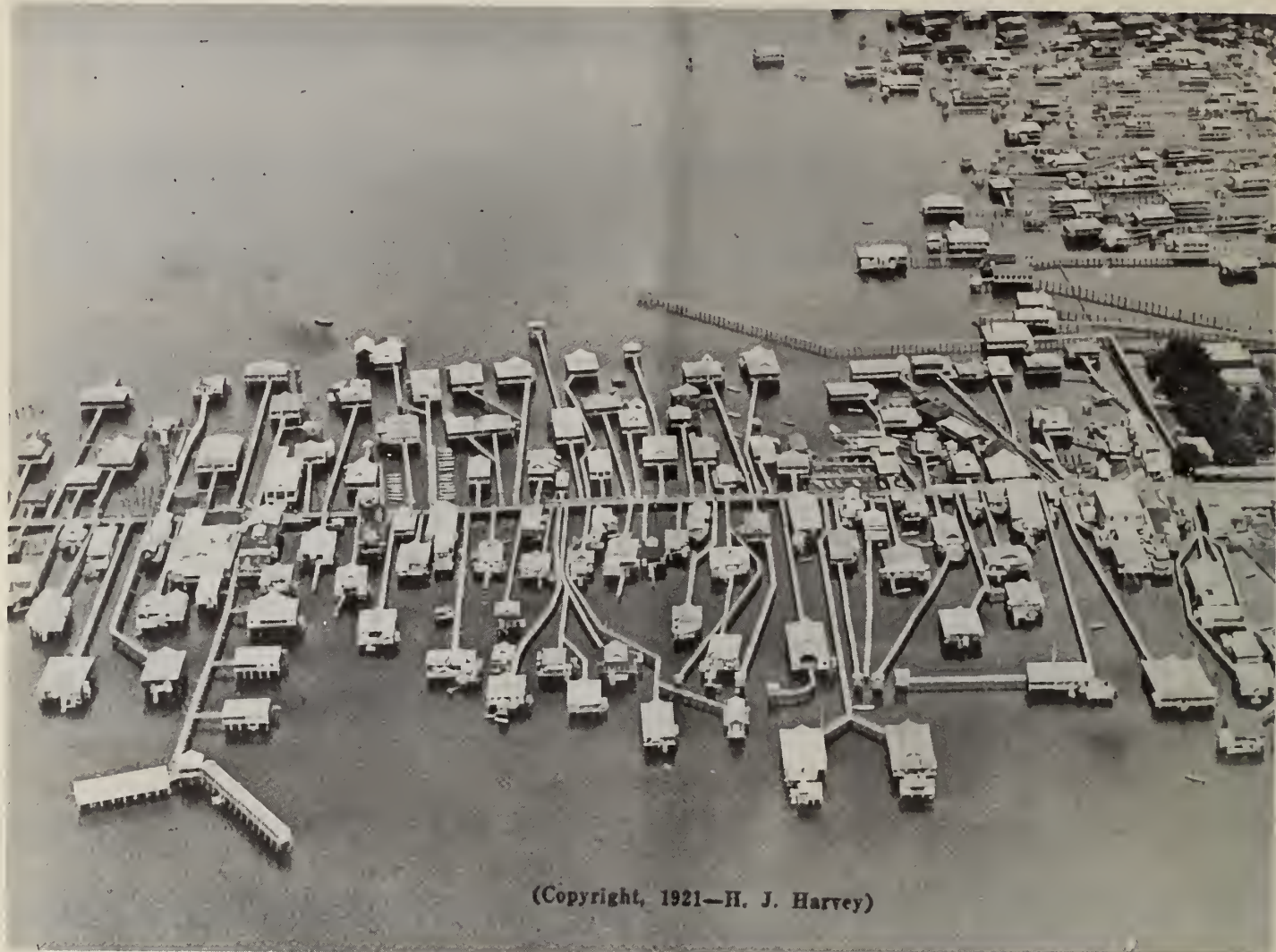
There just ain't no such animal anymore! You will find a brand new seawall extending for miles north and south of the spot to which you had been directed, with a new subdivision of New Orleans raising its head right along the banks of Lake Pontchartrain. About a mile inland from the seawall, if you look hard enough you will see three or four dilapidated-looking buildings—but, even as you look, razing is taking place, and in another few weeks these won't be there. That is what's left of Milneburg!

On your way out Elysian Fields Avenue in search of a spot of revered ground, you probably noticed on the uptown side of the street a group of beautifully kept buildings, spread out in a manner to suggest the grounds of a university. Most imposing, is the main building with its massive columns extending from ground floor to the third. All the edifices are

of brick, painted white, and have dark green shutters. The lawns are close-cropped and an air of wholesomeness and happiness surrounds the place. This is the real heritage of Mr. Milne. This is the home for boys who have felt the need of a restraining or guiding hand. But this is *not* the mecca toward which the jazz world turns its face whenever a certain melody is played.

The Mr. Milne we are concerned with was Alexander. He was one of the footmen for a gentleman who bore the title of "Duke of Richmond." This was in England, somewhere around the last quarter of the 18th Century. We understand that, by reputation, the Duke was a rugged and demanding individual to his hirelings.

The Duke of Richmond decided to put his servants into livery. This meant powdering
(Continued on Next Page)



(Copyright, 1921—H. J. Harvey)

From Smokey Mary railroad station, wharf and jutting camps created bizarre pattern. Note trees at right. (Photo copyright H. J. Harvey.)

their heads with talcum. The story goes that Milne, a violent red head, "refused to powder his carrot top" and resigned his position. Alexander Milne migrated to America in 1776, went into the hardware business, then turned to manufacturing brick. He ultimately became one of New Orleans' three wealthiest men, in company with Judah P. Touro ("relaxin' at the ——"), and John McDonough (N. O. public schools—*Maryland, my Maryland*).

The Spanish government granted Milne land which it seemed nobody else wanted. It was swampy and extended along the banks of Lake Pontchartrain. But he bought more and more of it, until he owned roughly the entire lake edge from the Jefferson Parish line to the "Rigolets." This was about 22 miles long, and about a mile and a half deep.

His Scottish business sense gave him many extraordinary ideas about the development of this lakefront property, and in 1831—just seven years before his death—he made a deal with a railroad company to run a rail

line from New Orleans proper to the nearest point on the lake. Thus began the famous run of "Smokey Mary," which continued until March 5, 1932. It was a 4½ mile run in 15 minutes, for 15 cents. The trains left the station every 10 minutes, or—with a very changeable schedule—up to once every hour. This depended on the time of the day, the season of the year, and which "national" or "local" holiday was being celebrated. The town became a bustling little community of 3,500 people, a figure which was multiplied many times over week-ends and on celebrations.

The town became noted for its eating places, and for its famous chefs. Probably the most celebrated was Louis Morcau, whose building still stands and, incidentally, is still in the possession of his descendants. Boiled crabs and shrimp and beer seem to have had their introduction to each other and to the palates of the gourmets during this particular epoch.

Because of the condition of the soft ground

and swamps surrounding, inhabitants, fishermen and pleasure seekers found it necessary to build a city on stilts. Boat landings extended their walks, walks became runs, runs became piers, and these juttied out in many directions like ribs from a spine, as dozens upon dozens of camps came into existence.

Picnic groups such as "The Goldenrod Club" or "The Blue Eagles" would take over a camp for a party and spend the weekend fishing, resting, eating, drinking, dancing and carousing. Most of these clubs—or even family parties—would bring along their own band. At the "pay camps," a couple could eat and drink all they could hold for \$1.50.

There was no "Social Register" or "Blue Book" at Milneburg, and the one and only "Corporal Romer" was a very busy man during the rush seasons. To help him out, the authorities would attach a one-room jail-on-wheels to the end of "Smokey Mary," and any overflow from the Milneburg lockup was thrown into this "calaboose" (Spanish for jail, later contracted to "caboose"), to fight



Arrow at right indicates trees today (same trees as in H. J. Harvey Photo), shows area filled to make playground.

it out, sleep it off, or nurse a violent headache until it was time to go back to New Orleans.

Joe Oliver, Jack Laine, Nick LaRocca, Louis Armstrong, Armand Piron, Buddy Petit, Papa Celestin, Alphonse Picou, Paul Mares, the Schillings, Fishers Brass Band, the Brunies', Tom Brown, Johnny Provenzano, Big Eye Louis Nelson, Sharkey and many others are names to conjure up in a picture of Milneburg when that tune is played. "Cutting contests" across the water from one camp to another were frequent. Sometimes one camp would have a famous white band playing there, while across the water a few yards away would be an equally famous Negro outfit. If a new tune was played, they aimed it loud and hot across the waves at the other camp. Next week, it would come back at them, in a version or interpretation that was changed by style, or memory—but equally as good!

Just how much interchange of musical ideas and arrangements took place is impos-

sible to even speculate, but suffice to say that it was probably very much larger than either side (white or colored) would care to admit.

Came World War I. Then the depression. Then W.P.A. West End, Spanish Fort, and Little Woods were similar resort places developing and taking away many of the old friends and customers. Plans for a new seawall around the edge of the lake were made, using W.P.A. labor—and the death-warrant of the famous Milneburg resort town was signed. Modern equipment moved in. Tons upon tons of sand and mud from the bottom of Lake Pontchartrain were pumped ashore to fill in the swampland. The edges were gradually pushed outward into the lake for a distance approximately a mile from what was the actual center of the township.

A great concrete seawall began to surround Lake Pontchartrain. A modern amusement park with its rollercoasters, hot dogs, frozen ice cream whips, shooting galleries, and "tunnels of love" ground its restless heels into the almost down-and-out community.

To the thousands of pleasure seekers going for an evening of fun at Pontchartrain Beach, the little clump of trees and few standing shacks almost at the end of Elysian Fields Avenue simply signifies that their ride is almost over. A few old timers slow down nostalgically to glance at what was once the most outstanding resort near the Crescent City.

The only music to be heard there today comes from the juke-box in Moreau's saloon, under the last standing Indian Oaks. It plays all the latest "hit" tunes. But it doesn't boast a single record of *Milneburg Joys*. The town is ended, but the melody lingers on. . . .

(Dr. Souchon wishes to thank Mr. George Healy, editor of the New Orleans *Times-Picayune*, and Mr. H. J. Harvey, who were so cooperative in permitting the use of quotations and photos in the article. All photos are from the *Dixie* roto magazine, *The Times-Picayune New Orleans States*, July 10, 1949.)



DOCTOR BITES DOCTOR JAZZ

(AND APOLOGISES)

DR. EDMOND SOUCHON

The very last thing intended is the use of these columns for personal controversy. I have repeatedly criticized this magazine and others for taking advantage of their journalistic ownership to air differences, thereby depriving the readers of articles which could have been used to entertain or educate (e.g., "Editor Bites Editor," or the Changer vs. Metronome; the interminable Delaunay-Panasie feud, and similar affairs).

However, the article by Roy Carew in the December, 1952, issue ("Let Jelly Speak for Himself") is aimed directly at me, and for me not to respond would be to avoid a challenge. This I have *never* done, although I may emerge very bloody. . . .

Before beginning the discussion, I would like Mr. Carew to know my position regarding Mr. J. R. Morton: my esteem for Jelly is probably just as high as Mr. Carew's. I regard him as the most important figure to emerge from the early stages of jazz. I regard his band music, his piano, and his compositions as uniformly tops. To my ears his efforts are as fresh today as when they were first waxed. This, in spite of the fact that Jelly was probably the first of the jazz leaders to insist on arrangements—a thing which all jazz savants regard as fatal to the freedom of musicians. Yet he still retained a very definite feeling of relaxation in his recordings.

Regardless, too, of the changing personnels in the various Morton groups, his trademark was always there. You could tell it was Jelly long before anyone told you! Jelly Roll's piano recordings (and I now refer to his earliest efforts and *not* the Library of Congress group, which were made when Jelly was so sick)—are marvellous examples of the music of the epoch. Without them, a sad gap in the etched chronology of this folk music would exist.

However, in my humble opinion, Jelly's piano was neither ragtime nor jazz: it was

a distinct *bridge* that spanned the two idioms and very accurately showed the progression from one style of music to the other. There are, admittedly, times—many times—when Morton leans more directly toward jazz, and others when he definitely invades the ragtime field, but the overall style is strictly "Jelly Roll's Music," or the link that ties the two styles together.

I am quite aware of the valuable and unselfish part which Mr. Carew has played in correctly retaining for posterity so many of the works of Jelly Roll. This has been done at great length and meticulous care, with no thought of personal gain, but simply in the sense of fair play and in a belated effort to help Jelly—and, later, his family—to recoup, or at least retain, what was justly theirs.

But that Mr. Carew should take up the cudgels and defend Jelly Roll from the slur of being called "the supreme egotist" is a little beyond my ken! Mr. Carew was fortunate enough, in the "palmy old days," to have hung around "The Frenchmen's" listening to Tony Jackson and his protegee Jelly Roll Morton. This is something every jazz fan has privately envied, and must be something of a recompense for the great number of years that go along with this privilege. Although not quite this fortunate, I might say in my own favor that had I been tall enough to sneak a pair of my Dad's long pants, I would have attempted to crash the primrose path—long before my time!

But I *did* hear Jelly before he left New Orleans, and again at a later date in Chicago (when I went there to finish my studies in medicine). Occasionally, Jelly Roll would get together a "pick up" band and play for our teen-age dances. The few contacts I had with him in this way bring back to memory the most disobliging person I have ever met! Admittedly, we were adolescent pests, but we were hiring him. And at no time can I ever recall him obliging by playing a request.

Looking back, it was evident that he had his program arranged beforehand, and to this he rigidly adhered. His willingness to give out with his varied and endless repertoire of songs and piano solos was probably limited to the brothels patronized by the visiting firemen, where the kitty was sure to be swelled.

But to our requests, he would scarcely glance over his shoulder—disdainfully and scornfully—and grunt something about "there are six requests ahead of yours." We would slink off, while he proceeded to play exactly what pleased him. Yet he was so great that, in spite of this, we hired him again!

That Jelly Roll's attitude was in no small measure due to his complete rebellion against the strict Jim Crow laws of the South, but he also presented a very interesting subject for investigation by a psychoanalyst. Jelly Roll was the victim of his own particular "cult," or "social group" if you will, for in New Orleans the self-imposed color line between the light and the dark Negro is much more marked than the Jim Crow line between white and colored. And Jelly was the most adamant of the group! An entirely segregated and self-chosen section of town arose to accommodate these people (and still exists today). Jelly scorned the blacks, detested the lights, and was not accepted by the whites!

I wish to quote an excerpt from a vitriolic letter that Morton wrote to "Believe-It-Or-Not" Ripley: "In your broadcast of March 26, 1938, you introduced Mr. Handy as the originator of *jazz, stomps, and the blues*. By this announcement you have done me a great injustice, and you have almost misled many of your fans. . . .

"It is evidently known, beyond contradiction, that New Orleans is the cradle of jazz, and I happen to be the creator in the year

(Continued on Page 13)

ragtime man — cakewalk style

BILL MARTIN



When "Doctor" Phil Porter learned his piano (and trombone), the term ragtime had not yet been invented. He learned the real cakewalk music from the players in traveling minstrel shows who came through his home town of Charlottesville, Virginia—and learned it well. When ragtime got to be the craze, he liked it and played its tunes, too. He has not played professionally since about 1910 and his playing has not changed one bit in style or beat since that time. And today, at 64, he can stomp out rags in an authentic manner, as different from any we are likely to be able to hear in 1953 as we can imagine, and as delightful in its way as any that has come since.

He is a completely uncorrupted survival of what is probably a pre-Joplin approach to syncopated music. That is his manner and attack.

Let us make no mistake about "hot" music. American Negroes have been playing syncopated music since pre-revolutionary days. The ragtime approach was a Midwestern phenomenon, the jazz attack came from New Orleans. But neither of these schools invented hot music. It was always there. And Phil plays it in an older way, both as piano soloist and with orchestras.

As a source of information, he is priceless. He describes the instrumentation of his Cakewalk-Ragtime band as, trumpet, soprano saxophone ("we couldn't get a clarinet," he says), trombone, banjo, piano, and drums. He says that the clarinet played straight harmony to the trumpet's lead, taking, maybe, a few "breaks." The trombone was, as he expresses it, the "clown" of the older ragtime bands, playing those long "parade" slides and fills. I once played the Hot Five *Heebie Jeebies* for him, and he described Ory's works on that record as "exactly the way the trombone played in a ragtime band." The rag band drummer, he says, did not hit any of his drums on four beats, but regularly on every other beat of the piano's part.

Porter played parades by the dozens, on which occasions he was a trombonist. Today, one of his favorite performances is his remarkable cakewalk version of *Under the Double Eagle*, or *Washington Post*. "Jazz came along after my time," he says, "but I liked it. After that I think things went to pieces. But I do know some jazz numbers," he remarks modestly, "I think I might be able to play *Sister Kate*." And then he will sit down and beat it out perfectly with a beat and attack that make a Joplin piano roll sound like something "modern."

He was a prolific composer. Most remarkable is his *Cincinnati*. The title was chosen for no other reason than because Porter liked the rhythmic accent of the syllables of the word. It is an intricate rag in two themes with a sliding trombone-bass part like that, for example, of *The Calbolic Rag* (Ory's *Creole Trombone*). But Phil has written dozens of songs: *I'm A Ragtime Man*; *Eat, Drink, and Be Merry Today*; *Honey, You Don't Know My Mind* (not the blues of the same title); and, like Joplin himself, a ragtime opera (about the visit to Africa of a group of American Negroes).

His style is characterized by a strong but regular left-hand beat. Porter makes most of his cross-rhythms by the treble accents and rapid staccato. He says this is the cakewalk way. "The rag players put in more left hand variation in the rhythm. We did it with the right hand when I learned, and I kept it that way."

Phil is about to retire from another job of long standing. He has been houseman for the Chi Phi fraternity house of the University of Virginia for more than two generations. During that time, he has been careful to pick out certain members of the Chi Phi, whose piano playing he liked, and to train them in his style. Working in the afternoons, he carefully taught a dozen young men his tunes and his beat, and they and he are very happy with the results.

He loves to reminisce about the old days:

about the musicians who came through town with traveling vaudeville and tent shows, and the parades they would stage to drum up trade; about the parades held by local Negro lodges on special occasions; and about ring shouts and Virginia Reels for which he has played.

Phil has a wonderful theory of music: "They say," he explains, "that in heaven, there is perfect music. And everybody who plays down here tries to imitate what they are playing all the time up there. The best musicians and the best bands are the ones that come closest to playing the heavenly music." It is a fine theory, and Plato would have understood it completely.

About four years ago, Phil accepted an invitation to record his best rags and songs so that his kind of music could be preserved for the future. He sat at the piano of the local radio station in Charlottesville and played and sang some twelve numbers onto acetate masters. The engineers who did the recording had never heard him before, but they were so delighted that they kept him overtime, cutting versions for their own collections. Perhaps some day these records can be issued: they make an important document. They are also mighty fine music.





BEHIND

THE COBWEBS

carl kendziora

Our label of the month in October was *Cort*, about which we could offer little save that it seemed to be pressed by *Columbia* and the master numbers seemed to be from that same source. Roy Wendell, of Medford, Mass., offers some further info on the label. He has seen a few items on it and all of them were from *Columbia*. The one we listed had its origins as follows: The Ed Morton side was originally issued on *Columbia* A1419 coupled with *On The Old Fall River Line*, a duet by Arthur Collins and Bryon G. Harlan, and issued in December 1913. The Vocal Quartette side was sung by the Peerless Quartet (Harry McCloskey, better known as Henry Burr, and Albert Campbell, tenors; Arthur Collins, baritone; and John H. Meyer, bass) on *Columbia* A1443 which was released in January 1914. This places the *Cort* release at 1914 or later. Roy also states that it is possible, of course, that some issues on the label were from original material but those few he has seen were all from issues of the *Columbia* "A" series.

Barney Crosby, of San Francisco, comes through with two rather startling revelations. First, *Idolizing* by Don Clark Orchestra on *Columbia* 824 has a vocal by Bing Crosby and Harry Barris and is Bing's first record. This has been confirmed by collectors and Bing himself. Second, *I Found A New Baby* as by the Southern Serenaders on *Silvertone* (cat. no. illegible) is by Clarence Williams and a washboard band. It has been listened to by a panel of collectors including Barney, Elliott Goldman (Clarence Williams collector of England), Dave Carey (musician and collector of England), William Blackburn of Portland, Oregon, and others and the consensus is: Ed Allen, Bert Socarras, Clarence Williams, Floyd Casey. Barney says this one is not listed anywhere on any label!

Personnel unknown: These two words appear far too often in jazz discographies. One particular record which comes up every so often in collector's discussions is *Perfect* 14545 which couples *Hold'Er, Deacon* (106382-1) and *Hold Your Temper* (106358-2) as by the Blue Rhythm Orch. Another title recorded by this group appears on *Pe* 14531: *Santa Claus Blues* (106381-1). The latter was released January 1926 and probably the coupling on 14545 was but one month later. The band is good and the cornet or trumpet plays some very fine horn, both open and muted. There is also good trombone and clarinet plus a sax and excellent rhythm provided by piano and banjo.

The reason for mention of this group here is a two-year-old card just discovered by your red-faced columnist in a batch of mail to us which inadvertently got buried in our closet! The card is from Howard Goldberg of New

York City and asked for the identity of the band on *Pe* 14545. Information desired is the identity of any or all musicians in the group and the titles and masters for any other sides by the group.

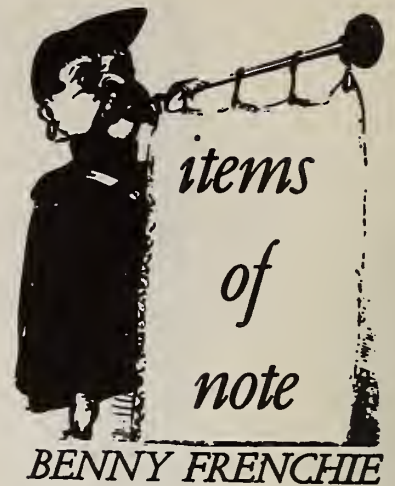
Label of the Month: This month's entry is an undistinguished appearing member of the *Grey Gull* family, *Nadsco*. It is a dark red label with all lettering and designs in gold. Side shown is *Lindey* (3648A2) as by the Original Dixie Rag Pickers on *Nadsco* 1286. The other side is *By The Light Of The Stars* (3636A) as by the White Way Dance Orchestra. Both sides are by big dance bands of the twenties and are very commercial. The first side has trumpet and sax solos while the second only a trumpet one. Both band names are "house names" for *Grey Gull* and material appearing on *Grey Gull*, *Radiex*, *Globe*, *Van Dyke*, *Madison*, *Supreme*, et al. Keep this label in mind and next time we will refer to it again in connection with a very closely related one!

Does anyone know the identity of the Nashville Jazzers who perform on *St. Louis Blues* (102-A or B) on *Van Dyke* 7023 and *Madison* 5001 and/or 50001 (and probably other *Grey Gull* labels as well)? This record features great horn, clarinet and guitar plus sax and piano. To us, this quintet sounds like the same horn, piano and guitar who appear as the Wabash Trio on *Radiex* 7039 and as the Mississippi Trio on *Van Dyke* 77039 playing *Coal Black Blues* (3384) and *Lone Western Blues* (3383) with two reed men added. This item is listed in the *Index To Jazz* as possibly King Oliver, James P. Johnson, and unknown guitar. We think it could also possibly be Ed Allen, Clarence Williams and Lonnie Johnson.

These are not to be confused with earlier sides by The Mississippi or Wabash Trio like *Yellow Dog Blues* (2689A) and *Hard Time Blues* (2688A) on *Van Dyke* 77025 (as by Mississippi Trio) which have sax/clarinet (probably Andy Sanella), piano, and banjo. These are nowhere nearly as hot.

We recently heard the *Radiex* 7039 coupling at Dick Holbrook's and comparing our recollection of that pair with the *St. Louis Blues* side, we feel certain that they are the same men plus two others. We would like comments on the whole business—more titles and issues, identities of the men of any of the three groups, etc.

Space has run out again. Where's that *Pathe-Perfect* data??? It's been slackening off alarmingly of late. Refer to past columns for details and then let's have the data! Send the works, *Pathe-Perfect* data, questions, answers, opinions, comments, records, dubs, etc., to us at 74 South Road, Harrison, New York, or c/o this magazine.



One of the early sound films, and something of a precedent setter, was King Vidor's *Hallelujah!* In it, a long sequence takes place in a gin mill, and while one band is seen on the screen, three different units are to be heard on the sound track. One of these consists of banjo, tuba, drums, piano (?), trombone, saxes, and a low-down growl trumpet that 9 out of 10 will swear is King Oliver. The tune is 5½ choruses of magnificent slow blues.

sity jazz club to continue to meet as long as its time is devoted to the "historical and social aspects of jazz," and dancing is not permitted. Go ahead and listen, boys. Just remember not to enjoy it.

And word from *Birdland* is that things are so cool in that bop hatch that one young man who was seen patting his foot during a Pres. Young solo was asked to leave and has been blacklisted by the club for six months.


The issuance of the Bunk Johnson LP by *Columbia* has set Benny to reflecting. (It's all done with mirrors.) (a) Will *GTJ* clean up and reissue the *Jazzman* Bunks, which they now own, which showed a great trumpet player but in a spasm setting? (b) Will someone have the good sense to get the rights cleared to the famous Green Room records that the late Gene Williams secretly made of the Ory band playing at its beautiful best? (c) Will *Columbia* give ear to the number of squares who love this music and slip a few in some juke boxes, or will they let the chance escape them the way they did with Ory's *Eh La Bas*? (d) Will recording directors and supervisors learn anything from this date and the way it was handled?

According to the story, Louis blew into a cylinder recorder, the Melrose firm had the stuff transcribed, and that's how the book *Fifty Hot Licks For Trumpet* was born. Now along comes *Jazz Directory* with a report that one of these cylinders (King Porter) has been found. Well, we happen to know that Ronald Colman took all these recordings off to Shangri La years ago, and they haven't been heard from since.

Ponderable Pronouncement of the Month: In a recent interview, on his return from Europe, Armstrong told reporters, "Understand, it isn't jazz they [Europeans] come to hear, it's good music. Music is either good or bad and it's got to be learned." Also, the students of fifty New England colleges gave Louis a scroll last December in recognition of his contribution to jazz. Remember when Paul Whiteman was the layman's idea of the king of jazz?
B. F.

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باللى قلبك مش على له يكون قلبى عليك
أنت أسي والآسيه غيرت ودى اليك
باللى قلبك مش على

...

لما تهجر وتجنأفنى مين يقول إني أحبك
تبقى بالهجران كلوبنى وأممثل وأخضع لجبك
باللى قلبك مش على

...

أفكر أيام بعاذك والموان اللى ضناني
كنت بنفس فؤادك وإلا كان لك خل تانى
باللى قلبك مش على

...

كل عاشق له حبيب يسعده ويبات مبنى
إلا أنا عايش غريب أبكى فى الوحده وأغنى
باللى قلبك مش على

RARE CATALOG REPRINT

We present the material on this page as a continuation of our established policy of conveying valuable jazz information to our readers through the publication of excerpts from rare record catalogues.

Very little is known about these fabulously rare Arabian recordings. We do not actually know of anyone who has heard these sides, but those who have claim that they establish a link with the music we all know and love, and hint at new additions to the stockpile of jazz

source material. To the music of African drummers, of plantation workers in the American South, and of Liszt—all recognized by various scholars as contributing so much to the foundations of jazz—must now, perhaps, be added the music of Mme. El-Amir.

To quote from our Near Eastern correspondent: “*Gannetel Ahlam* was the first blues I no doubt heard in my life. Mme. Agfan, she hardly could play nothing else more, but she really could play this number. To get in on it, to learn it, I made myself the camel brusher. . . .” This same correspondent has translated for us the lyrics of the reverse side of *S.E. 4*, the haunting *Agmal Layali*. It begins: “I hate, to see that evening sun, bedouin. . . .”

The other data reproduced here speak for itself. Kismet.

- ٤ -

• فاضل دقيقه والا اثنين . س. ف. ٦
نظم الأستاذ على البيرى و تلحين الأستاذ ابراهيم شفيق

فاضل دقيقه والا اثنين واشوف معايا حبيب العين
من يوم لقانا وفكرى معاه والشوق اليه خلاى أقول
باهل ترا حايفوت والقاه والا حينى وبسده يطول
لكن أخاف واتحير ليه مادام حلف لى بنى عينيه
ساعة ما قال لى حاقلك فين فاضل دقيقه وإلا اثنين

...

الوقت ليه عمال يطول والعمر عمال يجرى معاه
وكل ده من غير ما أقول ويحدد حبيب الروح بلقاه
والديننا تحلالى برؤياه وينى قلبى بلحن هواه
ساعة ماتبقى العين فى العين فاضل دقيقه وإلا اثنين

...

عمال أغنى وقلبي سعيد علسان حبيبي وعدنى وحاي
حاشوف بقره جمال العيد وإزاي بقى ما افرحشى إزاي
حاشوف جماله وسحر عينيه ويحس لى واحسن اليه
حاجيب كلام أحكى له منين فاضل دقيقه وإلا اثنين

- ١٠ -

في روض خيالى اشوف حنك زهرة الازهار
يسألنى قلبى كتر عنك يشكى ليل ونهار
اقول حبيك ياقلبي هايم فى دنيا خيالى
يقول لى إيه بس ذنبي أعيش غريب عن جمالى
وكل ليل ما يطول على أحب ليلى يطول
أحلام تجيى حلوه هنيه تهنى روحى واقول
ياريت اشوفك قدامى زى ما شوفتك فى منامى
ولما نسمة الفجر تبرى والتور يبان
والكون بيصغى معاها بدرى قبلى الاوار
الفاك واصبح عليك واحسكى منامى اليك

• المطربه الشهيره السيده اجفان الامير •
Mme. Agfan El-Amir
• جوق الاستاذ عبد الرحمن سامى •

No. d'ordre
S. E. { Agmal Layali
4 { Gannetel Ahlam

نمرة سلة
س. اى { اجمل لىالى العمر
4 { جنة الاحلام



records noted

GEORGE AVAKIAN

BUCKLIN MOON

ROBERT L. THOMPSON

ma rainey, volume 1

daddy goodbye, black eye blues, deep moanin' blues, runaway blues, leaving this morning, traveling blues, sleep talking blues, blame it on the blues

This is a revealing way to introduce Ma Rainey. The accompaniments on these numbers are simple, and the original recordings from which they were reprocessed were better technically than some of her better-known earlier work. As a result, we can hear her as never before—and after a good listening we can hear her other records with an increased understanding. What we hear is not just the work of a good blues singer or stylist: there are many *good* blues singers on records. We hear the work of a *great* blues singer, and of a woman who has the range of an artist: and few have reached that status. A long time ago, we were told that Gertrude Rainey was Bessie Smith's "teacher." We were also told that her style was somewhat simpler, her voice deeper, her manner slower. From certain quarters came word that Ma was "better than Bessie."

Although we can see how Bessie's style could, in some sense, grow out of Ma's, it is now clear that Ma's is a style that is mature and realized on its own terms, that each singer had her own concept of the blues and how they should be sung. Ma tells her story simply; her melodic variations depend more on shading, shift of emphasis, saving her more obvious turns of melody for climactic moments, and she shows a somewhat smaller vocal range than Bessie. *Blame It* and *Deep Moanin'*, in this set, are outstanding examples of how moving and unique her use of her resources can be.

Most of these numbers (unlike others of Ma's blues) have but a single strain for their

basis, and some of these we know under other titles on records. *Daddy Goodbye* is like *How Long*; *Leaving* is, as Ma acknowledges in her lyric, based on *Jim Jackson's Blues*; and both of these are, of course, "break" blues using a refrain. *Traveling* has a melody similar to *Ma's Countin' the Blues*. *Black Eye* is really a song, complete with verse, based on a well-known "blues-esque" chord sequence.

The accompaniments to six of these numbers are by Tampa Red's simple, twanging guitar—which could have got quite monotonous but doesn't at all—and a piano. They work together well and the slow, loose beat is just as it should be.

The larger unit, as used on *Deep Moanin'*, raises some interesting questions. The record opens with unison humming, loosely in harmony. In the first chorus, we hear a banjo and piano playing with the singer. Gradually a kazoo joins in quietly. In the next chorus, there is a louder kazoo and a heavy jug. Then there is another chorus of easy humming, with replies by Ma and the piano behind. The next chorus is sung against stop-timing on the jugs and kazoo and the piano's continuing counter-strain. This builds up into quite a performance. These sometimes unmusical and silly "hokum" instruments apparently had to be used. Perhaps it was considered commercial—and perhaps Ma felt differently about them than I do when I hear them in her company. However, if they have to be used, I cannot imagine a better use than that to which they are put here.

I would call *Blame It* one of her best records. There are five choruses, the first four of which follow the "regular" 12-bar pattern. The first is introductory. The second is wordless, except for the repeated "lord, lord" moan. In the background, the accompaniment is building. By the fifth chorus, we are ready for a climax and it is reached by making a "break" chorus and extending it to 16 bars, Ma jumping an octave in the chorus

section. That is the academic aspect of it; the rest has to be heard and felt. Things like this and *Deep Moanin'* do not just "happen," but they sound as if they had and that is part of what makes them good.

Finally, if *Black Eye* is an example, ballads and songs show a side of this singer that her blues alone cannot show. A collection of them might make another volume in this very important and revealing series.

(Riverside RLP 1003)
(M. T. W.)

bob wilber's wildcats

when you wore a tulip, old fashioned love, salty dog, mixed salad, once in a while, i can't say, weary blues, china boy

The original Bob Wilber Wildcats, the young band that scared*em in New York a half-dozen years ago and then, as individuals, scattered in numerous geographical directions, is revived on LP in a curious mixture of previously released and unreleased sides. The first six titles are from the sessions for the *Rampart* label, *Mixed Salad* having its first appearance. Personnel consists of Johnny Glasel and Jerry Blumberg—trumpets, Bob Mielke—trombone, Wilber—clarinet, Dick Wellstood—piano, Charlie Traeger—bass, and Denny Strong—drums.

Now, a two-horn band playing tunes made notable by Louis A., Fred Keppard, and the New Orleans Bootblacks is sure to get the attention of record collectors. But, needless to say, they don't quite cut the old timers, although they don't do badly. Glasel's withdrawal from the local jazz scene was quite a loss. He had achieved a style somewhat original while very reminiscent of Armstrong circa 1928-30 (although most of the theatrical high notes were hap-

pily omitted). Blumberg was, at that time, a careful imitator of Bunk. Wilber was no longer copying Bechet and had an admirable style in the New Orleans category.

Tulip features an exciting exchange of trumpet leads, the contrasting Louis and Bunk sounds stimulating the imagination. With everybody blowing, the ensembles at times become muddled. The rhythm is too determined and thumpy, the bass drum annihilating contributions from piano and string bass. *Old-Fashioned Love* is introduced by some splendid piano in the James P. Johnson tradition. A superior clarinet solo precedes the ensemble. The drums are absent on this one and the remaining rhythm men are allowed to display their excellence. *Salty Dog* trudges along at a pleasant slow tempo, never barking, neither wagging nor dragging its tail bone. *Salad* produces a superb verse, but little more. The breaks are untidy but everybody tries hard. Occasionally the two trumpets inject some vitality into the proceedings. *Once in a While*, but for its frantic pace, is a fine job. Glasel commits some Armstrongisms that would make the master proud. Again, however, the bass drum dominates the rhythm section. *I Can't Say* has the qualities of a better than average ballad. Its treatment is as that of *Salty Dog*, only this time the tail wags—during Wellstood's piano bit.

Weary Blues and *China Boy* are heretofore unreleased selections from a session during the boys' Scarsdale High School days. Glasel is unaided in the trumpet chore and Ed Hubble is the trombonist. Wilber was then copying Sidney Bechet with remarkable success. Both of these sides seem to swing somewhat more than the later records with the larger band. The tempos are too fast and much less surc, however. Glasel's solo on *China Boy* is outstanding.

The band as a whole was at its recorded best during the *Commodore* session, chronologically coming between the two sessions represented on the pres-

ent LP. What shortcomings may exist in the overall picture are compensated for by the spirit and ingenuity of selected solos and ensembles.

(Riverside RLP 2501)
(R. L. T.)

bunk johnson's band

the entertainer, someday,
chloe, the minstrel man,
till we meet again, you're
driving me crazy, kinklets,
marie elena, some of these
days, hilarity rag, out of
nowhere, that teasin' rag

"Jazz," said the Roll, "is strictly music." The statement has many implications. It means that there are normal musical standards by which we must judge good jazz, and it means that making jazz is not just a matter of "I got rhythm."

There may be better jazz records than these, but there are not many, and there are none that are as well recorded. To hear them is a delight, to listen to them is a revelation, to reflect on their many implications is an education. Not only do they mean a complete re-evaluation, for some of us, of William G. Johnson as a mature musician, leader, theorist, and creator, but they should mean a shake-up (since we continually refuse to listen to what Morton plainly said) in our thinking about what jazz is, who makes it, what is worth recording, and how to go about recording that.

Buddy Bolden, the man who they say started it all, said, "Play down low, way down low, so I can hear those feet dragging," and Morton said, "Jazz music should be played soft, sweet, with plenty of rhythm." They knew. A band that cannot move when it is playing quietly is not a good jazz band.

This band has a unified sound on its surface, an integration of its parts, quite its own. That element is probably easiest to observe on the first two choruses of *Someday* or on *Chloe*, but it operates everywhere. It also gets a moving, swinging beat that we demand of good jazz and seldom get; I would call the beat here definitive, despite a certain rela-

tive tightness in the very complex *Kinklets* and in *The Entertainer* and a little sluggishness for a moment in *Till We Meet* (both of which would be unnoticeable from other bands). And this beat, not enough in itself, is under Bunk's command a part of the music and the music a part of it; they create each other. And for the first time, Bunk's beautiful tone, and the range and precisely musical attack of his playing and phrasing can be heard on records.

Also to be heard is the drive of his lead—a drive that has nothing to do with loudness or frenzy. Ladnier had it, and Mitchell had it, and Bunk had it, and he had range and imagination and taste and emotional control as well. An artist doesn't produce excitement merely by getting excited himself—unless he is a bad artist (and to be a bad artist is to be no artist). I would say that his solo on *Days*, deceptively simple as always at first hearing, and the lead in the following chorus make one of the greatest trumpet passages on records—and he is almost that good on all the numbers. And Bunk always creates in musical units of whole choruses or double choruses and his variations (truly that) are whole ideas, not bits and pieces flung together as they happen to come to him; they stem logically from the melody line and each comes logically from what has preceded it and builds on it. Few men have had this requisite gift.

As a soloist, Bushell is adequate (notice how differently he uses fancies out of BG) and trombonist Cuffe is a good soloist. (One wishes these had not been solos but merely exchanges of the lead instrument.) Also apropos of Cuffe, his ensemble approach should be another revelation. It works expertly and right. Remember, Dutray (to mention one of the best) apparently did not play "Tarlgate" smears (if I understand the term) either; there are other ways.

There has been a lot of talk about drumming being felt and not heard. It is good talk but most of it has been only talk. Here we find it. And if you want to hear a piano working creatively *within* the music and not climbing all over it (like some who shall be nameless), listen to Kirkpatrick. And, that Braud is one of perhaps five or six first-rate bassists who ever recorded, is as apparent as ever.

To elaborate something that I remarked on above, one of the unique things about the great jazzmen is their ability to make a complete identity between their music and their rhythm. It is music that swings, intrinsically, as music, not merely "tonal percussion" as it is so often in "swing" music. To hear this happening on a rumba (*Marie Elena*) is to hear it in unique circumstances that thereby make it unusually vivid.

Finally, this is authentic music, no phoney imitations or re-creations, no adolescent emotionalism, no spasm sixes or fubar fives, no dixie jazz, but Bunk's idea of good music, mature on its own terms: relaxed when it is most exciting, quiet when it has most drive, melodic when it is most rhythmic, logically musical always.

Louis Armstrong, too, said it recently: "Music is either good or bad, and it has to be learned." Everyone who has ever achieved anything lasting in jazz has had that kind of respect for musical values. Musicianship is not enough, disciplined integration of parts is not enough, a feel for the specific idiom of jazz is not enough, the ability to make good rhythm is not enough, imagination and taste are not enough, the ability to make the music swing is not enough—but those things together may bring us somewhere near the beginning of it. The theory that good jazz is necessarily brought about by musical ignorance does not get us very far.

There is another point worth making: The Ory band, to name just one, which has been a unit for years (not weeks like this one), could undoubtedly make records as fine and revealing in their way as these are if its real music were recorded with something like the humility, understanding, and respect which Harold Drob and his associates exercised here.

(Columbia ML520)
(M. T. W.)

sidney bechet solos

it had to be you, please
don't talk about me, after
you've gone, ooh boogie,
baby won't you please

come home, i'm going way
down home, margie, wrap
your troubles in dreams

This would seem to be a good idea. It has been evident for a long time that Bechet has given up the idea of playing the clarinet's part in a jazz band and is going to play the lead. It is his own kind of lead, to be sure, but a lead nevertheless, and one that would seem to be especially adaptable (since he combines some elements from the clarinet's role with those of the trumpet), to solo performances that could be new in conception.

However, these are poor records. Mechanically speaking, the balance is terrible, and the resultant sound of the music is extremely ugly; Bechet is shockingly over-recorded. Musically speaking, the story is a little more complicated, but it is not unrelated to the mechanical and supervisory one. For it is evident that at least part of the musical failure has to do with the relative placement of the musicians in the studio and the fact that an engineer was there to "monitor" them. A familiar story.

In the first place, they never get together: what we have is a rasping Bechet "backed" (in the worst sense of that word) by a rhythm section which does not play *with* him and with which he does not play. The drummer does not know what he is supposed to do, and I would be inclined to lay most of the blame for the agitated, frustrated beat at his feet. Bechet's response to this lack of swing is to play loudly, nervously, mechanically, merely giving his mannerisms a run-through. Sometimes it gets to sound like self-imitation, and if you know the V-disc he made of *After You've Gone*, you can see that that is just what it is.

When he wants to be—and when he is allowed to be—Sidney Bechet is a fine, imaginative, relaxed, and creative musician. Some of that is implicit even in the poorest of his record dates, and it is sometimes movingly evident when one hears him in person. His records always sell well and somehow this seems to mean nowadays that we get a lot of dull records. Most of the fault is probably not Bechet's.

(Atlantic LP 118)
(M. T. W.)

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doctor bites doctor jazz

(Continued from Page 8)

1902. . . ." (My italics; and please chalk this one on my side of the ledger!—E. S.)

Quoting further from the same letter, I am ready to stand corrected in my statement that Jelly claimed to be the creator of the blues. He says: "Please do not misunderstand me. I do not claim any of the creation of the blues, although I had written many of them even before Mr. Handy had any blues published. . . ."

In accepting Mr. Carew's quotes that Jelly also denied inventing ragtime (in fact showed a trace of humility hitherto unknown toward his great predecessors Wilson, Jackson, Cahill, Davis, *et al.*), I also admit error in the second part of my short statement that forced Mr. Carew to polish up his armor and charge into battle.

But I take exception to Mr. Carew's interpretation that Jelly Roll claimed *only* to have invented *piano jazz*! I honestly believe that if Jelly's tomb were reopened, you would find that he had turned completely over—in spite of the intimate and unselfish relationship that existed between Mr. Carew and Jelly! How does Mr. Carew reconcile the fact that a celebrated quote from Morton says: "Listen man, whenever you blow that horn, you're blowing Jelly Roll"?

In the original manuscript which I sent the *Changer*, I not only referred to Handy as "The Father of the Blues" (which brought to mind Jelly's claim as the inventor of jazz), but had also included references to Paul Whiteman and Benny Goodman—self-styled "King of Jazz" and "King of Swing"—and noted that I wondered if perhaps these pseudonyms had boomeranged into handicaps, instead of being helpful! This comment was deleted from my article, presumably for space reasons. Had they been included, these references would have showed that my attack was not centered against Jelly Roll alone. It is well to note that any "King of Swing" reference stepped on the toes of Jelly Roll. Here again Jelly claims a finger in the pie, for in his own words, "Swing is just another word for jazz"—and who, pray, is the claimant to the paternity of jazz?

I am sorry that I do not have time to re-plate my entire set of "Library of Congress" records, for in all probability I would find enough quotes from Jelly himself to further strengthen my position. However, I assure you that I have already played it several times. And, adding this to the few contacts I had with the live and bitter Morton, I can sum up my unalienable right to express my impression of Jelly, as follows: he thought he could beat "any man, from any land, with one foot or either hand." And that went for pool-shooting, crap shooting, piano playing (did you ever hear of Jelly losing a contest?), fancy dressing, women—or what-have-you!

In conclusion, I wish to thank Mr. Carew for calling my attention to my ebullient and effervescent (and unintended) mistakes, and duly apologize to Jelly Roll's memory, his family and his friends. Also, I want once more to thank Mr. Carew for the meticulous and unselfish part he has played in preserving for posterity the heritage of this one man who contributed so much to our American culture and folk music.

We might also offer slight counsel to Mr. Carew, that he not let affection and time blind him to the faults of his hero. Let us not forget that we can still like Oscar Wilde's poetry without necessarily liking Oscar Wilde.

STAR
STUDD
SHELLAC



john mc andrew

Some cliché-hardened collector friends have already swooned at its temerity, but I brazenly confess that a new *Victor* album by Helen Traubel of eight epics of earlier years, bearing the obvious title of *The Gay Nineties*, seems to me to fill a definite present-day need.

I refuse to concede that, simply because Miss Traubel is an opera singer, her renditions must automatically be considered ridiculous. Nor will I grant that singing them straight, with no condescensions to this vastly enlightened era, necessarily calls for nothing but hoots and howls of derision. With a rousing, bandstand-in-the-park backing, intelligently conceived by Arthur Fiedler, Miss Traubel manages to recapture, perhaps for the first time since the songs went out of vogue, something of the charm, naïveté and nostalgia of *After the Ball*, *A Bird in a Gilded Cage*, *My Mother Was a Lady*, *Bill Bailey*, *The Curse of an Aching Heart* and others. These are a relief from Jerry Colonna and Beatrice Kay, and let the wit fall where it will.

How would you like an album consisting of outstanding renditions by a dozen greats of yesterday? Well, *Victor* has made it possible in packaging such widely different talents as Fannie Brice doing her original *My Man* (the acoustical 1921 version, not the 1929 electrical one); Helen Morgan's *Bill*; Will Rogers discussing *Topics of the Day* in 1923; DeWolf Hopper's *Casey At the Bat*, which, it may surprise you to learn, is electrically recorded (1926). Also, Sophie Tucker in *I'm the Last of the Red Hot Mamas*; Helen Kane booping *I Have to Have You* (which, it seems to me, is the one selection that does not stand the test of time); Gloria Swanson reminding of *The Trespasser* again in *Love, Your Spell Is Everywhere*. The lusty *Blue Angel* is sparked in Dietrich's exciting *Falling in Love Again*, a superb German recording; Chevalier and *Valentine* once more; John Barrymore's throbbing *Soliloquy from Hamlet*; Nora Bayes and Jack Norworth duetting their *Turn Off Your Light, Mr. Moon* (a 1911 pressing); and Caruso doing the only "pop" song he ever recorded, *Dreams of Long Ago*. This is quite a feast, although personally I believe the indiscriminate mixing of singers and speakers isn't a good balance: certainly *Victor* has enough such material to have made a separate album of each. But, better what we have than nothing at all.

This is nectar for the personality collector, and if you want it all on one record, it's on *Vi LCT 1112*, replete with slick language synopses for each artist by Abel Green, whose popgun prose assures us that the enormously successful *Blue Angel* was a Hollywood remake, which is news to me. A little birdie once told me Von Sternberg did the German and English versions simultaneously in Berlin for *Ufa*, but I guess I just got the bird.

The Extended Play record is apparently doing more for otherwise forgotten sides than the conventional LP's. The majors are more apt to take chances on a single 45 of four recordings: *Columbia* has already pressed, besides current material, reissues of delightful old favorites that never were included in any LP's, and have been unavailable for over fifteen years, such as Louis' *All of Me*, *Walkin' My Baby Back Home*, *Shine and You Rascal, You*; and Bing's *Blue Prelude*, *Love in Bloom*, *Paradise* and *After Sundown*. These should satisfy all but the most rabid original-label collectors, although the tone and depth, of course, if not the surface, of the 78's are far superior.

The need for much more material than facilities (and perhaps finances) can presently provide may lead to many sorely-missed gems being given a new lease of life: for where it would be an expensive risk to re-issue other than the tried-and-true on an LP, think what could be accomplished instead on an EP! Vocally, the possibilities are unlimited—imagine a *History of Popular Song*, with the outstanding performers of their era being given one EP: say, Nora Bayes' *Shine On*, *Harvest Moon*, *Broken Doll*, *Just Like a Gypsy* and *Dearest*, *You're the Nearest to My Heart*; Blossom Seeley, Helen Morgan, Cliff Edwards, Red McKenzie, Jack Teagarden, the early Jolson and Cantor and instrumentally, some of the wonderful pioneer bands of different types: Coon-Sanders doing, perhaps, *The Wail*, *Bluefoot*, *Darktown Strutters' Ball*, *I Ain't Got Nobody*; and equally representative sides by Ray Miller, Isham Jones, Ted Weems, The Georgians, The California Ramblers, and scads of others who quietly paved the way while others, often less deserving, were lapping up the gravy. Just as there is a permanently available library of the history of the motion picture in the Museum of Modern Art, so should there be a *History of Popular Music* permanently available on records, with recourse to more than just the best sellers of each type.

the record changer

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HOW THE RECORD CHANGER WORKS: CLOSING DATE FOR BIDS MARCH 16TH

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

| | | | |
|-----|---------------------------------|-----|---------------------------|
| Ae | Aeolian | Hgl | Hargail |
| Aj | Ajax | HMV | His Master's Voice |
| AM | American Music | HoW | Hit of the Week |
| Ap | Apex | HRS | Hot Record Society |
| Ar | Artiphon | Id | Ideal |
| As | Asch | Je | Jewell |
| Au | Autograph | Ji | Jazz Information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kn | Keynote |
| BB | Blue Bird | Li | Lincoln |
| Be | Beacon | Lu | Lumen |
| Bl | Berliner | Me | Melotone |
| BN | Blue Note | MI | Melba |
| BP | Brunswick Polydor | Mo | Monarch |
| Br | Brunswick | Mo | Masterpiece |
| Bt | Beltona | Ms | Master |
| BS | Black Swan | MV | Musique au Vatican |
| Bu | Buddy | MW | Montgomery Ward |
| Bwy | Broadway | NMQ | New Music Quarterly |
| Ca | Cameo | Ns | Nordisk |
| Ch | Champion | Od | Odeon |
| Cl | Collectors Item | OL | Oiseau Lyre |
| Cl | Clarion | Op | Olympia |
| Clg | Clangor | Or | Oriole |
| Cn | Chantal | Pa | Parlophone |
| Co | Columbia | Pat | Pathe |
| Com | Commodore | Pd | Polydor |
| Cp | Capitol | Pe | Perfect |
| Cq | Conqueror | Pm | Paramount |
| Cr | Crown | Pr | Pro Musica |
| CRS | Collectors Rec. Shop | Pu | Puritan |
| Cs | Crescent | Ra | Radiodisque |
| Cx | Claxtonola | Re | Regal |
| De | Decca | Ro | Romeo |
| DF | Discophiles Francaises | Ry | Royale |
| Di | Diva | RZ | Regal-Zonophone |
| DI | Dolmetsh | SA | Solo Art |
| Do | Domino | SAL | Salabert |
| DP | Decca Polydor | Sbl | Sonabel |
| Ds | Disc | Sg | Signature |
| Dx | Deluxe | Sl | Silvertone |
| Ed | Edison | St | Sterno |
| EB | Edison-Bell | Su | Sunshine |
| EI | Electrola | Sw | Swing |
| Em | Emerson | Sy | Syrena |
| Ex | Excelsior | Te | Technichord |
| Fo | Fonotipia | Tfk | Telefunken |
| FD | Fonotipia-Odeon | TM | Treasury of Music |
| FRM | Friends of Recorded Music | Tr | Triangle |
| Ge | Gennett | UH | United Hot Clubs |
| Gg | Grey Gull | UI | Ultraphone |
| Gl | General | Ve | Velvotone |
| Gr | Gramophone | ViE | Victor |
| Gt | Gamut | Vo | Vocalion |
| Ha | Harmony | Vr | Variety |
| Hc | Homochord | Vs | Varsity |
| Hg | Homograph | Vy | Victory |

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| | | | |
|----|-------------------|----|----------------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

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(ABOVE HR CRK)
214. ANO SO FORTH/TONITE WE LIVE VI 25877 N-
215. 10 EASY LESSONS/PIED PIPER VI 25881 E+
216. WHY DOESNT SMBOY TELL/PRICE FELLER VI 26055 E
217. FATER DEAR/LET THIS B WARM TO U BAR VI 26061 E
218. WONT TELL SOUL/SIMPLE & SWEET VI 26086 E+
219. CRIED FOR U/SOBBIN BL VI 26116 E
220. PATTY CAKE/U HAO IT COMIN TO U VI 26196 N-
AL BERNARD & ERNEST HARE/MAUREEN EHLIN
221. SAMUEL JOHNSON/PAPA OESNT 2 TIME PE 12125 N
BEN BERNIE
222. JIG WALK/MY BUNDLE OF LOVE BR 3126 E
223. REACHING FOR MOON/CHERIE I LOVE U BR 3170 N-
224. AINT MARLOUS/DUKE ON BAT (ROYAL BL) CO 2809 V
225. DRUMMERS DAY/SCOTLAND BURNING VO 4943 E+
BERTRANO
226. LITTLE BITS OE TEST E+
TOM BERWICK
227. TWO FOR TEA/MISTAKES BB 5631 E
BOON BESTOR
228. TRU CONFESSION /SAILING HOME BB 7239 E+
229. BEAUT GIRL/IM DANCIN ON RAINBOW VI 24432 E+
230. GOOON NITE/HOME ON RANGE VI 24463 E+
231. OONT LET IT HAPPEN AGAIN/LITTLE REO VI 24645 E+
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232. VOYEZ TERRASSE/LE PETIT PIGEON COF 2397 N
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233. GA ROCKIN CHAIR/REO SIAL IN SUNSET BA 51112 V+
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245. WAKE UP JACOB/POOR MONAH RY 1701 E+
ARCHIE BLEYER ORCH
246. ON SUN AFTERNOON/FEELIN U FOOLIN ME351022 E
RAY BLOCK
247. LITTLE HULU HVN/BLUE HAWAII VR 528 E
248. OINAH. OARDENELLA VR 607 E
BOB BLUE
249. BLUE THINKIN OF U/BABY JUST 4 ME OK 41464 E-
BLUE CHIPS
250. WINTER SOON B OVER/TAY ON RITE SIOEME 60759 E+
251. OONT U PRAY 4 ME/GIVE THAT OL TIME ME 60760 N-/V
252. MY SAL/NOBODY DARLIN BUT MINE ME 20860 N-
BLUE GRASS BOYS
253. BOLSHEVIK/HOW I LOVE BULGARIANS PER 14722 E+
BLUE RHYTHM BAND
254. HARLEM AFTER MIONITE/CHRIS COLUMBUSVDE 6 E+/N
SHARKEY BONANO'S SHARKS OF RHY
255. HIGH SOCIETY/WHA CHA CALL EM BL PAE 2825 N
256. HIGH SOCIETY/WHA CHA (HENDERSON) PAE 2825 N-
ISSY BONN
257. BEST FRIEND/ISSY GOES TO LUNCH HMV 498 E
BORBEES JAZZ ORCH
258. ITS LONG LONG TIME/JUST KIND GIRL CO 2233 E

BOSTON POPS
259. TURKEY IN STRAW/MUSIC BOX VI 4390 N
260. HORA STACCATO/NONE BUT LONELY HRT VI 4413 N-
261. DEEP RIVER/NOBODY KNOWS TROUBLE VI 4428 N
262. LA COLONORINA/LA PALOMA VI 4434 N
263. SONG OF VOLGA BOATMAN/CHANSON TRISTE VI 4527 N-
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267. SHOUT SISTER SHOUT/ROLL ON MISS BR 9081 E+
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285. TALKING 2 WIND/WHIT O'YA HR FROM HRT CO 36052 N-
286. PARIETLANO LULL/ITS SQUARE BUT IT CO 36014 E+
287. LOVE ME LIT LIT/B.W. PIGGY CO 36231 N
288. GET THESE BEHIND ME/ALL THAT MEET & CO 36248 E+
289. IN HALL MT KING/LAND OF SKY BL -ATERCO 36286 N
290. OONT KET JULIA FOOL YA/JACK & JILL CO 36372 E
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293. MAKE WITH KISSES/FIT Z B TIED VO 5210 E
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295. SWININ A DREAM/THIS CHANGING WRLO VO 5262 N
296. BASIN ST BOOGIE/CALL IT ANYTHING CO 36340 N-
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297. HW COME U OO ME LIKE U/HARD HEARTED EO 51428 E
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298. KNOCKIN MYSELF OUT/ME MELLOW MAN OK 6254 E+
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299. T ON TERRACE/UNDER UR SPELL BR 7774 E+
300. PAREE/ITS NOT LIKE THAT OE 3949 N
301. ROR U/UNDER ROOF IN PAREE OE 3950 N-
302. VALENTINE/ITS UP TO U OE 3951 N-
303. MISTY ISLANDS OF MILANOS/THAT NITE ME 60313 E+
304. THEY CANT TAKE THAT/THEY ALL LAUGH/OEPE 70516 E
LOU BREESE ORCH
305. HUMPTY DUMPTY HEART/HOW LONG OIO I OE 4107 N-
306. PLEASANT ORMS/CHIQUITA OE 4127 N
307. SWHT WAIT FOR ME/LORETTA OE 4269 E+
308. BL SKIES/ T FOR 2 MUSICA 9206 N-
FANNY BRICE
309. IF U WANT RAINBOW/RATHER B BLUE VI 21815 N-
EDWARD BRISHAM RECITATION
310. BARBARA FRIETCHIE CO 3488 E-
ACE BRIGODE ORCH
311. U KNOW U BELONG/WHY SHOULO I VO 5446 N-
BROADWAY DANCE ORCH
312. SONJA/SOMEWHERE EO 51098 E+
313. TELL MY GYPSY/WHO SORRY NOW EO 51173 N-
314. WHO SORRY NOW/ TELL ME GYPSY EO 5173 E+
315. AINT WE GOT FUN/ALL BY MYSEPF SYM 14258 V
316. LADY OF EVEING/CRINOLINE DAYS LA BELLE 1420 V
317. CLIMBING UP SCALES/WALTZ OF LONG RESONANCE 11306 E
QUINTER BROCKST (FINE GERMAN JIVE BAND)
318. SWT LORRAINE/OPEN DOOR RICNARD BRG 82335 E+
319. EXACTLY LIKE U/SING ENG SING BRG 82334 N-
AMANDA BROWN
320. GOT WRLO IN JUG/OO RIGHT BLS PATHEF 32035 V
BETTY BROWN/CLARK & REESE
321. WHAT WOULDN I OO 4 MAN/TORES/OORES GG 2513 E
CLAT BROWN
322. HEAVENLY THING/STUFF IS HERE OE 410 E+
323. LOCK & MEY/TREATED LIKE OOG OE 7654 E+
324. MARRIAGE SLAV/MAOE U P MY MING OK 6199 N

LES BROWN ORCH
325. OO U CARE/LAMENT TO LOVE OK 6258 N
326. AS IF OINT KNOW/MEAT NO POTATOS OK 6323 N-
327. NOTHIN/GOT IT BAO OK 6414 N
328. SCLIO OLD AMN/TIS WUTU... OK 6430 N
LES BROWN ORCH
329. SOLID CL MAN/ TIS AUTUMN OK 6430 N-
330. BABY MINE/ I-A IN AMRY OK 6500 N
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339. IF FEEL THIS WAY/SHOULO HAVE KNOW DE 3566 E+
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347. THE LABOR QUESTION/VI 5540 E
348. AN IOEL REPUBLIC/IMMORLITY VI 16168 E
WILLIE BRYANT
349. MOONRISE ON LOWLANDS/HUE WHAT BB 6362 E
350. CROSS PATCH/MARY BAO LITTLE LAMB BB 6435 E
351. U NEVER REMBER LIL FORGET/GONNA OE 1881 E-
TIM BRYN&N BLACK OEVIL ORCH
352. SIREN SOUTHERN SEA/WANG WANG OK 4310 E-
JACK BUCHANAN
353. EVERYTHING HAP/LOOKING MELOOY COE 2127 E+
354. IVE LOOK 4 TROUBLE/WHEN WE GOT COE 4141 E+
355. ALONE WITH ORMS/U AGOT UR GLOVES HMV 4005 E+
356. GOONITE VIENNA/LIVIN CLOVER HMV 4083 E-
357. OO LO LO/O GREEN HMV 8027 E+
358. WEEP NO MOR- BUBY/SUN ROUNO CONR HMV 8110 E+
BUGLE CALL RAGGERS
359. NEW JIG RHY/ TEMPTATION RAG OE 1018 E+
CHICAG BULLDOCK
360. U RASCAL U/ CANT GET SIPPY OF MIN BA 32252 V
361. TIME TO SING SWT ADOLINE/LIT 2NO ME 12683 E+/E+
362. IVE GOT FEELIN U FFOLIN/TAKE ME BKME 51208 E+
363. IM OLO COWHAND/EMPTY SADDLES ME 60901 E+
364. FBB TIOE/ FIRST TIME I SAWU ME 71151 N
365. BLOSSOMS ON BOWAY/CANT STOP ME ME 71105 N-/E
366. THANKS FOR MEMORY/SNOKE FROM CHIM PE 80304 E+
367. NO WONDER/HOW CAN WE B WRONG VO 4332 E+
368. RUMPEL STILTS KIN/BUILDING SAILLET VO 4750 E+/E
369. NEVER KNEW HVN COULO SP/SMBOOY NO VO 4764 E+
RUDY BUNDY ORCH
370. PUBLIC MELODY 1/OLO MAN MOON VR 615 V
371. WEARY NITES/MR SIZZLING MAN VR 637 V-
372. FRANK BURBECK
373. HAMLEST SOLILQUY/FALL OF WOLEY VI 16912 E-
374. OLO SWHTRT MINE/KNIGHTS TOAST VI 16913 V
375. BARBARA FRITCHIE/THE WATER MILL VI 17132 E+
MARIE BURKE
376. WHAT HAVE I OONE/BOOY & SOLL COE 73 E+
SONNY BURKE
377. LAST JAM SESSION /T FOR 2 VO 5139 E
DAB BURLEYS SKIFFLE BOYS
378. SKIFFLE BL/ CHICKEN CHACK SHUFFLEARKAYIOO1 N
REV. J.C. BURNETT & CONGREGATION
379. BALSCHAZZER/WEN EVE SUN GOES OWN OE 7577 N-
ABE BURROWS
380. TOKIO ROS/RON RON/STATIONERY/HCSPE OE 40049 N-
HENRY BUSSE ORCH
381. HORN TOOTIN FOOL/TA OE 789 E+
382. SER ES ME RITE/NOTHIN BUT OE 3407 E+
383. IISHOMINGO BL/MAMAS GONE GOBY OE 4325 E+
BUSH BROTHERS
384. ME PAROONED ME/SAVED BY HI ST CO 15203 N
CARLO BUTI
385. TI PORTERO CON ME/LETTERINE O'AF CO 14886 E

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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NYC 27 NY

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Table with columns for item number, title, and price. Includes entries like '385. DONT LV ME NOW/PUSHIN CONVERSATION DE 3357 N-', '392. DEVIL SAT DWN CRIED/BOOGIE CONCERTO DE 8600 E', and '445. ROSE RECORDED/MANLEY DE 2314 E'.

Table with columns for item number, title, and price. Includes entries like '446. LULLABY IN RHY/10CLOCK JUMP PAE 2579 N-', '451. IM LOST/JST BABYS PRAYER CP 156 E', and '515. WIFE OF A LUCKY/BL MOON VI 4033 E'.

Table with columns for item number, title, and price. Includes entries like '520. STAR SP BANNER/GDD BLESS AMERICA VS 8091 E+', '521. QUEJA/PAMPERA/LA CUMPARSITA CO 2928 V+', and '580. MEMORIES OF U/COMES THE DAWN CONT 6004 E+'.

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Table with columns for item number, title, and price. Includes entries like '581. WALKED RITE UP/M.T. POCKET (E.G. COVER) PAT 21061 V+', '582. WALKING WITH SUSIE (HR CRORR TEST PRESS 29810 E)', and '583. NITE & OAY/CREOLE LUV CALL HMV 8023 E+'.

Table with columns for item number, title, and price. Includes entries like '650. SOME THESE DAYS/SHINE COE 1845 N', '651. LAZY OAY/YOUNG & HEALTHY COE 2027 N', and '652. GDNITE L LADY/RIDIN IN RAIN COE 2043 N'. Also includes 'BING CRSSBY' and 'WALTER DAVIS' sections.

Table with columns for item number, title, and price. Includes entries like '725. LILY OF LAGUNA/PAROE OF TIN SOLDR PAE 2324 N-', '726. JIM BLUOSOE/ IN BOHEMIA HAR 933 V+', and '727. NO OME ELSE WILL DO/DONT U KNOW I LON 101 N-'. Also includes 'JOE DANIELS HOTSHOTS' and 'WALTER DAVIS' sections.

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DIXIELAND SWINGSTERS

- 784.FIDDLEBIA/LVE ME OR LVE ME BB 7160 E
785.5 MAN BL/NEW ORESS 4 IAO RED BB 8054 N
DIXIESTOMPERS
786.FLORIDA STP/GET IT FIXED HA 88 E-

JOHNNY DDDDS

- 795.AFTER U GONE/COME ON ST BR 80074 N-
796.WHEN ERASTUS PLAYS KAZOO/JOE TURNER BR 80075 N-
797.40 & TIGHT/PGGGLY WIGGLY BR 80076 N

AL DONAHUE

- 800.MORNING AFTER/DAINGEROUS 2 LOVE LIKE OE 608 E+
801.ALONE/WINTER WALTZ DE 64 E
802.TOOK MY BREATH AWAY/HOW DO I RATE OE 630 E

SAM DONAHUE

- 830.AU REET/THEY STILL MAKE LOVE BB 11121 N
831.WHY OIO HAVE ENO SO SOON/I NEVER NEWCP 405 E+

DORO DONIGAN

- 833.PIANO BOOGIE/EVERY OAY BL BB 8979 E+/E

DORSEY BROTHERS

- 834.SHIM SHAM SHIMMY/MOOD HOLLYWOOD BRE 1505 E+
835.BY HECK/GETTIN SENT OVER U CO 36065 N-

JIMMY DORSEY

- 855.WH LOVE COMS YR WAY/ME & MARIE OE 570 E+
856.WHY SHLONT IT/PICT OF ME W OUT U OE 571 E+

JIMMY DORSEY CONT.

- 861.WELCOME STRA/IS IT TRUE WHAT SAYDE 768 E+
862.ROBINS & ROSES/SING SING SING OE 776 E+

TOMMY DORSEY

- 881.MARIE/ IVE GOT A NOTE HMV 8570 E+
882.MELODY IN F/LIEBESSTRAUM HMV 8578 N-

(ABOVE RM CHP 8 GR 2ND SIOE)

- 889.JA OY/ROYAL GAROEN BL VI 25326 N
890.CLOSE 2 ME/HI HAT PICCOLA & CANE VI 25447 E-

MORTON DOWNEY CONT.

- 943.LOVE ISORMER/THEY SING WEARIN GREEN VI 22048 V+
COLLINS H. DRIGGA
944.PARADE WOODEN SOLDIERS/SONG ISLANOS VI 27305 N

BETTY DRIVER

- 905.LOVE WHISTLE/ ILL TAKE ROMANCE HMV 545 E+

EDDY DUCHIN

- 952.OIO MEAN W SAID L NITE/TILL 2MORROW BR 6458 E+
953.HAPPY FRAME MIND/ISSY BR 8106 N-/E

AL DUFFY

- 987.MARIE AH MARIE/ CIRIBIRBIN OE 1683 N-

CHARLES DILLIN

- 990.UNTILL THE END/MEXICALI ROSE NN 10007 E +

DUNCAN SISTERS

- 992.MUSIC LESSON/BABY SISTER BLS VI 19050 E+

SONNY DUNHAM

- 997.MY FOOLISH HEART/NOTHIN BB 11305 V

DEANNA DURBIN

- 1002.WAS THAT ALL MEANT 2 U/SWT BUNCH OE 5746 N-

EDDIE UNSTEDTER

- 1009.AR U HAPPY/ BL HV N BR 3680 E+

AUCTION MINIMUM BID 50c AUCTION

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125 LA SALLE STREET
NYC27 NY

Table with 3 columns: Item #, Title, and Price/Status. Includes artists like DEANNA DURBIN, EDIE DURHAM, and various song titles.

Table with 3 columns: Item #, Title, and Price/Status. Includes Duke Ellington compositions and other musical items.

Table with 3 columns: Item #, Title, and Price/Status. Includes Ruth Etting compositions and other musical items.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

806 S. THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table with columns for item number, title, and price. Includes items like '1422. LECTURE FRM MORAL ADVISE...', '1433. MARRIAGE WONT TAKE...', '1440. DONKEY SERE/WILL U REMEMBER...', '1441. LINGER WHILE/MINDIN MY BUZ...', '1442. MUSKRAT RAMBLE/47TH & TSTAE...', '1443. AFTER WHILE/SHIM EM SHA WABBLE...', '1444. U TOOK ADVANTAGE/THREE NO CRWD...', '1445. GOT RHY. SEAT TO BOCKS (P.W. LAM)', '1446. HONEY LOVIN ARMS/DONT BELIEVE IT...', '1447. BLUE ROOM/EXACTLY LIKE U...', '1448. CRAZEOLOGY/CANT HELP LOVING DAT...', '1449. BUZZARD /TILLIES ONTOWN NOW...', '1450. FIF BUZZARD TEST PRESSING...', '1451. TILLIES ONTOWN NOW/TEST PRESSING...', '1452. G NITE LURY DA/POOR ROB CRUSOE...', '1453. ALA BABECUE/THATS WAT U MEAN...', '1454. TIGER RAG/B W B DY...', '1455. TIGER RAG/ B W BOY...', '1456. CARFUL/GATHER LIP RUGH WHILE...', '1457. BUT KISS THY HAND BARE/GOT EYES ON OE...', '1458. IAD 2 B U/DONT BLAME ME...', '1459. WHERE IS SUN/W EN LOVE IS YOUNG...', '1460. HARRITY WALTZ/BEGIN BEGUINE...', '1461. WHERE ARE U/THAT FOOLISH FEELING...', 'FRISCO SYNDICATORS/CLARION DANCE ORCH', '1462. EVERYBODY STEP/GALOWAY...', '1463. JOSEPHINE/ BIG APPLE...', '1464. NOTHIN CAN STP ME/DONT SVAE LOVE...', '1465. MELANCHOLY BABY/LOST IN FOG...', '1466. PLEASE BELIEVE ME/BUT WHERE ARE U...', '1467. BIG LEG WOMAN GETS BA/WNAT SOME PIEOK...', '1468. LOST LOVER BL/WHEN U ARE GONE...', '1469. JOLO TURKEY/ 12TH ST RAG...', '1470. ICA SWT AS APPLE/ MO E CANOY...', '1471. YAH OE OAL/SLIPPERY HANK...', '1472. DID U MEAN WAT U SED. LAST NITE/BABYME...', '1473. WANDERING ROSA LEE/LOVE TRIFLING...', '1474. MOONSHINE BY KEY/U ODNE RANKE USELOK...', '1475. BRING THEM IN/ ALL OVER THIS WRLD CE...', '1476. GALLAGHER & SHEAN 1&2...', '1477. OLD BLK JOE/ MASSA IN COLD GRND...', '1478. SOMETIEM WELL SY GORVE/WONDEROUS L...', '1479. BL ROOM/MOONLITE & ROSES...', '1480. TOUCH U LIPS/ LOST...', '1481. HONOLULU STARS/MELODY FRM SKY...', '1482. LOVE OR INFATUATION/WHEN IS KISS...', '1483. TO B CONTINUED/ AUTUMN SHOWERS...', '1484. BEDELIA/LINGER LIT LONGER...', '1485. BEDELIA/LINGER LIT LONGER...', '1486. GLORY B TO LOVE/LIT SPARK LOVE...

Table with columns for item number, title, and price. Includes items like '1487. GDBYE 4 EVER/ROMANTIC GUY I...', '1488. GDBYE 4 EVER/ROMANTIC GUY I...', '1489. THE JITTERBUG/OVER RAINBOW...', '1490. FIGARD/OCEANS APRART...', '1491. WEARING OF GREEN/FRIENDSHIP...', '1492. WEARING OF GREEN/FRIENDSHIP...', '1493. BUDS WONT BUD/IM NOBODY BABW...', '1494. OUR LOVE AFFAIR/ALWAYS CHASING...', '1495. ALWAYS CHASIN RANBOW/OUR L AFFAIRS...', '1496. GREAT 4 IRISH/PRETTY GIRL MILKIN...', '1497. HOW ABOUT U/FDR JONES...', '1498. BL IN NITE/END OF RAINBOW...', '1499. NEED OF PRAYER/DEATHS BLK TRAIN...', '1500. LE PIANO MECANIQUE/LES MARINS OE...', '1501. JOHNNY GET GIRL/HUMPHREY RHUMBA...', '1502. ES 1ST SO SCHON/DB WARSF FUR OIE...', '1503. HAPPY LIT CHAPPIE/STUONETS MARCHES VI...', '1504. OLD FASH LOVE/SHAKE U FEET...', '1505. LETS DD IT./GLORIANNA...', '1506. TONITE/WHEN I HEAR U VOICE...', '1507. WHISPERING TREES/SDNG OF THE...', '1508. HDW DD U MISTER HIGHT/FLEETS LIT...', '1509. MY ONE & ONLY/SWONDERFUL/F FACE...', '1510. PUT USELF IN MY PALEC/OL MAN MOSE MAJ...', '1511. TROLLY SONG/WISH U WERE WAITING...', '1512. W.O. TWIST/NOTHIN BUT BL...', '1513. JUST WAITING 4 U/CRYIN AGAIN...', '1514. JUST A LIT LONGER/ RAGS...', '1515. DONT WANT 2 4GET/BKN HEARED SUE...', '1516. ILL DRIFTIN BK DRMLAND/ONLY ANOTHER...', '1517. TELL THERE HOPE 4 ME/ON ALAMO...', '1518. PASSING TIME W ME/CHANGED NAME...', '1519. OUTFSKIRTS DF TWN/WOKE UP COLD...', '1520. ODULTIN HEPL IT/DEEP WATER BL...', '1521. CHARITY BL/BRWN SKIN WDMAN...', '1522. GOT TO GET HOT/GIVE ME TIME...', '1523. GOT TO GET HOT.GIVE ME TIME...', '1524. LOVE ME LIT BIT/HONEY...', '1525. SONG OF INTIA/SWILIN...', '1526. SMILIN. SL DANUSE BLS...', '1527. SY WHILE DANCING/NEATH SO SEA MON...', '1528. SOMEWHERE IN NAPLES/BABY FACE...', '1529. 5TH ST BL. 2 WAYS 2 TEXAS...', '1530. BL BLAZES BL/BACK OODR BL...', '1531. CANTE BOUNCE/COW COW BOOGIE...', '1532. BILLIES BOUNCE/MAO MONK...', '1533. HOUR OF PARTIN/SURRENDER OEAR...', '1534. PLEASE OOT /BLK/CANT GET STARTCOBL ST...', '1535. FORTUNE TELLER/EILEEN ALLANUA...', '1536. RECONSSIONAL /OLO RUGGEO CROSS...', '1537. ASLEEP IN DEEP/ROCKED IN CRAOLE OF VI...', '1538. BUNNY POLKA FERRY BOAT SERE...', '1539. JUST EMNTI N JOE/SWT MBSI...', '1540. TRALEE/ I WIT 4 U...', '1541. 4 ME & MY GAL/100 FAT POLKA...', '1542. DING DONG DADDY/PORTERS L SONG...', '1543. LONG TO LIVE IN LLAND/BK HOME ON...', '1544. GIVE A HILL 2MORROW LAY MY HEAD...', '1545. JIMBO JAMBO LNO/TURNIP GREENS...', '1546. JIMBO JAMBO LNO/TURNIP GREENS...

Table with columns for item number, title, and price. Includes items like '1547. FOLLDWINING U AROUND/ILL WAYS REMBER...', '1548. KY/3 U BEAUTIFUL DOLL...', '1549. IN OLD TIA JUANA/MY SIN...', '1550. WHEN SUMMER IS GONE/SALLY DF DRMS...', '1551. SOMEONE/LIKE TO BE GYPSY...', '1552. LOVE WHISPERS/2 HEARTS...', '1553. NOTHERLESS CHILD/TRAVELIN SHOES...', '1554. SWANEE RIVER/SWT ADELINE...', '1555. STORMY WEATHER/WHOA BABE...', '1556. STALEN WASNT STALLIN/DIP FINGERS...', '1557. DUSKY STEVE/BL GRASS (ASTORITES)', '1558. OLD GIRLS NEM GIRL/DONT B LIKE THAT...', '1559. WATCHIN CLOUDS ROLL/ILL GET BY...', '1560. ME & MAN MOON/ CROSS ROADS...', '1561. WISHING & WAITING 4 LOVE/BROWAY...', '1562. SWEETEST GIRL SIDE HW/INTO HEART...', '1563. BLONDY/END OF LONESOME TRAIL...', '1564. DIP FINGERS WATER/STALIN WASNT STALL...', '1565. GENERAL JUMPED DAWN/B HOME AGAIN...', '1566. LOVE U SAME WAY/KISS 4GOTTEN...', '1567. LOVE IN SAME WAY/KISS U&I 4GOTTEN...', '1568. WANT 2 C MY TENN/REMEMBE...', '1569. AFTER I SAY SORRY/DINAH...', '1570. GIMME LIT KISS/ LONESOME & SORRY...', '1571. DONT ANGRY/TRIVING 2 4GET(ORIOLE ORCH)', '1572. IDOLIZING/HUSH A EYE...', '1573. RA HER B GIRL IN ARMS/SUNDAY...', '1574. LANE SPIN/IF STARS WERE BABIES...', '1575. GONNA MEET SWEETIE/ME & MY SHADOW...', '1576. GONNA MEET MY SWEETIE/ME & MY SHADOW...', '1577. BLUE RIVER/MORNING GLORIES(RENARD)', '1578. SO TIRED/ LIT KISS FRM LIT MISS...', '1579. SING ME SWING SONG/CANT WE BE FRDS...', '1580. NOBODYS SWHTRT/MORE THAN U...', '1581. MARGIE/FAREWELL BL...', '1582. MARGIE/FAREWELL BL...', '1583. CHANGES./RUSSIAN LULLABY...', '1584. CRIED 4 YOU/WHERE OR WHEN...', '1585. MARGIE/FAREWELL BL...', '1586. TAKES TIME/MOON FACED STARRY EYED...', '1587. OR HECKLE MR JIBE/TEXAS T PARTY...', '1588. LETS DANCE/BOY MEETS HORN...', '1589. ROYAL GARDEN/ WHOLLY CATS...', '1590. FOUND NEW BABY/BRKFAS FEUO...', '1591. INTERMEZZO/AMAPOLA...', '1592. DIXIELAND BANO/BUGLE CALL RAG...', '1593. POUND RIDGE/GOT IT BAO...', '1594. BKE OWN WINSOCKI/SHADY LADY BIRD...', '1595. BETTER MOUSETRAP/NOT MINE...', '1596. IOAHO/TAKE ME...', '1597. HOW LONG BEEN G ON/CLARINET ALA KINGCOO...', '1598. BE FOR/WELL MEET AGAIN...', '1599. HECKLE ME JIBE/TEXAS TEA PATY...', '1600. GA JUBILEE/ EMALINE...', '1601. POOR BUTTEFLY/HORA STACCATO...', '1602. LEST DO IT/ THE EARL...', '1603. EVYTHING I LOVE/WINTER WEATHER...', '1604. LONG THIS GOIN ON/CLARINET A LA KING...', '1605. ROSES BLOOM AGAIN/LAMP MEMORY...', '1606. STRING PEARL/JERSEY BOUNGE...', '1607. MEMORIES OF U/ SOFT WINDS...', '1608. NIGHT WID/STARUST(WILLIE LEWIS)', '1609. MUSIC HILL RAG/ DOWN HOME RAG...', '1610. SPRING SONG/HONEYSUCKLE ROBE...', '1611. SPRING SONG/HONEYSUCKLE ROSE...', '1612. JUST U JUST ME/MY GUYS COME BACK...', '1613. SOMETIEM I M HAPPY/ KING PORTER...', '1614. JINGLE BILLS/SANTA CLAUS COMIN V...', '1615. GOOD BYE/SNDMAN...', '1616. GOODBYE/SANDMAN...', '1617. ALEX RAGTIME BAND/RIFFIN AT RITZ...', '1618. JAM SESS/SOMEBODY LOVE ME...', '1619. DONT B THAT WAY/ 10'CLOCK JUMP...', '1620. SING SING SING PTS 1&2...', '1621. LET SONG OUT HRT/FEELIN HI & HAPPY...

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

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Table with columns for song title, artist, and auction details. Includes entries like 'BE'N'Y GOODMAN CDNT.', '1522. ORNER IN ME/WHYD YA MAKE FALL', '1623. SAVING MYSELF FOR U/DONT WAKE HRT', etc.

Table with columns for song title, artist, and auction details. Includes entries like 'BOBBY GRAVELLE', '1601. MEMORIES OF U/NOV STAR HMN', '1689. NEW YORK BL. GUITAR B OGIE', etc.

Table with columns for song title, artist, and auction details. Includes entries like 'LIONEL HAMPTON CONT', '1751. RING DEM BELLS. MUSKRAT RAMBLE', '1752. RING DEM BELLS. MUSKRAT RAMBLE', etc.

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WV 27 NY

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Table with columns for song title, artist, and price. Includes entries like '1816. SMETHING BOUT ROSE/LAST NITE ORMD VI 21498 V-' and '1817. OLD MAN BL. ROCKIN IN RHY OK 8869 E+/G'.

Table titled 'MARION HARRIS CONT.' with columns for song title, artist, and price. Includes entries like '1875. WHEN U & I WERE 17/NO ONE BR 2836 E' and '1876. NEVER LET ON ONE/ JAZZ VAMPIRE CO 3328 N'.

Table titled 'PHIL HARRIS' with columns for song title, artist, and price. Includes entries like '1887. RATHER LISTEN TO EYES/LV TAKE ORDER BE 564 N-/E' and '1888. RATHER LISTEN TO EYES/LOVE TAKE DE 564 E'.

Table titled 'SISTER HARRIS' with columns for song title, artist, and price. Includes entries like '1895. DONT MESS W ME/CAN HAVE MY MAN PE 12045 V' and '1896. SOROMA PLAYS #1'S/FEEL OLO A COMIN KI 4276 E'.

Table titled 'HARRY'S TAVERN BAND' with columns for song title, artist, and price. Includes entries like '1905. TAVERN WALTZ/BARTENDER POLKA BB 10896 N-' and '1906. FRENESC/SAME OLO SHILLEL BB 10811 N-/E'.

Table titled 'FRANK HARRIS' with columns for song title, artist, and price. Includes entries like '1865. HEAD NEATH ROSES/ORM BIG PARADE CD 666 V+' and '1866. GWN SO USED TO U. BL HVN FDR ME CO 15543 N'.

Table titled 'LILIAN HARRIS' with columns for song title, artist, and price. Includes entries like '1923. SOUVIEN TOUJOURS/JE SUIS COMME CA OOF 166504 E+' and '1924. CHRISTELS LIED/ HEURIGEN LIEO OOG 11524 E'.

Table titled 'COLEMAN HAWKINS CONT.' with columns for song title, artist, and price. Includes entries like '1937. STRANGE FACT/SMILES OEE 6445 E+' and '1938. WANNA GO BACK HARLEM/SOMETHING DEE 6502 E+'.

Table with columns for song title, artist, and price. Includes entries like '1951. HEARTERK BL/ OLMAN RIVER PAE 1766 E+/E' and '1952. SUNNYSIDE ST/TAINT GOTNORDDY PAE 1825 E'.

Table with columns for song title, artist, and price. Includes entries like '1961. MADLY IN LOVE W U/MISS HALLELUJAH BB 7810 E+/E' and '1962. WEARY BL/ KING PORTER STP BB 7839 E'.

Table with columns for song title, artist, and price. Includes entries like '1970. NONA/ KNOW SECRET BB 10979 N-' and '1971. SPOIN/SDFT WINOS BB 11001 E'.

Table with columns for song title, artist, and price. Includes entries like '1988. RABG BL/ SNATCH IT & GRAB IT PM 12814 N-' and '1989. GET BL WHEN RAIN/ WILLOWS CO 1502 N'.

Table with columns for song title, artist, and price. Includes entries like '2005. GO OWN MOSES/ BY NA BY VO 21002 N-' and '2006. PUT ARMS AROUND ME/4 FIRST TIME DE 18565 E+'.

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NYC 27 NY

AUCTION MINIMUM BID 50c AUCT

Table with columns for item number, title, and price. Includes entries like 'BILLY HAYS DRCH', 'LENNIE HAYTON DRCH', 'MARY HEALY', 'HEERMANN TRID', 'HORACE HEIDT DRGH', 'MILLER DAUGHTER MARIE', 'GUMBAW DRMUS/O MARIE O MARIE', 'NATURAN THING TO DO/ MOON GOT EYES', 'SHEVANI GANS/GOLO MIN IN SKY', 'SAIL ALONG SILVERNY MON/ROSALIE', 'FALL IN LOVE W/HOWOJA LIKE LOVE', 'HEIGH HO TAKE U HOME KATHLEEN', 'QUESS RIGHT W H H I&Z', 'TI PI TIN/SHACK IN BK HILLS', 'GYPSSY TOLD ME/ BEWILDERED', 'SHADOWS ON MOON / WHO ARE W TO S', 'JOHN PEEL/DONKY SERE', 'WHERE H WE MET 4FORE/LOVELIGHT', 'LET ME WHISPER/THIS TIME REAL', 'LIT LAOY MAKE BEL/WHO OO U THINK', 'MARGARITA/OUST (PICTURE LABEL)', 'RHOIN GLORY TRUMPET/SUGAR BL', 'FIGRO/BESIOE MONLIT STREAM', 'DARDANELLA/ GD OLD SUMMERTIME', 'CANT B LOVE/ SING FOR SUPPER', 'BAO 2 B YOU/LOVELAND IN WINTER', 'LETS STOP CLOCK/LITTLE SIR ECHO', 'OAWN OF NEW DAY/PENNY SERE', 'STRANGE ENCHMENT/SENT SNOWICH', 'BEER BRELE POLKA/PIZZICALI POLKA', 'ILL GET BY/SPOIN', 'SUNRISE SERE/HOW WARM IS WEATHER', 'BOON/ WHISTLING IN WILD WOOD', 'BACK TO BACK/POURED MY HRT IN SONGBR', 'LETS MKE MEMORIES/MOON LOVE', 'ORIFIN DWN RIVER/18TH CENTURY ROOMBR', 'CAN I HELP IT/ LAST NITE', 'MO WALRZ/ NAUGHTY WATZ', 'BWAY CABALLERO/FRIENDLY TAVERN POLKA', 'HUT SUT SONG/ WAY U LOOK AT ME', 'GOLDNE GATE/WINOERFUL WEDDING', 'D NT WANT SET WLO/WAMA', 'FLETCHER HENDERSON', 'HOP OFF/MUST HXE MAN/B'WAY BRCSTRS', 'OO DOODLE OOM/ DICTY BL', 'SOMEBODY LOVES ME/CHINATOWN', 'SWT & HOT/ FOUNO WHAE WANTED IN', 'BL IN MYHRT/ SUGAR', 'BUZ IN F/CASA LOMA STP(CASALOMA)', 'TALK OF TWN/ NAGASAKI', 'HOP OFF/ SNAG IT', 'NEW KING PORTER/CAN U TKE IT', 'HOT & ANZIOUS/COMIN AN GOIN', 'AFTER U GONE/STAROUST', 'WRAPPIN IT UP/LIMEHOUSE BL', 'SHANGHAI SHUFFLE. MEMPHIS BL', 'BIG UOHNS SPEC/HAPPY AS DAY LONG', 'TIDAL WAVE/DWN SO CAMPMEETING', 'WILD PARTY/RUG CUTTERS SWING', 'HOTTER THAN ELL/LIZA', 'THEN ILL B HAPPY/(EODIE PEABOODY)', 'NAGASAKI/OECCA TEST (RED VINYL) OF A COLUMBIA MASTER', 'GRET CAESARS GHOST/', 'ROSE ROOM/', 'SWT TOOTH SAY WANNA/MALINDAS WEOO', 'U CAN DEPENO ON ME/ JIMTOWN BL', 'SING SING SING/GRANO TERRACE RHY', 'OO U OONT U LOVE ME/WHERE THERES', 'LIVERY STABLE BL/HARLEM OANCE', 'OLO BLK JOES BL/31ST ST BL', 'SWANNE RIVER BL/SHAKE U FEET

Table with columns for item number, title, and price. Includes entries like 'FLETCHER HENDERSON DRCH', 'DRIFTWOOD/LUV HAS WAY', 'DREMY WABASH FLWS/MAYTIME', 'SENSATION/ FIDGETY BEET(PW LAM)', 'COOME ON COOT/ PLAY THAT THING', 'TIGER RAG/ U RASCEL U', 'BLUE RHY/ SUGAR FT STP', 'LOW DWN BAYOU/SOMBODY STOL GAL', 'MALINDAS WED DAY/ SWT MUSIC', 'MONRINDE ON LOWLND/FOOL 4 LOVING U', 'ALWAYS B IN LOVE/ JUNGLED NERVES', 'WHERE THERE U,ME/OO U LOVE ME', 'SING SING SING/ SHOE SHINE BOY', 'JIM TOWN BL/CAN DEPENO ON ME', 'CHARLESTON CRAZY/ U GOT TO GET HOT', 'NEW KIND OF MAN/ MEANEST KIND BL', 'WORDS/ COPENHAGEN', 'QUEER NOTION/ CAN U TAKE IT', 'CHR I COLUMBUS/ BLK LOU', 'GRANO TERRACE SW/STEALIN APPLES', 'STELIN APPLES/ BIG CHEIF OE SOTA', 'NAGASAKI SUGAR FOOT STP', 'WHA CHA CALL EM/ BLAZIN', 'RHY OF TAMBOURIN/WEARIN ME DWN', 'GRT CAESARS GHOST/ STAMPEDE', 'POSIN/ IF U EVER SHOULD LEAVE', 'CHRIS & HIS GNG/ALL GDS CHILLUN', 'LET ER GO/ WORRIED OVER U', 'U IN LOVE W LOVE/IF ITS LAT THING', 'SING U SINNERS/LAUGHING BOY', 'SAVING MYSELF FOR U/LITTLE THINGS', 'DONT LET RHY GO HEAD/MOTEN STP', 'SLUMIN ON PK AVE/', 'WHATS STORY/ LET ER GO', 'HORACE HENDERSON DRCH', 'DO RE MI/ FLINGIN WHING DING', 'AINTCH GLOA/ONCE UPTON TIME', 'BOY IM IN GROOVE/ KITTY ON TOAST', 'SHUFFLIN JOE/ GO RHY', 'CHLOE/CHLOE(JOHN KIRBY ORCH)', 'DO RE MI/ GINGER BELLS', 'RDSA HENDERSON ASS. BY FLETCHER H.', 'AFTERNOON BL/ I NEED U', 'WONT BE LONG NOW/EVERY WOMANS BL', 'HENRY HENDERICKSON'S LOUISVILLE SERENADERS', 'BUFFALO RHY/ ON BEACH W U', 'WITHOUT THAT GAL/ NEVER', 'ME HENKE PIAND SOLDS', 'LBY BE GOOD/ HENKE STP', 'RAY HERBECK', 'CALL CRYON/MOON OVE MADISON SQ', 'SEPT SONG/ IT NEVER WAS U', 'HOME IN CLOUDS/ ROSE WAH SQ', 'HRT KEEPS CRYING/GD MORNIGN', 'ROMANCE/O DEAR WHAT MATTER BE', 'LIL BOY LOVE/ ONE LOOK AT U', 'SHADOWS ON SANO/ITS 8 O'CLOCK', 'SENT IMENTAL ME/MOON FEEL RIVER', 'TISS ME OR U OATTA OET OUT/ TIME', 'EVELYN HERBERT', 'MOTHER/SILVER MOON', 'LOVER COME BACK TO ME/ ONE KISS', 'AL HERMAN', 'THOUGHT TO OIE/ I&Z', 'WDDY HERMAN', 'LOV FR 5TH AVE/STARDUST ON MOON', 'DONT U KNOW AR CARE/DOUBLE ON N', 'TWIN CITY BL/LAUGHING BOY BL', 'GHOST TO TOWN/ GET OFF HIGH H', 'BIG WIG WIGWAM/WOODCHPOERS B&L', 'BLS UPSTAIRS/BL DWN STARS', 'CASBN BL/ FAREWELL BL', 'D&LAS BL RIVER BED BL', 'LOVE W CAP U/ STILL BLBRIO SINGS', '(ABOVE: RM CHP I GRV)', 'BIG MORNIN/ JUMPIN BLUE', 'LOVE ME/ROSETTA', 'FOR TONITE/DOWN IN WRITING', 'IM COMIN VA/MIONITE ECHOES', 'MY TURN NOW/CHANGING WORLO', 'RHUMBA JUMPS/PEACE BROTHER', 'ITS BLUE WORLO/WOULO JA MIND', 'OO I LOVE U.THANK U STAS', 'PICK A RIB/ SW SI SI', 'ON ISLE OF MAY/EAST SIOE KICK', 'UNTILL TOMORROE/GBYE NOW

Table with columns for item number, title, and price. Includes entries like 'WDDY HERMAN', 'DONT CRY CHERIE/LOVELINESS 7 LOVE', 'BL IN NITE/ DRMS ON ME', 'ROCKIN ORMBORT/ROSE O'OAY', 'HAPPENED IN OIXIELAND/O', 'HARRY HERSHFIELD', 'ABE KABBIBBLE BALL GRE/KABBIBBLE', 'MILT HERTH', 'SMRODY LOVE/STAN TAKES HOLIDAY', 'THATS PLENTY/DRMS DOODLE', 'BIG DIPPER/BEI MIR BIST OU SHON', 'JAZZ ME BL. SISSY', 'CAMPBELLS ARE SWINGIN/POPCBRN MAN', 'FLAT FOOT FLOOJIE/LONEY LIT TOONEYDE', 'TON TRUMPET/3 BLIMO MICE', 'EGYPTIAN ELLA/ SHOOT LIKKER TO ME', 'GOBLINS IN SEEPLE/JUMP JUMPS HERE', 'WHISTLER & DOG/ ANNABELLE', 'CENTURY ORG ROOM/SHOEMAKERS', 'EVVBOY LOVES BABY/SPIOER & FLY', 'PEACH TREE ST/BOY SCOUT IN SWITZ.', 'DWN SOUTH(T.GRACE)/DAROANELLA', 'ARVL SHORUS/CORN SILK', 'TOY PIANO MINNET/PLAY PLAY TINA', 'JESSIE/FRIENDLY THERN POLKA', 'NAOICKY/PRETTY LIT BUSYBOOY', 'EDDIE HEVWOOD', 'CONTINENTAL/ HEYWOODS BOOJIE', 'HIGH STEPPERS', 'CRAZY PEOPLE/ IS I IN LOVE', 'HILDEGARDE', 'LILI MARLENE/MY HRT SING', 'SIGH BY NITE/CAB SONG', 'ALEX HILL', 'STOMPIN EM OKN/ TACK HEAD BL', 'FUNCTIONIZIN/AINT IT NICE', 'LETS HAVE JUBILEE/ GNG OG PLOW', '(ABOVE: RM CHP 1/2 " 1ST SIDE)', 'BERTHA CHIPPIE HILL (LOUIS)', 'PRATT CITY BL/GO TIME FLAT-HRS OVIDEND RECORD N-', 'GA MAN/ TROUBLE IN MIND', 'GA MAN/ TROUBLE IN MIND', 'CHIPPIE HILL W R.M. JONES WIZARDS', 'SPORT MODEL MA/OO DIRTY BL', '(ABOVE: RM CHP 1/2 " 1ST SIDE)', 'JUD HILLS MORDCCD DRCH', 'U KNOW(LAUGH NOVELTY)/LONESOME', 'PEGGY HILL', 'IDA/ DINAH', 'OADDY B CARFUL/NOBODY CARES', 'RUBY HILL', 'LULLEY/LEAVIN TIME', 'ANY PLACE HANG HAT/COME RAIN SHINE', 'TEDDY HILL', 'HARLEM TWISERT/BIG BOY BLUE', 'CHINA BOY/ U& ME THAT USED OT B', '(ABOVE: RM CHP ND GR)', 'IGNACE HILSBERG', 'LUVES DELIGHT/MUSIC BOX', 'RICHARD HIMBER', 'WHOSE THEME SONG I&Z', 'FOR WANT OF STAR/RELUCTNAT DRAGON', 'KNOW WHY. KISS POLKA', 'WHOSE THEME SONG I&Z', 'HAPPEN B IN LOVE/ BTWN U & M2', 'ROLLIN HOME/ NITE ON DESERT', 'TAKE WALK ROUND BLK/FUN B FOOLED', 'AVALON. T FOR 2', 'JUNE JAN/ EVRY BREATH I TAKE', 'ZING WENT STRINGS/ LULL O B'WAY', 'KISS ME GDNITE/GRINGOLA', 'WORD OF WARNING/ TOP YOUR HEAO', 'SOMETHING TO REMEMBER/MY FOOLISH H', 'FEEL LIKE LEATHER/ U HIT SPO', 'RATHER FEW BANO/BEHINO ME SATAN', 'TORMENTEO/EVERY ONCE WHILE', 'HEAVY OATE/ WOULO U', 'ME & THE MO ON/MIONITE BL', 'WORLD IS MINE/ PICTURE ME W U', 'CHAPEL IN MNLIGHT/ U EVERYTHING SWTVI', 'THRU COURTESY OF LOVE/ WINTERTIME', 'TWINKE LIT STAR/WHERE U BEEN', 'TILL CLOCK STPKS 3/SO MANY MEMORIE', 'SAIL ALONG S MOON/GOLO MINE IS SKY', 'PARAOE OF BANOS I &Z

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RICHARD DIMBER

- 2231. PARADE OF BANDS 1 & 2 VI 25754 E
2232. STILL B LOVIN L/MOTHER NATURE SINGS VI 25888 E
2233. PARADE OF BANDS 3&4 VI 26007 E+

EARL HINES

- 2239. GRAN PIANO BL/ BLUE NITES BB 6744 N-
2240. BEAU KOO JACK/GD LIT BAD LIT U BB 7768 N-
2241. INDIANA/ G.T. STP BB 10391 E

(ABOVE: RM CHP 3 GR)

- 2247. LITELY & POLITELY/ DEEP FOREST BB 10727 E
2248. HRT BEATS FOR U/ GATOR SWING BB 10763 E+
2249. CALL HAPPY/ BL BECAUSE OF U BB 10835 E/V
2250. JELLY JELLY/FALLING FOR U BB 11065 N-

JOHNNY HODGES

- 2281. PASSION FLOWER/GOIN OUT BACK WAY BB 30081 7 N
2282. PASSION FLOWER/GOIN OUT BACK WAY BB 30081 7 N
2283. GOIN OUT BACK WAY/PASSION FLDWR BB 30081 7 N-

CLAUDE HOPKINS ORCH

- 2301. EUBYCOY SHUFFLE/ MARGIE BR 6916 E+/E
2302. MONDY/MONKEY BUZ BR 1976 E+
2303. OD U THINK OF ME/ KING PORTER BR 2120 E+

CLAUDE HOPKINS ORCH

- 2307. SWITH O MINE/ WALKIN THE DOG DE 270 E
2308. MONKEY BUZ/ ZOZIO DE 674 N-
2309. JUNE NIGHT/CHURCH ST SOBAIN BL DE 1286 E

LENA HORNE

- 2314. SQUEEZE ME/ U GO TO HEAD BW 819 N
2315. BEALE ST/ JOE TURNER BL(NBC CHAMBR) VI 27543 E+
2316. AT HAGERS 5/E ST LOUIS(I.B.C CHAMBR) VI 27544 E+

HOT CLUB OF BUENOS AIRES

- 2322. RIVERBOAT SHUF/SHAKE IT & BRK VR 553 E
2323. ANYTHING B LOVE/ STARDUST VIAR 1218 N

HOT CLUB OF BUENOS AIRES

- 2324. SHOULD I. SINGIN IN BATHTUP OD.AMER.36C24 N
2325. IF U NCT KISSIN ME/LIKE MAKE OD.AMER.36105 N
2326. SING SOMETHING SIMPLE/ BB WAS OD.AMER.36034 N

HOTSY TOSY GANG

- 2329. DIGGA DIGGA DO/GOIN NEW LWOWN BR 4014 E-
2330. CAULONT IF I WANTED/ OLD GIRLS NEWBR 4112 E
2331. SINCE U WENT AWAY/THE MOOCHE BR 4122 E-

WILMOTH HOLIDAY

- 2333. RESISTING TEMPTATION/ ETHIOPIAN WARPE 763 E
2334. WHAT U MEAN TO ME/ COPPER COLOPEO DE 990 E
2335. U JST LIT OIFF/ SPRING CLEANING OE 1195 E+

EDDY HOWARD

- 2342. SAY IT/ MONETS IN MIGHT CO 35471 E+
2343. WOULDNT B LOVE/ORCHIDS 4 REMEMB CO 35558 E-
2344. JEALOUS/ HOW DEEP OCEAN CO 235747 E+

FATSU HOWARD

- 2362. ALL OF ME/ U RASCAL U VE 2517 V
2363. JST GILR MEN 4GET/MARY OF MINE HOM 606 E-
2364. WONDER WHOS KISS/HONE/MON/HELLO BABY/ GOOBYE MY LAZY LOVE VO 3357 E

LESLIE HOWARD

- 2365. NONEYMOON. BLOW SMOKE AWAY BR 4340 E
2366. ROSETTA BL. IF U A PIPER OE 7370 E
2367. IT U TURN/ LETS FALL IN LOVE DE 7410 E+

ROSETTA HOWARD W HARLEM HAMFATS

- 2368. NEVER KNEW. BLOW U KNOW BR 8090 N-
2369. ONE I LOVE BELONGS/ON ALAMO BR 8156 E
2370. MAIOS NITE OIF/ SOPHIS STARW MA 103 E

SPIKE HUGHES ORCH

- 2374. ARABESQUE/ NOCTURNE DE 10170 E+
2375. HOW COME U DO ME/ SWEET SUE DE 3972 E+
2376. SIROCCO. 6 BELLS STAMPEDE DE 191 E+

HELEN HUMES & ALL STARS

- 2377. FARMER TOOK ANOTHER LOAD/ MISS MY VO 15073 N-
2378. BETTER GIVE THAN RECEIVE/ SEE SEE AL 126 N-
2379. WORRIED WOMAN BL/ BLK CAT BL OK 8467 N

HARRY E HUMPHREY

- 2380. RAGGEDY MAN/ VISIT FRM ST N ICK CO 1605 E-
2381. RUCK FANSHAW FUN/FORE XMAS ED 50576 E

ALBERTA HUNTER

- 2383. BOOGIE WOOGIE SWING/ WONT LET DWN BB 8485 N
2384. PARTICULAR MAN/GIMME ALL LOVE U GOTCO 14470 F
2385. SHARPIN THE BL. ILL SEE U GO DE 6444 N-/E
2386. AGRAVATIN PAPA/ COME ON HOME PM 12013 V-

HUNTER & JENKINS

- 2392. LOLLIPOP/ MEAT CUTTIN BL VO 2613 E/N
2393. BAD LUCK BL/ TAVERN SWING PAS 609 E+

MISSISSIPPI JOHN HURT

- 2394. GOT BL CANT SATISF/LOUS COLLINS OK 8724 V+

INA RAY HUTTON ORCH

- 2395. GOTTA HAVE U LOVE/HANDFUL OF STARS CO 119 N-
2396. MAKE ME KNOW IT/ 5 O'CLOCK WHISTLE CO 132 N
2397. MADELAIN. SINNER KISSED AN ANGEL ELI 5007 E+

HYLTON

- 2401. YOU'RE BLASE/ HOLO MY HAND BR 6328 V+
2402. CANT WE MEET AGAIN/LIT MISS MUFF BR 6595 V+
2403. GLOW WORM/ DWN SOUTH BR 6926 E-
2404. OIKAH/ ELLINGTONIA OE 189 E

(ABOVE: IM PRESSIONS OF LQABRADO, T.D., LOUIS, CROSSBY ETC)

- 2405. HYLTON STP / ST LOUIS BL OE 190 ET
2406. RHAPSODY IN BL. 1&2 OE 442 N-
2407. SHADOW WALTZ/WALTZING IN ORM OE 481 E+

HYLTON SISTERS

- 2423. TIN ROOF BL/ THREE LIT MAOS VS 8071 E

INDIANA HOTEL BROADCASTERS

- 2425. WH OAY DONE/LEANDER(LAKESHORE O) CH 15186 E-
2426. CHIQUITA BANANA/COCKATOO PAE 2183 E
2427. VEM VEM/ CHI BABA CHI BABA PAE 2254 N-

INK SPODS

- 2430. TAINT RODS BUZ/FEETS 2 BIG OE 817 N/E
2431. OLO JOE HITTIN JUG/ CHRIS COLUMBUS DE 983 N-
2432. STIN AT SAVOY/KEEP AWAY FRM OORST DE 1036 E-
2433. WHEN SAM GOES TWN/WHIS U BEST VEY DE 1870 E+

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NYC 27 NY

INK SPOTS CONT.

- 2440. WHAT CAN I DO/SWALLOWS 2 CAPISTRANO DE 3195 E+
2441. MAYBE/WHISPERING GRASS DE 3250 E
2442. OLD MAKE U CARE/NEVER SMILE AGAIN DE 3340 E+

INTERNATIONAL CONCERT ORCH

- 2466. SWEDISH WEDDING MARCH/NORW. BRIDAL VI 19453 N-
2467. DO U LUV ME/U R GOING 2 B MINE VI L6 E+

INTEPNAT. GNL RHYTHM BOYS

- 2469. LOVERS LAND/ARMY HOSTESS DK 16006 N-
2470. RED HEAD/BEER MUG OK 16008 N
2471. PED HEAD/BEER MUG OK 16008 E

SEX IRVING

- 2476. DANCE HENRY/THERE OFF RY 1797 E+

ITALIAN NATIONAL BANO OF CHIETI

- 2478. PERPETUAL MOTION/IL PARIA DE 250 N-
2479. GIOVINEZZA/MARCHA REALE DE 251 N-

BURL LIVES

- 2480. WEE COPPER/RIDDLE SNG/CCWBYS LMENT CO 36733 E+

JACK & LESLIE

- 2493. THINK WOT U DUN/NOW U GONE DE 5623 N-

JACKSON'S SAXOPHONE DANCE ORCH

- 2484. I LUV ONLY U DEAR/BY BY BLKBD RO 205 E-

FOOIE JACKSON ORK

- 2485. CLOUDY/CARELESSLY O+ 739 E

FRANZ JACKSON & HIS JACKSONIANS

- 2486. TRY SEE IT MY WAY/ONLY EYES 4 U VO 2784 V+

NEW ORLEANS WILLIE JACKSON

- 2498. JUST BLACK SHEEP/LITTLE HOME CO 15497 N

MAHALIA JACKSON

- 2491. BOOTLEGGING BL/POLICY BL VI 21268 N

MIKE JACKSON

- 2492. WHAT COULD I DO/EVEN ME AP 178 E-

NEW ORLEANS WILLIE JACKSON

- 2499. LAMBETH WALK/LUV ME LOVED ONE COE 1945 E+

JACQUES JACOBS ENSEMBLE

- 2501. TILL I WAKE/KASHMIRI SONG CO 591 E+

JACQUES JACOBS ENSEMBLE

- 2502. SUNSET ON ST LAWRENCE/WANT CHANCE CO 467 N

SASCHA JACOBSEN

- 2503. MIDNITE BELLS/EVENING CO 145 M-N

ILLINOIS JACQUET ALL STARS

- 2504. EDDYBOS UP/GHOST OF A CHARGE AP 756 N

NAT JAFFE

- 2506. HOW CAN U FACE ME/DUTA MISCHIEF SG 28112 E+

HARRY JAMES ORCHESTRA

- 2510. DREAMER IN ME/1 O'CLOCK JUMP BR 8055 E+

FRANK JAMES

- 2519. COMES LUV/CANT AFFORD DREAM BR 8395 E

HARRY JAMES ORCHESTRA

- 2511. LULLABY IN RHYTHM/OUT OF NOWHERE BR 9136 E-

FRANKIE HALF PINT JAXON

- 2572. U LUDK GOOD 2 ME/SHE SENDS ME DE 7345 E+

JAZZ AT PHILHARMONIC

- 2583. BLUES, 1&2 (JACQUET) DISC 6024 E

JAZZAR IMBA ORCHESTRA

- 2586. COULASH/JAZZIE ADDIE CO 2576 E-

JAZZZAZZA JAZZ BANO

- 2598. ALCDDHLCI BL/J B BALL OPERAPHONE 31110 V

JAZZ CLUB AMERICAN HOT BANO

- 2590. PEO LIGHT/DRIVIN ME CRAZY JC 132 N

JAZZ CLUB MYSTERY HOT BANO

- 2591. S' WONDERFUL/STOMP IN AT SAVOY JC 123 N-

JAZZ MASTERS

- 2592. SWEET LOVIN MAMA/BEEES KNEES BS 2109 V-

JAZZ-O-HARMONISTS

- 2593. SNAKES HIPS/TWILITE ON NILE (STEVENS) ED 51157 N-

BLINO LEMON JEFFERSON

- 2602. GOT THE BL/LONG LONESOME BL PM 12354 V-

GEORGE JEFFERSON

- 2605. HONEY BEE/BL 6 NITES BS 7926 E+/-

HERB JEFFRIES

- 2606. WONDER WOTS BECOM SAL/JUNGLE ROSE EX 29 N-

GEORGE CLARENCE JELL

- 2610. ROLLIN DOWN RIO/FRIARS OF ORDER GRACO 628 E+

JENKINS FAMILY

- 2613. IM ON SUNNY SIDE/LITTLE OLD HUT OK 45563 E+

JACK JENNEY ORCHESTRA

- 2614. WHEN I SEE BLOOD/GLORY LAND WAY OK 40795 E-

HELEN JEPSON

- 2622. 8 SONGS-BED IN SUMMER, ETC. VI 4288 E+

JEPSEN AND OONALOSON

- 2627. LEAVE IT THERE/VACATION IN HEAVEN CH 341 E-

GEORGE JESSEL

- 2630. HELLO MOMMA, PTS 1 & 2 OE 1484 N

GEORGE JESSEL

- 2631. JINGA-BULA/ABCO BL (KAUFMAN) EM 10264 V

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NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table with columns: Song Title, Artist, and Bid Price. Includes entries like 'TROUBLE CONT LIKE MUSIC/MCONLITE', 'KEVER TELL U I LUV U/HERE-THERE', 'TOODLE-CO/MOUNTAIN MUSIC', 'THE JESTERS', 'SAME OL SHILLELAGH/MUSH MUSH', 'CHARLIE WAS SAILOR/SHAME BOUT MAME', etc.

Table with columns: Song Title, Artist, and Bid Price. Includes entries like '(CONTINUED) J. JOHNSON ORK', 'THOU SWELL/MY ONE & ONLY', 'SPECKY BOY/GRSS GROWS GREENER', 'ACROSS ST. FROM HEAV/HAPPY GO LUCKY', 'SWEET LORRAINE/ANYTHING BUT LUV', 'JOHNSON'S JAZZERS', 'SKIDDLE DE SCOW/CAN I GET IT NOW', etc.

Table with columns: Song Title, Artist, and Bid Price. Includes entries like 'AL JOLSON (CONTINUED)', 'TELL ME/WONDERFUL PAL (MEADER)', 'I GAVE HER THAT/(F. WHITEHOUSE)', 'AINT HEARD NOTHING YET/COME ON/MU', 'SWANEE/ MY GAL (CRUMIT) (BARR)', 'CHLOE/WAS THERE EVER A PAL/LIKE U', 'SWEET SEPT/EARLY IN MORN(CRUM)', 'AVALON/OL PAL (H. BARR)', etc.

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- HARLAN LEDNARD AND ROCKETS
2827. A LA BRIDGES/5 O'CLOCK WHISTLE
2828. WALSE BLUETTE/WALSE MY JOLIE
2829. VANCEY SPECIAL/BOOGIE W (HONEY HILL)
2830. UNTIL TOMORROW/ROUND & ROUN BANDSTODEE
2831. JUST DANCE/DANDELION DAISY & DAF.
2832. SOUVENIR OF LUV/TRUSTIN MY LUCK
2833. RIVER STAY WAY/WAS IT WRONG
2834. IM SORRY DEAR/I GOT THE RITZ
2835. I'VE BROT U SUM NARCISSUS/WARRERS
2836. ABE LINCOLN/JOE HILL
2837. WE'LL HAV HONEYMOON/HAPPY AS DAY
2838. LONESUM LUVER/LITT SP. DANCER
2839. MY BEST GIRL/DREAMER OF DRMS
2840. DOWN BY OL MILL STR/SWEET SUE
2841. I HAD PREMONITION/24 ROBBERS
2842. DEBUTANTE WALTZ/THAT NAUGHTY WALTZ
2843. MEDLEY FROM FOOLS RUSH IN
2844. WHAT U DONE 2 ME/HAND IN GLOVE
2845. AT CANDLELITE CAFE/I'LL MAKE UP
2846. TRICKY LITTLE TUNE/MORE OR LESS
2847. LOST RHAPSODY/BY WATERS OF MINNETONKA
2848. ARABIAN NITES MEDLEY/TONITE MY NIT
2849. EMBUSTERA/QUINBAMBA
2850. SCHOOL GIRLS STORY/HEAD MISTRESS
2851. HOSTESS/NATURE WALK
2852. OUT W THE GUIDES/MISS PRICH TRIKE
2853. IN MIDDLE OF DRM/OUT OF WORLD
2854. LETS HAV NEW DEAL/JOE LOUB BL
2855. AM I PROUC/WHAT LOVELY DREAM
2856. FROM I TILL 2/LAND OF SUNSET DRMS
2857. CHINA BOY/CHINA GIRL(CASA LOMA)
2858. MEMORY LANE/WHERE RAINBO ENDS
2859. LUV WAS BORN/STRANGER IN CUP
2860. HERE COME BRITISH/PARDON SOUTH ACC
2861. WORKINGMAN'S BL/STEP UP & GO #2
2862. SHOOTING DAN MCGREW/PARTS 1 & 2
2863. KING PORTER ST/ALL STAR STRUT
2864. THE BLUES/BLUE LOU
2865. MMS MESSAGE, PRES. H. FISKE
2866. COLOMBELLA/TIL ES UN DOUX PAYS
2867. IM PIXILATED OVER U/RIVER MAN
2868. MAUNA LOA/KINGS SERENADE
2869. PRETENDING/LONESOME
2870. CLASSICANNA/NOLA
2871. O WHAT A FAN WAS FAMILY/GENTLE GENTS
2872. JUNE NITE/WHY LIV ALIE(DAVE HARRIS)
2873. LACK BOTTOM ST/THE CHANT

- BENNIE MOTEN'S KANSAS CITY ORCHESTRA
2874. MOTEN STOMP/BL GUITAR ST
2875. A SURBURBAN PARTY, 1-2
2876. ORM OF SAN MARINO/7TH. HEAVEN
2877. SHE KNOWS WATS WHAT/ROY CHAGES GRL
2878. DROSCHKY DRAG/WHEN JOHNNY MARCHS
2879. HIGH VOLTAGE/FOSTER CHILE
2880. SWEET SUE/GOO DINNY GEE
2881. EASY RIDER/HOW LONG BL
2882. WHY DID I KISS THAT GIRL/MY PAPA
2883. LIT BY LIT/YES INDEEDY
2884. SHENANIGNS/AINT CHA COMIN BACK
2885. CASA LOMA ST/DEE BL(CHOC. CANDIES)
2886. IT ALL BELONGS 2 ME/THAT KRUSCHEN
2887. U-R-A-L-I-A-T-E-E-Y/DONT KISS HER DAY
2888. HE SAID KISS ME/YUR AT BLACKPOOL
2889. ALLAH'S HOLIDAY/ KISS IN DARK
2890. LOVE FOR SALE
2891. I WANT ROMANCE/I HAVE A SONG
2892. WORLD IS IN MY ARMS/DONT LET GET U
2893. SAVERIA/PASCA LA RONDA
2894. VIVA LA GIGA/MARIANNA
2895. NOBODY KNOWS/TULIP TIME
2896. CUDDLE UP LITTLE CLOSER/TROLLEY SNGOP
2897. SUGAR FT ST/POLLY WOLLY DOODLY
2898. AT THE MILL MARCH/JOLLY CROWD POLKAOE
2899. SPEECH ON ARMBISTICE NITE 11/11/27
2900. SMOKE RINGS/CONFESSIN
2901. JAP SANDMAN/LOVE LETTERS
2902. AFTER U GONE/ORIENTAL SHUFFLE
2903. SWING GUITARS/GA. ON MY MIND
2904. STILL OF NITE/SHINE
2905. AVALON/CLOUDS
2906. DJANGOLOGY/ULTRAFOX
2907. LILLY BELLE MAY JUNE/SUM OF TH DA
2908. FOUND NU BABY/LIMEHOUSE BL
2909. MOONGLOW/CHINA BOY
2910. SOUVENIRS/SWEET GA BROWN
2911. HONEYSUCKLY RSE/STOMPIN DECCA
2912. AVALON/SWEET SUE
2913. AVALON/SWEET SUE
2914. ULTRAFOX/SWANEE RIVER
2915. CONFESSIN/SMOKE RINGS
2916. SHEIK OF ARABY/U SWEET SMILE
2917. LES YEUX NOIRS/NUAGES
2918. SWNEE RIVER/CRAZY RHYTHM
2919. LIMEHOUSE BL/AFTER U GONE
2920. SHINE/NAGASAKI
2921. MINOR'S SWING/VIPER'S DREAM
2922. GA. ON MIND/STILL OF NITE
2923. PARAMOUNT ST/SWINGIN W. DJANGO
2924. PARAMOUNT ST/SWINGIN W. DJANGO
2925. WHILE WE DANC TIL DAWN/WAITIN
2926. NOWHERE 2 GO BUT UP/HOW CAN U TELLMS
2927. SARY FACE/PETRUSHKA(BLOODY GRAVELLE)RO
2928. MALA NOCHE/DAME DE TUS ROSAS
2929. FRENESI/PERFIDIA
2930. PARA QUE RECORDAR/RICA PULPA

- ELSIE RANDOLPH
2931. MY RED LETTER DAY/U GOT WRONG
2932. GANG SHOW OF 1936, 1-2
2933. CORNERA/IT HAD 2 B U
2934. BL BARBIZON/SWING '49
2935. COME ON EST BEIN DANS TES BRAS
2936. WE DO SEE LIFE/LOOKIN AFTER BABY
2937. HI DE HO/IN DAYS OF BUSTLE
2938. 2 LONDON COSTERS MAKIN WHOOPEE
2939. EL MANISERO/IRISH WASHER WOMAN
2940. OH BOOM/U GIVIN ME RUN AROUND
2941. LAMBETH WALK/JE NE SAIS PA PA
2942. FLYIN HIGH/WATCHING THE STAPS
2943. FOLLOW WHITE LINE/GOODBYE SALLY
2944. VIRGINIA AND HER MOMMA, PT 1-2
2945. BEELA BOOLA/RIO GRANDS
2946. DUSTY VIOLIN/WITH U
2947. WHERE DO U WORK A JOHN/U CANT TEL MAD
2948. RADIO RHYTHM/LOW DOWN ON BAYOU
2949. AT DAWNING/A JAPANESE SUNSET
2950. ADIOS MARQUITA/FRENESI
2951. DR. LIVINGSTON/WHEN QUAIL KUM BCK
2952. LOVESTIC/ BL/MR GALLAGHER & MR SHEANVO
2953. TAINI THE DEVIL/AEROPLANE & BEE
2954. MONKEY ON BRING/TRAMMIN AT FAIR
2955. CHOPINS GHOST/SOS
2956. ALEXANDERS RAGTIME BAND
2957. WHEN UR IN LOUISVILLE
2958. VILJA AMIGA/CARNIVAL DE VI BARRIO
2959. WOULD U RATHER B COLONEL/U SO NICE CP
2960. ON THE TRAIL/DAYBREAK
2961. THIS CHANGING WORLD/FAITHFUL 4 EVERDE
2962. CN ISLE MAY/WHEN U WISH STAR
2963. SKY FELL DOWN/URS MY HRT ALONE
2964. YOURS/MARIA ELENA
2965. CRAFTING ALONG/WABASH BL
2966. LAMENT 2 LUV/COBOY SERENADE
2967. DO DUC DO/CHRISTOFO COLUMBO
2968. GIMME PIGFT/TAKE ME BUGGY RIDE
2969. BEI MIR BIST DU/THERE GOLD MINE SKYVI
2970. SISBY IN THE BARN/JAMAICA MAMA
2971. GOIN UP THE LIME, PARTS 1 & 2
2972. CONGO LULLABY/KILLING SONG
2973. LINGER AWHILE/CHARLIE THE CHULE
2974. 3 HORN PARLAY/PAWNEE
2975. I FEEL AT HOME WITH U/THOU SWELL
2976. COME OUT OF ORM/IM AFRAID OF DARK LMS
2977. GLORIA/WORKING EYES
2978. MIKE BUILT 4 2/AND BAND PLAYED ON TEM

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

Box 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

- MAXINE SULLIVAN
2979. ST. LOU BL/MY FL HEAVEN DE 4154 E
2980. PARK EYES/IT WAS LOVER & HIS LASS VI 25810 E+

- WDLVERINES
3028. JAZZ ME BL/BIG BOY BRE 2903 N-
YVETTE
3029. LONG LIV LUV/I LOOK AT U BB 10612 E+

- ROBERTA-KITTY CARLISLE & ALFRED DRAKE
3040. FINALE/OVERTURE DE 374 N-
TOUCH YOUR HAND/HARD TO HANDLE
YESTERDAYS/LOVELY TLOOK

MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

Box 5, THE REDRO CHANGER
125 LA SALLE STREET
NYC 27 NY

Table of auction items including 'JOHNNY LONG ORCH', '3278. LOUISE/MDCNIGHT ON GANGES', '3279. POSE COLORED GLASSES/SUGAR TD TEA', etc.

MINIMUM BID 50c AUCTION

Table of auction items including 'JACK PETTIS & HIS BAND', '3338. ST LOUIS SHUFFLE/ 3/4" HR CRK', '3339. MUDDY WATER/CRAZY WORDS (BILL PERRY) RE', etc.

AUCTION

LEWIS SCOTT

246 E. ALEXANDERINE
DETROIT 1, MICH.

NO MINIMUM BID. NO PACKING CHARGE. CONDITION GUARANTEED. WINNERS WILL BE NOTIFIED AND ASKED FOR SHIPPING INSTRUCTIONS. CLOSING DATE MAR. 10.

Table of auction items including 'EODIE CANTOR', 'THATS KIND OF BABY/MDN MAIDENS PRAYER', '3340. EYEBODYS DOIN IT/ THIS LIFE/INT MADDE', etc.

SEND WANTS FOR ANYTHING OF THIS KIND

CLEF MUSIC SHOP

BOX 209, CATHARAL STATION, NEW YORK 25, N. Y.

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAD A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JAY, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS...

A large table listing various jazz records with columns for price (29c each), artist name, and title. It includes sections for Louis Armstrong, Sidney Bechet, Louis Dumaine Jazz Orchestra, and many other artists like Duke Ellington, Duke Ellington, Duke Ellington, etc.

CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST ALTERNATES

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JELLY ROLL MORTON
 NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
 CANNON BALL BL/GRANDPAs SPELLS .89
 SHCE SHIERS DRAG/BOGABOO .89
 WILD MAN BL/JUNGLE BL .65
 OIL WELL/IF SOMEONE ONLY LOVE ME .65
 MOURNFUL SERENADE/GEORGIA SWING .49
 CRAZY CHORDS/GAMBLING JACK .49
 BUFFALO BL/SGT DUNNS BUGLE CALL BL .89
 HIGH SOCIETY/BUDDY BOLJEN BL .89
 OICAT HE RAMBLE/WININ BOY BL .89
 NEW ORLEANS RHYTHM KINGS
 ANGRY/SOSBIN BL .89
 MILENBERG JOYS/SHIMMASHAWABLE .49
 TH TS A PLENTY/TIN ROOF BL .65
 MAD/LONDON BL .65
 GOLDEN LEAF STRUT/SHES CRYIN FOR ME .65
 GERTRUDE NEISEN
 TONY'S WIFE/YOUR MINE .65
 SUPPER TIME/HARLE ON MY MIND .65
 ALBERT NICHOLAS
 OLD STAEL O LEE BL/BECHETS FANTASY 12" .65
 RED NORVO
 SLAM SLAM BL/HALLELUJAH 12" .39
 KING JOE OLIVER
 DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
 KROOKED BK/ALLIGATOR HOP .65
 SOUTHERN STOMPS/RED HOT FOTTENTOT (JOHNSON) .89
 MABELS DREAM/SWEET BABY DOLL .49
 ZULUS BALL/WOLKINGMAN BL .49
 N.O. STOMP/CHATANOGA ST .65
 FRISCO TRAIN/WORM OX BL .65
 ROOM RENT BL/AINT GONNA TELL NOB DY .49
 TEARS/BUDDY'S HABITS .49
 JAZZIN BABIES BL/TUXEDO RAG (ORIG TUX ORCH) .65
 SOBBIN BL/SWEET LOVIN MAN .65
 LONDON CAFE/CAMP MEETIN BL .65
 9020/BIMBO .49
 SISTER KATE/BEAU KOO JACK .49
 SPEAKEASY BL/LONG DEEP AND WIDE .49
 ORIGINAL DIXIELAND JASS BAND
 ORIG DIXIELAND ONE STEP 1-2 .49
 LIVERY STABLE BL 1-2 .49
 TIGER RAG 1-2 .49
 SKELETON JANGLE 1-2 .49
 BLUIN THE BLUES 1-2 .49
 CLARINET MARMALADE 1-2 .49
 ROY PALMER
 NANCY JANE/DIRTY DOXENS COUSINS .49
 JOCKEY ST/ENDURANCE ST .49
 GEORGIA SWING/STOMP THAT THING .49
 HOT LIPS PAGE
 DOUBLE TROUBLE/GOT WHAT IT TAKES .39
 SANTO PECORA (FINE DIXIE)
 LOUISIANA/MARCH O MARDI GRAS .49
 ROSE RIO GRANDE/CANAL STREET ROMP .49
 MAHOGANY HALL STOMP/LISTEN .49
 CHARLIE PARKER ALL STARS
 RELAXIN AT CAMARILLO/STUPENDOUS .39
 BUD POWELL (GREATEST BOPPIST PAIND)
 CELIA/ALL GOTS CHILLUN .39
 RAGTIME PIANO ROLLS
 JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP (JACKSON) .89
 JAMES P JOHNSON-PALLET ON FLOR/IB ST STRUT (FATS) .65
 JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
 JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG (TURPIN) .89
 LUIS RUSSELL ORCH
 PANAMA/GOLLY MINE .49
 DR BLUES/FEELIN THE SPIRIT .49
 BESSIE SMITH
 FOOLISH MAN BL/DYIN BY HOUR .65
 TROMBONE CHOLLY/YELLOW OOG BL .65
 MOAN U MOANERS/REVIVAL DAY .65
 LONG OLD RO/SHIPWRECKED BL .65
 G'N HOUSE BL/ME AND MY GIN .65
 BACKWATER BL/NOBODY LOVE U .89
 AFFLCK U GONE/GOOD MAN HARO FIND .65
 HUSTLIN OAN/BLACK MOUNTAIN BL .65
 GOLDEN RULE BL/LONESOME DESERT .65
 JAZZBO BROWN/SQUEEZE ME .65
 JABBO SMITH (MAN HE'S THE END)
 READY HOKUM/GOT BUTTER ON IT .49
 GOT THE STINGER/TANGUAY BL .89
 LITTLE WILLIE BL/SLEEPY TIME BL 1.05
 JOE AND TRIXIE SMITH
 DOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
 SOUTHERN JAZZ GROUP
 CANAL ST BL/TIGER RAG .39
 MUGGSY SPANIER
 AT SUNDOWN/BLUIN THE BL .65
 SOMEDAY S WEEHEART/MOBILE BL .49
 MY GAL S AL/DIP BRUSH SUNSHINE .39
 REX STEWART ORCH
 BOY MEETS HORN/BUZZ BOMB (VERNON STORY) .39
 VICTORIA SPIVEY (LOUIS ARMSTRONG HOT FIVE)
 FUNNY FEATHERS/HOW DOTHEY DO IT .89
 STATE STREET RMBLERS
 KENTUCKY BLUES/BARRELHOUSE ST .89
 SIC EM TIGE/SOUTH AFRICAN BL .89

TAMPA REDS HOKUM JAZZ BAND
 THIS IS ONE OF THE DAMNDEST RECORDS WE HAVE EVER HEARD. DEFINITELY NOT A RECORD FOR THE KIDDIES (LITTLE ONES), THE BIG ONES WILL EAT THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE GREATEST FEMALE IMPERSONATORS) KEEPS A LATE EVENING DATE AND WHAT HAPPENS AT 4AM WILL KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.
 MY OADDY ROCKS ME/BOOT IT BOY .65
 CINGER ROGERS AND BIED ASTAIRE
 THE PICCOLINO 1-2 .65
 JACK TEACARDEN ORCH
 IM ONE OF GOTS CHILLUN/THATS KINDA MAN .39
 JAM SESSICN/AY IT SIMPLE .39
 BESSIE TUCKER (A GREAT RECORD)
 PENITENTARY/BESSIES MOAN .39
 SOPHIE TUCKER
 LIFE UPON WICKED STAGE/BILL .39
 IM LIVING ALONE/NEVER LET SAME DOG BITE U .39
 TROMBONE RED AND HIS BLUE SIX
 GREASY PLATE ST/B FLAT BL 1.05
 TUXEDO JAZZ ORCH (CELESTIN AND SHOTS MAOISON)
 BLACK RAG/ACRELESS LOVE .89
 SIPIE WALLACE (ACC LOUIS ARMSTRONG)
 JACK O DIAMONDS/SPECIAL DELIVERY BL .89
 ETHEL WATERS (JAMES P JOHNSON ACC)
 MY HANDY MAN/DO WHAT UOID LAST NIGHT .39
 WASHBARDO PETE
 NEIGHBORHOOD BL/XMAS BL .39
 T BONE WALKER
 I WALKED AWAY/TOO LAZY .39
 T- BONE BLUES/JIMMYS BLUES .49
 FATS WALLER
 IM GONNA SIT RT DOWN/U BEEN .65
 LU WATERS YERBA BUENA JAZZ BAND
 SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65
 SHAKE THAT THING/WEARY BL .65
 DICK WELLSTOOD/GEORGE ZACK
 RAGGEY ANN/BABY DOOK OUT .65
 NOLAN WELSH (ACC LOUIS ARMSTRONG)
 BRIOWELL BL/ST PETER BL .89
 CLARENCE WILLIAMS
 SWEET EMALINE/LOG CABIN BL .65
 CUSHION FOOT BL/TAKE BLACK BOTTOM OUTSIDE .89
 LITTLE BLACKBIRD/MANY .89
 KC MAN BLUES/WILOCAT BL (BECHET) .89
 CDDTIE WILLIAMS
 DIVORCE ME C.O.O./SHOTGUN .39
 DELTA MOOD/BOYS FROM HARLEM .49
 SUNNY BOY WILLIAMSON
 ELEVATOR WOMAN/S B BL .39
 TEDDY WILSON
 JUST A MOOD 1-2 .49
 LESTER LEAPS WITH BASIE
 LESTER LEAPS IN/LAJO BE GOOD/OIKIES DREAM/LCUISIANA/SHOE SHINE SWING/MOTEN SWING/SONG OF ISLAND/NOBODY KNOWS/ (REG. \$ 3.00) .99
 NEW ORLEANS RHYTHM KINGS (BRUNIS)
 SWEET LOVIN MAN/OADA STRAIN/THATS A PLENTY/TIN ROOF BL/WOLVERINE BL/WEARY BL/MAPLE LEAF RAG/SHIMMASHAWABLE (REGULAR \$ 3.00) .99
 CHICAGO JAZZ (BILLY BANKS FEAT. PEEWEE RUSSELL)
 BALD HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/IO OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/YES SUH WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00) 1.99
 CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)
 FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LAJOY IN REG/BASIN ST BL/CHASING SHADOWS/CHINATOWN (REG \$3.00) 1.99
 BENNY GOODMAN QUARTET
 TEA FOR TWO/MOONSLON/MELANCHOLY BABY/WHISPERING AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS (REG \$ 3.00) 1.99
 MEZZROW/LADNIER VOL 2
 EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/GETTIN TOGETHER/FREE LOVE/DISONANCE/SWINGIN WITH MEZZ/ LOVE NOT ONE FOR ME (REG \$ 3.85) 1.99
 EDDIE CONDON CHICAGO DOUBLES
 (TWO MASTERS OF EACH TUNE)
 GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/THE EEL 1-2/HOME COOKIN 1-2 (REG, \$ 3.00) 1.99
 KING LOUIS ARMSTRONG VOL 1
 SWEET LITTLE PAPA/COCK BACK SWEET PAPA/HOTTER THAN THAT/THATS WHEL ILL COME BACK TO YOU/WEARY BL/ALLIGATOR CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00
 KING LOUIS ARMSTRONG VOL 2
 FIREWORKS/TWO DEUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES INFIRMARY (JR 5005) 3.00

SIDNEY BECHET VOL 1
 MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE OEAR I WANT U TONITE/FOUND NEW BABY/SIDNEYS BL/SHAG/MAKE ME PALLET (JP 1801) 3.00
SIDNEY BECHET VOL 2
 EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND SLIDIN/BASY WONT U PLEASE COME/NONE MY JELLY ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/SWING PARADE (JP 1809) 3.00
 NEW RELEASES NEW RELEASES NEW RELEASES
SIDNEY BECHET PARIS CONCERT (BLUE NOTE LP 7024)
 ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT SONG/STREETS OF ANTIBES/ROYAL GAROEN BL 3.85
 MEZZ MEZZROW AND LEE COLLINS (BLUE NOTE LP7023)
 BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U NOBODYS S WEEHEART/BL OF 20'S/STRUTTIN WITH SOME BARBECUE/BL JAM UP/GUT BUCKET BL 3.85
 BUNK JOHNSON COLUMBIA LP
 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO ISSUES OF THE CHANGER INCLUDIN KINKLETS RAG/MARIE ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN/HILARITY RAG/CHLOE/SOMEDAY/YR DRIVING ME CRAZY/OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85
 BENNY GOODMAN CONCERT # 2 (1937-38)
 36 FABULOUS TUNES ON TWO GREAT LP'S (12") THIS IS THE GREATEST THING TO HIT SWING 10.90
 GREAT NEW RIVERSIDE LP'S
 MUGGSY TESCH AND THE CHICAGOANS RLP 1004
 NOBODYS SWEETHEART/STISTER KATE/JAZZ ME BL/BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOPEE 3.85
 10MP/CHINA BOY/FRIARS PT SHUFFLE
 NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG, KING OLIVER, FREDDIE KEPKARD, CHARLES WATSON)
 RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODYS BIZNESS/I JUST WANT A DADDY RLP 1005 3.85
 MA RAINEY VOL 1
 DAJOY GOOBYE BL/BLACK EYE BL/DEEP MOANIN BL/RUNAWAY BL/LEAVIN THIS MORNING/TRAVELING BL/SLEEP TALKIN BL/BLAME IT ON BL RLP 1003 3.85
 BOB WILBERS WILDCATS (3 NEW NUMBERS)
 OICE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/WHEN U WORE TULIP/OLO FASHIONED LOVE/SALTY DOG/MIXED SALAD RLP 2501 3.85
 LOUIS ARMSTRONG PLAYS THE BLUES
 (LUA RAINEY, TRIXIE SMITH, GANT AND WILSON)
 WHEN YOUR MAN GONNA OUT U DOWN/GREASY SPOON/COME ON COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/WORLDS JAZZ CRAZY/R BLUES RLP 1001 3.85
 JOHNNY DODDS VOL 1
 ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERELL COLE A DAY/MERRY MAKERS TWINE/IN THE ALLEY BL/HOT POTATOS/APE MAN/ RLP 1002 3.85
 NEW AMERICAN MUSIC AND PARAMOUNT RELEASES
 BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85
 BUNK JOHNSON 1945-46 (4 NUMBERS BY BAND) 644 3.85
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 BIG EWELOUIS NELSON DELISE (6 FINE TUNES) 646 3.85
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 OOK EVANS DUBLIN DATE (NEW MASTERS) 106 3.85
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 THIRD SQUIRREL DATE 108 3.85
 BUD FREEMAN PANORAMA 109 3.85
 NEW ATLANTIC LP'S
 SEE BACK COVER OF DECEMBER CHANGER FOR ALL DETAILS OF THESE RELEASES
SIDNEY BECHET SOLOS 118 3.85
 JIMMY YANCEY PIANO SOLOS 134 3.85
 JIMMY AND MAMA YANCEY 130 3.85
 MEADE LUX LEWIS 133 3.85
 WILBUR DE PARIS'S SENSATIONAL BAND 141 3.85
 DON EWELL RAGTIME PIANO SOLOS
 B GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85
 BOB SCOBEEY LP ON GTJ
 CONEY ISLAND WASHBARDO ETC ETC 3.85
 NEW 78 RPM RELEASES
 FIREHOUSE FIVE PLUS TWO
 RUNNIN WLD/LONESOME RR BLUES .89
 BOB SCOBEEY JAZZ BAND (CLANCEY HAYES VOCALS) THESE ARE SO GREAT
 ALL W RONGS U DONE TO ME/PEORIA .89
 CHICAGO/CHESEPEAKE BAY .89
 BLUES NAUGHTY SWEETIE GAVE TO ME/OG U KNOW WHAT TURK MURPHY .89
 CAKE WALKIN BABIES/BAY CITY .89
 BANJO KINGS
 BURGLAR BUCK/PICKIN BANJO .89
 BANJO BOUNCE/STEPHEN FOSTER # 2 .89
 RAGTIME PIANO ROLL
 RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE ARTISTS WHO CREATED THE STYLE RLP 1006 3.95
 KING OLIVER PLAYS THE BLUES
 FEATURING IDA COX & SARA MARTIN RLP 1007 3.95

THE CLEF MUSIC SHOP

BOX 209, CATHEARAL STATION, NEW YORK 25, N. Y.

PLEASE LIST SOME ALTERNATES

- FLETCHER HENDERSDN
- BLUE LOU/CHRISTOPHER COLUMBUS .65
- EARL HINES
- THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12" .65
- COLEMAN HAWKINS
- FLAME THROWER/NIGHT AND DAY .39
- BIG HEAD/PLATINUM LOVE .39
- CHIPPY HILL (LOUIS ARMSTRONG ACC GREAT)
- MESS KATIE/STREET WALKER BLUES 1.05
- DARNELL HOWARD (ROY PALMER)
- ENOURANCE STOMP/JOCKEY ST .49
- BISCUIT ROLLER/COME ON IN BABY .89
- ED HALL, TEDDY WILSON, REO NORVD ETC
- ROMPIN IN 44/SMOOTH SAILIN 12" .65
- J.C. HIGGINSDTHAM AND FRANKIE NEWTON
- WEARYLAND BL/DAYBREAK BL 12" .65
- ROCKIN IN THE BL/MIGHTY BLUES 12" .65
- JAMES P JOHNSON (SENSATIONAL SOLOS)
- GUT STOMP/BOOGIE 12" .65
- BACKWATER BLUES/CAROLINA BALMORAL 12" .65
- MULE WALK/ARKANSAS BL 12" .65
- VICTORY STRIOE(OEPARIS)/BLUE MIZZ 12" .65
- PETE JOHNSON (SOLOS AND BANDS)
- BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65
- VINE ST BUSTLE/SOMEODAY BLUES 12" .65
- HOLLEF. STOMP/U OONT KNOW MY MIND 12" .65
- JONES CDLINS ASTORIA HDT EIGHT
- DUET ST/ASTORIA STRUT .65
- TIP EASY/OAMP WEATHER .65
- HANK JONES AND JEAN GERMAINE
- THE CHASE/NIGHT MUSIC .39
- MAGGIE JONES (LOUIS ARMSTRONG ACC)
- SCREAMIN THE BL/GOOD TIME FLAT BL .89
- AL JOLSDN (THE RARE CUT OUT PURPLE ARCHIVES)
- THE CANTOR .39
- MAXIE KAMINSKY
- BLACK AND BLUE/HAVIN A BALL .49
- KANSAS CITY JIMMY (GOOD BLUES)
- CHEATIN WOMAN BL/SATURDAY NIGHT .39
- LEADBELLY (FABULOUS VOCALS)
- LEAVING BLUES/GOOD MORNING BL .89
- ROBERTA/RED CROSS STORE .89
- HEADIE LUX LEWIS (SOME OF HIS GREATEST SOLOS)
- MELANCHOLY/SOLITUDE 12" .65
- THE BLUEZ 1-2 12" .65
- THE BLUEZ 3-4 12" .65
- HONKY TONK TRAIN/TELL YOUR STORY 12" .65
- SIX WHEEL CHASER/BASS ON TOP 12" .65
- PIGWEAT MARKHAM
- SEE SEE RICER/GOOD OLO WAGON .49
- HOW LONG BL/BL BEFORE SUNRISE 12" .65
- WINGY MANDNE
- NICKLE IN SLOT/SWING BROTHEF SWING .65
- ZERO/ROYAL GARDEN BL .89
- SHE'S CRYIN FOR ME/JUST ONE GIRL .49
- ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK) .49
- ODD MARIAROSA (FINE POP SOLOS)
- TRADE WINDS/BOPMATISM .39
- LOVER/OARY DEPARTS .39
- OOOOS BL/I SURRENDER OEAR .49
- JIMMY MC PARTLAND JAZZ BAND
- COME BACK SWEET PAPA/MANHATTAN .39
- IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
- MELDDY ECHDS (GOOD GOSPEL)
- SAVIOR OONT PASS ME/WILL TO KNOW .39
- MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL MEZZ AND BOB FRESHMAN THING) (GRAB ONE)
- PANIC IS ON/MOONIN IN PARLOR .39
- JOHNNY MILLERS NEW DRLEANS FROLICKERS (GREAT)
- OIPPEMOUTH/PANAMA 1.05
- PUNCH MILLER
- SHINE/SMALL HOTEL .89
- SOME THESE OAYS/EXACTLY LIKE U .65
- ALICE MOORE & IKE RODGERS
- PRISON BL/MY MAN BL .89
- SAM MORGAN JAZZ BAND (JIM ROBINSON)(THESE ARE SOME OF THE GREATEST N.O. STYLE ITEMS WF HAVE EVER HEARD)
- SING ON/OVER IN SLO VLANO 1.05
- SHORT DRESS GAL/BOGALOUSA STRUT
- JELLY ROLL MORTON
- LONDON BL/SOMEODAY SWEETHEART .49
- SHREVEPORT/STRATFORD HUNCH .49
- STRATFORD HUNCH/GRANOPAS SPELLS .65
- KC STOMP/LOW GRAVY .65
- N.O. BUMP/SHREVEPORT .89
- LITTLE OIXIE HOME/LIKE IT OUGHTA BE .89
- JERSEY JOE/SWEET PETER .49
- LOAD OF COAL/MISSISSIPPI MILOREO .49
- PEARLS/BEALE ST BL .65
- EACH OAY/STROKIN A WAY .89
- STEAMBOAT ST/SMOKEHOUSE BL .89
- U NEED SOME LOVIN/HAM AND EGGS .49
- GRANOPASSPELLS/K C STOMPS (SOLOS) .49
- TOM CT/BUCKTOWN (SOLOS) .49
- JELLY-ROLL BL/BIG FAT HAM (SOLOS) .49

AUCTION AUCTION

STEPHEN STORAN

% A.R.G. - Box 341 COOPER STATION NEW YORK CITY, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORD LISTED ARE COMPLETE 1/2 HOUR BROADCASTS ON 12" UNBREAKABLE STUDIO ACETATE RECORDINGS-33-1/3LP MICROGROOVE. ALL RECORDS ARE IN N CONDITION.

- LORENZ TID HALF-HOUR PRACTISE SESSION -12" LP**
- (1) FALLET ON THE FLOOR
 - (2) FRANKLIN ST ORAG
 - (3) BIENVILLE SHUFFLE
 - (4) AINT GOT NOBOOYS BLUES BUT MT OWN
 - (5) TELL ME YOUR DREAM
 - (6) WHEN YOU WORE A TULIP
 - (7) LOVELESS LOVE
 - WODDY HERMAN - 12" LP
 - (1) 125TH ST PROPHECT
 - (2) REO TOP (5 MINS)
 - (3) THEY WENT THAT A WAY
 - (4) I COVER THE WATERFRONT
 - (5) JUST FOR LAUGHS
 - (6) BABY I NEED YOU
 - (7) STAROUST
 - STAN KENTON -12" LP
 - (1) HALF A HEART
 - (2) PRELUDE TO NOTHING
 - (3) STOP YOUR TEASING
 - (4) IF I HAD LOVE
 - (5) TAKE SIXTEEN
 - (6) FLAMINGO
 - (7) TAKE THE A TRAIN
 - (8) BLUES IN F MINOR
 - (9) TAKEIT FROM THE OVER
 - DUKE ELLINGTON -12" LP
 - (1) CATHERING IN A CLEARING
 - (2) ROCK-A-BYE RIVER
 - (3) YOU OONT LOVE ME NO MORE
 - (4) PRETTY WOMAN
 - (5) PARK AT 106TH
 - (6) ORCHIOS FOR MADAME
 - (7) AZALEA
 - (8) FRISKY
 - (9) OGUBLE RUFF
 - PAPA CELESTIN - 12" LP
 - (1) SAINTS GO MARCHIN IN,
 - (2) OARKTOWN STRUTTERS BALL
 - (3) LIL LIZA JANE
 - (4) O OONT HE RAMEL
 - (5) NELLIE GRAY
 - (6) OLO TIME RELIGION
 - (7) WOOD CHOPPERS BALL
 - (8) OLO MAN MOSE
 - (9) IVE GOT RHYTHM
 - ART HODES-MEZZ MEZZROW SESSIONS - 12" LP
 - (1) APPE. BLUES
 - (2) BUGLE CALL RAG
 - (3) S2NO ST GETAWAY
 - (4) SISTER KATE
 - (5) MY OADY ROCKS ME
 - (6) PROFESSORS MIND
 - (7) REALLY THE BLUES
 - (8) SHEIK OF ARABY
 - (9) SWEET CUE
 - (10) JUGLY CHILE
 - KID DRY -12" LP
 - (1) SHINE
 - (2) O OONT HE RAMBLE
 - (3) INDIANA
 - (4) SHEIK OF ARABY
 - (5) ROYAL CAROEN BLS
 - (6) MEMPHIS ELDES
 - (7) ORY'S BOOGIE
 - COUNT BASIE (1925 BANO) - 12" LP
 - (1) PREADO
 - (2) NEW BASIE BLUES
 - (3) LULLABY OF BIROLAHO
 - (4) EVRY TUB (WITH LESTER YOUNG)
 - (5) BASE'S LOAEOO
 - (6) OONT BLAME ME
 - (7) FANCY MEETIN YOU
 - MILES DAVIE - 12" LP
 - (1) CONCEPTION
 - (2) MAX IS MAKING WAX
 - (3) WOODY YOU
 - (4) MOON DREAMS
 - (5) HALLUCINATIONS
 - 75" LL VOUS PLAIT
 - MARLINE DIETRICH-TALLULAH BANKHEAD REPARTEE
 - JOSE FERRER & GLORIA SWANSON-"20TH CENTURY"
 - HARRY RICHMAN & HELEB KANE-TV
 - SOPHIE TUCKER ON TALLULAH BANKHEAD SHOW

AUCTION WANTED

KEN D. CRAWFORD

215 STEUDEN ST., PCH. 5, PENN.
THE FOLLOWING ARE ALL 16"/33 1/3 RADIO TRANS. FOR TRACE OR AUCTION. TOWARDS THE END OF THIS LIST YOU WILL SEE MY WANTS. I WOULD PREFER TO TRADE, WHICH WOULD HAVE PRIORITY OVER BIDS. IF YOU SEE NOTHING ON THIS LIST THAT YOU WANT, I WILL PAY CASH FOR MY WANTS, & IF YOU HAVE NOTHIN TO TRACE, DONT BE AFRAID TO BLO.

- JACK TEAGARDEN**
- STANDARD P-156 E 10 TUNES - OFF TO THE RACES / RHY HYMN/CANT GET AWAY FROM BLS/TIME FOR T/ OEEP RIVER/HARLEM JUMP/WFLF OF COURSE - ETC.
- STANDARD P-177 E 10 TUNES-FORT KNDX JUMF/ANYBODY SEEN JACKSON/JESSIES BLS/IMPRESSONS OF M.L. LEWIS/ BASHFUL BABY BLS/BARCAROLLE/PPELUOE G MINOR- ETC/ STANOARD P-188 E 10 TUNES - OFF ON FUGUE/FUNICUH FUNICULA/SHEARMAN SHOUT/BARRACKS BLS /OIG THE GROOVE
- STANDARD Z-195 N- 8 TUNES-BEALE ST BLS/LOVE ME/SWINGIN ON T GATE/SUNT HAGERS BLS/ROYAL GAROEN/CHINA BOY/ EAST OF SUN/SWINGIN THE ELECTION
- DUKE ELLINGTON (BLANTON J WEBSTER DN STD)**
- STANDARD P-193 H 10 TUNES-STOMP CAPRICE/BUGLE CALL/ RAINCHECK/PERO100/EASY ST/BLUE SERGE/HAVE U CHANGED ETC. WORLD C495 V4 4 TUNES- 3 ♀ STOMP/MAIN STEM ETC.
- CHARLIE BARNET (LENA HORN)**
- LANGWORTH 619 E- 9 TUNES-BL JUICE/CHARLESTON ALLEY/ UPTOWN BLS/LL 1 OESIRE/WINGS OVER MANHTAN/FABTASIA/ THOUGHTLESS ETC.
- FRANKIE TRAMBAUER**
- STANDARD Y-112 E 8 TUNES-OONT B THAT WAY/CRY BABY CRY ETC. STANDARD X-43 ET 4 TUNES-LOVE HERE STAY/OOIN ALL RIGHT ETC.
- RHYTHM MAKERS (ARTIE SHAW DRCH)**
- THESAURUS 377 N 3 TUNES-MY BL HVN/ATSUNOOWN/COPENHAGEN
- TEDDY POWELL (DORRY CORNELIUS -TR)**
- LANGWORTH 806 E- 3 TUNES- 4115 JUMP/TAFSETRY ETC. THESAURUS 943 N- 5 TUNES-WHAT O'YA HEAR/IN THE HUSH ETC.
- ALVIND REY**
- STANDARD Z-168 E 9 TUNES-FAREWELL BLS/LA POSITA/ OVER WAVES/ WANH WANG BL/POET & PEASANT/LONEGOME ROAD ETC.
- STANDARD Z-170 V 8 TUNES-COPENHAGEN/THATS PLENTY/ST LO BLS/ 12TH ST RAG/HINDUSTAN/VOLGA BOATMAN ETC.
- SPIKE JONES**
- STANDARD R-136 E 10 TUNES-CAMPTOWN RACES/OONT GIVE CHAIR BUSTER/ BLACKSMITH SONG/46 REASONS WHY/FARMERS DAUGHTER ETC.
- STANDARD R-150 E 10 TUNES-JUNGLE TOWN/BEAUTIFUL SEA/LIEBESSTRAUM/ OOWN BY OHIO/CASEY JONES/JAMBOREE JONES/CITY SLICKER POLKA ETC.
- EDDIE FITZPATRICK**
- STANDARD X-4 ET 4 TUNES-CARAVAN.TURN OFF MOON ETC. STANDARD X-5ET 8 TUNES-ALL GOOS CHILLUN/MAIOS NITE OFF/KITCHY MI KOKO ISLE/NEVER GO HVN/GOOD MORNING ETC.
- STANDARD X-6 ET 8 TUNES-FEELING LIKE MILLION/LOVE MERRY GO ROUND/ IMAGE OF U/MESSAGE FROM MAN IN MOON ETC.
- STANDARD X-8 ET 8 TUNES-SARAN TAKES HOLIDAY/CANT HAVE EVYTHING/ LOVE ON AIR 2NITE/LOVELINESS OF YOU ETC.
- STANDARD X-10 ET 8 TUNES-REMEMBER ME/CAN I FORGET U/ROSE IN OEC/ SHAG/LOVE OF INFUATION/IF U SHOULD LEAVE ETC.
- STANDARD X-11 ET 4 TUNES-AFFRAID TO DREAM/STAROUST ON MOON ETC.
- STANDARD X-14 ET 8 TUNES-BIG APPLE/RIGHT OR WRONG/U ♀ I KNOW/ OVERNIGHT/WHY T ABOUT LOVE/SECRET LOVE AFFAIR ETC
- STANDARD X-15 ET 7 TUNES-OLD FLAME NEV D.E.S/CANT STOP ME/FROM OREAMING/BLOSSOMS ON BWAY/OOBOOBYE JONAH ETC
- STARLING YOUN DRCH**
- MAGREGDR 2023 N- 7 TUNES-PUT THAT OWN WRITING/OVER RAINBOW/WANT A HAT CHERRIES/MOONLIGHT SERE/JUMPIN JIVE ETC.
- MAGREGDR 2037 N- 7 TUNES-SCATTERBRAIN/WHATS NEW/CINDERELLA/ MELANCHOLY LULLABY/BLUE ORCHIOS ETC
- MAGREGDR 2039 N- 7 TUNES- IF I KNEW THEN/OIONT KNOW WHAT TIME HUNOREO TO ONE/VOL VISTU GAILLU STAR ETC.
- MAGREGDR2067 N- 8 TUNES-PINCH ME/IT HAD BE U/SO OF EORER/ CHEROKEE/FAITHFUL FOREVER ETC.
- GUS ARNHEIM (ANDY RUSSELL-WOC)**
- STANDARD Y-161 N 10 TUNES-ONE LOOK AT U/NEVER SMILE AGAIN/ THATS 4 ME/BUSY AS BEE/BLUEBERRY HILL ETC.
- JACK CONNER TRIO**
- STANDARD Q-152 ET 10 TUNES-U CAN OEPENO ON ME/SOUTH/KERRY DNC/ JIVE GOOD FOR YOU/ BY HECK ETC.
- FREDDY MARTIN**
- STANDARD P-198 E 9 TUNES/HEJURE KATI/PUPEE VALSANTE/INTERMEZZO/ CAMPTOWN RACES/COME BK TO SORRENTO/KARLSTAC BALL ETC.
- WANTED E TO N**
- DUKE ELLINGTON+STANDARD P-132 P-169 CAPITOL 163-287
- WILL BRADLEY+LANGWORTH - ALL
- RHYTHMAKERS DRCH.-THESAURUS-123-124-125-126-127-153-165-553- 554-563-674- MANY MORE.
- RAY NOBLE-STANDARD - MANY
- BOB CROSBY-STANDARD-WORLD-MANY TO 1942 INC.
- STAN KENTON-CAPITOL-MAGREGDR-MANY
- BOYD RAEBURN-LANGWORTH-MANY
- DICK JURGENS-STANDARD ♀ TUNES/WISH I WAS WILLOW/HARRIED AN ANGEL/ MUSIC MASTRO PLEASE/WHEN MOTHER NATURE SINGS HER LULLABY ETC.

AUCTION

MINIMUM BID \$1.00

SAM MELTZER

737 FOX STREET, BRONX 55, NEW YORK

AUCTION

MINIMUM BID \$1.00

PLEASE BID BY NUMBER AT LEFT. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25¢ FOR PACKING MATERIAL. RECORDS WILL BE SHIPPED VIA RRX COLLECT, OR STATE HOW SHIPMENT SHOULD BE MADE.

Table with columns for song title, artist, and bid details. Includes entries like 'THE FLOOD BLS/LAZY MAN(SIPPI)', 'HONEY DO/DONT U LOVE ME', 'I'VE GOT THE WORLD ON A STRING', etc.

Table with columns for song title, artist, and bid details. Includes entries like 'PRELUDE TO A KISS/ THE JEEP', 'LUST IN MEDITATION/PYRAMID (LC)', 'HARRY JAMES', etc.

Table with columns for song title, artist, and bid details. Includes entries like 'FATS WALLER', 'SWT SAVANNAH SUE/WAITIN END (SOLO)', 'MINDR DRAG/HARLIE FUSS', etc.

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

AUCTION

CONDITION OF THESE RECORDS HAS BEEN CHECKED VISUALLY AND THE RECORDS ARE BELIEVED TO BE IN CONDITION STATED BUT EACH RECORD WILL BE CAREFULLY CHECKED VISUALLY AND, WHERE NECESSARY, AURALLY BEFORE SHIPMENT AND NO RECORD SOLD THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 25% PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED BY BUYER. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS. MAKE BIDS BY NUMBER IN LEFT HAND COLUMN, NAME OF ARTIST AND RECORD TITLES TO AVOID ERROR. MINIMUM BID IS 50¢ PER RECORD. I RESERVE THE RIGHT TO REJECT ALL UNSATISFACTORY BIDS.

Table of records with columns for artist name, record title, and bid information. Includes entries like DAVID ALEXANDER, HENRY ALLEN, and LOUIS ARMSTRONG.

Table of records with columns for artist name, record title, and bid information. Includes entries like REV. J.M. GATES (AND OTHERS), HELL BOUND EXPRESS TRAIN/WHITE, and SUNNY BISPOSH/REV. R.W. KAHN ORCH.

Table of records with columns for artist name, record title, and bid information. Includes entries like MOUND CITY BLUE BLOWERS, GONNA SIT RIGHT DOWN/RHY IN MY RHY, and MAM DONT ALLOW IT/HOPE GABRIEL LIKESCH.

AUCTION

SALE

TED VAN DORN

SALE

AUCTION

639 N. SAWYER AVE., CHICAGO 24, ILLINOIS

EVERY RECORD HAS BEEN CAREFULLY AND HONESTLY GRADED TO RECORD CHANGER STANDARDS WITH CONDITION GUARANTEED OR MONEY BACK IF NOT COMPLETELY SATISFIED. SHIPMENT VIA RRX EXPRESS, SHIPPING CHARGES COLLECT, UNLESS OTHERWISE REQUESTED. PACKING CHARGE 25¢ ON ORDERS UNDER \$5.00. CLOSING DATE FEBRUARY 20TH.

50¢ MIN BID ON FOLLOWING AUCTION ITEMS

Table listing auction items and prices. Includes artists like MILEREO BAILEY, BENNY CARTER, and various record titles with their respective prices and conditions.

V-DISCS

V-DISCS

V-DISCS

Table listing V-discs and prices. Includes artists like LOUIS ARMSTRONG, CHARLIE BARNET, and various record titles with their respective prices.

50¢ EACH

Table listing 50¢ each items and prices. Includes artists like LOUIS ARMSTRONG, CHICK BULLOCK, and various record titles with their respective prices.

AUCTION

STEPHEN STORAN

% A.R.G. - BDX 341
CDDPER STATION - NYC, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS ARE COMPLETE 1/2 HOUR BROADCASTS ON 12" UNBREAKABLE STUDIO ACETATE RECORDINGS 33 1/3 LP. ALL RECORDS ARE IN N CONDITION.

ARTIE SHAW - 1937 - 12" LP

- (1) STEALING APPLES
 - (2) TWILIGHT IN TURKEY
 - (3) CALL OF THE FREAKS
 - (4) SOMEDAY SWEETHEART
 - (5) BLUE FANTASY
 - (6) BORN TO SWING
 - (7) MILLENBURG JOYS
 - (8) BUS BLUES
 - (9) UBANGI
- BUNNY BERIGAN - 1937 - 12" LP
- (1) DID I REMEMBER?
 - (2) SA FRANCISCO
 - (3) I CANT ESCAPE FROM YOU
 - (4) PULL A RABBIT OUT OF MY HAT
 - (5) BRAND NEW PICTURE
 - (6) SMALL FRY
 - (7) WILL YOU REMEMBER TONIGHT TOMORROW?
 - (8) TAKE MY WORD
 - (9) SING SING SING
 - (10) CHANGE PARTNERS

CLAUDE THORNHILL - 12" LP

- (1) ANTHROPOLOGY
 - (2) COME RAIN COME SHINE
 - (3) TOD MARVELDOUS FOR WORDS
 - (4) SEPT SOING
 - (5) TEMPTATION
 - (6) WHO ARE WE ST SAY?
 - (7) TOD MARVELDOUS FOR WORDS
 - (8) SODPHISTICATED LADY
- PUNCH MILLER - G. BRUNIS - B. CDDDS - 12" LP
- (1) HIGH SOCIETY
 - (2) TIGER RAG
 - (3) BASIN ST BLS
 - (4) DIPPER MOUTH
 - (5) SISTER KATE
 - (6) JAINT MISBEHAVIN

ALPHONSE PICOU AND THE ORIGINAL TUXEOD ORCH - 12" LP

- (1) CLARINET MARMALADE
 - (2) BILL BAILEY
 - (3) DIPPER MOUTH
 - (4) JUST A CLOSER WALK WITH THEE
 - (5) HIGH SOCIETY
 - (6) MAHDGANY HALL STOMP
- BENNY GODDMAN - 12/22/37 - 12" LP
- (1) LIFE GOES TO A PARTY
 - (2) SWEET SOMEDNE
 - (3) IF DREAMS COME TRUE
 - (4) CANT HELP LOVIN DAT MAN (TRIO)
 - (5) GOODBYE
 - (6) SWEET ALICE BLUE COMIN
 - (7) JOSEPHINE
 - (8) IT'S WONDERFUL
 - (9) AVALDN (QUARTET)
 - (10) PCKIN THE TOWN

DUKE ELLINGTON - 12" LP

- (1) PRIMPIN'
 - (2) JOHNNY COME LATELY
 - (3) W.C.
 - (4) TIME ON MY HDS
 - (5) PARK AT 106TH
 - (6) DRCHIDS FOR MADAME
 - (7) AZALIA
 - (8) FRISKY
- BILL HARRIS GROUP - 12" LP
- (1) TEA FOR TWO (11 MINS LONG)
 - (2) BRADWAY
 - (3) INDIANA
 - (4) DW
 - (5) MEAN TO ME

WODDY HERMAN - 12" LP

- (1) CELESTIAL BLUES
 - (2) STARS FELL ON ALABAMA
 - (3) WISH YOU WERE HERE
 - (4) BLUES IN ADVANCE
 - (5) LOVE IS HERE TO STAY
 - (6) BABY CLEMENTINE
 - (7) EAST OF THE SUN
 - (8) WOODCHOPPERS BALL
- LESTER YOUNG 12" LP
- (1) TEA FOR TWO
 - (2) I COVER THE WATERFRONT
 - (3) HOW HIGH THE MOON
 - (4) DESTINATION MOON
 - (5) PENNIES FROM HEAVEN
 - (6) GHOST OF A CHANCE

AUCTION S. D. COLEMAN AUCTION

MILTON JUNCTION #1, WISCONSIN

ALL THE RECORDS BELOW ARE FOR AUCTION. I RESERVE THE RIGHT TO ACCEPT OR REJECT ANY OR ALL BIDS.

HENRY BARR - TENDR SOLD

- MONA CD 712 G
 - HIAWATHA CD 1406 G
- COLLINS & HARLEN
- WHDA BILL CD 790 G
- COLUMBIA BAND
- SEA SHELL WALTZ CD 1067 V
 - A BIT OF BLARNEY CD 1796 V
 - SELECTIONS (SULTAN OF SOLO) CD 1377 G
 - EL CAPITAN MARCH (SDUSA) CD 603 E
 - LIBERTY BELL MARCH (" ") CD 619 F
 - STARS AND STRIPS FOREVER ("") CD 629 V
 - LIRIATION MARCH CD 275 G
 - WALTZ FROM MAID MARION CD 37 P
 - CREOLE BELLES CD 330 V

COLUMBIA QUARTET

- TENTING TONIGHT ON OLD CAMP GROUND CD 514 G
- HARLEN & STANLEY - BAR & TEN. CD 206 G

HOFFMAN - BANJO SOLD

- TELL ME PRETTY MAIDNE CD 255 G
- MINSTRELS CD 643 F

STANLEY

- GO WAY BACK AND SIT DOWN CD 312 F
- GEORGE ALEXANDER MDN 2414 G

ARTHUR COLLINS

- ANY RAGS MDN 2519 F
- HAYDN QUARTET MDN 1262 G

THE HOLY CITY

- I AM LONGIN FOR YOU SWEETHEART DAY BY MDN 2933 F
- TRIP TO THE COUNTRY FAIR MDN 127 G
- THE GOOD OLD SUMMER TIME MDN 1793 E

HEIDELBERG (FROM 'PRINCE OF PILSEN)

- D.A. LYONS - PICCOLO SOLO MDN 2512 F
- SYLVIA SCHERZ MDN 1441 E

BILLY MURRAY

- MEET ME IN ST LOUIS, LOUIS MDN 2850 G-
- MISS MORGAN & MR STANLEY MDN 2555 G-

DEED I DO

- DSSMAN & HUNTER - BANJO DUET MON 2784 E
- WEDLEY - BY SYCAMORE TREE 7 OTHERS MDN 2583 G

ARTHUR PRYORS BAND

- NATIONAL FENCIBLES MARCH MDN 2806 G
- THE VICTOR MARCH MDN 2607 G
- GRIDIRON MARCH MDN 2591 G

PRYORS ORCHESTRA

- STEPHANIE GAVDITE MDN 2402 F
- ROYAL MARINE BAND OF ITALY MDN 2472 G

ATLANTIC CITY YACHT CLUB MARCH

- SDUSAS BAND PRYDR SOLD MDN 2472 G
- CUJUS ANIMAN (STABAT MATER) MDN 2803 E

SPENCER & HUNTER

- REUBEN HASKINS TRIP ROUND THE WORLD MDN 2497 G
- IN HIS AIR SHIP MDN 1636 G

SPENCER & DUDLEY

- THE SCHOOL OF ACTING MDN 2497 G
- CAL STEWARD 7th VICTOR VI 1636 G

UNCLE JOSH WEATHERAYS TROUBLES IN A HOTEL

- ARTHUR COLLINS ZD C5R35 G
- ED M. FAVDR ZD C5R45 G-

THE MAN BEHIND

- GEORGE J. HASKIN - TENDR SOLD ZD C5798 G
- MORREAN MAVOURNEEN ZD C5781 F

LEN SPENCER

- PRIZE WALTZ CONTEST ZD C5781 F
- EBONY EMPERORS MELODY ZD C5789 F+

FRANKLYN WALLACE

- UP IN A COCOANUT TREE ZD C5791 F+

WANTED VICTOR D. FERGUSON WANTED

16 LEE STREET

READING MASS.

I WANT TO BUY ANY OR ALL OF THE RECORDS ON THE SPECIFIC LABELS AS LISTED BELOW. HIGHEST PRICES PAID. I WILL ACKNOWLEDGE RECEIPT OF ALL CORRESPONDENCE.

LOUIS ARMSTRONG

- SWEET LITTLE PAPA DKEH 8379
- DNCE IN AWHILE DKEH 8556
- BASIN STREET BLUES DKEH 8690
- SWEET SAVANNAH SUE UKEH 8717
- NO ONE ELSE BUT YOU DKEH 41204
- WHEN YOU'RE SMILING DKEH 41298
- BASIN STREET BLUES VO 3008
- SONG OF THE ISLANDS VO 3026
- HINT MISBEHAVIN VO 3040
- BLACK AND BLUE VO 3115
- ALL OF ME VO 3125
- KEYHOLE BLUES VO 3137
- FIREWORKS VO 3148
- STAR DUST VO 3172
- SOME OF THESE DAYS VO 3202
- WEST END BLUES VO 3204
- SLEEPY TIME DOWN SOUTH VO 3203
- HEAR ME TALKIN TO YA VO 3303
- DING DONG DADDY VO 3370
- AFTER U GOONE VO 3643
- MAHDGANY HALL STOMP (BUFF) BB 5086
- SNOWBALL (BUFF) BB 6590
- BASIN STREET BLUES (BUFF) BB 5408
- CABIN IN THE PINES (BUFF) BB 6910
- MDP MOP V-DISC 152

HENRY ALLEN

- BIFFLY BLUES VI 38073
- FEELING DRUDSY VI 38080

BENNY CARTER

- SOMEBODY LOVES ME DUTCH DE 42128
- SWING IT FRENCH CO 1304
- ANY V-DISCS

CASA LOMA

- I'M CRAZY ABOUT MY BABY BR 6092
- YOU CALL IT MADNESS BR 6184
- BLUE KENTUCKY MDN BR 6187
- TIME ON MY HANDS BR 6201
- HAPPY GO LUCKY YOU BR 6318
- TALK OF THE TOWN BR 6626
- DIXIE LEE BR 6726
- JUNGLE FEVER BR 6932
- I STILL WANT YOU BR 7320
- SWAN SUE STRUT BR 7427
- GDIN GDIN GDNE VI 4254
- CLARINET MARMALADE ME 12494
- HIGH SOCIETY ME 12491
- CASA LOMA STOMP ME 12632
- CLARINET MARMALADE PE 15663
- CLARINET MARM-LAGE RO 1927

CAB CALLOWAY

- TALL TAN TERRIFIC VARIETY 643
- BENNY GODDMAN
- HES NOT WORTH YOUR TEARS ME 12028
- 100 YEARS FROM TO DAY CD 2853

COLEMAN HAWKINS

- I WISH I WERE TWINS DUTCH DE 42051
- CONDSLATION DUTCH DE 42116
- I LOVE CRIBS SWISS PA 35512
- TIGER RAG SWISS PA 35513
- STAR DUST PANACHORD 1045
- BLUE MOON FR GRAM 7455
- OUT OF NOWHERE? FR GRAM 8511

FLETCHER HENDE*SDN

- MY DREAM MAN RE 9767
- WHY COULDN'T IT BE RE 9770
- EVE YBODY LOVES MY BABY RE 9774
- MY DREAM MAN BA 1472
- ALABAMA BOUND BA 1488
- MR. NEENYAH PE 14394

ALBERTA HUNTER

- WASNT IT NICE (HIGHEST PRICE PAID) OK 8393
- CHARLIE JOHNSON
- CHARLESTON IS THE BEST DANCE VI 12451

ART KAHN

- I'M HAPPY WHEN YOU'RE HAPPY ME 12090
- KING DLIVER PA 20292

HARRY ROSENTHAL

- YOU'RE THE TOP CO 2966
- HOCIEL THOMAS

- SUNSHINE BABY (HIGHEST PRICE PAID) OK 8326
- GAMBELERS DREAM OK 8259
- LONESOME HOURS OK 0297
- ADAM AND EVE OK 3258

AUCTION

JACOB SCHNEIDER

128 WEST 66TH STREET NYC 23 NY

AUCTION

CONDITION GUARANTEED AND MONEY REFUNDED IF NOT AS SPECIFIED. WILL ALSO TRADE FOR GOOD JAZZ AND BLS ON WHITE VOCALION,PARAMOUNT,GENNETT, OK AND SIMILAR JAZZ LABELS.
HAVE 25,000 OTHER OUT OF PRINT RECORDS.

- 434-MILOREO BAILEY-SOMETIMES FEEL LIKE MOTHERLESS
FRANK SINATRA-LAMPLIGHTERS SERE/SUNSHINE OF SMILE +
- 436-THREE SUNS-ITS DAWN AGAIN/WOODEN SHOES
FRANKIE CARLE-MAKE BELIEVE/WANT A GIRL JUST LIKE E
- 437-YANK LAWSON-Oh LADY BE GOOD
KING COLE TRIO-U CANT SMILE & SAY YE/PIKE O COLE E
- 438-HARRY JAMES-THE MORE I SEE YOU/DEVIL SIT DWN +
- WOODY HERMAN-LAURA/ I WONDER E-
- 441-BING CROSBY-WHITE CHRISTMAS/ILL BE HOME FOR XMAS
SILENT NIGHT/AGESTA FIOELIS/JINGLE BELLS +
- 444-MILDRED BAILEY-WHICH GREAT 48/P.U. BARON JUST YOU
PERRY COMO-LIKE SOMEON IN LOVE/LOVE IS SWTHRAT E-
- 445-KAYE SAMMY-ILL SEE YOU IN DRMS/SMILE/AVALON/THERS A
LONG TRAIL A WINDING
GUY LOMBARDO-JUST PRAYER AWAY/IRSH WASHWROMEN E-
- 450-DUKE ELLINGTON-NEVER FELT LIKE THAT/ANDY RUSSEL NEGRA CONSENT
MARTHA TILTON-SHOULD CARE/STRANGER IN TOWN E
- 451-TOMMY DORSEY & JIMMY DORSEY-MORE THAN U KNOW/BROTHERLY E
- 452-MILLS BROTHERS-U TELL ME YOUR DREAM/CIELITO LINDO
ANDREWS SISTERS-3 CAVALEROS/VICTORY POLKA +
- 453-DUKE ELLINGTON-NEVER FELT LIKE THIS WAY/LIVE & LOVE TONIGHT
MONTICA LEWIS W PAUL BARON-STORY 2 GIGS/CABERET +
- 455-KING COLE TRIO-ANY OLD TIME/BRING ANOTHER ORINK
MILT HERTH TRIO-GLOWDRM/ANVIL CHORUS E
- 458-CHARLIE BARNET-BLUE SKIES/SKYLINER
WOODY HERMAN-GOLDEN WEDDING/CALDONIA E-
- 462-CHARLIE SPIVAK-U BELONG TO MY HEART
MONROE VAUGHN-THER IVE SAID IT AGAIN/I WALKED IN E
- 463-BING CROSBY-FRIEND OF YOURS/SLY OLD GENTLEMEN
OTNAH SHORE-FALL IN LOVE EASILY/CANT BELIEVE THAT YOUR
IN LOVE WITH ME
465-MILLS BROTHERS-TILL THEN/LAZY RIVER
GINNY SIMMS-WELL BE TOGETHER AGAIN/PLE,SE OONT SAY E-
- 466-GLENN MILLER-BYE BYE BLS/WANG WNAW BLS
HARRY JAMES-TOO MARVELOUS FOR WORDS +
- 467-JO STAFFORD-BABY WONT U PLEASE COME HOME
FRANK SINATRA-WHEN YOURE LOVER HAS GONE/FALLIN IN LOVE
WITH LOVE E-
- 470-GUY LOMBARDO-STARS IN JEWS/EL RENCHO GRANDE
JIMMY DORSEY-JUMPIN IN EHOSAPHAT E-
- 473-LES BROWN- WHATS THE USE GETTING SOBER/MOONGLOW
CARMEN CAVALERRO-CARLE BOOGIE/CAVALERRO BOOGIE E-
- 475-SPANIER MUGGSEY-SQUEEZE ME
BENNY GOODMAN- LETS FALL IN LOVE E
- 479-HELEN FORREST-STRANGE AS SEEMS/WISH I KNEW(HAYMES)
ANDREW SISTERS-TWILIGHT ON TRAIL/RED RIVER VALLEY E
- 482-GLENN MILLER-CANT GIVE U ANYTHING/LIT BROWN JUG
CHARLIE BARNET-CANT GET STARTED/KEEP HOME FIRES E-
- 484-BING CROSBY-MY HRT & I DECIDED/TO ROMANTIC/ALL U WANT
TO DO IS DANCE
PEGGY LEE-WHAT MORE CAN WOMAN DO/U WAS RIGHT BABY E-
- 485-CHARLIE SPIVAK-THERE MUST BE A WAY/SWTRHT OF ALL DRMS
BENNY GOODMAN-EVERYTIME/U BROUGHT NEW KIND LOVE +
- 487-JO STAFFORD- AM I BLUE
MARTH TILTON AND V DISC BOYS- YOU CAME ALONG E
- 494-FRANK SINATRA-NONE BUT LONELY HEART
BENNY GOODMAN-(W. MILDREDO BAILEY)THERLL BE JUBILEE E-
- 495-LENA HORNE-HOW LONG HAS THIS BEEN GOING ON
MILLS BROTHERS-ILL B AROUND/U ALWAYS HURT ONE U LOVE E-
- 497-FREDDY MARTIN-THEME RACHMANNOFF
GINNY SIMMS-CUDDLE UP LIT CLOSER/BELL BOTOM E
- 527-CARL BAILEY-TIREO/15 YEARS AND IM STILL SERVING
JACK LEONARDO-SLEEPY TIME GAL +
- 533-GLENN MILLER-SONGS MOTHER TAUGHT/PEGGY PIN UP GIRL
SAM DANAHUE-MELANCHOLY BABY E
- 534-DUKE ELLINGTON DIMINUENDO IN BL/CRESCONOO IN BL
COUNT BASIE-SENT FOR U YESTERDAY/JIMMYS BOOSIE E
- 536-CAVILLERO-DANCING IN DARI/JUST I MORE CHANCE/PENHOUSE/
I CANT GET STARTED
HOAGY CARMICHAEL-STAROUST/NO MOUR TOUJOURS/BILL OICK
539-JESS STACY ORCH-DAYNREAK SERE/ITS ONLY PAPER MOON
WILL BRADLEY-GHOST CHANCE/BASIN ST BOOSIE E
- 540-JES PAUL TRIO-HOW HIGH MOON/BEGIN BEGUINE
SPIKE JONES-BLUE DANUBE/TOO TOOT TOOTSIE GOOBYE E-
- 542-JACK LEONARDO -HONEY
BING CROSBY-WAITER PORTER UPSTAIRS MAID/(MARY MARTIN
& JACK TEAGARDEN)/WAIT TILL SUN SHINES NELLIE W MARTY
MARTIN & JACK TEAGARDEN E
- 543-GENE KRUPA ORCH-JOSE GONZALES/ OOH HOT DAWG
WOODY HERMAN-Oh YOUR FATHERS MUSTACHE +
- 550-CARMICHAEL HOAGY-WEMP/HIB JUNE/SLEEPY TIME GAL/
GINGER & SPICE
JOSH WHITE-RIDDLE SONG/HOUSE I LIVE IN E
- 555-GENE KRUPA ORCH-OPUS I/LASTEST THING IN HOT JAZZ
CONNIE BOSWELL & V DISC-MENWAY DOWN YONDER IN N.O.
- 556-MARTHA TILTON V. OISC- IF I HAO U
BENNY GOODMAN-CHINE/TIGER RAG +
- 557-BING CROSBY-DOWN RIVER/ONLY FOREVER/ITS EASY TO
REMEMBER
SY OLIVER AND V DISC-SEVENTH HEAVEN +
- 569-ELLA FITZGERALD-(WITH SHAGERS)PEANUT HUCKO/BUDDY RICH
ILL ALWAYS BE IN LOVE WITH YOU
JO STAFFORD AND V DISC BOYS- BLUE MDON E-
- 572-CAVELLERO-SMDKE GETS IN EVES/COCKTAILS FOR 2/ KISS
YOUR HAND/APRIL IN PARIS
LES PAUL TRIO-SURRENDER OEAR/MOONGLD/IF LOVE AGAIN/
COQUETTE E
- 581-BING CROSBY-SHES FROM MO/SWING LOW SET CHARIDT/
SUNDAY MONDAY OR ALWASY?LAST ROSE SUMMER E
- 585-GENE KRUPA ORCH-LUST LIT FONO AFFECTION/CALLOWAY, HERE
I GO DREAMING
BENNY GOODMAN-GIVE ME SIMPLE LIFE/GUY COME BACK E
- 588-MUGGSY SPANIER-TIN ROOF BLS/CHERRY
V DISC JUMPERS-(W LAWSON,JUCKO,FREEMAN,MCKINLEY)
LOVE IS JUST AROUND THE CORNER E-
- 594-PERRY COMO-LOVE LETTER/W AT DEAL(MARTHA TILTON)
FRANK SINATRA-ARNT U GLAD YOURE U/U BROUGHT NEW KIND +
- 595-TEDDY WILSON-SPT AT SAVOY/TROUBLE TROUBLE BY BETTY
RHOE AND OAVE MATHEW OWLS
596-RAY NOBLE-FULL MOON & EMPTY ARMS/DONT LET DREAM
STAN KENTON-NEVER THOUGHT U SING BLUES E-
- 597-YANK LAWSON & DIXIELAND BAND-WASHBOARD BLS
RED NORVO ORCH- BLUE SKIES E
- 601-BENNY GOODMAN SEXTET- GOT RHY
GLENN MILLER -SYMPHONY E-
- 602-MARIE GREENE- I KNEW THAT U KNOW/SOLITUDE
KAY STARR(W JOE VENUTI)-THERES A LULL IN MY LIFE/WHAT
GOES UP MUST COME OWN E
- 603-BUDDY RICHARD V OISC DEMONS(W ELLA FITZGERALD)
THATS RICH
BILL STEGMEYER AND HIS HOT EIGHT(W ROY ELORIGE/TRUMMY
YOUNG TEA FOR TOW E-
- 605-TOMMY DORSEY- ODOR WILL OPEN/THE MOMENT I MET U
ROY ELDRIDGE- OLD ROBBY +
- 609-ANDRE KOSTELANETZ- ST LOUIS BLS/DNE SONG/WHISTLE WHILE
WORK/WHEN U WISH UPON STAR/HIGH HO E
- 611-WOODY HERMAN-PERSONALITY/HELEN OF TROY
SPANIER MUGGSY-CHINA BOY +
- 613-HELEN FORREST AND OICK HAYMES (W GORLEN JENKINS)
SEPT SONG/ MEAN TO ME
MARIE GREENE- MAN I LOVE E-
- 615-BENNY GOODMAN- WANT TO BE LOVED
PHIL HARRIS- OAKTOWN PARK CLUB E-
- 516-LES PAUL TRIO-ALL OF ME/ OAK EYES
THREE SUNS-FLOWER DANCE/UP JUMPED LOVE/CRAZY RHY
629-MARTHA TILTON & JACK LEONARDO (W ELORIDGE) TRUMMY YDUG/
THANKS FOR THE MEMORY
MARIE GREENE-IT HAD TO BE YOU E
- 643-D INAH SHORE-REMEMBER OIXIELANO BAND
JOHNNY BOWWELL-STRANGE FEELING/22 STEPS FROM CDR E
- 647-HOAGY CARMICHAEL-EXCERPT FROM CANYON PASSGAE/RIVER BOAT
SHUFFLE
BOYD RAYBURN-MARCH BOYOS/TWO SPOOS IN AN IGLOB E-
- 664-FRANK FROEA-WONDER WHOSE KISSING NOW/DNE RDSE
LES PAUL TRIO-THIS CANT BE LOVE/UP AND AT EM E
- 681-COGAR HAYES-STAROUST(I)FFERENT VERSION THAN OECA)
ANDRE PREVIN-I COVER THE WATERFRONT E
- 683-JOHNNY BOWWELL-MY OLD FLAME/FROM LAND SKY BL WATER
BENNY GOODMAN-RATTLE ADN ROLL/THORNHILL TWLIGHT SONG E
- 693-SAMMY KAYE-LAUGHING ON OUTSIDE/WHERE THERES ME THERES
HARRY JAMES-GUESS EXPECTED TOD MUCH/WHY DOES IT +
- 700-BING CROSBY-THERES A SMALL HOTEL(W EDDIE BUCHIN)
FRANK SINATRA-COME RAIN OR SHINE/U GO TO MY HEAD +
- 704-SLIM GAILLARO CHICKEN RYTH-(INTRODUCTION BY BOB HOPE)
COTTIE WILLIAMS- WEST END BLS
FLETCHER HEDERSON-PEANUTS FROM HEAVEN E
- 705-LEE WILEY-YOU DO SOMETHING TO ME/U BE SO EASY TO LOVE
RICH BUDDY-ROUTE 66/A LITTLE HANOICAP E
- 729-HOAGY CARMICHAEL-OLD SPINNING WHEEL/HUGGON AND CHALKIN
BING CROSBY-TANGERINE/A,MURRAY TAUGHT DANCING /
I REMEMBER YOU E-
- 739-BORRY SHEPWOOD-SHERWOODS FOREST/SQUEEZE ME(PAUL WESTON)
BILLY BUTTERFIELD-SOONER OR LATER/WLO WAITING
740-BUD FREEMAN-COQUETTE
OAVE MATHEWS ORCH-FIVE OCLOCK ORAG/SNAREHEAD E
- 752-WOODY HERMAN-JOHN HARDYS WIFE
BUDDY WOOD TRIO-READY GO STEADY/WHATS GO MUFF E-
- 761-WOODY HERMAN-JONES BEACHHEAD
CATALINA SEXTETTE-(MANNY STEVEN,MAHLON CLARK,SPINX
762-SAMMY DANAHUE-U WAS RIGHT BABY
CONNIE BOSWELL V DISC MEN-BELL BOTTOM
TROUSERS E
- 773-AL JOLSON MAMMY
BING CROSBY FLUFF WITH BING,PICK HAMES, DENNIS
DAY,ANDY RUSSELL,OHIO HARRIS AND DRCH
BOB HAGGART(W BILL BROWN)/MANSELL E-
- 779-RICH BUDDY-WHAT IS THIS THING CALLED LOVE
BENNY GOODMAN- 10 DAYS WITH BABY E
- 801-BOBBY HACKETT-MAN I LOVE/RDSE ROOM
MILDRED BAILEY-LOVER COME BACK TO ME(W LARKIN
TRIO)BLUES IN A FLAT E-
- 805-BENNY GOODMAN-ITS TALK OF TOWN
TERRY CLARK AND HIS SECTION STS BILLY E
- 824-GUOQY CLARK AND ANITA GARDEN-ILL DANCE AT
YOUR WEDDING
OODIS DAY-PAPA WONT U DANCE WITH ME
WOODY HERMAN- CANT PUT MY ARMS AROUND +
- 839-FRANK SINATRA- STORMY WEATHER
FRANKIE LAINE- CONFESSIN
CHARITOEERS- SAN FRANCISCO FAN; OOH LDK
THERE AINT SHE PRETTY E
- 843-HARRY JAMES-TUXECO JUNCTION
DUKE ELLINGTON-ANTI DISESTABLISHMENTARIANISM/ST
LES BROWN-BLUE DANUBE E-
- 849-BENNY GOODMAN-SCROW/HUNARIAN MEDLY/BY HAL
OTIS TRIO
KAY KYSER-WOODY WOODPECKER SONG
JOHNNY MERCER - GOOFUS +
- 851-TOMMY DORSEY-THAT OLD FEELING/SONG INOIA
JERRY WAYNE-WITH OEL TRIO-NEAPOLITAN NIGHTS
JOE STAFFORD-HAINTIE HEART E
- 853-COUNT BASIE-BABIE BOOGIE
LES BROWN-ANVIL CHORUS
NELLIE LUTCHER-FINE BROWN FRAME
KAY STARR-U GOTTA SEE MAMA EVRY NITE E-
- 854-STAN KENTON-MONOTONY/APRIL SHOWERS/(MAGRET
WHITING)
SAMMY KAYE-WE JUST COULNT SAY GOODBYE/ETUDE
(PAUL WESTON) E-
- 865-JOHNNY QUARNERI AND HIS PIAND I WOULD OO MOST
ANYTHING FOR YOU
PEARL BAULEY AND CHARITOEERS - WHO
SAMMY KAYE-TIME LONESOME/BABY FACE(VOCAL OON
CORNELL) +
- 878-KAYE SAMMY-CUDDLE UP LIT CLOSER/OON CORNELL
VAUGHN MONROE-MY GAL SAL
CARLE FRANKIE-MOON OVER MIAMI
HARRY JAMES-DORLORES,WITH OICK HAYMES VOCAL
98-SOUND OFF PROGRAM WAR OOPT 12"
BENNY GOODMAN-SENT FOR U YESTERDAY
NOBLE SISSLE-WHATS THE GODO WORD MR BLUE/IRD
FOUR VAGABONOS-ROSE ANN CHARING CROSS
HARRY JAMES- YOU MADE ME LOVE YOU
TOMMY DORSEY-IN THE BLUE OF EVENING
KAY KYSER-COMING IN ON WING AND PRAYER
MUG SY APERIAN-OIPERMOUTH BLS
FREDDY MARTIN-OONT GET AROUND MUCH ANY MORE +
- 99-TOMMY DORSEY-SONG OF INOIA
NOBLE SISSLE-JOHNNY ZERIO
FREDDY SLACK-GET DN BOARD LITTL CHILLUN
KAY KYSER-BRAZIL
HARRY JAMES-ALL OR NOTHING AT ALL
MARTHA RAYE-ONCE IN A WHILE
WOODY HERMAN-DOWN UNDER
GLEN GRAY-AS TIME GOES BY +
- 99-BING CROSBY(WITH CHARITOTTEERS)GREAT DAY
HARRY JAMES-RES MY GUY
GLEN GRAY-NO NAME JIVE
SLACK FREDDY-THAT OLD BLACK MAGIC
ABE LYMAN-FOR ME AND MY GAL
GLEN GRAY-AS TIME GOES BY
ARTIE SHAW-JUST KIODIN AROUND
PIED PIPERS-U CANT GET STUFF IN CUFF +/V
- GLENN MILLER AND ARMY AIRSHOTS-EMBRACEABLE YOU;
SUMMERTIME ALL THE THINGS U ARE;IN MY ARMS;BLUE MOON
MUSIC STOPPED MAKE BELIEVE;DEEP PURPLE;BEGIN BEGUINE
MORE I SEE;SCHUBERTS SERE.;CHATANOOGA CHOO CHOO.
GLENN MILLER AIR SHOTS.;SYMPHONY;SPEAK LOW; OH WHAT
BEAUTIFUL MORNIN;ORANGES & LEMONS;STAROUST;
HOLIDAY FOR STRINGS;BEGIN BEGUINE;PEARLS ON VELVET;
PISTOL PACKIN MAMA

AUCTION

AUCTION

JACOB S. SCHNEIDER
128 WEST 66TH ST., NEW YORK, N. Y.

CONDITION GUARANTEED AND MONEY REFUNDED IF NOT AS SPECIFIED. WILL ALSO TRADE FOR GOOD JAZZ AND BLUES ON WHITE VOCALION, PARAMOUNT, GENNETT, OK AND SILILAR JAZZ LABELS. HAVE 25,000 OTHER OUT OF PRINT RECORDS.

SPECIAL VINYLITE PRESSINGS

- 9 HINES EARL (WITH ECKSTEIN) STORMY MONDAY BLS E-
LIONEL HAMPTON-ON SUNNY SIDE OF STREET
21 BING CROSBY-AMOR/IT COULD HAPPEN TO YOU E-
FRANK SINATRA-SOME OTHER TIME/COME OUT WHEREVER U (ABOVE 1/4 INCH CHIP)
39 COUNT BASIE-BAVEAR JUNCTION/KANSAS CITY STRIDE V
39 MILLER GLENN ORCH-MOONLIGHT SERE/MELENCHOLY BABY V+

- 224-SAMMY KAYE-TIME ON HANDS/WISH COULD HIDE INSIDE LETTER/GOODNIGHT WHEREVER U ARE/AVALON E-
227-TOMMY DORSEY (W GEORGIA GIBBS)-TESSER TORCH SONG/MILKMAN KEEP THOSE BOTTLES QUIET/IRRESISTABLE U/I I NEVER KNEW V+/E
229-LIONEL HAMPTON-MAJ & MINORS/I WNDER BOOGIE V+/E
231-EDDIE HOWARD-SPRING B LIT LATE THIS YEAR/YOURE THE OREM IN THE DREAMER V+

- 342-CHARLIE BARNET-LIKE RIFF/SMILES KRUPA & HIS NEW ORCH-FISH MARKET V
344-BENNY GOODMAN QUINTET-UNTITLED MUGGSY SPANIER-PEEWEE SPEAKS V+
352-GUY LOMBAROO-MY HEART SINGS/SINGIN IN RAIN GLEN MILLER-MISSOURI WALTZ/ALICE BLUE GOWN E
354-PEGGY LEE-THAT OLD FEELING/AINT GOIN NO PLACE/JACK TEAGARDEN-CASANOVA'S LAMENT/IM SORRY I MADE
355-DUKE ELLINGTON-HOP SKIP JUMP/MAIN STEM JIMMY LUNCEFORD -4 DANCERS ONLY/ CHITE HEAT V+

DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

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 BIOS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "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.

| AL JOLSON | | | | | | |
|---|-------|--------|---------|-----|----------|------|
| BACK TO CAROLINES I LOVE | LW | 20 | E | | | COLT |
| YELLOW JACKET GIRL/LITTLE PAL | VI | 17318 | E+T-A | | | CARV |
| SEVENTH HEAVEN/LITTLE PAL | BRG | 8294 | E+T-A | | | CARV |
| RUM TUM HAUNTING MELODY | VI | 17037E | NAUC | | | MERK |
| MANY SEND WANTS NEW | | | | | | |
| STAR KENTON 16" TRANS 33 1/3 | | | | | | |
| KENTON TALKS AND PLAYS/RAY NOBLEVA | 274 | N | AUC | | | CARV |
| GENIE KRUPA | | | | | | |
| ALL MINT CO AND OK | | | | | | |
| RHYTHM JAM/PRETTY AS PIC | BR | 8198 | N | SAL | 1.00 | SALM |
| SINATRA NAT COLE TORIE JEFFRIES MCRAE | | | | | | |
| ALL MINT 3 FOR 1.25 | | | | | | |
| ROCKIN' CHAIR/TUNIN UP | OK | 6352 | N | AUC | .50 | MOLI |
| THE HUMBERJACKS | | | | | | |
| WHOOPEE STOMP/THE CAROLINERS | CA | 9030 | V | AUC | | PIPE |
| JOE MARSDALA | | | | | | |
| I KNOW U/LOWER REGISTER | OE | 3764 | E | AUC | | PARR |
| SLOW DOWN/BULLS EYE | OE | 3715 | E | AUC | | PARR |
| CARL MARTIN | | | | | | |
| FAREWELL BABY/MISTREATED MAN | OK | 8961 | E | AUC | | FIEL |
| METRODOME ALL STAR BAND | | | | | | |
| VI 27314V, CO 35499E+ | | | | | | |
| VI 25559E+, VI 40 4000N | | | | | | |
| CO 35389N, CO 37293N | | | | | | |
| VI 203361N, CO 38734N | | | | | | |
| PREFERENCE TO BIO FOR LOT | | | | | | |
| JELLY ROLL MORTON | | | | | | |
| I2 VOL SET LIBRARY CONGRESS LP C1 | | | E/N | S-T | | KURT |
| I2 VOL SET JELLY LIBRARY 78RPM | | | E/NAUC | | \$ 60.00 | SOFO |
| MOUND CITY BLUE BLOWERS | | | | | | |
| SPREAON RHYTHM AROUND/UNIT SPOTCH | 40098 | E | S-T | | | KURT |
| POLA NEGRI | | | | | | |
| BLACK EYES/FAREWELL MY GYPSY | HMV | 3820 | E | AUC | | CARV |
| NEW ORLEANS RHYTHM KINGS | | | | | | |
| THATS A PLENTY/TIN ROOF | GE | 5105V | G/AUC | | | FIEL |
| JELLY LORO/CLAR MAR | GE | 5220 | E | AUC | | FIEL |
| MARGUERITE/MILENBURG JOYS | GE | 5217 | N | AUC | | FIEL |
| RAY NOBLE | | | | | | |
| BIG LIST ALL CHEAP | HMV | | | | | RILE |
| KING OLIVER | | | | | | |
| WEST END BL/TIN ROOF BL | VO | 1169 | E | AUC | | FIEL |
| MABELS DREAM/RIVERSIDE | BRE | 3575 | N | AUC | | FIEL |
| CANAL ST/OIPPERMOUTH | BRE | 2200 | N | AUC | | FIEL |
| DIPPERMOUTH ROUGH START/WEATH | GE | 5132P | F/AUC | | | FIEL |
| DICK POWELL | | | | | | |
| FLIRTATION WALK/MR MRS IS NAME | BR | 7328 | E+T-AUC | | | CARV |
| PRINCE OF WALES (RARE EARLY PHOTO LABEL) | | | | | | |
| SPORTSMANSHIP/COLDSTREAM GUARD | GRF | 887 | N | AUC | | CARV |
| HARRY RICHMAN | | | | | | |
| MINE/BL SKIES | VO | 1551 | N | AUC | | MERK |
| BIRTH OF BLUES/LUCKY DAY | VO | 15412 | N | AUC | | MERK |
| BILL ROBINSON (GREATEST TAPS ON RECORD) | | | | | | |
| DOIN NEW LOWDOWN/N SHUFFLE FEET | BRE | 1521 | E | AUC | | CARV |
| BOYO SENTER | | | | | | |
| I AINT GOT/SIGH CRY BL | OK | 40861 | E | AUC | | PARR |
| SIX HOTTENTOTS | | | | | | |
| MEMPHIS BL | DO | 3956 | E | AUC | | PARR |
| BLUE BOY SHINE | | | | | | |
| SUGARLAND BL/OODHOUSE BL | OR | 70357 | G | S-T | | KURT |
| CLARA SMITH | | | | | | |
| DADDY DONT/TIGHT LIKE THAT | CO | 14398 | E+T-AUC | | | PARR |
| GLORIA SWANSON | | | | | | |
| LOVE YR SPELL EVERYWHERE/SEREN | HMV | 3168 | E+T-AUC | | | CARV |
| HANNAH SILVERSTER/HENDERSON ORCH | | | | | | |
| MIDNIGHT BL/NO ONE MAN | EM | 10525 | N | AUC | | CLIP |
| ART TATUM | | | | | | |
| LONESOME GRAVEYARD/CORRINE | DE | 8563 | E | AUC | | PIGE |
| SOPHIE TUCKER (ONE OF HER BEST MINT) | | | | | | |
| MOANIN LOW/SOME THESE DAYS | HMV | 3720 | N | AUC | | CARV |
| JOE VENUTTI BLUE FOUR | | | | | | |
| BLUE ROOM/SENSATION | OK | 41144 | E | AUC | | PARR |
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the FOG in the FIG TREE

CHARLES EDWARD SMITH

Charles Edward Smith surely needs no detailed introduction to readers of this magazine. He is one of the authors of "Jazzmen," probably the greatest of the books on jazz (and still available). He can easily be called the "Dean of Jazz Writers," a description that refers to his considerable erudition and long experience in the field, and to the fact that many of today's writers and critics learned much of their craft, directly or indirectly, from him. This should not be taken to mean that Mr. Smith is aged (see photograph for confirmation) or that he is professorial or humorless (see the article that follows for confirmation of that). "The Fog on the Fig Tree" marks his return to these pages after a deeply regretted absence. He is beginning to write again after many months of illness, and we hope to bring his writings to you in the future with accustomed frequency.

This is the first of a projected occasional series in which Mr. Smith will dissect the views of leading critics, the spokesmen for various schools of thought in and about jazz. The critic wields great power, sometimes for good reason and sometimes through little more than self-proclaimed authority, and readers are inclined to accept partisan dogma at face value. It takes an at least equally accredited authority to point out overstatements, absurdities and mis-steps. Charles Edward Smith, although he would be the last to claim infallibility for himself, is in our opinion one of the most knowledgeable and flexible-minded writers in this field, and is surely extremely well-qualified to take on this task of analysis.

Introduction to the Louisiana Purchase, Sesqui-Centennial Edition

It was while I was pondering the world-shaking implications of what I like to think

of as the Barry Ulanov Paradox (which proves conclusively the non-existence of jazz as a musical development) that Alan Merriam's refreshing comments on *The African Background* appeared in the November, 1952, issue of *The Record Changer*—a publication which I enjoy once every month or so along with a cup of that fine Arabian coffee from New Orleans. In my absent-minded preoccupation with this article, some of the coffee spilled onto the red flannel shirt I wear in honor of Bolden the Barber. This caused me to recall that I had promised an article to *Grauer's Gutbucket Gazette*. But the only suitable prose around the place was "The Fog on the Fig Tree," and as Mr. Merriam seemed to have covered some of the territory, I felt that I was fresh out of usable manuscript.

It's true that I had compiled information on the grain of wood used for tailgates for tailgate trombones, including such details as whether a trombone should be played *with* or *across* the grain, and the effect of various woods (from ash to ironwood) on tonal properties. But I did not feel that this was yet ready for publication. It may interest you to know, since I am off on a tangent and might as well have company, that a painting by Veronese (Paolo Cagliari, 1532-88) of the "Miracle at Cana" includes a Negro musician playing the slide trombone. In Italy, as in Spain, Negroes were often called Moors because they were, in fact, a mixture with Moors, but such Negroes were not, generally speaking, from West Africa. It is interesting, perhaps, that the Spanish term for trombone, *sacabuche*, is thought to be of African derivation. Since the first Moor did not arrive in New Orleans until one was brought along by the Ursuline Nuns as a servant, the connection is exceedingly remote. The instrument, we learn from *Grove's Dictionary*, is almost "perfect,"

though certain notes "require humoring" (Hah!). That brings up back where we started from, with the tangent idling in the back yard and your correspondent for the *Bolden Blade* contemplating whether his comments, with some woodshedding, might help to corroborate previous findings by Merriam, Orrin Keepnews and others.

It is not my intention to write a review of Ulanov's book (*A History of Jazz in America*, Viking Press, N. Y., 1952). In the article to which these paragraphs are an introduction, I propose to examine the critical-historical viewpoint of which Ulanov is the most vociferous exponent. It so happens that he has simplified my task by the writing of a book which collects and codifies the point of view he has been expressing for several years.

Originally, I had read and re-read Ulanov's *History* merely (1) to re-acquaint myself with his view of the 52nd Street geography and (2) to find out what makes his metronome tick. Discovering that Ulanov had failed dismally to place jazz in a framework of time and place, to say nothing of more remote historical factors or a *raison d'etre*, I found myself typing out copious quotes to which I appended marginal comments. In doing so, it seemed essential to indicate, at least briefly and tentatively, my conception of an alternative approach to that of this critic who seems to have a scarcely disguised contempt for the music of those "impoverished" New Orleanians whose stuff, hot from the gutbucket, made jazz possible. (That certain sections of his book contain new information, some of it both edifying and entertaining, I'll gladly concede, but that is irrelevant to the present discussion.)

Eventually, my concern grew to cover a wider area than just the attitudes of Barry Ulanov. After talking it over with the

(Continued on Next Page)



Changer's editors, I have agreed to do at least two articles—of which this is the first—dealing with various questions having to do with jazz criticism and necessarily involving some analysis of the positions of jazz critics. I have privately given the whole the working title of *The Fig Tree and How It Grew*.

Basically, it is my contention that an inaccurate historical approach, unless corrected, encourages a false perspective and, hence, a critical viewpoint that must be suspect. For example, in *Hot Jazz*, written two decades ago and still one of the most important critical studies of jazz, Hugues Panassie defines stylistic uniqueness with a very fine ear, with great perceptivity, but nevertheless fails to relate jazz developments to historical fact. In a later book, he attempts to re-assemble his views, but *The Real Jazz*, though less disorganized in its grasp of historical processes, chooses a limited, a *priori*, vantage point that is, in many respects, disappointing. However, that will be one of the subjects to mull over in a later article. We are concerned here with a viewpoint that, while not peculiarly Ulanov's, has gained a degree of credibility by the claim, explicit in the title of his book, that he has written a *history* of jazz. This viewpoint is the notion that New Orleans musicians did not create jazz, but only "kindergarten" constructions that have only the most tenuous relevance to the "real" jazz that came along later. Of which more anon.

Measured against the countless centuries of man's pre-history, modern civilization is a very small fraction of time and future his-

torians will hardly credit our out-of-perspective use of terms such as "savage" and "primitive." Alan Merriam deserves praise for his emphasis and explanation of the variety and validity of tribal cultures, as well as for his definition of *survival factors* in music. I can conceive of the conscious continuation of such features as amply demonstrated, both in historical accounts of American Negro folk music as it existed before the Civil War and in contemporary folk music such as the field recordings made by anthropologist Harold Courlander in western Alabama for *Folkways* Records. But this, it must be noted, is the retention of musical style only, not its identification with an ancestral homeland. It is conscious and traditional in the ethnic group sense, in the way that a white mountain singer might allow that his balladry was "our way of singing"—not referring it to the British Isles in his thinking about it.

However, I make one reservation (after urging all who are seriously interested in this subject to re-read Mr. Merriam's article and to peruse, as well, Winthrop Sargeant's book, *Jazz, Hot and Hybrid* (E. P. Dutton, N. Y.), which is especially relevant to this subject) as regards cultural heritage. In distinction from much of Negro life in the West Indies and in certain parts of South America, tribal cultures were almost entirely obliterated in the United States. And if you want to argue that Louisiana and the huge plantation "factories" of the Delta country held pockets of more potent survival influence, I should not dispute it but merely point out that the auction block in New Orleans, the great slave-trading center of the Southwest, brought to the cultural amalgam a preponderance of Negroes who were already Americans, including some whose ancestors had begun to create the first spirituals and others whose forebears had been baptized in Catholicism in early Louisiana. Despite the remnants of Voodoo ceremonies and so on, by the early 19th century the dominant culture, for Negroes of the Delta as elsewhere on the mainland, was a foster-culture, which they already regarded as their own, and quite naturally so.

One other point that should be emphasized is the virile strength of the musical seed that was African. For, not once in our history but four times, it determined the unique character of folk-rooted musical developments, all of which represented complex relationships to other music, from hymns to honky-tonk piano. These were, of course, the first flowering of spirituals (freedom songs) with their environmental complement of hollers, plantation stomps and so forth; next, the blues and inter-related "primitive" spirituals that probably began much earlier but had their greatest impetus in the bitter disillusion that, following Emancipation, resulted from the imposition of a slavery of color; then the tremendous impact of ragtime that deserved and got a scholarly and absorbingly interesting treatment in the Blesh-Janis book, *They All Played Ragtime* (Knopf, N. Y.), and, finally, jazz music, so closely allied to these growths and to the brass band music that had been a feature of Louisiana life since at least the early part of the 18th century. Regarding all of these developments, I think one might say, as I did in the introduction to *The Making of a King* (in the Louis Armstrong, Summer, 1951, issue of *The Changer*), that the American Negro folk style could "adapt to itself (not adapt itself to) a diversity of influences."

In looking for the historical beginnings of jazz, we cannot fail to see that none of the developments mentioned has been at any

time rigidly compartmented. At times they were overlapping, or represented parallel phenomena. An example of such parallel patterns is evident in New Orleans jazz history of the 1880's, when the city's musical life included jazz bands of the Bolden type, usually without piano and related directly to brass bands; blues sung with jazz groups such as Bolden's or sung with guitar, piano or trio; pianistic ragtime (as distinguished from orchestrated ragtime played by Robichaux, etc., or predecessors); and, at the same time, the Congo Square dances which had become little more than colorful entertainment, carrying echoes of the talking drums of the West Indies. Possibly the very cleavage of technical style factors of African music from cultural-historical associations, assured their subsequent fluidity, making possible the fact of such a potent family line. *The presence of fragmented features of tribal life is insufficient to explain it, yet it is indisputably in the nature of a true heritage and not of an atavistic "racial unconscious."*

The Fog on the Fig Tree

"I grossly offended a Creole musician the other day. He denied in toto the African sense of melody. 'But,' I said, 'did you not tell me that you spent hours trying to imitate the notes of a roustabout-song on your flute?' 'I did,' he replied, 'but not because it pleased me—only because I was curious to learn why I could not imitate it: it still baffles me, but it is nevertheless an abomination to my ear!' 'Nay,' I said, 'it hath a most sweet sound to me; and to the ethnologist a most fascinating interest.' Whereupon he walked away in a high fury; and now . . . he speaketh to me no more."—Lafcadio Hearn, 1883.

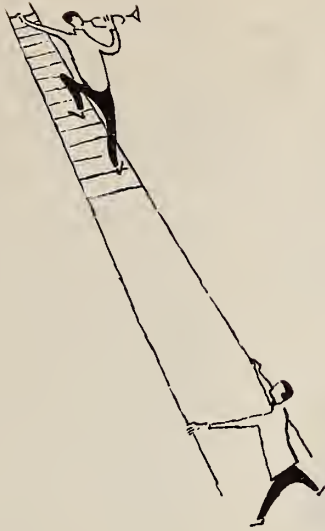
A History of Jazz in America compresses a 300-odd year development, from the first baptism of a Negro slave all the way to bop, into little more than that number of pages, leaving its author with sufficient space to include a few inconsequential items of his own, such as the heartbreaking absence of profundity from the jazz scene prior to the late Ellington period, and the disclosure that "nothing especially important musically happened to jazz on the piano until the music got to Chicago"! (That Hines could play in a style in many respects reminiscent of Jelly Roll Morton must have been one of those accidental coincidences, such as the relationship of the prattfall to the law of gravity.)

His lack of serious concern for the genesis of jazz and jazz style may be understood in view of his interest in the really cool man, but it hardly excuses throwing into a mad mulligan everything but the floor plan of the old French Market and calling it the New Orleans Period. This kind of stew lacks even the flavor of honest-but-dirty dishwater. The book runs the gamut from blather to bop and back again as the man with the metronome devotes his store-bought erudition to the crudity of early jazz and the callowness of its critic-friends, all of whom appear to be members in good standing of the Ancient Order of Mouldy Figs.¹

I hope, without much reason to do so, that Ulanov might re-examine the basis of his esthetic judgments and the basis for his description of New Orleans style. But more important than the sneaking hope of proselytizing a pundit, I should like to impress

¹ According to ancient legend this society had its origin in an old-fashioned garden, one of the distinctive features of which was a fig tree. In a curious inversion of a familiar old table, a resident musician, Eve, is said to have been the first snake-charmer.





upon jazz listeners (at the risk of repeating myself or re-stating points of view shared with others), some pertinent facts about this music that has reached the stage where it appears on the curricula of schools and colleges, bringing cacophony, *cool* and confusion to the classroom.

Barry's more ostentatious assaults on common sense read as though they'd been addressed to coltish legs and starry eyes. Does this lecture-hall gambit still get the flicker of an adolescent eyelash? At any rate, what with the confusion and the profundity and the no doubt deeply-felt irrelevance, it is difficult to distinguish his wisdom from its wobble. However, let's be generous and say that he is an enthusiast of the stolid and the solid, man, and is having a hell of a whirl trying to reconcile Sidney and Schillinger.

With his trusty, multi-syllabic typewriter, Barry bravely approaches the jungle of jazz in its native habitat. His keen and educated ear is guided by gully-low and gutbucket noises, obviously the "crude" attempts of the natives on a street called *Perdido* (which means in Spanish, lost, or get gone, man) to formulate quasi-musical sounds on such crude instruments as the cornet, trumpet, alto horn, baritone horn, valve trombone, slide trombone, tuba, clarinet, fife, piccolo, banjo, guitar, bass viol, snare drum, bass drum, bongo drum, cymbals, woodblocks, and maybe a piano or a "crude" old Italian violin. Studying the situation by radar from a platform neatly contrived of numerous volumes of the Rise and Fall of the Roman Empire, Barry scribbles notes, imitating the terminology of his honest contemporaries, the cultural anthropologists. But he eschews their sensible work methods: *e.g., to understand the tribe, leave your vocabulary at home. Learn theirs. To understand their profundity, leave your own in mothballs, or, better still, leave it to the moths, if the moths can take it.*

I should like to mention again a point stressed both by Keepnews and Merriam, since it relates to what will follow. Barry chides some unnamed writer or writers for claiming jazz to be of African origin—just like that: tune, tempo and trombone! I'm sure, if Mr. Ulanov would finance the venture, I'd manage to turn up a New Orleans band in the Gold Coast country or perhaps the Congo and if the boys gave out with their true life story it might include some records on a beat-up phonograph by Louis

Armstrong and His Hot Five, and I dare say they could point with pride to their inexplicable heritage of American music. But if any writer has said that jazz is an African music, I haven't come across the evidence of it. This rare document, if it exists, should be turned over to the bomb-proof Government Archives in Washington, so that in a distant era it might confute intelligent beings from Outer Space. Of course no responsible critic has advanced such a thesis, though some may have erred in that direction, not excluding Ulanov.

He remarks, in the course of a painful discussion of "freshness, profundity and skill"—terms which, in one way and another, are descriptive of *all* art, from 20,000-year-old cave drawings to Picasso—that "the effect of Congo Square" was twice felt in jazz, once, as it "filtered" through Storyville,² and later, "when bebop musicians went to Cuba to reclaim their earlier heritage." A careful study of the vast amount of historical material, written and musical, on jazz backgrounds, should convince even the champion of *cool* that the instrumental style that is the core of jazz derived from a singing style, and that this was shaped by more than three long centuries of American Negro folk music, in the matrix of a foster culture. The contact of Congo Square, though it had in some respects the effect of a trigger mechanism, perhaps, or a catalyst, and very likely affected jazz directly, is nevertheless not the primary influence in the creation of it. With the baptism of the first Negro slave and the destruction of almost all tribal patterns of languages and cultures (themselves diverse) a new ethnic group was brought into being. Either Ulanov is using words very loosely or he is an Afroophile in a twelve-tone tattersal vest.

Unless they were Cubans by birth the Bopists who made their pilgrimage to the Pearl of the Antilles could get little in the way of direct heritage. This contact of Cuban music with African survivals may have been one of conscious recognition that jazz had, in fact, fragmented features of African tribal music (as Cuban music had in another style). Yet they could hardly fail to recognize that this was so because of a retention of stylistic or technical features also lacking, for the most part, in historical or cultural associations. If they knew Louisiana history,

² Quaint old New Orleans, with its yellow fever and Yankee cotton traders, once boasted a Casbah or visiting-firemen quarter.

they could also note resemblances to and distinctions from such music and that for plantation dances at which songs in Creole (largely French Creole) patois were sung. In any case, this recognition is far from tribal heritage, which is the conscious handing down, from one generation to the next, of cultural patterns in a familiar context that relates generally to tribal life in its entirety.

Barry fondles "profundity" as though it were a Prime Mover, as though it constituted the first calibrator in the world. Yet his very use of it puts intellectual limits upon the word, thus narrowing considerably its possible application. "In jazz, in its early years, the word was almost entirely missing from verbal discussion—and properly so, because until the *later* Ellington, (my emphasis—CES) until Charlie Parker and Lennie Tristano, there was little in jazz that could be called really profound." The treatise is full of such grandiose, crunchy, vitamin-free tid-bits, guaranteed meatless and as easy to swallow as a dish of Arabian *simoom*.³

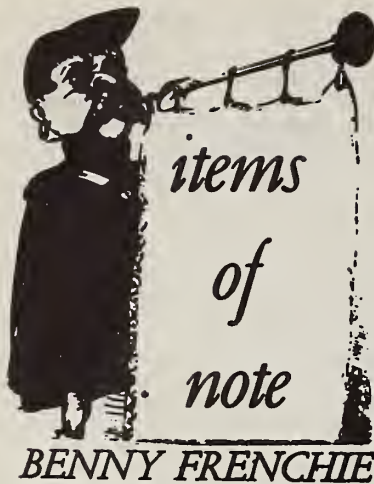
If Ulanov got his stuff straight from the horse's mouth, someone put in a ringer. For when he put the stop-watch on timeless art and clocked this mighty steed down the stretch he forgot that calendar chronology as we know it is a comparatively recent, man-made tool, completely useless in the field of esthetics. Critics have and will talk about degrees of esthetic impact but when they do this by contrasting "primitive" to "civilized" or "educated" they are talking unadulterated nonsense. Many factors heighten one's esthetic enjoyment or tend to prevent its operation altogether as, for example, the utter strangeness of some types of Oriental music to alien ears. The cave artist did not bandy about trade jargon such as "fluid linear design" or "dynamic symmetry," much less get caught using the word "profundity" around the campfire. But his art, functional in character as was all art at its inception, has an esthetic effect, quite as definitely as that of Bracque. If Ulanov or anyone else has a tool to measure it, it would be even more sensational than Mr. Emerson's hypothetical mouse-trap.

Developments in art are influenced by many factors, some of them not completely explicable, but in almost all instances developments in technique, complexity and variety in art forms are concomitant with the technological level of the society itself. Where the society is segmented, as was the case in early New Orleans, there will be not one, but many levels, none of them insuperable barriers to cultural interchange. (In this city, African slaves as well as free Negroes were craftsmen and, among other things, did the wrought-iron balustrades of the old Ursuline Convent.) In itself, mastery of form in art holds for both the creator and the onlooker or listener a satisfaction analogous to that derived from man's scientific achievements and both represent a conscious re-shaping (*not* imitation) of elements in nature.

But it should be stressed that formal art—in which the content of freedom and sound (a rhythm of sound, a burden of song, within an area of containment) is sustained in an ineffable balance—is paralleled both in primitive and complex cultures by artistic expression that establishes formal limits only in its *motifs*. Innumerable examples of the latter exist, from worksongs to modernistic

(Continued on Page 8)

³ A delicacy of the Middle East, known as *Sirocco* in Capri, where Norman Douglas used it as the title for a very edible dish indeed. It is carried by prevailing winds from the vast and arid Sahara and as a favorite of the American after-dinner cuisine became widely known, in the crude parlance of the country, as "hot air."



On Tour: Word has reached us that the very excellent Mr. George Lewis, and his band, have briefly left the sacred confines of New Orleans for a four-concert swing through a chunk of the midwest. He has already passed through Indiana, stopping only to perform at the University of that state on February 25, but all mouldy fygges in and around Ohio can find him at the University of Cincinnati (March 14) and twice at Miami University, Oxford, Ohio (March 20 and 21).

Authentic Legend: The stories are already beginning to gather around Bunk as they have for years around Bix. Good thing, probably. But here is a true one. The late Gene Williams approached him on the bandstand one night and, half-kidding, said: "Bunk, I hear there is an old fellow down in Baltimore imitating your style." The immediate reply: "That's all right. I've got seven other styles."

Out of the way item worth your attention is *Roll It, Boy* by Pete Johnson and Joe Turner, on a label called *RPM* (which is getting pretty basic for a record label). The number was recorded at a concert, with a very hip audience joining in. A fine show.

Warning: Benny Frenchie happens to know all about those two "unknown" Jelly Roll Morton items. And he is getting damned tired of waiting around until certain collectors get stocked up on these records and all set to make a killing before they break the news. He's going to tell, so hurry up, you soundsoos.

Mystery: The veil of mystery covering the personnel of the J. R. Morton Levee Sereaders may have been slightly lifted by Cecil Scott's recent remark about having done some recording with Jelly for *Vocalion*. He remembers no titles, but does recall that there were about six or eight numbers. Someone ought to follow up this lead.

Benny's Suggestion of the Month: Any jazz lover who feels like stretching his tastes out a bit should have a ball with some of the following: Scarlatti, *Sonata in E Major* (Longo 25) and *Sonata in A Minor* (Longo 241), both on *Westminster* LP WL5139; Bach, *Brandenburg Concerto No. 2, First Movement* (try the version on *London*); and Bach's *Suite for Orchestra No. 3*, last two dances. It all swings!

"Battle of Bands": One of these things, featuring Dizzy Gillespie vs. Jimmy McPartland, has been recorded by *MGM*. Same tunes played by both bands (*Indiana, How High, etc.*), and once they all got together, on a blues. Anyway, they have the distinction of being the first record session ever cut in Birdland!!!

Reissue: Milton Gabler and Bob Theile, a couple of fellows who know something about the subject, have the signal to begin a new series of reissues on the *Brunswick* label. So far, only items from the catalogues of *Decca* (which, of course, now owns *Brunswick*) and *Signature* (which used to be owned and operated by Theile) have appeared. On to the *Vocalions*, men!

Feather Department: A Mr. Leonard Feather, in a recent issue of *Down Beat*, stated that he could probably not tell the difference between a 1929 Armstrong solo and a 1950 effort by a Louis imitator, such as Lee Castle. We have long suspected that Mr. Feather was this bad off and are delighted to see him admitting it in public with such delightful frankness.

**STAR
STUDED
SHELLAC**



john mc andrew

One of the most exciting things of the past few months has been the reactivation of the matchless Connee Boswell as a solo recorder. Once more she is to be found on *Decca*, for the first time in many years, and they are presenting her more carefully than probably any other major company would. Her platters of *Begin the Beguine* and *Believe It, Beloved* are probably the greatest of their kind since the same gal tore off her memorable *Martha, Ah Sweet Mystery of Life, Home on the Range* and *Gypsy Love Song*, abetted by the Bob Crosby Bobcats, some sixteen years ago, and they are worthy of comparison. Here, the Sy Oliver orchestra blends fantastically well with her and she rides along with and complements the group, effecting a unison such as is rarely achieved between singer and band, and it's something that the majority of our moaners of the last couple of decades might well study. Alas, since they are the sellers and Connee is not, her example isn't likely to be followed.

Another pair of Boswell bonbons are *Someone Stole My Darling From Me*, an attractive plaint Connee wrote herself, and *I Know What It Means To Be Lonesome*. These are fetching hill-billyish ditties, again with fine Sy Oliver backing, but done in ballad fashion with, unfortunately, a sop to current preferences in the form of a group vocal backgrounding the star, totally uncalled for and wholly out of place in this type fare. It nevertheless fails to dim Connee's luster, and she soars away and completely above them.

The very latest gem from our girl is a tasty baking of the perennial *Singin' The Blues*, at a slower pace, perhaps, than it should be, and *It Made You Happy When You Made Me Cry*, that ludicrous lament of the later twenties, herein presented with a devastating lambasting, the only way it conceivably could be taken. The Lawson-Haggart Band along for the ride may not have the perception and shading of the Oliver

gang, but the beat is tingling (although there is an over-all echo chamber tone that doesn't belong).

Something in Connee's delivery, especially on *Singin' The Blues*, suggests the early pop-blues singer Dolly Kay. Dolly was one of the better hot-type vocalists, who might be called a cross between Blossom Seeley and Isabelle Patricola, but never managed to attain anything like the success of either of these two: hence, she never recorded on as prolific a scale and her name rarely appears on pages devoted to popular recording personalities of the past. Nevertheless, she was a distinctive singer of her day, and fortunately there are quite a few *Columbia* releases of the mid-twenties to attest to this.

Among her best can be included *Wabash Blues/Got To Have My Daddy Blues* (A3534), *Blue and Brokenhearted/Hot Lips* (A3758), *Buzz Mirandy/It's The Last Time You'll Ever Do Me Wrong* (A3644), *I'm Nobody's Gal/Sweet Man O' Mine* (A3692), *Hard Hearted Hannah/I Can't Get the One I Want* (151-D), *Red Hot Mama/Big Bad Bill* (226-D), and on two sides she was backed by that pioneer jazz group of which far too little has been written, *The Georgians: Someday, Sweetheart/Big Boy* (117-D). These *D* series *Columbias* apparently were amongst Dolly Kay's last records, and by the late twenties she already had vanished from recording studios and variety stages alike, swallowed up in the obscure past as if she never had been.

Perhaps some of you will remember Ruth Roye, the vaudeville favorite. She had a good strong voice and was of somewhat the same type as Dolly Kay. She never made many records, but there is one good one of hers I have kept: *Louisville Lou*, backed by a little-known Kalmar-Ruby song called *Hotsy Totsy Town*, on *Columbia* A3881.

Likewise, I have a group of *Okehs* microphoned in the late twenties by Lillian Morton. I never ever heard of Lillian Morton outside of an *Okeh* label, and for all I know she may have been someone else using a pseudonym. There are suggestions here and there of Ruth Etting, Annette Hanshaw, Aileen Stanley and Peggy English, although I am not convinced that Lillian is any of them. Perhaps she wasn't as good, but there was something darned pleasant about her interpretation of *After My Laughter Came Tears/My Ohio Home* (40981), *My Melancholy Baby/Lila* (41016), *When I Lost You/That's My Mammy* (41053) and *Just Like a Melody Out Of The Sky/Evening Star* (41072). Her accompaniment was far short of sensational, and she suggested only the general style, not the rich, warm golden clearness of Ruth Etting, but I dare say someone somewhere has kept some of these same sides throughout the years for the same reason I have.



peter drew

the red onion jazz band



SONNANSTINE, THOMPSON, HYMAN, WETTERAU,
HODES, KLING, AND MURANYI. PHOTO BY
HARRISON STARR.

Every so often, a new young jazz band turns up hereabouts, playing in the style of the old-time traditional jazzmen. Or, at least, playing as close to that vein as is possible, considering the limitations of their abilities and their understanding of jazz. And considering also the fact that they have reached their twenties in someplace like New York in 1953, rather than Storyville in about 1913.

It's best to keep from getting too excited about these new "discoveries." In most cases, a second or third listening reveals that they are far from being full-fledged reincarnations of Kid Ory's Brownskin Band or King Oliver's Creole Jazz Band, that all they offer is one or two outstanding front line men, a couple of tunes you're not likely to hear played at Eddie Condon's club, and a frenzied enthusiasm.

But, after due pause for deliberation, it seems completely safe and only fair to come out waving flags and whooping it up for the latest of the young New York groups: the Red Onion Jazz Band.

This outfit, currently active on several fronts in the metropolitan area, has two rather unique counts in its favor. For one thing, they strike straight back to sources, and play very much in the two-beat, "oom-pah" style. This, of course, is a style based on organized patterns first set by bands like Oliver's, maintained today by West Coast organizations of the Watters-Murphy school, but pretty much a stranger in the East.

Their second asset, an even more unusual one, lies in their understanding of what it is they are doing. All the evidence is that these young jazzmen really *know* the music: know the recorded work of the Old Masters, know thoroughly a much wider than usual repertoire of tunes, and have some very definite ideas about what they want to play and how they want to go about it.

Most articulate of the group is drummer (and occasional washboard artist) Bob Thompson, who is working toward a Ph.D. in psychology and who recently had to turn the leadership of the band over to cornetist Bob Hodes because the duties of being a leader interfered too drastically with his studies and teaching activities.

As Thompson spells it out, this is a band primarily interested in being a *band*, not a loose-knit or unbuttoned jam session outfit. "A jazz band," says Thompson, "is made up of many subtle components of the art of playing together. Improvisation need not im-

ply completely random playing. It needs sympathetic and alert support for the improviser from the others and can only be achieved by musicians who know each other well and think alike within their chosen idiom. This requires much more than just playing together often.

"Such a group must achieve a distinct sound. One of the most difficult and necessary things to learn is restraint, the subjugation of individual flights of fancy in the interests of the band sound. The proper choice of notes is another necessity. The sound depends on the harmonic constructions chosen, as well as the qualities of the instruments and players. Whereas formal harmony may allow for many notes to be legitimately fitted to a given chord or chord progression, a jazz band sound depends on considerable restriction of freedom in this sphere."

Lest all this sound somewhat too formal—and Bob Thompson is actually anything but a formal cat—it should be noted that he quickly adds that none of the above need be intellectualized or verbalized in this way. "I think it helps the listener to get an idea of what lies behind the sound, but the musician is of course much more likely to be playing this way than talking about it."

And there is nothing heavy or cerebral about what the Red Onion boys play. It is strictly a good-time music, for dancing and not for concertizing, and flourishes best in a party atmosphere. You get a clue to this in their unusual repertoire. While it does include most of the standards, it also branches off into seldom heard tunes like *Storyville Blues*, *Sunset Cafe Stomp*, *London Blues*—and into numbers rarely heard east of San Francisco these days, like *I'm a Little Blackbird*, *Cornet Chop Suey*, *Creole Belles*, *Auntie Skinner's Chicken Dinner*. They con-

sider this departure from the usual pattern of New York jazz-band tunes to be of great importance.

And their success to date indicates that their approach may have a lot of merit. Shortly after being formed, the band was booked into Jimmy Ryan's Blue Note, in New York, for a nine-week stay that ended in January of this year. They are now playing frequently at the Monday night sessions at Ryan's 52nd Street spot, and as a rule can be found on Saturday nights at the Club Tip Toe in Bridgeport, Conn., and on Friday's at the Belmont Park Ballroom, Garfield, N. J. They're also in demand for college dances in the East, with offers from as far off as Alabama.

Actually, the band is not fully a new one, but rather an off-shoot, amalgamation and continuation of two groups: Thompson's Dixieland Footwarmers, which began working toward a two-beat and New Orleans style in 1951, and the Dixieland Rhythm Kings, of Dayton, Ohio, a band which enjoyed considerable success in and around New York a couple of years ago. Since Thompson was musically very close to the Dayton band, too, the linkage is a deep and full one and may have a lot to do with the presence in this band of the "togetherness" of style Thompson considers so essential.

Bob Hodes, who now leads the group, is 26 and a self-made cornetist. He played with both the parent groups, has considerable regard for the styles of George Mitchell and Lu Watters, and manages to sound something like both of these, plus touches of Spanier, Mutt Carey, and early Armstrong. He likes to create variations with mute effects (and his favorite mute is a large sauce pan).

red onion jazz band

(Continued from Page 7)

Thompson calls himself one of "the near-extinct breed of two-beat drummers." As a man who doubles between the musical and the academic life, he comments that he looks on his inevitable occasional meetings with his students while functioning as a drummer with a mixture of dread and amusement. In his washboard vein, he is likely to be found skiffing with a washboard-bass player who is also a psychology instructor, which no doubt proves something. He notes Baby Dodds, Jimmy Bertrand, Ray Bauduc and Bill Dart as major influences on his work.

Trombonist Charlie Sonnanstine is a graduate of the Dixieland Rhythm Kings, and a charter member (September, 1952) of the Red Onions. He is 25, is also an accomplished painter, and makes his bows to Kid Ory, Turk Murphy and Roy Palmer.

For clarinetist Joe Muranyi, 24, this is the first full-scale band affiliation, although he has been active in New York jazz circles for some years. His is an individual and highly promising style, with some visible shades of Johnny Dodds and Omar Simeon in it.

Robin Wetterau, on piano, is 23, and has been in jazz only nine months (having abandoned a career in commercial art to devote full time to music). He has made great strides in that time, playing in a style with a large rags and blues content; he thinks highly of such pianists as Wally Rose and Don Kirkpatrick.

The others in the rhythm section are Arnold Hyman, a young bassist who has been with the Footwarmers and the Onions from their beginnings; and Chuck Kling, banjo, a newcomer to his instrument, but also making huge strides toward the proper moldy sound.

The major problem facing the band is, as is always the case, the preservation of the unit in the face of what Thompson aptly calls "the shabby economic framework of the jazz band business." Thus far they have been fairly lucky, losing only one man, tuba player Bill Stanley, who departed for a big band job. The Red Onions hope that they can cling together long enough to make their presence felt, perhaps even to create some improvement in general standards—away from the current soloist's orgy and jam session hodge-podge toward higher and less commercialized standards. It is a lofty ambition, but this band seems far better equipped to tackle the job than many of its recent predecessors.

fig tree

(Continued from Page 5)

wallpaper. There are also examples of applied art that become disassociated from their familiar settings so that one admires them as objects of art rather than as, for example, mixing bowls or baskets. Nor are refinements resulting from preoccupation with form necessarily the product of intellectual sophistication. Lest you suppose that art-for-art's-sake is without precedent, anthropologists have come across seemingly functional art objects that were not designed to fulfill their apparent functions—such as an artistic American Indian water jug that wouldn't hold water!

The late Franz Boas wrote: "In one way or another, esthetic pleasure is felt by all members of mankind. No matter how diverse the ideals of beauty may be, the general character of the enjoyment of beauty is of the same order everywhere. . . ."

"There must have been a time when man's mental equipment was different from what it is now, when it was evolving from a condition similar to that found among the higher apes. That period lies far behind us and no trace of a lower organization is found in any of the extant races of man. So far as my personal experience goes and so far as I feel competent to judge ethnological data on the basis of this experience, the mental processes of man are the same everywhere, regardless of race and culture, and regardless of the apparent absurdity of beliefs and customs.

"Some theorists assume a mental equipment of primitive man distinct from that of civilized man. I have never seen a person in primitive life to whom this theory would apply. There are sluggish believers in the teachings of the past and there are scoffers and unbelievers; there are clear thinkers and muddleheaded bunglers; there are strong characters and weaklings.

"The behavior of everybody, no matter to what culture he may belong, is determined by the traditional material he handles, and man, the world over, handles the materials transmitted to him according to the same methods."⁴

To return to the *Bairn of Bop*, Barry speaks of techniques as though these, in jazz, were originated by skilled practitioners lucky enough not to have been born in New Orleans. Or perhaps I misinterpret his emphasis. The fact is, he talks of technique as though it were a laboratory experiment and not as something growing naturally, with the slow growth of tradition, out of life and accomplished with the tools at hand. Does he recognize "schooling," in the folk sense that King Oliver worked patiently, as any artist would, to express himself or, as he put it, to get a good tone? In failing to recognize the welding of folk traditions to those of western European music, including the vast amount of folk material from the latter sources, he fails to see what jazz is or where it comes from.

I wish that everyone who enjoys jazz might read very carefully the following quote from Ulanov, not for the historical errors it contains, so much as for the implications of a new kind of jazz, a sort of immaculate conception, with the New Orleans womb a passive agent of destiny. "The jazzman (in New Orleans before 1917) led an uncomplicated musical life. With only the blues and a few related tunes to rely upon harmonically and melodically, with rhythmic strictures to confine any desire to wander with the beat, he was not only able, he was compelled to know all the answers before he picked up his horn to blow. The result was a very narrow avenue for creative imagination—the exploitation of instrumental technique (my emphasis—CES). A further result was the evolution of jazz sounds from the crinoline and old lace of 19th century Louisiana to the denim and pongee of the river-boats."

This quote deserves careful re-reading, for I doubt if a more positive denunciation of New Orleans jazz has ever appeared in book covers. It is remarkably similar in tone and content to editorials written by hacks at the instigation of cultural bigots, more than thirty years ago.

First of all, the blues was the most forceful expression of the singing style that engendered the instrumental style. The city of New Orleans during the 18th century was as complex as any urban center in the United States; in no other city were there such distinctions as existed between Creole

Negro and Uptown and concurrently an interweaving and harmonizing of musical traditions. New Orleans had a very rich musical heritage, and it was one, unlike that of most urban centers, in which music was inter-related and in a most direct fashion expressive of its people. There were Latin chants and gospel hymns, spirituals, blues, Creole songs, dirges, marches, quadrilles, polkas, stomps, opera, a Philharmonic organization of free Negroes before 1860. There were Congo Square Sundays that began as slave celebrations (and to some extent siphoned off survival factors from their previous cultural settings in an extrusion of them that was in the nature of an exuberant spectacle), as well as songs of the levee and the cottonfield, and in addition a full repertoire of the music common to all American cities of sizeable populations. In nationality and locality music they had Italian, French, Spanish, German, West Indian, Cajun and so forth. In 1734, when the Ursuline nuns were given a new convent, there was a procession combined with a handsome parade and, following their officers, "royal troops closed the procession, *their drums and trumpets blending with the chanting of nuns and priests ahead of them.*"⁵

Having dismissed this trifling accumulation of a city's musical life, Mr. Ulanov proceeds to deny the very qualities that distinguished jazz as a new and original development—its harmonies that approached polyphony or counterpoint, its fluid rhythmic base (which he seems to find rigid!) and that "wandering with the beat" (by which I suppose he means the employment of displaced rhythmic accent) which I dare say Louis Armstrong picked up from some Chicago correspondence school. After all of that, it is hardly surprising to find that *improvisation*, indigenous to jazz from its beginnings, is in this critic's beam-laden eye, curiously absent! This left the impoverished New Orleansians with only an instrumental technique to invent but left them nothing with which to invent it! The remark about crinoline and old lace, denim and pongee, is about as fatuous as anything in the whole book.

Ulanov puts a premium on developments in latter-day jazz that have no bearing on their musical worth, condoning in them the fluffs and bad notes that occur lamentably in all improvised music at times, *but using such criteria to condemn early jazz*. In his reckless enthusiasm for new and novel techniques it does not occur to him that these sometimes reflect a creative lack in musicians who, having no deeply-felt traditions, are compelled to supply substitutes. This is not to be construed as a criticism of individuals; in the playing of many competent bop musicians, technique and expression are indivisible. But all too often modern jazz gets by with pulling plump but inedible plums out of a technical pie and indulging in complacent musical mimicry of a well-known nursery character.

"The man who plays jazz," says Ulanov, "cannot, unless he is intellectually slothful and emotionally spent, return to the *kindergarten construction* (my emphasis—CES) of his New Orleans forebears, though he must pay his respects to them for yeoman service in building a craft *with the crude instruments⁶ at their disposal*" (again, my em-

⁵ *New Orleans, The Place and the People*, Grace King (Macmillan, N. Y.).

⁶ This no doubt refers to a period when mass production of instrumental mutes was unknown. It is hard for us to conceive of these unfortunate New Orleans musicians with only the instruments of a modest-sized symphonic orchestra and brass band to choose from, in the days before the mute manufacturers, with their great vision and humanitarianism, came on the scene.

⁴ Franz Boas, in *Primitive Art* (Capitol Publishing Co., Irvington-on-Hudson, N. Y.)

fig tree (cont.)

phasi—CES). This is dangerously close to admitting that they did, in fact, have something, but the previously quoted paragraph disposes of *that* possibility. I do think, though, that Mr. Ulanov should take the bitters with the sweet. At any rate, I feel that the whole Paradox can be summed up in the following lyric, which has not as yet been set to music, pending selection of the proper folk-tune. It was originally written for the *Bolden Blade*, but failed to arrive in time.

The Fog on the Fig Tree

or

The Ulanov Paradox

Extensive historical digging
By Russell and Sargeant and Fred ⁷
Revealed that the tree of their twigging ⁸
Was far from officially dead.

But Barry with slide rule and compass,
Disclosed that a fellow named Joe
Created the rock and the rumpus
Up here where the tree didn't grow.

By testing for Skill and for Freshness
(The Chlorophyl Test, as it's known),
He countered the Blues and the Bleshness
With theories strictly his own.

He studied the scene with some doubting,
And argued that gumbo ⁹ would be
Inadequate soil for the sprouting
Of the jazz with profundity.

*O mourn for the fruit of the Fig Tree—
So shrivelled! So sour! So smelly!—
Before it grew into the Big Tree
They used it for jam and for jelly.*

Ulanov has singled out 1920 as an historic year in blues history, for reasons we can't quite figure out. (He tells us "the blues was played and sung in 1910, 1920, and 1930," which is historic as all get-out and said in pretty classy English, you'll notice.) At any rate, previous to this banner year and subsequent to it, it was the practice of New Orleanians to improvise their own mutes. Oliver used a sand pail, partly filled; Bolden used a half coconut shell. What with outdoor plumbing along Perdido Street, there wasn't much use for a bathroom plunger, but it made a splendid mute and both Bolden and Cornish used them in 1890, in various sizes. The first felt mute is said to have been an old derby hat, trampled on in a friendly free-for-all at Longshoreman's Hall. A broken shot glass—this would be a slightly larger glass than the famous "shorty" glass of Harlem bars of twenty years ago, which was the size and heft of a water tumbler—also came in handy. In fact, the self-sacrificing ingenuity of the mute manufacturers has served to limit, rather than to extend, the variety of mutes. Who, in these days, would think of using an old Sneaky Pete bottle or a wad of French francs for a mute?

Incidentally, I have checked in Leonard Feather's book, *Inside Bebop*—with its thoughtful, though inadequately documented, 25 words or so on jazz during its formative years—and believe we now understand why 1920 was, indeed, a banner year. IT IS THE BIRTH DATE OF CHARLIE PARKER, THELONIOUS SPHERE MONK, AND JOHN SEBASTIAN SCORBY. ("We just gigged around a few years until we could join the union," Scorby remarked modestly.) No wonder Ulanov was led to the false conclusion that jazz originated many years later. These boys weren't even listed in the Union book in 1920!

⁷ Frederick Ramsey, Jr., best known as the photographer who snapped the picture of the author to be found on the first page of this article.

⁸ This word appears to have been compounded, without felonious intent, from Anglo-Saxon (*twi*, twig: 1. prefix, double; 2. branch) and the Irish (*touigin*; hence twigging: to observe, to comprehend).

⁹ This word has many meanings; among soil scientists it refers to the stratified *till* of the Mississippi Valley, an unassorted, commingled mass of clay, sand, pebbles and boulders deposited by masses of ice during the *cool* or glacial epochs.

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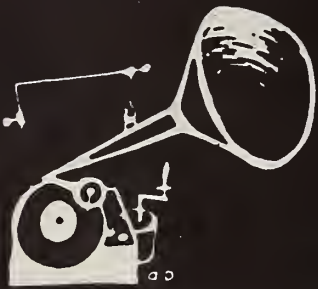
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records noted

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the chicagoans

charles pierce and his orch: china boy, bull frog blues, nobody's sweet-heart, sister kate, jazz me blues; jungle kings: friars point shuffle, darktown strutters ball; frank melrose: whoopee stomp

Riverside records here attempts to document early Chicago (White) jazz as originally captured on *Paramount* records circa 1927. Restriction to the *Paramount* catalog may somewhat limit the representativeness of such documentation; but from the record collector's point of view, the deal is a blessing.

The story of Charles Pierce (a butcher by day) and his propensity for subsidizing young jazz musicians is probably familiar. If not, the album notes provide the necessary background. The *Jungle Kings* provide the same kind of entertainment by much the same people but with a shade more efficiency. Participating at one time or another are Muggsy Spanier, Frank Teschmaker, Mezz Mezzrow, Red McKenzie, Jim Lannigan, Charles Altieri, Morry Bercov and others.

This reviewer was most taken by the *Jungle Kings* sides and *Bull Frog* and *Jazz Me Blues*. The *Kings* swing splendidly (say that fast!) and Red McKenzie comes across with two brief but righteous vocals. Muggsy expels a pleasingly primitive solo on the *Darktown* verse. Lannigan's tuba is as stimulating as his more familiar string bass style. On *Jazz Me*, drummer Paul Kettler gingerly and humorously boosts the proceedings in the old "nickel beer, good time and don't care" style of trap drumming.

Whoopie Stomp manages to be a piano solo by Melrose. Some friend or friends of his hit things in the background. This is called a rhythm section,

albeit unknown. The album notes explain the shouting as occasioned by Melrose's exuberant playing. This writer's opinion is that they were drunk. A fine piano solo, however.

On the whole, the music is rough, intense and full of vitality. Hardly anyone could then be called polished and the individual contributions are not always synchronized. This is possibly part of the charm.

(*Riverside* RLP 1004)
(R. L. T.)

new orleans horns

king oliver's creole jazz band: mabel's dream, riverside blues, southern stomps; bernie young's creole jazz band: dear-born st. blues; freddie keppard's jazz cardinals: stock yards strut, salty dog; charles a. matson's creole serenaders: i just want a daddy, 'tain't nobody's biz-ness if i do

Five of these sides are well-known, well-established "classics." One is fairly well-known, and two are almost entirely unknown. There is no external evidence about whether the Matson sides deserve inclusion in such a collection (admittedly arbitrary, in a sense) or not; we will speak of the audible evidence.

Without the Creole Band Olivers, it would be safe to say, we would not be in any position to know what it is all about. Their records are for most of us a central and determining experience in listening to any jazz. What I would like to do here is make some suggestions about how that experience has been increased for me with the records we have here. The *Oliver Paramounts* (there are actually five, counting second masters) differ in several respects from those on other la-

bels. Each series, to begin with, has a different sound, due in chief to different studio acoustics and slight changes of personnel. The *Paramounts* have slower tempos, their own sound, and a unique instrumentation. In his notes, Orrin Keepnews speaks of the remarkable interplay of the horns of Oliver and Armstrong, and certainly there is no greater experience in all recorded jazz than one's first or one's five-hundredth listening to that magnificent, easy counter-play. But the principle has further application. For this is a unique band in another context: it is the only great New Orleans Negro band that played together as a group for years, outside of recording studios. Thus, each member of this group knew the styles, abilities, and possibilities of each of the others perfectly; the band as a whole developed the interplay of its parts to a perfection otherwise impossible, and the group effort could be extended similarly. The complement of Louis to Joe is perfection (listen to *Riverside Blues* carefully), but so is the complement of Dodds to both of them, of Dutray to the three, of Lil, of Johnson, of all. Nobody stars except everybody.

Even if we think we know these records by heart, another listening is another insight. And there is more to be heard: in differentiating between Oliver and Armstrong, in following one instrument throughout one record or group of records, in comparing, say, the two versions of *Stomps* and *Riverside*, the three of *Mabel's Dream*. The excitement and instruction of these records is never exhausted.

Even if it is true, as musicians say, that we can never know what Freddy Keppard really sounded like in his prime, the records show a great jazzman, and this session produced the best of his recorded work. His style, on the beat and more staccato than some, had that unique ability to bring a band and a music to life, to make it move, that characterizes the best of the New Orleans cornetists.

This punch, this power and drive, a lack of which the inferior musician will try to cover up with loudness and frenzy, are tics and recording equipment, coupled with ease and with precision.

With a magnificent swing, with breaks, at least three subtle changes of rhythm, with perfect cooperation, the *Strut*—almost primitive as a tune—moves. With the same momentum but quite a different beat, more fine breaks, and some outstanding piano work (behind the vocal, especially), *Salty Dog* makes music. Is this really O'Bryant, he who could sometimes do no wrong in one chorus and every wrong in the next? If it is, it is easily his best work, even better than that on *Lovie Austin's Travelin' Blues*. His solo on *Dog* is outstanding. And this is true, remarkably enough, even though he is quite obviously an imitator.

The Bernie Young record is a string of solos and ensembles with a good beat, a slap-tongue saxist, clarinetist, pianist, and Young's trumpet. It would probably be safe to say that Young represents the influence of Oliver on a competent musician of the day.

The first thing that strikes you about the Matson records is their rhythm, which is quite unlike that usually produced by New Orleans men. The staccato trumpeter shows how good he is, especially on *Biz-ness* and the trombonist shows that he understands what the trumpeter has to offer. Most of the arrangements that the group uses are rather pointless, but notice how the use of breaks on *Biz-ness* brings things to an exciting life. The trumpet has a good sense of melodic ideas, has "punch," and he can use a mute the way it should be used. A discovery.

We trust *Riverside* has the alternate masters of the Oliver and Keppard sessions in mind for future releases. Are there any more Matsons?

(*Riverside* RLP 1005)
(M. T. W.)



BEHIND

THE COBWEBS

carl kendziora

The Mess at Plaza: In the December column we outlined a theory on the *Banner* label by Perry Armagnac. Woody Backensto, of Woodbury, N. J., has sent some comments on the subject and Perry has, in turn, commented on the comments. We can save effort by quoting from these two letters.

First, Woody: "Perry's deduction seems a good one but I feel that the entire picture was oversimplified. We know that *Banner* used masters from other companies—I suspect they often renumbered them to fit into their series which makes the mess more confused. But I'll argue, at least until something more definite comes up, that the *Ba* 7000 series must have run concurrently with *Ba* 6100—etc. Perhaps the 7000's, at least for a while, was nearly a separate series, but I doubt that the different series were separate for any long period of time. If we assume that catalog nos. 7000-7353 were issued, that would represent at least a year or possibly two of the output on the label, we need better than 700 masters to take care of this series. Perry indicates that about only 500 could be accounted for.

"My data on these labels may be fairly meager, but let's look at some of it. The simplified version says that *Ba* 1015-1132 used *Paramount* masters (1057-1221). Note the following: *Ba* 1025 (957)/(966). Does this mean that earlier *Paramount* masters were used or do these fit into the same class of control nos. used in the 6000 series? When we get up into the cat. nos. using the *Regal* (5000) series, we still find odd masters cropping up. Note: *Ba* 1252 (42416)/(5230)" (our note: the first side is an *Emerson* master) ". . . it is difficult to know which numbers are true masters, controls, or renumbered masters. For example, in the late *Ba* 1700's using (6650-66), these same masters appeared on *Oriole* 670-690 with masters (360-380). And: *Ba* 1931 (682-2); *Ba* 7027 (982) (also on *Or* 828 [682] and *Or* 1156 [982]). Now, *Ba* 1931 should have a master in the (7100-7200) series while *Ba* 7027 should be in the (1300) group. Where do these fit? There must be a definite tie-up between the (7200) and (900) masters series—or are these both masters? Your chart listed *Ba* 6009 as (918)/(919) but these are also (7264)/(7265). Note these: *Ba* 6007 (923-1)(17277); *Budy* 1081 (708)(7277)—all the same master." (Our note: we feel that this (900) on up through 1000's and into the 2000's) series used on *Oriole-Jewel* and *Banner* (after *Ba* 1999) was strictly a control series never having any value as masters. It is interesting to note that the last issue in the 1000's, 1999, had in the wax (914)/(927) and on the label (7275)/(7269) and the first few in the 6000 series

had, in like manner: 6009 (918)(7264)/(919)(7265); 6022 (967)(7365)/(974)(7355); 6023 (971)(7363)/(984)(7291); 6028 (970)(7393)/(979)(7361). Apparently the 7000 nos. printed on the labels show the real *Regal* series master for which the 900 one has been substituted as a control. Then after this brief transition period, they begin putting the control on the label as well and the real master is no longer evident.)

Now let Perry answer: "What I believe may be the answer to Woody's well-taken criticism of my observations, regarding *Banner* cat. no. sequence, has suddenly dawned upon me. (The answer, that is, to the puzzle of all those apparently unaccounted for *Ba* 7000 series masters.) The last two *Banners* for which data were available to me, I noted previously, were *Ba* 7249 and '7353.' Now I suspect that perhaps *there was no Ba 7353*, and that there was an unfortunate error in copying this record's cat. no.; for reasons that will appear below, I would suggest discarding this entry as unreliable. If this is done, the last of the *Ba* 7000's on the list given should be 7249 (1823)/(1824). Bob Colton and Lenny Kunstadt now contribute another: *Ba* 7262 (1844)/(1194) (latter may be a reissue as both sides are Christmas selections). As it now stands, the highest master found in the 7000's is 1844; the lowest is 1307. And *the difference of 537 now gives an ample number of masters for all the Banner 7000's found*—disposing of Woody's objections on that score, to which he'd been led by that apparently mistaken '*Ba 7353*' entry of mine. My conviction it was in error springs from analyzing our listings to date for the 7000's. They're pretty evenly sprinkled throughout the range—until a great gap of 90 missing cat. nos., many times larger than any other, appears between 7262 and '7353.' And, once the latter has become suspect on grounds of statistical probability, a look at its masters (1799/1800) shows further that they would be way out of numerical order for '*Ba 7353*.' Perhaps it should have been *Ba 7253*, but a complete recheck is necessary, as and if possible; and meanwhile there seem sufficient reasons for discarding the entry. Of course this leaves unaffected my comments as to the principal question—did *Banner* 6000's and 7000's run non-concurrently, and in the order: *Ba* 6000-6199, then all the 7000's, then 6200 up? It still looks to me, from the data, as if they did."

We will say no more. Let's see what the readers think and if anyone can find 7000 issues above 7262 and what is 7253? And can anybody furnish data on issues from 6165 to 6199?

That used up all our space. Label of the month this time in brief is: *Marathon*, cred—
(Continued on Page 12)



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ited on the label to The Nutmeg Record Corporation (which also takes credit for the *Clover* label), a 7 inch disc which, by close grooving, attains 3 minutes of music on each side. Our example is *Marathon 192*. Side shown is *My Heart Stood Still* (31241-2) as by Southern Melody Serenaders and the reverse is *I Can't Forget You* (31248-2) as by Pennsylvania Dance Syncopators. Label is black with all-printing and the band around the outer edge of the label in gold. Masters stamped in wax with typescript like that of latter day *Emerson* (i.e. Consolidated Recording Corp.), *Dandy*, etc. These are electrically recorded by full-size dance bands using tuba and banjo in the rhythm section. Both sides sound like same band and vocalist despite labels and there is a hot but short trumpet and sax solo on second side. We guess 1929-1930 as time of issue. Can anyone add anything?

Please! That *Pathe-Perfect* data. Keep it coming to us at 74 South Road, Harrison, N. Y., or c/o *The Changer*. See you next month.

records noted

(Continued from Page 10)

errol garner rhapsody

errol garner solos

The story is that Garner has been the most prolific waxer of long playing records since the introduction of this answer to the lazy record collector's prayers. Some twenty-seven LP's have appeared on the market featuring this genius of the modern piano and these latest two on *Atlantic* just serve to prove that twenty-seven LP's were not really too many.

Garner, in his finest rhythmic style, gets off on about 20 numbers on these two LP's (*Atlantic* boasts 5 tunes to a side), the greatest of which, for my dough, is the leadoff tune: *Margie*. Comes the second and third choruses and Errol really cuts loose with his fantastic rhythmic gymnastics, all the while keeping the melody clearly in front. It is probably his ability to keep the tune always clearly audible that has made him such a favorite with the general public as well as with jazzophiles. Other tunes in this interesting duo are *Lullabye of the Leaves*, *Serenade in Blue*, *I May Be Wrong*, *Trees*, *Sheik of Araby*, *Pavanne*, *Skylark*, *Blue and Sentimental*, plus some half dozen or so more. The sweet tunes make for excellent mood music.

(*Atlantic* LP 109, 112)
(B. G.)

the record changer

VOL. 12, NO. 3

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Col. 1, Record Label:

| | | | |
|-----|----------------------|------|---------------------|
| Ae | Aeolian | Mgl | Margail |
| Aj | Ajax | MMV | His Master's Voice |
| AM | American Music | MoW | Hit of the Week |
| Ap | Apex | MRS. | Hot Record Society |
| Ar | Artiphon | id | ideal |
| As | Asch | Je | Jewell |
| Au | Autograph | Ji | Jazz information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kn | Keynote |
| BB | Blue Bird | Li | Lincoln |
| Be | Beacon | Lu | Lumen |
| BN | Berliner | Me | Melotone |
| BI | Blue Note | NI | Nelba |
| BP | Brunswick | No | Monarch |
| Br | Brunswick | Mp | Masterpiece |
| BS | Bellona | NV | Nation |
| BS | Black Swan | NW | Musique au Vatican |
| BU | Buddy | NW | Montgomery Ward |
| Bwy | Broadway | NMQ | New Music Quarterly |
| Ca | Cameo | Ns | Nordstog |
| Ch | Champion | Od | Odeon |
| Cl | Collectors Item | DL | Diseau Lyre |
| Cl | Clarion | Dp | D Olympia |
| Clg | Clangor | Or | Oriole |
| Cn | Chantal | Pa | Parlophone |
| Co | Columbia | Pa | Pariba |
| Com | Commodore | Pd | Polydor |
| CP | Capitol | Pe | Perfect |
| Cq | Conqueror | Pm | Paramount |
| Cr | Crown | Pr | Pro Musica |
| CMS | Collectors Rec. Shop | Pu | Puritan |
| Cs | Cressent | Ra | Radioisque |
| Cx | Claxtonola | Re | Regal |
| De | Decca | Ro | Romeo |
| DF | Discophiles | Ry | Royale |
| Di | Diva | RZ | Regal-Zonophone |
| DI | Dolmetsch | SA | Solo Art |
| Do | Domino | Sal | Salabert |
| DP | Decca Polydor | Sbi | Sonabel |
| Ds | Disc | Sg | Signature |
| Dx | Deluxe | Sl | Silvertone |
| Ed | Edison | St | Stereo |
| EB | Edison-Bell | Su | Sunshine |
| EI | Electrola | Sw | Swing |
| Em | Emerson | Sy | Syrena |
| Ex | Excelsior | Te | Technichord |
| Fo | Fonotipia | Tfk | Telefunken |
| FD | Fonotipia-Deeon | TM | Treasury of Music |
| FRM | Friends of | T | Triangle |
| | Recorded Music | UH | United Hot Clubs |
| Gg | Gennett | UI | Ultraphone |
| GG | Grey Gull | Ve | Velvetone |
| Gr | General | Vj | Victor |
| Gr | Gramophone | ViE | Export Victor |
| Gt | Gamut | Vo | Vocalion |
| Ga | Harmony | Vr | Variety |
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 FRED;LOREN E FRED 3055 WEST 17TH STREET WICHITA 12.KANS.
 CREE;G. GREEN 852 CALIF. STREET SAN FRANCISCO CALIF.
 GULI;WM. GULICK 422 SO. MAIN STREET PENNINGTON N.J.
 HEGE;HARRY HEGELE JR., 2082 E. CLEMENTINE PHILA. 34 PENNA.
 HUSS;H. HUSSEY 741 WEST WASH., MADISON WISC.
 IMBR;B.V. IMBRIE 304 ROSS STREET PITTSBURGH 19, PENNA.
 KENT;DONALD KENT 227 GERMAN HILL ROAD BALTO 22 MD.
 KILR;N.L.KILROY 3505 MEISNER STREET LOS ANGELES 63 CALIF.
 KINE; LARRY F KINER P.O. BOX 13208 WEST LOS ANGELES 25 CALIF.
 LAQU1JACK LAQUATRA 2706 VETERANS STREET N.S. PITTSBURGH 14 PA.
 LIQU;JOHN LIQUORI 4563 N COLORADO PHILA. 40 PENNA.
 MAGE;E.EVERETT MAGEE 2928 WOODSDALE BLVD. LINCOLN 2 NEBR.
 MERK;EDWARD MERKLER 299 RIVERSIDE DRIVE N.Y.C. 25 N.Y. APT 1B
 MORS;ROY MORSER 203 WEST 35TH STREET NORFOLK 4 VIRGINIA
 NELS;JOHN R NELSON 15 WEIR STREET SOUTH,HAMILTON ,ONTARIO,CANADA
 NICH;ROBERT V.NICHOLS JR.,1012 EAST 45TH WAY, LONG BEACH 7 CALIF.
 PARI;JOHN A. PARISEAU ALLSTON ROAD,NO. READING MASS.
 PARR;SIDE PARRY 574 WEST 176TH STREET NYC 33 NY
 ROMA;MICHAEL P ROMANO 35 LINDEN STREET NEW LONDON CONN .
 STEA;F. STEARNS 307 N ADAMS MASON CITY IOWA
 STON; WILLIAM H STONE 1108 FOOTHILL STREET SOUTH PASADENA CALIF.
 ZEIG;LES ZEIGER 1056 SHERMAN AVE., NEW YORK CITY 56, NY

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When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

CLOSING DATE FOR BIDS - APRIL 15TH

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FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

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 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "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.

ABBOTT & COSTELLO
LAUGH LAUGH/PART TWO VI 27737 N-AUC --- ZEIG
LOUIS ARMSTRONG
ALL OF ME/WHO CO 2606 V AUC --- GULI
EDDY ARNOLD - HILLBILLY

WILL THE CIRCLE/W AT MY DOOR VI20249I E SAL 1.00 FRED
ATTENTION NEW YORK COLLECTORS

NEW SUPPLY-EVERGREEN 7-2239 --- COLT
ATTENTION OUT OF TOWN COLLECTORS

THIN'S FOR YOUR RESPONSE --- COLT
KEPP ON SENDIN THOSE WANTS --- COLT
BILLY BANKS

DONT MEAN THING/SWEET THING VI 24149 E+AUC --- ZEIG
COUNT BASIE & HIS ORCH

DE 1446, PAE 2784, 2855, 2862 --- MAGE
2922, BRE 2379, 2466, 2644, --- MAGE
2745, 2638 --- E SAL .55 MAGE

BLACK LABEL COLUMBIA'S
HAVE 1200 AL NEW, SEND WANTS CO --- N SAL 1.25 KENT
BOOGIE WOOGIE (COLUMBIA ALBUM C-44)

ALBUM E+4 RECORDS, LEWIS, --- MAGE
AMMONS, JOHNSON, BASIE, JAMES CO --- VSAL 2.00 MAGE
BROWN BELL ORCH OF N.O.

DIRTY RAG/PECULIAR OK 40337 V+AUC 10.00 PARR
JEAN CALLOWAY
SADIE SHAKER/DOUGHTA B LAW VI 22959E/E+AUC --- ZEIG
GEORGE M. COHAN

MIGHTY GLAD LIVING/TAHTS ALL VI 60044 N SAL 15.00 COLT
BING CROSBY

LOUISE/SOBLUE BIRDS CO 1819 N AUC --- MERK
BRUNS - DE-MANY SEND WANTS --- MERK
VI, BR, BRE, CO, --- T/S LAQU
WRAP TROUBLES IN DRMS HMV 3936 E AUC --- PARR
DALHART - ROBINSON - HILLBILLY

HEAR DEM BELLS/SING BROTHER VI 21083 E SAL 1.00 FRED
DIXIE STOMPERS

ST LOUIS BL/VARIETY STOMP HA 451 E AUC --- PARR
EDISON HOME PHONOGRAPH - CYLINDAR

MECH. PERFECT. EXTRA ELECTRIC PICK UP, --- RIPL
RO ED & CO 2-MIN. POPULAR & SENT. BALLADS --- RIPL
BY M MURRAY JONES ETC. LIST FURNISHED --- RIPL
TRADE 4 ANY J R MORTON PRIOR TO 1939 --- RIPL

ROY ELDRIDGE & ORCH
DE 23532, 23637, 23697, 23783 DE --- E/VSAL .37 MAGE
DUKE ELLINGTON ALBUM

BLK. BR AND BEIGE 12" 2 REC. VI SP-S N AUC 5.00 KENT
FLAGSTAD-MEGLCHIOR - CLASSICAL

TRISTAN LOVE DUET VI M571 E SAL 2.00 FRED
FOR SALE

200 AMERICAN FOLK RECORDS, --- FEHR
INCLUDING 65 CARTER FAMILY, --- FEHR
SOME ON EARLY OKEH, --- FEHR
MANY IN NEW CONDITION --- FEHR

REGINALD FORESYTHE

LULLABY/DODGIN DIVORCEE CO 3012 E AUC --- PARR
FREE LISTS

SEND NAME FOR FREE LIST --- COLT
GEORGE GERSHWIN

DO DO/CLAP U'R HANDS CO 809 N AUC --- MERK
COE- 4538 E+, COE- 4066 E+ --- SAL --- MERK

IRENE GIBBONS

IM BUSY U CANT COME/JEANNE CO 14362 G TRA --- ALDR
BENNY GOODMAN

MANY DIFFERENT LABELS --- T/S --- LAQU
LITZ-BG QUARTETE TEST CO 02609 N TRA --- DONA

GOODMAN POSSIBILITIES (CLARINET ON ALL)

MAYFAIR 2007, BANNER 0537 --- MAGE
IMPERIAL 2310, ROMEO 1006 --- V4/VSAL .37 MAGE

LIONEL HAMPTON
HMV 8928, 9081, 9334, 9395, 9475, --- MAGE
9499, VI 27364 (V6+, 30?), --- E/VSAL .55 MAGE

FLETCHER HENDERSON

U KNOW ME ALABAM RE 9668 V TRA --- ALOR
REAP WHAT U SOW PM 12091 G TS --- ALDR

EARL HINES

CAVERNISM/ROSETTA BR 6541E/E+AUC --- ZEIG
EUBBLING OVER/WANT LOT LOVE BR 6710 E- AUC --- ZEIG

ILLINOIS JACQUET ALL STARS
AP 758, 760, 766, SA 593, ALA1179 --- E/VSAL .37 MAGE

BUSTER JOHNSON

NO MORE WORRY, SWT LIT MAMMY OK 40616 E AUC --- GULI
CHARLIE JOHNSON

WALK THAT THING/BOY IN BOAT BB 12049 N-AUC --- GULI
JOHNSON FAMILY - HILLBILLY

CABIN IN PINES/HARVEST IN HVN CO 37225 E AUC 2.00 FRED
AL JOLSON

RED RED ROBIN BR 3222 V ST --- ALDR
SIMPLY GOT ME CUCKOO CO 3984 V TS --- ALDR

AVALON BR 3702T E --- ALDR

SNAP YOUR FINGERS VI 17075 V TS --- ALDR

TONIGHTS MY NIGHT W BABY BR 3196 V TS --- ALDR

FOLLOW THE SWALLOW CO 2671 E TS --- ALDR

SAVING TO GET NEW ORLEANS CO 2064 E TS --- ALDR

MANDALAY BR 2650 V TS --- ALDR

MANY SEND WANTS BR CO VI --- N TS --- MERK

JUNGLE BAND (DUKE)

MISTY MORN/BLUES W FEELIN VO 3229 E TRA --- ALDR
KAY KYSER ORCH

MANY ON BR & CO; SEND FOR LIST --- GULI
DAVEY LEE (JOLSON'S SONNY BOY)

SONNY BOY'S BEAR STORY PT 2 BR 4491 E-AUC --- ZEIG
LENNINS SO. SERENADERS

AUNT HAGERS BL/RED HEAD GAL PU 11222 V TRA --- HUSS
TED LEWIS

MAYEE/WALKIN AROUND CO 1854 E-AUC --- ZEIG
FAREWELL BLS/WABASH BLS CO 2029 V+AUC --- ZEIG

HARMONICA HARRY, DOT THAT THING CO 2088E-V+AUC --- ZEIG

AUNT HAGERS BLS 'GAN CO 2113 E/V AUC --- ZEIG

VAGAPOND SONG/SUNNY SIDE ST CO 2144 E/E-AUC --- ZEIG

HO HU, ONE MORE TIME CO 2452 E AUC --- ZEIG

LONESOME ROAD - C/NAH (K. SMITH) CO 56000 E+AUC --- ZEIG

JACK LINX

BEAL ST BLS/ HES LAST WORD OK 40803 V AUC --- GULI
IDA MAY MACK

GOODBYE RIDER/ ELM ST BLS VI 3903C N- AUC --- ZEIG
MASCOT TAPE RECORDER

TAPE SPEED 3.75 INCHES & MIKE --- E SAL \$50. DCNA

AIMEE SIMPLE MCPHERSON

AINT GONNA GRIEVE, COME UNTO MECO 784E/E-AUC --- ZEIG
MEMPHIS FIVE

LAST NITE ON PORCH/WALK JENY CO 7 V AUC --- GULI
MEZZ MEZZROW

SWINGIN W MEZZ/NDT FOR ME BR 6778 E AUC --- ZEIG
AL MILLER & HIS MARKET STREET BOYS

YOUR KEY HOLE/DONT B FDDL BR 7088 N AUC --- COLT
USING THAT THING/ WOULD IF I BR 7063 E-AUC --- COLT
GLENN MILLER

50 NEW AND E+ CONDITION BB --- SAL 1.50 DONA
LUELLA MILLER

DRMING BL/RATTLESNAKE GROAN VO 1081 E AUC --- PARR
MILLS BLS RHY BAND

HEEBIE JEBBIE/MINNIE MOOCHER VI 22763E+/E+AUC --- ZEIG
MISCELLANEOUS - CLASSICAL

SEND FOR FREE LIST --- FRED
MISCELLANEOUS - HILLBILLY

SEND FOR FREE LIST --- FRED
MISSISSIPPI SHEIKS

OK 8784, CO 14672-D --- E SAL .45 MAGE
KEN MOYER

MELLOPHONE STP/OKALHOMA BA 1891 E AUC --- ZEIG
NEW ORLEANS OWLS

STOMP OFF/ OH ME OH MY CO 489 E AUC --- PARR
JACK NORWDRTH

YOU'N ME/BROADWAY BLS ART 20473 V AUC --- GULI
ORIGINAL SIX

WAY DOWN YONDER IN N.O./THIEF OK 4778 V AUC --- GULI
PERSONALITIES

SEND WANT LIST MANY --- N T-S --- MERK
BEN POLLACK

IF I COULD BE/WAH WAH GAL PE 15325 V AUC --- GULI
IF I COULD BE/WAH WAH GAL PE 15325E+/AUC 2.50 PARR
RECORDS

MANY SWEET, JAZZ --- T-S --- LAQU
DON REYMAN AND HIS ORCH

BRSWICKE 01244, 01280 BRE --- E/V+VSAL .50 MAGE
IKEY ROBINSON

SUNSHINE/A MINOR STP DE /650E/G+AUC --- ZEIG
HANNER RODEHEAVER

5 RECORDS-ALL. PITCHNALLY AUTGP. RAINBOW --- AUC --- PARR
LUIS RUSSELL

GOIN TO TOWN, SAY THE WORD VI 22789 N- AUC --- ZEIG
ALBERT SCHWITZER - ORGANIST

J.S. BACK MASTER WORKS-RECORDED --- KENT
IN STRASSBOURG-14 PTS. 7 REC. 12" CO MM130 N-AUC --- KENT

FRANK SINATRA

SONO IS YOU/LAMPLIGHTER SER BB 11515 E AUC --- ZEIG
NIGHT & DAY, NIGHT WE CALLEO BB 11463 N-AUC --- ZEIG
BESSIE SMITH

KEEPS ON RAININ, NOBODYS BIZ CO 3898 E TRA --- ALDR

SONS OF PIONEERS - HILLBILLY

COOL WATER/CAHNT OF WANDERER VI 202076 E SAL 1.00 FRED
STATE OPERA ORCH - BERLIN

D1. BY COMPOSER R. STRAUSS 12" --- KENT
EIN HELDENLEBEN PTS 1 TO 10 BR25001234N-AUC --- KENT

ST LOUIS BLUES

WALLER (ORGAN) VI 20357 E TRA --- ALDR
THE TROUBADOURS LI 2357 V TRA --- ALDR
AL BERNARO BR 2062 G TRA --- ALDR
ROSWELL SISTERS VO 4495 G TRA --- ALDR
WILLARD ROBISON (CRACKED) PE 12366 G TRA --- ALDR
GENE AUSTIN VI 21714 V TRA --- ALDR
DAISY DOUGLA CO 14175 G TRA --- ALDR
TED LEWIS CO 3790 G TRA --- ALDR

ART TATUM

ST LOUIS BLS/ INDIANA DE 8559 E AUC --- ZEIG
ART TATUM TRIO

ASCH ALBUM W 2-12" RECORDS AS --- E SAL 1.50 MAGE
TREASURY DEPT. TRANS. (16")

G. SIMMS, J. BROOKS, 10 SONGS --- E SAL .75 MAGE
FRANKIE TRUAM SOUPE

CHOO CBOC/ BYE BYE BLUES ODF23822BE-/E+AUC --- ZEIG
CRAZY QUILT /MONTH OF MAYBE BR 6146 E AUC --- ZEIG
SOPHIE TUCKER & MIFF MOLE MOLERS

ONE SWEET LTR/50 MILLION FRENCH 40813 V AUC --- GULI
UNIVERSITY SIX

THEN ILL B HAPPY/SMILE A HAR 71 V AUC --- GULI
CHARLIE VENTURAS COMBINATIONS

NA 7015, 9029, DISC 2500, 3W 38 --- E/VSAL .37 MAGE
BW 1219, 1220 (BOTH 12 INCH) BW --- E SAL .55 MAGE

WANTED DISPOSITION LISTS

HAVE MANY WANTS BUY OR TRADE --- MERK
AWSHBOARD RHYTHM KINGS

SCAT SONG/GABRIELS HORN VO 1725E-/E-AUC --- ZEIG
PAUL WHITEMAN

CREST OF WAVE/SITATA D'YA SAY CO 1465E+/E+AUC --- ZEIG
WHITEMAN STP/SEPARATION STP VI 21119E+/E+AUC --- ZEIG
COQUETTE/DOLLY DIMPLES VI 21301 N- AUC --- ZEIG
MARCH OF HUSKETEERS/MA BELLE VI 21315 E AUC --- ZEIG
MY PET/AFRAID OF YOU VI 21389V+/E-AUC --- ZEIG
PAUL WHITEMAN (BIX)

S'POSIN/LAUGHIN MAR COE 5520 E AUC --- PARR

WANTED

GUS ARNHEIM ORCH
ANY ON OKEH LABELS OK --- 3.00 LIQU
SIDNEY PECKET

ALL EXPECT BLUE NOTES E --- PARI
BIX

WILL TREE OR SELL ANY OF THE RECORDS --- ALDR
LISTED IN DIS. COLUMN FOR RECORDS --- ALDR
WITH BIX . WILL BUY ALSO. --- ALDR
BOSWELL SISTERS

SEND LIST, BR, DE, ANY --- ALDR
BOSTON POPS

PRAYER OF THANKS/ DRINK TO ME VI 4322 --- IMBR
CAROLINA CLUB

HOW I MISS YOU OK 41337 --- GREE
CARTER FAMILY

ONE OR A DOZ. ANY TITLE G/N ANY --- DAVI
HARD CASH OR TRADES ANY --- DAVI
ALSO WANT JIMMY RODGERS
DON CLARK BILTMORE ORCH

I'VE GOT THE GIRL CO B24 3.00 LIQU
TOM COAKLEY

ANY --- GREE

COLUMBIA LP'S (ABOUT 1935)

1800 SERIES- QUOTE PRICES E --- ZEIG
JAROFF DON COSSACKS - CLASSICAL

MONOTONOUSLY PINGS LITTLE BELL E CO 7459M --- FRED
COTTON PICKERS

BRUNS-SEND LIST ANY --- MERK
BING CROSBY

WHAT PRICE LYRICS E- VI 24349 --- GREE
LOVABLE E- HMV 5509 --- GREE
STABAT MATER WHITE LABEL --- GREE
ROB CROSBY

HINDUSTAN E DE --- PARI
HARRY DIAL

PLEASE LIST PRICE & CONDITION
DISCOGRAPHY DATA --- LAQU

ON PERSONALITIES --- KINE
TOMMY DORSEY
VI 25158, 25363 ANY --- MERK
DON EWELL

MAPLE LEAF RAG --- HUSS
BENNY GOODMAN

CARNEGIE HALL JAZZ CONCERT N CO --- OONA
DISK JCKEY RECCDS, 4. 14 INCH --- DONA
JAZZ CONCERT 1937 & 38, DISK N CO --- DONA
JOCKEY RECORDS, 2. 10 INCH 1.L.P. --- OONA
RESTLESS/HEAVILY THING V+ VI 25021 T-S HOKA
EENIE MEENIE/SANTA CLAUS CAME V+ VI 25195 T-S ROMA
POPCORN MAN V+ VI 25808 T-S ROMA
V-DISC, TRANSCRIPTI ONS, BROADCASTS V+ MANY T-S ROMA
POPCORN MAN E+ VI 25008 --- STON

ANY ISSUES IN EUROPE ONLY N- CO --- STON
RESTLESS, HEAVENLY THING E+ VI 25021 --- STON

BENNY GOODMAN CONT.
 HOORAY FOR LOVE/LIVIN E+ VI 25011 STON
 ANY MELOTONES, VDISCS, TRANS E STON
 CO 2540, 2542, 2856, 2871, 2867 E CO STON
 CO 2892, 2907, 2947, 2986, 3003, E CO STON
 PICK A B18 E+ JUNLTD 11 STON

GLEN GRAY
 WNTD -BR-OK-PE-RO-ME ANY MERK
 HA-CL-O1 LP'S (ABOUT 1935)
 11000 SERIES-QUOTE PRICES E ZEIG
ANNETTE HANSHAW
 GAY-ELLIS-PASTY YOUNG ANY PE.HA.C1- MERK
ALEX HILL
 PLEASE LIST PRICE & CONDITION LAQU
RICHARD HUMBER
 IT ISNT FAIR (THEME) VO 25008 GREE
WILLIE HOWARD
 FRENCH LESSONS (ALBUM ?) GALA ? ? ? MORS
INDEX TO JAZZ
 VOL 11 E PARI
LINK SPOTS
 ANY TRANSCRIPTIONS INCLUDING A.F.R.S. ADAM
 TRES, DEPT, & ETC. ALSO AIR SHOTS, TEST ADAM
 PRESSINGS, & ETC. MONEY NO OBJECT. ADAM
JACK JACKSON ORCH
 ANY; SEND LIST & PRICES E VI NICH
LEWIS JAMES
 PALE MOON OK 4891 KILR
ISHAM JONES
 4,000 SERIES BRUNS HEGE
L. KATZMAN ORCH
 SOMETHING ABOUT SOLDIER/ TELL ME E DE 266 2.00 IMBR
SAMMY KAYE
 ANY TRANSCRIPTIONS INCLUDING THESAURUS ADAM
 LNE WORTH, A.F.R.S. ETC. ALSO KAYES ADAM
 SUNDAY SERENBE PROGRAM & AIR SHOTS ADAM
 PRIOR TO 1949. MONEY NO OBJECT ADAM
 CHERRY BLOSSOM LANE/DREAMY EYES E VO 3531 2.00 BARR
 U ALWAYS HURT. THERE GOES SONG E VI 201606 1.50 BARR
VICTOR KING ORCH
 BROWAY MELODY/ U WERE MENT CQ 7351 IMBR
OROVILLE KNAPP
 ANY GREE
GENE KRUPA
 ROCKIN CHAIR E OK PARI
LA. RHM KINGS
 WANTED VOC- BR. SEND LIST MERK
GUY LOMBARDO
 F.W. ZIV TRANSCRIPTIONS ADAM
MAGAZINES WANTED
 TALKING MACHINE KINE
 TALKING MACHINE JOURN KINE
 TALKING MACHINE WEEKLY KINE
 THE GRAMOPHONE KINE
 THE PHONOGRAM KINE
 DJAMON POINTS KINE
 EDISON PHONOGRAPH KINE
 AMBEROLA MONTHLY KINE
 VOICE OF VICTOR ETC. KINE
FREDDY MARTIN ORCH
 MANY; SEND FOR LIST OR WHAT HAVE U E BR NICH
MERRYMAKERS
 HOW DO YOU MISS S. MAH LINDY LOU E BR 3154 3.00 IMBR
GLENN MILLER
 COE 1150, CO 35801, CO 3051, DE 1239, E PARI
 DE 1284, DE 1342, BR 7915, BR 7923, PARI
 BR B034, BR B041, BR B062, BR B152, PARI
 BR B173, BR 10201, BR 10657 PARI
 LOVE WITH CAPITOL YOU E BB PARI
JELLY ROLL MORTON
 SIDEWALK BL/DEADMA BL E/N VI 400118 RIPL
 MANOR GOT BABY. HOME IN SOUTH E/N GL RIPL
 GOOD OLD N.Y/BIG LIP BL E/N GL RIPL
 ANW N.O. JAZZ MAN (1939) E/N BB RIPL
RED NICHOLS
 WANTED BR OK BB ME ANY MERK
JOHN NESBITT
 (XMAS) JUGGLER OF OUR LBY DE 23274 IMBR
RAY NOBLE ORCH
 MANY SEND LIST E VI NICH
BEN POLLACK
 VI - PE- CO - VO SEND LIST ANY MERK
MEL POWELL
 CC, 87 (INCLUDED THESE RECORDS 10135, 10146, FAIR
 10137,) CC 106, CC 15056 FAIR
 HOMAGE TO FATS/ H TO DEBUSSY ESQUIRE E10199 FAIR
RECORDS
 MANY DIFFERNET RYPES G LAQU
RECORD CATALOGS
 MOST ANY PRIOR TO 1940 KINE
RED HEADS
 PE - SEND LIST ANY MERK
LEO REISMAN
 GOT THE SOUTH IN MY SOUL V VI 24048 TRA NELS
VIN RICHARDS ORCH
 BROWAY MEODY/CANT KEEP U RO 3656 IMBR

SALE 12" LPS
 PERIDOO ST/ORY 12 TUNES N-E 1.50 STEA
 LINCOLN G/OLIVER 12 TUNES N-E 1.50 STEA
 4 CLASSICAL RLS EACH N 1.25 STEA
 10 " JELLY ROLL MORTON N VOL2 1.25 STEA

PHIL SPITALNY
 JACKASS BLS/ UP & AT EM VI 20108 MORS

JESS STACY
 MAJESTICS WITH LEE WILEY V MAJ 725819 TRA NELS
EDDIE & SUGAR LOU'S HOTEL CRCH
 PLEASE LIST PRICE & CONDITION LAQU

TRANSCRIPTIONS
 MANY LIBRARY TRNS, WANTED NICH
 WORLD, ASSOCIATED, ETC, SWEET BANDS & OTHERS NICH
 SEND YOUR DISP LIST NICH
 OR SEND FOR MY WANT LIST NICH
FRANK TRUMBauer
 BR - VI SEND LIST ANY MERK
JACK TEAGARDEN
 ALL EXCEPT COMMODORE E PARI
FATS WALLER & HIS RHYTHM
 HONEY HUSH/ U BEEN READING MY MAILROCK HMV274 FAIR
ANSON WEEKS
 ANY GREE
WILLIE THE LION SMITH
 REMINISCING PIANO GREAT VOGUE LP 008 FAIR
VICTOR YOUNG & ORCH
 ANY W LEE WILEY V DE TRA NELS
VICTOR 1933-34 LP'S
 L-16000 SERIES-QUOTE PRICES E ZEIG

WANTED
 WOULD ANYONE WHO HAS COLLECTED ANY MAKE OF CYLINDER
 (EDISON, COLUMBIA, ETC, ETC.) OR BERLINER OR ZONOPHONE
 PLATTERS PLEASE CONTACT GEDRCE H. MOSS JR. ALSO ANY-
 ONE WHO IS A LABEL COLLECTOR. WE ARE TRYING TO CON-
 TACT ANYONE WHO HAS COLLECTED EARLY RECORDINGS
 (PRIOR TO 1925) OTHER THAN COLUMBIAS, VICTOR ETC.

GEORGE MOSS JR., - DIRECTOR OF RESEARCH
 % THE RECORD CHANGER
 125 LA SALLE STREET
 NEW YORK CITY 27, NEW YORK

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AUCTION AUCTION

STEPHEN STORAN
 % A.R.G. - Box 341 COOPER STATION
 NEW YORK CITY, NY
 WE ARE EMPLOYED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-DOZ PROCAST ON 12" LP MICROGROOVE. ALL RECORDS ARE IN N CONDITION.

- GEORGE LEWIS- JIM ROBINSON - 12" LP**
 (1) ROYAL GARDEN BLUES
 (2) WILLIE THE WEEPER
 (3) RUNNIN' WILD
 (4) EUGLE BOY
 (5) SAVOY BLUES
 (6) BYE 'N BYE
 (7) CLIMAX RAG
 (8) SHEIK OF ARABY
 (9) MARYLAND
- FLETCHER HENDERSON - 12" LP**
 (1) ROYAL GARDEN BLUES
 (2) LITTLE SPANISH TOWN
 (3) DIDN'T GO AWAY
 (4) ROSE ROOM
 (5) I'VE FOUND A NEW BABY
 (6) ANYTHING YOU WANT
 (7) CHARTREUSE
 (8) SOMETIMES I'M HAPPY
HARRY JAMES (NEAL HEFTI ARR) - 12" LP
 (1) KERINA
 (2) THINGS AINT WHAT - TO BE
 (3) COTICNTAIL (SEXTET)
 (4) EXCEPT FEB WHICH HAS 28
 (5) OF WORDS TO THAT EFFECT
 (6) THE ARRIVAL
 (7) RIGHT FRANK
 (8) SHINE
 (9) DEAR OLD SOUTHLAND
 (10) PROCLAMATION
KID ORY (1944) - 12" LP
 (1) C DIDN'T HE RAMBLE
 (2) SAVOY BLUES
 (4) TIGER RAG
 (5) MUSKRAIT RAMBLE (JIMMY NOONE)
 (6) OANAMA (NOONE)
 (7) SUGAR FOOT STOMP
 (8) THAT'S A PLENTY (NOONE)
 (9) BLUES IN E FLAT
OSCAR PETERSON TRIO - 12" LP
 (1) THE MAN I LOVE
 (2) BODY AND SOUL
 (3) EAST SIDE WEST SIDE
 (4) SUMMERTIME (WITH SHAVERS)
 (5) HEAT WAVE
 (6) YOU GO TO MY HEAD
 (7) SWINGIN TILL GIRLS COME HOME
 (8) EMBRACEABLE YOU (SHAVERS)
KRUPA-VENTURA-NAPOLEON TRIO - 12" LP
 (1) FINE'S IDEA
 (2) THE MAN I LOVE
 (3) PLEASE DONT TALK ABOUT ME WHEN I'M GONE
 (4) ST LOUIS BLUES
 (5) #10 RITCHIE DRIVE
 (6) HOW HIGH THE MOON?
HERBIE FIELDS - 12" LP
 (1) ONE O'CLOCK JUMP
 (2) BY THE RIVER ST. MARIE
 (3) EVERYTHING I HAVE IS YOURS
 (4) DARDANELLA
 (5) EVERYTHING BUT YOU
 (6) GOODY GOODY
DUKE ELLINGTON - 12" LP
 (1) SONO
 (2) BLUTOPIA
 (3) LET THE ZOOMERS DROOL
 (4) ULTRA BLUE
 (5) PRARIE FANTASY
 (6) DOWNBEAT SHUFFLE
 (7) HOLLYWOOD HANGOVER
 (8) TEAR DROPS IN THE RAIN
SAM DONAHUE - 12" LP
 (1) MOTEN SWING
 (2) PARADISE
 (3) DINAH
 (4) MEAN TO ME
 (5) JUST YOU JUST ME
 (6) HOMEWARD BOUND
 (7) SMOOTH BLEND
 (8) SEPTEMBER IN THE RAIN
FATS NAVARRO-TADD CAMERON - 12" LP
 (1) ANTHROPOLOGY
 (2) LADY BE GOOD
 (3) THE SQUIRREL
 (4) GOOD BAIT
 (5) TADD WALK
 (6) SYMPHONETTE
 (7) OUR DELIGHT

CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES

FLETCHER HENDERSON
BLUE LOU/CHRISTOPHER COLUMBUS .65
EARL HINES .65
THE FATHERS GETAWAY/REMINISCIN AT.BLUE NOTE 12" .65
COLEMAN HAWKINS .39
FLAME THROWER/NIGHT AND DAY .39
BIG HEAD/PLATINUM LOVE .39
CHIPPY HILL (LOUIS ARMSTRONG ACC GREAT) .39
MESS KATIE/STREET WALKER BLUES 1.05
DARNELL HOWARD (ROY PALMER) .49
ENOURANGE STOMP/JOCKEY ST .49
BISCUIT ROLLER/COME ON IN BABY .89
ED HALL, TEDDY WILSON, RED NORVO ETC .65
ROMPIA IN 44/SMOOTH SAILIN 12" .65
J.C. HIGGINBOTHAM AND FRANKIE NEWTON .65
WEARYLAND BL/DAYBREAK BL 12" .65
ROGKIN IN THE BL/MIGHTY BLUES 12" .65
JAMES P JOHNSON (SENSATIONAL SOLOS) .65
GUT STOMP/JP BOOSTE 12" .65
BACKWATER BLUES/CAROLINA BALNORAL 12" .65
MULE WALK/ARKANSAS BL 12" .65
VICTORY STRIDE(DEPARIS)/BLUE MIZZ 12" .65
PETE JOHNSON (SOLOS AND BANOS) .65
BARRELHOUSE BREAKDOWN/KG FAREWELL 12" .65
VINE ST BUSTLE/SOMEDAY BLUES 12" .65
HOLLER STOMP/U DONT KNOW MY MIND 12" .65
JONES COLLINS ASTORIA HOT EIGHT .65
DUET ST/ASTORIA STRUT .65
TIPEASY/DAMP WEATHER .65
HANK JONES AND JEAN GERMAINE .39
THE GHASE/NIGHT MUSIG .39
MAGGIE JONES (LOUIS ARMSTRONG ACC) .89
SCREAMIN IN THE BL/GOOD TIME FLAT BL .89
AL JOHNSON (THE RARE CUT OUT PURPLE ARCHIVES) .39
THE GANTOR .39
MAXIE KAMINSKY .49
BLACK AND BLUE/HAVIN A BALL .49
KANSAS CITY JIMMY (GOOD BLUES) .39
CHEATIN WOMAN BL/SATURDAY NIGHT .39
LEAUBELY (FABULOUS VOCALS) .89
LEAVING BLUES/GOOD MORNING BL .89
ROBERTA/RED CROSS STORE .65
MAEO LIX LEWIS (SOME OF HIS GREATEST SOLOS) .65
MELANCHOLY/SOLITUDE 12" .65
THE BLUES 1-2 12" .65
THE BLUES 3-4 12" .65
HONEY TONK TRAIN/TELL YOUR STORY 12" .65
SIX WHEEL CHASER/BASS ON TOP 12" .65
PIGMEAT MARKHAM .49
SEE SEE RIDER/GOOD OLD WAGON .49
HOW LONG BL/BL BEFORE SUNRISE 12" .65
WINGY MANONE .65
NICKLE IN SLOT/SWING BROTFER SWING .89
ZERO/ROYAL GARDEN BL .49
SHER GRYN FOR ME/JUST ONE GIRL .49
ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK) .49
ODDO MARMAROSA (FINE BOP SOLOS) .39
TRADE WINDS/BOPNATISM .39
LOVER/OARY DEPARTS .39
DOODS BL/I SHIRRENOER DEAR .49
JIMMY MC PARTLAND JAZZ BAND .39
COME BACK SWEET PAPA/MANHATTAN .49
IN A MIST/SISTER KATE (ORIGINAL UNION LABEL) .49
MELODY ECHOS (GOOD GOSPEL) .39
SAVIOR DONT PAS ME WILL TO KNOW .39
MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL MEZZ AND BUD FREEMAN THING) (GRAB ONE) .39
PANIG IS ONLY MONTY IN PARLOR .39
JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT) .39
DIPPERMOUTH/PANAMA .39
PUNCH MILLER .89
SHINE/SMALL HOTEL .65
SOME THESE DAYS/EXACTLY LIKE U .65
ALICE MOORE & IKE RODGERS .89
PRISON BL/MY MAN BL .89
SAM MORGAN JAZZ BAND (JIM ROBINSON)(THESE ARE SOME OF THE GREATEST N.O. STYLE ITEMS WE HAVE EVER HEARD) .89
SING ON/OVER IN GLO/YLAND 1.05
SHORT DRESS GAL/BOGALOUA STRUT 1.05
JELLY ROLL MORTON .49
LONDON BL/SOMEDAY SWEETHEART .49
SHREVEPORT/STRATFORD HUNGH .65
STRATFORD HUNGH/GRANDPAS SPELLS .65
KC STOMP/LOW GRAVY .65
N.O. BUMP/SHREVEPORT .89
LITTLE OXIE HOME/LIKE IT OUGHTA BE .89
JERSEY JOE/SWEET PETER .49
LOAD OF COAL/MISSISSIPPI MILDREO .49
PEARLS/BEALE ST BL .65
EACH OAY/STROKIN A WAY .89
STEAMBOAT ST/SMOKEHOUSE BL .89
U NEED SOME LOVIN/HAM AND EGGS .49
GRANDPASPELLS/K C STOMPS (SOLOS) .49
TOM CT/BUGKTOWN (SOLOS) .49
JELLY ROLL BL/BIG FAT HAM (SOLOS) .49

JELLY ROLL MORTON .49
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .89
GANNON BALL BL/GRANDPAS SPELLS .89
SHGE SHIERS DRAG/BOOGABOO .65
WILD MAN BL/JUNGLE BL .65
VIL WEL/IF SOMEONE ONLY LOVE ME .49
MOURNFUL SERENADE/GEORGIA SWING .49
CRAZY GHORDS/GAMBLING JAGK .89
BUFFALO BL/SGT DUNNS BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLDEN BL .89
DIENT HE RAMBLE/WINNIN BOY BL .89
NEW ORLEANS RHYTHM KINGS .89
ANGRY/SOBBIN BL .89
MILENBERG JOYS/SHIMMESHAWABLE .49
TH TS A PLENTY/TIN ROOF BL .65
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHES GRYN FOR ME .65
GERTRUDE NEISEN .65
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLE ON MY MIND .65
ALBERT NICHOLAS .65
OLD STAG/ O LEE BL/BECHETS FANTASY 12" .65
REO NORVO .39
SLAM SLAM BL/HALLELUJAH 12" .65
KING JOE OLIVER .89
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .65
KROOKED BK/ALLIGATOR HOP .65
SOUTHERN STOMPS/RED HOT TOTTENTOT (JOHNSON) .89
MABELS DREAM/SWEET BABY DOLL .49
ZULUS BALL/WOKINGMAN BL .49
N.O. STOMP/CHATANOOGA ST .65
FRISGO TRAIN/WORM OX BL .49
ROOM RENT BL/AINT GONNA TELL NOBODY .49
TEARS/BUDDYS HABITS .49
JAZZIN BABIES BL/TUXEDO RAG (ORIG TUX ORCH) .65
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .49
BOZO/BIMBO .49
SISTER KATE/BEAU KOO JACK .49
SPEAKEASY BL/LONG DEEP AND WIDE .49
ORIGINAL DIXIELAND JASS BAND .49
ORIG OXIELAND ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN THE BLUES 1-2 .49
CLARINET MARMALADE 1-2 .49
ROY PALMER .49
NANCY JANE/DIRTY DOXENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE .39
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE OXIE) .49
LOUISIANA/MARCH O MARDI GRAS .49
ROSE RIO GRANDE/CANAL STREET ROMP .49
MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS .39
RELAXIN AT GAMARILLO/STUPENOUS .39
BUO POWELL (GREATEST BOPPIST PAINO) .39
CELIA/ALL GOF'S CHILLUN .39
RAGTIME PIANO ROLLS .89
JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP(JACKSON) .89
JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT(FATS) .89
JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG(TURPIN) .89
LUIS RUSSELL ORCH .49
PANAMA/GOLLY MINE .49
OR BLUES/FEELIN THE SPIRIT .49
BESSIE SMITH .65
FOOLISH MAN BL/OVIN BY HOUR .65
TROMBONE CHOLLY/YELLOW DOG BL .65
MOAN U MOANERS/REVIVAL OAY .65
LONG OLO RD/SHIPWREKED BL .65
GON HOUSE BL/ME AND MY GIN .65
BACKWATER BL/NOBODY LOVE U .65
AFFLIX U GONE/GOOD MAN HARO FIMO .65
HUSTLIN DAN/BLACK MOUNTAIN BL .65
GOLDEN RULE BL/LONESOME DESERT .65
JAZZBO BROWN/SQUEEZE ME .65
JABBO SMITH (MAN HES THE END) .49
READY HORN/GOT BUTTER ON IT .49
GOT THE STINGER/TANGUY BL .89
LITTLE WILLIE BL/SLEEPY TIME BL .1.05
JOE AND TRIXIE SMITH .39
GOIN THE CHARLESTON/LOVE ME LIKE U USEL TO .39
SOUTHERN JAZZ GROUP .39
CANAL ST BL/TIGER RAG .65
MUSSY SPANIER .65
AT SUNDOWN/BLUIN THE BL .49
SOMEODYS WEETHEAT/ADOBLE BL .49
MY GAL SAL/OIP BRUSH SUNSHINE .49
REX STEWART ORCH .39
BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39
VICTORIA SPIVEY (LOUIS ARMSTRONG HOT FIVE) .89
FUNNY FEATHERS/HOW DO THEY DO IT .89
STATE STREET RABLERS .89
KENTUCKY BLUES/BARRELHOUSE ST .89
SIC EM TIGE/SOUTH AFRICAN BL .89

TAMPA REDS HOKUM JAZZ BAND .65
THIS IS ONE OF THE DAMMDEST RECORDS WE HAVE EVER HEARD. DEFINITELY NOT A RECORD FOR THE KIDDEES (LITTLE ONES), THE BIG ONES WILL EAT THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE GREATEST FEMALE IMPERSONATORS) KEEPS A LATE EVENING OATE AND WHAT HAPPENS AT 4AM WILL KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.
MY OADOO ROCKS ME/BOOT IT BOY .65
CINGER ROGERS AND B'ED ASTAIRE .65
THE PIGGOLINO 1-2 .65
JACK TEAGARDEN ORCH .39
IN ONE OF GOOS CHILLUN/THATS KINDA MAN .39
JAM SESSION/SAY IT SIMPLE .39
BESSIE TUCKER (A GREAT RECORD) .39
PENITENTARY/BESSIES MOAN .39
SOPHIE TUCKER .39
LIFE UPON WIGGED STAGE/BILL .39
IM LIVING ALONE/NEVER LET SAME DOG BITE U .39
TROMBONE REO AND HIS BLUE SIX .39
GREASY PLATE ST/9 FLAT BL 1.05
TUXEDO JAZZ ORCH (CELEST IN AND SHOTS MAISON) .89
BLACK RAG/ACRELESS LOVE .89
SIPPIE WALLACE (ACC LOUIS ARMSTRONG) .89
JAGK O DIAMONDS/SPEGAL DELIVERY BL .89
ETHEL WATERS (JAMES P JOHNSON ACC) .39
MY HANDY MAN/DO WHAT UDDID LAST NIGHT .39
WASHBOARD PETE .39
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER .39
I WALKED AWAY/TOO LAZY .39
T BONE BLUES/JIMMYS BLUES .49
FATS WALLER .65
IM GONNA SIT RT DOWN/U BEEA .65
LU WATERS YERBA BUENA JAZZ BAND .65
SKID DAT DE DAT/EMPEROR NORTONS HUNGH .65
SHAKE THAT THING/WEARY BL .65
DICK WELSTOOD/GEORGE ZACK .65
RAGEOY ANN/BABY DOOK OUT .65
NOLAN WELSH (ACC LOUIS ARMSTRONG) .89
BRIOWELL BL/ST PETER BL .89
CLARENCE WILLIAMS .65
SWEET EMALINE/LOG CABIN BL .89
CUSHION FOOT BL/TAKE BLACK BOTTOM OUTSIDE .89
LITTLE BLACKBIRD/MANDY .89
KG MAN BLUES/WLOCAT BL (BEHGET) .89
COTTIE WILLIAMS .39
DIVORCE ME G.O.O./SHOTGUN .49
DELTA MOOD/BOYS FROM HARLEM .49
SUNNY BOY WILLIAMSON .39
ELEVATOR WOMAN/S B BL .49
TEDDY WILSON .49
JUST A MOOD 1-2 .49
LAST CALL FOR THESE BARGAINS IN LP'S - LAST CALL .39
LESLIE LEAPS WITH BASIE .39
LESTER LEAPS IN/LAOY BE GOOO/FICKIES DREIN/LOUISIANA/ SHGE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/ NOBODY KNOWS (REGULAR 3.00) .99
CHICAGO JAZZ (BILLY BANKS FEAT. PEWEE RUSSELL) .39
BALO HEADED MAMA/MEAN OLO BEBUG BL/WHOS SORRY NOW/10 OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/YES SHU WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00) 1.99
CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL) .39
FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LAOY IN RED/BASIN ST BL/CHASING SHADOWS/CHINATOWN(REG \$3.00) 1.99
BENNY GOODMAN QUARTET .39
TEA FOR TWO/MOONGLW/MELANCHOLY BABY/WHISPERING AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS (REG \$ 3.00) 1.99
MEZZROWLANIER VOL 2 .39
EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/ GETTIN TOGETHER/FREE LOVE/OISONANCE/SWING IN WITH MEZZ/ LOVE NOT ONE FOR ME (REG \$ 3,85) 1.99
EODIE CONDON CHICAGO DOUBLES .39
(TWO MASTERS OF EACH TUNE) .39
GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/ THE EEL 1-2/HOME GOOKIN 1-2 (REG \$ 3.00) 1.99
KING LOUIS ARMSTRONG VOL 1 .39
SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN THAT/THATS WHEE. ILL GOME BACK TO YOU/WEARY BL/ALLIGATOR CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00
KING LOUIS ARMSTRONG VOL 2 .39
FIREWORKS/TWO DEUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/ SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES INFIRMARY (JR 5005) 3.00

THE CLEF MUSIC SHOP

BOX 209, CATHERAL STATION, NEW YORK 25, N. Y.

PLEASE LIST SOME ALTERNATES

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| <p><u>PAUL BARBARIN, N. O. BANO</u> PANAMA/JUST A LITTLE WHILE TO STAY HERE .49 CLARINET MARMALADE/FIJOGETY FEET .49 EY LA BAS/LILLY OF THE VALLEY .49 WALK THRU STREETS OF CITY/CLOSER WALK WITH THEL .49 <u>SASIN STREET SIX</u> MARGIE/FAFVELL BL .49 JAZZ WE BL/I AM GOIN HOME .49 THAT A PLENTY/LAZY RIVER .49 HIGH SOCIETY/S. RUMPART ST. PARADE .49 GONRADO JANIS TAILGATE BAND KANSAS CITY STOMPS/ORIENTAL MAN .49 BABY DODDS VOLVERINE BL/DRUM IMPROVISATION NO. 1 .49 CHIPPY HILL TROUBLE IN MIND/HOW LONG BL .49 CARELESS LOVE/CHARLESTON BL .49 BLACK MARKET BL/STEADY ROLL .45 ORIGINAL ZENITH BRASS BAND SALUTATION MARCH/IF I EVER CEASE TO LOVE .49 EGGLE CALL MARCH/TAINT NOBOOYS BIZNWSS .49 MONTANA TAYLOR INDIANA AVE. STOMP/IN THE BOTTOM .49 LOW DOWN BUGLE/I CANT SLEEP .49 SWEET SUE/FOS OAY BL .49 J. H. SHAVIE MR. FREDOY'S RAG/CHESTNUT STREET BOOGIE .49 ECLIPSE ALLEY FIVE BILL EATLEY/FAR AWAY BL .49 HOCIEL THOMAS DO OOVN SUNSHINE/TEBO'S TEXAS EOOGIE .49 MONTANA TAYLOR MONTANA'S BL/ROTTEN BREAK BL .49 BESSIE SMITH ST LOUIS BL 1 & 2 .49 ST LOUIS BL 3 & 4 .49 <u>N. C. CREOLE STREET SONGS WITH</u> ALBERT NICHOLAS, GANNY BARKER, JAS. P. JOHNSON, POPS FOSTER MO PAS LEMME CA/SALEE OAME .49 LES GONONS/CREOLE BL .49 <u>ON BURLS RENT PARTY MUSIC</u> SOUTH SIDE SHAKE/CUSTY BOTTOM .49 BIG CAT LITTLE CAT/THREE FLIGHTS LP .49 SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49 WILD BILL OAVISON BAND ECCENTRIC RAG/FISHINGBO BL .49 BIG BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49 SENSATION/HOTTER THAN THAT .49 LUCKY ROBERTS RAGTIME KING JUNK MAN RAG/RAILROAD BL .49 PORK & BEANS/MUSIC BOX RAG .49 SHY & SLY/RIPPLES OF THE NILE .49 TONY PARENTI RAGTIME BANO(WILD BILL) FRALINE/PEACE & BEAUTY .49 KID RENA'S DELTA BANO CLARINET MARMALADE/WILNEBURG JOYS .89 GET IT RIGHT/WEARY BL .89 WILD BILL OAVISON THIS IS JAZZ SHAW ME SHA WABLE/SWINGING DOWN THE LANE .49 CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49 CLAUDE LUTER BANO SPORT MOOEL MAMA/TIGER RAG .65 CLAUDE BOLLING BANO U RASCAL U/NOBODY KNOWS WAY I FEEL .49 DIPPER/CUTH/BLUES IN DISGUISE .49 PETE JOHNSON CLIMBIN' & SCREAMIN'/HOW LONG BL .49 CRIPPLE CLARENCE/AL AMMONS HAD A DREAM/ST LOUIS BL .49 JIMMY YANCEY/ART HOCES .49 THE FIVES/SCUTH SIDE SHUFFLE .49 RALPH SUTTON WHITELASH MAN/CAROLINA IN THE MORNING .49 OILL PICKLES/ST LOUIS BL .49 TONY PARENTI'S RAGPICKERS CATARACT RAG/ENTERTAINERS RAG .49 NONSENSE RAG/RED HEAD RAG/ .49 THE LILY/CRAWFISH CRAWL .49 SIDNEY BECHET WHO/SE/EMERSON SONGS .49 SON OF THE MEDINA/I GOT RHYTHM .49 SIDNEY BECHET WITH WILBER'S WILCOATS IM THRU GOODEVE/WITHOUT A HOME .49 WASTE NO TEARS/LOVE ME WITH A FEELING .49 BROKEN WINDMILL/BOX CAR CHORTY .49 BOB WILBER'S BANO COAL BLACK SHINE/SWEET GEORGIA BROWN .49 LIMEHOUSE IL/ZIG ZAG .49 ORIG. N. O. STRING BANO FROM STORYVILLE TIGER RAG/CLARINET MARMALADE .49 HIGH SOCIETY/TICC TICO/OLD GANG OF MINE .49 ECLIPSE ALLEY FIVE WITH SPIRITUALS ROYAL TELEPHONE/GOD LEADS HIS OEAR CHILDREN .49 TENNESSEE GABRIEL PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49 CONRADO JANIS TAILGATE BAND WILLIE THE WEEPER/CH LA BAS .49</p> | <p><u>FATS WALLER</u> NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49 <u>COLEMAN HAWKINS</u> TALK OF THE TOWN/AM I LOVE .49 <u>SHARKEY'S KINGS OF DIXIE</u> WORLD WAITING SUNRISE/ALICE BLUE GOWN .49 ORIGINAL ZENITH BRASS BAND FIJOGETY FEET/SHAKE IT & BREAK IT .49 CLAUDE LUTER BAND PANAMA RAG/SOUTH AFRICAN BL .49 HALFWAY HOUSE ORCH (LEON RAPPOLLO) PUSSY CAT RAG/BARATARIA 1.05 HERBIE HAYMER (SHAYERS ETC) LAGUNA LEAP/BLACK MARKET STUFF .49 JACK JENNEY ORCH STAROUST/CUBAN BOOGIE WOGGIE .49 JAZZ GILLUM (FINE BLUES) HAND REEFER BL/U SHOULD GIVE SOME .39 FACT WOMAN BL/KEEP ON SAILIN .39 ROLL OEM BONES/BLUES WHAT AM .39 BOB JACOBSON CHICAGO RHYTHM KINGS CANT BELIEVE/OPUS 1 SAN MELODY .49 CLARINET MARMALADE/LAUGHING AT U .49 EOTH JOHNSON AND ROOSEVELT SYKES (REAL GREAT) HEARACHIN BL/NO MORE TO BE SAID .49 BLINO WILLIE JOHNSON OARK WAS THE NIGHT/NOBOOYS FAULT .89 CITY OF REFUGE/JESUS WAS COMING .89 GOD MOVES ON WATER/TAKE BURDEN TO LORD .65 BUNK JOHNSON WITH LU WATTERS YERBA BUENA JAZZ BANO VOCALS BY CLANDY HAYES ACE IN THE HOLE/CARELESS LOVE 65 BUNK JOHNSON SNAG IT/I CANT ESCAPE FROM YOU .65 EOTH JOHNSON AND IKE ROOGERS NICKELS WORTH LIVER/HONEY DRIPPER .49 GOOD CHIB BL/JIM CROW BL (GOW COW) .89 MARY JOHNSON AND IKE ROOGERS KEY TO THE MOUNTAIN/BARRELHOUSE FLAT .89 CRIPPLE CLARENCE LOFTON U OONE TOPF PLAYHOUSE OOVN/BROWNSKIN .49 HUMPHREY LYTTLETON JAZZ BANO GET OUT OF HERE/SUNDAY MORNING .39 MEAOE LUX LEWIS SOLOS RISING TIDE BL/TELL YR STORY NUMBER 2 12" .65 CHICAGO FLYER/BLUES WHISTLE 12" .65 MEAOE LUX LEWIS HARPSICHOARD SOLOS SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65 SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65 HOWARD MOGHEE BANO TRUMPET AT TEMPC/DIGGIN DIX .39 NIGHT MIST/OOROTHY .39 NOCTURNE/THERMOYNAMICS .39 MOTHER MO GLEASIE AND SONS (SPIRITUAL) PSALM FOR CONFUSION/PRAYER FOR CONFUSION .39 SHERRY MOGEE OIXIELAND BANO SHAKE IT BREAK IT/TIN ROOF .49 SATANIC BLUES/LUIN THE BL .49</p> | <p><u>SIDNEY BECHET VOL 1</u> MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE OEAR I WANT U TONITE/FOUNO NEW BABY/SIDNEYS BL/ SHAG/MAKE ME PALLET (JP 1801) 3.00 <u>SIDNEY BECHET VOL 2</u> EGYPTIAN FANTASY/COAL BLACK SHINE/SLIPPIN AND SLOION/BABY WONT U PLEASE COME/NONE MY JELLY ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/ SWING PARADE (JP 1809) 3.00 NEW RELEASES NEW RELEASES NEW RELEASES SIDNEY BECHET PARIS CONCERT(BLUE NOTE LP 7024) ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT SONG/STREETS OF ANTIBES/ROYAL GARDEN BL 3.85 MEZZ MEZZOROW AND LEE COLLINS(BLUE NOTE LP7023) BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U NOBOOYS S WEEHEART/BL OF 20'S/STRUTTIN WITH SOME BARBECUE/BL JAM UP/GUT BUCKET BL 3.85 BUNK JOHNSON COLUMBIA LP 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN /HILARITY RAG/CHLOE/SOMEONE/YR ORIVING ME CRAZY/ OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85 BENNY GOODMAN CONCERT # 2 (1937-38) 36 FABULOUS TUNES ON TWO GREAT LP'S (12") THIS IS THE GREATEST THING TO HIT SWING GREAT NEW RIVERSIDE LP'S MUGGY TESCH AND THE GITCAS GOANS RLP 1004 NOBOOYS SWEETHEART/SISTER KATE/JAZZ WE BL/ BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHODOEE STOMP/CHINA BOY/FRIARS PT SHUFFLE 3.85 NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG KING OLIVER, FREDDIE KEPPARD, CHARLES MATSON) RIVERSIDE BL/SOUTHERN STOMPS/HEBELS DREAM/SALTY OOG/ STOCKYARD STRUT/TIN ROOF BL/TAINT NOBOOYS BIZNESS/ I JUST WANT A OOOY RLP 1005 3.85 MA RAINY VOL 1 OAOY GOODEVE BL/BLACK EYE BL/DEEP MOANIN BL/ RUNAWAY BL/LEAVING THIS MORNING/TRAVELING BL/ SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85 BOB WILBERS WILCOATS (3 NEW NUMBERS) ONCE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/ WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY OOG/ MIXECALAD RLP 2501 3.85 LOUIS ARMSTRONG PLAYS THE BLUES MA RAINY, TRIXIE SMITH, GANT AND WILSON) WHEN YOUR MAN GONNA OUT U OOWN/GREASY SPOON/COME ON COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/ WORLDS JAZZ CRAZY/RR BLUES RLP 1001 3.85 JOHNNY DODDS VOL 1 ORIENTAL MAN/SOCK THAT THING/WEARY WAY BL/THERELL COLE A OAY/MERRY MAKERS TWINE/IN THE ALLEY BL/ HOT POTATOS/APE MAN/ RLP 1002 3.85 NEW AMERICAN MUSIC AND PARAMOUNT RELEASES BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85 BUNK JOHNSON 1945-46 (4 NUMBERS BY BANO) 644 3.85 GEORGE LEWIS & KID SHOTS(6 SELECTIONS) 645 3.85 BIG EMELOUIS NELSON DELISLE (8 FINE TUNES) 646 3.85 BUNK JOHNSON 1944(VOCALS BY MERTLE JONES) 647 3.85 OOC EVANS DUBLIN OATE (NEW MASTERS) 106 3.85 RAY BURKES AND JOHNNY WIGGS N.O. BANO 107 3.85 THIRO SQUIRREL OATE 108 3.85 BOB FREEMAN PANORAMA 105 3.85 NEW ATLANTIC LP'S SEE BACK COVER OF DECEMBER CHANGER FOR DETAILS OF THESE RELEASES SIDNEY BECHET SOLOS 118 3.85 JIMMY YANCEY PIANO SOLOS 134 3.85 JIMMY AND MAMA YANCEY 130 3.85 MEAOE LUX LEWIS 133 3.85 WILBUR DE PARIS'S SENSATIONAL BANO 141 3.85 OON EWELL RABTIME PIANO SOLOS 8 GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85 BOB SCOBEY LP ON GTJ CONEY ISLAND WASHBOARD ETC ETC 3.85 NEW 78 RPM RELEASES FIREHOUSE FIVE PLUS TWO RUNNIN WILD/LONESOME RR BLUES .89 BOB SCOBEY JAZZ BAND(CLANDY HAYES VOCALS) THESE ARE SO GREAT ALL W RONGS U DONE TO ME/PEORIA .89 CHICAGO/CHESEPEAKE BAY .89 BLUES NAUGHTY SWEETIE GAVE TO ME/OO U KNOW WHAT TURK MURPHY .89 CAKE WALKIN BABIES/BAY CITY .89 BANJO KINGS BURGLAR BUCK/PICKIN BANJO .89 BANJO BOUNCE/STEPHEN FOSTER # 2 .89 RITTIME PIANO ROLL RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE ARTISTS WHO CREATED THE STYLE RLP 1006 3.95 KING OLIVER PLAYS THE BLUES FEATURING LOA COX & SARA MARTIN RLP 1007 3.95</p> |
|---|--|--|

FLASH JUST RELEASED FLASH

JAZZ OF THE FOARING TWENTIES
FEATURING
TOMMY & JIMMY OORSEY, REO NICHOLS, MIFF MOLE.
AFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
MISS ANNABELLE LEE/THE FLAPPER WIFE/
CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE
FEATURING
MEAOE LUX LEWIS, GOW COW OAVENPORT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
SLW ORAG/CHAIN FEM DOWN/LOUISIANA GLIDE/
LOANIN THE CLUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

AUCTION

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

CONDITION OF THESE RECORDS HAS BEEN CHECKED VISUALLY AND THE RECORDS ARE BELIEVED TO BE IN CONDITION STATED BUT EACH RECORD WILL BE CAREFULLY CHECKED VISUALLY AND, WHEN NECESSARY, AURALLY BEFORE SHIPMENT AND NO RECORD SOLD THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 35¢ PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED BY BUYER. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS. MAKE BIDS BY NUMBER IN LEFT HAND COLUMN, NAME OF ARTIST AND TITLES TO AVOID ERRORS. MINIMUM PRICE IS 50¢ PER RECORD. PLEASE PRINT THE PRICE TO BE PAID IN FULL IN THE FACTORY-BLANK.

Table with 3 columns: Record Number, Artist/Title, and Price. Includes sections for Arcadian Serenaders, Guyon's Paradise Orch, Jimmie Lunceford Cont, Coleman Hawkins, and George Williams (Con Trom & P).

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK
BOX 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27NY

AUCTION MINIMUM BID 50c AUCTION

MINIMUM BID IS 50¢ PER RECORD. PLEASE BID BY NUMBERS TO LEFT OF EACH COLUMN. CLOSING DATE FOR ALL BIDS IS APRIL 16. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25¢ PACKING CHARGE. RECORDS WILL BE SHIPPED WITH SHIPPING CHARGES COLLECT. WE WILL SHIP PREPAID IF YOU PAY US THE POSTAGE IN ADVANCE AND YOU MUST ASSUME ALL RESPONSIBILITY FOR BREAKAGE. WE SUGGEST RRX EVEN THOUGH ITS A BIT MORE EXPENSIVE.

Table containing auction items 1-60, including titles like 'IRVING AARONSON', '1. EVENING STAR/JAPANSE', and '60. MY LITTLE BAMB/CHILI BEAN'.

Table containing auction items 61-120, including titles like 'BENSON ORK (CONTINUED)', '66. DO T/TOOT TOOT TOOTSIE', and '120. VIROU VIRC/AT QUE DDR'.

Table containing auction items 121-192, including titles like 'FODIE CANTOR', '129. U'D B SURPRISED/USED 2 CALL HER BABY', and '192. HUMPTY DUMPTY HEART/DO U CARE'.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

Box 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table with columns for song title, artist, and auction details. Includes entries like '193. LETS MEET MY HDUS/DEEP HEART TEXAS' and '205. AND T EN SOME/EAST OF THE SUN'.

Table with columns for song title, artist, and auction details. Includes entries like '287. TWO LIVES' and '317. CHINESE JAZZ/ROSE RDOW(9" RECORD)'.

Table with columns for song title, artist, and auction details. Includes entries like '360. SMILES/ MISSOURI WALTZ' and '417. WHERE IN THE WORLD/ TOMORROW'.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

808 HOPE & SHIRLEY ROSS
BOX 5, THE RECORDO CHANCER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table with 4 columns: Song Title, Artist, Code, Price. Includes songs like 'W.C. HANOYS ORCH', 'MOONLITE BL/ BUNCH OF BL', 'SNAKY BL/ FUZZY WUZZY RAG', etc.

Table with 4 columns: Song Title, Artist, Code, Price. Includes songs like 'BOB HOPE & SHIRLEY ROSS', 'SLEEPY PEOPLE/ WHEN WERE ALONE', 'OOOY HOWARO', etc.

Table with 4 columns: Song Title, Artist, Code, Price. Includes songs like 'TAFT JOROAN', 'EVIL IN MOON/LOUISIANA FAIRY TALE', 'LEONAROS JOYS ORCH', etc.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table listing auction items with columns for item number, title, and price. Includes entries like 'SAM LANIN', 'SARA MARTIN (CONTINUED)', and 'BILLY MURRAY'.

Table listing auction items with columns for item number, title, and price. Includes entries like 'SARA MARTIN (CONTINUED)', 'BILLY MURRAY', and 'REO NICHOLS'.

Table listing auction items with columns for item number, title, and price. Includes entries like 'BILLY MURRAY', 'REO NICHOLS', and 'JOE PARONELLI'.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

BOX 5, THE REDORO CHANGER
125 LA SALLE STREET
NYC ZY NY

AUCTION MINIMUM BID 50c AUCTION

Table listing auction items with columns for item number, title, and price. Includes items like 'PRINCES MILITARY BAND/XYLOPHONE SOLO', '894. SLITON JIM (TROMBONE)/HAPPY DAYS DIXIE CO', '895. OAD BLAME BL/BLACK BOY BL', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'ARTIE SHAW (CONTINUED)', '965. GUILTY/ANNIVERSARY SONG', '966. LUV ME A LITTLE/DONT TAKE LUV FRM ME', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'THE SOPHISTICATES', '1049. DARK EYES/SONG OF VOLGA BOATMEN', '1050. HONOLULU MOON/GOONITE SWHT', etc.

16* TRANSCRIPTIONS 16*
THE FOLLOWING ARE ALL 16* TRANSCRIPTIONS AT 33 1/3.
SOME EXTREMELY RARE RECORDINGS BY BIG NAMES.

Table listing auction items with columns for item number, title, and price. Includes items like '1097. SIDE # 1-COUNT BASIE-LANG-WORTH RECORDAS 49N', '1098. CHRISTMAS CAROL, PARTS 1&3', etc.

AUCTION MINIMUM BID 50c AUCTION

EDWARD J. NOVAK

303 5, THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION MINIMUM BID 50c AUCTION

Table of auction items including '15" TRANSCRIPTIONS CONTINUED', '103. SIDE #1 BENNY GOODMAN "M. LOUDY MODERNE"', '104. RICHARD LEIBERT', '105. RICHARD LEIBERT, SIDE 1', '106. NAB LANG-WORTH PROGRAM #664 MASTER YOUN 576', '107. ELECTRICAL TRANS; STANDARD RADIO X-200 YTH 1576 E', '108. THE SAURUS #16', '109. THE SAURUS #747', '110. THE SAURUS #377', '111. THE SAURUS #365', '112. THE SAURUS #568', '113. THE SAURUS #470', '114. THE SAURUS #471', '115. ORTHACOUSTIC # HD4-MM-7199', '116. ORTHACOUSTIC # HD4-MM-7197', '117. ORTHACOUSTIC # 2', '10" REGORD'S CONTINUED', 'THE TROUBADOURS', '118. MAR T LOVE/ LET SMILE B UMBRELLA', '119. HAPPY FEET. NAVY BLS', 'THE TRUMPETERS', '1120. BEEN IN STRAW LONG/ GOSPEL TRAIN', '1121. PAMA GOES WHER PAPA SANG JEWISH', '1122. AINT TAKIN ORDRE FRM NO ONE', '1123. WADIAN LOW/ SOME OF THESE DAYS', '1124. TEA FOR 2/ OUT MTEL YR ONLY ONE', '1125. PALE MOON/ AS U DESIRE ME', '1126. JUST FOR 2 OAY/ CARAVAN (BEFORO ORCH)'

Table of auction items including 'UNIVERSITY BOYS/ BILLY JAMES DANCE ORCH', '1127. MY 6TH/ WHY ARE DAYS SO LONG', '1128. YES SEM DO NOT SHE DONT/ SHES GOT IT OI', '1129. I LOVE MY BABY/ IN GREEN HAT', '1130. STROGER IN PAREE/ LATIN QUARTER', '1131. BY FIRESIDE/ LOVABLE', '1132. WOODEN SOLD & CHIN DOLL', '1133. HOME', '1134. U TRY SOMEBODY ELSE', '1135. LOVER COME BACK/ (JACK MILLER)', '1136. BETTY COMED/ VIDLET/ FRIENDS', '1137. DIXIE MEDLEY/ MEDLEY FO SO MELODIES', '1138. SOUTHERN MEDLEY/ BALM OF GILEAD', '1139. DALYS REEL/ MEDLEY OF SOUTHERN YELD', '1140. OH SLIE BEHAVE/ MENTE CRISTD JR.', '1141. KAKUDA CHINESE ONE STEP/ OLD FOLKS RAGVI', '1142. MAMA LOVES PAPA/ SOMETIME IN JUNETIME', '1143. TAKE O TAKE LIPS AWAY', '1144. EASY MELODY/ DIENT CARE WHEN U BROKE', '1145. HARD HEARTED HANNAH/ BL EYED SALLY', '1146. TALKIN TO MYSELF/ ELIZA (BOB HARINC)', '1147. OH JOE/ SITTING IN CORNER', '1148. RATHER HEY HENRY THAN DRW/ WHT MORE C', '1149. KINDA LOVE/ CLD MAKE U LOVE ME', '1150. GLAD THR IS U/ NATURE BOY', '1151. COAL BLK MAMA/ I G VAE U UP', '1152. STPIN AT SAVOY/ BDDY & SDUL', '1153. NOON NOCTURNE PART 2', '1154. LIT GIRL/ CANT BELIEVE THAT YR IN', '1155. TROADOR ONE STEP/ ADMIRATION', '1156. LONG WAY TO TIPPERRARY/ BVT TOMMY A', '1157. MILLICENT/ CECILE', '1158. ON DLO FALL RIVER LINE/ U MY GIRL', '1159. MAURICE HESITATION WALTZ/ THE PDM', '1160. LA BRULANTE/ SARI WALTZES', '1161. OL BILL BAILEY PLAYS/ STP CL LIS', '1162. MY MARLYDLAN/ ISE GWINE BACK', '1163. HDNEYS LOVIN ARMS/ CUDDLE UP BL', '1164. LONESOME MAMA BLS/ MEMPHIS BLS', '1165. MEMPHIS BL/ LONESOME MAMA BL', '1166. NOBODY LIED/ YANKEE DOOLEE', '1167. WHY SHOULD I CRY OVER U/ BLUE', '1168. WHY SHOULD I CRY/ BLUE', '1169. EARLY IN MORN BLS/ CHICAGO', '1170. SISTER KATE. GEE HAT GO HOME ALDNE', '1171. KISS MAMA KISS PA/ CHOO CHOO BL', '1172. WHERE BAMBO BABIES CROW/ LOST (G W WAY)', '1173. TEDDY BEAR/ ILL ALL ALONE (G W WAY)', '1174. TEDDY BEAR/ ILL ALL ALONE (G W WAY)', '1175. BEES KNEES/ PEGGY OEAR/ GT WHITE WAY', '1176. ROSE OF RIO GRANDE/ WHO ID U FO DL', '1177. AGRAVATIN PAPA/ AUNT BACERS BL', '1178. FAREWELL BL/ APPLE SAUCE', '1179. HOGGEE DAVIO BL/ WOLVERINE BL', '1180. STAVIN CHANCE/ STACK O LEE BLS', '1181. HURDY GURDY BL/ SHE WOULDNT OD', '1182. MINOIN MY BIZ/ CROSS EYED PAPA', '1183. AFTER LAUGHTER GAME TEARS/ SYGANDRE TRVI', '1184. NOTHING BUT LEAVES/ NIETY AND NINE', '1185. WHR SKY LIT VIOLETS GW/ MY WEAKNESS/ DPHNE', '1186. BCSE BABAY DONT MEAN/ (WIZARDIAN SYN)', '1187. MY OHIO HOME/ (PAUL SPEACHY) DUDPHONE', '1188. SWT SUE JUST U/ Y/ RE REAL SWHTR DUOPHONE', '1189. HARD TIME BL/ YELLOW OGS BL', '1190. MY KINOA LOVE/ SWT SEVENTEEN', '1191. SWHTRS HOLIDAY/ HUGGABEL KISSABEE', '1192. OH LIZZIE/ THE GAT', '1193. BLK MARIA/ BUFFALO RHY', '1194. SQUEEZE ME/ W AIT & SEE', '1195. BY LITE OF SILVERY MOON/ SWING OUT', '1196. WE NEED LIT LOVE/ JITTERBUG', '1197. SWING OUT VICTORY/ LIGHT SILVERY', '1198. GASH 4 YR TRASH/ THAT GETS IT MR', '1199. WINTER WEATHER/ CLAR WARM', '1200. CRAZY ABT MY BABY/ DRAGGIN MY HRT ARNO', '1201. AINT GT NOBOY/ WATTREBSON', '1202. CRAZY ABT BABY/ DRAGGIN HRT ARNO', '1203. ST LOUIS BLS/ LENOX AVE ELS', '1204. LOVE ME OR LVE ME/ FEELING IM FALLING', '1205. AFT UVE GONE/ ST LOUIS BLS', '1206. BEEN TAKING LESSONS/ CONNA SET OWN &', '1207. SUGAR BL/ SOMEBODY STOLE GAL', '1208. WHY OH LIE U/ BLSK/ YR NOT THE KIND', '1209. PASHONKY/ BLK ROSSBERY JAM', '1210. COPPER COLORED GAL/ IM AT MERCY', '1211. NERD/ KEEP ME IN ORMS', '1212. SWT HEATCHE/ NEW LEASE ON LOVE', '1213. AM I ANOTHER WOMAN/ IST IMPRESSION', '1214. TURN ON HEAT/ FATE IS IN HANDS', '1215. SMASHING THIRDS/ MY FEELIN HURT', '1216. GLEPPY/ (THEMESONG)/ WEST NEST & U', '1217. MAYTIME/ PLAIN JANE', '1218. JUNE NITE/ ONLY U (INT. NOVELTY ORCH)'

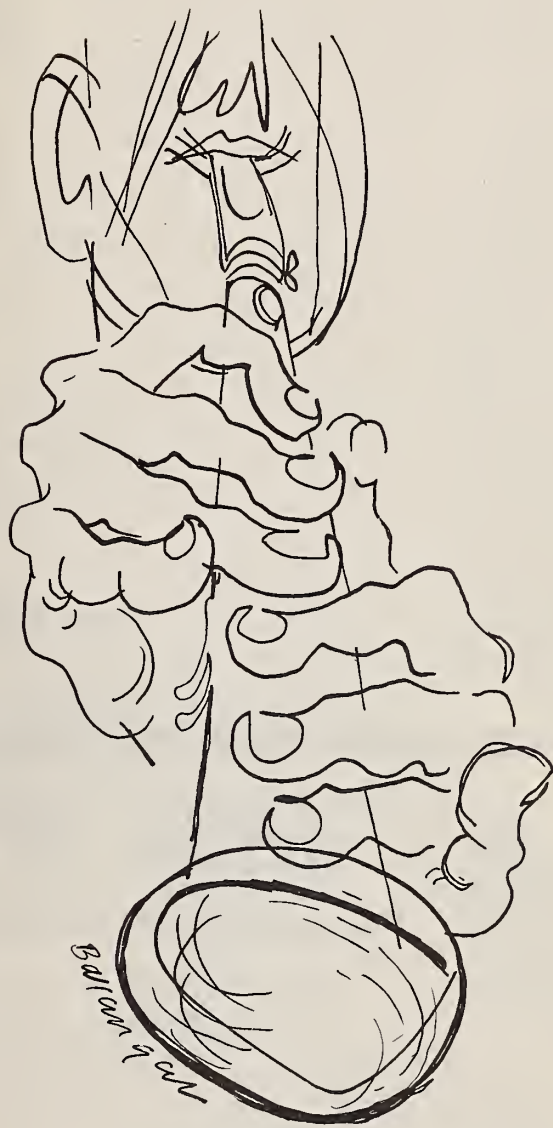
Table of auction items including 'WARING'S PENNYBANIANS', '1219. LOOK AT THOSE EYES/ COLLEGIATE', '1220. MIGHTY BLUE/ FRESHIE', '1221. ANY ICE 2OAY LADY/ PUMP SONG', 'OINAH WASHINGTON', '1222. HCMWARD BOUND/ EVIL GAL BL', 'WASHINGTON - BERTOLINI', '1223. NO ME APRETES BAILANDO/ EL RAG ARDOON', '1224. TE PARA DOS/ PASO DEL TIGRE', 'WASHINGTONIANS', '1225. JUBILEE STMP/ DONT MESS ARND W ME', 'ETHEL WATERS', '1226. OLD MAN HARLEM/ CA ON MY MIND', '1227. NO MANS MAMA/ SHAKE THAT THING', '1228. TAKE WHAT U WANT/ DONT NEED EASH DTHERO', 'CHICK WEBB ORCH', '1229. U LLL HAVE TO SWING IT/ BOTE DR RHY', '1230. HOLIDAY IN HARLEM/ SIMPLE MELODY', '1231. JUST JITTERBUG/ AZURE', '1232. ELLA/ FOUND YELLOW BASKET', 'WEBER & FIELDS', '1233. BASEBALL GAME/ MARRIAGE MARKET SCENE', '1234. VIENESE POTPORI/ PARTS 1&2', '1235. WEEFOOT BL/ FOUND NEW BABY', '1236. STIMPLE & SWT/ CUTE HAT CHECK GIRL', '1237. EARBAGHES/ OH MONAH', '1238. MOONLIGHT/ NOLA', '1239. COVERED WAGON DAYS/ SOMEBDDY STOLE', '1240. COVERED WAGON DAYS/ SOMEBDDY STOLE', '1241. COVERED WAGON DAYS. SOMEBDDY STOLE', '1242. 9 O'CLOCK BALL/ SMILE WILL GO LONG', '1243. SMILE WILL GO ALONG/ NIE O'CLOCK SAL', '1244. DONT AGET 2 REMEMBER/ BL RDESS', '1245. ALL ERKEN UP OVER U/ SOMEBDDY NOBODYS', '1246. CLIMBING UP LADDER OF LOVE', '1247. WAS ONLY SUN SHOWER/ HIGHWAYS ARE', '1248. OCEAN RIVER/ (TROUBADOURS)', '1249. FLOWER OF LOVE/ LONESOME IN MNLIGHT', '1250. GAVE ME EVERYTHING BUT/ LITTLE JOE', '1251. ALONG CAME SWITNESS/ GOOD BAD U', '1252. STARR SPANGLED NITES/ CARRY ME BACK', '1253. DUCKS QUACK. CUT YRSELF PEECE CAKE', '1254. EARBAYS PRAYER AT TWILITE/ FANCY U', '1255. OT U EVER LOVE WOMAN/ GOOD DEAL', '1256. CONSTARTINOPLE/ GET OUT & GET UNDER', '1257. AMERICAN TUNE/ PICHVIN COTTON', '1258. ART GAY. WITHOUT SONG', '1259. BROUGHT NEW KIND LOVE/ LIVIN SUNLITE', '1260. GAT SUE/ CANT GIVE U ANYTHING BUT 12", '1261. RHAPSODY IN BL (BERSHWIN AT PIANO)', '1262. WA DA DA/ THATS MY WEAKNESS NOW', '1263. BT SAPPHIRE SEA/ BYGONES', '1264. JAP SANDKAY/ WHISPERING', '1265. WHISPERS/ JAPS SANDKAY', '1266. JAP SANDKAY/ WHISPERING', '1267. ANYTIME ANYDAY/ WANG WANG BL', '1268. ANY TIME ANY DAY/ WANG WANG BL', '1269. ROSIE/ HONDLIU EYES', '1270. NEVER KNEW/ OO U EVR THNK ME', '1271. BRIGHT EYES/ LOVE BLO', '1272. MY MAMMY/ HUMMING', '1273. MAKE BELIEVE/ SOME LITTLE BIRD', '1274. MOONLITE/ TODOLE', '1275. MY MAN/ GHERIE', '1276. LEARN TO SMILE/ OH ME OH MY', '1277. SAY IT WITH MUSIC. SWEET LADY', '1278. HAVE U FORGOTTEN/ SECOND HAND LOVE', '1279. APRIL SHOWERS/ WEEP NO MORE MY MAMAMY', '1280. KA LA A BL OANUBE/ EVERYBODYS STEP', '1281. OR OLD SLOVLANO/ THEY CALL IT OANGING', '1282. MARIE/ OH GIN GIN CINNY SHORE', '1283. CUTIE/ LONESOME COUNTRY', '1284. AFTER THE RAIN/ JIMMY', '1285. GEORGIA/ STUMBLIN', '1286. GEORGIA/ STUMBLIN', '1287. HOT LIPS/ (VIRGINIANS)', '1288. HOT LIPS/ (VIRGINIANS)', '1289. IN JUST WILD ABOUT HST/ (BENSON ORCH)', '1290. GOLD BLK MAMA. TRICKS', '1291. ORIENTAL FOX TROT/ 3 O'CLOCK IN MORN', '1292. CHICAGO/ EARLY IN MORN (VIRGINS)', '1293. WHN HRTS ARE YNG/ JOURNEYS END', '1294. JOURNEYS END/ HRTS ARE YOUNG', '1295. DEAREST/ WAY OWN YOUNER IN N.O.', '1296. DEAREST/ WAY OWN YOUNER IN N.O.', '1297. BURNING SANDS/ FALLING', '1298. NUTHIN BUT/ GOT 2 SEE MAMA EVERY NITE', '1299. GANT GET SWEET WANT/ LST NIGHT ON', '1300. CUT SELF PEECE CAKE/ OH U LIT SUN', '1301. LIT BUTTERFLY. SO THIS LOVE', '1302. ANGIN HONEYMOON/ ORANGE GROVE IN GAL', '1303. RAGGEDY MAN/ LOVE W LOVE', '1304. LIMESHOW BL/ IF YOU'LL GOME BACK', '1305. AIEH HR I GOME/ WHY OIO I KISS THAT', '1306. THE HOODOO MAN/ I HAO 2 BU', '1307. CANT GET ONE I WANT SAN', '1308. LIT DLO GLOCK ON MANTL/ CHARLEY BOY', '1309. TELL ME DREAMY EYES/ THILITE ROSE', '1310. ELI ZA/ ODD OACKA ODD', '1311. INDIAN LOVE CALL/ TELL HER SPRINGTIN'

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PAUL WHITEMAN (CONTINUED)

| | | |
|---|----------|----------|
| 1312.CALL OF THE SOUTH/ALABAMA BOUND | VI | 1957 E |
| 1313.AH HA/JST A LITTLE DRINK | VI | 1966 E- |
| 1314.CHARLESTON/HONEY IM IN LUV W. U | VI | 1967 E- |
| 1315.U FGOT 2 REMEMBER/WHY IS LOVE | VI | 1972 E |
| 1316.VALENCIA/NO MORE WORRYIN | VI | 2000 E |
| 1317.LULU BELLE/NO FOOLIN | VI | 2001 E |
| 1318.SILVER MOON/YOUR LAND AND MY LAND | VI | 2050 E |
| 1319.EVRYTHINGS MADE 4 LUV/4GIVE ME(NAT S) | VI | 2051 E |
| 1320.SHANGHAI DRM MAN | VI | 20683 N- |
| 1321.BROKEN HEARTED/COLETTE | VI | 20757 N- |
| 1322.MY BL HVN/ALL BY MY OWNSOME | VI | 20828 E |
| 1323.MY BLUE HEAVEN/ALL BY MY OWNSOME(RWK) | VI | 20828V+ |
| 1324.DANCIN TAMBOURINE/SHADY TREE | VI | 20972 V |
| 1325.LONELY MELODY/RAMONA | VI | 21214 E |
| 1326.LITTLE LOG CABIN OF DRMS/WHEN U IN L V | VI | 21325 E- |
| 1327.DANCE OF LITTLE DUTCH DOLLS/TRY 4GET VI | VI | 22870 E |
| 1328.ALL OF ME/BY SYCAMORE TREE | VI | 22879 E |
| 1329.3 ON A MATCH/HERE'S HOPING;MCKENZIE | VI | 24089 E |
| 1330.ILL FOLLOW U/HW DEEP IS OCEAN | VI | 24141 E+ |
| 1331.WAGON WHEELS/IF I LOVE AGAIN | VI | 24517 E- |
| 1332.NITE IS YOUNG/2 OLD 2 DRN | VI | 24844 E+ |
| 1333.IF MOON TURNS GREEN/KEEPING KEEPSAKES | VI | 24860 E+ |
| 1334.DODGING DIVORCEE/AINT MISB(BIG T) | VI | 25086 E |
| 1335.ZOOT SUIT(WINGY VOC.)/WELL DIGGER | VI | 27801 E |
| 1336.BEST EVER MEDLEY/MEDLEY FOX TROT | VI | 35701 E |
| 1337.MISS SUITE/PART 1 & 2 | VI | 35859 N- |
| 1338.MY HEART STOOD STILL/TOGETHER | VI | 35883 E- |
| 1339.CLOE/AH SWEET MYSTERY(WARING CONCERT) | VI | 35921 E- |
| 1340.MISS.MUD;LEFT SUGAR IN RAIN;SWEET LIL; AIN'T SHE SWEET.ABOVE: RHYTHM BOYS MARGARET WHITING | | |
| 1341.WHILE ANGELUS RINGING/MY DRMS IS YURS | CP | 15364 E |
| 1342.SUN ALWAYS SHINING/SORRY | CP | 57776 V+ |
| HERB WIEOOFT'S ORCHESTRA | | |
| 1343.SUGAR PLUM/PROMENDE WALK | BR | 2976 E+ |
| RUOY WIEOOFT'S CALIFORNIANS/LANIN | | |
| 1344.WHEN BUDDHA SMILES/THE SHEIK | RE | 9150 E |
| JAY WILBUR | | |
| 1345.TOP OF WORLD; PARTS 1 & 2 | IMPERIAL | 2731 N- |
| LEE WILEY | | |
| 1346.CARELESS LUV/MOTHERLESS CHILD | BR | 01916 N- |
| BERT WILLIAMS | | |
| 1347.TM GONNA QUIT SAT./MY LAST DOLLAR | CO | 3356 E |
| CLARENCE WILLIAMS | | |
| 1348.CHURCH ST. SOBBIN BL/YAMAYAMA BL | OK | 8525 V+ |
| 1349.ORGAN GRINDER BL/WILDFLOWER RAG | OK | 8604 E- |
| COOTIE WILLIAMS | | |
| 1350.ECHOES OF HARLEM/WHEN MY BABY LEFT | MECP | 266 E- |
| 1351.THINGS ANT WHT THEY USED 2 B/CHERRY | BMAJ | 7084 E+ |
| 1352.BLS IN MY CONDITION/AINT MISBEHAVIN | OK | 6224 E+ |
| LEONA WILLIAMS | | |
| 1353.TEASIN SQUEEZN WAN O MINE;IF U MAN | CO | 3835 N- |
| MARY LOU WILLIAMS | | |
| 1354.L BRA/SCORPIO | ASCH | 620 N- |
| 1355.ST LOUIS BL/LULLABY OF LEAVES | ASCH | 1004 E |
| 1356.DR4G 3M/NIGHT LIFE | BR | 80033 N- |
| RALPH WILLIAMS & HIS RAINBO ORK | | |
| 1357.PRINCE OF WALES/GET LUCKY | VI | 19504 V+ |
| SHERMAN WILLIAMS & HIS SHUFFLE RHYTHM | | |
| 1358.DUSK TIDE/REMINISCING BL | FOTO | 15 E- |
| BOB WILLS & HIS TEXAS PLAYBOYS | | |
| 1359.CONVICT & ROSE/SAN ANTONIO ROSE | CO | 37009 V- |
| 1360.ST. LOUIS BL/4 OR 5 TIMES | VO | 3076 E- |
| 1361.FAN IT/SUGAR BL | VO | 3361 V+ |
| TEDDY WILSON | | |
| 1362.MOON FACED STARRY-EYE/TIME AFT TIME | MUSI | 462 N/E |
| HUGO WINTERHALTER ORCHESTRA | | |
| 1363.BLUE XMAS/U ALL I WANT 4 XMAS | CO | 38635 E |
| WOODHULLS OLO TYME MASTERS | | |
| 1364.OH SUSANNA/POP GOES WEASEL | VI | 36400 E+ |
| YERKE'S JAZZARIMBA ORCHESTRA | | |
| 1365.ROSES AT TWILITE/BEHIND U SILKEN VEIL | VI | 18636 V |
| HARRY A. YERKE'S ORCHESTRA | | |
| 1366.SWANEE/MYSTERY | AEO | 14024 E+ |
| YERKE'S S. S. FLOTILLA ORCHESTRA | | |
| 1367.SING SONG MAN/CALIFORNIA | VO | 14318 E+ |
| LESTER YOUNG | | |
| 1368.LESTER LEAPS IN, PARTS 2/3 | DISC | 6026 E+ |
| PATSY YOUNG | | |
| 1369.I THINK U LIKE IT/HE'S SO UNUSUAL | HA | 1047 E |
| VICTOR YOUNG ORCHESTRA | | |
| 1370.SOFT SHOE/TAP DANCE | DE | 562 E- |
| 1371.FND WILL & BABE/SING JINBLE(BOSWELLS) | BR | 6128 E |
| 1372.LUV LETTRS IN SAND/HOWS YOUR UNCLE | BR | 1243 N- |



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| | | |
|---|------|--------|
| 1373.MCKINNEY'S COTTON PICKERS 10" | VI | HJ 4 V |
| BL SURE HAS GOT ME/BABY WONT U PLEASE | | |
| SHIM ME SAH WABBLE/CHERRY | | |
| NEVER SWAT A FLY/ROCKY ROAD | | |
| PLAIN DIRT/ZONKY | | |
| 1374.THE MUSIC OF VICTOR HERBERT(KOSTELANETZ) | VI | 415 |
| INDIAN SUMMER/KISS IN DARK | | N- |
| GYPSY LUV SNG/FALLIN LUV SOMEONE | 12" | |
| SUNSET/HABANERA FRM NATOMA | | |
| AH SWEET MYSTERY/THINE ALONE | | |
| 1375.MUGGSY SPANIER FAVORITES 10" | VI | 301 E+ |
| BIG BUTTER EGG/JAZZ BAND BALL | | |
| DIPPERMOUTH/OA DA STRAIN | | |
| ECCENTRIC/LIVERY STABLE BL | | |
| MANDY MAKE UP MIND/RELAXIN TROURO | | |
| 1376.THEMES FROM SHOWBOAT 12" | VI | 906 N- |
| JANSSEN SYMPHONY OF LOS ANGELES/ 3 RECORDS | | |
| 1377.SPIRITUALS (VARICUS GROUPS) 10" | DISC | 658 N- |
| CHARITY/MOTHERLESS CHILD | | |
| I LOVE TRAVELING/JONAH | | |
| CHARITY/MOTHERLESS CHILD(SAME) | | |

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LUX'S BOOGIE

*on the recording career
of meade lux lewis*

Martin T. Williams

"Boogie woogie" is a certain way of playing the blues on a piano (or another keyboard instrument).

That puts some very special limitations on it which are readily admitted. The question of what is done with it is a question of how much is achieved within those limitations of form and their implicit limitations of expressiveness. To alter that form and feeling in the interests of doing "something new" is not necessarily an achievement; it means only making something different which, of itself, may or may not be good.¹ Real achievement, it seems to me, lies in creating something fresh within the form and the feeling, or else in extending the form along its own logically implicit lines. Most boogie woogie pianists (all of them have had limited techniques as pianists) have only one piece—though they may have several good ways of playing it—and some have had more. One man has had much more and with it he has shown a superior imagination, a superior "swing," a superior sense of musical development. He is also a man who has succeeded in significantly enlarging the form within which he works.

¹ Ken Kersey, a swing pianist of superior technique (whatever we may think of his manner), composed a "boogie woogie" which was supposed to be an improvement. He created a musicless monstrosity which had only a superficial resemblance to the form and no resemblance to the feeling. Incidentally, he has recorded it at least four times: Decca, with Andy Kirk; Columbia, with "Red" Allen; Mercury; and Circle.

His name is Meade "Lux" Lewis. We shall make an effort to study him through some of his recordings.

Today "Lux" is an artist who has seen his medium change from an honest folk practice to become, in a highly debased form, a huge commercial success and then be maligned as a monotonous bore. And meanwhile, in the folk areas which created it and have kept informing it, it seems to be dying out. Like many jazz artists, he is somehow unable, as we shall see, to recreate in performance over the years his own past achievements with respect. For this additional reason, his records are invaluable to us.

Several of the most important things about his career were stated in his first recording dates for Paramount in 1929. We shall single out two of them. The *Honky Tonk Train* is a first-rate piece of music. It is a boogie woogie blues, but it is more than that; it has the status of a composition and deservedly so. (It has even found its way into the repertoire of several concert pianists.) Of all his recorded versions of the *Train* (and there are six to date), the Paramount is easily the best. The tempo best brings out the note values, the shadings and the complexity of polyrhythms and shifts in accent which are Lux's special power. Likewise, there is a feeling and a spontaneity in this version not found in the others. Among the other Paramounts, there is *Freakish Blues* in which he first stated what he had learned from Yancey and, I believe, made very much his own. And put beside the later versions (as *Yancey Special*), the quality of this version may seem less rigid, easier, and more inventive.

After the "rediscovery," in 1936, came what is probably the second best version of the *Train* (for Victor) and wonderful evidence of his swinging beat for two choruses in *Whistling Blues*, a performance in which his future path was implicit. In the same year, the Decca session produced an interesting loose version of the *Train* (no two of them have exactly the same choruses, number of choruses, or sequence of choruses), the *Yancey Special*, a very individual version of *Mr. Freddy's Blues*, a celeste solo almost entirely improvised from his stock of treble ideas of that date, and an effort to show he could play something else in *I'm in the Mood For Love*. And when the trio went to Columbia, Lewis recorded the *Bear Cat Crawl*, which might be called a four-to-the-bar boogie woogie. It was exciting, this discovery of his resources. What was next?

Something wonderful. By the time *Solo Art* and *Blue Note* began to record him, significant enlargements in his style had taken place, and the "Blue Note Period" represents the peak of his development to date. At this time, of course, "something new" called "boogie woogie" became, in endless bowdlerizations, a national craze, and Lewis, Ammons, and Johnson the center of a cult. It was also the period when the Basie riff was the thing in swing music.

The excellent analyses of several of Lewis' *Blue Note* records by William Russell² have become landmarks of jazz criticism and there is little that one can add to them. Recently a cross-section of these records has been reissued (*Blue Note* LP 7018), and it provides a good way of examining some of his work at this period.³ Of course there had to be

² These articles originally appeared in the *HRS Rag* and were republished in *Frontiers of Jazz*, edited by Ralph de Toledano.

³ I should mention that I deal only in passing, here, with Lewis' "straight" blues.

new versions of *Honky Tonk* and *Yancey Special*. By this time, Lewis was dutifully fulfilling endless requests for them each night. With the *Train*, there seemed no way to go but faster still, and the additional choruses which the twelve inch recording allowed for are really rather banal swing riffs played over the bass. On the *Special*, however (unreleased until this LP appeared) he hardly seems able to wait until he has given the expected choruses a hearing—during which he even fumbles some treble—until he can get to the extra ones. And here he does not fall into banality, but relaxes and shows the new 1940 Lewis style, and some of the new things he had found to say. This is the style of most of the *Blue Notes*, and it is indeed an extension of the form of his music. It also showed that Lewis was absorbing much from the manner of Ammons and of Johnson.

It is the glory of the *Blue Note* series, this style, and *Tell Your Story* (this is the No. 2 version, by the way) and *Six Wheel Chaser* are excellent examples of it. It produced no compositions in the sense that the irreplaceable *Train* is one (though the wonderful *Bass on Top*, like the earlier *Bear Cat*, certainly approaches that status), but it could "play the boogie" in a way that was as highly developed and complex as any that that music has been given. At the same time, it is still close enough to the valid language of the folk idiom to know what the boogie blues had to say and how this was done.

Things to come might be detected in the fast and rather riffy *Chicago Flyer*, but when we compare it with its later version, called *Rondini's Boogie* (issued in the *Asch* album in the mid-40's) it is nice playing. The whole *Asch* album tells a story of a creative lapse and lack of feeling. Lewis, it seems, has to go somewhere, and when no place to go presents itself, he cannot repeat himself with any conviction. He goes faster, he pounds harder, he gets flashier. By the time he played "Boogie at the Philharmonic" (issued on *Disc*, now on a *Mercury* LP), the *Train* was so rushed he could only play a four-beat bass to it and it sounded like an avalanche of jerky noise. Similarly with the other numbers in that set.

The picture in 1952 can be seen in a recent *Atlantic* collection. Whenever we think the old life is back, he soon shows he is tired of it all, and his efforts to "keep up to date" (by playing delayed beats on some of the numbers) seem misguided. Despite the execution, and the pounding, and the lapse of feeling, the hint that the imagination is still there somewhere behind it can be heard in the new treble figures he uses in *Yancey Special*, and there is evidence of the old swing in his adaptation of Davenport's wonderful ambiguous tempos on *Cow Cow Blues*.⁴ Perhaps if he can find that new but legitimate place to go he will take it, and the conviction and invention will come back to him.

Meanwhile there are the past achievements, and as long as we have such records as the *Paramounts* and the *Blue Notes*, we should probably be quietly thankful. Where we should not be so quiet is in demonstrating to *Riverside* (for the ten *Paramounts*) and to *Blue Note* (for ten or more piano and harpsichord solos) that we would welcome as many reissues of the fine recordings in their files as they can provide; they have some of the very best.

⁴ Some of the titles chosen are puzzling. In what he here calls *Jumping For Pete* he uses many choruses out of what he has at times called, as I remember, *Yancey's Pride* (among other things).

STAR
STUDED
SHELLAC



John McAndrew

There are more piano solos on records than ever before, but unless I have lost my ear completely, almost all of those currently available are distressingly trite and painfully alike. Whether you like it sweet or hot, the standardization is equally innocuous. Also, years ago, a decent number of pop vocals had effective piano accompaniments—and nothing added. One of Sophie Tucker's most effective sides, I have always thought, is *There'll Be Some Changes Made*, on which her sole backing is Ted Shapiro doing some wonderful chord progressions (Okeh 40920).

Some fine, gummy piano, both sweet and hot, was provided many *Columbia* singers by composer-pianist Rube Bloom, and his refreshing, rag-like style behind Ruth Etting on such as *Falling in Love Again*, *Were You Sincere*, *Button Up Your Overcoat*, *Love Me or Leave Me*, *After You've Gone*, *Back In Your Own Back Yard*, and countless other *Columbia* sides provided the perfect complement to her rich tones. He made quite a few solos, too, for Okeh, *Harmony*, *Perfect* and *Victor*, including his own *Soliloquy*, *Sapphire*, *Silhouette*, as well as sparkling versions of current hits such as *I Can't Give You Anything But Love*, *Because My Baby Don't Mean Maybe*, *Rainbow-Round My Shoulder* (Pe).

Piano duos were in their hey-day in the twenties, and *Phil Ohman* and *Victor Arden* were ahead of their contemporaries for those who wanted their piano playing spirited without being too hot. As a duo, they made sides mostly for *Victor* and *Brunswick*, and their better sides included *Canadian Capers*, *Maple Leaf Rag*, *Rag Doll*, *Fashionette* (Vi), *Nola*, *Glow Worm*, *No No Nora*, *Love In Bloom*, *I Only Have Eyes For You* (all Br.). They made countless cuts with their orchestra on these labels, too numerous to list here, and they also provided excellent accompaniments to vocalists such as Franklyn Baur, on *Sally of My Dreams*, *I Loved You Then As I Love You Now*, *Just Across the Street From Heaven*, *I'm Away From the World* (all Vi.), and Marion Harris on *When You and I Were Seventeen*, *No One, It Had to be You*, *How Come You Do Me Like You Do* (Br., Ohman only).

Frank Banta filled the same spot for *Victor* that Rube Bloom did for *Columbia*. He did many fine solos such as *I Wonder Where My Baby Is Tonight*, *Melody That Made You Mine*, *Ain't She Sweet*, *Nola*, *Russian Lullaby*, *When the Rob-Rob-Robin*, and was the framework for such artists as Aileen Stanley on *Mighty Blue*, *Flamin' Mamie*; Henry Burr on *Don't Wake Me Up*, *Don't Be Afraid to Come Home*, and many more.

(Continued on Page 8)

Brunswick

ENCORE

"Just a few short weeks ago, Milt Gabler, A & R chief of *Coral* Records, and Mike Ross, Vice-President, switched on the green light to reactivate the *Brunswick* label."

That's the opening paragraph of a news release received by us from Bob Thiele, one-time *Signature* executive and publisher of *Jazz* magazine, now working at *Decca* on their newly inaugurated *Brunswick* reissue program.

This could mean a lot to jazz fans, hungry for reissues of the really scarce and really important early material now owned by *Brunswick's* parent organization. At this early stage of the game, though, it's hard to tell just how deeply the program will dig into what lies in the dear, dim past. Plans now call for "emphasis on recording by new artists" as well as "continuation of our reissue program." The newly reactivated label will mix 78's and LP's, old and new, on its release schedule. It will run to twelve 78 rpm sides and four LP's a month (4 sides guaranteed jazz; reissues to be included among the LP's).

Among the first releases are two albums entitled "Battle of Jazz," Volume 1 and 2. These stay strictly within the limits of reissue from the old *Decca* blue label, which goes back far, but not too much so. These LP "battles" (a euphemism usually meaning "we don't have more than four sides by these two bands") feature Bud Freeman (fine sides like *The Sail Fish* and *Sunday*) vs. a Joe Marsala group, and Art Tatum (with some good rocking material like *Wee Baby Blues*, *Stompin' at the Savoy*) vs. a Zutty Singleton combo. Another LP is on a more modern kick, featuring Terry Gibbs and Mary Lou

Williams in something called "Jazz-Time, USA."

This is a mixed bag, all right, but Thiele gives definite assurance that there are first-class reissues of Johnny Dodds, Jimmy Noone, Bechet, Venuti, Adrian Rollini and "many others" coming up. He points out that this new *Brunswick* label is well aware that it has the rights to much of the fabulous early white label *Vocalion* material and, naturally enough, old *Brunswick* sides (which include much Ellington and Nichols).

Still another facet of the program will result in first-time issuance for 1943-44 transcriptions cut by Bobby Hackett, Miff Mole, Max Kaminsky, Pete Johnson, Joe Marsala, and the like.

It all sounds sufficiently like a step in the right direction, enough so to persuade us to reprint, verbatim, a commercial—but most sensible—comment by Thiele:

"This program will only be successful if we sell records. After all, it's the profit statement that we look at every month. That's how we stay in business. I sincerely hope jazz fans and collectors throughout the country will back up our plans by asking their local dealers to stock the *Brunswick* line."

The threat of the monthly balance sheet is hardly calculated to make the hardened jazz fan (who knows as well as the next guy the relatively limited quantities of his ranks) breathe easily. But the major companies have sat still for so long without even a contingent reissue program. That makes the *Brunswick* "green light," even if it turns out to be only a cautious dipping into their wonderful stockpile, a very promising prospect and potential trend.

the king's saxophone

by paul barnes

as written to



WALTER C. ALLEN

The King couldn't make agreement for his price with the Savoy managers. So we were just out of work. The band stayed in New York awhile, then began to disintegrate. Foster left New York for New Orleans. Buford went away, Luis Russell made a band of his own. Barbarin, Clarence Black, and Grey left. Red Allen stayed awhile then left for New Orleans. Simeon left for Milwaukee. Barney Bigard joined Duke Ellington's band. The Duke wanted me but could not locate me, so he got Johnny Hodges. There was no one left but the King and I.

"I stayed in New York from 1927 to '31, when I joined the King in his new band for the trip west. During my stay in New York, I played or gigged with many of the bands there, including Chick Webb, Edgar Dowell, Ginger Young, Jelly Roll Morton and many others I can't remember. I worked with Jelly at a place they called Rose Danceland on 125th and 7th Ave. Edgar Hayes tried to get me with him, but I was not playing clarinet at that time. I played soprano sax.

"I recorded with Oliver and with Jelly Roll between '27 and '29, but I did not take any solos. I played alto sax on those recordings. I can't remember the names of the numbers.

"I made a tour with Jelly Roll in 1929. After the tour I returned to New York and was working with Richard Chetham in 1931 when the King made his band up, for Fredric Brothers. Fred Moore was working with me and we left Chetham together to join the King. This is the line up from New York in May 1931. I was first sax; third sax, Walter Denis; second tenor, Alfred Pratt (I think deceased now); trumpets: Herman Elkin and King Oliver; trombone, Clyde Bernhart; drums, Fred Moore; piano, Hank Duncan; guitar and arranger, Ernest Meyers. I was playing first alto and clarinet at that time. The bass player's name is Nipton. I can't remember his first name.

"This is the band we left New York with. Later on, Oliver sent to New Orleans for Simon Marrero (now dead). He discharged Nipton because he wanted a string bass, which is much better for swing or jazz music. Nipton played sousaphone only. Marrero joined the band in Chanute, Kansas, in about September or October, 1931. I was 29 years old at that time.

"When the King's band broke up, I returned to New Orleans. I joined a band in Lake Charles, Louisiana, and made the number *Eh! La Bas* famous. Notice the wrong man got a copyright on this number."

Between 1932 and 1934, Barnes led bands in Mississippi and Louisiana. In August and September of 1932, he played around Gulfport and Biloxi, Mississippi, with a group that included Joe Eldridge on sax, Chester Zardis on bass, and Nellie Lutchter as vocalist. In 1933, he organized a new group that played various small Louisiana towns like New Iberia and Houma. On June 22, 1933, Richard M. Jones, who had joined the band on piano shortly before, took over leadership. Details are unclear, but there was apparently some hard feeling, and by July 19, Barnes and others left to join Vincent LoPresto.

After a month with LoPresto, Barnes again formed his own group on the rural Louisiana circuit, playing in Houma—where they were pretty much the regular band at American Legion dances—at Franklin, Berwick, and such other places as Shack Bay, Vacheree, Lafayette, Little Cayou, Morgan City, Thibodaux, Lee Cut-Off P. O., Paterson, New Iberia. Personnel included such men as Joseph Pierce, Ulysses Jean, trumpets; Barnes, sax; Adam Lambert, piano, succeeded by Lionel Reason; Cleo Young; Nolan Williams, drums; Walter Johnson, manager; Morris James, bass.

On Feb. 14, Barnes, Jean, and Reason left, and Walter Johnson took over the band. Paul says: "In 1934 the King sent for me again. I joined him in Paducah (Feb. 24, 1934)." He toured with King Oliver through the midwest and south for 16 discouraging, poorly-paid months; Paul left Oliver for the last time at the end of June, 1935. In mid-August, he left for New Orleans, and joined Chester Zardis' band at Mamie's Beer Garden there, at least until mid-October 1935. The regular personnel was: Elmer (?), trumpet; Barnes, alto; Johnny St. Cyr, guitar; Zardis, bass; George Williams, drums. Occasionally Eugene Benoit (guitar), Mike Delile (trumpet), or Albert Glennly (bass), substituted for the regular men. There were occasional gigs, too, at the New Orleans Country Club (a trio—Barnes or Earl Forshay, sax; Steve Louis, piano; St. Cyr, guitar) or with Kid Rena at the Tulane Club.

Since that time, Paul has remained in New Orleans, playing with local bands; at the time of his letters, he was again with Papa Celestin's Original Tuxedo Jazz Band.

"From the age of six I began to play all popular songs on a fife (we called it a flute), even such hard tunes as *High Society*. At the age of 19 I bought an alto sax, and within 30 days I was able to accept a job for pay. I soon became so good and popular that I got a break to join Kid Rena's Band, the hottest jazz band in New Orleans at that time. I soon improved so much in Kid Rena's Band that I got a break with the Original Tuxedo Band. Papa Celestin later quit this band. Simon Marrero, John Marrero and myself quit also and joined him in forming Celestin's Original Tuxedo Orchestra. We became famous and were called on to record. I composed a number (*My Josephine*) which made a big hit. We recorded it on Columbia record. (Note: Col. 636-D.)

"You will notice I was one of the first saxophonists to finger fast work like that on a sax (1924) in the country. King Oliver was so impressed by this fast fingering that he found out about me through Manuel Perez. I was considered the best in New Orleans at that time. King Oliver sent for me, along with Red Allen, Willie Foster (banjoist: Pop Foster's brother) and Simon Marrero.

"Three of us left New Orleans, but not Simon Marrero. We met the King in St. Louis, played a date there, and then went to New York to play at the Savoy. That was in April 1927. This was the line-up: bass, Buford; drums, Paul Barbarin; banjo, Willie Foster; violin, Clarence Black; piano, Luis Russell; trombone, Kid Ory; first sax, Omer Simeon; tenor, Barney Bigard; third sax, Paul D. Barnes; trumpets, Grey, Red Allen, and King Oliver.

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BEHIND

THE COBWEBS

carl kendziora

In February column we reported on an unlisted Clarence Williams side on *Silvertone* (*I Found A New Baby* as by the Southern Serenaders). Although unlisted in discographies, we find it is not a new discovery. John H. Baker, of Columbus, Ohio, writes that this item was found and identified several years ago by a Columbus collector, George Yingling, and is now in John's Clarence Williams library. The following is a quote from the letter:

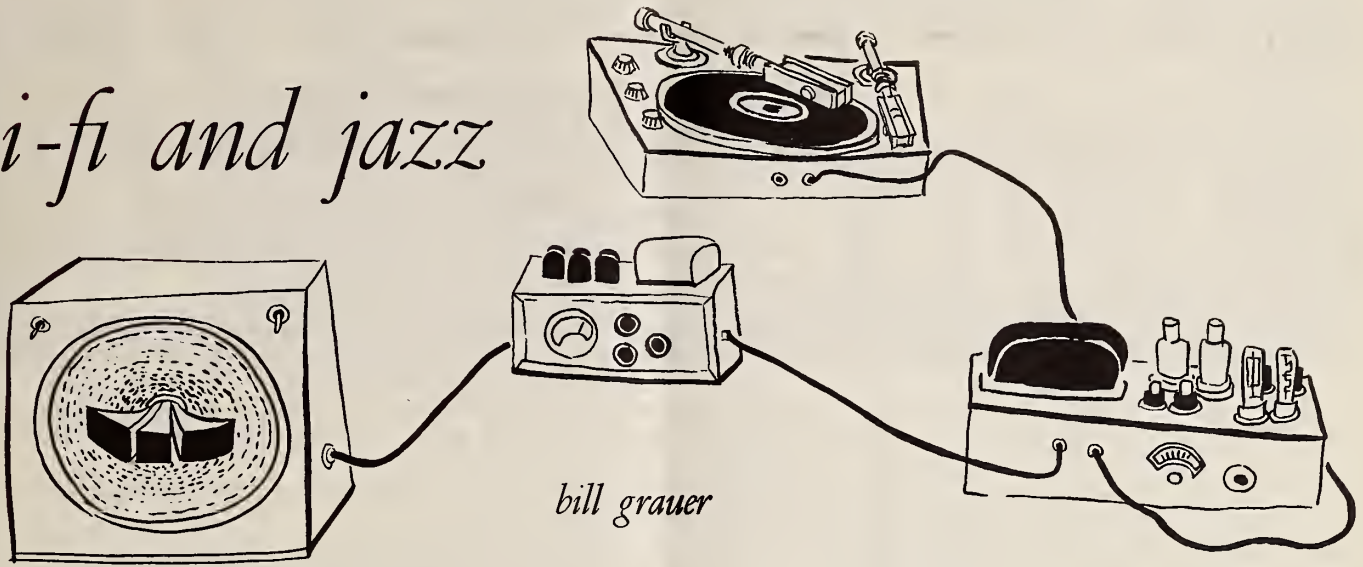
"... to report what details I can supply on this recording session which ostensibly includes another title, *Boodle Am*. Here are the three issues, to my knowledge, of *I've Found A New Baby*: (1) *Silvertone* 2770-B (master 6552-6) as by Southern Serenaders (vocal by 'Frank Howard'); (2) *Banner* 1781-A (master 6552-6) as by Dixie Washboard Band (vocal by 'Clarence Todd'); (3) *Oriole* 674 (b) (master 362-6) as by Louisville Washboard Band (vocal by 'Frank Green'). Here are the three issues, known to me, of *Boodle Am*: (1) *Oriole* 650 (b) (master 336) (no take no. appears) as by Louisville Washboard Band (vocal by 'Frank Green'); (2) *Oriole* 650 (b) (master 336-4) otherwise same as (1); *Banner* 1781-B (master 6551-7) as by Dixie Washboard Band (vocal by 'Clarence Todd'). It is interesting to speculate as to whether there is a *Silvertone* issue of *Boodle Am*. It is odd that all three of the above listed issues of *Baby* are the same take whereas, there were at least three takes issued of *Boodle*."

Mr. Baker continues, "I disagree with the 'panel of experts' that Socarras is present at this session, but I reserve my final opinion on this until I have more time to re-check." Anyone have any further comment?

Mr. Baker also has information for us on the Blue Rhythm Orchestra sides on *Pathe-Perfect* which we also discussed in the same column. He says that a partial line-up on this has been known since the late 30's. He has no listing of other titles than those we listed. (We feel at least one more should exist—either 106357 or 106359). John also says that it is apparently a Clarence Williams group with June Clark, Irvis, and Len Fields. He further states that the same group recorded on *Columbia* under the name of Gulf Coast Seven playing, he believes, *Hold Your Temper* and one other side. John further states that there are about three more Gulf Coast Sevens on *Columbia*, but two are Perry Bradford groups and the fourth coupling he thinks to be a Clarence Williams session, but hasn't the time at present to verify this nor to ascertain if any of the above named musicians appeared on that session. The coupling Mr. Baker apparently refers to as the same

(Continued on Page 8)

hi-fi and jazz



The greatest new words to hit the record buying market are high fidelity. Here for the first time since *Columbia* introduced the long playing record do we have the logical follow up: the desire to get rid of tinny sounds limited by capacities of cheap phonographs and noisy surfaces of cheaper pressings.

For several years now, we have watched with awe the development of that new breed of cat, the audiophile. A few years back there were just a few hardy souls: mostly radio and recording engineers who were striving to get a better sound onto the grooves of a record and out again through the cones of loudspeakers designed to give better performance than the usual commercial variety. But then along came the tape recording machine. Every man could now be his own recording engineer and the challenge to produce a better sound was enthusiastically met by hundreds of thousands of new fans all over the nation. In the short space of five years this mania for better sounds for better listening has mushroomed into a multi-million dollar business, with slick magazines jammed with enticing ads, offering the Hi-Fi addict all types of claims for the performance of this amplifier, and that speaker, this tape machine and that pick-up, this compensator and that pre-amplifier.

The impact of these audio fans has been fabulous. The quality of classical releases has improved tremendously. Recording studios have been compelled to invest in the finest of new equipment. Development labs have made great strides in expanding the frequency ranges which can be put on records and also reproduced from the records.

The biggest problem is still one of producing a phonograph cheap enough for the mass market and good enough to reproduce the sounds. CBS *Columbia* has just produced the first in what promises to be a many-entried race toward an almost-high fidelity commercial model home phonograph. Priced at \$140 or so, it bridges the gap between studio Hi-Fi

and the usual Lo-Fi which most of us are accustomed to in our homes. Whether this phono is going to be the answer as the family-priced quality sound box, time only will tell, but the important thing to learn from this development is that the time is rapidly approaching when really good sounds will be the usual and not the exception.

We have brought this subject up in the pages of the *Changer* for several reasons. First of all, there isn't a jazz company on the market producing a record which can be comfortably enjoyed on a good Hi-Fi system. Most of the current releases are poorly recorded (and that goes for most of the western jazz firms as well as their eastern cousins), in spite of the fact that they use so-called modern studios and modern techniques. The classical people are doing a far superior job. This, then, is a call to jazz producers to get on the ball and improve their recordings—and also their pressings which are most uniformly noisy.

Secondly, we want to call the attention of our readers to one man in our circle who is doing an outstanding job of hi-fidelity recording and pressing. He is E. D. Nunn, of Saukville, Wisconsin, who has started a little record company as a hobby and is turning out recordings which are without any question or doubt the finest being produced in America or the world. Without getting too technical, we'll tell you what he is doing. Nunn has recorded, among other groups of non jazz artists, several fine things by the Blons Jazz Band (popular in the mid-west) and has recently cut some sides by top jazzmen of the far west. He releases these records on 12" pure vinyl pressings which are microgroove cuttings, but which play at the 78 r.p.m. speed. These records are so superbly recorded and so sensitive, that they reproduce the greatest frequency range ever put on record, and if played on the proper kind of equipment, reproduce the greatest sound ever heard on any record ever made.

If that sounds like a rave, we mean it to be so. These are phenomenal sounds.

Nunn is experimenting with these records as a hobby, but reaction to these rather high-priced pressings (which are sold only through him, and not through commercial outlets) has been so great that he has had to repress several times to fill the orders he gets daily from engineers all over the world, from RCA Victor and Philco to the small audio studios which use his records to demonstrate their systems to potential customers.

We have had many conversations with Nunn both in New York and at his home and offices in Milwaukee. We have great admiration for the work he is doing and want to encourage him to continue his activities of sound development, especially within the jazz field. Because, if the jazz public were only made aware of the potentials of high fidelity, perhaps the jazz firms would have to put more effort into their recording techniques. We have tried to convince Nunn that he should release some of the better jazz he has in standard LP form. He feels that the limitations of the 33 speed are such as to preclude any real high fidelity performance, but it is our contention that, with his techniques used on the slower speed, he could turn out a pressing that, although inferior to his faster microgroove recordings would be so superior to the standard release that it would point the way.

Last, but not least, we have brought this hi-fidelity boom to your attention because we want to find out just how interested you are in the subject. There have been suggestions that we devote some space in each issue to matters electronical. Would you, our readers, want to have such material appear here every month? Discussions of pickups, needles, amplifiers, speakers and all the little things which make for good listening. Would you drop us a note, telling us what you think about Hi-Fi in relation to jazz? We will judge the response, and act accordingly.

behind the cobwebs

(Continued from Page 6)

group as on *Perfect is Keep Your Temp.* / *Santa Claus Blues*, recorded Nov. 5, 1925, and issued on Co 14107.

Regarding the Wabash Trio coupling of *Coal Black Blues/Lone Western Blues* on *Grey Gull* which we also mentioned in the same column, John says he believes we can discount Ed Allen and Clarence Williams definitely; but it does come close to King Oliver, James P. Johnson, and Lonnie Johnson. He personally says "neither Oliver nor James P. could be present, judged solely by my own listening, for what it's worth. It remains a mystery as far as I am concerned." Further comment invited—and what about the *St. Louis Blues* side we discussed in connection with the Wabash Trio sides?

Label of the Month: In February we used *Nadisco* as our subject and promised a tie-in for March. We didn't have room to run it however, so here it is this month. The label is *Amco*, another member of the *Grey Gull* gang. Our specimen is *Amco* 1279 and the side shown is *When Someone Steals Your Sweetie Away* (3623A) as by the Big City Six while the reverse is *Joanna* (3614A) as by the International Dance Orchestra. The label is brown with all lettering and lines in gold. But the reason for mentioning February's entry is the interesting speculation as to whether *Amco* was ever pressed as such! This one was obviously a pasted on label and so we peeled off one side to see what was underneath. And we found that the pressing, before *Amco* labels were pasted on, was none other than *Nadisco* 1279! All details (band name, cat. no., title, composer credits) were identical on both labels. The reason for the alteration job would be interesting to know and the question is were any *Amcos* ever pressed? And are they all pasted on *Nadisco*? So let's have reports on any *Amco* couplings you have or see.

Back to John H. Baker once more. Mr. Baker has started a piano roll collection and he is interested in knowing if a publication, such as the *Record Changer*, dealing with articles, information, and exchange ads on player piano rolls, exists. Does anyone know of such a publication?



Space is gone again. Benny Goodman collectors—Write us for important news! Send your data, queries, comments, information, etc., to us at 74 South Road, Harrison, New York, or c/o the *Record Changer*. See you next month.

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I am also interested in acquiring dealers' stocks from before 1940 and after 1924.

WRITE, WIRE, OR PHONE

BILL GRAUER, Jr.

125 LA SALLE STREET, NEW YORK 27, N. Y.

mcandrew

In the Torrid Thirties, along came Eddy Duchin and retarded the progress of the popular piano solo a few decades with his heavy, humorless mechanics, including the one-finger idea—which quickly began to rival the drop of water on the forehead for unrelieved torture. After Duchin had embalmed some of our most undeserving songs, to the unaccountable relish of millions, along came Carmen Cavallaro, Joe Reichman, Nat Brandwynne, Ted Straeter and many others, all hewing as closely as possible to the formula that has prevailed, practically without relief, for the last twenty years, so that a spinning of any one of the discs already mentioned now seems like a breath of fresh air. In the mid-thirties, they also began gilding the lily by adding bass and drums and accessories that only served to stifle any originality the pianist might have. This lamentable encumbrance was extended to the hot piano, where it did incalculably more damage, since all of the jazz pianists ceased their improvising of the whole and instead simply played pretty nothings around the beat note struck by the bassist. Occasionally, such a group will integrate well enough for the pianist to emerge as the soloist he was intended to be, such as on the Art Tatum Trio sides, originally on 12" *Comet* and now on LP *Dial*, and featuring *The Man I Love*, *Body and Soul*, *I Know That You Know*, *Flying Home*, and others.

This also applies to most of the Johnny Guarnieri solos, now available on *Royale* and *Varsity* EP and LP, some of which are true

solos, i.e., *Exactly Like You*, *Mean to Me*, *More Than You Know*, *Tiger Rag*. Otherwise, the only piano solos with the stamp of the individual are the very, very few that now are made by the pianist alone. You can get a representative James P. Johnson group on *Decca* LP 5190 on which he goes to town in eight of his most famous compositions including *Old Fashioned Love*, *If I Could Be With You*, *Porter's Love Song*; Art Tatum on *Capitol* H-269, on which he performs, of others, *Sweet Lorraine*, *Time On My Hands*, *Somebody Loves Me*, *Talk Of The Town*, although all are strangely lackadaisical and flowery; the Ralph Sutton Waller series on *Columbia*, although they are just what you'd expect imitation Waller to be; Rudolf Friml, doing eight of his rich operetta tapestries with fine flair; and on a standout *Blue Note* LP Errol Garner redeems himself on ten-minute improvisations of *Yesterdays* and *I Got Rhythm*, after too many "with accompaniment" pressings on probably more labels than any other pianist ever covered, and nearly all of them indistinguishable from each other. And *Columbia* has had the unexpectedly good taste to give Lee Wiley, Stan Freeman and Cy Walter instead of a topheavy Percy Faith or Paul Weston background, making her LP's of Vincent Youmans and Irving Berlin songs wholly delightful.





records noted

GEORGE AVAKIAN

MARTIN WILLIAMS

ROBERT L. THOMPSON

ragtime piano roll

james scott: grace and beauty, ragtime oriole; **tom turpin:** st. louis rag; **joseph lamb:** american beauty rag; **scott joplin:** new rag, original rags, fig leaf rag, the entertainer

A piece of ragtime is, in a very real sense, a composition. It is so conceived, must be so heard and judged. Certainly the various melodies that go to make it up must be good melodies, put to a good pianistic execution. (What is a *good* melody?) But there must also be some reason for their being where they are, some order, some development to their sequence, some pattern, some building of compliments, contrasts, climaxes. To take an example from a related area, Morton's *Frog—I—More* is a better jazz composition than its later version, *Sweetheart of Mine*, because the substitution of one inept theme changes the whole pattern of the latter for the worse.

With minor exceptions, there was only one type of syncopation available to ragtime. This is potentially monotonous, so the emphasis fell on melodies, modulations, bass figures, breaks, key changes—but mainly on melody and the building of melodic patterns. And the veritable flood of melody that is produced has sustained (with ever diminishing returns) American syncopated music to this day. Jazz added other kinds of syncopation and beats, added improvisation, but all this on the basis of melody—and melody firmly grounded in ragtime. Ragtime has even survived the stringent set-back which melody and melodic variation suffered at the hands of the graceless riff of the late '30's and bop's subsequent cover-up effort of reintroducing somewhat more complex chord changes into the riff. In every new Ellington piece, for example, there is a melody of ragtime

still operative. Hearing the music, its ability to provide this lasting melodic impetus for over fifty years seems quite logical.

There are about two basic patterns of thematic juxtaposition in the form of the music of this set. *Grace and Beauty* opens with a "song" form: Theme A, repeated, a contrastingly simpler theme B, repeated, a return to A. Then the trio theme C is played after a key modulation, then repeated, and then D, which is usually a riff-like outgrowth of C, rounds out the composition. The *St. Louis Rag* is built on three themes. Theme A is, as usual, complex, sparkling. It is played twice. Then B, briefer and more understated, is played twice. Up to this point all the melody has been carried by the treble, the bass simply beating out chords. Theme C changes this, it being played as a theme by both hands, and constituting a sort of a climatic contrast to the first two.

Joplin was the most talented member and the leader of the movement. That is easy to see. I hope to live to see the time when he gets recognition for being the composer that he was. For his rags, tangos, waltzes, songs, have a melodic invention and musicianship that only a few American composers, whatever their media, can approach. Within the form of the rag, to return to the records, he could produce something as gay as the *New Rag* (notice that it is in what is now called "samba tempo," by the way), as pensively lyric as *Fig Leaf*, and as robust as *The Entertainer*. Other composers might be able to use some of the mechanical devices, some of the moods, some of the patterns, some of the resources of ragtime with first-rate results, but Joplin could use them all, and make his use of them definitive. A rare talent belonged to him. The best way to say it is that whenever he wrote something in any form, he wrote something fresh, and whenever we hear a new Joplin, we do not feel that he has "held his own," but rather that he has created something

entirely new. You cannot improve on or surpass his kind of achievement. You can only, as jazz did, look for a new form.

It is possible that some listeners will offer the mild complaint that piano roll performances are merely robots, that they lack dynamics, shading, pedal work. But it must also be noted, in that case, that these rolls are easily more legitimate than 99% of the recreations that contemporary pianists make.

(*Riverside* RLP 1006)
(M. T. W.)

king oliver plays the blues

with clarence williams' orchestra and sara martin: death sting me blues, mistreatin' man blues, kitchen man, mean tight mama; **with ida cox:** fogyism, western union blues, bone orchard blues, tree top tall papa

With this release, *Riverside* has improved its reprocessing until the music sounds more "alive" than most of us would have thought possible. At the same time a release like this, of out of the way, commercially risky but splendid music, new to most of us, shows the company's intentions and will—if it continues to bring us such fine things—make this the most important jazz reissue series we have yet seen.

This is a rich and subtle collection of music and folk poetry; it is disheartening to think what has happened to the blues since it had people like Ida Cox and Sara Martin to sustain it. And if the Sara Martin records are an example, King Oliver shows that he is probably the greatest blues accompanist among the cornetist-trumpeters. I write this only after due hesitation and comparison. Unlike Louis, Oliver never overpowers the singer. His phrases have the kind of

restrained integration with the total picture that can deepen and broaden it without throwing any of its elements out of joint. Joe Smith had this quality, of course, but Oliver is better than Joe Smith because the melody flows from his horn continuously with no hesitations, superfluous notes, or repetitions of phrases, no lapses of song. (Hear *Mean Tight Mama*.) Presiding over the whole Sara Martin session was, of course, Clarence Williams, and we find the usual surface ease that characterizes his work. His careful working out of details and climaxes to give just the total form he wants can, by comparison, make some of the accompaniments by the Henderson Hot Six seem pretty jerry-built. Sara Martin has obviously heard her Bessie Smith and her Ma Rainey, but it would be unfair to call her an imitator. Her limitations are in her vocal range, but she seems to sense these limitations and is content to create beautifully within them, making no effort to cover them up with tricks. She is devoted to the blues she sings; it is a devotion that sometimes passes beyond even sincerity and conviction. Hear *Death Sting Me*.

Kitchen Man is a piece of cabaret smut and it makes a startling comparison to the pathos, the frank earthiness, and ironic acceptance of life shown in the humorous *Mean Tight Mama*. Conditions and taste no doubt decided the blues artist must take on the role of the buffoon and *Kitchen Man* is symptomatic. The dirty song (as opposed to the song about sex) may have its place, but once the folk singer commits herself to it, there is clearly no way out but one that leads through Tin Pan Alley.

The album notes call Ida Cox "rough" and that means that we disagree. I think that she shows some of Ethel Waters' influence and has a sophisticated sense of melody (note *Tree Top*) but her feeling for the blues idiom is, it seems to me, much more authentic than Waters ever was. (Incidentally, her

records noted

(Continued from Page 9)

pianist deserves mention for his fine, often 8-beat, attack.) Ida Cox also had the gift to turn experience into poetry, and in speaking of her I want to speak of the poetry of these records in general.

At their own "right" tempo, each of these singers found she could get in about four verses onto a ten-inch record. Many blues singers would respond to this by simply stringing together four verses on (more or less) the same subject. Others will give their verses some kind of a continuity. Both of these singers do far more, they give each song a really poetic development, which takes subtle advantage of the four-verse limitation and creates a real form within it. *Fogysm* will serve as an example. The first verse states the subject: superstition. There follow various examples of it, colorful and amusing enough, but still in the realm of superstition. The last line of verse three ("Your man is sure to leave you and never return no more,") makes a transition, and in verse four:

"When your man comes home evil, tells you you are getting old,

That's a true sign he's got someone else baking his jelly roll,"

we recognize that she is no longer in the realm of superstition but of "realistic" deduction, and that in this climax, there has been an almost sonnet-like twist which throws all that has preceded it into an ironic, humorous, relief. The poetic resources used in each of these blues are as delightful. The sometimes stock situation and attitude is so vividly dramatized and explored, that even the expected phrases and images are fresh and contribute.

It should be obvious that these records can considerably broaden one's concept of the blues and the expressiveness it once achieved. And when it had such artists as these to sustain and extend it, that achievement was a remarkably high one; apparently, none of those who followed could maintain their level, and not many could really sing and play the blues at all. (Riverside 1007) (M. T. W.)

mama yancey and don ewell

lonesome road/everybody loves my baby/nobody knows you when you're down and out/baby won't you please come home/sundown blues/mama's blues/weekly blues

Mama Yancey herein makes her first recorded appearance without the accompaniment of husband Jimmy and, what is more, her first recordings of tunes outside of the pure blues idiom. Don Ewell, one of the half-dozen or so active two-fisted piano players, provides accompaniments that nearly outbid Mama for the feature spot. It would be hard to find a singer-accompanist team in jazzdom that is any more mutually sympathetic.

Mama Yancey's singing might fairly be classified as archaic blues style, nasal and piercing, yet warm and tender. At one moment she moans, at another she chants. Now she may be whooping, and next she is a hymnodist. Her interpretations of the four standard jazz ballads are, by way of understatement, unique. Here there is little cause to appeal to the influences of the better known blues singers. Except for clipping some phrases in a manner that may remind

some of Chippie Hill, Mama sings like nobody else, and this is her greatness. She never departs from the blues idiom in these ballads. Whether she intended it so, or whether she is incapable of escaping the blues, we cannot say. It seems evident, however, that she is not too familiar with ballad structure and the added sophistication usually expected for such tunes is pleasingly absent.

Several grade-A piano choruses are to be found between vocals. *Lonesome Road* is probably the prizewinner of the batch, having the rare property of eliciting goose pimples from some of us softies. The Jelly Roll Morton influence in Ewell's playing is most evident in *Baby, Won't You Please* and *Nobody Knows You*. On the remaining sides his playing is more in a tradition whose boundaries we shall arbitrarily represent as the styles of Jimmy Yancey and James P. Johnson.

Mama seems to stumble a bit on *Nobody*. Possibly generalizing between the lines "If I ever get my hands on a dollar again" and "If I ever get on my feet again," she sings, "If I ever get my hands on my feet again . . ." One odd duck that I know claims the line to be: "If I ever get to stand on my feet again." Ducks, you know, have no imagination.

The last three tunes are typical blues patterns, with authorship ascribed to Yancey. *Weekly Blues* comments on her Monday man right on down to her Sunday man—with preference for the Saturday boy. The point is that "every solid good woman has a man for every day in the week." *Mama's Blues* is a drawn out lover's lament. Starting with "Lay your head in your window and listen to my four day song," she runs through a series of accusations and sorrows to the plea, ". . . Won't you run to me and put your brown hands in mine."

Except for an infrequent distortion, possibly due to tape editing, the recording quality is of a high order. This is certainly on the must list for those who like the blues and solid piano, and for all good folks who like wine and beer.

(*Windin' Ball* 102 LP) (R. L. T.)

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Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. I, Record Label:

| | | | |
|-----|----------------------|-----|---------------------|
| AA | Aax | Hgl | Hargail |
| AA | Ajax | HMV | His Master's Voice |
| AM | American Music | HoW | Hil of the Week |
| Ap | Apex | HRS | Hot Record Society |
| Ar | Artiphon | Id | Ideal |
| As | Asch | Je | Jewell |
| Au | Autograph | Jl | Jazz Information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kk | Keynote |
| BB | Blue Bird | Ll | Lincoln |
| Bc | Beacon | Lu | Lumen |
| Bl | Berliner | Ma | Master |
| BN | Blue Note | Ma | Mathe |
| BP | Bronswick Polydor | Mo | Monarch |
| Br | Brunswick | Ms | Masterpiece |
| BT | Bellona | MV | Music on Vatican |
| BS | Black Swan | NW | New Music Quarterly |
| Bu | Buddy | NMQ | New Music Quarterly |
| Bwy | Broadway | Nd | Nordisk |
| Ca | Camco | Od | Odeon |
| Ch | Champion | OL | Discs Lyre |
| Cl | Collectors Item | Op | Olympia |
| Cl | Claron | Or | Oriele |
| Cl | Clanger | Pa | Parlophone |
| Co | Chantal | Pat | Pathe |
| Co | Columbia | Pd | Polydor |
| Com | Commodore | Pe | Perfect |
| CP | Capitol | Pm | Paramount |
| CQ | Conqueror | Pr | Pro Musica |
| Cr | Crown | Pu | Puritan |
| CRS | Collectors Rec. Shop | Ra | Radiola |
| Cs | Crescent | Re | Regal |
| Cx | Claxfonia | Ry | Romeo |
| De | Decca | Ro | Royale |
| DF | Discophiles | SA | Regal-Zonophone |
| Di | Divis | SZ | Solo Art |
| DI | Deimetsch | Sol | Solabert |
| Do | Domino | Sbl | Sonabel |
| DP | Decca Polydor | Sbl | Signature |
| Ds | Disc | Sj | Silvertone |
| Dx | Daluxe | Sl | Sterno |
| Ed | Edison | Su | Sunshine |
| EB | Edison-Bell | Sw | Swing |
| El | Electrola | Sy | Syrena |
| Em | Emerson | Te | Technichord |
| Ex | Excelsior | Tlk | Telefunken |
| Fo | Fonolipsa | TM | Treasury of Music |
| FD | Fonolipsa-Odeon | Tr | Triangle |
| FRM | Friends of | UM | United Hot Clubs |
| | Recorded Music | Ul | Ultraphone |
| Ge | Gennell | Ve | Velvetone |
| GG | Grey Gull | Vi | Victor |
| GI | General | ViE | Expert Victor |
| Gr | Gramophone | Vo | Vocalion |
| Gt | Gamut | Vr | Variety |
| Ha | Harmony | Vs | Varsity |
| Hc | Hemochord | Vy | Victory |
| Hg | Harmograph | | |

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|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

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IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
MELODY E CHOS (GOOD GOSPEL)
SAVIOR OONT PASS ME/WILL TO KNOW .39
MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL
MEZZ AND BOB FREEMAN THING) (GRAB ONE)
PANIC IS ON/MUTINY IN PARLOR .39
JOHNNY MILLERS NF" ORLEANS FROLICKERS (GREAT)
DIPPERMOUTH/PANAMA 1.05
PUNCH MILLER
SHINE/SMALL HOTEL .89
SOME THESE DAYS/EXACTLY LIKE U .65
ALICE MOORE & IKE RODGERS
PRISON BL/MY MAN BL .89
TURK MURPHY'S JAZZ BAND
SHAKE THAT THING/BROTHER LOWDOWN/
YELLOW OOG BL/K.C. MAN BL (45 RPM EXTENDED-PLAY) 1.45
JELLY ROLL MORTON
LONDON BL/SOMEODAY SWEETHEART .49
SHREVEPORT/STRATFORD HUNCH .49
STRATFORD HUNCH/GRANOPAS SPELLS .65
KC STOMP/LOW GRAVY .65
N.O. BUMP/SHREVEPORT .89
LITTLE OIXIE HOME/LIKE IT UGHTA BE .89
JERSEY JOE/SWEET PETER .49
PEARLS/BEALE ST BL .65
EACH DAY/STROKIN A WAY .89
STEAMBOAT ST/SMOKEHOUSE BL .89
U NEED SOME LOVIN/HAM AND EGGS .49
GRANDPASSPELLS/K.C. STOMPS (SOLOS) .49
TOM CT/BUCKTOWN (SOLOS) .49
JELLY ROLL BL/BIG FAT HAM (SOLOS) .49

JELLY ROLL MORTON
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
CANNON BALL BL/GRANDPAS SPELLS .89
SHEE SHINERS DRAG/BOOGABOO .89
OIL WELL/IF SOMEONE ONLY LOVE ME .65
MOURNFUL SERENADE/GEORGIA SWING .49
CRAZY CHORDS/GAMBLING JACK .49
BUFFALO BL/SGT DUNNS BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLJEN BL .89
DICKIE HE RAMBLE/WININ BOY BL .89
NEW ORLEANS RHYTHM KINGS
MILENBERG JOYS/SHIMMESHAWBABLE .39
TH TS A PLENTY/TIN ROOF BL .65
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHEES CRYIN FOR ME .65
GERTRUOE NEISEN
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLEO ON MY MIND .65
ALBERT NICHOLAS
OLD STACL O LEE BL/BECHETS FANTASY 12" .65
REO NORVO
SLAM SLAM BL/HALLELUJAH 12" .39
KING JOE OLIVER
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
KROOKED BL/ALLIGATOR HOP .65
MABELS DREAM/SWEET BABAY DOLL .49
ZULUS BALL/WORKINGMAN BLS .49
N.O. STOMP/CHATANOOGA STP .65
FRISCO TRAIN/WORM OX BLS .65
TEARS/BUDDYS HABITS .49
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .65
BOZO/BIMBO .49
SISTER KATE/BEAU KOD JACK .49
SPEAKEASY BL/LONG OEEP AND WIDE .49
KIO ORY'S CREOLE JAZZ BAND
ST. LOUIS BL/ORY'S BOOGIE/ .65
BL FOR JIMMIE NOONE(LONG VERSION) (45 RPM E.P.) 1.45
ORIGINAL DIXIELAND JASS BAND
ORIG DIXIELAND ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN THE BLUES 1-2 .49
CLARINET MARMALADE 1-2 .49
ROY PALMER
NANCY JANE/DIRTY OXGENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE OIXIE)
LOUISIANA/MARCH O WARDI GRAS .49
ROUSE RIO GRANDE/CANAL STREET ROMP .49
MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS
RELAXIN AT CAMARILLO/STUPENDOUS .39
BUO POWELL (GREATEST BOPPIST PAIND)
CELIA/ALL GOTS CHILLUN .39
RAGTIME PIANO ROLLS
JELLY ROLL MORTON-DEAO MAN BL/HOCK SHOP(JACKSON) .89
JAMES P JOHNSON-PALEET ON FLOOR/18 ST STRUT(FATS) .65
JAMES SCOTT-GRACE BLUES/RAGTIME OROLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG(TURPIN) .89
LUIS RUSSELL URCH
PANAMA/DOLLY TINE .49
DR BLUES/FEELIN THE SPIRIT .49
BESSIE SMITH
FOOLISH MAN BL/DVIN BY HOUR .65
TROMBONE CHOLLY/YELLOW OOG BL .65
MOAN U MOANERS/REVIVAL OAG BL .65
LONG OLO RD/SHIPWRECKE BL .65
GUN HOUSE BL/ME AND MY GIN .65
BACKWATER BL/NOBODY LOVE U .89
HUSTLIN DAN/BLACK MOUNTAIN BL .65
GOLDEN RULE BL/LONESOME OESERT .65
JAZZBO BROWN/SQUEEZE ME .65
JABBO SMITH (MAN HE'S THE END)
READY HOKUM/GOT BUTTER ON IT .49
GOT THE STINGER/TANGUAY BL .89
LITTLE WILLIE BL/SLEEPY TIME BL 1.05
JOE AND TRIXIE SMITH
DOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ GROUP
CANAL ST BL/TIGER RAG .39
MUGGSY SPANIER
SOMEODAY S WEETHEART/MOBILE BL .49
MY GAL GAL/DIP BRUSH SUNSHINE .39
REX STEWART ORCH
BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39
BOB SCODEY'S FRISCO BAND
SOUTH/CHESAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP)1.45
STATE STREET RMBLERS
KENTUCKY BLUES/BARRELHOUSE ST .89

TAMPA REDS HOKUM JAZZ BAND
THIS IS ONE OF THE OAMNOEST RECORDS WE HAVE
EVER HEARD. DEFINITELY NOT A RECORD FOR THE
KIDDIES (LITTLE ONES), THE BIG ONES WILL EAT
THIS UP. FEMALE HALFPINT JAXON (ONE OF THE
GREATEST FEMALE IMPERSONATORS) KEEPS A LATE
EVENING OATE AND WHAT HAPPENS AT 4AM WILL
KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES.
MY OADDOY ROCKS ME/BOOT IT BOY .65
GINGER ROGERS AND B'ED ASTAIRE
THE PICCOLINO 1-2 .65
JACK TEAGARDEN ORCH
IM IN ONE O BOOS CHILLUN/THATS KINDA MAN .39
JAM SESSICH/SAY IT SIMPLE .39
BESSIE TUCKER (A GREAT RECORD)
PENITENTARY/BESSIES MOAN .39
SOPHIE TUCKER
LIFE UPON WICKED STAGE/BILL .39
IM LIVING ALONE/NEVER LET SAME DOG BITE U .39
TROMBONE REO AND HIS BLUE SIX
GREASY PLATE ST/B FLAT BL 1.05
BENNY STRICKLER & YERBA BUENA J. B.
FIDGWEY FEET/JAZZIN BABIES BL/
DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45
ETHEL WATERS (JAMES P JOHNSON ACC)
MY HANDY MAN/DO WHAT UDIO LAST NIGHT .39
WASHBOARD PETE
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER
I WALKED AWAY/TOO LAZY .39
T- BONE BLUES/JIMMYS BLUES .49
FATS WALLER
IM GONNA SIT RT DOWN/U BEEA .65
LU WATERS YERBA BUENA JAZZ BAND
SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65
SHAKE THAT THING/WEARY BL .65
DICK WELLSTOOD/GEORGE ZACK
RAGGEDY ANN/BABY DOOK OUT .65
NOLAN WELSH (ACC LOUIS ARMSTRONG)
BRIDWELL BL/ST PETER BL .89
CLARENCE WILLIAMS
LITTLE BLACKBIRD/MANLY .89
KC "AN BLUES/WILDCAT (BECHET) .89
COOTIE WILLIAMS
DELTA MOOD/BOYS FROM HARLEM .49
SUNNY BOY WILLIAMSON
ELEVATOR WOMAN'S B BL .49
TEDDY WILSON
JUST A MOOD 1-2 .39
FINALLY AT LAST, ENFIN! NOUS FINALLY AVONS THESE LP'S!
DON EWELL PINAO SOLOS
WINDIN' BALL LP L-10" 3.85
MAMA YANCEY & DON EWELL
EVERYBODY LOVES MY BABY/SUNDOWN BL/LONESOME BL/
WEEKLY BL/NOBODY KNOWS U/ MAMA BL/BABY WONT U ETC 3.85
LESIER LEAPS WITH BASIE
LESTER LEAPS IN/LADY BE GOOD/RICKIES DREAM/LOUISIANA/
SHEE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/
NOBODY KNOWS (REGULAR 3.00 .99
CHICAGO JAZZ (BILLY BANKS FERT. PEEWEE RUSSELL)
BALO HEADED MAMA/MEAN OLD DEBBOG BL/WHOS SORRY NOW/
O DO ANYTHING FOR U/SOMEONE STOLF GABES HORN/YES SUH
WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00) 1.99
CHICAGO JAZZ (BRUNIS, FREEMAN, RUSSELL)
FOUND NEW BABY/CHINA BAY/EASY TO GET/THE EEL/LADY IN
REO/BASIN ST BL/CHASING SHADOWS/CHINATOWN(REG \$3.00) 1.99
BENNY GOODMAN QUARTET
TEA FOR TWO/MOONGLOW/MELANCHOLY BABY/WHISPERING
AVALON/VIENI VIENI MAN I LOVE/HANDFUL KEYS
(REG \$ 3.00) 1.99
MEZZROWLONIER VOL 2
EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/
GETTIN TOGETHER/FREE LOVE/OISONANCE/SWINGIN WITH MEZZ/
LOVE NOT ONE FOR ME (REG \$ 3.65) 1.99
EODIE CONDON CHICAGO DOUBLES
(TWO MASTERS OF EACH TUNE)
GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/
THE EEL 1-2/HOME COOKIN 1-2 (REG, \$ 3.00) 1.99
KING LOUIS ARMSTRONG VOL 1
SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN
THAT/THATS WHEE. ILL COME BACK TO YOU/WEARY BL/ALLIGATOR
CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00
KING LOUIS ARMSTRONG VOL 2
FIREWORKS/TWO OULCES/SYMPHONIC WRAPS/SAVOYAGERS ST/
SUGAR FT STRUT/SKIP THE GUTTER/KNEE OROPS/ST JAMES
INFIRMARY (JR 5005) 3.00

THE CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST SOME ALTERNATES

| | | |
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| <p><u>PAUL BARBARIN N. O. BANO</u> PANAMA/JUST A LITTLE WHILE TO STAY HERE .49 CLARINET MARMALADE/FIDGETY FEET .49 EY LA BAS/LILY OF THE VALLEY .49 WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49 <u>BASIN STREET SIX</u> MARGIE/FAVELL BL .49 JAZZ ME BL/I AM GOING HOME .49 THAT'S A PLENTY/LAZY RIVER .49 HIGH SOCIETY/S. R. PART ST. PARADE .49 <u>CONRAD JANIS TAILGATE BAND</u> KANSAS CITY STOMPS/ORIENTAL MAN .49 BABY DODDS VOLVERINE BL/DRUM IMPROVISATION NO. 1 .49 <u>CHIPPY HILL</u> TROUBLE IN MIND/HOW LONG BL .49 CARELESS LOVE/CHARLESTON BL .49 BLACK MARKET BL/STEADY ROLL .45 <u>ORIGINAL ZENITH BRASS BAND</u> SALUTATION MARCH/IF I EVER CEASE TO LOVE .49 BUJLE CALL MARCH/TAINT NOBODYS BIZNESS .49 <u>MONTANA TAYLOR</u> INDIANA AVE. STOMP/IN THE BOTTOM .49 LCW DOWN BUGLE/I CAN SLEEP .49 SWEET SUE/FOOD DAY BL .49 <u>J. H. SHAYLIE</u> MR. FREDDY'S RAG/CHESNUT STREET BOOGIE .49 ECLIPSE ALLEY FIVE BILL BAILEY/FAR AWAY BL .49 <u>HODIEL THOMAS</u> DO OOVN SUNSHINE/TEBO'S TEXAS BOOGIE .49 <u>MONTANA TAYLOR</u> MONTANA'S BL/ROTTEN BREAK BL .49 BESSIE SMITH ST LOUIS BL 1 & 2 .49 ST LOUIS BL 3 & 4 .49 <u>N. C. CREOLE STREET SONGS WITH</u> <u>ALBERT NICHOLAS, DANNY BARKER,</u> <u>JAS. P. JOHNSON, POPS FOSTER</u> MO PAS LEMME CA/SALEE DAME .49 LES GGNONS/CREOLE BL .49 <u>DAN BURLE/RENT PARTY MUSIC</u> SOUTH SIDE SHAKE/CUSTY BOTTOM .49 BIG CAT LITTLE CAT/THREE FLIGHTS UP .49 SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49 <u>WILD BILL OAVISON BAND</u> ECCENTRIC RAG/TISHOMINGO BL .49 BIZ BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49 SENSATION/HOTLET THAN THAT .49 <u>LUCKY ROBERTS RACTIME KING</u> JUNK MAN RAG/RAILROAD BL .49 PORK & BEANS/MUSIC BOX RAG .49 SHY & SLY/RIPPLES OF THE NILE .49 <u>TONY PARENTI RAGTIME BANO(WILD BILL)</u> PRALINE/GRACE & BEAUTY .49 <u>KIO REHA'S DELTA BANO</u> CLARINET MARMALADE/MILNEBURG JOYS .89 GET IT RIGHT/HEARY BL .89 <u>WILD BILL OAVISON THIS IS JAZZ</u> SH-IZ ME SHA WABBLE/SWINGING DOWN THE LANE .49 CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49 <u>CLAUDE LUTER BANO</u> SPORT MODEL MAMA/TIGER RAG .65 <u>CLAUDE BOULING BANO</u> U RASCAL U/NOBODY KNOWS WAY I FEEL .45 DIPPERS/GUTH/BLUES IN DISGUISE .49 <u>PETE JOHNSON</u> CLIMBIN' & SCREAMIN'/HOW LONG BL .49 CRIPPLE CLARENCE/AL AMMONS HAD A DREAM/ST LOUIS BL .49 <u>JIMMY YANCEY/ART HOLES</u> THE FIVES/SCUM SIDE SHUFFLE .49 RALPH SUTTON WHITELASH MAN/CAROLINA IN THE MORNING .49 OILL PICKLES/ST LOUIS BL .49 <u>TONY PARENTI'S RACPICKERS</u> CATARACT RAG/ENTERTAINERS RAG .49 NONSENSE RAG/HEAD RAG/ .49 THE LILY/CRAWFISH CRAWL .49 <u>SIONEY BECHET</u> WHO/SEPTEMBER SONG .49 SONG OF THE MEDINA/I GOT RHYTHM .49 <u>SIONEY BECHET WITH WILBER'S WILOCATS</u> IM THRU GOODBYE/WITHOUT A POME .49 WASTE NO TEARS/LCWE ME WITH A FEELING .49 BROKEN WINDOW/BOX CAR CHORTY .49 <u>BOB WILBER'S BANO</u> COAL BLACK SHINE/SWEET GEORGIA BROWN .49 LIMEHOUSE FL/ZIG ZAG .49 <u>ORIC. N. O. STRINC BANO FROM STORVILLF</u> TIGER RAG/CLARINET MARMALADE .49 HIGH SOCIETY/TICO TICO/OLO GANG OF MINE .49 <u>ECLIPSE ALLEY FIVE WITH SPIRITUALS</u> ROYAL TELEPHONE/GOD LEADS PIS DEAR CHILDREN .49 <u>TENNESSEE GABRIEL</u> PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49 <u>CONRAD JANIS TAILGATE BAND</u> WILLIE THE WEEPER/EH LA BAS .49</p> | <p><u>FATS WALLER</u> NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49 <u>COLEMAN HAWKINS</u> TALK OF THE TOWN/AM I LOVE .49 <u>SHARKEY'S KINGS OF OXIE</u> WORLD WAITING SUNRISE/ALICE BLUE GOWN .49 <u>ORIGINAL ZENITH BRASS BAND</u> FIOGETY FEET/SHAKE IT & BREAK IT .49 <u>CLAUDE LUTER BANO</u> PARAMA RAG/SOUTH AFRICAN BL .49 <u>HALFWAY HOUSE ORCH (LEON RAPPOLLO)</u> PUSSY CAT RAG/BARATARIA 1.05 <u>HERBIE HAYMER (SHAVERS ETC)</u> LAGUNA LEAF/STACK MARKET STUFF .49 <u>JACK JENNEY ORCH</u> STARDUST/CUBAN BOOGIE WOOGIE .49 <u>JAZZ CILLUM (FINE BLUES)</u> HAND REEFER BL/U SHOULD GIVE SOME .39 FACT WOMAN BL/KEEP ON SAILIN .39 ROLL DEM BONES/BLUES WHAT AM .39 <u>BUD JACOBSON CHICAGO RHYTHM KINGS</u> CANT BELIEVE/OPUS I SAN MELODY .49 CLARINET MARMALADE/LAUGHING AT U .49 <u>EDITH JOHNSON AND ROOSEVELT SYKES (REAL CREAT)</u> HEARACHIN BL/NO MORE TO BE SAID .49 <u>BLINO WILLIE JOHNSON</u> DARK WAS THE NIGHT/NOBODYS FAULT .89 CITY OF REFUGE/JESUS WAS COMING .89 GOD MOVES ON WATER/TAKE BURDEN TO LORO .65 <u>BUNK JOHNSON WITH LU WATTERS YERBA BUENA</u> <u>JAZZ BAND VOCALS BY CLANCY HAYES</u> ACE IN THE HOLE/CARELESS LOVE .65 <u>BUNK JOHNSON</u> SNAG IT/I CANT ESCAPE FROM YOU .65 <u>EDITH JOHNSON AND IKE ROGERS</u> NICKELS WORTH LIVER/HONEY D RIPPER .49 GOOD CHIB BL/JIM CROW BL (COW COW) .89 <u>MARY JOHNSON AND IKE ROGERS</u> KEY TO THE MOUNTAIN/BARHOUSE FLAT .89 <u>CRIPPLE CLRENCE LOFTON</u> U DONE TURE PLAYHOUSE DOWN/BROWNSKIN .49 <u>HUMPHREY LYTTLETON JAZZ BANO</u> GET OUT OF HERE/SUNDAY MORNING .39 <u>MEAOE LUX LEWIS SOLOS</u> RISING TIDE BL/TELL YR STORY NUMBER 2 12" .65 CHICAGO FLYER/BLUES WHISTLE 12" .65 <u>MEAOE LUX LEWIS HARPSICHORO SOLOS</u> SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65 SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65 <u>HOWARD MCGHEE BAND</u> TRUMPET AT TEMPC/OIGGIN OIA .39 NIGHT MIST/OODROTHY .39 NOCTURNE/THERMOODYNAMICS .39 <u>SHERRY MCCEE OXIELANO BANO</u> SHAKE IT BREAK IT/TIN ROOF .49 SATANIC BLUES/BLUIN THE BL .49</p> | <p><u>SIONEY BECHET VOL 1</u> MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE DEAR .49 I WANT U TONITE/FOUND NEW BABY/SIONEYS BL/ .49 SHAG/MAKE ME PALLET (JP 1801) 3.00 <u>SIONEY BECHET VOL 2</u> EGYPTIAN FANTASY/COAL BLACK SHINE/GLIPPIN AND .49 SLIDIN/BASY WONT U PLEASE COME/NONE MY JELLY .49 ROLL/I KNOW U KNOW/SLEEPY TIME DOWN SOUTH/ .49 SWING PARADE (JP 1809) 3.00 <u>NEW RELEASES NEW RELEASES NEW RELEASES</u> <u>SIONEY BECHET PARIS CONCERT(BLUE NOTE LP 7024)</u> ST LOUIS BL/FRANKIE AND JOHNNY/SOUTH/SEPT .49 SONG/STREETS OF ANTIBES/ROYAL GARDEN BL 3.85 <u>MEZZ MEZZROW AND LEE COLLINS(BLUE NOTE LP7023)</u> BL NOONE DUG/MEZZAROLA BL/IF I COULD BE WITH U .49 NOBODYS S WEEHEART/BL OF 20'S/STRUTTIN WITH SOME .49 BARBECUE/BL JAM UP/GUT BUCKET BL 3.85 <u>BUNK JOHNSON COLUMBIA LP</u> 12 WONDERFUL TUNES AS WRITTEN UP IN THE LAST TWO .49 ISSUES OF THE CHANGER INCLUDING KINKLETS RAG/MARIE .49 ELENA/SOME OF THESE DAYS/ENTERTAINER/MINSTREL MAN .49 /HILARITY RAG/CHLOE/SOMECAY/YR ORIVING ME CRAZY/ .49 OUT OF NOWHERE/TIL WE MEET AGAIN/ 12" LP 4.85 <u>BENNY GOODMAN CONCERT # 2 (1937-38)</u> 36 FABULOUS TUNES ON TWO GREAT LP'S (12") .49 THIS IS THE GREATEST THING TO HIT SWING 10.50 <u>GREAT NEW RIVERSIDE LP'S</u> <u>MUGGSY TESCH AND THE CHITCO GOANS RLP 1004</u> NOBODYS SWEETHEART/SISTER KATE/JAZZ ME BL/ .49 BULL FIDDLE BL/DARKTOWN STRUTTERS BALL/WHOOPEE .49 STOMP/CHINA BOY/FIARS PT SHUFFLE 3.85 <u>NEW ORLEANS HORNS (FEATURING LOUIS ARMSTRONG,</u> <u>KING OLIVER, FREDDIE KEPPARD, CHARLES MATSON)</u> RIVERSIDE BL/SOUTHERN STOMPS/MEBELS DREAM/SALTY DOG/ .49 STOCKYARD STRUT/TIN ROOF BL/TAINT NOBODYS BIZNESS/ .49 I JUST WANT A DADDY RLP 1005 3.85 <u>MA RAINEY VOL 1</u> DA JOY GOODBYE BL/BLACK EYE BL/DEEP MOANIN BL/ .49 RUNAWAY BL/LEAVING THIS MORNING/TRAVELIN BL/ .49 SLEEP TALKING BL/BLAME IT ON BL RLP 1003 3.85 <u>BOB WILBERS WILOCATS (3 NEW NUMBERS)</u> OCE IN AWHILE/I CANT SAY/WEARY BL/CHINA BOY/ .49 WHEN U WORE TULIP/OLD FASHIONED LOVE/SALTY DOG/ .49 MIXED SALAD RLP 2501 3.85 <u>LOUIS ARMSTRONG PLAYS THE BLUES</u> <u>(MA RAINEY, TRITIE SMITH, GANT AND WILSON)</u> WHEN YOUR MAN GOIN OUT U DOWN/GREASY SPOON/COME ON .49 COOT/SEE SEE RIDER/JELLY BEAN BL/COUNTIN THE BL/ .49 WORLOS JAZZ CRAZY/RR BLUES RLP 1001 3.85 <u>JOHNNY DODDS VOL 1</u> ORIENTAL MAN/LOOK THAT THING/WEARY WAY BL/THERELL .49 COKE A DAY/HERRY MAKERS TWINE/IN THE ALLEY BL/ .49 HOT POTATOS/APE MAN/ RLP 1002 3.85 <u>NEW AMERICAN MUSIC AND PARANOUD RELEASES</u> BUNK JOHNSON TALKING (FABULOUS DOCUMENTARY) 643 3.85 BUNK JOHNSON 1945-46 (4 NUMBERS BY BANO) 644 3.85 GEORCE LEWIS & KIO SHOTS(6 SELECTIONS) 645 3.85 BIC EMELOUS NELSON OELISLE (8 FINE TUNES) 646 3.85 BUNK JOHNSON 1944(VOCALS BY MERTLE JONES) 647 3.85 OOC EVANS DUBLIN ATE (NEW MASTERS) 106 3.85 RAY BURKES A NO JOHNNY WIGGS N.O. BAND 107 3.85 THRO SQUIRREL OATE 108 3.85 BUO FREEMAN PANORAMA 105 3.85 <u>NEW ATLANTIC LP'S</u> <u>SEE BACK COVER OF DECEMBER CHANGER FOR</u> <u>ALL DETAILS OF THESE RELEASES</u> <u>SIONEY BECHET SOLOS</u> 118 3.85 JIMMY YANCEY PIANO SOLOS 134 3.85 JIMMY AND MAMA YANCEY 130 3.85 MEAOE LUX LEWIS 133 3.85 WILBUR DE PARIS'S SENSATIONAL BANO 141 3.85 <u>DOON EWELL RABTIME PIANO SOLOS</u> B GREAT TUNES BY THIS GREAT PIANIST WINDIN BALL 3.85 <u>BOB SCOBEY LP ON GTJ</u> CONEY ISLANO WASHBOARD ETC ETC 3.85 <u>NEW 78 RPM RELEASES</u> <u>FIREHOUSE FIVE PLUS TWO</u> RUNNIN WILD/LONESOME RR BLUES .89 <u>BOB SCOBEY JAZZ BANO(CLANCY HAYES VOCALS)</u> THESE ARE SO GREAT ALL W RONGS U OONE TO ME/PEORIA .89 CHICAGO/CHESEPEAKE BAY .89 BLUES NAUGHTY SWEETIE GAVE TO ME/DO U KNOW WHAT .89 TURK MURPHY CAKE WALKIN BABIES/BAY CITY .89 <u>BANJO KINGS</u> BURGLAR BUCK/PICKIN BANJO .89 BANJO BOUNCE/STEPHEN FOSTER # 2 .89 <u>RAGTIME PIANO ROLL</u> RAGTIME SOLOS TRANSCRIBED FROM PIANO ROLLS BY THE .49 ARTISTS WHO CREATED THE STYLE RLP 1006 3.85 <u>KING OLIVER PLAYS THE BLUES</u> *FEATURING IOA COX & SARA MARTIN RLP 1007 3.85</p> |
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FLASH JUST RELEASED FLASH

JAZZ OF THE FOARING TWENTIES
 FEATURING
 TOMMY & JIMMY OORSEY, REO NICHOLS, MIFF MOLE,
 ACIFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
 MISS ANNABELLE LEE/THE FLAPPER WIFE/
 CLAP HANOS HERE COMES CHARLEY/MANHATTAN/
 KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
 NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
 TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
 GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE
 FEATURING
 MEAOE LUX LEWIS, COW COW OAVENPURT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
 SLCW DRAG/CHAIN 'EM DOWN/LOUISIANA GLOOF/
 MOANIN' THE BLUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

AUCTION

HARRY BICKFORD

BOX 11 THE RECORD CHANGER 125 LASALLE ST., NYC 27, NY

MINIMUM B10 IS 75c PER RECORD. PLEASE B10 BY NUMBERS TO LEFT OF COLUMN. THERE ARE SOME GREAT RECORDS LISTED HERE. WE GUARANTEE THE CONDITION OF EVERY RECORD LISTED OR YOUR MONEY BACK WITHOUT QUESTION. CLOSING DATE IS MAY 19, 1953. WINNERS NOTIFIED TO SEND AMOUNT OF WINNING BIOS PLUS 25c FOR PACKING CHARGES. UPON RECEIPT OF REMITTANCE RECORDS SHIPPED RRX SHIPPING CHARGES COLLECT. THIS MAY BE YOUR LAST CHANCE TO GET ANY OF THESE RECORDS SO GET ON THE BALL AND GRAB THEM UP. SOME MAY NEVER AGAIN BE OFFERED.

Table listing records by Albert Ammons & His Rhythm Kings, including tracks like 'Nagasaki/Boogie Woogie Stomp', 'Mile or No Boro Rag', and 'Bass Goin Crazy/Monday Struggle'.

Table listing records by Jimmy Bertramos Washboard Wizards, including tracks like 'Great - Minimum B10 \$15.00', 'Mint Condition - Minimum B10 \$25.00', and 'Bertramos Washboard Wizards'.

Table listing records by Axel Christensen, including tracks like 'Walking Bl. We Frankly Don't Know', 'Junie Cobb (0000s)', and 'East Coast Trot/Chicago Bizz'.

| AUCTION HARRY BICKFORD | | |
|--|-----|-----------|
| CLARENCE WILLIAMS' BL FIVE | | |
| 709. HOUSE RENT BL/TEXAS MOANER | OK | 8171 V |
| 710. EYVVOOVLOVES BABY/ALL WRONGS OONE | OK | 8181 V |
| 711. WHO'LL CHOP SUEY/OONE MADE FOOL | OK | 8193 N/E+ |
| MINIMUM BID \$15.00 | | |
| 712. SANTA CLAUS BLS/COAL CART BLS | OK | 8245 E |
| 713. LIVIN HIGH/WAITILL U SEE BABAY | OK | 8272 V+ |
| CLARENCE WASHBOARD FO'R | | |
| 714. N030Y BUT BABY/CANOY LIPS | OK | 8440 N- |
| CLARENCE WILLIAMS' WASHBOARD FIVE | | |
| 715. CUSHION FT STP/TAKE BLK BOTTOM | OK | 8462 E+ |
| 716. SWT EMMALINE/LOG CABIN BL | OK | 8572 E+/N |
| CLARENCE WILLIAMS ORCH | | |
| 717. MT CITY BL/LAZY MAMA | OK | 8592 E+/E |
| 718. FOUNO NEW BABAY/LEFT ALL ALONEW BL | OK | 8763 E+ |
| 719. U RASCEL U/ MICHIGAN WATER BLS | OK | 8806 E+ |
| 720. C'KEWALKIN BABATES/BANJO RAG(C.G. LEE) | OK | 40321 V- |
| 721. SHAKE EM UP/ JINGLES | PM | 12587 N |
| A GREAT ITEM - MINIMUM BID IS \$20.00 | | |
| 722. MIONIGHT STP/WILDFLOWER HAG | QRS | 7033 E+/N |
| 723. BOZO/BIMBO | QRS | 7034 E- |
| 724. HOW CAN I GET/SUNNYSIDE OF ST | VO | 2630 E-/E |
| 725. SASHAY O BOY/BIG FAT MAMA | VO | 2938 E+ |
| (ABOVE: LAMINSTEAD GOLD LABEL) | | |
| 726. SAVIN UP FOR BASAY/JUNGLE CRAWL | VO | 2909 N- |
| 727. MILK COW BL/GANNA BE DEVIL PAY | VO | 2927 N- |
| 728. YAMA YAMA BL/LADY LUCK | VO | 2991 N- |
| COOTIE WILLIAMS ORCH | | |
| 729. G-MEN/WEST ENO BLS | OK | 6370 N |
| JASBO WILLIAMS | | |
| HERE IS ANOTHER FABULOUS BOOGIE ITEM.GRAB IT CAUSE YOU'LL NEVER SEE ANOTHER. MINIMUM BPO \$20.00 | | |
| 730. FAT MAMA/ POLLACK BL | PM | 13130 N- |
| MARY LOU WILLIAMS | | |
| 731. O'GAS EM/ NIGHT LIFE | BR | 7178 N |
| 732. OVERHAND/MARYS SPECIAL | OE | 781 N- |
| 733. SWINGIN FOR JOY/CLEAN PICKIN | OE | 1155 E+ |
| 734. THE PEARLS/ THE ROCKS | OE | 2796 N |
| 735. FREDDIE BL/ SWT PATUNIA | OE | 2797 N |
| ROY WILLIAMS / HIS ORCH | | |
| 736. LINBERGH HOP/OH MALINOA | HA | 439 N |
| DUKE WILSON & HIS TEN BLACK BERRIES(ANDY KIRK) | | |
| 737. MARYS IOEA/ONCE OR TWICE | PER | 15697 E/V |
| (ABOVE: RM CHP 2 GR) | | |
| 738. HOUSE DAVID BL/ REO DEVIL | PE | 15753 E- |
| EDITH WILSON & JOHNNY DUNNS ORIG JAZZ HOINDS | | |
| 739. LONESOME MAMA BLS/WHT OOU CARE | CO | 3674 E |
| TEDDY WILSON | | |
| 740. DI. IN C# MINOR/ WARMIN UP | BR | 7694 N- |
| KYLE WIDTEN (HARMONICA -CRAZY) | | |
| 742. LAWING HENRY/REO PIG | OK | 45539 E+ |
| WYNNIS CREOLE JAZZ BAND/LIL HARDWAY BAND | | |
| 744. SHES CRYIN FOR ME/MILLENBERG JOYS | VO | 1252 N- |
| GREAT PUNCH MILLER - MINIMUM BID \$20.00 | | |
| ALBERT WYNNIS CREOLE JAZZ BAND | | |
| 743. OWN BY LEVEE/SHES CRYIN FOR ME | BR | 80042 N- |
| JIM YANCEY | | |
| 745. JIMMYS STUFF/THE FIVES(P.W.LAM) | SA | 12008 N |
| 746. RECEIVED LETTER/ EAST ST LOUIS BLS | VO | 5464 N- |

| SALE SALE SALE SALE SALE SALE 3. LE SALE SALE | | |
|---|------|--|
| ROD WHELAN | | |
| 351 KNOOLER ROAD PITTSBURGH 27 PENNA. | | |
| BUSINESS CLOSED. YOU GAIN QUANTITIES LIMITED. PLEASE LIST ALTERNATES. SHIPPED RRX XHARGES COLLECT UNLESS YOU SPECIFY OTHER. CASH WITH ORDER. | | |
| CIRCLE 78 RPM ALB MS AT HALF PRICE | | |
| S1-ZENITH BRASS BAND-SALUTATION MARCH/IF I EVER CEASE TO LOVE-BUGLE BOY MARCH/TAIN'T NOBOOYS | | |
| BIZ-NESS-FIOGETY FEET/SHAKE IT AND BREAK IT | 1.73 | |
| S7-ALL STAR STOMPERS & CHIPPIE HILL-ECCENTRIC/TISHOWINGO BL-BIG BUTTER & EGG MAN/BABY WON'T YOU PLEASE COME HOME-SENSATION/HOTTER THAN THAT | 1.73 | |
| S8-ONLY PARENTI RAGTIMERS-HYSTERICS RAG/SUNFLOWER SLOW ORAG-PRALIN/GRACE AND BEAUTY-HIAWATHA/SWIPEY CAKE WALK | 1.73 | |
| S9-WILD BILL DAVIDSON SHOWCASE-WHY WAS I BORN/ JUST A GIGOLI-YESTERDAYS/GHOST OF A CHANCE-SHE'S FUNNY THAT WAY/WHEN YOUR LOVER HAS GONE | 1.73 | |
| S10-KID RENA'S DELTA JAZZ BAND- GETTYSBURG MARCH/ LO OWN BL/ CLAR WARM/ MILLENBERG JOYS/FANAMA RAG/ HIGH SOCIETY- GET IT RIGHT/WEARY BLS | 2.19 | |
| S12-LUCKY ROBERTS RAGTINE KING-JUNK MAN/RAILROAD BLUES-PORK AND BEANS/MUSIC BOX RAG-SHY AND SLY/ RIPPLES OF THE NILE | 1.73 | |
| S13-ALBERT NICHOLAS CREOLE SERE/ADERS-MO PAS LEAME CA/SALIDE OAME-LES OGNONA/CREOLE BLUES | 1.28 | |
| S14-CLAUDE LITER-SWEET LOVIN MAN/WEARY WAY BL- PANAMA RAG/S. AFRICAN BL-GATEMOUTH/SNAKE RAG | 1.73 | |
| S15-ALL-STARSTOMPERS-JAMES P-SHIMI ME SHA WABBLE/ SWINGIN OONW THE LANEY/ ST LOUIS BL/AVALON-CANT WE BE FRIENDS/I NEVER KNEW I CUO LOVE ANYBOOY | 1.73 | |
| S16-CLIMBIN AND SCREAMIN-CLIMBIN & SCREAMIN/HOE LONG BL-HAD A DREAM/ST LOUIS NL-THE FIVES/SOUTH SIDE SHUFFLE | 1.73 | |
| S17-BABY ODDS SESSION-WOLVERINE BLUES/ ORUM IMPROVISATION #1-ALBERTS BLUES/MAHATTAN STOMP-BUOY BOLOENS BLS/ ORUM IMPROVISATION #5 | 1.73 | |
| S18-CLAUDE BOLLIG-YOU RASCAL YOU/NOBODY@KNOWS THE WAY I FEEL- GEORGIA OO OO/RIVERSIDE BLUES-OIPPERMOUTH/BLUES IN OISGUISE | 1.73 | |
| S20-RALPH SUTTON-WHITWASH MAN/CAROLINA IN THE MORNING-DILL PICKLES/ ST LOUIS BLS | 1.28 | |
| S24-BOB WILBUR-COAL BLACK SHINE/SWEET GEORGIA BROWN-WHEN THE SAINTS GO MARCHING IN/THE MOOCHE-LINCHOWE BLUES/ZIG ZAG | 1.73 | |
| S25-SIDNEY BECHET-WHO/ SEPTEMBER SONG-SONG OF THE MEDINA/I GOT RHYTHM | 1.28 | |
| S26-GEORGE LEWIS-FAR AWAY BL/WONT YOU COME HOME BILL BAILEY-GIRLAS ALL LOVE/BUCKET GOT A HOEL | 1.28 | |
| S27-BECHET WITH ROB WILBUR-IM THROUGH,GOOBYE/WITHOUT A HOME/WASTE NO TEARS/LOVE ME WITH A FEEL ONG-THE BROKEN WINDOWILL/BOX CAR SHORTY | 1.73 | |
| ANY CIRCLE 78 RPM SINGLE | .49 | |
| ANY CIRCLE, TEN INCH LP ALBUM | 1.98 | |
| JELLY ROLL MORTON LIBRARY OF CONGRESS SERIES ON 12 INCH CIRCLE LP | 2.98 | |
| 78 RPM RECORDS AT 45¢ EACH OR THREE FOR 1.25 | | |
| MILORFO BAILEY-IN LOVE IN VAIN/ALL GLITERS | MAJ | |
| CHU BERRY-SITTING IN/46 WEST 52 | COM | |
| MONDAY AT MENTONS/BLOWING UP BREEZE | COM | |
| LEONARD FEATHER-ESQUIRE BOUNCE/ESQUIPE BLS | COM | |
| EDMOND BALL-OCOQUETTE/THE MAN I LOVE | COM | |
| FLETCHER HENDERSON-RAOIC RHYTHM/JUST BLS | BRU | |
| BILLIE HOLIDAY-I'LL GET BY/I'LL BE SEEING U | COM | |
| HOT FM I TO KNOW/SHES FUNNY THAT WAY | 60M | |
| JONAH JONES-STOMPING AT SAVOY/ROSE RIO GRANOE | COM | |
| KANSAS CITY SIX-4 O'CLOCK ORAG/3 LIT WORDS | COM | |
| PAGIN IN THE DEVIL/WAY OWN YONOEER IN N.O. | COM | |
| BILLY KYLE-CONTEMPORARY BLS/ HRS BOUNCE | HRS | |
| OATE FOR EIGHT/CH BABY YOU KNOCK ME OUT | HRS | |
| YANK LAWSON-WASHBOARD BL/(W BRADLEY-TEABYRDEE) | SIG | |
| CLAUDE LITER-WOLVERINE BLS/OLD SCHOOL | SUM | |
| WILLIE THE WEEPER/CUSTOMS RACKET BLS | SUM | |
| CAMP MEETINGS BLS/BABPUCHE | SUM | |
| ORY'B CREOLE TROMBONE/WILO CAT CLUES | RAM | |
| HOT LIPS PAGE-SUNSET BLS/ THE LADY IN OEBT | COM | |
| MEL POWELL-BLUE SKIES/WHEN OIO U LEAVE HEAVN | COM | |
| WOOD AT TWILIGHT/WORLD IS WAITING FOR SUNRISE | COM | |
| ST'FF SMITH-MY BLUE HEAVEN/MY THOUGHTS | 60M | |
| GEORGE WETTLIG-STRUITIN WITH/BOW COME U OO ME | COM | |
| BOB WILBUR -WILO CAT BLS/BLUES FOR FOWLER | COM | |
| GEORGE ZACK-BOOGABOO/HOOO STOMP | COM | |
| KANSAS CITY STOMP/SUNSET CABE STOMP | COM | |
| FAREWELL BLS/SHIM ME SHA WABBLE | COM | |

| AUCTION AUCTION | | |
|--|--|--|
| STEPHEN STORAN | | |
| %ARG BOX 341, COOPER STATION NEW YORK, NY | | |
| WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE UNBREAKABLE STUDIO ACETATE RECORDINGS. COMPLETE HALF-HOUR BROADCASTS ON 12" LP-33-1/3 MICROGROOVE. ALL RECORDS ARE IN H. CONDITION. | | |
| WILD BILL DAVIDSON-HALL-DICKERSON -12"LP | | |
| (1) JAZZ ME BLS | | |
| (2) MEMPHIS BLUES | | |
| (3) OOA OOA STRAIN | | |
| (4) SAVE IT PRETTY MAMA | | |
| (5) COQUETTE | | |
| (6) SUNNY SIDE OF THE STREET | | |
| (7) SWEET LORRAINE | | |
| BENNY GOODMAN- 1937(NONE RELEASED COMMERCIALY)12"LP | | |
| (1) ALICE BLUE GOWN | | |
| (2) JOSEPHINE | | |
| (3) CANT HELP LOVIN' THAT MAN | | |
| (4) IN THE STILL OF THE NIGHT | | |
| (5) THAT NAUGHTY WALTZ | | |
| (6) CHERRY | | |
| (7) LADY IS A TRAMP | | |
| (8) BLOSSOMS ON BROADWAY | | |
| (9) BEAUTIFUL CHANGES | | |
| EARL HINES SEXTET- 12" LP | | |
| (1) LOVE IS JUST AROUND THE CORNER | | |
| (2) I JAMES INFIRMARY | | |
| (3) ROYAL GARDEN BLUES | | |
| (4) THESE FOOLISH THINGS | | |
| (5) BUGLE CALL BLUES | | |
| (6) PERIODIO | | |
| HARRY JAMES AND BIDDY RICH 12"LP | | |
| (1) TW' O'CLOCK JUMP | | |
| (2) TARRY WITH HARRY (7 MIN. \$LONG) | | |
| BIDDY RICH Q'ARTET | | |
| (3) FOUNO A NEW BABY | | |
| (4) CRAZY RHYTHM | | |
| (5) NELLIES NIGHTMARE | | |
| (6) OLD MAN RIVER | | |
| (7) TAKE RICH | | |
| BILLIE HOLIDAY 12"LP | | |
| (1) LOVER COME BACK TO ME | | |
| (2) I COVER THE WATERFRONT | | |
| (3) MY MAN | | |
| (4) BILLIE'S NEW BLUES | | |
| (5) YENGERLU | | |
| (6) YOU'RE MY THRILL | | |
| (7) ALL OF ME | | |
| (8) FINE AND MELLOW | | |
| BEN WEBSTER 12"LP (JOHN LEWIS-CLARKE) | | |
| (1) COTTONTAIL (6 MINS LONG) | | |
| (2) BILLYS BOUNCE | | |
| (3) FOUTIN | | |
| (4) CONFIRMATION | | |
| (5) LADY BE GOOD | | |
| (6) DANNY BOY | | |
| KID HOWARD (NEW ORLEANS GROUP) 12"LP | | |
| (1) SAINTS GO MARCHIN IN | | |
| (2) SOME OF THESE OAYS | | |
| (3) SHAKE IT AND BREAK IT | | |
| ALBERT BURBANK AND PAUL BARBARIN | | |
| (4) BOURNON ST PRAOEE | | |
| (5) OARKTOWN STRUTTERS BALL | | |
| (6) WEARY BLUES | | |
| DAVE BRUBECK 12"LP | | |
| (1) WAY YOU WOOK TONIGHT | | |
| (2) ALICE IN WONDERLAND | | |
| (3) LULUS BACK IN TOWN | | |
| (4) PERFUME COUNTER | | |
| (5) OAY IN OAY OUT | | |
| (6) STAROUST | | |
| (7) FERDIDO | | |
| JUNE CHRISTY 12"LP | | |
| (1) SWEET LORRAINE | | |
| (2) BONT WORRY BOUT ME | | |
| (3) BLUES | | |
| (4) STOMPING AT THE SAVOY | | |
| (5) ICBT YOURE IN LOVE WITH ME | | |
| (6) HOW HIGH THE MOON ? | | |
| (7) MAKE LOBE TO ME | | |
| (8) CANT HELP LOVIN OAT MAN | | |
| (9) WRAP YOUR TROUBLES IN DREAMS | | |
| DUKE ELLINGTON 12"LP | | |
| (1) NEW OWRLD A COMIN (12 MINS LONG) | | |
| (2) FARK AT 106TH | | |
| (3) FOOT PILGRIM OF SORROW | | |
| (4) CHANT FOR FDR | | |
| (5) SUGAR HILL PENTHOUSE | | |
| BIN CROSBY-LO ISE AVRSTRONG 4/11/51- 12"LP | | |

AUCTION MINIMUM BID 50c AUCTION

HUGH OVERTON

AUCTION MINIMUM BID 50c AUCTION

BOX 81 THE RECORD CHANGER 125 LA SALLE ST., NYC

PLEASE BID BY NUMBERS TO LEFT OF EACH COLUMN. IF POSSIBLE BID ON A POSTCARD AS IT MAKES IT MUCH EASIER FOR US. CLOSING DATE FOR BIDS IS MAY 13. WINNERS WILL BE NOTIFIED TO SEND AMOUNT OF WINNING BIDS PLUS 25c FOR PACKING MATERIALS. RECORDS WILL THEN BE SHIPPED, UPON RECEIPT OF YOUR MONEY VIX RRX SHIPPING CHARGES COLLECT.

Table of auction items under 'A & P GYPSIES' and 'GENE AUSTIN'. Includes titles like 'ROSETTE/CHIQUITA', 'FURTHERMORE/LETS MISBEHAVE', and 'LULL OF LI JITTERBUG/GDBYE GOBYE' with corresponding bid numbers and prices.

Table of auction items under 'GENE AUSTIN' and 'SMITH BALLEW ORCH'. Includes titles like 'FORGIVE ME/IF I CUO B W U', 'ANGEL/DINGBAT THE ACROBAT', and 'HAT MYSELF/CAN LIVE ON LOVE' with corresponding bid numbers and prices.

Table of auction items under 'SMITH BALLEW ORCH'. Includes titles like 'LANGUAGE OF LOVE/FUNNY DEAR', 'NOBODY'S SWHRT/WHISPERING', and 'YANKEE ODDOLE SAILS/GONNA KEEP EM' with corresponding bid numbers and prices.

HUGH OVERTON

AUCTION MINIMUM BID 50c AUCTION

JIMMY DORSEY

1801.WHO DO U THINK SAW LAST/BECK & CALL DE 1784 N
1802.JUMPIN JIVE/SHOOT MEAT BALLS 2 ME DE 2612 N
1803.GO FLY KITE/ MAN & HIS DRM DE 2650 N-

TOMMY DORSEY

1814.EAST OF SUN/HEAD ON PILLOW BB 10726 E+
1815.WHJ SPERING/FUNNY LIT PEDRO BB 10771 E+
1816.ALONE/2 HRTS CARVED ON LONSOME PINE VI 25194 E
1817.CODFISH BALL/ RHYSAVED WORLD VI 25314 N-

MORTON DOWNEY

1843.AUF WIDERSEHEN DEAR/SNUGGLED ON SHLDDOE 7933 E
1844.LOVES OLD SWT SONG/ HOME SWEET HOME DE 1955 E
1845.SOFT LITES 2 SWEET MUSIC HOW 1-2 N-

MERRILL DOYLE

1849.MY DESIRE/CANT START ALL OVER AGAIN OK 4131 N
1850.CANT WE START ALL OVER/ MY DESIRE OK 4131 E+/-

JESSICA DRAGONETTE

1851.BELLS ACROSS MEADOWS/ FRST LOVE BR 7433 E
1852.ESTRELLITA/ SIBONEY VI 4463 E+

EDDIE DUCHIN

1853.NITE & DAY/ AFTER U BR 6445 E+
1854.HRT IS UNEPLOYED/HOW LONG CAN LOVE BR 8219 E+
1855.FROM NOW ON/GET OUT TWN BR 8252 E+
1856.SHORTEST DAY OF YEAR/FALLIN IN LOVE BR 8268 N-

PHIL D'EY

1872.OCT/ NOV DE 4379 N
THE DUNCAN SISTERS
1873.BABY SISTER BLS/ MUSIC LESSON VI 19050 E
1874.RIVER GOO/ DRUMS COE 1778 E+

BOB D'INN'S VAGABONDS

1878.GRAVEYARD BLS/WHOLE WLD LOVE U DE 5707 E+/-
JOHNNY DUNN

1879.SPANISH DRMS/HALLELUJAH BLS CO 3839 E+
1880.VAMPIN SAL/ SWT LOVIN MAMA CO 3893 E

CHAMPION JACK DUPREE

1881.FRD BLS/ GOD BLS OUR PRESIDENT JO 5102 E+
1882.WEED HEAD WOMAN/BAD HEALTH BLS OK 6197 N-

WILLIAM DUTTON & ARTIE DUNN

1884.CRYIN 4 CAROLINES/HELLO BABY OK 41387 N
1885.HELLO BABY/CRYIN 4 CAROLINES OK 41387 E

GERTRUDE DWYER & ART FIELDS

1886.GCTTA GET SELF SOMEBOSY/CRAZY WDS HA 344 V+
NELSON EDDY

1887.SUN UP 2 SUN DW/WHO R WE TO SAY VI 4388 N-
1888.SENOPITA/SOLDIERS OF FORTUNE VI 4389 N-

UKULELE IKE EDWARDS

1889.CHIQUITA/ ALL OF THE TIME CO 1515 E
1890.GOES LIKE THIS/2WAY 2 HVN CO 1523 E+

CLIFF EDWARDS

1892.FASCINATING RHY/ I'LL TAKE HER BACKPE 11560 E
1893.ONLY I 4 ME/ OH LADY BE GOOD PE 11564 E

GUS EDWARDS

1898.CRYIN FOR MOON/ ILL FLY HAWAII VI 20167 E
1899.MONTE CARLO JOYS/ TURKISH TOWEL VI 20207 E

MARTA EGGERTH

1900.LOVELY LIKE THE DWN OF HRT IS YOURSPAE 2349 E+
1901.ALWAYS WHEN IM HAPPY/ MANOLA PAE 2508 E+

EIGHT RADIO STARS

1902.FOUND HAPPINESS/ MY ANAPOLIS BR 4272 N-
1903.DRM GIRL OF PI KA/ A NIGHT IN MAY BR 4310 E

DUKE ELLINGTON

1904.BLK & TAN FANTASY/ MOOD INDIGO BR 6682 E-
1905.LET SONG OUT HRT/ GAL FRM JOES BR 8108 E

GAY ELLIS (PSEUDONYM FOR AN'ETIE HAINSHAW)

1913.BLKBIROS BLBIRDS/ U WANT RAINBOW DI 2766 E
1914.GOT FEELIN FALLING/ ONE IN WLD HA 915 V+

CHICK ENDOR/AILEEN STANLEY; JOHNNY MARVIN

1915.WORLD IS AT REST/ EVERYBODY LOVES VI 21848 N
1916.LOVE ME OR LIVE/ GO LIT BAD LIT VI 21922 E

KAT EWANS & HIS ORCH

1917.BLUE INTERLUDE/ WHEN LIGHTS ARE LOW HMV 4699 E+
FAMOUS FORTY' ELKS CHORUS

FARRELLS DANCE ORCH

1918.FAUST.SONG OF THE ANVIL BR 3972 N-
1919.GYPSY BLS/ WANG WANG BLS

FRANKLYN FERRIS ORGAN SOLS

1920.CARRY ME BK OLE VA/ LITTLE PAL HA 997 E+
GRACIE FIELDS

SHEP FIELDS

1921.EE BY GUM/ OH OHIE HOME HMV 2880 E
1922.ALWAYS IN MOOD FOR U/ TALL TAN TER BB 7180 N/E+

TED FIORITO

1925.ALABAMA BOUND/ BABY WONT U PLEASE BB 10753 E+/-
ELLA FITZGERALD

ELLA FITZGERALD

1926.MAKE LOVE 2 ME/ IM THRILLED DE 4073 N-
1927.IM THRILLED/ MAKE LOVE TO ME DE 4073 E+

FIVE LITTLE CHOCOLATE CANDIES

1931.4 OR 5 TIMES/PADUCAH OK 8627 V+
FIVE ROCQUETTES

FLANAGAN ALLEN

1932.SOMETIMES FEEL LIKE M CHILD/LORDS DE 7842 E+
1933.OUTSIDE LOOKIN IN/ RUN RABBIT RUN DE 3184 N

JAY C. FLIPPEN & HIS GANG

1934.BABY FACE/ SAOIE GREEN PE 12248 E

PAT FLOWERS

1935.AFTER SUN DWN/BEG BORROWN STEAL OE 8587 E+
1936.AINT JST LIKE WOMAN/HORIZONTAL VI201900 E

FORD & GLENN/ELLIOTT SHAW

1937.WATCHING WLD GO BY/ ARE U THINKING CO 1159 E
GEORGE FORMBY

GEORGE FORMBY

1938.NOT WELCOME SAY SO/WHAT DO I CARE ZONPH 1594 V
1939.WEPP SEAT PLEASE/CLEANING WINDOWS ZONPH 2199 E+

TEDDY FOSTER

1944.TAINT NO USE/LADY MEETS GENT DWN SOHMV 5141 V-
FOUR ACES

FOUR ARISTOCRATS

1945.BL HAWAII/HONEY HAR 897 E
FOUR ARISTOCRATS

FOUR BLACKBIRDS

1946.GOTTA GET SELF/SCHULTA IS BACK VI 20465 E
FOUR BLACKBIRDS

FOUR CLEFS

1947.BASIN ET BL/ LOUISVILLE LADY VO 2981 E+
FOUR CLEFS

FOUR TONES & EDDIE BEAL TRIO

1948.PORRAGE IN OAK/DARLING CANT HVE DE 8512 E
FOUR TONES & EDDIE BEAL TRIO

FOUR WANDERERS

1949.GDNITE BABY GDNITE/SOMEONES ROCKIN BB 11408 N
FOUR WANDERERS

THE FOUR SOME

1954.FARMERS LIFE 4 ME/ST URCHIN(HRCKR) VI 38540 E
THE FOUR SOME

ERIC FRANK (ACCORDIAN WITH RHY ACC.)

1955.CHINATOWN/ SWT GA BROWN DE 1595 E+
1956.BLUE/MY HONEY. LOVIN DE 1867 E+

HARRY FOX

1957.STARBUST/ OH LADY BE GOOD DEE 16101 N
HARRY FOX

ROY FOX AND HIS BAND

1958.WAY DWN BARCELONA WAY/ ALL BOYS CO 2942 E+/-
1959.WY OWN BARCELONA WAY/ ALL BOYS LVE CO 2942 E

HARRY FRANKEL

1960.ALCHA BELOVED/ ALL 4GOTTEN NOW OE 209 E+
HARRY FRANKEL

IRENE FRANKLIN

1961.WEEPIN BLS/BLK CROWN HICKORY TREE GE 5426 E-
IRENE FRANKLIN

BUD FREEMAN

1962.WANT BE JANITORS CHILD/BUT NEVER CO 1105 V-
(BROVE: ROUGH START)

BURTON GREEN

1963.RED HEAD/ ALL WRONG-WAIL CHORUS LADY CO 1873 E
(AUTOGRAPHED IN WAX BY IRENE FRANKLIN & COMPOSER

TIA JUANA

1964.SENSATION/ OH BABY DE 18065 N
1965.NEED SOME PETTIN/ TIA JUANA DE 18066 N-

FRIARS SOCIETY ORCH

1966.NEED SOME PETTIN/ TIA JUANA DE 18066 N-
1967.SUSIE/ FIOGETY FEET OE 18067 N

JANE FROWAN

1968.THE EEL. CHINA BOY HMV 9007 N-
FRIARS SOCIETY ORCH

JANE FROWAN

1969.FAREWELL BL/ ECCENTRIC BRE 2211 N
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 2602. HAWAIIAN BEACH BOY/ SWT HAWAIIAN MOON DE 2504 N
 2603. PRINCESS PO POO/ NEW HAWAIIAN LOVE SNGDE 2931 N
PAGE & RAMSEYER/ HERBERT L CLARKE
 2604. TIPICA POLKA/ LA VETA CAPRICE VI 16332 E
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 2609. NO STRINGS/ CHECK 2 CHECK BR 7486 E+
 2610. IV FOOT U MIND/ NITE & DAY HMV 5761 N
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 2614. IM LONESOME TOO. MISSISSIPPI MOON RZ AU 23189 N
 2615. PLD PAL O MY HRT/ COWHANDS LAST RZ AU 23191 N
 2616. WHISPER U MOTHERS NAME/ MOTHER WAS RZ AU 23193 N
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 2650. THAT LIT DRM GOT NWHERE/ LOVE DARNESTPA I E+
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how pure is pure?

JACK W. FARRELL

How pure is pure? That's a fine jumping off point for a verbal jazz battle most any time. Many skulls have been split over the exact limits that constitute New Orleans jazz. Many craniums have been cracked over the question of what "period" may have been the "golden age." Further dementing has taken place over the determination of who or how many are the true disciples, what should be the accepted body of belief among their followers. And to what extent one may dare to recognize even partial worth beyond whatever is defined as the sacred area of the mouldy vegetation.

The real kicker on these great discussions, however, is the wide variety of opinion among "pure" musicians themselves. Even the same instrumentalists, at different times, may use styles so variant as almost to seem the work of more than one individual. How many times have you heard it said in some areas that J. Dodds, Esq., is the obvious definition of the "right" way to play clarinet? This belief has much foundation in fact, but how does one reconcile the clarinet of the Oliver band with the clarinet of the Black Bottom Stompers? Was he "right" on *Room Rent Blues* (man, that's a lovely, lovely thing), or was he "right" on *Come On and Stomp, Stomp, Stomp!* (that's one of those things where I play the reissue while salaaming to the original)? You can really stir up some juicy discussion on THAT one!

Loud roars from the cool quarter notwithstanding, the real stuff is a music of infinite variety. Within New Orleans style itself there are differences as wide as the separation of "Chicago" style from the parent body. This is one main reason why "all star band concerts" are almost inevitably productive of nothing. You can prove this point by attendance at some of the jazz concerts where groups of "all time greats" are assembled by ticket salesmen who figure they can do it if Condon can. You know something? Condon can't do it, either.

The variety of possibilities in the music are both help and hindrance to "revival" musicians. Many a young group has suffered trombone trouble because of differing opinion, not only over whose style tailgate to use, but which facets are applicable as well! Just as an example, take the inevitable Kid Ory into consideration. He is a pet with purists, but his approach is infinitely varied. He may roar through a Roy Palmerish ensemble, then shift to early-Pecora "bicycle-horn" phrasing, and end up with something that could easily be taken for Dutrey. Is it any wonder revival band efforts require work and concentration to achieve some sort of cohesive sound? Small wonder there are such wide variances in ideas and styles between various trombonists, all of whom claim Ory as a principal inspiration.

When it comes down to determining what is "right" or "wrong" in the matter of purity, the conventional tests by present day listeners are rarely applied to the old masters themselves. If they were, it would soon be found that with them as with the re-

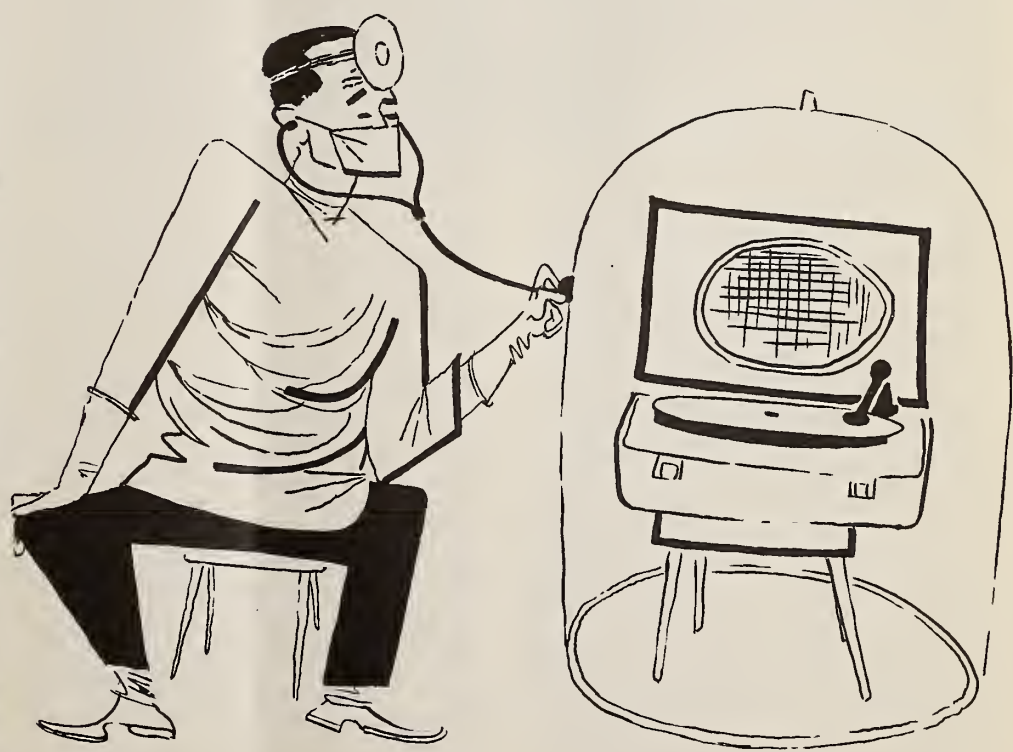
vivalists, taste and emotion were the basis for selecting a mode of playing at any time. There are quite a few ways of playing the same thing and still having it come out the way it should. This is the heart of the difficulty that faces any "all star" group at the outset. Of course, the good-old-reliable, tried-true-and-driven-into-the-ground techniques of the Condon school have usually been the answer. This recipe needs no reiteration, as the dreary outline of it has been drubbed into most jazz fans often enough to be *too* well known. Resorting to this mad-dash to the showers technique and playing nothing less familiar than *Muskat*, any seven total strangers can strangle through the chords without creating a blessed thing for the necessary minutes of playing. Nobody can recognize who is doing what unless they manage to disport themselves with a little clarity in their solo efforts, but the ensembles are inevitably high-speed hodge-podge.

The funny thing about assembling groups, be they for sessions or as regular, working units, is the fact that effort in and of itself is not necessarily a potent factor in attaining success. Because of the importance of subjective factors, the safest approach seems to be that of at least allowing the musicians to have something to say about it themselves. Regularly working bands sound much better in some measure because, the personnel is gathered through common consent, and not

at the whim of an entrepreneur seeking vicarious thrills in a medium he doesn't quite understand.

On the other hand, some funny things do happen in personnel-mixing situations, particularly when a sympathetic musician sits in with an organized group. Wild Bill Davison once sat in with Messers. Lewis, Robinson and their confreres in Bunk Johnson's band with results that were astounding to all, including hizzoner the Wild One. They say Brother D. never played with greater taste or inspiration, and for a man usually considered far-removed from that area of mould, he sounded like he really "belonged." Bill was reportedly astounded and delighted with this experience, while Jim Robinson, who was also impressed, told Bill "You clean up that tone and you'll be a great cornetist."

Hearing a band of relatively fixed personnel over a period of development can teach far more accurately the subtle limits imposed by the individual styles and personal attributes of musicians than can any one-night stand by a dozen total strangers. The career of the Red Onion Jazz Band this past winter was interesting in this respect. The band which left the Blue Note after nine weeks sounded radically different than at the beginning of the engagement. New ideas and an interesting approach were apparent at the outset, but it was also noticeable that at least musically some of these men were strangers to each other. As the days went by, cohesion grew in the front line, the rhythm became steadier and the dynamics more subtle and varied. The band's initial virtues of energy and determination were enhanced by a steady growth of competence and confidence among its members. By the advent of the New Year, the group had reached a point where it could stand on its own two feet and brawl with all comers. Robust vocals and a healthy, rocking beat were clear evidence
(Continued on Page 10)





the return of swing

by orrin keepnews

Benny Goodman came almost all the way back in one hectic night last month, and then suffered an unexpected physical setback that (at this writing) leaves the whole status of his widely-heralded "come-back" way up in the air.

On Friday night, April 17, the newly revived version of the Goodman band and the original Goodman brand of Swing filled New York's Carnegie Hall twice in one evening—with a Louis Armstrong group in a supporting role on the bill to add an apparently cautious and apparently unnecessary bit of box office backbone to the proceedings. It was the first big-time in-person test for B. G. and a collection of his former stars and sidemen, the start of a six-week tour of concert-hall one-nighters scheduled to wind up in Hollywood Bowl and presumably intended to test whether the vibrant and energetic jazz of the '30s could fight its way back into its old position of public acclaim and big money.

The test was obviously stimulated by the phenomenal success of *Columbia's* 2-LP set of tunes recorded at Benny's Carnegie Hall debut, some fifteen years ago. Since its release in October, 1951, some 220,000 copies have been sold, a most amazing and apparently accurate figure. Last Fall, another double LP, this time of off-the-air shots dating back to 1936 and 1937, was issued and was heartily received. So Goodman brought together such colleagues of his youth as Gene Krupa, Ziggy Elman, Teddy Wilson, trombonist Vernon Brown and singer Helen Ward, added sax men Georgie Auld and Clint Neagley (from the 1940-41 band), and tossed in Charlie Shavers for good measure. They went through intensive rehearsals, from which filtered forth glowing reports and one 78 rpm record that indicated the presence of the good old flavor. After playing at a couple of dances in New England and doing a New Haven, Conn.,

concert by way of warm-up, the group moved in on Carnegie Hall.

Reports of and reactions to the Carnegie concerts were varied. The "square" newspapers ranged from ecstasy to comments that seem to be saying that we're none of us as young as we used to be. But insiders felt that the music was good, spirited, as infectious and rhythmic as ever, and certainly vastly preferable to any other commercial band sound to be heard hereabouts in several years. The audience was a varied one, too, about equally divided between a somewhat settled group (obviously returning to hear the music of the days when their wind was better and their dancing tempo faster) and a jivey younger crowd that seemed to think that any jazz concert at Carnegie should be handled as if it were a Norman Grantz function (they kept shouting "go, go, go" as if expecting Illinois Jaquet to turn up at any minute and take a dog-whistle solo).

What the New York concert did prove was that the magic of the Goodman name had not died, that he could still pull a crowd and still please a crowd. Whether this was a one-shot success, compounded of equal parts of nostalgia and curiosity, was anyone's guess. Even the cross-country tour couldn't really answer that question, since even a series of sold-out houses (although nice for the pocketbook and the ego) could mean nothing more than that there are lots of cities eager for a one-night look at the Return of the Swing Era. But at least the tour would be a starting point towards an eventual answer to a very interesting question as to whether this particular facet of jazz could have important appeal and validity for today's audiences.

Then, on Sunday, April 19, just before his scheduled appearance before two capacity houses in one evening at Boston's Symphony Hall, Goodman collapsed. Ex-

haustion seemed to be the cause; at this writing he is resting in Boston, the tour will continue with Krupa leading the band for a while, but by the time you read this Benny is scheduled to have returned to action.

The sudden collapse, which seems like a cruel and irrelevant gesture, is possibly a bit more than that. It is at least an indication that Mr. Goodman is a dozen years older than when he first went through the grueling grind of rehearsals and one-nighters. It is perhaps an overly-rough underlining of the fact that jazz—any kind of jazz—is a highly personal music, and that the musician's contribution of *himself* to the performance is far from the least important factor. The feverish, swinging, jitterbugging-in-the-aisles music that rocked the nation in the late '30s was the product of a young and excited group of musicians. Its impact was a total impact: the musicians, the music, the highly charged time (just barely post-depression, just barely pre-war), were all bound up together and it was as a unit that they were so impressive.

Jazz traditionalists feel that the music of New Orleans—although it, too, was most intimately connected with its time and place—has values that transcend Storyville and the first decade of the century. When Bunk was resurrected, he was a really old man, and his lip often couldn't make it. But there were many who felt that his music was not at all a museum piece, or a "revival," who felt that it had life and meaning that was undiminished. The real question that Benny Goodman and his band may have to answer is not whether they can still sell their music, but whether there is actually anything to sell. It is true that the music of the 1936-38 LPs offers a hell of a lot to anyone who ever liked it—every bit as much as when it was first played, it would seem. But that is a matter of literally turning back the clock: those performances *are* the '30s, not present-day recreations of the era. Whether Goodman and company, as they are and as they play in 1953, are capable of delivering the goods they delivered in their hey-day, or whether this was a one-shot music that could only be played by a younger Goodman in a younger America—that is the major query.

In all fairness, it might be noted that another aspect of the concert tour clearly indicates that it is not only Goodman and Swing that have questions to answer. A fellow named Armstrong, who is unquestionably—taking his career as a whole—the very greatest figure in the history of jazz, is on the bill, too, leading a fairly oddly-assorted little outfit that here amounts to the relief band. Louis has been playing with groups something like this for several years now, playing music that approximates traditional jazz (at least the tunes themselves usually answer that description) but really doesn't have much of any consequence to offer. Louis, these days, is busy being the showman. Being Louis, he does a pretty good job of it, come what may, but it is a far cry from what we purists look for from the great man. It's not that anyone has any right to expect Satchmo to be playing just the way he played when he broke in at Pete Lala's joint in Storyville (that's an artistic impossibility, and would undoubtedly bore the hell out of him after almost forty years). But the indications are that Louis (by choice or because he couldn't do any better) has found no new inspiration of any real importance or validity, and is now just noodling around. The main point in all cases, of course, may be the simple and somewhat depressing thought that even jazz is a business to those who work at it and

(Continued on Page 12)

AS VARIETY MIGHT PUT IT

BENNY'S BASH BOFFO!

RICHARD H. CONGDON

(On the opposite page, Editor Keepnews ponders some questions raised by the "Swing Revival." Here, a staff writer skips the weighty-type issues and gets right to the point: his personal reactions to the Carnegie Hall appearance of the new Benny Goodman band.)

Halting steps as you approach Carnegie Hall. Something like "going home" again after fifteen years away. Will it be the same? Have there been changes? Have the years made a difference? Then your foot is on the first step of the Hall and your mind is made up for you as you are swept along in a formless tide of faces all expressing the same look of joyous anticipation.

As you are seated, the curtains part. You catch the first note of *Let's Dance*, the theme you have waited some fifteen years to hear once again. Only you can't hear it, even after fifteen years, because of the roar of the audience. But this is as it should be. For there it is—the Goodman band. A few changes are noticed, but the key parts are there: Benny, smiling and playing clarinet at the same time—probably one of the few men who can do it; Gene Krupa, who wouldn't look quite right unless he was wearing a skirt of drums; Teddy Wilson, ever alert at the keyboard; Israel Crosby, bass, and Steve Jordan, guitar. Checking the brass we quickly spot Ziggy Elman (who looked so much at home that you are sure he hadn't even left the stand after the last set in 1938), Charlie Shavers, and Al Stewart, on trumpets. Trombones: the now-greying Vernon Brown and Ray Peet. Into the sax section to locate, on altos, Clint Neagley and Willie Smith; and on tenors, Georgie Auld and Sol Schlinger. And, if you think you can take it—in addition to the above, Louis Armstrong and His All Stars!

With the collective eyes of the S. R. O. house (for the second time this night for an 8:30 concert has preceded this midnight one) focused at the center of the curtains, Louis Armstrong calmly walked out from the wings followed by Barney Bigard, clarinet; Joe Bushkin, piano; Cozy Cole, drums; Arvell Shaw, bass; and Trummy Young, trombone. With few words—who could talk with that ovation!—the sextet warmed into *Sleepy Time Down South* and the house belonged to Louis. No small credit was due the King when one realizes that he was holding spellbound an audience that knew perfectly well that behind the closed curtain the Goodman band was taking its place on the stand.

His numbers were mostly feature ones for individual members of the band, with Trummy Young doing his great vocal and tram version of *Margie*, sticking as close to the Lunceford version as the limited number



of instruments would allow. Joe Bushkin, backed by the rhythm group, offered *Get Happy* and a swing into *California Here I Come* (man here played fine piano). With a full band background Bigard roused the house with extended choruses on *C Jam Blues*. A whole band blues on standard chords with Louis proving himself as inventive vocally as instrumentally preceded the arrival of vocalist Velma Middleton. What she may lack musically was certainly made up in energy and enthusiasm as she sang a blues tune (Your mama's come to stay, 'cause I ain't mad at you, etc.) followed by a duet with Louis on their popular recording of *That's My Desire*. Cozy Cole took an exhausting drum solo on the band's final number, *Bugle Blues*, which my notes (still decipherable) tell me points this out as one of Armstrong's better recent combos, and Louis himself as playing a rejuvenated horn.

The repeated calls of the crowd for more Louis were quelled when the curtain quivered slightly and something more than pandemonium broke loose as the first (and only heard) strains of the heretofore mentioned *Let's Dance* rang throughout the hallowed (and this concert certainly didn't make it any less hallowed) interior of Carnegie Hall.

Before composes could be restored—if such was intended to happen—the strains of the *Bugle Call* were heard once again and swing was once more to raise its head.

Benny quickly gave the downbeat for the famous Fletcher Henderson arrangement of *Always* and the somewhat slower pace gave the listeners an opportunity to hear, as in days of old, the fine precision and reed-brass contrasts to be found in these arrangements played by this band. Georgie Auld was featured in the traditional opening solo on *Always* and it was a fine opportunity to listen to this competent musician on an un-bop solo once again.

Most enthusiastically received, of course, was *Don't Be That Way* and now the band began to remove all traces of doubt concerning its identity as all the young men warned their young ladies not to applaud when they thought the song had ended.

Something not recognized as part of the Goodman repertoire was a vocal by Benny. An attentive ear to the words, however, announced that this was nothing but the 1953 method of introducing Miss Helen Ward who was, incidentally, very much a 1953 singer despite the absence of a staff

(Continued on Page 6)

benny's bash boffo

(Continued from Page 5)

of multiple voice engineers. *I Feel a Song Coming On*, coupled with *It's Been So Long*, seemed to have been as aptly titled a double feature beginning as could be wished for. Miss Ward offered as an encore *You Turned the Tables on Me*, and only succeeded in leaving the stage then because the band swung into Mary Lou Williams' *Roll 'Em*. During the course of this version Benny delivered one of his best solos of the night and was informed of same by a tremendous ovation from the house. It was a re-education into swing and the Goodman style to note the sparsity of solos, which were not a part of the regular arrangement (perhaps this is the result of lending an ear to Dixieland recently). To be certain the soloists were heard, found their opportunities ample, but this was as much a unit of musicians working as one as it was single stars. Undoubtedly it has been noticed that the name of Ziggy Elman has not been prominent as yet, and the only plausible answer could be that he must be having lip trouble. This was one of the regrettable parts of the evening. Although he was fully represented in brass ensemble, most of his "standard" solos were played by Shavers. These solos, while good and certainly well received, still serve to point up a trend that is becoming more prevalent in music today—one of occasional lapses into the "tricky" sort of solo which interjects comical passages from other songs; the building of a pitch in audience reaction by countless repetitions on one note; or just plain screeching on the high notes. All of these, and other such techniques, draw good audience reaction and this perhaps explains their popularity. The question remains, however, how long can this reaction be held when fad is allowed to replace artistry?

Intermission was followed by the trio. A tightness was noticeable in the opening *China Boy* but this soon disappeared in the following *Memories of You* and *Avalon*. In the latter song Krupa was responsible for Goodman's delivering long and deeply felt choruses by both his vocal and percussive persuasions. As at the conclusion of past parts of the concerts, the audience was insistent on encores but other happenings quickly diverted their attention.

The strains of the ever-present *Saints* were heard and this noted the reappearance of the Armstrong group with that evident crowd-pleaser. After their rendition, the Armstrong group marched off again but the *Saints* continued to be heard and from the wings this time came the entire Goodman organization in a march around the stage—a humorous take-off on the current vogue in jazz circles. Marching to their respective places on the stand the band leapt into *Sometimes I'm Happy* with a strong mute chorus by Shavers followed by Auld. By this time the band was more on fire than ever, and arrangements were handy to get them back on track again after repeated series of solos. No announcement was needed and indeed none could have been heard as the bass tones of the opening bars announced *Sing Sing Sing*. The wraps were finally off Krupa, much to the delight of the house, and this most unpredictable of all Goodman numbers was taken for a solid fling with more endings than even *Don't Be That Way*. As can be assumed, this was to be the finale, but as the notes of *Goodbye* sounded throughout the house a mass protest of great emotional proportions forced Benny to give the downbeat on a *One O'clock*

Jump that out-one-o'clocked them all. There was no ending to the concert and obviously couldn't be if the audience had its way and so at this exhaustive stage the players and Benny simply removed themselves from the stand and off-stage.

Regrettably, a final word in a different vein is in order as a conclusion. If jazz is to receive its proper standing in the music world as a mature, representative American music form it needs the support of the audience. (To be sure, the audience was there physically and then some in the presence of many standees at both performances.) However, recently (and the trend seems to be increasing), the audiences have reached a vociferous height that exceeds the bounds of good taste. Without a doubt most of the audience was prepared to offer its very necessary contribution of attentiveness to the artists. There remain those few, however, who seem to find it necessary to participate in the performance in varied ways: perhaps in assisting in the downbeat, or in shouting requests. This is not a tirade against enthusiasm. However, it was our feeling in this case that the audience was robbed of some extra solos and music by Mr. Goodman and members of the organization who were obviously fed up at such constant interruptions.

Solutions to this problem are not immediately at hand but perhaps steps can be taken which will help prevent what can only be the curtailment of good music. At least one solution is immediately obvious: the education of the management of concert halls as to the limitations to be placed on audiences. With jazz concerts being relatively new to them, they evidently seem to feel that this is how jazz audiences act. However, their trained professional ear must be able to differentiate enthusiastic approval from something bordering on hoodlumism. If they insist on packing their houses to the roof, then it behooves them to staff these houses with competent ushers and/or sufficient police. Certainly no such disturbances would be tolerated in another art form and jazz should be no exception.



the record changer

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editorial

This magazine usually does not concern itself with the problems of the world outside our own special interest in jazz. Arguments over what cornetist actually appears on what rare record are our standard fare; the confusions of current affairs are left to others. But every once in a while the anxieties and stresses of that outside world strike close enough to us to demand comment.

Bucklin Moon has for several years been a contributor and reviewer for *The Record Changer*. Until last month, he worked as an associate editor in the fiction department at *Collier's* magazine. Then, in a shocking display of the sort of hysteria and fear that now seem to be gripping even the presumably sanest organization, Moon was abruptly fired, as a result of some incredibly flimsy charges.

The facts of the matter are these: *Collier's* had published an article, "I Was Called Subversive," telling of the attacks made on a Los Angeles housewife who had briefly testified at a local Board of Education hearing, arguing against a ban on study of UNESCO (the United Nations' Education, Scientific and Cultural Organization) in Los Angeles Schools. Moon had no connection with this article, but those Californians who apparently consider the U.N. to be subversive dragged his name into the matter. In angry letters to *Collier's* advertisers, protesting the article, attention was called to the presence on the staff of *Collier's* of Moon, described as a man with "a long record of active membership in Red-front organizations." The editor of *Collier's* then confronted Moon with some "evidence" apparently gleaned from Washington sources. It was charged that Moon had been listed as a sponsor of a "Peace Conference" held in New York in 1949, and that he had been a member of the "Writers' Board for Wallace" in the 1948 elections. It was further charged that his most recent novel, *Without Magnolias*, had been favorably reviewed in the Communist Party newspaper, *The Daily Worker*, and that another of his books had been included in an ad listing books for sale at a bookshop operated by the *Worker*.

According to Moon's immediate superior at *Collier's*, fiction editor McLennan Farrell (who bitterly opposed the firing), this report on Moon was "incomplete . . . fragmentary and misleading." Moon's own answer to the first of the charges was that the "Peace Conference," which presumably was of Red-front sponsorship, had used his name without either his knowledge or his consent. As for *Without Magnolias*, a calm and non-sensational book published by the very respectable firm of Doubleday and

(Continued on Page 12) —

the jazz record census—

REPORT

NUMBER ONE



DICK HOLBROOK



Like most things in life, the pot of gold was not attained, but the rainbow sure was purty. I set out to compile a census. The effort netted a wealth of fascinating letters from old friends and new. And I again eat humble. I found how little I've learned about records in twenty-seven years of feeding my portable. However, there is a heap of useful data to report. First, though, there are several general observations that must be made.

This can only be called a sample, not a census. Seventy-two collectors contributed information on their rare jazz holdings (and thanks again, guys, for your help). Seventy-two is a good sample—quite possibly representative of the entire fraternity—and gives a picture of relative scarcity. The postmarks ran like this: New Orleans (1), Southwest (6), California (11), Northwest (4), North-central (6), Central (8), Eastcentral (12), East (14), South (5), Overseas and Canada (5).

Fifty collectors answered the first list published in the April, 1952, Record Changer (No. 1-90). Less than half that many replied to the second part of the list run in the December, 1952, issue (No. 91-144). So do not compare the number of mentions if they appeared in different halves of the list.

Also, please understand that these 144 records are not to be considered *the* rarest jazz. Some are not rare. Some are not even good jazz. They served as a starting point—a pilot run. You have suggested some more deserving candidates for some future blue-chip roster. I will call attention to many of these, but not attempt to guess their rarity in this report. My list could be shortened 15%—and then quadrupled. Maybe you've made your own string of pearls.

What is the measure of a rare jazz record? Here are three tests:

1. Everyone agrees it's fine jazz.
2. There are few originals, in good condition, for disposition.
3. Any collector would gladly pay plenty for a copy.

The critics have had their say on most of the rare items. Perhaps your own judgment is adequate for your own collection. On the 144 in the Census, comments on the music by qualified experts may prove helpful to you. In my own opinion, if the record doesn't rate as top-notch jazz, rule it out then and there.

What about supply? Absence makes the disc grow rarer. If a particular record doesn't show up in sale or auction lists—and you must have that wax—it's rare in your book! Walt Allen sent me a tally of the number of times the leading jazz items had been offered in the Record Changer. Discs frequently listed got most Census mentions. Those seldom or never listed usually got few if any Census reports.

Finally, there's that trouble-maker: demand. There are lots of obscure items on your shelves. Records you wouldn't dream of selling. But how can you decide they're rare until you find their appeal to others—for a price? Demand is a sometime thing. Prices are up and down. You sell for what you can get. You buy for as little as you have to pay. And when you bid, it's a desperate compromise between your penury and your rapacity.

And now—the golden nuggets of info. Let's start with King Oliver.

#92 Ge 5276 No claimants. Dick Rieber first spotted this in a list of current Gennett releases. Wonder if they

changed their minds? I've never heard of a copy turning up. Have you?

#91 Ge 5275 Monte Ballou of Portland, Oregon, has a beat copy. And it is said that Jake Schneider told Brian Rust he had a copy. Ballou's is in G condition.

#84 Ge 3076 This is the only Gennett that has Oliver, Armstrong, Dodds and Jelly Roll Morton. Playing together? No, the Morton is on the reverse side. Even though this is not the original issue of either piece, it's a mighty rare record. Henry Henriksen of Minneapolis has a cracked NEW copy. Bill Russell has it "V or better." And Carl Davis of Buffalo has it V—. Merrill Hammond of Philadelphia thinks it shouldn't be included in the top flight because it's a reissue. Well, it's the King of the Reissues!

#85 Ge 5132; #86 Ge 5133; #87 GE 5134; #88 Ge 5135 Bill Love of Lookout Mt., Tennessee, has all four, all NEW. Bill Russell has them home in Canton, Missouri. Remembers them as "V or better." Happy Ruggles of Los Angeles has the 88 new, the 87 E and the other two as well, but not sure of condition. Philip Elwood of Berkeley, California has them N, E, N, but lacks the last. Merrill Hammond has them N, V, N, G. No other new copies reported. Total count on the four: 11, 12, 8, 6. Note the relative scarcity. Walt Allen found this same trend in the number of times these four were offered in the Changer.

#89 Ge 5184 New copies: Bill Love and Merrill Hammond. Probably Bill Russell, too. Med Stoll, now in Plainview, Texas, sports an E copy. Three Vs and a G were also reported. I wonder if some square has saved this record because he likes the Art Landry side!

#82 Pm 12088 Love: New. Russell: V or better. Hammond: E. And Russell Hurst of Longview, Texas, also reports an E copy. But that's all. Incidentally, the Bernie Young side is pretty terrific, too. I have the first cousin to this record: Young's Pm 12060 with vocal by Anna Oliver. Any kin to the King?

#83 Pm 20292 Mabel's Dream comes in a 1 or a 2 take. And the sides were also issued on Claxtonola and Puritan. Any version is scarce. Bill Love's new Clax is on the block in the March, 1953, Changer. Bill Russell has it V or better. Carl Davis and Merrill Hammond have E copies. Merrill's is the 2 take. Another collector has the Pm in V condition and a V Puritan. If I had to settle for just one Oliver, this record would be my choice. Oh, play that thing!

There undoubtedly are several more first-class copies of these Olivers on Gennett in the collections of the old Chicago pioneers and others. Have you inspected your neighbor's attic recently? Believe it or not, I picked up an *Irish Black Bottom* that way recently. And a *Pickin' On Your Baby* from a used furniture store near the office one noon hour last year. Rare jazz—yes, even Oliver Gennetts and Okehs are not yet discoverable only by the paleontologist. There's a law student in Philly who is making sensational finds nearly every week by simply ringing doorbells in the older middle-class Negro neighborhoods and asking if they have any old records they'd like to dispose of.

Moving on now to the Oliver OKs may I remind you again *not* to compare the number of reported copies for OKs with the Gennetts and Paramounts listed above.

(Continued on Page 10)

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benny frenchie

Secrets: Columbia is negotiating for the rights to the "secret" recordings of the Kid Ory band playing for dancing ("the Green Room records") made by Harold Drob and the late Gene Williams. Three and a half hours of music was captured: the band playing as it really does, not as a dixie jazz band or a group of sensationalists as it has on most record dates. The bonanza may just be beginning.

Influence: Lee Collins, recently in New York for a concert date, had some interesting comments to make on New Orleans music. He volunteered that he thought the greatest trumpeter he ever heard was Bunk Johnson, and added that in the old days Bunk had used a very different style than that heard during his "come back" period. It would be hard to describe that style, Collins said, but the closest thing to it is the way Bechet plays soprano sax today. "I think maybe Sidney based his style on the way Bunk used to play," Collins added.

Extended Play: A recent attraction at Paris' Palais de Chaillot Theatre was a full-length ballet, "The Women of the Night." The composer and soloist: Sidney Bechet. Length of one of the solos: one hour. Age of soloist: 60 years.

Second Generation: Did you know that Clarence Williams and Eva Taylor have a daughter, Irene Williams, who sings? Well, you know now, and a lot of people in the music business say there's going to be money in it.

Literary Note: By now, everyone should know that Louis Armstrong is at work on his autobiography (for Prentice-Hall). The latest report is that he has reached 1932.

Air Check: Most collectors do not seem to know that Bunk and Louis once did a broadcast which was "air checked" on many recording turntables. Bechet was there, too.

V-discs: An unreleased date by the Kid Ory band (with Mutt Carey and Albert Nicholas) made for V-disc is reputed to surpass any of its commercial releases.

More bonanza: Benny Frenchie would not be at all surprised if more releases by Bunk Johnson and the band on Columbia LP should appear in the future. Things get better all the time.

Copy: Musicians say that the stuff Louis plays on *Knee Drops* is straight note-for-note out of Joe Oliver.

British Jelly Roll: Many of the numbers included in the Jelly Roll Morton piano folios currently in print in England have never appeared over here and are unknown to most jazz fans. The same firm over there has also republished some of Jelly's orchestrations.

Found those Buddy Bolden records yet, anybody? We weren't kidding.

Help Wanted: Benny Frenchie is a man who gets around and keeps his ear to the ground, nose to the grindstone, etc. But we are only a man, and there must be a good many Items of Note that never come to our attention (particularly in areas far from our stamping grounds). So all good jazz fans, rumor-mongers included, are invited to send along any news, gossip, or comment that seems within the rather broad limits of this column. Just address Benny Frenchie, c/o The Record Changer, and receive our thanks.





records noted

GEORGE AVAKIAN
MARTIN WILLIAMS
ROBERT L. THOMPSON

pioneers of boogie woogie

meade "lux" lewis: honky tonk train; wesley wallace: number 29, fanny lee blues; "cow cow" davenport: slow drag; leroy garnett: chain 'em down, louisiana glide; charlie spand: moanin' the blues; henry brown: henry brown blues

This set, according to its billing, should present eight ways of playing a certain percussive kind of folk piano blues, at least one of which should be exceptional. Things do not turn out that way. Cow Cow's simple number is not played in boogie style but with an ordinary bass; the *Glide* is not a blues, less a boogie, but a "gin-mill tune" (I suppose one could call it that) with heavy bass figures.

I had something to say in these pages last month about this version of Lewis' *Train*. It is easily the best interpretation of that remarkable piece. The slower tempo and consequent beat make the whole picture here quite different. Choruses two (a train whistle chorus) and nine use motifs found in no other versions. The cross rhythms and double timings of choruses four, five, and seven are especially obvious in what they gain from this more just speed, and chorus six in this version is more melodic than its use in any of the faster versions where it was simplified to a riff.

Garnett's lively *Chain 'Em* shows us what this music is for; there are the encouraging shouts to the pianist that we have heard on other boogie records, and that lets us know that the music is to provide strikingly honest "atmosphere" and, perhaps, something to dance to in a bar or at a rent

party. On *Moanin'*, Spand adopts some of the figures of his more famous *Hastings St.* to a vocal blues performance and, again, there is the rhythmic interplay between his piano and Blind Blake's guitar phrases. Henry Brown is a surprise. I had thought him cruder as a pianist than he shows himself to be here. He has an outstanding beat, also; and notice how in some choruses he switches to the four-to-the-bar bass motif that Lewis made central in his *Bear Cat Crawl* years later. (Take some steps out of a "walking" bass, ergo: a crawl.)

Number 29 is, next to *Honky Tonk*, the outstanding number of the set. In it, Wallace achieves something of the extension of the form beyond the gin mill and rent party "atmosphere" piano, that Lewis did in some of his playing. He is, with words and music of simple dignity, telling us according to his means the story of his train ride. The words are more integrated into the performance (hence more entertaining) than those that are shouted at a pianist or those that he shouts to dancers. The rhythm of this thing is unusual: Wallace accents his bass figure in such a way as to suspend it somewhere between 3/4 and 4/4 time, but plays his treble in 4/4. It is very interesting to see, incidentally, in *Fanny Lee*, how different some of the same treble figures sound at the slower tempo and with a differently accented bass. Like "Cripple Clarence" Lofton, Wallace played blues spasm-style; that is, he did not always play to regular chorus lengths, but often played around with an idea until he was through with it and took up the next. But he is more polished than Clarence in some other respects. Notice the double-timing in the treble that he uses. This is the same double-timing Lewis uses for a moment in *Honky Tonk* (which, incidentally, is generally omitted by other pianists who play this piece).

A gin mill tune and seven ways of playing the blues. (*Riverside* RLP 10009) (M. T. W.)

this is bunk johnson talking

buddy bolden's style (with demonstrations), funeral parades, tony jackson at the big 25, pete lala's, dago tony's

Easily the most important and entertaining *AM* release yet is this collection of William Johnson talking, whistling, playing piano, and playing his horn in duets with piano. "Just to hear that man talk sends me," was Armstrong's word on him. In the light of that I shall try to resist a strong temptation to repeat what he says.

In the account of Bolden's style and his experiences with him, three infectious and varied demonstrations of that style are given by Bunk's trumpet in duets with Bertha Gonsoulin's piano, and there is an early illustration in which Bunk whistles Bolden's variations ("runs") on a tune and his own second cornet part as he played it with him. What kind of musician is therein pictured?

If anyone has the idea that Bolden, the man who "first played jazz" out of ragtime, marches, and blues tunes, was in any sense a crude or primitive musician, he is, to his own detriment, wrong, for the kind of cornet playing that emerges here (and the kind of group music it represents) is obviously yet unknown to a legion of spasm, dixie boys and noise makers (whatever their talents) who have been called "original" or "in the great tradition." If we stop and think about it, it takes a first-rate musician to play real ragtime—about which there is nothing crude—properly, and to play it

with jazz variations that are as expressive, easy, and logical as those shown here. . . .

The whistled demonstrations are among the loveliest things that Bunk recorded and they show not only the complexity and delight of a music, but the intrinsic "swing" of it as music. There is no accompaniment, not even a patted foot or a clapped hand, but it swings and moves beautifully entirely of itself.

Incidentally, Bertha Gonsoulin backs the trumpet richly in a way that few have done, and yet her solos show limitations. But they are *not* those of not knowing the function of her instrument in playing *with* the trumpet fully, rhythmically, carefully, precisely, spontaneously.

On the second side, Bunk (accompanied by some poor, dubbed-in music) talks entertainingly about parades and funerals. There follows a few bars of *Maple Leaf Rag* with some beautiful bass chords, not in the score, which the album notes tell us is by Bunk himself on piano. He describes ("dramatizes" would probably be a better word) how he learned a tune one day from Tony Jackson, a hitherto unknown tune which he then plays on piano. If he is reproducing Tony's style, is his own way, as well as his tune, it is easy to hear how much Morton learned from him.

Some more distasteful, dubbed-in background music introduces accounts of Pete Lala's (where Bechet and Bunk played) and of Dago Tony's ("the first job Louis had"). The picture of the musical atmosphere which nurtured these men is fascinatingly told. And listen to the version of the Oliver *Dippermouth* choruses that Bunk plays at one point.

Jazz was born mature, and it is not very interesting to watch even the nicest children try to imitate grown men once you begin to learn as we learn here, what men are like. (*American Music* 643.) (M. T. W.)

(Continued on Page 10)

rare record census

(Continued from Page 7)

These OKs were in Part II of the Census. Only half of many replies were received from this part as were sent in when Part I was published. The tally that follows is very skimpy. I have not heard from Bill Russell, Merrill Hammond, Happy Ruggles and numerous others. But here's all I know:

- #93 OK 4906 N (Love), V+, V, G and G. An E+ copy sold for \$25 in 1951.
- #94 OK 4918 E (Love), E/G, V, V, V, G.
- #95 OK 4933 N (Love), E, V and V. Yet Allen reports 19 offerings of this.
- #96 OK 4975 N (Love), G and G. Allen tally: 33 offerings. Brought \$25 V+.
- #97 OK 8148 Bill Love has a New copy. That's all we heard about. Walt found this offered only seven times. A sleeper?
- #98 OK 8235 Bill Love has it New. And there's a G— out in Springfield, Missouri (G. B. Aldridge). Walt found this up only three times.
- #99 OK 40000 Love: New. Elwood: E. Walt Allen: G. Apparently in scarce supply.
- #100 OK 40034 Love: New. Elwood: V. But Allen found this offered oftener than any of the last three.
- #108 Vo 1006 This is Teddy Peters, vocal. Is there any doubt that this is Oliver on the Georgia Man side? In any case, nobody claimed to have a copy. Walt Allen found it never for sale or auction. Let's have some comment on this item. Is it a flop musically?
- #131 OK 8205 This is Sippie Wallace, acc. by Oliver. Really beautiful horn. The six copies reported ranked only from F to V. There are certainly more and better copies. And it can't be especially rare. I won a V— at auction recently for less than \$2.25.
- #64 Au 617 I have saved the best till last. This is the Morton and Oliver duet of King Porter and Tom Cat. Only one copy reported. No copy ever offered for sale or auction in the Record Changer. Bill Russell has it. NEW. And it's not for sale. In my opinion, this is the rarest jazz record in the land. If you have a more eligible candidate it must be a duet by Buddy and Tony!

That's all for now. Next report: Armstrong. Then Hot Cornets, Jelly, other Hot Piano, Dodds, New Orleans, Chicago North and South Sides and Harlem.

how pure is pure?

(Continued from Page 3)

that the hopeful effort was growing into a healthy adolescence.

Comes a time for a "session" or a concert, a group like the Red Onions certainly makes far better sense than seven "all time greats" who are introduced to each other for the first time backstage and are then thrust into a blinding spotlight to give out on whatever tunes they all happen to know. The band that plays together from time to time or steadily usually is prepared for certain tempos in different instances, while the "all stars" frequently end up on tempos which half of the assemblage on stage may find totally strange to their conceptions of the tunes. I am told that it takes "great courage" to assemble bizarre groups of musicians for these all-star experiments. It certainly does—the courage of a total fool. If we must have impromptu groups in jazz, the

groups should be assembled by musicians, not ticket-sellers, and preferably by the musicians who are actually to do the playing. This applies on all levels of musical competence. From the rankest amateur to the lordliest professional, the performer certainly is the best judge of which musicians he can work the best with. That is why the various tidbits that ease out from Dr. Souchon and his confreres in the New Orleans Jazz Club have had a tendency to make so much more sense than almost any of the other present-day "informal" productions. Messrs. Souchon, Wiggs, Brown, and Company have gathered together by common consent and because of a true community of artistic interest, with results that have a considerably more potent effect than the usual "jam session" deal.

This "revival" business is something that has to be tackled by people who play instruments and are willing to work together on the thing. Organized jam sessions are all fine and dandy for the guy selling the tickets, but it does nothing for the development of new talent. The real answer must, of necessity, lie with sincere, dedicated individuals—such as the groups mentioned above, and those gentlemen of Murphyland jazz gathered around the Mighty Turk in the Bay City. They are doing a fine job, but there is a need for more of this kind of effort. That is the reason yours truly has been struggling with the cornet for lo, these many months, and is searching the New York area for like-minded souls who have the courage to begin at the beginning and see what they can do. Listening to records alone will never do the job. As a matter of fact, you find your records a greater source of enjoyment after you take up an instrument. No matter how badly you may play, the experience can do a great deal for your listening. How about it? It takes some time to get the ball rolling on these things, but you may be pleasantly surprised at the start that a few friends puttering around together can make at this sort of thing. In jazz, as in so many other places, we suffer from too many chiefs and not enough Indians. The jazz world is tiring rapidly of the "greats" who condescend on occasion to regurgitate a phrase or two at a jam-session for a fast buck. It is seeking and needs an increasing number of bands with no laurels to rest on—bands that are out to make a name rather than casual musicians who are willing to display themselves to you, the audience, as a special favor. It is up to you to encourage the "revivalists" even if you cannot participate more actively, because it is through them that we can best expect higher quality music in the New Orleans manner to be attained in the future, an expectation which I think we have every reason to believe is rational.

records noted

(Continued from Page 9)

bunk johnson 1945-46

with trio: you've got to see mama every night, jada, where the river shannon flows, in the gloaming, with band: all the whores like the way i ride, you always hurt the one you love, golden leaf strut, 827 blues

Bunk's trio of *Mama* was one of the first of his records which seemed to contain and

explain clearly what he was trying to do, what his timing and phrasing meant in his music, and what he meant by playing variations on a melody. Several of the other sides produced at the trio date (*Jada*, especially) complimented this picture and showed how he executed melody. On none of his work yet released except that in the *Columbia* set do we get at their fullest the beautiful tone and the subtle dynamics that are so integral to his playing, but, it must be granted that *Mama* is a good and important recording. He seems to me to be losing interest on *Shannon* and *Gloaming*.

The band is the Lewis-Robinson group, of course. It would be hard to imagine them contributing to *Mama*. They apparently know nothing of shading and dynamics, of harmonics. They play out-of-tune, they do not always really know the tunes, their playing is in parts not integrated, their techniques and imaginations (the same thing, in effect) are limited. To anyone who is engaged by their rhythm, their honest spirit, there must be a caution: be sure you know what the musical and expressive limitations of such a music must be. The best that jazz has achieved (how much is that?) has not had their limitations nor has it lacked any of the good things that they have. Bunk usually would not, could not, play his best with this primitiveness, and for his idea of how a band should sound as well as his own best playing, again we must turn to the *Columbias*. Sometimes he played some remarkable things (his greatness is always at least implicit) with them, however; he did on the *Jazzman* date, and he plays some good things here, especially on *Ride*.

With a knowledge of the possibilities of mature jazz music, the shortcomings of this band should be obvious. It is patently absurd to speak of Lewis and Robinson's music, as has so often been done, in the same breath with that of Morton, Oliver, Dodds, Noone. *Ice Cream* and George's blues, that is their music; and if you have heard that you have heard not only the best they can do, but the one level on which they do everything. They should be approached on that level—only.

Exercise: follow Robinson throughout one number carefully, say *Golden Leaf* (which is *Milenberg*), and compare what you hear with, say, Dutray on *Tell Nobody* or Ory on *Papa Dip*. Second Exercise: follow Lewis throughout one number and compare him with open ears to your favorite Dodds or Noone record. Third exercise: stop listening to details—like an expert—and naively compare—like a square—the overall picture and sound of a Morton, an Oliver, a Bunk *Columbia* with a Lewis record. Jazz, as Morton said, "is strictly music."

The time for a house-cleaning is obviously at hand for some of us. Some trash will have to be thrown out, and much of what we have will have to be reordered. Like all such house-cleanings, it will come a little late, but come it must. Some of us were beginning to live like the Collyer brothers. Enjoy it. (*American Music* LP 644.) (M. T. W.)

benny strickler and the yerba buena jazz band

fidgety feet; jazzin' babies blues; dippermouth blues; kansas city blues

To inaugurate its "Extended Play" series (45 rpm records containing twice the nor-

mal playing time, and enclosed in a decorated jacket), GTJ chooses this somewhat miraculous set of sides which Les Koenig restored from some dusty old acetates made by Hal McIntyre from broadcasts by the wartime Yerba Buena band. The band was a shadow of its old self; Strickler was about the fifth trumpet player to come into the band (Watters and Scobey having gone into service in 1942), Bill Barden had replaced Turk Murphy and Burt Bales was the pianist in place of Wally Rose (they, too, went into the Navy). Bob Helm, himself soon to be whisked into the Army, had come in as second clarinetist to Ellis Horne. Russ Bennett and Clancy Hayes were still in the rhythm section, but Hayes had to move to drums because Bill Dart was off shipbuilding.

Strickler was a legend who was every bit as good as people said he was after he died. His untimely passing (at 30, of tuberculosis) cost jazz one of its most promising as well as accomplished trumpet players. For good as Benny was, it seemed likely that he was only on the threshold of a more complete development.

The band is good enough on these sides, but Strickler is great, especially on a tremendous version of *Jazzin' Babies Blues*. Both the quality of the recording and the playing have an old-time sound that adds greatly to the sentimental appeal of these sides. You can't be without 'em. (*Good Time Jazz* EP-1001.) (G. A.)

kid ory's creole jazz band

ory's boogie; blues for jimmie no-one; st. louis blues

These sides, taken from a Dixieland Jam-boree concert, are something of a disappointment for those of us who yearn for the bygone days when Mutt Carey was blowing alongside Ory. The present band is capable of some very wonderful playing, but this set falls short of what the "new" Ory gang can do. *Boogie* and *St. Louis* are rather routine jazz concert performances, with Ory's own solos outstanding, but the full-length treatment of the well-known blues (in this version, respliced to play continuously as it was at the concert) is more like it. Even so, the familiar Ory flavor does not really come through until the band goes into the wonderful dreamy sound of its *Chimes Blues* interpolation.

For discophiles, let's explain quickly that this is the same tune which appeared first on *Jazz Man* as *Blues for Jimmie*, on *Columbia* as *Blues for Home*, and was called that again in the original two-part release of this version. It's a great number any way it's sliced. (*Good Time Jazz* EP-1002.) (G. A.)

turk murphy's jazz band

shake that thing; brother lowdown; yellow dog blues; kansas city man blues

These 1948 examples of the San Francisco Boating and Barbecue Association originally came out on the *Jazz Man* label, were re-mastered for GTJ, and are now

available on EP disk with a better sound than ever. My record filing system having fallen apart in the spring of 1941, I can't find the *Jazz Man* copies to verify whether my suspicion is correct that some bits from second masters were incorporated in the re-mastering.

Scobey, Murphy, and Helm form the front line, with Bales, Mordecai, and nobody else in the rhythm section. The Hot Five instrumentation is a rugged test for any crew, but this one passes comfortably. Standout is Turk's own tune, *Brother Lowdown*, a fine original which could have been from an old music publishing company's ragtime catalog. Burt Bales boils up a mess of fine piano throughout, with a two-fisted solo on *Shake That Thing* which is backed by some raspy dissonances from Harry Mordecai's banjo. (Turk swears it's right, and I'll take his word for it.) Bob Scobey's trumpet lead is tremendous on this session, and Bob Helm's clarinet is particularly fine on *Kansas City Ma Blues*. A set not to be missed. (*Good Time Jazz* EP-1003.) (G. A.)

don ewell's piano jazz

muskrat ramble; rumpus rag; parlor social; wild man blues

Four fine piano solos made by Don in 1947 while he was still in his home town of Baltimore. This is a complete reminder of Don as I remember him when I first met him through Bill Riddle and the Baltimore crowd and, as a matter of fact, very much like the Don Ewell of the period when he played with Bunk Johnson at the Stuyvesant Casino. But here Don gets more of a chance to show on his own, and the results are a delight.

This is the period in which Don shows most the influence of Jelly Roll Morton. In some ways, he was the closest thing to Jelly Roll that ever sat at a keyboard, but he seldom delivered a direct imitation of the master. Morton licks, riffs, and practices abound in these sides, though, and they are as much in place as though Jelly Roll did it himself.

The originals are rags which reflect a variety of origins other than Morton (particularly James P. Johnson); they are first-rate conceptions and beautifully played as well. The two standards are rare choices for solo piano, particularly *Wild Man Blues*, which is challenging enough for a band, much less one man. That Ewell does a superb job is a tribute to his masterful assimilation of the Morton style, for it is played with all the delicacy and lightness that Jelly Roll used to bring to such great medium-tempo blues compositions. This is a perfect interpretation of the Morton side of this Morton-Armstrong collaboration, and which Jelly Roll would have loved to hear—right down to the tango strain which is a great stroke of imagination on Don's part. (*Good Time Jazz* EP 1004.) (G. A.)



george lewis and his new orleans music

yaaka hula hickey dula; mama don't allow; willie the weeper; burgundy street blues

This is a pretty rough-and-tumble session by a group of rather familiar faces (except for trumpet player Elmer Talbert, who turns out to be a fine and versatile ensemble musician). Slickness, though, was never the forte of Lewis and the other rejected Bunk Johnsonites. The first three titles go like hell, with Talbert interspersing the customary vocal spots on the second tune. *Burgundy*, of course, is the clarinet solo classic which every man, woman, and child should have already gotten on the *American Music* label, but whether you have it or not this is still a fine rendition of the Lewis show-piece.

The rolling rock which the band gets going on the stomps is particularly helped by Talbert's ability to back up Lewis whenever the latter takes over the lead (which seems to be practically most of the time, though it's hard to tell). George likes it that way, and sounds more at home than he usually did playing alongside Bunk. (*Good Time Jazz* EP-1005.) (G. A.)

burt bales and his ragtime piano

canadian capers; oh, you beautiful doll; dill pickles; twelfth street rag

These are a pure delight; Bales has served well in many San Francisco rhythm sections, and here he gets a clean shot as a soloist, with Ram Hall on drums and Sheriff Garland on bass. The standout number is *Doll*, which is completely straightforward but develops charmingly into one of the best piano solo records in recent years. It's a great dance record, too.

Without trying to kid anybody or show off in any way, Bales treats each tune with respect and restraint, with accompaniments in equally fine taste. Minor's drums on *Canadian Capers* are a model of good judgment where it would have been awfully easy to slip into banality. (*Good Time Jazz* EP-1006.) (G. A.)

bob scobey's frisco band

south; sailin' down chesapeake bay; melancholy; chicago

Recorded in a barn-like room with a real dance-hall echo, these sides are packed with an exciting tenseness. Bob Scobey's trumpet and Clancy Hayes' vocalizing steal the show on this set, which finds them both in top form with material well worth their efforts, with Hayes and Wally Rose sparking the rhythm section.

South, a tune which got started on its 1941 revival when Hal McIntyre (then a San Francisco disc jockey, but since gone straight) set out to prove that any passable jazz record with a simple melody and solid beat could be plugged into public popular-

ity, has been a prime favorite in the Bay Area ever since. This rendition will probably be the definitive one, and one can only add that it deserves to enjoy the widespread sales of the Bennie Moten original.

Chesapeake (co-authored by ragtimer George Botsford) is a superb stomp, and *Melancholy*, of course, is the old Armstrong favorite. Oddly enough, just about the most jumping performance is on the weakest tune of the set, *Chicago*. Clancy was never better as he belts out the Broadway-show lyric (i.e., "on State Street, that great street . . ."), and a newcomer to the San Francisco crowd, clarinetist George Probert, doubles on soprano sax on this tune. (*Good Time Jazz* EP-1008.) (G. A.)

pete daily's rhythm kings

clarinet marmalade; yelping hound blues; sobbin' blues; jazz man strut

Four fine performances by the old Pete Daily band, starring Rosy McHargue on clarinet. Rosy has no peer at digging up and arranging fine old tuncs, with the accent on the ODJB and its spawn; he also writes originals in the same tradition, as *Jazz Man Strut* attests.

This is the third edition for these records, but if you don't have them, get them now. Daily and McHargue are first-class, and Skippy Anderson, faced with the problem of making his piano cover the absence of bass and guitar, does a heroically successful job of filling in every inch of the way on all the sides. (*Good Time Jazz* EP-1009.) (G. A.)

firehouse five plus two

five foot two; mississippi rag; show me the way to the fire; san antonio rose

The boys settle down to jazz on these sides, with the clowning held to a minimum. The ensemble vocal on the first tune finds the gal supplying her own counterpoint; an interpolation of *How Dry I Am* (in perfect taste) on *Show Me the Way* (actually, to go home) sum up the kidding around. The famous fire bell kicks off the latter, and pulls the boys into the coda, too.

Pianist Frank Thomas gets the spotlight on this session, and though he's not a Wally Rose or Burt Bales, he turns in a solid job, particularly on *Rag* and *Rose*. The band's punchy, clean ensembles were never better, either. (*Good Time Jazz* EP-1010.) (G. A.)

benny goodman

(Continued from Page 4)

that after a good many years a guy—any guy—gets tired.

All of this, however, should not blind anyone to the fact that there is likely to be a vast amount of kicks in these concerts, and that you ought to go listen if they play one anywhere near your town. The only question is: does it mean anything, either as a come-back or as a form of music? To which the answer might well be: who cares, as long as it swings?

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editorial

Company, it was reviewed favorably in a great many publications—including several Southern newspapers, *The New York Times*, and *The Record Changer*. Henry Wallace, whatever one may think of him, was a legal candidate for the presidency. And as for the final charge, surely any magazine should be aware that an author has no control over where his book is advertised.

But this was all the "evidence" against Moon—accounts of the firing that appeared in the *New York Times*, *New York Post*, and *Time* magazine disclosed nothing more damning or more substantial. But it was enough to cause *Collier's* to get rid of an editor. According to Moon, the magazine informed him that it would not matter if the charges could be disproved: "the mere fact of their having been made would be bad for the magazine."

That's the story. It is a story that shocks and distresses us immeasurably. We happen to be particularly sensitive to this occurrence because Bucklin Moon is known to us through his association with this magazine. But even more shocking is the total picture presented. Bucklin Moon has stated: "What has happened to me can happen to any man." The scantiness of the evidence that cost him his job would seem to bear out this statement. It is certainly enough to shock any jazz fan out of his secluded contemplation of rare old disks.

This magazine finds itself numbed and bewildered by all this. We recognize as sharply as anyone else the great menace of Communism. But panicky and arbitrary action like this, based on such very dim

grounds, scarcely seems to accomplish anything in the fight against Communism. Very much to the contrary, all that seems to be accomplished is a serious undermining of traditional American concepts of democracy and individual liberty—and it is these concepts that surely are this country's most important assets and strongest weapons in any battle.

Can we really be living in such times of timidity and terror as this story indicates? Does such a representative of our free press as *Collier's* now automatically turn and run when threatened by any sort of accusation? All we can think of to do at the moment is to offer a piece of advice to *Collier's* and to the self-appointed California vigilantes who felt that Moon did not conform to their personal definition of 100% Americanism. There's another book by Bucklin Moon they ought to read; or if they are too busy for reading, they might at least ponder the implications of the title. It's called *The High Cost of Prejudice*.

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THE COBWEBB

carl kendziora

First item on this month's agenda is the Original Memphis Five. This group made so many records that no listing or discography has anything near a complete listing of their sides, and none of these compilations agrees with any other. Therefore, every now and then, we are going to ask you readers to help us try to clarify the picture a bit. This time we are confining ourselves to the sides made for *Plaza*. It would seem that the OM5 made eleven dates for this company and at most sessions cut two or three titles (7 2-title dates & 2 3-title ones). But there are a pair of seemingly one-title dates and a few missing masters. We ask our readers to check their *Plaza* issues and files and see if they can identify any of these master numbers as OM5 sides or whatever they are if not OM5.

The seventh date is the first problem. This is master 5370 (*Lovey Came Back*) issued on *Banner* 1292 and *Regal* 9588. We want to know what masters 5368 and 5369 are as 5371 is out as it is a Billy West vocal title. On date eight we have three titles listed but masters are not consecutive. Masters 5377 (*Dancing Dan—Ba 1292 & Re 9583*), 5378 (*That Bran' New Gal o' Mine—Ba 1309 & Re 9601*), and 5381 (*Shake Your Feet—Ba 1309 & Re 9601*) are listed. But what are masters 5379 and 5380? On the ninth date we have but one master, 5432 (*Maybe She'll Phone Me—Ba ? & Re 9615*). 5433 & 5434 are already identified as non-OM5 sides, so 5430 & 5431 are the ones we wish to identify. The eleventh date seems to be a three-title one with masters 5516 (*Big Boy—Ba 1360 & Re 9656*), 5517 (*A Man Never Knows—Ba 1375 & Re 9670*), and 5518 (*Sioux City Sue—Ba 1373 & Re ?*) accounted for. We'd like to check the possibility of either or both 5515 and 5519 being OM5 items. That leaves it up to YOU.

In the February column we brought up the subject of the Blue Rhythm Orchestra on *Pathe-Perfect* and last month we relayed the first suggestions on personnel. Walter Allen, of Belleville, N. J., writes that a personnel was given in the final issue of *Jazz Information* for a date for *Pathe* in 1925. This was in an article on June Clark and the personnel is: June Clark (tp.), Jimmy Harrison (Tb.), Buster Bailey (cl.), Prince Robinson (sax.), Willie the Lion Smith (p.), Bud Christian (bj.), Bill Benford (tuba), and Jazz Carson (dr.). Walter notes that no tuba or drums can be heard on *Hold 'Er Deacon*, a point on which we concur. Any further comments?

Also in February we mentioned the Nashville Jazzers. Walter agrees with our opinion of the horn, piano, and guitar being the

same as the Wabash Trio on *Grey Gull* 7039. He is sure it is not Oliver and prefers Ed Anderson to our suggestion of Ed Allen, although he thinks it does sound like Allen in spots. He invites us to compare with Ed Anderson's work on Jelly Roll Morton's *Deep Creek*. Anyone have any ideas?

Label of the Month: Here's an obscure member of the *Cameo* family called *Variety*. Copyright date on label is 1926 which is the same as another *Cameo* label, *Romeo*. This leads us to believe that, like *Romeo*, all *Variety* issues are electrically recorded. Our subject is *Variety* 5081 which couples *Me and My Shadow* (2474 C2) as by The Senators with *Silver Moon* (239 A1) as by the *Variety Dancc Orchestra*. The "master" number on the second side is obviously one of those false ones which often appeared on *Romeo* around this same time. We have established the following pairs, first—actual master and second—false one: 2261-110; 2262-111; 2364-199; 2365-200. For the details of these pairs and the issues and titles see our discussion of Viola McCoy in the May 1952 column. The label is black with all designs and writing in gold. We would appreciate details of issue of either or both sides on other labels and especially the actual *Cameo* master number of the false number, 239. It would appear that *Romeo* began at 200 and *Variety* at 5000, probably at about the same time. Although most *Cameo* couplings also seem to have been released on *Romeo* with the same pairings,



Variety would appear to have issued only a relatively few sides and apparently did not keep the same couplings. Can anyone furnish further information on any of this?

Barney Crosby, of San Francisco, informs us that a Bing Crosby collector wrote him that he has heard a Ben Bernie recording of *It All Depends On You* with a Bing vocal. He doesn't know the label or catalog number. Can anyone furnish same?

In January we had *Dandy* 5157 as label of the month. One side of this disc was *Spaghetti* (3822) as by Clif Hall and his Ridgewood Orchestra. Mrs. Leone Bach, of Denver, Col., reports that she has this title with the same master number as by the Original Dixie Rag Pickers on *Globe* 8024. This is, of course, the later *Globe* label which was a *Grey Gull* affiliate. Mrs. Bach says that the label says "as recorded by *Grey Gull*" and the band name is a common *Grey Gull* — *Radiex* — *Nadisco* — *Globe* — *Van Dyke*—etc. pseudonym. But is the Clif Hall one on *Dandy* just another and fancier alias? Much light needs to be shed on the connections between *Grey Gull* and Consolidated Recording Corp. which was the mentor of *Dandy*. Mrs. Bach would like to know the identity of the trumpet player on *Spaghetti* and we would like to know the

real name of the band!

Space is gone again. Please check the last two paragraphs of last month's column if you're not familiar with them and then send us whatever data you can. It seems the only way to ever straighten out such things as we've just gone over above—and there is only one Bob Colton in a million. Bob singlehandedly has amassed listings of issues on these labels which defy the imagination! But the rest of us have to do some of the work to give him a hand. So send in those data! To us at 74 South Road, Harrison, New York or c/o the Record Changer. Until next month.

STAR

STUDED

SHELLAC



john mc andrew

One of the most unappreciated of recording groups is the "house" band, the group of musicians who regularly turn out for the recording company they represent innumerable sides of the songs of the day that are not assigned to any of the company's regular bands. Today, the house band is sometimes an established orchestra, and sometimes it is given the name of the leader in an effort to build it into a saleable commodity. Currently, *Victor* has its Winterhalter, *Columbia* its Percy Faith, *Decca*, *Victor Young*, *Coral*, *Ray Bloch*. Nowadays, these bands do not often take the place of dance bands, sweet or hot; but in earlier days, notably the 'twenties, such orchestras had to be very versatile indeed, and more often than not they included top names, both vocal and instrumental, sweet and hot, in their recordings; and very often, the quality of their work would far surpass the version of the same song rendered by a name band on another and, occasionally, the same label.

In the early 'twenties, *Columbia* had The Columbians (Dance Orchestra De Luxe), and on *Victor* there were The Manhattan Merrymakers and The Troubadours, and other labels had their corresponding units. With the advent of electrical recording and a greater emphasis on special arrangements and jazz, band leaders with a knowledge of all manner of popular recordings replaced the more conventional straight "fox-trot" and "waltz" specialists of horn days. Of all these musical directors, none can compare with Nat Shilkret in the versatility of his various groups, the quality of recording, excellence of performance and his ability to characterize a song. He was the first to record popular songs of the day in concert versions. His *Victor Salon Orchestra* was the foundation on which the Faiths, Kostelanetz' and Mantovani's of today were created, and possessed a taste that some of the current crop sadly lack. Besides doing

mcandrew

unhackneyed arrangements of *Memory Lane*, *What'll I Do*, *Remember*, and other songs of the day. The Victor Salon Orchestra brought to light many a delightful song that long had languished for want of any sort of recording, not just a suitable one, such as Phil Spitalny's elf-like *Enchanted Forest* (Vi 19481—recorded in 1924 and never, to my knowledge, since then, at least domestically); Deppen's *Eleanor*, and *Out of the Dusk to You* (Vi 20176); *Japanese Sunset* and *Mystery of Night* (Vi 20998).

As Nat Shilkret and The Victor Orchestra, Shilkret turned out many fine dance arrangements: the eerie *Jimmy Valentine*, with a grand spooky vocal by the veteran Billy Murray and Chorus (Vi 21802); excellent hot solos (possibly Venuti and Lang) on *When Sweet Susie Goes Steppin' By* and *Dusky Stevedore*, the latter with vocal by Elliott Shaw and the noted basso, Wilfred Glenn (Vi 21515); a simply wonderful hot tuba solo on the zingy *Hittin' the Ceiling* (Vi 21969); a beautifully-backed-up vocal by the noted composer, Willard Robison, in *The Lonesome Road* (Vi 21996), as well as first-rate, interpretive accompaniments to Robison's straight vocals of *Deep River Blues* and *Taint So, Honey* (Vi 21651); *If I Had You* (Vi 21866) and others; rousing renditions of hill-billyish songs *Shine On Harvest Moon* and *On Mobile Bay*, with vocal duets by Vernon Dalhart and Carson Robison.

Shilkret widened his field and did heavier concert versions of modern mood music including *Jazz Nocturne* and *Buffoon* (Vi 24028); twelve-inch jazz-concert versions of *Jeannine* and *Sonny Boy* (Vi 35945) with some of the first of the choral groups to background a featured singer as they do today; *Just a Memory* and *My Blue Heaven* (Vi 35875).

The origin of the Three Suns type of trio, thought by many to be original, can be traced to Shilkret's then extraordinary grouping of pipe organ, piano, trombone and harp, utilized on four syncopated sides: *I Can't Give You Anything But Love, Baby* and *I'm Sorry, Sally* (Vi 21688), and *When You're With Somebody Else* and *Chloe* (Vi 21298). Probably the record public was as yet far from ready for this advanced styling, for all of these were lamentable flops, despite their undoubted excellence.

With The Victor Orchestra, Shilkret essayed several of the more gossamer-like compositions, and although the other majors tried them too, only Shilkret's interpretations escaped the heaviness of a big band tackling rippling piano cameos: *The Doll Dance* and *Flapperette* (Vi 20503); *Dainty Miss* (Vi 21037).

He was the first to present a fox-trot version of Ravel's *Bolero*, and a highly satisfying condensation, too (Vi 22571); likewise, other tango-type sides such as *Tango du Reve* and *Fate* (Vi 20454); and *El Chocolo* (Vi 21393), which has so recently and repulsively turned up as *Kiss of Fire*.

Shilkret also pioneered in the International-type concert waltz, and today, more than a quarter of a century later, his European-style, straightforward versions of *Danube Waves*, *Estudiantina*, *In a Persian Market*, *In a Chinese Temple Garden*, *Over the Waves*, *Gypsy Love* and other famous Continental-type fare, all on 12-inch *Victors*, are far more authentic than several more recent and embellished versions.

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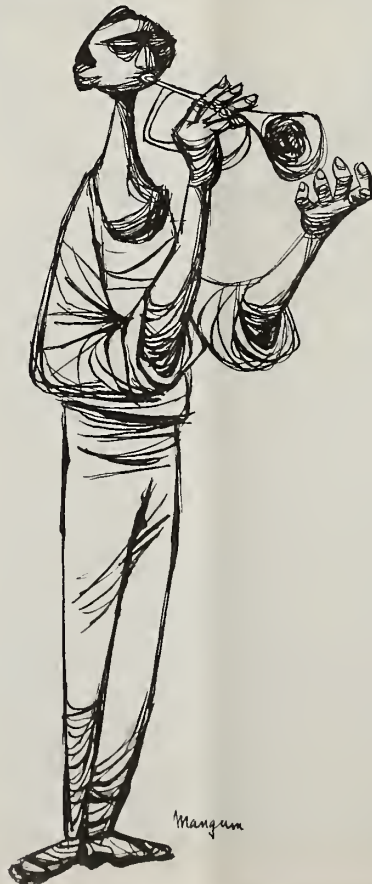
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Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

| | | | |
|-----|------------------------|-----|---------------------|
| Ae | Aeolian | Hgl | Margail |
| Aj | Ajax | HMV | Mis Master's Voice |
| AM | American Music | HoW | Hit of the Week |
| Ap | Apex | HRS | Hot Record Society |
| Ar | Artiphon | Id | Ideal |
| As | Asch | Je | Jewell |
| Au | Autograph | Ji | Jazz Information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kn | Keynote |
| Bb | Blue Bird | Li | Lincoln |
| Bc | Beacon | Lu | Lumen |
| Bl | Berliner | Me | Melitone |
| Bn | Blue Note | Mi | Melba |
| Bp | Brunswick Polydor | Mo | Monarch |
| Br | Brunswick | Mp | Masterpiece |
| Bt | Bellona | Mv | Master |
| Bs | Black Swan | MV | Musique au Valican |
| Bu | Buddy | MW | Montgomery Ward |
| Bwy | Broadway | NMQ | New Music Quarterly |
| Ca | Cameo | Ns | Nordskog |
| Ch | Champion | Od | Odeon |
| Cl | Collectors Item | OL | Oiseau Lyre |
| Cl | Claron | Op | Olympia |
| Clg | Clangor | Dr | Drione |
| Cn | Chantal | Pa | Parlophone |
| Co | Columbia | Pat | Pathe |
| Com | Commodore | Pd | Polydor |
| Cp | Capitol | Pe | Perfect |
| Cq | Conqueror | Pm | Paramount |
| Cr | Crown | Pr | Pro Musica |
| CRS | Collectors Rec. Shop | Pu | Puritan |
| Cs | Crescent | Ra | Radiodisque |
| Cx | Claxtonia | Re | Regal |
| De | Decca | Ro | Romeo |
| DF | Discophiles Francaises | Ry | Royale |
| Di | Divya | RA | Regal-Zonophone |
| DI | Dolmetsch | SA | Solo Art |
| Dp | Domino | Sal | Salabert |
| Dd | Decca Polydor | Sbl | Sonabel |
| Ds | Disc | Sg | Signature |
| Dx | Deluxe | Sl | Silvertone |
| Ed | Edison | St | Sterno |
| EB | Edison Bell | Su | Sunshine |
| El | Electrola | Sw | Swing |
| Em | Emerson | Sy | Syrena |
| E | Excelsior | Tc | Technichord |
| Ex | Fonolipa | Tfk | Telefunken |
| FO | Fonolipa-Odeon | TM | Treasury of Music |
| FRM | Friends of | Tr | Triangle |
| Ge | Recorded Music | UH | United Hot Clubs |
| GG | Gennett | Ul | Ultraphone |
| GJ | Grey Gull | Ve | Velvetone |
| Gt | General | Vi | Victor |
| Gr | Gramophone | ViE | Export Victor |
| Gt | Gamut | Vo | Vocalion |
| Ha | Harmony | Vr | Variety |
| Hc | Hamochord | Vs | Varsity |
| Hg | Harmograph | Vy | Victory |

When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

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V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

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Table with 3 columns: Record Title, Price, and Seller/Notes. Includes records by Henry 'Red' Allen, Pete Brown, and Four Southern Singers.

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SEBASTIAN MORAN

Table of auction items for Sebastian Moran, including titles like 'MUTT CAREY', '1241. SENSATION/ENTERTAINERS', and '241. MR LOVE PARADE/NBODY'S USING IT NOW'. Includes columns for item number, title, and price.

Table of auction items for Sebastian Moran, including titles like 'DUKE ELLINGTON ORCH', '1324. LA DE DOODY DOD', and '1325. ZAGGIN WITH ZIG/YOURE MINE YOU'. Includes columns for item number, title, and price.

Table of auction items for Sebastian Moran, including titles like 'FLETCHER HENDERSON CONT.', '1404. WORDS/COPENHAGEN', and '1405. HONKY TONK TRAIN/GIRL W LIGHT BL HAIR'. Includes columns for item number, title, and price.

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| <p>FLETCHER HENDERSON</p> <p>BLUE LOU/CHRISTOPHER COLOMBUS .65 EARL HINES</p> <p>THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12" .65 COLEMAN HAWKINS</p> <p>FLAME THROWER/NIGHT AND DAY .39 BIG HEAD/PLATINUM LOVE .39 CHIPPY HILL (LOUIS ARMSTRONG ACC CREAT)</p> <p>MESS KATIE/STREET WALKER BLUES 1.05 DARNELL HOWARD (ROY PALMER)</p> <p>ENDURANCE STOMP/JOCKEY ST .49 BISCUIT ROLLER/COME ON IN BABY FO HALL, TEODY WILSON, REO NORVO ETC</p> <p>ROMPIN IN 44/SMOOTH SATLIN 12" .65 J.C. HIGGINBOTHAM AND FRANKIE NEWTON</p> <p>WEARYLAND BL/DAYBREAK BL 12" .65 ROCKIN IN THE BL/MIGHTY BLUES 12" .65 JAMES P JOHNSON (SENSATIONAL SOLOS)</p> <p>GUT STOMP/JP BOOGIE 12" .65 BACKWATER BLUES/CAROLINA BALMORAL 12" .65 MULE WALK/ARKANSAS BL 12" .65 VICTORY STRIDE(DEPARIS)/BLUE MIZZ 12" .65 PETE JOHNSON (SOLOS AND BANOS)</p> <p>BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65 VINE ST BUSTLE/SOMEODAY BLUES 12" .65 HOLLER STOMP/U DONT KNOW MY MIND 12" .65 JONES COLLINS ASTORIA HOT EIGHT</p> <p>DUET ST/ASTORIA STRUT .65 TIP EASY/DAMP WEATHER .65 HANK JONES AND JEAN CERMAINE</p> <p>THE CHASE/NIGHT MISC .39 FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)</p> <p>5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE 1.45 AL JOLSON (THE RARE CUT OUT PURPLE ARCHIVES)</p> <p>THE GANTOR .39 MAXIE KAMINSKY</p> <p>BLACK AND BLUE/HAVIN A BALL .49 KANSAS CITY JIMMY (GOOD BLUES)</p> <p>CHEATIN WOMAN BL/SATURDAY NIGHT .39 LEABELLY (FABULOUS VOCALS)</p> <p>LEAVING BLUES/GOOD MORNING BL .89 ROBERTA/RED CROSS STORE MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)</p> <p>MELANCHOLY/SOLITUDE 12" .65 THE BLUEZ 1-2 12" .65 THE BLUEZ 3-4 12" .65 HONKY TONK TRAIN/TELL YOUR STORY 12" .65 SIX WHEEL CHASER/BASS ON TOP 12" .65 GEORGE LEWIS! N. O. MUSIC</p> <p>YAKA HULA HIKOYE DULA/MAMA DON'T ALLOW/ BURGUNDY ST BL/WILLIE WEEPER (45 RPM E.P.) 1.45 WINDY MANONE</p> <p>NICKLE IN SLOT/SWING BROTHER SWING .65 ZERO/ROYAL GARDEN BL .89 SHE'S CRYIN FOR ME/JUST ONE GIRL .49 ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK) DODO MARMAROSA (FINE BOP SOLOS)</p> <p>TRADE WINDS/BOPMATHISM .39 LOVER/DARY DEPARTS .39 DODUS BL/I SURRENDER DEAR .49 JIMMY MC PARTLAND JAZZ BAND</p> <p>COME BACK SWEET PAPA/MAHATTAN .49 IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) MELODY ECHOS (GOOD BOPPEL)</p> <p>SAVIOR DONT PASS ME/WILL TO KNOW .39 MEZZ MEZZROW BAND (THIS IS REALLY A SENSATIONAL MEZZ AND BUD FREEMAN THING) (GRAB ONE)</p> <p>PANIC IS ON/MUTINY IN PARLOR .39 JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)</p> <p>DIPPERMOUTH/PANAMA 1.05 PUNCH MILLER</p> <p>SHINE/SMALL HOTEL .89 SOME THESE OAYS/EXAGTLY LIKE U .65 ALICE MOORE & IKE RODGERS</p> <p>PRISON BL/MY MAN BL .89</p> <p>TURK MURPHY'S JAZZ BAND</p> <p>SHAKE THAT THING/BROTHER LOWDOWN/ YELLOW DOG BL/K. C. MAN BL (45 RPM EXTENDED-PLAY) 1.45</p> | <p>JELLY ROLL MORTON</p> <p>NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49 CANNON BALL BL/GRANDPAS SPELLS .89 SHEE SHIERS DRAG/BOOGABOO .89</p> <p>OIL WELL/IF SOMEONE ONLY LOVE ME .65 MOURNFUL SERENADE/GEORGIA SWING .49 CRAZY CHORDS/GAMBLING JACK .49 BUFFALO BL/SGT DUNNS BUGLE CALL BL .49 HIGH SOCIETY/BUDDY BOLEN BL .89 DIEAT HE RAMBLE/WININ BOY BL .89 NEW ORLEANS RHYTHM KINGS</p> <p>MILENBERS JOYS/SHIMMESHAWBBLE .49 THITS A PLENTY/TIN ROOF BL .49 MAD/LONDON BL .65 GOLDEN LEAF STRUT/SHE'S CRYIN FOR ME .65 GERTRUDE NEISEN</p> <p>TONYS WIFE/YOUR MINE .65 SUPPER TIME/HARLE. ON MY MIND .65 ALBERT NICHOLAS</p> <p>OLD STACL O LEE BL/BECHETS FANTASY 12" .65 REO NORVO</p> <p>SLAM SLAM BL/HALLELUJAH 12" .39 KING JOE OLIVER</p> <p>DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89 KROOKED BL.ALLIGATOR HOP .65 MABELS DREAM/SWEET BABAY DOLL .49 ZULUS BALL/WORKINGMAN BLS .49 N.O. STOMP/CHATANOOGA STP .65 FRISCO TRAIN/WORM OX BLS .65 TEARS/BUDDYS HABITS .49 SOBBIN BL/SWEET LOVIN MAN .65 LONDON CAFE/CAMP MEETIN BL .65 BOZO/BIMBO .49 SISTER KATE/BEAU KOO JACK .49 SPEAKEASY BL/LONG DEEP AND WIDE .49 KID DRY'S CREOLE JAZZ BAND</p> <p>ST. LOUIS BL/ORYS BOOGIE/ BL FOR JIMMIE NOONE(LONG VERSION) (45 RPM E.P.) 1.45 ORIGINAL DIXIELAND JASS BAND</p> <p>ORIG DIXIELAND ONE STEP 1-2 .49 LIVERY STABLE BL 1-2 .49 TIGER RAG 1-2 .49 SKELETON JANGLE 1-2 .49 BLUIN THE BLUES 1-2 .49 CLARINET MARMALADE 1-2 .49 ROY PALMER</p> <p>NANCY JANE/DIRTY DOKENS COUSINS .49 JOCKEY ST/ENDURANCE ST .49 GEORGIA SWING/STOMP THAT THING .49 HOT LIPS PAGE</p> <p>DOUBLE TROUBLE/GOT WHAT IT TAKES .39 SANTO PECORA (FINE OIXIE)</p> <p>LOUISIANA/MARCH O MARDI GRAS .49 ROSE RIO GRANDE/CANAL STREET ROMP .49 MAHOGANY HALL STOMP/LISTEN .49 CHARLIE PARKER ALL STARS</p> <p>RELAXIN AT CAMARILLO/STUPENDOUS .39 BLU POWELL (GREATEST BOPPIST PAINO)</p> <p>CELIA/ALL GOF'S CHILLUN .39 RAGTIME PIANO ROLLS</p> <p>JELLY ROLL MORTON-DEAD MAN BL/HOCK SHOP(JACKSON) .89 JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT(FATS) .65 JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89 JOS. LAMB-AMERICAN BAITY RAG/ST LOUIS RAG(TURPIN) .89 LUIS RUSSELL ORCH</p> <p>PANAMA/BOLLY WINE .49 OR BLUES/FEELIN THE SPIRIT .49 BESSIE SMITH</p> <p>FOOLISH MAN BL/OVIN BY HOUR .65 TROMBONE HOLLY/YELLOW OOG BL .65 MOAN U MOANERS/REVIVAL DAY .65 LONG OLO RD/SHIPWRECKED BL .65 GON HOUSE BL/ME AND MY GIN .65 BACKWATER BL/NOBODY LOVE U .89</p> <p>HUSTLIN DAN/BLACK MOUNTAIN BL .65 GOLDEN RULE BL/LONESOME DESERT .65 JAZZBO BROWN/SQUEEZE HE .65</p> <p>JABBO SMITH (MAN HE'S THE ENO)</p> <p>READY HOKUM/GOT BUTTER ON IT .49 GOT THE STINGER/TANGUAY BL .89 LITTLE WILLIE BL/SLEEPY TIME BL 1.05 JOE AND TRIXIE SMITH</p> <p>OONIN THE CHARLESTON/LOVE ME LIKE U USED TO .39 SOUTHERN JAZZ GROUP</p> <p>GANAL ST BL/TIGER RAG .39 MUGOSY SPANIER "IE BL</p> <p>SOMEODAY'S WETHEART/MOBILE BL .45 MY GAL SAL/DIP BRUSH SUNSHINE .39 REX STEWART ORCH</p> <p>BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39 BUB SCOBEE'S FRISCO BAND</p> <p>SOUTH/CHESSAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP)1.45 STATE STREET RAMBLERS</p> <p>KENTUCKY BLUES/BARRELHOUSE ST .89</p> | <p>TAMPA REDS HOKUM JAZZ BAND</p> <p>THIS IS ONE OF THE OAMNOEST RECORDS WE HAVE EVER HEARD. DEFINITELY NOT A RECORD FOR THE KIDONES (LITTLE ONES), THE BIG ONES WILL EAT THIS UP. FRANKIE HALFPOINT JAXON (ONE OF THE GREATEST FEMALE IMPERSONATORS) KEEPS A LATE EVENING DATE AND WHAT HAPPENS AT 4AM WILL KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES. BY OAOOY ROCKS ME/BOOT IT BOY .65 GINGER RUCERS AND BRED ASTAIRE</p> <p>THE PICCOLINO T-2 .65 JACK TEAGARDEN ORCH</p> <p>IM ONE OF GODS CHILLUN/THATS KINDA MAN .39 JAM SESSIGN/SAY IT SIMPLE .39 BESSIE TUCKER (A GREAT RECORD)</p> <p>PENITENTARY/BESSIES MOAN .39 SOPHIE TUCKER</p> <p>LIFE UPON WICKED STAGE/BILL .39 IM LIVING ALONE/NEVER LET SAME DOG BITE U .39 TROMBONE REO AND HIS BLUE SIX</p> <p>GREASY PLATF ST/B FLAT BL 1.05 BENNY STRICKLER & YERBA BUENA J. B. FIOGERY FEET/JAZZIN BABIES BL/ DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45</p> <p>ETHEL WATERS (JAMES P JOHNSON ACC)</p> <p>MY HANDY MAN/DO WHAT U DID LAST NIGHT .39 WASHBOAR PETE</p> <p>NEIGHBORHOOD BL/XMAS BL .39 T BONE WALKER</p> <p>I WALKED AWAY/TOO LAZY .39 T- BONE BLUES/JIMMYS BLUES .49 FATS WALLER</p> <p>IM GONNA SIT RT DOWN/U BEER .65 LU WATERS YERBA BUENA JAZZ BAND</p> <p>SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65 SHAKE THAT THING/WEARY .65 DICK WELSTOOD/GEORGE ZACK</p> <p>RAGGEDY ANN/BABY BOOK OUT .65 NOLAN WELSH (ACC LOUIS ARMSTRONG)</p> <p>BRIDWELL BL/ST PETER BL .89</p> <p>CLARENCE WILLIAMS</p> <p>LITTLE BLACKBIRD/HANDY .89 KC MAN BLUES/WILOCAT (BECHET) .89</p> <p>COOTIE WILLIAMS</p> <p>DELTA MOOD/BOYS FROM HARLEM .49 SUNNY BOY WILLIAMSON</p> <p>ELEVATOR WOMAN/S B BL .39 TEODY WILSON</p> <p>JUST A MOOD 1-2 .49</p> <p>FINALLY, AT LAST, ENFIN!, NOUS FINALLY AVONS THESE LP'S! DON EWELL PINAO SOLOS</p> <p>WINDIN' BALL LP L 10" 3.85 MAMA YANCEY & DON EWELL</p> <p>EVERYBODY LOVES MY BABY/SUNDOWN BL/LONESOME BL/ WEEKLY BL/NOBODY KNOWS U/ MAMA BL/BABY WONT U ETC 3.85</p> <p>LESTER LEAPS WITH BASIE</p> <p>LESTER LEAPS IN/LADY BE GOOD/PICKIES DREAM/LOUISIANA/ SHOE SHINE SWING/MOTEN SWING/SONG OF THE ISLANDS/ NOBODY KNOWS (REGULAR 3.00) .90</p> <p>CHICAGO JAZZ (BILLY BANKS FEAT. PEWEWE RUSSELL)</p> <p>BALD HEADED MAMA/MEAN OLD BEDBUG BL/WHOS SORRY NOW/ID OO ANYTHING FOR U/SOMEONE STOLE GABES HORN/VES SUH WHO STOLE THE LOCK/YELLOW OOG BL (REG \$ 3.00) 1.99</p> <p>CHICAGO JAZZ (BRUNIS,FREEMAN,RUSSELL)</p> <p>FOUND NEW BABY/CHINA BOY/EASY TO GET/THE EEL/LADY IN REG/BASIN ST BL/CHASING SHADOWS/GHINATOWN(REG \$3.00) 1.99</p> <p>BENNY GOODMAN QUARTET</p> <p>TEA FOR TWO/MOONBLOW/MELANCHOLY BABY/WHISPERING AVALON/VIENI VIENI/MAN I LOVE/HANDFUL KEYS (REG \$ 3.00) 1.95</p> <p>MEZZROWLAONIER VOL 2</p> <p>EVERYBODY LOVES BABY/NONE MY JELLY ROLL/SEE ME COMIN/ GETTIN TOGETHER/FREE LOVE/DISONANGE/SWINGIN WITH MEZZ/ LOVE NOT ONE FOR ME (REG \$ 3,85) 1.99</p> <p>EDDIE CONDON CHICAGO DOUBLES (TWO MASTERS OF EACH TUNE)</p> <p>GONE STOMP MR HENRY LEE 1-2/THATS A SERIOUS THING 1-2/ THE EEL 1-2/HOME GOOKIN 1-2 (REG, \$ 3.00) 1.99</p> <p>KINO LOUIS ARMSTRONG VOL 1</p> <p>SWEET LITTLE PAPA/COME BACK SWEET PAPA/HOTTER THAN THAT/THATS WHEN ILL COME BACK TO YOU/WEARY BL/ALLIGATOR CRAWL/MELANCHOLY BL/WILLIE THE WEEPER. (JR5004) 3.00</p> <p>KING LOUIS ARMSTRONG VOL 2</p> <p>FIREWORKS/TWO OUCES/SYMPHONIC WRAPS/SAVOYAGERS ST/ SUGAR FT STRUT/SKIP THE GUTTER/KNEE DROPS/ST JAMES INFIRMARY (JR 5005) 3.00</p> |
|---|---|---|

THE CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST SOME ALTERNATES

Table listing music releases with titles and prices. Includes titles like 'PAUL BARBARIN N. O. BANO PANAMA/JUST A LITTLE WHILE TO STAY HERE' and 'WOLVERINE BL/DRUM INVESTIGATION NO. 1'. Prices range from .49 to 1.05.

Table listing music releases with titles and prices. Includes titles like 'FATS WALLER NCT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT' and 'JAZZ OF THE ROARING TWENTIES'. Prices range from .49 to 1.05.

Table listing music releases with titles and prices. Includes titles like 'SIDNEY BECHET VOL 1 MAPLE LEAF RAG/LAY YOUR RACKET/SWEETIE DEAR' and 'NEW ALTERNATE PLAYS THE BLUES'. Prices range from .49 to 3.95.

FLASH JUST RELEASED FLASH

JAZZ OF THE ROARING TWENTIES
FEATURING
TOMMY & JIMMY OORSEY, RED NICHOLS, MIFF MOLE, ACFIAN ROLLINI, AND MANY OTHERS.

CHARLESTON/FIVE FOOT TWO EYES OF BLUE/
MISS ANNABELLE LEE/THE FLAPPER WIFE/
CLAP HANDS HERE COMES CHARLEY/MANHATTAN/
KEEP SMILING AT TROUBLE/SWEET MAN

A TERRIFIC LP FOR PEOPLE WITH FEELINGS OF
NOSTALGIA FOR THE "JAZZ AGE". ALL EIGHT
TUNES ARE PERFECT FOR DANCING THE CHARLESTON.
GREAT JAZZ BY ALL THE STARS.

RLP 1008 10" LP \$ 3.85

PIONEERS OF BOOGIE WOOGIE
FEATURING
MEADO LUX LEWIS, COW COW OAVENPURT, ETC.

HONKY TONK TRAIN BL/NUMBER 29/FANNY LEE BL/
SLOW DRAG/CHAIN 'EM DOWN/LOUISIANA GLIDE/
'DANIN' THE ELUES/HENRY BROWN BLUES.

RLP 1009 10" LP \$ 3.85

AUCTION

AUCTION

WILLIAM C. LOVE

402 EAST & WEST RD. LOOKOUT MOUNTAIN, TENNESSEE

CONDITION OF THESE RECORDS HAS BEEN CAREFULLY CHECKED AND WILL BE CHECKED AGAIN BEFORE SHIPMENT AND NO RECORD SOLD THAT DOES NOT EQUAL OR BETTER SPECIFIED CONDITION. THERE WILL BE A 25¢ PACKING CHARGE ON EACH DOMESTIC SHIPMENT AND \$1.00 ON EACH FOREIGN SHIPMENT. RECORDS WILL BE SHIPPED RAILWAY EXPRESS SHIPPING CHARGES COLLECT UNLESS OTHERWISE SPECIFIED BY BUYER. I ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RAILWAY EXPRESS. MAKE PAYMENT BY CHECK OR MONEY ORDER UPON RECEIPT OF NOTICE OF WINNING BIDS. MAKE BIDS BY NUMBER IN LEFT HAND COLUMN AND RECORD NUMBER TO AVOID ERROR. MINIMUM BID IS 50¢ PER RECORD. I RESERVE THE RIGHT TO REJECT ALL UNSATISFACTORY BIDS.

Table of auction items including: SHELLY ALLEY & ALLEY CATS, RUBE BLOOM (PIANO SOLOS), 1375. STEP IT UP/BOOGIE WOOGIE DADDY, 1376. SPRING FEVER/SOLILQUOY, 1377. DANCING TAMBOURINE/SILHOUETTE, 1378. CN REVIVAL CAY/WAH WAH GAL, 1379. LONGING BLS/HOME SWT HOME BLS, 1380. HOUSE CAT MAMA/JUMFIN & KERKIN BLS, 1381. DUST/REV. SPARTONS, 1382. BLACK EYED SUSAN, BRWN/GOIN GOING, 1383. SUKI/WILD GOSE CHASE, 1384. BLACK JAZZ/WHITE JAZZ, 1385. CAROLINA/100 YRS (VOC. ROSWELL-WILEY), 1386. WHEN WILL I KNOW/CHINATOWN, 1387. MAN I LOVE/FLAMINGO, 1388. AFTER U GONE/SOME OF THESE DAYS, 1389. BABY/KISS YOUR HANDS MADAME, 1390. SCATTIN AT KIT K/SOLAND SERENADE, 1391. PURE MOOD/REV. FRANK MARKS ORCH, 1392. MR BLUEBIRD/U HEVNLV THING, 1393. EENY MEENY MINEY /SANTA CLAUSE CAMEVO, 1394. ALL MY LIFE/SIN TELL LIE, 1395. THESE FOOLISH THINGS/CROSS PATCH, 1396. HERE COMES PAPAY/WE NEVER MEET AGN, 1397. SING BABY SING/U TURNED TABLES ON, 1398. GYPLY IN ME/LADY METS GENT DWN SO, 1399. EASY TO LOVE/U DO DARNDST THINGS VO, 1400. U MIGHT PIZEN(ODRA CARR)/(CARR/WLMSOK), 1401. COIN HOME BLS/JIM CROW BLS, 1402. S&L & BLUE/3RD ALLEY BLS (ICA SMITH), 1403. COW COW BLS/STATE ST JIVE, 1404. THAT'LL GET IT/IM GONNA TELL U, 1405. NOBODY KNOWS BLS/NUMBER 2 BLS, 1406. LUCKY KNETUCKY/WHEN SUGAR WALKS DWNOK, 1407. MISSOURI SQUABBLE/BLK MARIA, 1408. BROTHERLY LOVE/REV. BOB HARING, 1409. MIGHTY TIGHT WOMAN/U GONNA NEED, 1410. BEEBE/PRAYIN THE BLS, 1411. MILENBERG JOYS PTS 1&2, 1412. SANTA CLAUSE IS COMIN/(BENNYGOODMAN), 1413. MAPLE LEAF RAG/JAMBOREE, 1414. GOIN HOME/HUMORESQUE, 1415. NO PLACE LIKE ARMS/YA GOT ME, 1416. STOMPIN AT STADIUM/RAINBOW R MOON, 1417. BLUE MOON/PANAMA, 1418. HVM TO THE SUN/LAMP IS LOW, 1419. WAN & ORM/BO FLY KID, 1420. EASY DOES IT/AM I PROUD, 1421. SNAG IT/LOUISIANA BO BO, 1422. MAPLE LEAF RAG/CALICO RAG, 1423. GOOPER OUST BLS/STOMPIN AROUND HERWIN, 1424. NO CHRISTMAS BLS/HAPPY NEW YEAR, 1425. SWINGIN THE SWING/ST LOUIS CHANT, 1426. AUTOMOBILE BLS/SHADY LANE BLS (HINES), 1427. MANY MINE BLS/LOUISVILLE BLUEZES, 1428. GET IT FIXED/POPLAR BLUFF BLS, 1429. HERE COMES COOKIE/GOT ME GOIN, 1430. WHEN LOVE KNOCKS/WHEN ROBIN SINGS MEL.

Table of auction items including: TEDDY HILL ORCH, 1431. BLS RHY FANTASY/RUG CUTTERS BALL, 1432. MY MARIE/WHERE IS THE SUN, 1433. HARLEM TWISTER/BIG BOY BBS, 1434. CHINA BOY/ U & ME THAT USED TO B, 1435. CHINA BOY/ YOU & ME USED TO BE, 1436. STUDY IN BROWN/ TWILIGHT IN TURKEY, 1437. KNOW NOW/LADY COULDN'T B KISSED, 1438. BL RHY FANTASU/IN HAPPY DARLIN, 1439. YOURS & MINE/FEELIN LIKE MILLION, 1440. U FIT INTO PICTURE/THROWIN STONES, 1441. GHOST OF DINAH/PARDON MY LOVE, 1442. U HIT SPOT/WHOSE BIG BABY ARE U, 1443. LEST NOT FALL IN LOVE/ BEST THINGSDE, 1444. BABY & IT MUST BE/AINT GONNA BE, 1445. WE CANT GET ALONG/BAD LUCK MAN BLS, 1446. 216 BLS/GALVESTON BLS, 1447. BOUND TO BE MONKEY/MY BABE BLS, 1448. WESTERN UNION BLS/ BLK MEN BLS, 1449. TOO MANY BLS/ ITS SOLID SENDER, 1450. WHELTY BLS/TICKLE BRITCHES BLS, 1451. SWING OF SWINGS/GIVE HER PINT, 1452. MOTEN SWING/GIVE HER A PINT, 1453. FIFTY SECONO ST/ DEDICATED TO U, 1454. BED NIGHT HOP/WORRIED OVER U, 1455. SKIES ARE BLS/ILL GET ALONG SHHOW, 1456. DWNSTRM/IM GLAD FOR SAKE, 1457. BEAR DWN/BIG DIPPER, 1458. TOADIE TIDDLE/WONT TELL SOUL, 1459. JUMP JACK JUMP/GHOST OF LOVE, 1460. MARYS IDEA/HONEY, 1461. LITTLE MISS/WHEN I SAW YOU, 1462. HOT HEELS/FREEZE & MELT, 1463. FEELING MY WAY/CLICKIN MY WAY, 1464. MAMA TAINT LOBG FO DAY/WRTING PAF VI, 1465. STATEBORO BLS/ 3 WOMEN BLS, 1466. LOVE CHANGE NG BLS/ DRIVE AWAY BLS, 1467. SWING IT SISTER/MONEY IN MY POCKET, 1468. ST LOUIS BLS/ CONEY ISLAND WASHBRDMEL, 1469. FEELIN NO PAIN/IMAGINATION, 1470. NEW TWISTER/HONOLULU BLS, 1471. CRAZY RHY/U COANT BRK THE HABIT, 1472. LOVE & LEARN/CANT BRK THE HABIT, 1473. ORIG DIXIELANO ONE STP/TEAGARDEN, 1474. BAND IN HAND WOMEN/DOGGIN MAN BLS, 1475. PCKER PLAYING DADDY/CRY DADDOY, 1476. WHEN JAZZ BAND STARTS/LONESOME JRY, 1477. RED HEAD/PLAYING BLS (CHIP), 1478. DEVIL DANCE BLS/WALLACE & WILLIAMS, 1479. MY DRMS/AFTER ALL IVE DONE 4 YOU, 1480. BOGGY BOTTOM BLS/SALLY LONG, 1481. SWEET THING/SWINGING TO A SWING T, 1482. BLACK & BLUE/MOONIN LOW, 1483. UNOERNEATH HARLEM MN/AINT LUCKY ONE, 1484. HOW YA FEELING/OONT WANT GO BED, 1485. WONT TELL/ITS ALL FAULT, 1486. WNOT TELL/ITS ALL YOUR FAULT, 1487. GOT JITTER/WANN BE LOVED, 1488. LONELY CABIN/U TOLD ME BUT 1/2 STORY, 1489. LAZY WEATHER/MOONRISE LOWLANOS, 1490. GOTCHA/LITTLE BIT LATTER ON, 1491. CHANT OF WEEDS/(CLAUDE HOPKINS), 1492. WE OONT KNOW FROM/WHO WANTS SING, 1493. OWN HOME RAG/MARGIE, 1494. LITTLE BEE/SUNNY LAND BLS.

Table of auction items including: ADRIAN ROLLINI ORCH, 1495. & SO GOBYE/U GOT EVERYTHING, 1496. LITTLE DICK I DRM/WAITIN AT GATE, 1497. SITTING ON LOG/RAISED MY HAT, 1498. CALL OF FREAKS/TIGHT LIKE THATS, 1499. GOIN TO TWN/SAY THE WORD, 1500. OLD MAN RIVER/DRKTOWN STRUTTERS BALMEL, 1501. JERSEY LIGHTNING/CALL OF FREAKS, 1502. CANAL ST BOOGIE W/HOMELESS ON RANGE, 1503. CHINESE BOOGIE W/KC BOOGIE WOOGIE, 1504. MONDAY WASH/BLACKBERRY JAM, 1505. BOOGIE EXPRESS/ERIN GO BOOGIE, 1506. CN THE ALAMO/(RAYMOND DANCE ORCH), 1507. MIA BELLA ROSA/FRECIOS LIT THING, 1508. DWHAREDTED BLS/GULF COAST BLS, 1509. MY SWEETIE WENT AWAY/WHOA TILLIE, 1510. POCKING CHAIR BLS/SCROWFUL BLS, 1511. WORK HOUSE BLS/HOUSE RENT BLS, 1512. SALT WATER BLS/RAINY WEATHER BLS, 1513. MY MAN BLS/NOBODYS BLS BUT MINE, 1514. COLDEN RULE BLS/A ONESOME DESERT, 1515. GOLDEN RULE BLS/LONESOME DESERT, 1516. WHATS THE MATTER NOW/WANT EVERY BIT, 1517. BLACK G/L/FRUIT CAKIN MAMA, 1518. TOP & BOTTOM/COAL YARD SHUFFLE, 1519. TRUMBOLGY/FOR NO REASON AT ALL, 1520. BLIND MICE/KRAZY KAT, 1521. BALTIMORE/HUMPTY HUMPTY, 1522. DAVIS ST BLS/ DEW DROP ALLEY STP, 1523. POM POM/HOW LONG HOW LONG, 1524. SHAKE IT & BRK IT/ PRETTY GIRL LIKE, 1525. CHANT OF JUNGLE/THAT WONDERFUL SOMET, 1526. MY MAN FRM CAROLINE/LIKE LIT GIRL, 1527. WILD DOG/REALY BLUE, 1528. SWT LORAIN/GOIN UP TOWN LOWDWN, 1529. MELLOW AS CELLO/NOTHING BUT NOTES, 1530. NOTHING/SOMETHING, 1531. LOVELESS LOVE/ THATS ALL, 1532. HOLDING MY OWN/TROUBLE IN MIND SWING, 1533. BEALE ST. SHEIK/DARKTOWN JUBILEE.

I HAVE A LIMITED NUMBER OF 16" TRANSCRIPTIONS ON MACGREGOR, THE SAURS, MUZAK, AFRS, ASSOCIATED AND RCA, ALSO SOME V-DISCS. INCLUDED ARE CLASSICAL, SEMICLASSICAL, POPULAR AND JAZZ SELECTIONS. THESE ARE FOR TRADE ONLY FOR 16" TRANSCRIPTIONS OR V-DISCS. I AM INTERESTED IN OBTAINING CASA LOMA TRANSCRIPTIONS UNDER THE NAME GEORGE GREGORY AND OTHER PSEUDONYMS, BENNY GOODMAN UNDER THE NAME BILL DODGE AND OTHER PSEUDONYMS, FATS WALLER AND OTHER EARLY TRANSCRIPTIONS ESPECIALLY ON THE WOLRD LABEL.

IF YOU ARE INTERESTED AND HAVE THIS TYPE OF MATERIAL TO TRADE, WRITE ME.

AUCTION STEPHEN STORAN AUCTION

1/2 ARG BOX 341 COOPER STATION
N.Y.C. N.Y.

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORD-
ING STUDIOS, ALL RECORDS LISTED ARE COMPLETE HALF-HOUR
BROADCASTS ON 12" LP-33-1/3 MICROGROOVE STUDIO ACETATE
RECORDINGS, ALL RECORDS ARE IN N CONDITION.

CHARLIE BARNET - 12" LP

- (1) C JAM BLUES
- (2) C/MPHONY
- (3) TAKE A TRAIN
- (4) THE ONE YOU LOVE
- (5) SOME MORE JIVE
- (6) EVERYTHING BUT YOU
- (7) CHONGO
- (8) TELL IT TO A STAR
- (9) NEVER TOO LATE TO PRAY

MILDRED BAILEY-SAL FRANZELLA-W. BRAOLEY- 12"LP

- (1) I NEVER KNEW
- (2) WHAT IS THIS THING CALLED LOVE?
- (3) WISH YOU WERE WAITING FOR ME
- (4) HOW HI THE MOON?(T. WILSON SEXTET)
- (5) TOGETHER
- (6) JAM I BLUES?
- (7) LADY BE GOOD(L.PADLEY)
- (8) EVALINA
- (9) THEME

WOODY HERMAN- 12"LP

- (1) HALF-PAST JUMPING TIME
- (2) I GOT IT BAD
- (3) MY PAL GONZALES
- (4) STARDUST
- (5) HEARLEO IN ERL
- (6) TROUBLE IS A MAN
- (7) MY FAIR LADY
- (8) FAN IT

SANTA PECORA AND TONY ALMERICO ORCH - 12"LP

- (1) I GOT RHYTHM
- (2) THAT CA DA STRAIN
- (3) WHEN YOU'RE SMILING
- (4) SHINE
- (5) BLUE SKIES
- (6) CONFESSION

PAPA CELESTIN - 12"LP

- (1) LIL LIZA JANE
- (2) DARTOWN STRUTTERS BALL
- (3) SAINTS GO MARCHING IN
KID ORY
- (4) MISSISSIPPI MUD
- (5) GOSHUA
- (6) JAZZ ME BLUES
- (7) SAVOY BLUES

JOE SULLIVAN PIANO SOLOS- 12"LP

- (1) SUMMERTIME
- (2) 52ND STREET STOMP
- (3) TIME ON MY HANDS
- (4) FAREWELL TO FIVERSICE
- (5) UNBRACEABLE YOU
- (6) CRUSH ON YOU
- (7) SOMEONE TO WATCH OVER ME
- (8) HONEYSUCKLE ROSE
- (9) THE BASS ROMPS AWAY
- (10) CONFESSION
- (11) BLACK AND BLUE
- (12) MY SILENT LOVE

CHARLIE BARNET- 12"LP

- (1) PRELUDE TO A KISS
- (2) LET A SONG GO OUT OF MY HEART
- (3) HARMONY IN HARLEM
- (4) IN A JAM
- (5) THE DEVILS HOLIDAY
- (6) CHATTERBOX
- (7) DANGER IN THE DARK
- (8) DO YOU WANNA JUMP CHILDREN?
- (9) LULLABY IN RHYTHM
- (10) I CRIED FOR YOU

BENNY GOODMAN - 12"LP (1936)

- (1) ANYTHING GOES
- (2) LITTLE WORDS
- (3) SHE'S A LATIN FROM MANHATTAN
- (4) I GET A KICK OUT OF YOU
- (5) DIGGA DIGGA OUG
- (6) MR DANELLA
- (7) I WAS LUCKY
- (8) ROBE ROOM
- (9) MOOD INDIOS
- (10) SOPHISTICATED LADY

BUDDY RICH - 12"LP

- (1) DICKIE'S DREAM
- (2) AIR MAIL SPECIAL
- (3) BANDO BLUES
- (4) SEVEN COME ELEVEN(W JAMES)(B MING LONG)

SALE O. F. ADAMS SALE

3774 EL CAJON BLVO
SAN DIEGO CALIF.

CONDITION GUARANTEED AS NOTED.

25¢ PACKING CHARGE.

SALE PRICE 50¢

ARMSTRONG-CO35660, 1,3-36152,3,4,5-36375,6,7,8,-ALL N
BARNET-88 10131, 10172, 10282, 10530, 10584, 10721 E-N
BECHET-N 517,532,561,562,563,568,573 - ALL N
J. DODDS-ERS 5,7,13,20,21,22, KC 12,19,23,24,39,41,
42,43, GEN-3001,3002,3006,301C - ALL N
ELLINGTON-CO 35310N,36108 E+,36276 N, 88 6565 E
CLANCY HAYES-DOWN HOME 11 N,12 N,13 N, 14 N,
BUNNY BERIGAN-VI 25559 N,VOE 26 V
MANNONE-88 7198 E,7622 V,10844 V, 11107 E, BR 80064 N
TURK MURPHY-GTJ 4,7,8,11 JM 31 ALL N
KING OLIVER-HC 1,2,6, 8,11T 1052,1056 ALL N
PEE WEE RUSSELL-HRB-1000 N,1001 E,1002 E CMS 596 N-
LUIS RUSSELL-HC 103 N,117 N, 8,11T 1027 N, PAE 834 V
LEE STAFFORD-CASILE 10 N, 11 N
JESS STACY-VARS 8076 E,6140 N-
SPANIER-CMS 586 N,6616 N, 625 N OTR 504 N
CLAR WILLIAMS-HC 5,18,28,32, BR3 1003 BILT 1096 ALL N
BOB WILBER-CMS 583 N,584 N, RAMP 2 N
AL WYNN-8R 80041 N, 80042 N
TEDDY WILSON-8R 7867 V, CO 35926 N-, 36206 N-,35862 N-

SALE PRICE 75¢

ARMSTRONG-PAE 2185 N,2282 N, 2393 N, 2438 N-, 2449 N,
2704 N,KC 3,5,9,10,16,20,21,8RS 1,6, ALL N
OE 579 E,622 E,623 E/V,797 E,1049 E, 1245 E+,1347 E,
1353 E,1560 N,1636 E+,1653 E,1822 E-,1892 V,2405 E,2615 V+
BECHET-HMV 906 N,9051 N, 9086 N, 9131 N,9136 N, 9329 N,
9368 N,9378 N,9402 N,9408 N- VOG 5089 N, 5091 N-,VI 1510 N
CONDON-CO 35950 N,35680 N, HMV 4987 N,CMS 500 N
TOMMY DORSEY-ALL GOOD CLAMBACKE SEVENS- E TO N
B. GOODMAN-CO 3168-D N, 88 1097 E
J.C. HIGGY(RUSSELL)-PAE 2799 N
YANK LAWSON-SIG 28108 N
TOMMY LADNIE-HMV 9236 N,9411 N, 9447 N
RAY MCKINLEY JAZZ BAND-DE 1019 E+,1020 E+
J.R. MORTON-HMV 9216 N,9221 N,9218 N, 9220 N-
MILLS BLUE RHYTHM BAND-CO 3083 E/E+
JIMMY NOONE-8R500196 N
BENN POLLACK-DE 1851 E+, 1458 N-
DICK ROBERTSON-ALMOST ALL WITH ALL STARS E TO N
RHYTHMAKERS-8RE 01561,01590, PAE 2812 N,CO 35841 N
VARIETY BOYS-DE 8549 N-
FATS WALLER-88 11469 E+, VI 20-1583 N
JOHNNY WILLIAMS-VO 5213 N
DICKY WELLS- 8W 3 N, 10 N

SALE PRICE \$1.00

LOVIE AUSTIN-AM 4 N-
BUNNY BERIGAN-VO 3179 E+,3254 N, CO 36158 N
BERIGAN(W/BULLOCK)- ME 60210 E,60302 E+,60310 E,60401 E
60601 E,60707 N-,60901 E,61002 E,70201 E
BERIGAN(W/FROENA)-CO 3131E+,COE 5022 E+
SIDNEY BECHET-JAZZ LTD 201 N,VI 27600 N-
JOHNNY DODDS-CREOLE 1 N-, OE 7413 N-
COLEMAN HAWKINS- 88 10693 N, 10770 E+
MEZZ MEZZROW-VO 3140 N-,88 6319 N-, 6320 N-
J.R. MORTON-8810253 N-,HMV 4836 V+
BECHET-KING JAZZ 140,141,142,143,146 ALL N
M.C.E.B. (TEAGARDEN)-88 10209 N (1,25)
BENNETT MOTEN-VI 20955 V-,ELECT 1284 E+
SANTA PECORA-CO 36159 N-
MUGGSY SPANIER-DISC 5053 N, 5054 N,HMV 9008 N, 9033 N,
9042 N, 9067 N, 9047 N-, 9092 N-,9145 N
FRANK TESCHEWAKER-JHCA 61-62 N
SIDNEY BECHET-CO 38319 N,OE 7429 E+
WASHBOARD SERENADERS-VI 38610 N-

SALE PRICE \$1.25

FREDDIE JENKINS- 88 6129 N
JIMMIE NOONE-VO 1272 V
KING OLIVER- 88 6778 N-
LUIS RUSSELL- VO 3480 E+
HENRY ALLEN-88 6588 N-,10235 N,10702 N- 1.50 EA.
SIDNEY BECHET-(T.SMITH)-DE 7469 N, 7528 N 1.50 EA.
TEDDY WILSON-8R 7954 E+,801E N 1.50 EA.
WASHBOARD RHYTHM KINGS-VI 23375 E 2.00
V. SPIVEY(HENRY ALLEN,J.C. HIGGY)-88 8619 N-1.50
SAME ARTIST VI 38570 N- 3.00
EOMONIA HENDERSON(PLenty OF 0000S BOTH SIDES)
VOE 1015 V+ 8.00

AUCTION RAY AVERY RARE RECORDS AUCTION

6631 HOLLYWOOD BLVO,HOLLYWOOD CALIF

LISTED BELOW ARE SOME RECORDS THAT ARE FAIRLY HARD
TO GET, HOWEVER I HAVE A SURPLUS, SO THEY ARE BEING
OFFERED RATHER REASONABLY.

CHARLIE SHAVERS QUINTET (PICTURE)

IF I HAD U/MUSICOMANIA VOO 756 N 1.25
BROADJUMP/SEPE TO PAIR NYLONS VOG 755 N 1.25
SONNY DUNHAM
DESERT FANTASY/SAVE ME A DREAM VOG 774 N 1.10
KIO ORY
BLUES FO JIMMIE/GET OUT OF HERE JM 22 N .75
1919/OCWN HOME RAG JM 24 N .75
ORY'S CREOLE TROMBONE/SOCIETY NORD 5001 N 1.05
JELLY ROLL WORTON
FINGER BUSTER/CREEP FEELING JM 12 N .75
BUNK JOHNSON/WALLY ROSE
YES LORD I CRIPPLES/HOT HOUSE RAG JM 17 N .75
JOHNNY WITTNER
RAGGED BUT RIGHT/WUNT HAGERS BLS JM 18 N .75
ACE IN THE HOLE/TWO KINDS PEOPLE JM 19 N .75
BILL BAILEY/RAGTIME NIGHTINGALE JM 20 N .75
PEE WEE HUNT
YES WE HAVE NO BANANAS/4 THE MAN RAGCAP N .75
LEE STAFFORD
HELICOPTRE BOQUET/WINTER GARDEN RAG CAG 10 N .75
TECOY BEAR BLUES/GLAIOIOLUS RAG CAG 11 N .75
BASIN ST. SIX
THOSE SAME SWEET WORDS/EVERYBODY LV MER 6307 N .75
MARGIE/BASIN ST STOMP MER 5809 N .75
FRIARS SOC. ORCH/HUSK O'HARA
BUGLE CALL BLS/ SAN 8RE 2213 N .95
BECHET-SPANIER
4 OR 5 TIMES/CHINA BOY HRS 2001 N 1.05
SWEET SUE/SQUEEZE ME HRS 2003 N 1.05
ART TATUM TRIO
BBOY & SOUL/I KNOW THAT I KNOW COMET 2 N .95
SUNNY SIDE OF ST/FLYING HOME COMET 3 N .95
WINGY MANNONE
RIDER IN THE SKY/ROUND SQUARE OANCE KEM 2700 N .75
PETE OAILY
GRAMOPHONE RAG/ASLEEP IN THE DEEP CAP 2302 N .75
BOG WACKA OOO/ OOK MCGLOOK CAP 942 N .75
DUKE ELLINGTON
MOONLIGHT FIESTA/JUBILESTA SE 5007 N .75
EVA TANG'WAY
I OONT CARE NORD 3200 N 1.05
ABBOTT AND COSTELLO
WHOS ON FIRST PTS 1&2 ENT 501 N 1.00
RONNIE KEMPER
CHANTICLEER/YA-HOO KEM 2706 N .80
JIMMIE ROGERS
BLUE VOCEL/AWAY OUT ON MT REZO 5158 N 1.20
MY OLD PAL/DADDY & HOME REZO 5356 N 1.20

WE HAVE OVER 100,000 RECORDS IN STOCK

AT ALL TIMES. SEND IN YOUR "WANT LIST".

WE CAN ALSO SUPPLY 16" TRANSCRIPTIONS

OF YOUR FAVORITE ARTIST.

IT IS RATHER COSTLY TO SHIP LESS THAN

THREE RECORDS, SO PLEASE COOPERATE.

WE HAVE A LARGE LIBRARY OF RARE RECORDS,

IF WE CAN'T SELL THE ORIGINAL WE WILL

DUB THE RECORD FOR YOU ON AN UNBREAKABLE

DISC.

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

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 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "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

MUSKRAT RAMBLE/HEBIE JEEBIES OK 8300N/E-AUC BARN

MONDAY OATE/SUGAR FLOW OK 8609 N-AUC BARN

HEFH ME/TIGHT LIKE THIS OF 8649 E-AUC BARN

BASIN STREET BL/NO OK 8690E/G-AUC BARN

MEDLEY OF ARMSTRONG HITS 12" HMV 2564E+ AUC BARN

ATTENTION EUROPEAN COLLECTORS

WILL TRADE JAZZ OR BLS FOR WHIS

OLD OPERA VOCLAS. STATE WANTS WHIS

ATTENTION LONG ISLAND COLLECTORS

HAVE JAZZ, BLUES, PERSONALITIES WHIS

OPERATIONS. ACCL LINDENHURST 5-2351W

BETWEEN 6 AND 7 FOR APPOINTMENT WHIS

COUNT BASIE

COLLECTORS. INQUIRE ABOUT SMIT

QUALITY DUBS OF AIRSHOTS SMIT

BUNNY BERICAN

CANT GET STARTED/NEARLY LET VOE 26 N-AUC BARN

ALBERT BRUNIES (HALFWAY HOUSE ORCH)

JUST PRETENDING/IF I DONT COA 1959 E AUC BARN

BIC CITY SIX

WITH YOU/(UNIVERSITY ORCH) NADSCO 1260 V AUC ARGO

BIX (WHITEMAN)

SUNSHINE/BACK IN BACK YARD VI 21240 E AUC ALLE

SCRAPPER BLACKWELL

RAMBLING BL/SEAKING BL VS 6028 E+AUC ARGO

BROADWAY BROADCASTERS

SOMEBODY SAID/(VOORHEES) CA 1134 V AUC ARGO

BREZZIN' ALONG/(WAR B) CA 1548 E-AUC ARGO

BROADWAY SYNCOPATORS

BIT BY BIT/IN A CORNER AV 14675 N-AUC ARGO

BOSTONIAN SYNCOPATORS

STOP UR KIDDIN'/(WAJESTIC ORCH) GG 1137 E AUC ARGO

LONESOME & SORRY/(NET. ORCH) GLOBE 136E V AUC ARGO

SHE DONT WANNA/(SANNELLA) GG 1459 V AUC ARGO

LIZA BROWN ANN JOHNSON

LETS GET IT STRAIGHT/GET ON OUT GO 14466 N AUC ARGO

THE BUSINESS GOOD WILL BUILT!!!

THIS IS MY 10TH ANNIVERSARY SALM

AS A DEALER CF COLLECTORS ITEMS. SALM

I WISH TO THANK MY MANY PATRONS SALM

& FRIENDS FOR THE PRIVILEGE OF SALM

SERVING THEM/SPECIAL THANKS TO SALM

BILL GRAUERS FINE MAGAZINE SALM

CALIFORNIA RAMBLERS

MY SWEETIE WENT AWAY-LOVE ME CO A2956E/E+AUC ROSE

GEORGIA J ROSE-SHIEK OF ARABY VO 14275 E4 AUC ROSE

CATALOGS

HAVE CATALOGS TO EXCHANGE WITH MORA

COLLECTORS WHO ALSO HAVE RECORD MORA

BOOKS, OPERABOOKS ETC FOR EXCHANGE MORA

KAISER CLIFTON

FT WORTH & DENVER BL/MONEY BL VI 23278 N AUC ARGO

COLLECTION FOR SALE

325 RECORDS EVERY ITEM GUARANTEED MAGE

5% E OR BETTER. SELL ONLY AS MAGE

COMPLETE UNIT. SEND FOR LIST. MAGE

I WILL PAY SHIP. CHARGES. SAL 60.50 MAGE

COLLECTORS ITEMS

TRANSFERRED TO DISC OR TAPE SMIT

QUALITY WORK - INQUIRE SMIT

MAURICE CHEVALIER

LIVIN IN SUNLIGHT/OU BROUGH HMV 3517 N-AUC BARN

ROEL CONARD

HAVE CALSTE/ANY FISH VI 22819 E AUC PARR

BING CROSBY

BLUE PRELUDE/SOME OF THESE DAYS CO J M100E+ AUC BARN

CANT WE TALK/DINAH BRC 9202E+ AUC BARN

SHINE/DINAH BRC 9263N- AUC BARN

MANY BR.V. TO NEW MERK

MANY VI.BA. NEW. SEND WANTS MERK

DECCA MANY .50 TO \$1.00 MERK

DINAH/CANT WE TALK BRE 1271 M S.A. 5.00 PARR

LETS GO IT (ORSEVE) PAE R331 N T.A. STEW

SUZIANNA (LAINI) PAE R339V+ T.A. STEW

QUALITY DUBS OF AIRSHOTS WITH SMIT

ELLI FITZGERALK - INQUIRE SMIT

MANY-ALL LABELS-SEND WANTS S.T. WATE

MARLENE DIETRICH

ICH BIN VON KOPF/ANIM DICH HMV 1770E/N-AUC BARN

WALTER DAVIS

STRANGE LAND BL/ENGINEER BL VI 23315 N AUC ARGO

DISPOSITIONS

MANY-ITEMIZE WANTS STA

DIXIE JAZZ BAND(BC, TEA, MCP)

ITS GOOD/LOVEABLE & SWEET OR 1668 E T.A. WATE

DIXIE STOMPERS

STATIC STRUT/HARO TO GET HA 197 E AUC ARGO

JIMIE STOMPERS

BLACK HORSE STP/NERVOUS HA 153-H E AUC ATCH

SNAG IT/ AINT SHE SWEET HA 353-H E AUC ATCH

DIZZY TRIO

HAYSEED RAG/(NOVELTY ORCH) VI 19421E/VAUC ARGO

DOWN SOUTH BOYS

RED HORSE/GAMBLIN MAN VS 6011 E AUC ARGO

EARLY N.O. -DIXIE-BLUES

LIST AVAILABLE - WRITE

TROY FERGUSON

GET IT FIXED/BETTER KEEP CO 14644 N AUC 3.00 PARR

THE FIVE JINKS

CUSHION FOOT/ZAUZ SWING BB 6905 E AUC ARGO

FRED CARDNER'S TEXAS UNIV. TROUB.

DANIELS BL/ NO TRUMPS OK 41458N-/E+AUC BARN

LOVELESS LOVE/PAPAS GONE OK 41440N-AUC BARN

FRISCO PLAYERS

HAPPY DAYS AGAIN/(CARLTON) MAD 50025 E AUC ARGO

BLIND BOY FULLER

BEEN YOUR OOG/UNTRUE BL ME 71656 E AUC ARGO

NEVER CAN TELL/ BULLDOG BL DE 7878V/E AUC ARGO

CEORCIANS

SHIMMY LIKE SISTER KATE CO 3775 E AUC ATCH

DIZZY CILLESPIE

QUALITY DUBS OF BIROLAND SMIT

AIRSHOTS - INQUIRE SMIT

CLIFFORD CIBSON

BAD LUCK DICE/WITHOUT A DIME VI 38590 N-AUC ARGO

COLDENS MICHIAN WOLVERINES

WANT TO BE BAO/BUTTON UP UR DE 2855 V AUC ARGO

BENNY GOODMAN

SHIRT TAIL STP/BLUE BRC 7815 E+AUC BARN

WHY COULDNT IT BE/ LOVE ME COE 5016 N AUC BARN

AFTER WHILE/MUSCAT RAMBLE BRF 500318 NS-T 1.25 ALLE

NITWIT SERE/BUGLE CALL RAG CO 29580N/N-S-T2.00 ALLE

OWN HOME RAG/DIXIELAND BANQ CO 30330 N S-T 2.00 ALLE

GET HAPPY/CHRISTOPHER COLUMBUS VI 25279 N S-T 1.25 ALLE

STAROUST/ T.O. VI 25320 N S-T 1.00 ALLE

SING ME SWING SONG/CANT WE BE F BB 1-462 N S-T 1.00 ALLE

BUGLE CALL RAG/T.O. VI 25467E/NS-T 1.00 ALLE

MINNIE MOOCHER WED DAY/BOB WHITE VI 25683 N S-T 1.00 ALLE

BIG JOHN SPECIAL/FLAT FOOT FLM VI 25871 N S-T 1.25 ALLE

LOUISE/ IT HAD TO BE YOU VI 26125 E S-T 1.00 ALLE

PEACE BROD/PEACE/DARN THAT DRM CO 35331 N S-T .90 ALLE

ZAGGIN W 21G/BUSY AS A BEE CO 35356 G SAL .60 ALLE

TUESDAY AT TEN/AIR MAIL SPECIAL CO 36354V/GSAL .60 ALLE

WHO/SOMEDAY S/WHEART- TRIO VI 25181 N S-T 1.50 ALLE

CHINA BOY/OH LADY BE GOOD-TRIO VI 25333 N S-T 1.50 ALLE

WHISPERING/TIGER RAG-QUARTET VI 25481 N S-T 1.50 ALLE

PICK A RIB PART 1&2-QUINTET VI 25166 N S-T 1.50 ALLE

BR 4013V, 4968 V*, 7644V, MAGE

80027 V/*, 80029 V*, 80030 E, MAGE

CO 2835 E*, 2845 E*, 2958 G. MAGE

SPECIAL LIMITED EDITION- WRITE MORS

PICKA RIB PT 1&2 -QUINTET VI 1103 M S.A. 3.00 PARR

JOHNNY GREEN (B.C.)

COCKTAILS FOR 2-LIVE & LOVE BR 6797 E AUC ROSE

HARLEM HOT SHOTS

HOUSE RENT PARTY/DUST OF THAT PE 16095 E AUC ARGO

HARLEM NIGHT (PART 1-2 12")

ARMSTRONG, DUKE/FATS, CL W. PAE 11311 E AUC BARN

CATHERINE HENDERSON/MARGARET WEBSTER

KEEP IT TO YOURSELF/HOW CAN I DI 6040 E-AUC ARGO

FLETCHER HENDERSON

JEALEOUS/WATTL V SEE MY GAL RE 9673 V-AUC ARGO

TAKE ME AWAY/MALINDA BB 35186E/VAUC ARGO

HARL HINES (PIANO SOLOS)

A MONDAY DATE/CAUTION BLUES OK 8832 N-AUC BARN

HOKUM BOYS

WATCH ON/EVERY MAN 4 HIMSELF VO 03386 V-AUC ARGO

WONDNT STOP DAIN IT/HAVIN FUN VT 7073 V-AUC ARGO

IRISH PRESSINGS

SEND \$1 FOR BRUNSWICK, DECCA, REX, HMV, COLL

COLUMBIA, PARLOPHONE, REGAL ZONOPHONE COLL

CATALOGS ALL 10" RECORDS \$1 EA., 12" - \$1.50 COLL

GEORGE JESSEL

WHEN THE CURTAIN COMES DOWN VI 21852 N AUC ATCH

JIMMY JOHNSON (PIANO SOLOS)

JIVGLES/YOU'VE GOT TO BE BRG 8718 E AUC BARN

MARGARET JOHNSON

FOLKS IN NY/DONE ME DIRTY VI 20178 N AUC ARGO

STUMP JOHNSON

BARREL OF WHISKEY/SAIL ON VI 23327 N AUC ARGO

AL JOHNSON

MANY-VTO NEW .50 TO \$2.00 CO

JOYCE'S PENN STATE RECORDERS

COLLEGIATE SAM/GOTTA FEELIN 4 U OI 3009 V AUC ARGO

LLOYD KEATING

LOW DOWN RHYTHM/(LOU GDL) OI 3052 E-AUC ARGO

KENNEDY'S RHYTHM ORCHESTRA

CHINATOWN/RHYTHM IS OUR BIZ BB 6233 V/N-AUC ARGO

STAN KENTON

COLLECTORS, INQUIRE BOUT QUALITY SMIT

DUBS OF AIRSHOTS SMIT

LAINI'S SOUTHERN SERENADERS

ARKANSAS BL/LONESOME LOVESICK BL RE 9164 E-AUC ARGO

LIST

SEND FOR LIST OF BERLINER A. RADE MOSS

AND RARE EARLY VIC. COLL. MOSS

PRE-LABEL ZONOPHONES MIN BID .50 MOSS

ALL 7 INCH CIRCA 1898-1903 MOSS

EMERSONS AND LITTLE WONDERS MOSS

ROBERT LOCKWOOD

BLACK SPIDER/TRAIN MY BABY BB 8877 E-/E AUC ARGO

LOUISIANA SUGAR BABES

WILLOW TREE/STIPPI VI 21348 N AUC WHIS

LP VINYLITE PRESSINGS

BENNY GOODMAN ON VINYLITE-WRITE MORS

MANNONE, WINCY

MARtha/FLAT FOOT FLOOGIE BB 7621 N/E AUC PARR

WINCY MANNONE

ROYAL GARDEN BL/ZERO OK 41570 N AUC WHIS

SARA MARTIN W. CLARENCE WILLIAMS BLUE FIVE

FALE ROCK ME PAPA/THINGS DONE GOT OK 3203 E+ AUC WHIS

MELODY HOUNDS

BLUE OAYS WAITIN 4 U/(CARLTON) MAD 50026 E AUC ARGO

MIONITE AIRDALES

SWANEE SHUFFLE/GOTTA HAV U CO 1981 E AUC ARGO

LIZZIE MILES

MEAN OLD BEDBUG BA 6117 E AUC ATCH

EDDIE MILLER'S DANCE ORCHESTRA

ONLY U & LONELY ME/(MCALPIN ORK)RO 262 V AUC ARGO

EMMETT MILLER

GOO'S RIVER/SUNNY SOUTH OK 41438 E AUC ARGO

CLENN MILLER

SPEAKING HEAVEN/BLESS YOU BB 10455 E T-A PARR

SAM MORCAN JAZZ BAND

OVER IN GLORY LND/DWN BY RIVRSID CO 14267 E/E- AUC WHIS

JELLY-ROLL MORTON

HIGH SOCIETY/FISHTAIL BL AU 606 E/E- AUC WHIS

BUDDY MOSS

SOMEODY BABY/SHAKE IT ALL NITE ME 13443 E/N- AUC ARGO

SITTIN HERE/NEED A WOMAN OK 06515 N-AUC ARGO

BENNY MOTEN'S KANSAS CITY ORCHESTRA

NEW ORLEANS/LAFAYETTE BB 6218 E AUC ARGO

MDTEN STOMP VI 20955 E AUC ATCH

TOUGH BREAKS/IT'S HARD VI 38037 E AUC ATCH

MUSICAL STEVEDORES

HONEYCOMB HARMONY/HAPPY RHYTHM CO 14406 N AUC ARGO

NEW ORLEANS BLUE NINE

STALE BREAD BLUES/LIMEHOUSE GG 1214 E-/V AUC ARGO

RED NICHOLS 12"

POOR BUTTERFLY/CAROLINE BR 20062 E-/E AUC ARGO

LIMEHOUSE BL/SOUTHLAND BRE 20075 N-AUC ARGO

RAY NOBLE

SEND WANTS-PRICES HMV

MANY: SEND WANTS HMV N- T-S

JIMMY NOONE

INKA OINKA OOD/LIKE ME VOA 2619 E AUC BARN

ORIGINAL INDIANA FIVE

LEEP HENDERSON/SPANISH MAMA HA 217 E AUC ARGO

PACIFIC COAST PLAYERS

DRIFTWOOD/(CONCERT BAND) OR 218 V/N-AUC ARGO

PERSONALITIES (ENGLISH & FOREIGN)

MANY: NO MAILING CHARGE ALL N- T-S

MANY RARE: SEND WANTS ALL N- T-S

PINOT AND LINDBERG

E. CHICAGO BL/4-11-44 VI 23330 N AUC ARGO

PINEWOOD TOM

D.B.A. BL/MILK COW BL MC 13427 E/N- AUC ARGO

BEN POLLACK (TEA & MCP)

IF I CUD B WITH U ONE HOUR ZNITEBA 0747 V-AUC ALLE

DJANGO REINHARDT (GUITAR SOLOS)

IMPROVISATON NO. 3, PART 1-2 SW 225 E+ AUC BARN

BILL ROBINSON-DON REDMAN

DOIN THE NEW LOW DOWN/MILLS BR BR 6520 E-AUC ALLE

SALLY SAO

GYPSY WOMAN/GOOD HEARTED WOMAN VS 6066 E AUC ARGO

DON'T SAY G'BY/GADDY WHAT U VS 6033 E AUC ARGO

GIN HOUSE BL/SHADOW BL VS 6040 E AUC ARGO

SALUTE TO RUSS COLUMBO

LIFE STORY, 9 OF HIS N SAL \$4.25 LIQU

RARE DISCS, INCLUOI N A N SAL 4.25 LIQU

BEAUTIFUL PHOTO ON JACKET N SAL 4.25 LIQU

ALL ON I LP 33 1/3 RPM N SAL 4.25 LIQU

SAVOY DANCE ORCHESTRA

VAGABOND SONG/(MELODIST 4) VO 8184 V AUC ARGO

SCARE CROW

WANT UR ASHES HAULED/ORNERY VS 6041 F AUC ARGO

IRENE SCRIBBS

MY BACK TO WALL/U GOT IT VS 6050 E AUC ARGO

CHARLES SECAR

KEY TO HIGHWAY/FIX IT MAMA VO 05441 E AUC ARGO

ART SHAW AND HIS NEW MUSIC

GOOD NITE ANGEL/NEW MOON BR 8054 E AUC ARGO

GEORGE SHEARING

COLLECTORS, INQUIRE ABOUT SMIT

QUALITY DUBS OF AIRSHOTS SMIT

BESSIE SMITH

MAMA'S GOT THE BL/OUTSIDE COA 3900 E AUC ATCH

MIDNITE BL/BLEEDIN HEARTED COA 3936 E AUC ATCH

"FUNNY PAPER" SMITH

HOWLING WOLF BLUES, PTS. 1 & 2 VO 1558 E AUC ATCH

IVY SMITH

JELLY ON MY MIND/WRINGIN & THIS VS 6027 E AUC ARGO

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BB 10344-DE-BR V --- ---TRADE PARR
HUMORESCUE/GOIN THE JIVE E+ BR 8062 --- THOM
REO NICHOLS
BR. VO B.B. BR.E V/N --- --- MERK
NICHOLS GROUPS, ANY V/N --- --- MERK
BY OLIVER
FOUR TO GO N JCM 10335 --- STUR
WALKIN' THE DOG N MGM 11092 --- STUR
TONY PARENFI
ON OK, VI, CO, RO, CA, JE, ETC. ANY --- --- MORS
CHARLIE PARKER
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CREPIATION CONTEST (4 PARTS) --- --- MORS
BEN POLLACK
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WILL PAY CASH OR TRADE FOR --- --- BEAR
THE FOLLOWING: HAVE OTHER --- --- BEAR
JAZZ; SOME JAZZ TO OFFER. --- --- BEAR
HOME CALL/SHE WAS HAPPY G/N VI 23681 --- BEAR
BLUE YOUEL #10/MISS MOON G/N VI 23696 --- BEAR
DOWN OLD ROAD/HOBB MEQ G/N VI 23711 --- BEAR
WHIPPIN OLD TB/NO HARD TIMESG/NVI23751 --- BEAR
GAM BAR-M BL/LONG TALL MAMA G/NVI23756 --- BEAR
BL YOD #11/SW MAMA HUR HOME G/NVI23796 --- BEAR
MISS DELTA BL/O PAL OF HT G/N VI 23816 --- BEAR
YOUELING RANSE/IN FREE G/N VI 23830 --- BEAR
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LUV IS GO 4 ANYTHNG/WAS IT RNE+BR 7841 --- THOM
OR(NOT BOTH-EITHER) VOE 548 --- THOM
NITE & DA/SOMEA SWEETHEART E+BR 7914 --- THOM
NON-ST FLITE/WHISTLE U WORK E+VOE 5147 --- THOM
THIS IS ROMANCE/PYRAMIO E+ VI 27343 --- THOM
I ASK THE STARS/TAKE U SHOES OFVI 27719 --- THOM
SOON/I WAS OGIN ALL RITE E+ VI201742 --- THOM
CANT TAK THT WA/LUV HERE 2 STAVI201743 --- THOM
SOMEONE WATCH ME/THINGS LOOK UPVI201744 --- THOM
LUV WALKED IN,? E+ VI201745 --- THOM
T 4 2/? E+(E+ ON ALL THESE) VI --- --- THOM
DANCIN ON CEILIN/? E+ VI --- --- THOM

WILLIE "THE LION" SMITH
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SWEET BANOS WANTED
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TRUMBAUERS, FRANK
MANY ON BR. OR BRE --- --- MERK
PAUL WHITEMAN
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VI 20680;20750;24354;25186;25228; --- --- KRAL
25777;36093;68865;79498 --- --- KRAL
LOVE NEST N VI 24105 3.00 WATE
FROM MONDAY ON N VI 24349 3.00 WATE
HIGH WATER VI --- --- DOUG
WHOOPEE MAKER GROUPS(BG,TEA, ETC.)
MANY TITLES-ANY LABELS E BUY TRADE --- --- WATE
12" VINYLITE
"LUX" LEWIS, BASIE, ARMSTRONG,ETC N VO --- --- STUR

TOO LATE TO CLASSIFY
FOR DISPOSITION
RADIO TRANSCRIPTIONS
HAVE MANY HERE'S TO VETS, GUEST STAR, --- ALLI
RED CROSS, LET'S GO TO TOWN, ETC. --- ALLI
ALSO, EISENHOWER & STEVENSON SPEECHES --- ALLI
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GENNETT RECORDS

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those
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the life story of a remarkable label

BY GEORGE W. KAY

Jazz enthusiasts and collectors are becoming increasingly aware of the important role the "antique" jazz record plays in documenting the origins and early events of this great American music. To that interested few, the word "Gennett" has a special, pleasant ring, for the name epitomizes rarest of rare—the genuine article.

This story is dedicated not only to the famous record itself, but also to the men who were responsible for its existence, the Gennett family and the Starr Piano Company of Richmond, Indiana. A great deal of important and interesting material must be excluded from this narrative, as space will not permit the unfolding of the entire story. It is hoped, however, that this comparatively quick scanning of the pages of Gennett lore may ignite a spark of interest in others to delve further into this fascinating subject.

Our heartfelt appreciation is extended to Fred, Harry, Jr., and the late Clarence Gennett for their sympathetic understanding and indulgence in providing historical facts, recording data and technical information included in this story. Also, our sincere thanks is expressed to Record Changer for providing generous space so that this narrative might be published in its entirety.

G. W. K.

In 1872, James Starr founded the Starr Piano Company in Richmond, Indiana. It is reported to have been the first piano company west of the Alleghenies. The company expanded steadily and, in 1893, British-born John Lunden and Henry Gennett, Lunden's son-in-law, joined the organization. During the ensuing years, Henry Gennett's three sons became active in the company: Harry, as vice president and general manager; Fred, as secretary; and Clarence, as treasurer.

Starr decided to enter the recording field in 1915. He began with conservative steps in approaching this new venture, acquiring obsolete recording equipment and old masters from a bankrupt concern in Boston.

The early records, made from 1915 to 1918, were issued under the green-and-white Starr label. However, the company experienced opposition from independent dealers who refused to take on the records because of the association of the name "Starr" with pianos and phonographs. Thus, in 1918, at the suggestion of Fred Gennett, the name of the record label was changed to Gennett.

Gennett records were being made by the lateral cut process when Victor brought suit against Starr in 1918 for patent infringement in the use of the record cutting stylus. Expert legal counsel was provided the Starr organization by Drury W. Cooper, brilliant patent attorney of the famous New York Law firm of Cooper, Kerr and Dunham. Motion pictures were presented to the court for the purpose of explaining visually the process involved in making lateral cut records. (The maneuver marked the first time moving pictures were accepted in a court as evidence.) After six successive

trials, the Supreme Court handed down a decision in favor of Starr, in 1921. The victory made the stylus public domain, much to the jubilation of Starr Company and its supporters in the patent fight: namely, *Okeh*, *Vocalion*, and *Compos* (H. S. Berliner, of Montreal, Canada). The close alliance of the four smaller recording companies in their struggle for survival against the more powerful competitors, *Victor* and *Columbia*, led to leasing arrangements between Starr and its allies, which eventually involved hundreds of Gennett masters.

Following the breaking of the *Victor* patent on the stylus, all companies guarded their recording methods with utmost secrecy. Starr was no exception, and for years only the most trusted employees were allowed in the studio monitor room. Photos of the early recording sessions, however, now provide a vivid account of those old days. Horns of various sizes and shapes, designed to meet the requirements of particular instruments or voices, were fitted into a three-pronged pipe. The sound vibrations were transmitted through this labyrinth of plumbing, to the cutting stylus, and onto the grooves of the master.

Gennett engineers relied on powdered graphite brushed into the grooves to facilitate the cutting line of the stylus. This crude method often caused rough spots in the copper plating and for this reason many masters had to be thrown into the scrap heap. Removing the imperfections, pits, and irregularities at the bottom of the grooves was accomplished with the aid of engraver's tools or dentist's chisels. This work entailed the patience and skill of a craftsman. It was a standing joke around the Gennett studio that some of the men became so adept that a voice passage could be changed from "yes" to "no" by a well-timed flick of the chisel blade.

The stylus was a constant source of concern, and for years Gennett technicians experimented with various products, in an effort to come up with the ideal instrument. Glass, mica, tin, diamonds, sapphires and





An early, unidentified band at work in the Gennett studio — notable for the tight grouping of musicians around the acoustical horns. Below: A page from one of Gennett's fabulous master ledgers: from William Jennings Byran to the NORK, via Jelly Roll, in two weeks!

other materials were employed from time to time. Dimensions of the point and angle of the stylus were changed constantly. The experiments finally wound up with an 87 degree angle, .0025 to .003 radius on point, sapphire cutting stylus. This particular model was adopted by Western Electric as standard in 1926.

The machinery activating the turntable was a throw-back to the dark ages. A heavy weight was raised in a shaft by a cable and pulley arrangement, similar to the grandfather-clock principle. The cable was wound around the center pin of the turntable and, as the weight lowered itself, the turntable spun. The Gennett studios, poorly ventilated at best, were often left unheated overnight, causing the gear grease in the turntable mechanism to become stiff and heavy. It was not unusual for recording sessions to be delayed several hours while the engineers applied heat to the grease. Temperature changes could very definitely affect the speed of rotation of the turntable, which often varied between 75 and 85 rpm. But in those days of acoustical recordings and spring driven phonographs, no one really cared. This antique equipment remained in use, though, for many years after Gennett adopted electrical recording methods.

The year 1919 was the most profitable in the history of the Starr Piano Company. As a matter of fact, the sale of phonographs in the United States reached an all-time high that year: an astronomical figure of \$158,548,000. The Jesse French Piano and Organ Company, one of the largest music retail outlets in the South, took on exclusive distributorship in that part of the country for the complete Starr line. By the early 1920s, the Starr Piano Company's annual production had soared to 15,000 pianos, 35,000 spring-driven phonographs, and more than 3,000,000 records.

During the prosperous year of 1919, the Gennett catalogue was expanded considerably in both the classical and popular music fields. Fred Gennett lost no time in sign-

| | | | |
|--------|-----------------------------------|--------------------------|---------|
| 11527 | The Lord's Prayer | William Jennings Byran | 7-3-23 |
| 11527A | The Lord's Prayer | William Jennings Byran | 7-3-23 |
| 11527B | The Lord's Prayer | William Jennings Byran | 7-3-23 |
| 11528 | Andante Cantabile | Hotel Gibson Orch. | 7-3-23 |
| | | (String Quartette) | |
| 11529 | The Ideal Republic | William Jennings Byran | 7-3-23 |
| 11529A | The Ideal Republic | William Jennings Byran | 7-3-23 |
| 11530 | The Virgin Birth | William Jennings Byran | 7-3-23 |
| 11530A | The Virgin Birth | William Jennings Byran | 7-3-23 |
| 11531 | Test | William Jennings Byran | 7-3-23 |
| 11532 | Poppies | Art Landry & his Orch. | 7-17-23 |
| 11532A | Poppies | Art Landry & his Orch. | 7-17-23 |
| 11533 | In a Covered Wagon | Art Landry & his Orch. | 7-17-23 |
| 11533A | In a Covered Wagon | Art Landry & his Orch. | 7-17-23 |
| 11534 | In a Tent | Art Landry & his Orch. | 7-17-23 |
| 11534A | In a Tent | Art Landry & his Orch. | 7-17-23 |
| 11535 | Sobbin' Blues | New Orleans Rythm Kings | 7-17-23 |
| 11535A | Sobbin' Blues | New Orleans Rythm Kings | 7-17-23 |
| 11535B | Sobbin' Blues | New Orleans Rythm Kings | 7-17-23 |
| 11536 | Marguerite | New Orleans Rythm Kings | 7-17-23 |
| 11536A | Marguerite | New Orleans Rythm Kings | 7-17-23 |
| 11537 | King Porter (A Stomp) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11538 | New Orleans (Blues) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11538A | New Orleans (Blues) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11539 | Angry | New Orleans Rythm Kings | 7-17-23 |
| 11539A | Angry | New Orleans Rythm Kings | 7-17-23 |
| 11540 | Clerinet Marmelade | New Orleans Rythm Kings | 7-17-23 |
| 11540A | Clerinet Marmelade | New Orleans Rythm Kings | 7-17-23 |
| 11541 | Mr. Jelly Lord (Blues-Joys) | New Orleans Rythm Kings | 7-17-23 |
| 11541A | Mr. Jelly Lord (Blues-Joys) | New Orleans Rythm Kings | 7-17-23 |
| 11541B | Mr. Jelly Lord (Blues-Joys) | New Orleans Rythm Kings | 7-17-23 |
| 11542 | Bucktown Blues | New Orleans Rythm Kings | 7-17-23 |
| 11543 | Angry | M. Abraham & L. Rappolo | 7-17-23 |
| 11544 | Grandpa Spelle (A Stomp) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11545 | Kansas City Stomp | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11546 | Wolourine Blues (Joys) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11547 | The Pearls (A Stomp) | Ferd (Jelly Roll) Morton | 7-17-23 |
| 11548 | I Forget You | K. K. Pierce | 7-18-23 |
| 11549 | St. Louis Blues | K. K. Pierce | 7-18-23 |
| 11550 | London Blues | New Orleans Rythm Kings | 7-18-23 |
| 11550A | London Blues | New Orleans Rythm Kings | 7-18-23 |
| 11551 | Milenberg Joys | New Orleans Rythm Kings | 7-18-23 |
| 11551A | Milenberg Joys | New Orleans Rythm Kings | 7-18-23 |
| 11551B | Milenberg Joys | New Orleans Rythm Kings | 7-18-23 |
| 11551C | Milenberg Joys | New Orleans Rythm Kings | 7-18-23 |
| 11552 | Mad (Cause you Treat me this Way) | New Orleans Rythm Kings | 7-18-23 |
| 11552A | Mad (Cause you Treat me this Way) | New Orleans Rythm Kings | 7-18-23 |

Recording Information of Wax No. 11390
11390A
11390B

| | | |
|-----------------------------------|---------------------|-----------------------|
| Date Recorded 4-6-23 | By E C A Wickemeyer | Richmond, Ind. |
| Subject "FOGGY MOON" | | |
| By King Oliver's Creole Jazz Band | Accompanied by | |
| Composed by | Music by | Spike Bros and Morton |
| Words by Spike Bros and Morton | Published by | |
| Copyright | 19 | Royalties |
| Recording Expense | | |
| Wax Shipped | Trunk No. | Via |
| Suggest Using in | Supplement | |
| Remarks | | |

O-259

ing concert artists, and also speakers and popular figures of the day, to recording contracts. It took only one letter to induce William Jennings Bryan to come to Richmond to record some of his speeches. Bryan did not even ask for a contract or a royalty agreement. Other items of interest included in the Gennett repertoire were the music of the Cincinnati Symphony Orchestra and U. S. Marine Band, sacred songs of Homer Rodcheaver and Gipsy Smith, physical culture exercises, and even the hysterical blasphemy of the Ku Klux Klan.

By 1921, Gennett was busy turning out recordings in studios located in Richmond and New York City. Ezra Wickameyer was recording director at the Hoosier plant and Ray Mayer operated the studio located at 9-11 East 37th Street in Manhattan. Later, Gennett moved the New York works to Woodside, Long Island, where George Keates was sound engineer. Pressings were done at the Starr plant in Richmond and by H. S. Berliner, in Montreal.

It is common knowledge among record collectors that Gennett probably was the pioneer and leader in supplying the needs of the chain stores and mail order houses. Identical or alternate Gennett masters were released under several labels, including *Champion*, *Buddy*, *Bell*, *Black Patti*, *Herwin*, *QRS*, *Challenge*, *Conqueror*, *Superior*, *Supertone*, and *Silvertone*. As a result of Harry Gennett's business trip to England in 1916, Gennett items appeared in that country on *Winner*, *Guardman*, *Coliseum*, *Vocalion*, and many others. In addition, Gennett masters were leased or sold outright to *Paramount*, *Vocalion*, and *OKeh*.

Birth of the Jazz Record

The entry of the Gennett record into the jazz field was due largely to the efforts of

a manager of the Starr Music Store in Chicago. A native of Richmond, young Fred Wiggins was promoted to be head of the sales and artists division of Gennett Records in 1923, a position similar to what is known in the trade today as the "A and R man." A brilliant, resourceful individual with the flair for detail so necessary in the recording business, he continually kept a searching eye and attentive ear open for new talent at a price. The story goes that Wiggins heard Gene Autrey singing on a remote radio station in Oklahoma, over his home-made crystal set, and immediately wrote him. A single letter brought Autrey to Richmond for his first record dates. During the early days of Wiggins' career, he scouted for artists but the final decision for closing recording deals was left to Fred Gennett. Later, as his ability became more recognized by the Starr officials, young Wiggins' judgment in signing talent and releasing records was accepted as final. Jazz enthusiasts today would howl with despair at some of his decisions to destroy cherished jazz masters as "not suitable for release."

During the summer of 1922, Wiggins phoned Gred Gennett that he had heard a jazz band at Friars Inn, a cellar restaurant just around the corner from the Chicago store. The band was making quite a sensation and might be a good bet for Gennett records. Gennett took a train to Chicago and joined Wiggins that night at Friars Inn. Neither quite knew how to take that motley crew of wild musicians from New Orleans, but the crowds seemed to confirm that there were commercial possibilities in recording the band, the now celebrated Friars Society Orchestra.

With a little prodding from Wiggins, a contract was drawn up by Fred Gennett for the band to record at the Gennett Studio in Richmond. (Actually, Husk

Above: Typical master file card of an early Oliver recording, showing an interesting bit of confusion as to the exact title of a tune. (In this and later recordings, the decision went to *Froggie Moore*.) *Below:* Recording pioneer Harry Gennett, long-time vice-president and general manager of the company, in a picture taken a few years before his death in 1952.



O'Hare's Super Orchestra, of Chicago, a forerunner of the Friars, had journeyed to Richmond to record several sides for *Gennett* in the spring of that same year, but, aside from *San* and *Tiger Rag*, their efforts were a far cry from jazz.)

The first trip of the Friars to the Richmond studio in August 29-30, 1922, is still remembered by the old-timers of the Starr organization. Eight dirty, perspiring, hungry musicians squeezed in a big, asthmatic touring car, with battered instrument cases tied on the back and fenders, was a novel and spectacular sight for the leisurely, conservative citizens of that easy-going, predominantly Quaker community of 25,000. But during the years to come such a spectacle was to become commonplace. Great numbers of jazz musicians, soloists, and blues singers, as well as hill-billy groups and classical artists were to stream into Richmond by trolley, train, automobile, and on foot to gain recognition, if not fortune, through the medium of *Gennett* records.

As for the memorable Friars dates: the seven tunes cut in the dreary, depressing frame studio building, located at the far end of the main assembly building of the Starr Piano Company, were for the most

Hall, "The Redheaded Music Maker." Gennett's immediate inclination was to refuse, but the shabby, forlorn appearance of Hall prompted an invitation to the troubador to join the group at lunch.

About an hour later, one of the salesmen came to Fred Gennett's office and enthusiastically related how a hill billy singer was keeping the salesmen amused and entertained with his repertoire of songs. It seemed that Hall, after filling himself with food, had pulled out his ukulele and started to sing his composition, *It Ain't Gonna Rain No Mo'*. A contingent of Hall's newly found admirers then approached Gennett, asking him to let Hall make a few records—just for kicks. For the rest of the afternoon, Hall recorded a continuous stream of songs that culminated in his signing a royalty contract. Before he left town that evening he asked Gennett for a test pressing of *It Ain't Gonna Rain No Mo'*. Within a matter of days, Wendell Hall took the test to Camden, New Jersey, where, on the strength of the one song, he secured a \$10,000 contract with *Victor*. Gennett did not complain. His own company made a small fortune on Hall's records, all of

knuckle down to the business of making records. It is reasonable to assume that Jelly sat in with the white musicians on some of the first-day sessions, as claimed by discographers. Jelly made his piano solos: *Grandpa's Spells*, *Kansas City Stomps*, *Wolverine Blues*, and *The Pearls*, on July 18th. The New Orleans Rhythm Kings finished the second day with four tunes. But the real heartbreaker for the jazz follower is the information showing two masters, *Bucktown Blues* (11524), and *Angry* (11525), by M. Abraham and Leon Rappolo, destroyed by a Wiggins edict. Think of those clarinet solos by the famous Rappolo relegated to the scrap pile!

On October 5, 1923, King Oliver and the Creole Jazz Band terminated relations with *Gennett* by making eight numbers which had exceedingly limited releases. The rarity of *Zulus Ball* and *Workingman's Blues* can be substantiated by even the casual collector. One master, *Someday Sweetheart* (11637) was destroyed, and no copy or test pressing has turned up. Those sessions must have netted Oliver very little, and it is not unreasonable to surmise he was convinced, upon glancing at his check, that it was high time to negotiate with



part very good jazz. Two commercial tunes, *Oriental* and *Discontented Blues*, were no credit to anyone. The others, *Farewell Blues*, *Bugle Call Blues*, *Tiger Rag*, *Panama*, and *Eccentric*, are significant examples—first recorded jazz efforts of this pioneer band.

Departing for a brief moment from the jazz scene, it would be appropriate to cast a hurried glance at another important development in the history of *Gennett* records—the start of the hill-billy catalogue. The money-making possibilities of this type of entertainment was discovered quite by accident by Fred Gennett before Wiggins had come to Richmond.

In August, 1922, a Pittsburgh jobber brought a delegation of music dealers by chartered Pullman to tour the Starr plant in Richmond, a noteworthy innovation in sales technique for that day. In addition to tours through the piano and recording plants, a buffet luncheon was laid out for the guests in the salon of the administration building. As Fred Gennett was preparing to meet the group in the salon, a bedraggled, emaciated character with red hair, dressed in the garb of a Kentucky briar-hopper, strolled into his office and inquired about chances to make a few records. He presented himself as Wendell

which were made that single afternoon.

The Chicago Jazz Parade

The spring and summer of 1923 really ushered in the beginning of the jazz era for *Gennett*. On March 12, 1923, the Friars, now under the name of New Orleans Rhythm Kings, returned to make eight more sides. On March 31st, the nucleus of the band (Mares and Rappolo) cut four tunes, identified as the Original Memphis Melody Boys. The *Gennett* studio must have been rocking that day, for King Oliver and his Creole Band also reported to record *Just Gone*, *Canal Street Blues*, *Mandy Lee Blues*, *I'm Going to Wear You Off My Mind* and *Chimes Blues*. On April 7th, Oliver and his band were back again to turn out *Weatherbird Rag*, *Dipper Mouth Blues*, *Froggie Moore* (originally titled *Foggy Moon*), and *Snake Rag*. (Fred Gennett recalls meeting Oliver in Chicago, through Wiggins, and securing a signed contract on the spot. His only recollection of the King was that Oliver had "the biggest lips I ever saw on a human being.")

July 17th and 18th, 1923, can be entered in jazz annals as historic dates, for on these days the incomparable Jelly Roll Morton and the NORK appeared jointly to

other recording concerns.

Although most of the early great jazz pioneers left the *Gennett* roster at the close of 1923, the traditions and high standards set by them were carried on by a younger crop of aspiring musicians. On February 6th, 1924, Bix and the Wolverines paid a visit to the *Gennett* studios during a series of dance engagements at Indiana University and one night stands through the mid-west. Four sides resulted from this first visit: *Fidgety Feet*, *Lazy Daddy*, *Sensation Rag*, and *Jazz Me Blues*. *Lazy Daddy* (11752) and *Sensation Rag* (11753) were rejected at this time, but both tunes were recorded in New York on September 16, 1924. Following close on the heels of the Wolverines came the Happy Harmonists to record four sides on February 23rd. Then the Bucktown Five, with Spanier and De Vaut, finished up an auspicious month by making seven sides on February 25th.

After a few quiet months, jazz sessions at *Gennett* picked up in the spring when the Wolverines made a second sojourn to Richmond to cut four more tunes on May 6th, 1924. Then the great Jelly Roll gave the *Gennett* technicians a very busy day on June 9th. The master pounded out eleven piano solos, all classics in ragtime, blues and stomps. The Wolverines then

scheduled themselves for a return engagement on June 20th to cut three tunes. Generally speaking, the Wolverines, Happy Harmonists, and Bucktown Five furnished the bulk of the jazz material for Gennett's Richmond studio in 1924.

The dance music of greatest appeal to the mid-western college students and ball room patrons in the mid-20s was jazz in the Wolverines-Happy Harmonists tradition, possessing the distinctive nostalgic flavor of that carefree era. A band from Evansville that played in the Wolverine style, with Curt Hitch's name now prefixing its former title of the "Happy Harmonists," recorded *Cataract Rag Blues* and *Nightingale Rag Blues* for Gennett on January 19, 1925. On the 26th, Bix and his Rhythm Jugglers, with Tommy Dorsey backing him on trombone, drove to Richmond with Hoagy Carmichael to cut four records in "slow drag" style. Only two of the tunes survived the Wiggins' censorship—*Toddlin' Blues* and *Davenport Blues*. The remaining masters, *Magic Blues* and *No One Knows What It's All About*, were rejected.

On February 12, the fabulous Johnny Bayersdorffer and his Orchestra honored the Gennett studio and made three sides, *Leaving Town on Skates*, *Washington and Lee Swing*, and *The Bucket*. But, presumably, all of these masters were destroyed, as the only sample of this band's great capabilities is on a single *Okeh* record.

Hoagy Carmichael got his chance to make his first record with Curt Hitch and his Happy Harmonists on May 19, 1925. The tunes were two of Hoagy's compositions, *Boneyard Shuffle*—one of the best efforts the band ever placed on wax, and *Washboard Blues*, a tune with some rather unusual modulations, but in which Hoagy's piano solo is the only bright spot in an otherwise muddled performance. (The Hitch group, seldom mentioned in jazz circles, deserves recognition as a worthy contemporary of the Wolverine school.) These last two sessions for Gennett in May, 1925, wound up the early "Bix influence" on records among college bands in Indiana.

The New York Studio

Although a copious amount of recordings stemmed from the Gennett studio in Manhattan from 1923 to 1925, only a very small number of real jazz items emerged from the morass of the total output. Sam Lanin, an important person in New York dance band business in the 1920s, supplied recording groups identified under his name or by pseudonym. Bailey's Luckey Seven was a Lanin outfit. The Original Memphis Five, a group that recorded for countless labels, made several sides for Gennett as Ladd's Black Aces.

Things picked up a little when the Wolverines blew into New York for their short engagement at the Cinderella Ballroom on Broadway. On September 16, 1924, the group cut (or recut) *Sensation* and *Lazy Daddy*, two of their best Gennett sides. Then came *Tia Juana* and *Big Boy*, recorded October 7th. A few days later, on the 10th, Bix and the Sioux City Six made *Flock O' Blues* and *I'm Glad*.

Only a few first-class Negro bands came to the Gennett New York studio during 1924-25. Wilbur Sweatman and his Acme Syncopators made *Battleship Kate* and *She Loves Me* on September 24, 1924. But the greatest session of them all occurred on November 26th when Louis Armstrong and the Red Onion Jazz Babies recorded

Terrible Blues and Santa Claus Blues.

The blues singers, predominantly female, were good, bad and indifferent. Starting in April, 1923, with numbers by Viola McCoy and Mandy Lee, the Gennett blues discs included songs by Edna Hicks, Julia Jones, Josie Miles, Edna Johnson, and Josephine Beatty (Alberta Hunter). The Beatty sides, backed by the Red Onion Jazz Babies, are definitely noteworthy. There is evidence that Andy Razaf made some records for Gennett, including *He Rambled* and *Don't Forget You'll Regret Day By Day*, very rare stuff indeed.

It is readily apparent that the masters shipped from the Gennett studio in New York to Starr pressing plant in Richmond contained a minimum of jazz during the early 1920s. Certainly they did not compare either in quantity or quality with the Hoosier studio's varied array of jazz gems.

First Indian Records

Gennett was possibly the first commercial recording concern to enter the ethnic field. In May, 1926, Fred Gennett arranged with Fred Harvey, of the famous resort chain, to sell to the tourist trade Gennett records of the music of the Hopi Indians of Arizona. Dr. J. Walter Fewkes, Chief of the Bureau of Ethnology, Smithsonian Institute, who undertook the recording project, had been the first to use the phonograph to record the songs of a primitive people. In 1889, he had captured on cylinders the tribal music and dances of the Passamaquaddy Indians at Point Pleasant on the Bay of Fundy. The first portable recording equipment, developed by Starr, accompanied Dr. Fewkes to the Grand Canyon to record the music of the Hopi. Dr. Fewkes and his staff set up headquarters at the El Tovar Hotel at the canyon, and the elders of the Hopi tribes were invited to come there for recording sessions of their traditional songs.

Although the expedition was not a success from the standpoint of Gennett record sales, Dr. Fewkes' work did result in twelve sides of exceedingly rare music. These records, which appeared on the Gennett red label, are the last known pre-electrics made by the company, and are numbered from 5758 to 5761.

The Electrobeam Series

The phonograph and record business enjoyed an upsurge in 1926. Concerned over the loss of sales volume to the radio industry the previous year, Victor, Columbia, Brunswick, and Starr introduced a line of "new and improved" phonographs. Actually, these so-called revolutionary, advanced changes involved modifications only in the design of speakers, which were twisted and enlarged somewhat to fit into floor model cabinets. Electric motors did replace the spring-driven models, but that was the sum total of "outstanding innovations." No new developments were forthcoming in the improvement of the acoustical-type head and

tone arm. But the promotional ideas and exploitation of these machines brought results and record sales boomed accordingly.

Accompanying the spurt of sales in records came genuine, positive strides in the development of superior recording methods. RCA Photophone System jumped into the breach and patented the electrical process of transcription. Even though the use of this new method necessitated the paying of royalties to RCA, all major companies fell in line. Studios were stripped of the odd shaped horns protruding from the walls, and the microphones invented by Emile Berliner were installed as standard equipment.

The first electrically processed record by Gennett was released in the early part of 1926, in the latter 3000 series, on red label. One very rare jazz item in this category is Gennett 3408 (matrix GEX-333), *I'll Fly to Hawaii*, by Gowan's Rhapsody Makers. It was not until several months later that the handsome gold-and-black lettered Electrobeam label was introduced. The first recording date under the famous Electrobeam 6000 series was Gennett 6001 (matrix GEX-357), *Mother Dear*, by Elmer Grosso's Greenwich Village Orchestra, made at the New York studio on November 26, 1926.

Although Gennett released a rather extensive and representative array of all types of music on *Electrobeam*, *Champion*, *Superior*, *Silvertone* and many other labels, the volume of sales was just not there. Occasionally, a hill billy or old-time singing number will appear in a junk shop, but the hot jazz and blues items are the rarest of rare. For years Starr operated the Gennett Records Division at a loss. As a matter of fact the entire record outlay of the Starr Piano Company dipped steadily after 1926. The fortune of over \$7,000,000 amassed by Henry Gennett back in 1919 gradually frittered away. It is a source of wonderment why Starr lasted so long in the record business. One reason can be traced to the avoidance of paying large amounts of money on performers' fees. Low artist fees (or none at all) actually served to open the doors of the Gennett studios



This unprepossessing shack was Gennett's Richmond studio. Trains using the railroad tracks just outside often provided unscheduled breaks in recording sessions.



Gennett jazz headliners: The New Orleans Rhythm Kings in a photographer's studio (left); Bix's Wolverines in the recording studio (facing page). Below is the cover of a 1922 catalogue, showing drummer Ray Miller.

to less prominent jazz bands, obscure blues singers, and Negro spiritual groups.

The Richmond studio outstripped New York by a wide margin in securing worthwhile jazz talent for Gennett discs when the Electrobeams were issued in January, 1927. The Gennett "Race Series" drew hundreds of Negro blues singers and pickup outfits from the Chicago area. Jelly Roll Anderson, Big Boy Cleveland, Sam Collins, Katherine Baker, Lizzie Washington and Trixie Williams were only a few of the performers who went into the Gennett studios in 1927. Later came the great Thomas A. Dorsey (Georgia Tom), Teddy Moss, Charlie Davenport, Walter Cole, Scrapper Blackwell, Marie Glover, Alura Mack, Alberta Jones, Irene Scruggs, Clara Burston, and scores of others. The band and skiffle music was supplied principally by the State Street Ramblers (through special arrangement with Lester Melrose of the State Street Music Publishing Company). Small instrumental groups such as Alabama Jim and George (William Burton, piano, and M. Moman, drums), frequently dropped in to earn a few dollars on a record.

During 1928, Hoagy Carmichael, the perennial college boy (he was a law student at Indiana University off and on for over 10 years), brought his Collegians to Richmond on several occasions. Hoagy had trouble convincing Fred Wiggins that his band dispensed music that could be commercially satisfying. However, Hoagy and his group managed to salvage a few sides for posterity. On May 5, 1928, Carmichael's Collegians made *March of the Hoodlums* and *Walkin' the Dog*, two fast stomps that really move, with scat vocals by Hoagy. Previously, on October 31, 1927, Hoagy had made his famous *Stardust*, (backed by *One Night in Havana*), with a small contingent from Emil Scidel's band. Possibly the only reason *Stardust* reached the public was due to the prestige of Scidel, who was a leading figure in music circles in Indianapolis.

On May 7, 1928, Hoagy and his Collegians returned to record *Stardust* and *One Night in Havana* a second time. Wiggins would have none of either tune. In the recording ledger is scrawled the sentence of doom in Wiggins' handwriting: "Reject. Already on Gennett. Poor Seller!"

A list of rejected masters portraying the unappreciated efforts of Hoagy Carmichael and his band also includes *Waltz Supreme* (13184), *Smile* (13723), *Shimmy Shawwobble* (13724).

Gennett's New York studio turned out a very few good jazz sides on *Electrobeam*. One of the first on the new label was *Sunny Hawaii/Four Leaf Clover*, by Gowan's Rhapsody Makers, on Gennett 6039, issued February, 1927. Both sides are spirited performances in modified Dixieland featuring Brad Gowans on clarinet, with excellent support from Eddie Edwards and Jim Moynahan. As far as Negro artists were concerned, Gennett signed very few of them in New York after 1926. It is believed that the spirituals with sermons by Reverend Gates and his congregation emanated from Brooklyn. Otherwise, the society dance bands and pseudo-hot groups of the Bailey's Lucky Seven and Ladd's Black Aces variety completed the mediocre grade of jazz from Gennett's New York repertoire.

Recording Locations

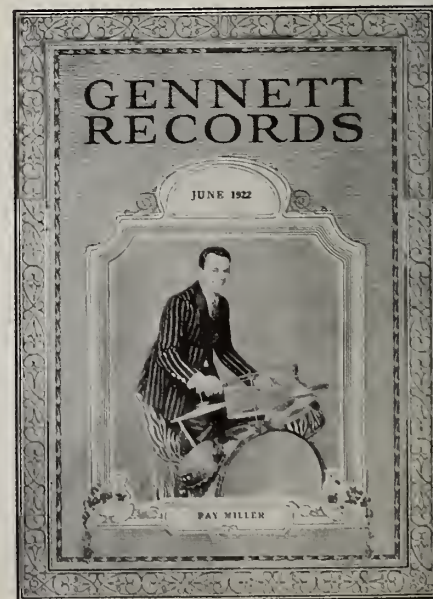
Discographers may be surprised to learn that *Electrobeam Gennetts* were recorded in cities other than Richmond and New York, namely, Chicago, Birmingham and St. Paul.

A temporary studio was rigged up at the Starr Music Store in Birmingham in August, 1927, to record several obscure blues singers and bands roaming the deep South. Sessions were conducted for only 45 days, but the list of artists who placed their contributions on Gennett discs during that short time include Jay Bird Coleman, Bertha Ross, Dunk Rendelman and his Alabamians, and Frank Bunch and his Fuzzie Wuzzies.

Gennett's next on-the-spot experiment with portable sound equipment was conducted at St. Paul, in the Hotel Lowry. The operation extended from September 23, 1927, until November 21, 1927, but was primarily devoted to Swedish, German and Polish folk music. Aside from a few vocals by Les Backer and some numbers by Walt Anderson and his Golden Pheasant Hoodlums (who dreamed up all these names for Gennett, anyway?), there was very little to interest the jazz enthusiast.

Two attempts to record on temporary location were made in Chicago from November 6, 1927, to December 26, 1927, and from February 17, 1928, to April 1, 1928. Not much of jazz significance was recorded, which is paradoxical, when one realizes how dependent Gennett was on the Chicago source of jazz supply. May Mathews, Tillie Johnson, Buddy Burton, Jimmy Blythe, and the State Street Ramblers cut a very few sides in Chicago, and that was all.

All this has always been a source of exasperation to any discographer who has ever tried to make sense of the method of assigning matrix numbers used by Gennett. Actually, there was no system followed in placing identification of originals or pseudonym labels after 1926. Occasionally, a matrix number is discernible; but for the most part the Starr officials, Wiggins in particular, felt it was a waste of effort.



For many years record sleuths thought the prefix GEX indicated that the masters were made in New York and the letters GE referred to those of Richmond origin, but this is only very partially correct. The table you'll find on this page may help clear up the mystery.

Gennett masters, this label sustained itself with no difficulty by merely disguising the names of the performers. The public apparently voiced no protest at paying twice as much for the identical item on *Gennett* and seemed to care less.

But by July, 1932, things were really

came to the end of its road, at least as far as Starr ownership is concerned. The last record was *Champion* 16832 (*The Moon Was Yellow*, by Jack Walkup and his Orchestra). After a few months, Starr sold the *Champion* trademark to *Decca*, on June 28, 1935, thus terminating activity in the studio recording field.

Decca received from Starr the right to press certain masters, which were issued on the *Champion* 40,000 series in 1935. In addition, *Decca* dubbed several *Gennett* copies of *Olivers*, *NORKs*, *Wolverines* and others onto masters for foreign consumption. These were shipped to England, and the pressings appeared in the *Brunswick* "Classic Swing Album" in March, 1936. The original copies from which the tunes were transferred onto the masters were badly worn, scratched and even cracked. The superior shellac and the meticulous care provided by the British recording technicians were not enough to overcome the deficiencies in the original copies. But a poor dub was better than nothing at all, so the collectors snapped them up. As for

| Matrix | Recording Location | Dates |
|----------------------|---------------------|----------------------|
| XI to GEX 759 | New York City | 3/ 1/26 to 8/ 1/27 |
| GEX 760 to GEX 868 | Birmingham, Alabama | 8/ 1/27 to 9/14/27 |
| GEX 869 to GEX 927 | New York City | 9/15/27 to 11/10/27 |
| GEX 928 to GEX 1033 | Richmond, Indiana | 11/11/27 to 12/31/27 |
| GEX 1037 to GEX 2953 | New York City | 6/ 1/28 to 6/30/32 |
| GE 12000 to GE 13097 | Richmond, Indiana | 9/15/24 to 9/21/27 |
| GE 13097 to GE 13155 | St. Paul, Minn. | 9/23/27 to 11/ 1/27 |
| GE 13156 to GE 13218 | Richmond, Indiana | 11/ 2/27 to 11/ 5/27 |
| GE 13219 to GE 13323 | Chicago, Illinois | 11/ 6/27 to 12/26/27 |
| GE 13324 to GE 13442 | Richmond, Indiana | 12/27/27 to 2/14/28 |
| GE 13443 to GE 13632 | Chicago, Illinois | 2/17/28 to 4/ 1/28 |
| GE 13633 to GE 16933 | Richmond, Indiana | 4/ 2/28 to 8/19/30 |



The End of Gennett Records

The depression dealt a staggering blow to the record industry and *Gennett* was not long in terminating the *Electrobeam* series. On October 24, 1930, the last of the *Electrobeams*, a set of four records (*Gennett* 7321-7323) made by Reverend Boone and Miss Olive Boone were released in limited quantity for the personal use of the performers. The last known *Electrobeam* of jazz interest was *Gennett* 7320, *Up the Country/Weary Blues*, by Barbecue Joe (Wingy Mannone) and his Hot Dogs, issued December, 1930.

Although Starr withdrew the *Electrobeam* label in December, 1930, the company continued the *Champion* and *Superior* names to supply records selling for three-for-a-dollar in chain stores, limited though the market may have been. The *Champion* line had held its own very well through the years. Starting in September, 1925 with *Champion* 15001 and drawing freely from

grim. Starr dropped the *Superior* label and concentrated solely on *Champion* to eke out an existence in the rapidly shrinking record market. Hill billy music, old-time singing, and tin pan alley hits comprised the bulk of the catalogue. Jazz items were limited to soloists and blues singers who were paid paltry sums. There were unbelievably small shipments of *Champions* for the final year 1934. To select a few non-untypical examples: a total of 20 copies were shipped out of a Frank James record of *Forsaken Blues/Mistreated Blues* (*Champion* 16798), a truly mistreated and forgotten disc issued in October, 1934; a Georgia Tom (Thomas Dorsey) coupling—*Levee Bound Blues/Gee But It's Hard* (*Champion* 16682)—issued in January managed to reach 160 copies shipped. A "high point" of 263 copies was hit by the May release of James "Bat" Johnson's *Humming Blues* and Willie Dukes' *Sweet Poplar Bluff Blues* (*Champion* 16745).

In December, 1934, the *Champion* label

the jazz items pressed by *Decca* in this country on *Champion* 40,000 series, very few are floating around, as the record auction lists will indicate.

Although Starr left the recording field in 1934, the company was by no means out of the record making business. Through the later 1940s, the organization pressed about 3,600,000 records annually for other concerns. In 1944, Joe Davis attempted to revive the *Gennett* label, but the poor quality of jazz released during the few short months of the experiment resulted in failure.

Starr had entered the sound effects field in 1928, supplying Hollywood's needs in the early stages of non-synchronous talking pictures. When sound was placed on film, most of the leading recording companies retired from the scene, but Starr continued to fill the demands of radio.

The Gennetts associated themselves with the sound effects business quite extensively during the 1930s. Fred and Harry Gennett,



Husk O'Hare's "Super-Orchestra" of Chicago.

Jr. kept in close contact with radio outlets and represented the Gennett interests with large radio stations throughout the country. During those days radio technicians took off-the-air transcriptions and tapes for their own mutual amusement, and it was this that led Fred Gennett to strike upon an idea that indirectly affected the entire radio and recording industry.

When President Franklin D. Roosevelt was running for a second term in 1936, his political speeches were being transcribed by scores of amateur and professional radio enthusiasts. Fred Gennett gathered together recorded bits of FDR's radio addresses and played them back as a gag for several of his staunch Republican friends in Indiana. The records made such a hit that the Republican National Committee asked Gennett to accumulate and edit Roosevelt's speeches. They were to be featured over the public address system at the GOP National Convention in Chicago, where the plan called for a convention speaker to present the views of the opposition to FDR's policies as expressed in the President's recorded addresses.

In Chicago, just as the recording of Roosevelt's voice began to be aired over the P.A. system, the Columbia Broadcasting System cut the entire presentation off the air. The CBS explanation pointed out that no records were permitted to be broadcast over a national network. Sen. Arthur Vandenburg then went before Congress to cite this policy as being in restraint of trade. As a result, the national radio networks allowed records and transcriptions to be re-aired over the air. Thus Fred Gennett believes that he may have contributed in a small way in the breaking of the shackles which were imposed on the re-

ording industry by the national radio chains before 1936.

The year 1952 brought to an end the association of the Gennett family with the Starr Piano Company. In February of that year Starr's equipment was sold to Decca. Much of the old Gennett equipment, including 20 hydraulic and 30 toggle record presses, is still in operation today. Outwardly, the casual observer would see little change in the appearance of the old factory buildings. High on the walls of the drab, red brick structures appear the letters "Starr Piano Company—Makers of Grand Upright, and Player Pianos." Only a few small signs reading "Brunswick Radio Corporation," or "Decca Records Division," announce the change that has taken place within the prison-like edifices. The dreary, unattractive, frame recording studio where Oliver, Bix and hundreds of Gennett stars congregated, still stands beside the railroad siding. With its sagging doors barred with crude boards, the forlorn little shack represents a sad, heart-rending spectacle of a vanishing era of the greatest in recorded jazz history.

During the past few months, sorrow has touched the Gennett family. In November, 1952, Harry Gennett, Sr., long-time president and general manager of the Starr organization, died after a long illness. Within a matter of months, Clarence, the treasurer, passed away suddenly. Fred and Harry Gennett, Jr., the remaining members of the famous piano and record-making family, still live in Richmond, where the name Gennett is well-known and respected among the citizens of that community.

Harry Gennett, Jr. conducts a mail order business from his home in sound effect records identified on the market as Gennett,

Speedy Q and Syncro. His business has been a relatively steady supplier of radio stations, educational institutions and individuals. His position in the sound effects field is uniquely favorable—it would be prohibitive for competition to attempt to duplicate the old Gennett masters at today's prices.

When Harry Gennett, Jr. left the Starr organization in 1952, he discovered approximately 2,000 rare Gennett masters hidden away in one of the warehouses. They had been overlooked when the company sold thousands of discarded masters during the depression for the copper they contained. Believing that some of the remaining masters, mothers, and stampers might have an intrinsic value, he stashed them away in his garage for safe keeping. Recently, he discovered several masters of Wolverines, King Oliver, NORK, Carmichael's Collegians, Charlie Davenport piano solos, and scores of fabulous blues items. Undoubtedly, other choice morsels—perhaps even a few unissued masters—will show up when a complete inventory is accomplished.

The announcement of this "discovery" of rare Gennett masters, limited in number though they be in comparison with the total made through the years, will come as welcome news to jazz enthusiasts. Perhaps Harry Gennett, Jr. will arrange to issue some of these rare records. It would be a treat to the discerning jazz fan to hear clear-toned jazz classics pressed from original masters instead of the thin, fuzzy dubs he has been forced to accept as a substitute for the real thing. It would surely be a fitting present-day climax to the long and exciting story of the fabulous Gennett label!



An acoustical session in Gennett's New York studio on East 37th Street; Bailey's Lucky Seven; February 10, 1923. Two of the musicians bear strong back-of-the-head resemblance to Miff Mole, Benny Goodman.





records noted

GEORGE AVAKIAN
MARTIN WILLIAMS
ROBERT L. THOMPSON

the roaring 20's

charleston; five foot two; miss annabelle lee; clap hands, here comes charley; manhattan; the flapper wife; keep smiling at trouble; sweet man

Clap hands, here comes nostalgia by the red hot California Ramblers. Copies of the Volstead Act lying about the bandstand and all that. The Ramblers were a dance band containing such hot bloods as Red Nichols, Tommy and Jimmy Dorsey, and Adrian Rollini, as would wantonly jazz-up those quick-steps in spite of the arranger. All the tunes are set up for Charleston dancing, and if they don't get you snapping your fingers you'd better send off for some of them there hormones or get down off that cool pedestal. This is good-time music right out of the Fitzgerald-styled Jazz Age, but perhaps not all of us would agree that it is jazz. Define it as you like, at the very least it's hot dance music with abounding solos by the notables mentioned above.

The tunes are all standards with plenty of vitality. Here and there an exuberant if not mincing vocal appears, but the bizarre banality of *The Flapper Wife* is unmatched. The name of the composition suggests an occasion for generalities concerning the properties of this now extinct species. The lyrics eulogize a girl name of Gloria, heavy with virtue, a flapper wife, joy of the life of an emasculated version of a Jerry Colonna-type voice.

Some of the jazzier moments occur on *Manhattan*, *Keep Smiling*, and *Sweet Man*. Now and then we get a bit of banjo solo, ukulele style, to cheer things along. If you have the least trace of nostalgia for this high stepping age of emancipated

women and Stutz Bearcats, you can't be without this collection of background music. Ideal for parties. Maybe if you buy a dozen albums the manufacturer will toss in an eight-foot string of beads and an old bandeau. (*Riverside* RLP 1008) (R. L. T.)

fats waller

squeeze me; your time now, mama's got the blues; you can't do what my last man did; 'taint nobody's biz-ness if i do; pap better watch your step; 18th street strut; snake hips

A wonderful new addition to the repertoires of both Fats Waller and jazz piano in general, these transcribed piano rolls from 1923 and 1926 have been among the rarest of jazz items. Here is "pure" piano playing, with no opportunity for Fats to inject his personable vocalizing or commentary. The album notes tell the story as succinctly as possible. All the qualities that were to make Fats one of the major figures of jazz are here: "the vibrant power, the exuberance, the intricate imagination, the sudden dazzling runs. Fats was never to become much better than this . . . that was hardly possible; he was just to become very much more appreciated."

A number of these old time tunes have been lying around in junkpiles because of insipid and pallid interpretations, but Fats manages to extract every ounce of jazz available, and this turns out to be pounds of same.

It is impossible to name any one selection as outstanding, for they are all unsurpassed. I'd buy two copies and store one in my bomb-proof shelter,

for these are too fine to ever risk losing. (*Riverside* RLP 1010) (R. L. T.)

jimmy yancey

yancey's bugle call; how long blues; yancey's special; mournful blues; 35th and dearborn; salute to pinetop; shave 'em dry; blues for albert

Recorded in July, 1951, these sides constitute Yancey's final musical statement. Perhaps the greatest blues and boogie woogie pianist of them all, his simple, moving and unique style are the basis for his immortality. That we never tire of his music is perhaps the greatest tribute we can pay to him. Israel Crosby's sensitive string bass accompaniment helps make these stand out among Yancey's greatest recordings. (*Atlantic* LP 134) (R. L. T.)

wilbur de paris and his rampart street ramblers

tres moutarde; the pearls; hindustan; prelude in c sharp minor; the martinique; when the saints go marching in

The Rampart Street Ramblers are one of the greatest bands of recent times if not of all time, and what is even greater, they are alive and playing today. A really cohesive Negro jazz band, complete with banjo, hasn't been around since the days of Benny Moten and Charlie Johnson. Hasn't been around until the De Paris band, that is. Whatever is behind this miracle, let us be thankful and show it in our patronage.

Personnel consists of Wilbur and Sidney De Paris on trombone and cornet respectively; Omer Simeon, clarinet; Don Kirkpatrick, piano; Eddie Gibbs, banjo; and Fred Moore, drums. Hearing this band in person has been one of the most exciting experiences in my conscious life. Every member of the band possesses the utmost in musical accomplishment and almost always employs it in the best of taste. Simeon is every bit as great as in the days of Morton's Red Hot Peppers. The De Paris brothers have never before been heard to such advantage. The rhythm section is the champion of its kind. Gibbs can play rings around the banjo. Kirkpatrick is a master craftsman and great artist. Moore's drums are solid, conservative and sparkling.

The Ramblers' style is an almost perfect synthesis of New Orleans and Harlem jazz. There is nothing that can be labeled "primitive" about their music. The influences of Duke Ellington, Jelly Roll Morton, and all the great swing bands are evident along with the great wealth of De Paris originality. This is the answer to all who claim the New Orleans tradition has become sterile. Here is the proof that great musicians can continuously create within any given idiom.

As excellent as these records are, they do not capture all of the tremendous energy of the De Paris band. Only an in-person performance can do that.

About the tunes: *Tres Moutarde* (Too Much Mustard) is a rollicking stomp. *Pearls* is given all the respect that Jelly Roll would have desired. *Prelude* features Simeon and Rachmaninoff chords reaching new heights. *Martinique* is a De Paris original with a Spanish flavor. *Hindustan* is a happy stomp and the *Saints*, for the sake of vulgar commercial interests, is given a furious flag-waver treatment. (*Atlantic* ALS 141) (R. L. T.)

dixieland at jazz ltd.— vol. 1

jazz me blues; the
charleston; tin roof blues;
high society

This unpretentious little tid-bit shows the more-or-less house band at Chicago's Jazz Ltd. in action. Housed in the house band are Doc Evans, cornet; Miff Mole, trombone; Bill Reinhardt, clarinet; Ralph Blank, piano; Sy Nelson, bass; and Doc Cenardo, drums. It is somewhat unusual to have only four tunes on a ten inch LP, but in a time sense, it is somewhat more realistic. For this, whether we like it or not, is the way the band plays on the job.

With the possible exception of *Charleston*, the selection of tunes is undistinguished. For my money, the outstanding individual on this date is drummer Doc Cenardo. Although never featured, his sparkling, imaginative and solid beat saves the proceedings from becoming too routine. *High Society* and *Charleston* are worth particular attention in this respect. The album notes describe Evans' solo on *Tin Roof* as "Bubber Miley, circa 1926 style." Seems like an excellent imitation of Muggsy Spanier, circa today style to me. In short, nice but not immortal Dixieland. (*Atlantic ALS 139*) (R. L. T.).

dixieland at jazz ltd.— vol. 2

washington and lee swing;
careless love; wolverine
blues; egyptian fantasy;
maryland, my maryland;
good man is hard to find;
maple leaf rag; long way
to tipperary

This is a collection of sides formerly issued on the *Jazz Ltd* label under the names of Muggsy Spanier, Sidney Bechet, Doc Evans and Don Ewell. All of the sides, except *Maple Leaf*, have the following personnel in common: Munn Ware, trombone; Bill Reinhardt, clarinet; Sid Thall, bass, Wally Gordon, drums; and Don Ewell, piano. Lead horn is played by Spanier on *Washington and Lee* and *Good Man*, Evans on *Wolverine* and *Tipperary*, and Bechet on the remainder. Ewell, with a light bass and drum background, has *Maple Leaf* all to himself and handles it in his stellar way. As I have often noted in these columns, he is no doubt one of the greatest.

All of these sides are superior to those in Vol. 1. Everybody concerned does a superior job, particularly on *Maryland* where the tune gets perhaps its best recorded treatment. Clarinetist Reinhardt is noteworthy throughout. The low points come on *Careless Love* and *Egyptian*, wherein Bechet comes off with some clichés among clichés. *Maryland* makes up for it, however. In summary, an album of superior Dixieland worthy of ownership. (*Atlantic ALS 140*) (R. L. T.)

african coast rhythms

These high fidelity recordings of tribal and folk music of West Africa provide a fascinating sample of some of the musical forms from which jazz has grown. Recorded in 1949 by Arthur and Lois Alberts, they provide documentation of musical proceedings in French Guinea, Gold Coast, Ivory Coast, Upper Volta, and Liberia, areas giving rise to many of the ancestors of the American Negro.

Detailed album notes describe each selection. An abundance of drumming is represented, including a bit on "talking" drums. Celebration songs, battle songs, children's songs, love songs, harp songs, work songs, fish songs, and songs to Allah are included, not to mention various dances. Moslem and Soudanese selections are also present. One of the latter, with singing against a guitar and native harp background bears occasional resemblance to some of the works of Blind Willie Johnson. A Moslem Gold Coast chant is noted as almost identical with a Texas Negro work song, *Long John*. The last word in folk poetry is in the title of an Ashanti song, *Congratulations to a Spider on Having Done a Wonderful Thing*.

This material is said to illustrate the four distinctive features of African music: dominance of percussion, multiple metre, off-beat phrasing of melodic accents, and overlapping call-and-response patterns.

Portions of this LP are from the 78 rpm, 3 album set, "Tribal, Folk and Café Music of West Africa." (*Riverside RLP 4001*) (R. L. T.)

this is jazz — muggsy spanier

eccentric; good man is
hard to find; muskrat

ramble; lonesome road;
bugle call rag; tin roof
blues; jada; panama

Originally from the 1947 "This Is Jazz" Radio series, these sides are too new to be nostalgic and too confusing to be a good example of anything but a jam session among big names who haven't the time or interest to rehearse together. Still, this sort of thing goes on weekly at the Central Plaza and Stuyvesant Casino in New York and it seems to drive the kids wild. Participating in this neolithic grab for attention are Muggsy Spanier, George Brunis, Albert Nicholas, Danny Barker, Joe Sullivan, Lucky Roberts, Pops Foster, Baby Dodds, Charlie Queener, and Cy St. Clair. Every one of these musicians is of top quality, yet the "system," with its components in a web of personalities and economic absurdities, cannot provide circumstances under which their music can reach its fundamental cohesiveness.

In spite of this, the presence of genius is evident on every side. *Panama* comes closest to a harmonious and homogeneous presentation. Albert Nicholas excels on this, and on every other piece as well. He seems to be the least compromising of any of those involved and manages to play more or less meaningfully in spite of obstacles like fantastic tempos, uncertain chords, trite clowning, and overworked standards. As long as the public is impressed by music that charges and careens instead of swinging, there will be little improvement in the situation. (*Circle L-423*) (R. L. T.)

earl hines

chicago high life; just too
soon; monday date; off
time blues; panther rag;
chimes in blues; stow-
away; blues in thirds

Collectors will be indebted to Atlantic Records for their reissue of the famous collection of solo interpretations of original compositions by Earl Hines. Released by QRS in 1928 and again by HRS in 1938, but always in limited quantities, these piano solos have been unusually scarce and coveted items. As George Hoefler's album notes indicate, ". . . they display Hines' phenomenal rhythmic sense coupled with his fine melodic ideas in both fast and slow tempo. The music is subtle and highly imaginative." (*Atlantic LP 120*) (R. L. T.)

doc evans' jazz band

sposin'; parker house roll;
walkin' my baby back
home; hindustan; doc's
ology; lulu's back in
town; one sweet letter;
i can't believe

This is a reissue of Doc's 1947 sides for *Dublin* records. Personnel includes Doc on cornet; Don Thompson, trombone; Dick Pendleton, clarinet; Mel Grant, piano; Jack Goss, guitar; Earl Murphy, bass; and Ed Tolk, drums.

'Tis a pleasant Dixieland sound on eight pleasant tunes. The stars on all the performances are Doc and Mel Grant. The Evans cornet style shows diverse influences, but the emphasis seems to be from Beiderbecke and maybe Nick LaRocca. Grant's piano might be loosely categorized in the George Zack school. If there is no such thing as the Zack "school," we shall not worry too much.

Doc's Ology might be thought of as the Evans bid in the pseudo-impressionism-in-blue-mood field, something that Beiderbecke was good at, too. *Parker House* is a minorish-vampish stomp in more or less traditional style. *Sweet Letter* suggests that Doc was impressed by the Bunk Johnson recording of same. Who knows? *Sposin'* is not ordinarily heard in Dixie circles. It's a harmless ditty. Everything else comes under the heading of lively and solid.

Paramount might do justice to the musicians and composers involved by putting their names on the label. (*Paramount 106*) (R. L. T.)

dukes of dixieland

hindustan; the duke's
stomp; after you've gone;
wailin' blues; jazz me
blues; swanee river ses-
sion; samson's delight; st.
james infirmary

The Dukes are a young New Orleans Dixieland band with plenty of zest and commercial appeal. Vocals by Betty Owens on *Jazz Me* and *After You've Gone* are a special asset. The Owens' voice has that blast-'em-out-of-the-front-row quality that put Kay Starr on the road to fame. Leader Frank Assunto's trumpet playing is the spark of the band. Other personnel, all doing a more than competent job, include Fred Assunto, trombone; Bill Shea,

(Continued on Page 19)

benny frenchie

Quote: Pearl Bailey, speaking on a Buddy Rich-Flip Phillips record: "I like fast music, but this sounds more than fast to me; it sounds rushed. Not fast like *Tiger Rag* is fast; this sounds like they're in a hurry to go home." And how many others, Pearl, how many others! Of all schools. . . .

Lesson: Decca has issued a Fletcher Henderson Memorial Album, a collection of 1934-35 recordings by Fletcher's Band (Red Allen, Coleman Hawkins, Ben Webster, etc.). Many of the arrangements (*Wrappin' It Up*, *Big John Special*, etc.) are the ones B. Goodman became famous playing a few years later. Guess who plays them better? Give a listen.

Personal Appearance: Dick Wellstood, a piano player of the old school but not nearly that many years, a product of the Scarsdale-Bob Wilber environment, now playing at Lou Terasi's bar on 47th Street, N. Y. C. The band is rather weird assortment (Roy Eldridge, Slam Stewart) and nothing much really happens, but Dick is his usual sensationally tasteful self.

ATTENTION BAD SAM

I WOULD BE DELIGHTED TO
HAVE YOU BE MY GUEST IN
THE SEPTEMBER ISSUE. NO
SPACE AVAILABLE UNTIL
THAT ISSUE. DEADLINE IS
AUGUST 10.

BENNIE

Texas Note: Thanks to William Hennig of Chicago for passing on a Dallas newspaper account telling of the existence of a New Orleans-style group known as the "Cell Block Seven," a collection of SMU collegians who apparently are having a ball down that way, despite their emphatic show of independence—they won't accept any bookings unless allowed to bring along their dates!

Fubar: One of our buddies recently had the privilege of hearing the Kid Ory "Green Room" records and found them magnificent and—for a change—just about the way the band sounded on those many evenings he heard them in Los Angeles in 1944-45. With reprocessing of tapes, this music could make an outstanding release. Rumor has it that one (rich) major and one minor label have had the blindness to let them get away within the past month. Ain't nobody got ears for good music no more? Ear drums been broken? If so, we're not surprised; Jelly predicted it.

That knock was opportunity again: A few months back, guitarist Danny Barker had a fine little band at Jimmy Ryan's. A tape recorder was set up in the place on several evenings with reportedly good results. Anybody want to make something of *this*? Incidentally, Benny Frenchie nominates Mr. Barker as the man who could (and wants to) write a history of New Orleans music that would—for a change—show a little real understanding of the subject.

Re-recap: If you have any Rev. F. W. Bates records that feature trumpet choruses, check them once again. Who *is* that guy?

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ethnic music



and jazz roots

BY ROBERT L. THOMPSON

The record market has taken on a new department in recent years—that of *ethnic* records. The present note is intended to comment briefly on what and how this has to do with jazz—reasonably assumed to be a primary interest of readers of this magazine—and to indicate a few outstanding recent releases in the ethnic record field.

What is designated by “ethnic”? The term means pertaining to peoples or races. It often has the connotation of heathen, pagan, or primitive, but such connotation is irrelevant to the general meaning.

As in most cases of areas open to human attention, interest in ethnic recordings ranges between extremes of the ridiculous and sublime. The former may be said to be characteristic of the faddist or dabbler. Since Ruth Benedict’s “Patterns of Culture” paved the way for popularized anthropology, the literate public has been consuming such subsequent material as might be represented by Margaret Mead and Karen Horney. Delighted with a possible psycho-biological rationale for the brotherhood of man and the nastiness of fascism, eager for intellectually sanctioned revelations of the sex life of the Samoans and the couple next door, the nouveau-enlightened move a mite closer to acceptance of the pelvis as a natural enough part of mammals and acquire a wealth of tea-time chatter that might be put down as low-order sublimation (“Arthur Murray might learn a trick from those darling graceful Balinese”).

The other extreme concerns the interests of the dedicated scholar whose values are based upon careful analysis of the structure of musical sounds and the mechanical and human sources of these sounds. (Now there is beginning a *sound qua sound* cult within which achievement is recognized as the production of new but orderly noises.) By acquiring the scholar’s formidable vocabulary while ignoring his conservative disposition toward the announcing of “facts,” an intermediate class of pseudo-sophists has arisen to run amok in the vehicles of the printed word, belaboring us with cryptograms and jabberwocky, yielding an abysmal absence of orderly data to account for man making music.

Ethnic recordings purport to represent the musical behavior of various geographical or cultural distributions of people. To the extent that they represent an unbiased and exhaustive sampling of the music of a given group, they provide primary auditory data by which a specified segment of musical behavior may be described. Such bias as

does exist in those recordings intended for the general public probably arises through commercial interest in what the public is thought to “want,” or through mere ignorance of adequate sampling procedures. That a record album entitled “The Music of Greenland” truly represents this area is a question requiring prolonged study for an answer. Most of us are in no position to engage in such study or have little interest in doing so. But let us not be too naive in readily accepting this album’s content as musical Greenlandia. It is not likely that the record manufacturer’s behavior is determined solely by the intellectual welfare of the public.

A serious interest in ethnic recordings may be expected of those concerned with the origin and development of jazz. The music of other cultural groups is at least superficially different enough from jazz and other familiar music to allow for somewhat more convenient description of form and content. To the extent that one can discriminate unique elements in a given music, comparisons of many samples may be made in order to identify those elements which are common to many or all musics and those which are peculiar to but a few. Supplementing this information with data concerning the geographical movements of various cultural groups, we have a process that may be thought of as a kind of map-making which will permit us to identify the distribution of musical elements. Where samples from different periods are available, we may add a temporal dimension to our maps. This is what most “histories of jazz” are concerned with. However, in finding out where a certain music or music element came from and by what routes it spread to other areas, we have learned nothing about how this or that aspect of music originated and why it remained. To appeal to socio-economic pressures as an “explanation” for changing patterns in individual or group musical behavior is again adding little information. This does not tell us why the alleged pressures are effective in varying degree, why they originate or persist, and what occasions applications of such pressure. To then appeal to “anxiety” about conforming or economic survival is to rename the same question. The problems of how playing music comes about, why it persists and why it changes have hardly been entertained, no less studied. A common view of “explanation” consists of referring observations of individual behavior to the almost

capricious acts of internal agencies like the soul, instincts, creative-spirit, ego, id, and super-ego, and external agencies such as society, religion, law, etc. This view often fails to recognize its unfruitful displacing of the problem of accounting for individual behavior to the problem of accounting for the behavior of agencies more difficult to observe and manipulate.

When ethnic records have provided evidence that jazz elements have many relations, derivatives, and parallels throughout the world, we have only museumized what was reasonable to believe in the first place. After all, does anyone believe that our music literally sprung from the local soil?

Although this writer is in no position to evaluate the representative properties of those ethnic recordings now available, it is possible to list a number of interesting items that obviously or by some stretch of the imagination bear on jazz. Let the listener stand cautioned against too-ready generalizations while hearing what goes on among the other folk on the planet. The recordings to be cited are all LPs on the *Folkways* label, issued by Folkways Records and Service Corp., 117 West 46 St., New York, New York. Following each citation is the album number. An illustrated booklet of notes accompanies each record and provides a wealth of miscellaneous information concerning local customs, and data of the type that contributes to analysis of musical elements and map-making as noted above.

Haitian Piano with Fabre Duroseau (FP 837) contains eight selections of supposedly traditional dances called “meringues.” They range from compositions in salon style to those bordering on ragtime. This set is unusually delightful and requires absolutely no anthropological predisposition for enjoyable listening.

Songs and Dances of Haiti (P 432) provides ten samples of the local doings ranging from voodoo proceedings to carnival dances and café orchestras, the latter playing in a style at times reminiscent of Louis Dumaine’s *Jazzola Eight*. This should be a priority item among your future purchases. Here, as in most of the following records, an assortment of fascinating, unfamiliar, and quaint instruments are employed along with the more familiar.

Caribbean Dances (FP 840) features music from Martinique, the Virgin Islands, Guadeloupe, Trinidad, Antigua, and Cu-

ethnic

rao. The West Indians are a polygot people with European, Asian and African strains. Their music runs the gamut from violent and complicated rhythms to romantic glides. Of exceptional interest is Mebobo's Quintet from the Virgin Islands playing a "seven step" that, perhaps boorishly, might be likened to a Latin washboard band with a flute as compelling as Johnny Dodds' clarinet. A mazurka from Martinique is interpreted by a local rhythm band with a trombonist playing with all the abandon of a Turk Murphy or Kid Ory. Some carnival music from Martinique provides a better incentive than any travel agency could hope to communicate. The Brute Force Steel Band of Antigua, as colorful a name as any you'll encounter, percusses its way through a mambo that would rock the foundations of the Palladium. Some strictly native calypso from Trinidad and an assortment of other colorful items round out this desirable package.

The Black Caribs of Honduras (P 435) calls our attention to a hybrid people whose music is strongly derivative of West Africa, with contributions mainly from the Central American Indians and to a lesser extent from other general aspects of the West Indies. The selections concern local celebrations and troubles akin to those suffered by all peoples.

Folk Music of the Western Congo (P 427) illustrates a number of regional activities in which rhythmic effects predominate. That these rhythms are superbly exciting, mysterious and complex need hardly be stated. Certain song structures show plausible relation to American Negro spiritual and blues forms. Unusually fascinating is some Bambala litigation which amounts to a sophistic oratory contest with drums and excited whooping. The album notes provide good background to all the events. Also represented are "talking" drums, dances, hunting horns and calls, xylophone playing, and children's songs. One of the latter contains a line typical of the timeless and keen questioning of childhood: "You (the hawk) are from the sky above, what are you coming to do here on the earth below?"

Songs of the Watutsi (P 428) deals with a stately, near-giant people of Ruanda. The film, "King Solomon's Mines," and the royal drumming featured on the Denis-Roosevelt Belgian Congo records (*Commodore* DL 30,005) called the attention of many to these magnificent people. The present collection is confined to Watutsi singing. These people have a repertoire of legends, ballads, love songs, genealogies, hunting songs, war songs, and epics, constituting an important part of their musical culture and history.

Religious Music of India (P 431) brings us a wealth of entrancing sounds. Represented are songs of devotion, ritual chanting, hymns, epics, prayers, and ceremonial music. The latter is performed on flutes and string instruments, sometimes with the accompaniment of drums and cymbals. The album notes provide translations of all text and musical scoring. The text, some of it from the Upanishads, provides some of the greatest wisdom and poetry of the East.

Songs and Pipes of the Hebrides (P 430), the bleak Gaelic islands off the coast of Scotland, illustrates some of the unfamiliar areas of European music. Some notes by Henry Cowell point out sections of this music that are surprisingly like West Cen-

tral African songs in structure and mode. Forms stemming from ancient or medieval times are also indicated. Working and dancing songs, legends and lullabies, and some rousing bagpiping are offered.

let that foul air out

About Moon

Would like to congratulate you on your editorial on Bucklin Moon. . . . It's too easy for us to sit by and nod disapproval as Americans lose faith in each other and ourselves, without taking the effort to question in what direction our democracy is headed. The article was in good taste for the *Changer*; and more awakening is needed to reach the people who don't bother to concern themselves. . . .

Sincerely,
Robert W. Erdos
New Haven, Conn.

Boogie Woogie

The article by Martin T. Williams on Meade Lux Lewis was read with avid interest. Being a die-hard and a practitioner of the seemingly lost art of boogie woogie piano, I extend my congratulations to Mr. Williams on his article in general, and for his correct analysis of the abilities of Meade Lux in particular.

Although my personal favorite is Albert Ammons, (followed closely by Pete Johnson and Lux), I certainly do agree with the majority of viewpoints and arguments contained in Mr. Williams' article.

Should Mr. Williams care to discuss the "good old days" of boogie woogie any further, he will find me a most willing audience. Good boogie men are also hard to find—particularly nowadays!

Very truly yours,
Thomas N. Harris
Chicago, Ill.

Hi-Fi: Pro and Con

It was indeed a pleasant surprise to read in your current issue that an attempt is being made to arouse interest on the part of the collectors in high quality reproduction of music.

This writer has been interested in and beating the drum for so-called "high fidelity" since the late 1930's. At that time my connection was with the engineering end of a radio station and working with wide range equipment soon made me dissatisfied with the relatively poor quality of phonograph records.

In those days, the only sources of good quality recorded music were the vertically recorded program libraries (Associated Program Service and World Broadcasting System) leased by radio stations. These libraries were pressed on vinyl with a range to about 10,000 cycles which in those days was considered very good. What was more important was the fact that *live* studios were used to increase the "life" of the recordings.

So I was able to equip myself with reproducing equipment for vertical transcriptions and began a collection of vertical discs. Today my collection includes a few hundred of these discs and even after hearing some of the good quality records that are being put out today, these transcriptions still sound amazingly good. And there was a lot of jazz recorded on those libraries too. I gave concerts in my home occasion-

ally and those who heard this new "high fidelity" really liked it.

My own goal is to issue a paper one of these days on the transcriptions—perhaps even reproducing portions of the catalogs from some of the libraries which I have been able to build. I am also getting ready to supply dubs of the disc to many who have requested them. The dubs, naturally, will be as high quality as the originals will permit.

Again, congratulations on your effort to get the hi-fi thing going among collectors. Any help that a collector and electronic engineer can supply is hereby offered.

Sincerely,
Bob Nichols
Long Beach, Cal.

Regarding articles on amplifiers, pickups, and similar subjects: I for one would be very much in favor.

Very truly yours,
Henry F. Ivey
Bloomfield, N. J.

Since you ask for readers' reactions to the idea of some articles on hi-fi in the *Changer*, here are mine:

I hope you don't clutter up the magazine with this sort of stuff. There's little enough editorial matter as it is, and what space you have I would prefer to see devoted to discussions of jazz records and jazz men.

There are hi-fi magazines which specialize in this stuff and know more about it than we do. . . . Those jazz collectors who are audio bugs have plenty of other sources of info on that specialty.

Hi-fi is sort of a joke to us moldy boys anyhow. I had a hi-fi FM and 78-speed phono made some years ago, and proudly played all my beat-up old acoustic records on it; it reproduces the sound of all the cracks and digs beautifully.

However, I am all for your idea of encouraging better recording of jazz and publicizing the work of Nunn, and any others who may be working in this field. News of any such jazz records that become available would certainly fall within the *Changer's* province as I see it.

But please, no technical articles on equalizers, woofers and tweeters, power output, frequency responses, etc.

Sincerely,
Paul B. Sheatsly
New York, N. Y.

I have been collecting records since about 1925, have been an audiophile since 1945, and have just about the ultimate in a sound system. But the records are far from what they could be. As a result I haven't bought but one jazz record in two years. Prior to that time I bought just about every worthwhile jazz record that came along, but until something is done no more jazz for me. . . . I wonder if there are not many more who feel the same way.

I sincerely hope that some of the record companies will soon wake up.

I think it would be a fine thing to write an article each month with regard to hi-fi. Let's see how soon you can get this thing going.

Very truly yours,
Willis M. Morrisette
Enfield, North Carolina



records noted

(Continued from Page 15)

clarinet; "Little Chink" Martin, bass; Stanley Mendelson, piano; and Buck Rogers and Roger Johnston, alternating on drums. Working together as a *band* has resulted in a mutually complementary ensemble style that should make many of those perennial jam session bands stand up and take notice.

The tunes are essentially of uniform quality throughout. The originals, *Dukes Stomp* and *Wailin' Blues*, are not too original, nevertheless they are pleasant. There is a little gimmick or two on every selection to help prevent stereotyped conceptions of what a given standard calls for. Good Dixieland for all comers. (*New Orleans Bandwagon* NOL-2) (R. L. T.)

bud freeman and the chicagoans

blue lou, 1 and 2; ontario barrelhouse; blop boose; ribald rhythm; man i love; you took advantage of me; taking a chance on love

This LP features Bud Freeman and his saxophone gymnastics. Bill Dohler, another saxophonist, is a very able companion in numerous duets. A rhythm section of piano, bass and drums is also present. A pool of seven musicians including pianist Tut Soper take turns in the rhythm section. Saxophone fans will find this a peaceful and entertaining production. Nothing extraordinary happens although one team hits some swinging high-points in *You Took Advantage*.

(Paramount LP 105) (R. L. T.)

little joe

let us pray; will you be glad to see your son come home?

"Gospel singing" is currently a big business and it continues as it has in the past to produce some good performers. The current fashion supports at least one artist, Mahalia Jackson, who may be the greatest singer that Negro-American music has seen. But most of its singers, shouters, and preachers, quite naturally, perform far better to congregations than to recording mikes. Again, many of them really sing and shout about something that they wish they felt rather than about something that they *do* feel.

Little Joe, who is 13 years old, according to the label, has a vocal trick, a "growl," that is not really new. His secular counterpart, to judge from this release, is probably the honking tenor-man with a jump band, although Joe may be somewhat better at this than some honking tenor-men. (*Brunswick* 84005) (M. T. W.)

the gospel pilgrimettes of atlanta

this heart of mine; my lord won't deny me

This is contemporary congregation shouting, with a drum as accompaniment; it is not for the most part congregation *singing*, certainly. The pervading influence one can hear is that of the riff-jump band—things turn back on themselves. *Heart*, however, lacks even the jumping excitement that it seeks; things get a little brighter toward the end of *Deny*, but only jump-rhythm-wise. Granted the crudeness that is often part of the picture, we may look for conviction and joy in such performances, but seldom has that been captured on records—and sometimes nowadays we even get complacency in its place. (*Brunswick* 84006) (M. T. W.)

hugh porter

briney tears

hugh porter and ernest cook

i promised the lord

On *Promised*, Porter and Cook assay the kind of shouting, singing counterpoint that Rosetta Tharpe and Marie Knight have done so well on occasion. Neither it nor Porter's solo is successful. Perhaps it was the microphone, perhaps the lack of a proper audience, perhaps another cause, but both of the singers are self-conscious and inhibited and the performance stillborn. (*Circle* R-3014) (M. T. W.)

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John McAndrew

Although the Old Groaner bids fair ultimately to cop the all-time award as the Host with the Most (in number of sides etched, at least), he is, as yet, still outdistanced by two names that in American recording circles have hardly caused a ripple of enthusiasm. To the rest of the world, Richard Tauber was, as he often was called, the Second Caruso, and Gracie Fields has probably made more records than anyone can count. Since the advent in this country of London Records, Gracie has perhaps been noticed, but prior to this recent addition to domestic dishing she was practically as unknown here as she is renowned elsewhere.

Gracie has a trick voice, but it is also a very good one of astonishing range and sweetness. She is best known for her comic and novelty songs, and record shelves everywhere else but in the U. S. are the richer for being stocked with her delightful, robust humor. She usually backed each of these pieces with a straight, tasteful rendition of a popular or standard song in which she often trilled effortlessly higher than singers of more serious mien. In Gracie's fabulous disc repertoire you will find *Body and Soul* paired with *You Can't Kill Flies by Scratching 'Em* (HMV 3383); *Roll Along Prairie Moon* and *Winter Draws On* (Rex 8633); *Walter, Lead Me to the Altar/The Trek Song* (Rex 9307); *Toselli's Serenade/Unlucky No. 13* (HMV 3104); *When I Grow Too Old to Dream/Turn 'Erbert's Face to the Wall, Mother* (Rex 8557); *The Biggest Aspidistra in the World/He's Dead But He Won't Lie Down* (De 18183).

Occasionally Gracie would satirize a particularly maudlin pop hit of the day, as in *There's a Cabin in the Pines/Will You Love Me When I'm Mutton* (RZ-2156); *Because I Love You/My Blue Heaven* (HMV 2733); and in devout strain she capably renders *The Lord's Prayer/Bless This House* (Lon 115); and *The Holy City/Land of Hope and Glory* (RZ-2892). She performed the operetta vignettes, which invariably clude the Crosbys and the Shores, like a Romberg and Friml veteran. Gracie's interpretations of *Will You Remember* (Rex 9117), *Gems from "Show Boat"* (Rex 8967), *The Desert Song/Ah! Sweet Mystery* (Rex 9115), *Rose Marie/Indian Love Call* (Rex 8893), and numberless concert songs such as *Smilin' Thru/Trees* (Rex 8636), *A Little Love, a Little Kiss* (RZ-2068) and *Danny Boy* (Vi 26377) have not often been excelled. Perhaps no one has even approached Gracie Fields, not alone in the quantity and quality of her output, but in her astonishing versatility.

Richard Tauber, while equally prolific, was, of course, always Tauber and he gravitated between opera, operetta and the concert song only; yet he was alone in his combination of tone purity, shading, feeling for even the slightest of his songs and never, never sang down to the more stereotyped compositions, as most concert and opera tenors do. Occasionally, he failed to completely capture the lilt some songs require, which I think mars his *One Alone/Only a Rose* (PaE 20488), but now that he has gone, I cannot imagine anyone who will equal or surpass his matchless delineation of the standard concert song as so richly and lovingly delivered in the Songs of All Time that, together with him, can never be replaced: *Ganne's Ecstasy* (Col 4096, Royal Bl.); *Simple Confession/Maria Mari* (Col 4088, Royal Bl.); *Student Prince Serenade/Roses of Picardy* (De 23024); *Because/Bird Songs at Eventide* (PaE 20200); *Countess Maritza/Play Gypsies* (De 20217); *Kashmiri Song/Till I Wake* (De 23044); *Berceuse de Jocelyn/Un Peu D'Amour* (PaE 20238); *One Day When We Were Young/I'm In Love With Vienna* (PaE 20431); the song most closely associated with him, *You Are My Heart's Delight*, coupled with *Vienna City of My Dreams* (PaE 20467); *Plaisir D'Amour/Toselli's Serenade* (PaE 20532); *For You Alone* (PaE 20453); *Without a Song/Don't Ask Me Why* (PaE 20526); *Little Grey Home in the West* (PaE 20491); *If You Could Care/Besame Mucho* (PaE 20528); *Giannina Mia* (PaE 20381); *I'll See You Again* (PaE 20533); *Until/I Hear You Calling Me* (PaE 20308); *Love, Here Is My Heart* (PaE 20535); and so many, many more, most of which, inexplicably, are not on domestic labels, evidently because not enough people are interested to make it practical.

Fortunately, many of these are available on English *Parlophone*, and there are stores in most big cities that stock some of them. They may be ordered straight from England, too. *Decca* is to be commended, on the one hand, for putting out a few Tauber LP's, some of concert songs, some of German Folk Lieder; and rebuked on the other, in that they have habitually made it difficult to secure single Tauber records in their attempt to force you to buy a whole set, several of which you conceivably might not want.



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Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. I, Record Label:

| | | | |
|-----|---------------------------|-----|---------------------|
| Ae | Aeolian | Hgl | Hargail |
| Aj | Ajax | HMV | His Master's Voice |
| AM | American Music | HoW | Hit of the Week |
| Ap | Apex | HRS | Hot Record Society |
| Ar | Artiphon | Id | Ideal |
| As | Asch | Je | Jewell |
| Au | Autograph | Jt | Jazz Information |
| Av | Aeolian Vocalion | JM | Jazz Man |
| Ba | Banner | Kn | Keynote |
| BB | Blue Bird | Li | Lincoln |
| Be | Beacon | Lu | Lumen |
| Bl | Berliner | Me | Melotone |
| BN | Blue Note | MI | Melba |
| BP | Brunswick Polydor | Mo | Monarch |
| Br | Brunswick | Mp | Masterpiece |
| Bt | Bellona | Ms | Maxler |
| BS | Black Swan | MV | Musique au Vatican |
| Bu | Buddy | MW | Montgomery Ward |
| Bwy | Broadway | NMQ | New Music Quarterly |
| Ca | Cameo | Ns | Nordiskog |
| Ch | Champion | Od | Odeon |
| Cl | Collectors Item | OL | Oiseau Lyre |
| Cl | Clarion | Op | Olympia |
| Clg | Clangor | Or | Oriole |
| Cn | Chantal | Pa | Parlophone |
| Co | Columbia | Pat | Pathe |
| Cam | Commodore | Pd | Polydor |
| Cp | Capitol | Pe | Perfect |
| Cq | Conqueror | Pm | Paramount |
| Cr | Crown | Pr | Pro Musica |
| CRS | Collectors Rec. Shop | Pu | Puritan |
| Cs | Crescent | Ra | Radiodisque |
| Cx | Claxtonola | Re | Regal |
| Oe | Decca | Ro | Romeo |
| OF | Discophiles Francophiles | Ry | Royale |
| Oi | Diva | RZ | Regal-Zonophone |
| DI | Dolmetsch | SA | Solo Art |
| De | Domino | Sal | Salabert |
| OP | Decca Polydor | Sbl | Sonabel |
| Os | Disc | Sg | Signature |
| Dx | Deluxe | Sl | Silvertone |
| Ed | Edison | St | Sterno |
| EB | Edison-Bell | Su | Sunshine |
| EI | Electrola | Sw | Swing |
| Em | Emerson | Sy | Syrena |
| Ex | Excelsior | Te | Technichord |
| Fo | Fonotipia | Tik | Telefunken |
| FO | Fonolipia-Odeon | TM | Treasury of Music |
| FRM | Friends of Recorded Music | Tr | Triangle |
| Ge | Gennett | UH | United Hot Clubs |
| GG | Grey Gull | Ul | Ultraphone |
| Gl | General | Ve | Velvetone |
| Gr | Gramophone | Vi | Victor |
| Gt | Gamut | ViE | Export Victor |
| Ha | Harmony | Vo | Vocalion |
| Hc | Hornchord | Vr | Variety |
| Hg | Harmograph | Vs | Varsity |
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|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

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125 LA SALLE STREET, N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 3RD.

AUCTION MINIMUM BID 50c AUCTION

Table of auction items with columns for item number, title, and price. Includes items like 'SIO STONE', '222. TELL YOU WHAT IM GONNA DO/PART 2 STUYVESANT STOMPERS', '223. SHINE/BLUE TAIL FLY JASPER TAYLORS STATE ST. BOYS', etc.

Table of auction items with columns for item number, title, and price. Includes items like '265. WEATHER BIRD/MONDAY OATE', '266. GT NO BLS/ IM NOT ROUGH', '267. PUT EM DOWN BLS/ SAVOY BLS', etc.

Table of auction items with columns for item number, title, and price. Includes items like '336. SURRENOER DEAR/CONT BELIEVE YOURE LOVE CMS 1506 E+', '337. BUGLE CALL RAG/ DEE BLS', '338. SMACK/ OEDICATION(HANK) P.W. LAM CMS 533 E+', etc.

AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

Box 8, THE RECORD CHANGER
125 LA SALLE STREET.
N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS 13 JULY 3RO.

AUCTION MINIMUM BID 50c AUCTION

Table with columns for item number, title, and price. Includes items like 429. TRUSTING IN YOU/ ONE LOVE ANOTHER, 430. IMAGINARY LOVE/ WEEK END IN HAVANA, 431. DEAR OLD DONGAL/ U DARLING DEVIL, etc.

Table with columns for item number, title, and price. Includes items like 516. REMINISCIN IN TEMPO/ PARTS 3 & 4, 517. ECHOES OF HARLIE/ WHY WAS I BORN, 518. PUT YOURSELF IN MY PLACE/ WILCEST GAL, etc.

Table with columns for item number, title, and price. Includes items like 607. HONEYSUCKLE ROSE/ SPRING SONG, 608. BUSY BEE/ ZAGGIN W ZIG, 609. PUT THAT & OAY/ BEYOND THE MOON, etc.

AUCTION MINIMUM BID 50c AUCTION

AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

% BOX 8, THE RECORD CHANGER
125 LA SALLE STREET
N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 3RD.

Table of auction items including titles like '695.HOW DEEP IS OCEAN/STUMPY', '696.STUFFY/TALK OF THE TOWN', and '701.BEAN STALKING/LIVE MY HRT ALONE'. Includes columns for item number, title, and price/condition.

Table of auction items including titles like '764.STEPPIN OUT/UNFORTUNATE BL', '765.MEDLEY FAVORITES/COL. SYM ORK SCHU SER', and '770.THEM RAMBLIN BL/ARKANSAS BL'. Includes columns for item number, title, and price/condition.

Table of auction items including titles like '835.TAILSPIN BL/ONE HOUR', '836.ARKANSAS BL/BL BLUES', and '837.SAN/RED HOT'. Includes columns for item number, title, and price/condition.

AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

THE RECORD CHANGER, 125 LA SALLE STREET, N.Y.C. 27, N.Y. CLOSING DATE FOR BIDS IS JULY 3RD.

AUCTION MINIMUM BID 50c AUCTION

Table listing auction items with columns for item number, title, and price. Includes items like 'SONNY PARKER ALL STARS', '916.1 WANT LITTLE GIRL/BAD FEELINGS', '917. DR HECKLE & MR JIBE/POLLY PUT KETTLE', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'DICK ROBERTSON', '992. WHEN MY DRM BT CUMS/GOODNITE MY LUV', '1007. KINGS JOE (T & T)', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'ARTIE SHAW (CONTINUED)', '1073. VCLANDA/THATS FOR U', '1074. TRAFFIC JAM/SERENADE TO SAVAGE', etc.

AUCTION MINIMUM BID 50c AUCTION

AUCTION MINIMUM BID 50c AUCTION

KEN BUTLER

Box 8, THE RECORD CHANCER
125 LA SALLE STREET, N.Y.C. 27 N.Y.
CLOSING DATE FOR BIDS IS JULY 30.

Table of auction items including 'PAUL SPEIGHT', '153. STARLITE BAY/OAREST', '154. SPANISH MOON/LA HOME TANGO', '155. SUSPICIOUS BL/COQUETTE', etc.

Table of auction items including 'TROBADOURS/NAT SHULKRET VIGTOR ORCH', '1222. CAROLINA MOON/WHEN SUMMER IS GONE', '1223. RTIVE BOAST SHUFFLE/OSTRICH WALK', etc.

Table of auction items including '1299. MACHERSON IS REHEARSIN/LET TEAR FALL', '1300. LOVE & KISSES/ARE U HERE TO STAY', '1301. LONESOME MOMENTS/ TRUE (SCUFF)', etc.

CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST ALTERNATES

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PLEASE LIST ALTERNATES

PLEASE LIST ALTERNATES

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FLETCHER HENDERSON
BLUE LOU/CHRISTOPHER COLUMBUS .65
EARL HINES
THE FATHERS GETAWAY/REMINISCIN AT BLUE NOTE 12" .65
COLEMAN HAWKINS
BIG HEAD/PLATINUM LOVE .39
FIREHOUSE FIVE PLUS TWO
FLOATIN DOWN OLD GREEN T. /ER/SOUTH CTJ 79 .89
DARNELL HOWARD (ROY PALMER)
ENDURANCE STOMP/JOCKEY ST .49
BISCUIT ROLLER/COME ON IN BABY .89
ED HALL, TEDDY WILSON, REO NORVO ETC
ROMPIN IN 44/SMOOTHIE SAILIN 12" .65
J.C. HIGGINBOTHAM AND FRANKIE NEWTON
WEARYLAND BL/DAYBREAK BL 12" .65
ROCKIN IN THE BL/MIGHTY BLUES 12" .65
JAMES P JOHNSON (SENSATIONAL SOLOS)
GUT STOMP/UP BOOGIE 12" .65
BACKWATER BLUES/CAROLINA BALMORAL 12" .65
MULE WALK/ARKANSAS BL 12" .65
VICTORY STRIDE(DEPARIS)/BLUE NIZZ 12" .65
PETE JOHNSON (SOLOS AND BANOS)
BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65
VINE ST BUSTLE/SOMEDAY BLUES 12" .65
HOLLEF. STOMP/U DONT KNOW MY MIND 12" .65
JONES COLLINS ASTORIA HOT EIGHT
DUET ST/ASTORIA STRUT .65
HANK JONES AND JEAN GERMAINE
THE CHASE/NIGHT MUSIC .39
FIREHOUSE FIVE PLUS TWO (45 RPM E.P.)
5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE 1.45
AL JOLSON (THE RARE CUT OUT PURPLE ARCHIVES)
THE CANTOR .39
MAXIE KAMINSKY
BLACK AND BLUE/HAVIN A BALL .49
KANSAS CITY JIMMY (GOOD BLUES)
CHEATIN WOMAN BL/SATURDAY NIGHT .35
LEAOBELLY (FABULOUS VOCALS)
LEAVING BLUES/GOOD MORNING BL .89
MEADE LUX LEWIS (SOME OF HIS GREATEST SOLOS)
MELANCHOLY/SOLITUDE 12" .65
THE BLUES 1-2 12" .65
THE BLUES 3-4 12" .65
HONKY TONK TRAIN/TELL YOUR STORY 12" .65
SIX WHEEL CHASER/BASS ON TOP 12" .65
GEORGE LEWIS' N. O. MUSIC
YAAKA HULA HI/KEY OULA/MAMA DON'T ALLOW/
BURGUNDA ST BL/WILLIE WEEPER (45 RPM E.P.) 1.45
WINCY MANONE
NICKLE IN SLOT/SWING BROTHEF SWING .65
ZERO/ROYAL GARDEN BL .89
SHES CRYIN FOR ME/JUST ONE GIRL .49
I GENT THESE LITTLE LOVE/THATS A PLENTY (LRK) .49
DOOO MARMAROSA (FINE BOP SOLOS)
TRADE WINDS/BOPMATHISM .39
LOVER/DARY DEPARTS .39
DODOS BL/I SURRENDER DEAR .49
JIMMY MC PARTLAND JAZZ BAND
IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
MELODY ECHOS (GOOD GOSPEL)
SAVIOR DONT PASS ME/WILL TO KNOW .39
MEZZ MEZZROW BANO (THIS IS REALLY A SENSATIONAL
MEZZ AND BUD FREEMAN THING) (GRAB ONE)
PANIC IS ON/MUTINY IN PARLOR .39
JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)
DIPPERMOUTH/PANAMA 1.05
PUNCH MILLER
SHINE/SMALL HOTEL .89
SOME THESE DAYS/EXACTLY LIKE U .65
ALICE MOORE & IKE ROOGERS
PRISON BL/MY MAN BL .89
TURK MURPHY'S JAZZ BAND
SHAKE THAT THING/BROTHER LOWDOWN/
YELLOW DOG BL/K. C. MAN BL (45 RPM EXTENDED-PLAY) 1.45
JELLY ROLL MORTON
SHREVEPORT/STRATFORD 1.25
GRANDPA'S SPELLS/STRATFORD HUNCH .65
K. C. STOMP/L&W GRAYV .65
THE PEARLS/BEALE ST BL .65
STEAMBOAT STOMP/SMOKEHOUSE BL .89
U NEED SOME LOVIN'/HAM & EGGS .49
GRANDPA'S SPELLS/K. C. STOMPS (SOLOS) .49
TIN CAT/BOURBON (SOLOS) .49
JELLY ROLL BL/BIG FAY HAM (SOLOS) .49
NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
CANNON BALL BL/GRANDPA'S SPELLS .89
SHOE SHINER'S DRAG/BOGABOO .89
OIL WELL/IF SOMEONE WOULD ONLY LOVE ME .65
MOURNFUL SERENADE/GEORGIE B SWING .49
CRAZY CHORDS/345151ING JACK .49
BUFFALO BL/SGT DUNN'S BUGLE CALL BL .89
HIGH SOCIETY/BUDDY BOLLEN BL .89
DIDN'T HE RAMBLE/WINNI' BOY BL .89

DOC EVANS DIXIELANO BANO
BLUES IN DIXIELAND 10" LP JOCC VOL. 4 \$ 3.85
DOC EVANS DIXIELANO BANO
COMMAND PERFORMANCE 10" LP JOCC VOL. 5 \$ 3.85
MIFF MOLE - ED HALL JAZZ BATTLE
10" BRUNSWICK LP No. 58042 \$ 3.00
NEW ORLEANS RHYTHM KINGS
MILENBERG JOYS/SHIMMESHAWBBLE .89
TH TS A PLENTY/TIN ROOF BL .49
MAD/LONDON BL .65
GOLDEN LEAF STRUT/SHES CRYIN FOR ME .65
GERTRUDE NEISEN
TONYS WIFE/YOUR MINE .65
SUPPER TIME/HARLEM ON MY MIND .65
ALBERT NICHOLAS
OLD STAEL O LEE BL/BECHETS FANTASY 12" .65
REO NORVO
SLAM SLAM BL/HALLELUJAH 12" .39
KING JOE OLIVER
DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
KROOKED BL/ALLIGATOR HOP .65
MABELS DREAM/SWEET BABY DOLL .49
ZULUS BALL/WORKINGMAN BLS .49
N.O. STOMP/CHATANOGA STP .65
FRISCO TRAIN/WORM OX BLS .65
SOBBIN BL/SWEET LOVIN MAN .65
LONDON CAFE/CAMP MEETIN BL .65
BOZO/BIMBO .49
SISTER KATE/BEAU KOO JACK .49
SPEAKEASY BL/LONG DEEP AND WIDE .49
KID ORY'S CREOLE JAZZ BANO
ST. LOUIS BL/ORY'S BOOGIE/
BL FOR JIMMIE NOONE (LONG VERSION) (45 RPM E.P.) 1.45
ORIGINAL DIXIELANO JAZZ BANO
ORIG DIXIELANO ONE STEP 1-2 .49
LIVERY STABLE BL 1-2 .49
TIGER RAG 1-2 .49
SKELETON JANGLE 1-2 .49
BLUIN BL THE BLUES 1-2 .49
CLARINET MARMALADE 1-2 .49
ROY PALMER
NANCY JANE/DIRTY DOXENS COUSINS .49
JOCKEY ST/ENDURANCE ST .49
GEORGIA SWING/STOMP THAT THING .49
HOT LIPS PAGE
DOUBLE TROUBLE/GOT WHAT IT TAKES .39
SANTO PECORA (FINE OXIE)
LOUISIANA/MARCH O MARDI GRAS .49
ROSE RIO GRANDE/CANAL STREET ROMP .49
MAHOGANY HALL STOMP/LISTEN .49
CHARLIE PARKER ALL STARS
RELAXIN AT CAMARILLO/STUPENDOUS .39
ROLLINI-LANG-VENUTI WITH BO & TEA
10" BRUNSWICK LP No. 58039 \$ 3.00
RAGTIME PIANO ROLLS
JAMES P JOHNSON-PALLET ON FLOOR/IB ST STRUT(FATS) .65
JAMES SCOTT-GRACE BEAUTY/RAGTIME OROLE .89
JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG(TURPIN) .89
LUIS RUSSELL ORCH
PANAMA/BOLLY WINE .49
BESSIE SMITH
FOOLISH MAN BL/DYIN BY HOUR .65
TROMBONE CHOLLY/YELLOW DOG BL .65
MOAN U MOANERS/REVIVAL DAY .65
LONG OLD RD/SHIPWRECKED BL .65
GON HOUSE BL/ME AND MY GIN .65
HUSTLIN DAN/BLACK MOUNTAIN BL .65
GOLDEY RULE BL/LONESOME DESERT BL .65
JAZZBO BROWN/SQUEEZE ME .65
BOB SCOBHEY'S JAZZ BANO
ACE IN THE HOLE/SILVER DOLLAR GTJ 7B .89
JABBO SMITH (MAN HE'S THE ENO)
READY HOKUM/GOT BUTTER ON IT .89
GOT THE STINGER/TANGUAY BL .49
LITTLE WILLIE BL/SLEEPY TIME BL .1.05
JOE AND TRIXIE SMITH
DOIN THE CHARLESTON/LOVE ME LIKE U USED TO .39
SOUTHERN JAZZ CROUP
CANAL ST BL/TIGER RAG .39
MUGGYS SPANIER
ALABAMA JUBILEE/CAUTION BL .49
SOMEDAYS WEEHEART/MOBILE BL .49
MY GAL SAL/DIP BRUSH SUNSHINE .39
REX STEWART ORCH
BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39
BOB SCOBHEY'S FRISCO BANO
SOUTH/CHESAPEAKE BAY/MELANCHOLY/CHICAGO (45 RPM EP) 1.45
STATE STREET RAMBLERS
KENTUCKY BLUES/BARRELHOUSE ST .89

TAMPA REDS HOKUM JAZZ BAND
THIS IS ONE OF THE DAMNOST RECORDS WE HAVE
EVER HEARD. DEFINITELY NOT A RECORD FOR THE
KIDNIES (LITTLE ONES), THE BIG ONES WILL EAT
THIS UP. FRANKIE HALPINT JAXON (ONE OF THE
GREATEST FEMALE IMPERSONATORS) KEEPS A LATE
EVENING OATE AND WHAT HAPPENS AT 4AM WILL
KILL ALL YOU CATS. GRAB THEM UP FOR PARTIES.
BY DADDY ROCKS ME/BOOT IT BOY .65
KID ORY'S CREOLE JAZZ BANO
CARELESS LOVE/WHAT ORY SAY GTJ BL .85
JACK TEACARDEN ORCH
IM ONE OF GODS CHILLEN/THATS KINDA MAN .39
BESSIE TUCKER (A GREAT RECORD)
PENITENTARY/BESSIE'S MOAN .39
LENNIE TRISTANO TRIO
I SURRENDER DEAR/BLUE BOY .49
TROMBONE REO AND HIS BLUE SIX
GREASY PLATE ST/B FLAT BL 1.05
BENNY STRICKLER & YERBA BUENA J. B.
FIDGERY FEET/JAZZIN BABIES BL/
DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45
ETHEL WATERS (JAMES P JOHNSON ACC)
MY HANDY MAN/DO WHAT UOID LAST NIGHT .39
WASHBOARD PETE
NEIGHBORHOOD BL/XMAS BL .39
T BONE WALKER
I WALKED AWAY/TOO LAZY .39
T- BONE BLUES/JIMMYS BLUES .49
FATS WALLER
IM GONNA SIT RT DOWN/U BEEB .65
LU WATERS YERBA BUENA JAZZ BAND
SKID DAT DE DAT/CHAPEROR NORTONS HUNCH .65
SHAKE THAT THING/ROYAL GARDEN BL .65
DICK WELLS/DOO/GEORGE ZACK
RAGGEDY ANN/BABY DOOK OUT .65
WEST AFRICAN COAST RHYTHMS
TRIBAL AND FOLK-MUSIC OF WEST AFRICA
12" RIVERSIDE 4001 LP \$ 5.95
JOSH WHITE
STRAISE FRUIT/JOHN HENRY .49
EVIL HEARTED WOMAN/HOUSE OF RISING RUN .49
RIDDLE SONG/WHATYXHA GOIN' TO DO .49
SUNNY BOY WILLIAMSON
ELEVATOR WOMAN'S B BL .39
TEDDY WILSON
JUST A MOOD 1-2 .49
LATEST RIVERSIDE RELEASES
REDISCOVERED FATS WALLER SOLOS RLP 1010 \$ 3.85
B SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
SQUEEZE 45/18TH ST. STRUT/YOUR TIME NOW/
U CANT DO WHAT MY LAST MA' DIB/SNAKE HIPS/
TAINT NOBODY'S BIZNESS IF I DO/PAPA BETTER
WATCH YOUR STEP/MAMA'S GOT THE BLUES.
JAMES P. JOHNSON : EARLY HARLEM PIANO \$ 3.85
B SELECTIONS NEVER BEFORE ISSUED ON RECORDS
(TRANSCRIBED FROM PIANO ROLLS)
CHARLESTON/I'VE GOT MY HABITS ON/HARLEM
STRUT/VAHVIN' LIZA JANE/HARLEM CHOC'LATE
BABIES ON PARADE/MAKE ME A PALLET ON THE
FLOOR/LOVELESS LOVE/TAKES LOVE TO CURE HEART
ART HOODES' CHICAGO RHYTHM KINGS RLP 1012 \$3.85
FEATURING ROD CLESS AND WARTY MARSALA
FOUND A NEW BABY/4 OR 5 TIMES/DISA DISA DO/
TIN ROOF BL/SONG OF WANDERER/CHANGES MADE/
SUGAR/RANDOLPH STREET RAG.
FABULOUS TROMBONE OF IKE ROOGERS RLP 1013 \$3.85
SCREENIN' THE BL/IT HURTS SO GOOD/GOOD CHIS/
NICKEL'S WORTH OF LIVER/KEY TO MOUNTAIN BL/
BARRELHOUSE FLAT BL/MY MAN BL/PRISON BL
RED ONION JAZZ BAND RLP 2503 \$ 3.85
FEATURING GREAT TROMBONE BY CHAS. SONNANSTINE
LONDON BL/AUNTIE SKINNER'S CHICKEN DINNERS/
MISERY BL/SALTY DOG/MY MAMMA ROCKS ME/CREOLE
BELLES/11" M A LITTLE BLACKBIRD/SNAKE RAG

THE CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

PLEASE LIST SOME ALTERNATES

PAUL BARBARIN N. O. BAND
 PANAMA/JUST A LITTLE WHILE TO STAY HERE .49
 CLARINET MARMALADE/FIOGETY FEET .49
 EY LA BAS/LILY OF THE VALLEY .49
 WALK THRU STREETS OF CITY/CLOSER WALK WITH THEE .49
 BASIN STREET SIX
 MARGIE/FAREVELL BL .49
 JAZZ ME BL/I AM GOIN HOME .49
 THAT'S A PLENTY/LAZY RIVER .49
 HIGH SOCIETY/S. RAMPART ST. PARADE .49
 CONRADO JANIS TAILGATE BAND
 KANSAS CITY STOMPS/ORIENTAL MAN .49
 BABY DODDS
 POLVERINE BL/ORUM IMPACVISATION NO. 1 .49
 CHIPPY HILL
 TROUBLE IN MIND/HOW LONG BL .49
 CARELESS LOVE/CHARLESTON BL .49
 BLACK MARKET BL/STEADY ROLL .49
 ORIGINAL ZENITH BRASS BAND
 SALUTATION MARCH/TI EVER CEASE TO LOVE .49
 GJLLE CALL MARCH/TAIN NOBODYS BIZNWSS .49
 MONTANA TAYLOR
 INDIANA JAZZ STOMP/IN THE BOTTOM .49
 LOW DOWN BUGLE/I CANT SLEEP .49
 SWEET SUE/FOG OAY BL .49
 J. H. SHAYTE
 MR. FREDDY'S RAG/CHESAUT STREET BOOGIE .49

HOciel THOMAS
 DO DOVN SUNSHINE/TEBO'S TEXAS BOOGIE .49
 MONTANA TAYLOR
 MONTANA'S BL/ROITEN BREAK BL .49
 BESSIE SMITH
 ST LOUIS BL 1 & 2 .49
 ST LOUIS BL 3 & 4 .49

N. C. CREOLE STREET SONGS WITH
 ALBERT NICHOLAS, DANNY BARKER,
 JAS. P. JOHNSON, POPS FOSTER
 MO PAS LEMME CA/SALEE DAME .49
 LES GONNS/CREOLE BL .49
 DAN BURLEY RENT PARTY MUSIC
 SOUTH SIDE SHAKE/CUSTY BOTTOM .49
 BIE CAT LITTLE CAT/THREE FLIGHTS LP .49
 SHOTGUN HOUSE BOOGIE/LAKEFRONT BL .49
 WILD BILL DAVISON BAND
 ECSPNTRIC RAG/TISHOMINGO BL .49
 BIE BUTTER & EGG MAN/BABY WONT U PLEASE COME HOME .49
 SENSATION/HOTLET THAN THAT .49
 LUCKY ROBERTS RAGTIME KING
 JUNK MAN RAG/RAILROAD BL .49
 PORK & BEANS/MUSIC BOX RAG .49
 SHY & SLY/RIPPLES OF THE NILE .49
 TONY PARENTI RAGTIME BAND(WILD BILL)
 PRALINE/SPACE & BEAUTY .49
 KID RENAS DELTA BAND
 CLARINET MARMALADE/MILNEBURG JOYS .89
 SET IT RIGHT/BEARY BL .89
 WILD BILL DAVISON THIS IS JAZZ .49
 SHAW ME SHA WABBLE/SWINGING DOWN THE LINE .49
 CANT WE BE FRIENDS/I NEVER KNEW I COULD LOVE .49
 CLAUDE LUTER BAND
 SPORT MODEL MANA/TIGER RAG .65
 CLAUDE BULLING BAND
 U RASCAL U/DOODY KNOWS WAY I FEEL .49
 OIPPER/CUTH/BLUES IN DISGUISE .49
 PETE JOHNSON
 CLIMBIN & SCREAMIN/HOW LONG BL .49
 CRIPPLE CLARENCE/AL AMMONS
 HAD A DREAM/ST LOUIS BL .49
 JIMMY YANCEY/ART HOCES .49
 THE FIVES/SOUTH SIDE SHUFFLE .49
 RALPH SUTTON
 WHITELASH MAN/CAROLINA IN THE MORNING .49
 OILL PICKLES/ST LOUIS BL .49
 TONY PARENTI'S RAGPICKERS .49
 CATARACT RAG/ENTERTAINERS RAG .49
 NONSENSE RAG/RED HEAD RAG/ .49
 THE LILY/CRAWFISH CRAWL .49
 SIDNEY BECHET
 WHO/SEP/EMUEL SONG .49
 SONG OF THE MEDINA/I GOT RHYTHM .49
 SIDNEY BECHET WITH WILBER'S WILOCATS .49
 I'M THRU GOODBYE/WITHOUT A POME .49
 WASTE NC TEARS/LOVE ME WITH A FEELING .49
 BROKEN WINDMILL/BOX CAR CHORY .49
 BOB WILBER'S BAND
 COAL BLACK SHINE/SWEET GEORGIA BROWN .49
 LIMHOUSE IL/ZIG ZAG .49
 ORIG. N. O. STRING BAND FROM STURVILLE
 TIGER RAG/CLARINET MARMALACE .49
 HIGH SOCIETY/TICO TICO/OLD GANG OF MINE .49
 ECLIPSE ALLEY FIVE WITH SPIRITUALS .49
 ROYAL TELEPHONE/GOO LEADS PIS OEAR CHILDREN .49
 TENNESSEE GABRIEL
 PRECIOUS LORD/IF I COULD HEAR MOTHER PRAY .49
 CONRADO JANIS TAILGATE BAND
 WILLIE THE WEEPER/EH LA BAS .49

FATS WALLER
 NOT THERE BUT THERE/U CANT HAVE U CAKE & EAT IT .49
 COLEMAN HAWKINS
 TALK OF THE TOWN/MAN I LOVE .49
 SHARKEY'S KINGS OF DIXIE
 WORLD WAITING SUNRISE/ALICE BLUE GOWN .49
 ORIGINAL ZENITH BRASS BAND
 FIOGETY FEET/SHAKE IT & BREAK IT .49
 CLAUDE LUTER BAND
 PANAMA RAG/SOUTH AFRICAN BL .49

ONE OF THE BETTER JAZZ ITEMS ON THE LONG-DEFUNCT
 SUNSET LABEL. GET 'EM WHILE THEY LAST AT THIS PRICE.
 HERBIE HAYMER (SHIVERS ETC)
 LAGUNA LEAP/BLACK MARKET STUFF .49

JACK JENNEY ORCH
 STARDUST/CUBAN BOOGIE WOOGIE .49
 JAZZ GILLUM (FINE BLUES)
 HAND REEFER/BL/U SHOULD GIVE SOME .49
 FACT WOMAN BL/KEEP ON SAILIN' .39
 ROLL OCM BONES/BLUES WHAT AM .39
 BUD JACEDSON CHICAGO RHYTHM KINGS
 CANT BELIEVE/OPUS I SAN MELODY .49
 CLARINET MARMALADE/LAUGHING AT U .49

EDITH JOHNSON AND ROOSEVELT SYKES (REAL GREAT)
 HEARACHIN BL/NO MORE TO BE SAID .49
 BLIND WILLIE JOHNSON
 DARK WAS THE NIGHT/NOBODYS FAULT .89
 CITY OF REFUSE/JESUS WAS COMING .89
 GOO MOVES ON WATER/TAKE BURDEN TO LORO .65
 BUNK JOHNSON WITH LU WATTERS YERBA BUENA
 JAZZ BAND VOCALS BY CLANCY HAYES .65
 ACE IN THE HOLE/CARELESS LOVE .65
 BUNK JOHNSON
 SNAG IT/T CANT ESCAPE FROM YOU .65
 EDITH JOHNSON AND IKE RODGERS
 NICKELS WORTH LIVER/HONEY D RIPPER .49
 GOOD CHIB BL/JIM CROW BL (COW COW) .89

CRIPPLE CLARENCE LOFTON
 U DONE TORE PLAYHOUSE DOWN/BROWNSKIN .49

HUMPHREY LYTTLETON JAZZ BAND
 GET OUT OF HERE/SUNOAY MORNING .39
 MEADE LUX LEWIS SOLOS
 RISING TIDE BL/TELL VR STUY NUMBER 2 12" .65
 CHICAGO FLYER/BLUES WHISTLE 12" .65
 MEADE LUX LEWIS HARPSICHOHO SOLOS
 SELF PORTRAIT/19 WAYS OF PLAYING CHORUS 12" .65
 SCHOOL OF RHYTHM/FEELIN TOMORROW 12" .65

HOWARD MCGHEE BAND
 TRUMPET AT TEMPO/DIGGIN DIG .39
 NIGHT MIST/DOROTHY .39
 NOCTURNE/THERMODYNAMICS .39

SHERRY MCGEE DIXIELAND BAND
 SHAKE IT BREAK IT/TIN ROF .49
 SATANIC BLUES/LUIN THE BL .49

FLASH JUST RELEASED FLASH

JAZZ OF THE ROARING TWENTIES
 FEATURING
 TOMMY & JIMMY DORSEY, RED NICHOLS, MIFF MOLE,
 AEFIAN ROLLINI, AND MANY OTHERS.
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| IM SDRRY DEAR/WHERE BLUE OF NIGHT | BR 6226 E- |
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| SNUGGLEO ON YOUR SHOULDER/ I FOUND U | BR 6248 E |
| STAFFLIGHT/ HOW LONG WILL IT LAST | BR 6259 E |
| TEMPTATION (G MASER)/SHADGW WALTZ | MLT 13136 E |
| GONT BREAK THE SPELL/HELL I | OEAU 5835 N |
| ANGELES OF MERCY (NEVER ISSUED HERE)/MISS | DEAU 5771 N |
| BUT NOT FOR ME (NEVER ISSUED HERE)/HELLO | COIN 30175 N |
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| CONCHITA | CO INOLA 30158 N |
| ON SWEET LETTER FRM U/POINCIANA | DEAU 5889 N |
| OL MAN RIVER (V. YOUNG ORCH)/LONDONBERRY | DEAU 5838 N |
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| PENNIES FRM HEAVEN/PENNIES FRM HVN MEO | DE 29226 N |
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HARRY JAMES - 12"LP

- (1) RAFFLES
- (2) BELLS
- (3) THERE THEY GO
- (4) BLOCK PARTY
- (5) FORGOTTEN
- (6) BLUEBEARD'S BLUES
- (7) PERDIDO
- (8) LAMOND AND MDN
- (9) MOONLIGHT BABY

COUNT BASIE—LESTERYOUNG—HERSCHEL EVANS—1937—12"LP

- (1) MOTEN SWING
- (2) SHOUT AND FELL IT
- (3) BUGLE BLUES
- (4) I'LL ALWAYS BE IN LOVE WITH YOU
- (5) WHEN MY DREAM BOAT COMES HOME
- (6) SWING BROTHER SWING
- (8) THE COUNT STEPS IN

CONDON (1944) BIX MEMORIAL CONCERT— 12"LP

- (1) FIDGETY FEET
- (2) DAVENPORT BLUES
- (4) CLIMB THE HIGHEST MOUNTAIN
- (5) IN A MIST
- (6) CANDLIGHTS
- (7) JAZZ ME BLUES

JIMMY MCPARTLAND—BUO FREEMAN—PEE WEE RUSSELL - 12"LP

- (1) MUSKRAT RAMBLE
- (2) JA DA
- (3) WAY DOWN YONDER IN NEW ORLEANS
- (4) SQUEEZE ME
- (5) THATS A PLENTY
- (6) BASIN ST BLUES

FATS WALLER - 12"LP

- (1) WALLER JIVE
- (2) HALLELUJAH
- (3) BOUNCIN'
- (4) AINT MISBEHAVIN' (SPECIAL INTRO)
- (5) SWEET SUE
- (6) MAGESAKI
- (7) LONGSOME ME
- (8) BIRDIE'S LAMENT
- (9) REEFER SONG
- (10) THAT AINT RIGHT

COUNT BASIE— BEN WEBSTER - 12"LP

- (1) FANCY MEETING YOU
- (2) SMOOTH SAILING
- (3) THATS MY GUY
- (4) PARADISE SQUAT
- (5) PERDIDO
- (6) PEACE PIPE
- (7) BREAD
- (8) WHAT DOES IT TAKE?

DUKE ELLINGTON - 12"LP (1945)

- (1) COME SUNDAY
- (2) LIGHT
- (3) HOLLYWOOD HANGOVER
- (4) WORK SONG
- (5) WEST INDIAN OANCE (2ND MOVEMENT)
- (6) SUGAR HILL PENTHOUSE (3RD MOVEMENT)

BOB DYER HERMAN— HARRIS— FLIP (1946) 12"LP

- (1) ROSE ROOM
- (2) LET IT SNOW
- (3) I SURRENDER DEAR
- (4) OH WHAT IS SEEMED TO BE
- (5) BLACK ORCHID
- (6) GET HAPPY
- (7) I'M ALWAYS CHASING RAINBOWS
- (8) RED TOP
- (9) I GOT RHYTHM

ILLINOIS JACQUET - 12"LP

- (1) JET PROPULSION
- (2) BLACK VELVET
- (4) SECOND BALCONY JUMP
- (5) GHOST OF A CHANCE
- (6) FLYING HOME

ARTIE SHAW - 12"LP

- (1) A STRANGE LONELINESS
- (2) WHEN YOUR LOVER HAS GONE
- (3) SHOW ME THE WAY TO GO HOME
- (4) TOY TRUMPET
- (5) BOB WHITE
- (6) BOBIN'
- (7) COPENHAGEN
- (9) THAT'S A PLENTY

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foreword

This issue of the Record Changer—the fourth in an annual series of special Summer issues—is perhaps the most important we have ever published. It celebrates the launching of a project that can be of major significance, and that is surely the most worthy and ambitious forward step ever taken in the study of the music that means so much to us all.

The focal point of this issue is a group of seminars and commentaries designed to point out the new directions in jazz study that the Institute will be concerned with. Leaders in many academic fields have joined with jazz authorities for these discussions—marking the first time that a group of jazz experts and non-jazz scholars have ever gotten together to share ideas and formulate joint plans.

Another feature of the issue is a photographic essay by Fred Ramsey, long a leading figure in jazz criticism, and a member of the Institute. It is intended as a specific example of the work that the organization can accomplish in previously neglected areas of study and investigation.

An article by Marshall Stearns, who is literally the “father” of the Institute, tells how it has come into being.

The Record Changer is proud to play this role in bringing to the attention of its readers the beginnings of the Institute of Jazz Studies, an organization in whose value and importance we firmly believe, to which we intend to give our fullest support, and for which we urge your cooperation. (These views are set forth in more detail in the Editorial on page 6.)

table of contents

EDITORIAL: A NEW ERA

Bill Grauer _____ 6

THE INSTITUTE OF JAZZ STUDIES

Marshall W. Stearns _____ 7

NEW DIRECTIONS IN JAZZ RESEARCH _____ 8

I THE NEW YORK SEMINAR

Rudi Blesh, B. A. Botkin, Stanley Diamond,
M. Kolinski, Marshall W. Stearns, Robert
L. Thompson _____ 9

II THE CHICAGO SEMINAR

S. I. Hayakawa, Alan P. Merriam, Lorenzo
Turner, Richard A. Waterman _____ 14

III ADDITIONAL COMMENTARY

Morroe Berger, Harold Courlander, Henry
Cowell, Maurice R. Green, Chadwick C.
Hansen, Robert G. Reisner, Curt Sachs _____ 18

A PHOTOGRAPHIC DOCUMENTARY OF JAZZ AND FOLK BACKGROUNDS

Frederic Ramsey, Jr. _____ 23



editorial: a new era

With this issue of the Record Changer, jazz research enters an entirely new era. Since the days of the first jazz fans and critics, in the mid-twenties, the study of jazz has been almost entirely limited to historical documentation. This level of research was—and still is—a highly important one. It has provided the raw materials so necessary to any scholarly evaluation of the many factors that went into making up the music as we now know it.

But merely dipping into the history of jazz is not enough, as many students and enthusiasts have increasingly come to realize in the past few years. The whys and wherefores of jazz, the relationship of jazz to other musics and to the whole of American society—such subjects as these demand to be explored.

During the past two decades there have been a few attempts at this sort of approach to jazz and its backgrounds. But these have been, at best, amateurish efforts, and severely handicapped by the fact that those people sufficiently interested in such work, although knowledgeable about jazz, have not had more than superficial knowledge in the fields from whose viewpoint any wider study of jazz must be approached—musicology, anthropology, psychology, sociology, and the like.

For most of these last two decades, there have been flurries of talk about organizing jazz students and enthusiasts in a manner that could make this dream of a fuller, wider, deeper study of jazz come true. But, in addition to the lack of the necessary specific academic training and disciplines, lack of time and money have helped frustrate these ambitions. It is true that there have been several commendable efforts in various local areas. Some turned out to be little more than glorified fan clubs. Others did bring together groups of sincere (if academically untrained) jazz record collectors, who usually published their own little magazines or news-sheets and sometimes did important work in the field of historical documentation. But there was no central organization; there was actually no awareness of a central goal, and the average group of this sort was extremely short-lived. Enthusiasm waned; or a limited research project was completed; and the club drifted out of existence.

But, about a half dozen years ago, a man had an idea. Like most important ideas, it now seems so obvious—in retrospect—that *someone* should have thought of it long before, but no one did, until Marshall Stearns. Professor Stearns, who had been one of the pioneer jazz critics, was teaching at Cornell when he came up with his all-important concept, the first idea to make any real sense in the field of jazz study. Briefly, Stearns envisioned a Jazz Institute, a completely non-profit organization to be made up of jazz fans, critics, musicians, *plus* leaders in all those social sciences that have any bearing on the development of jazz. The aim of the Institute would be the establishment of a continuing series of long-term research projects designed to answer the hundreds of previously unanswered or vaguely guessed-at questions that have important bearing on the background, the function, the impact, the meanings of jazz in our society.

It's one thing for a man to have a good idea, and another thing entirely to be able to implement it. It would not have been surprising if Marshall Stearns had, on any one of many occasions, given the whole thing up in disgust and frustration. No money was forthcoming; few people would help, although there were some who did lend moral support. Virtually alone, he kept plugging for years to convince jazz critics of the importance of his idea. Even more importantly, he combed the ranks of university professors and highly trained specialists, interesting them in the merits of the project. By means of conferences, meetings, correspondence and other assorted explanation and persuasion, he finally gathered about him a superb group of trained men who at least began to share his enthusiasm for

the Institute idea. What he has accomplished in the past four years of pre-Institute work and discussion is told elsewhere in the book by Professor Stearns himself, and it has been a considerable accomplishment. But, knowing of his efforts, it had become our feeling that the Institute idea had been trapped—just short of actually coming concretely into being—in something of a vicious circle.

The trap was a simple one. There was the purpose, the idea, and finally there were people ready to carry it out. But there was still no money and no real organizational set-up. With no money, the institute could not even begin the most basic sort of correspondence or printing, could not publicize itself or inform even the jazz public of its intentions and existence. Once in operation, the Institute could proceed with a program and an outlining of projected activities designed to lead to the acquiring of a grant from one of the major foundations that now exist for the purpose of supplying the money needed to enable qualified groups to carry on research in specialized fields. (For the Institute to do the job at hand—to get to work on the many needed projects in the fields of anthropology, musicology, sociology, history, folklore, psychology and a half-dozen other allied areas—it has been estimated that an endowment of anywhere from a quarter million to a million dollars would be required. The interest accruing from so large a grant would be required to underwrite the hoped-for operations of the Institute.)

But it is necessary for an organization to be properly operating, to have its soundness and intentions fully demonstrated, before any such grant can be forthcoming. This is particularly true in the field of jazz, since it must be taken into consideration that jazz still retains unsavory and unrespectable connotations in many academic circles.

Finally, it became clear that the only way out of this "trap" was through bold, immediate action. Stearns had enlisted the support of enough scholars of unquestioned competence and stature to demonstrate the soundness of his belief that the field of jazz is worthy of serious study. A Board of Directors was formed; the Institute is now being formally launched; and is beginning by turning for help to those who should be most interested in giving help—jazz enthusiasts, *you*, our readers.

This is where the Record Changer comes into the picture. We have had many meetings with Marshall Stearns and his associates. We know his aims and the aims of the Institute. We know that all concerned have a deep, sincere, intelligent interest in jazz music and in the advancement of knowledge about it. All are willing to give their time to the furthering of these aims with no thought of remuneration. All are willing to work together towards the ultimate goals.

Because we of the Record Changer share the belief in this music and its importance that is felt by Marshall Stearns and the founding members of the Institute, we have made the following suggestions and proposals, which have been accepted by the Institute's Board of Directors.

(1) Our first suggestion was that the pages of the Record Changer could provide the Institute with a means of communication with the jazz world. It is our belief that the Institute must have its own journal, in which can be published news of the activities of scholars and critics who are at work on projects, reports of their findings, and the like. Until such time as funds are available for such a journal, we have offered to set aside a section of this magazine at intervals during the year, to serve as the *temporary* journal of the Institute.

(2) The next suggestion is one that resulted in the major portion of this special issue. We have felt very strongly that preliminary dis-

(Continued on Page 51)

the
institute
of jazz
studies

MARSHALL W STEARNS

The general aim of the Institute of Jazz Studies is to foster an understanding and appreciation of the nature and significance of jazz in our society.

More specifically, the Institute proposes to work toward this goal by pooling the knowledge and skills of authors and musicians, who have pioneered in the field of jazz, with those of social scientists and other experts whose techniques and studies may be brought to bear on the subject. In this manner, jazz and related subjects will be given the range and depth of scholarly study which they so richly deserve, and a vital but neglected area in American civilization will be illuminated.

Origins

The basic concept of an Institute of Jazz Studies has been evolving for a decade. One of the earliest problems was to pull together widely-scattered experts with varying points of view in different fields. Accordingly, a great number of consultations and conferences were held with musicologists, anthropologists, folklorists, psychologists, semanticists, sociologists, psychiatrists, and with various authors, painters, art-historians, sculptors, critics, teachers, poets, dancers, composers, and musicians. Aspects of jazz impinge at some point on the work of all these specialists, and the object of the meetings was to discover individuals who appreciate the importance of jazz in American culture and are willing and able to contribute to the study of jazz.

Organization

By 1952, a truly outstanding group of experts from many disciplines had been brought together by their mutual interest in the study of jazz. Officers were elected: I will serve as President and Executive Director; Jörn Hammond, Vice-President; Rudi Blesh, Secretary; and Eugene M. Kline, Treasurer. A nine-man Board of Directors, representing diverse points of view, was established: Blesh, Sterling Brown, Henry Cowell, Thomas Shaw Hale, S. I. Hayakawa, Hammond, Tremaine McDowell, Richard A. Waterman, and myself. And a Planning Committee of jazz-oriented individuals was set up: George Avakian, Wilder Hobson, Frederick Ramsey, Jr., Ross Russell, and Charles Edward Smith.

To this nucleus, a Board of Advisors—as yet incomplete—was added: Louis Armstrong, B. A. Botkin, Philip W. Barber, Dave Brubeck, Dan Burley, Al Collins, Harold Courlander, Stuart Davis, Roger Pryor Dodge, Duke Ellington, Ralph Ellison, Nesuhi Ertugun, Leonard Feather, Norman Granz, Bill Grauer, Maurice R. Green, M. D., W. C. Handy, Melville J. Herskovits, Langston Hughes, Willis L. James, Stan Kenton, Lester Koenig, M. Kolinski, George Herzog, Jacob Lawrence, Paul A. McGhee, Alan Morrison, Edward Abbe Niles, Pearl Primus, David Riesman, Curt Sachs, Charles Seeger, Artie Shaw, Edmond Souchon, M.D., Lorenzo Turner, Clarence Williams, Bernard Wolfe, and John W. Work. Robert George Reisner was appointed Curator.

Accomplishments

To date, Curator Reisner has completed the first extensive bibliography of jazz literature, sponsored by the Institute. It is appearing in the New York Public Library *Bulletin* and will soon be published in book form. In addition to a large library of recordings, loaned to the Institute by the Executive Director, a comprehensive library of jazz literature—fully indexed—and an archive of documentary interviews with pioneering jazzmen has been assembled. The availability of such material to any qualified student is a prerequisite to the fruitful study of jazz.

In line with its avowed aim of pooling the knowledge and skills of experts from all fields in a study of jazz, the Institute has participated in four Roundtables at Music Inn, Lenox, Massachusetts. At the first Roundtable, held in September, 1950, I presented a lecture

survey of jazz with lectures documented by performances of Asadata Dafora, Macbeth the Great, Dan Burley, and the Mura Dehn jazz dancers. The second Roundtable, held in July, 1951, was devoted to ragtime. Rudi Blesh joined me as a lecturer, and documentation was by Eubie Blake, Edith Wilson, John Mehegan, Lillyn Brown, and the Minns-James dancers.

The aims of the Institute, which had been gradually crystallizing, were fully adopted at the third Roundtable in September, 1951. The subject was "Toward a Definition of Jazz," and regular panel discussions on the previous evening's lectures and performances were held. Professors Waterman and James joined with other participants to arrive at a tentative definition. They were aided by the views and performances of gospel singer Mahalia Jackson, guitarist John Lee Hooker, members of the Tony Scott Trio, and jazz dancers Minns and James. A detailed account of this meeting appeared in the *Record Changer* (October, 1951).

The fourth roundtable, on the subject "Jazz and American Popular Culture," was held in September, 1952. It was attended by an impressive group of experts: Rudi Blesh, Sterling Brown, Dr. Maurice Green, Robert Thompson, Willis L. James, Irene Pierce, Dr. Edmond Souchon. I served as moderator. A survey of jazz, from the present to the beginnings, was documented by the Billy Taylor Trio, an Afro-Cuban drum choir (with Africian singer and dancer, Olatungi), Rex Stewart's orchestra, a Dixieland Band, a jug band featuring Brownie McGhee and Blind Sonny Terry, and Emily Brams and her gospel singers. A description of this meeting, with an analysis of its significance, appeared in the *New York Times* (August 24, 1952).

(Continued on Page 22)

At a Jazz Roundtable at Music Inn: (left to right) gospel singer Mahalia Jackson, drummer Denny Strong, pianist John Mehegan, Professors Richard Waterman and Marshall Stearns, John Hammond, Professor Willis James.



*new
directions
in jazz
research*

Even the most ambitious of programs should have a practical beginning. All concerned have recognized that one of the most important initial steps to be taken as the Institute of Jazz Studies gets under way is to bring together representatives of jazz scholarship and leaders in the several fields of study that can contribute greatly to a deeper understanding of jazz.

Such meetings can serve more than one valuable purpose. Most importantly, of course, it is necessary to formulate goals, to reach some agreement as to techniques. The approach to the study of jazz that the Institute aims at is, quite literally, revolutionary. It will not only bring to bear on jazz, for the first time, the special knowledge of the anthropologist, the sociologist, the musicologist, and many other such scholars—both individually and in collaboration. It will also attempt to make use of the techniques—the academic disciplines—with which such scholars are familiar, and to allow these techniques to replace the former well-intentioned but (for the most part) amateur and hit-or-miss approach of jazz enthusiasts.

One or two seminars, or group discussions, cannot hope to accomplish all the necessary groundwork, but they can begin the job. Secondly, they can serve to introduce the “outside” scholars, and their concepts about jazz, to jazz authorities—and vice versa. In addition, the thoughts expressed at such gatherings can be expected to lead the participants, and also others who are informed of them, to come up with other ideas, projects, opinions.

With these several thoughts in mind, the Institute and the editors of the Record Changer arranged to hold such a seminar. It quickly became apparent that not all those who wished to attend—and whose attendance was very much wanted—could be assembled on any one evening, or even in any one city. So it was planned first to have an initial gathering in New York, and faithfully tape-record the proceedings. This was done on the evening of May 26th, at the home of Marshall Stearns, and the discussion is reproduced as Part I of this exploration of “New Directions in Jazz Research.”

Copies of this seminar were then transcribed and sent to Chicago, to serve as a starting point for a meeting of scholars there. Their treatment of the theme forms Part II.

Finally, copies of the first seminar were given to several others who had been unable to be at either meeting, and they were asked to add their own comments on some aspect of the overall theme. Their responses make up the third portion here.

The final result is a varied, far-ranging survey that indicates the vast areas awaiting exploration in the field of jazz study and research. Only time can tell whether many or all of the plans and concepts touched on here will become concrete projects. But, at the very least, these first discussions seem to show the exciting and valuable potentialities that the Institute of Jazz Studies can hope to realize.

ORRIN KEEPNEWS

I

the
new york
seminar

PARTICIPANTS IN THIS SEMINAR WERE:

Rudi Blesh
Leading jazz authority; author of *Shining Trumpets*, co-author of *They All Played Ragtime*.

B. A. Botkin
Folklorist; editor of numerous anthologies, including *Treasury of American Folklore*; former professor of English, University of Oklahoma; Guggenheim fellow; editor of *Folksay*; contributing editor to *The New York Folklore Quarterly*.

Stanley Diamond
Anthropologist; fellow of the Social Science Research Council; former faculty member and Werner Gren fellow in the Department of Anthropology, Columbia University; author.

M. Kolinski
Prominent European musicologist; Carnegie fellow; formerly at Berlin University; composer; musician; annotator and analyser of the field recordings made in Surinam by Melville J. Herskovits.

Robert L. Thompson
Psychologist; faculty member, Department of Psychology, Columbia University; jazz critic and writer; musician.

Marshall W. Stearns
who served as the moderator of the discussion, is founder and president of the Institute of Jazz Studies; professor of English Literature at Hunter College, New York; Guggenheim fellow; outstanding jazz authority and writer.

STEARNS: Good evening, gentlemen. This seminar has been called together by the directors of the Institute of Jazz Studies for an exploratory discussion of possible new avenues of research in your several individual fields of scholarship, as they may apply to jazz and jazz backgrounds. The Record Changer has kindly offered to devote its entire Summer issue to the Institute, its past accomplishments and future plans, and it is our feeling that such future activities will be to a great extent determined by the outcome of—the recommendations stemming from—this seminar and similar future discussions.

For the moment, gentlemen, let us try to limit ourselves to overall concepts. We don't want to go too deeply into the specific details of any single academic project that may be suggested here, but rather to give each other a general idea of the various areas in which research in different academic fields may prove fruitful. In effect, the very fact that trained social scientists have gathered here tonight, together with trained jazz authorities represents the first step towards a new approach to the study of jazz.

Would you care to add anything, Rudi?

BLESH: What it really amounts to, is that this "new approach" is that of an entire group of serious people who have not been interested in jazz at all up to the present. Isn't that right?

STEARNS: In other words, to involve people in other disciplines—trained minds—in jazz. Of course, it's always better to get people who know something of jazz, who are interested to begin with, who are congenial. But this is an effort—perhaps the first such effort—to learn new approaches.

Does this make sense to you, Dr. Kolinski?

KOLINSKI: Yes. And I'm reminded of a Record Changer article that tried to find a definition of jazz.

STEARNS: This was the article, a couple of years ago, about the attempt at Music Inn to arrive at a definition.

KOLINSKI: It had some value and reason, but would it not be wiser *not* to start from a definition but to delay it, and then as a result of all our research to say: "Now you know what is jazz."

STEARNS: In other words, to begin with various elements. . . .

DIAMOND: No, not technical elements. We should begin to study jazz as an element of culture, as a manifestation of American culture. You study it with the same methodology as you would any other similar problem. I'd say that it's much more interesting than most other problems, because it touches upon almost every aspect of American life and American history in one way or another. And then, when we've finished—if we ever do—we'll know what jazz is.

BLESH: Or you make up working theories as you go along and they serve as a working hypothesis.

STEARNS: Ben Botkin, does this fit into the folklore approach?

BOTKIN: It fits into what I consider a cultural approach, a study of the cultural elements in jazz, and jazz as an element in American culture. And the cultural elements are not necessarily technical elements, but content elements. Is that right?

DIAMOND: Yes, but technical elements would come in also.

BOTKIN: Surely. Whatever they might be in terms of folklore. It might be language, it might be symbolism. . . .

DIAMOND: Symbolism meaning what role did it play in the culture, and how was that role evolved, and so on.

BOTKIN: Legend and myth, too.

DIAMOND: Bodily movement, gesture, the dance, would have to come in on that.

KOLINSKI: But what would you call technical elements?

BOTKIN: Well, I was thinking specifically of the musicological elements.

KOLINSKI: I thought that was what you meant. But I think that the problem has to be approached by different branches of science. I think that the musicologist could independently make technical analyses, while you treat the other elements of the social and cultural aspects. And then one can see what will come out of this.

BOTKIN: As I see it, then, your point, Dr. Kolinski, and yours, Dr. Diamond, is that, instead of starting with a definition of jazz, we

first define our individual approaches to the subject. Then, by comparing our approaches we might then work out a methodology. The first thing is to work out a methodology, isn't it?

DIAMOND: Yes, but I'm not sure that our approaches are different. In studying any cultural element, you're studying also the technical details of the situation. Let's suppose you're studying basketry—that's a cultural element, a cultural complex, and you're studying not only the function of a basket in domestic life, and so on: its colors, its relation to art; but you're also studying how the woman makes it, the technique of production. So that all of these things seem to me to be part of one central subject, which in our case is jazz as an element in American culture.

BLESH: What you mean, I think, is that there is room for a great deal of specialization in this sort of thing before you begin to evaluate the data that you've gotten. And there are other elements, too, such as the historical, which are important. I think the case histories, that is the biographical material on the individual musicians, would help the sociologist very strongly, because it gives a motivation—what caused them to play jazz rather than to lay bricks, or one thing or another.

DIAMOND: What caused them *as individuals* to play jazz. That would be interesting anecdotal material.

BLESH: If you get enough of it though, you can get trends, can't you? I mean extensive cross sections

STEARNS: How can we break this down, then? We started with technical details, and then with what Ben Botkin called "content"; which we defined as symbol, the artifact. . . .

KOLINSKI: Content can also be a musical content.

DIAMOND: And then what kind of gestures, and what kind of situation was this music played in. For example, was it music that was played in brothels in New Orleans. . . .

BLESH:—and why—

DIAMOND: . . . or in night clubs in Chicago, and so on—the cultural environment, the situation, in which the music functioned.

BOTKIN: What about the audience?

DIAMOND: The audience would be part of that.

BOTKIN: I think that the first, perhaps the fundamental point you want to arrive at is a comparative study of jazz, which is interdisciplinary. And since we're all representatives of different disciplines, perhaps we could begin by stating the reference that this subject has to our particular discipline or what that discipline can contribute to the study.

STEARNS: Well, now, here's a question that could be posed at this point: unless we all have a rough idea of what jazz is, to start with, how will we know that we're all working on some part of the same subject?

BLESH: Yes. Someone approaching jazz for the first time might not be aware of this as a pitfall, but it has been quite possible in the past to consider the music of Paul Whiteman as jazz. Somebody might conceivably stumble into the field and begin studying Lombardo, who knows? In other words, jazz is a certain thing and it is *not* something else. It is itself and not an imitation of it. And then, once you settle on what is jazz in particular, you have the different kinds of jazz. This actually can be done without making a definition, by a consensus—merely by an appeal to common sense, to what has been observed over a period of years. You decide what your field is going to be, and then you get to work on that.

DIAMOND: Would you rule out the music of Whiteman, of Gershwin, even something of Guy Lombardo? It seems to me that jazz has evolved and changed; you may not agree with or appreciate this or that aspect of it, but certainly it's all part of the basic theme in American music.

STEARNS: This is a crucial problem. This is probably the principal stumbling block and the reason that jazz experts have not

gotten together with social scientists before this. Because I've been asked time after time: "Why do I want to listen to so-and-so talk about jazz; he can't tell Coleman Hawkins from Chu Berry on a record." To the jazz aficionado, this is likely to be the test of whether a person can contribute anything to the subject: "He cannot tell George Mitchell from Louis Armstrong when he hears them." Well, now, if we're going to study jazz in our society, we've got to take jazz not as the cultist takes it, but jazz as a broad cultural area of which even Guy Lombardo is a part.

BLESH: Agreed, but still you can be aware of certain facts. For example, you couldn't say that you were studying Scotch music if you studied just the Scotch pieces of Beethoven. But a thorough-going study of Scotch music would include the fact that it had influenced certain composers. In other words, there is jazz in itself, and there is also its effect upon other things. Surely Whiteman is music strongly influenced by jazz, and should be studied, but only from that point of view, I think.

DIAMOND: That would be part of the process of commercialization, which is something we should deal with very intensively.

STEARNS: You get a double boomerang there. Whiteman, in 1924, has his concert in Aeolian Hall, publicizes it from coast to coast for the first time. This makes it much easier for what we call the righteous jazz to sell itself from then on. It makes it semi-respectable. This is a part of the whole phenomenon.

BLESH: Oh, yes. I didn't mean to read out the study of Whiteman, but just—without making a definition—to set up certain rather



Record Changer editors Orrin Keepnews (left) and Bill Grauer (4th from left) flank seminar panelists B. A. Botkin (2nd from left) and Robert L. Thompson. At the head of the table: Rudi Blesh. Far right: M. Kolinski. In the rear: the tape-recording equipment.

simple rule-of-thumb guides as to the various forms of the music. From its beginning on quite a low folk level, and then its gradual sophistication and then—as you so very well put it—its commercialization. Which is a part of the social picture of it.

DIAMOND: Yes, but we can't do that beforehand, except in a very restricted way, Mr. Blesh. You find, for example—well here's a musicologist who is likely to find elements of what everybody would agree was jazz in the most outlandish aspects of American music.

KOLINSKI: We cannot start with presumptions. But we have to include everything which has anything to do with jazz. All these controversial creations have to be included. This is always very important. Then, after analyses and studies, we can say: "Now we see that the pattern and design becomes clear; now we know that *this* really is jazz."

BLESH: I would like to point out that you are starting the study of jazz at a fairly late period. Now, if you take as an example the study of European music, there are in existence scores that indicate what 14th and 15th century music was. But the jazz that was played in the 1890's, that was never scored, that never got onto phonograph records—unless you have some knowledge of its beginnings, which are now lost, you are taking the thing only at its present completely confused stage. You have to work backwards somewhere, and that you can do historically.

KOLINSKI: I think the historical approach is very important. Not only concerning the individuals who created it, but you can also reconstruct jazz as it was in the beginning and see the historical development and how it gradually has been changed. This must be a continuing part of the study.

BLESH: Then you'd have to do that partly second-hand. When you want to know what the music was like, say, in 1890, your only source of that will be to take various people who were alive at that time, particularly musicians, have to say about it and compare with present day forms so that you can judge what it was.

KOLINSKI: It is unfortunate that you have to do that.

STEARNS: Then your point is that we should take up jazz, including all of its forms, and the assumption is that we will then find out if it is less or more diluted from the original impulse. We will be able, after our study is completed, to come to some conclusions and say: "Surely *this* is not as complex or as intense as *that*, and so on." And in this way come to qualitative judgments.

DIAMOND: There is one point that seems extremely interesting to me, this point about commercialization. That's where we can really bring to bear all these other disciplines. The musicologist can draw a line for us after he has distilled something pure out of the jazz beat, and so on, and say: "Well, here seems to be a borderline, something is happening to this whole musical expression." Well, it's not *only* happening to the musical expression. Particularly if we use an expression like commercialization (which we'll have to throw about a good deal before we'll all agree to it) there's a cultural thing happening—a total thing, an urban thing—and we've got to understand that in its relationship to the technical aspects of the music. That's why I wouldn't begin by trying to set limitations on this study merely from the technical point of view. Because I was under the impression that we were going to approach this thing from the massive cultural standpoint.

STEARNS: I think that you're quite right about this being a "total thing." But right now I'd like to turn to what is really the main purpose of this seminar, and try to get some idea of the specific contributions that can possibly be made to the study of jazz by each of your individual fields of scholarship. Dr. Kolinski, in what specific ways would you think of starting, of making a beginning from the point of view of musicology?

KOLINSKI: I think it would be very useful for the musicologist to try to transcribe the early recordings in order to compare them with the scores, if any exist, to see what the improvisation is—first as to what the variations are and second to be able to analyze them.

BLESH: You can do this, also. You can take one certain tune—we'll say *Tiger Rag*, or *St. Louis Blues*, or anything like that, and study all available records of it by different players at different periods—starting with the sheet music, you understand. I think then all these records could give you quite an insight into what is happening in various ways at different times. Because then you'd have something tangible, like the specific compositions, to work with.

STEARNS: To continue with specific approaches—Ben?

BOTKIN: This suggests an approach to me in regard to taking stock or making an accounting of what has already been done in the way of archives, collections, source material and published writing. For example, as a folklorist, I'd like to find out what's been done with the folklore approach to jazz. Perhaps I can turn up some stuff that you don't know about.



A thoughtful pause: anthropologist Stanley Diamond (left) and musicologist M. Kolinski.

STEARNS: Offhand, do you know of anything outside of Sterling Brown and Langston Hughes? I can't think of an awful lot of folklore. Allan and John Lomax did some.

BOTKIN: Well, I can't think of any early stuff but there might be something in the literary journals that might have escaped the attention of the jazz students.

STEARNS: I know Harpers and the *Century Magazine* in the 1870's, '80's and '90's were full of articles on the "music of the Negroes"—the spirituals, voodoo, Congo Square.

DIAMOND: Undoubtedly it's all linked with the process of the creation of folk heroes, both major and minor—right down to Johnny Ray. . . .

STEARNS: You mean John Henry, things like that?

BLESH: And then going into New Orleans, where the best players were called "king" or "kid": King Oliver, Kid Ory.

DIAMOND: I'd be very much interested in knowing what some of the other qualities of the early legendary figures in jazz were—besides musical—I mean were they distinguished by great physical stamina and so on. There might be some relationship there with the John Henry and Paul Bunyan legends.

BLESH: They very frequently were distinguished either as heavy drinkers or as heavy eaters, and often for great sexual prowess. There's the one trumpet player who reputedly had a hot water bottle strapped under his coat which was full of whiskey, and drank it through a straw, and it held you can imagine how much. And Joc Oliver, who would eat three or four pies, and fifteen hamburgers, and quarts of milk, at one sitting.

STEARNS: Tremendous appetites of all sorts.

BOTKIN: What about minstrelsy? If we go back far enough maybe we can find parallels there.

STEARNS: Perhaps we should start with what we can find that might have originally been influenced by African cultures.

DIAMOND: From the standpoint of diffusion, you go back to Chicago, down the Mississippi to New Orleans, through the West Indies and over to West Africa.

STEARNS: Here's where Dr. Kolinski's had a lot of experience, in African music. How does that strike you?

KOLINSKI: It is important to analyse, on the one hand, African music, from which this Negro jazz is supposed to have derived. But, on the other hand, there is also the European music of the time of the earliest jazz—because they had been in contact. And then you have to see the blending of these two. For example, the Negroes who came from Haiti, where they were exposed to a Spanish and, primarily, French culture.

BLESH: However, that, you see, brings up a very interesting and important point that would have to be investigated. Why do you have apparently almost the same complex of cultural influences in Haiti that you did in New Orleans, namely strong French and Spanish influence, yet in Haiti you never got jazz?

DIAMOND: Because Haiti wasn't America. You must look into such questions as: what is the position of the Negro in America, and what kind of wages were they getting, what kind of work were they doing, and what kind of songs were they singing. . . .

BLESH: —and what were they playing the music for.

BOTKIN: We have another vast area in religious music, the kind of thing that Jackson studied, the relation between white and Negro religious music: camp meetings, Scotch and Irish strains, shouts and so on.

BLESH: You find a lot of that going into ragtime, incidentally. The earliest ragtime, that started in Missouri, is full of English and Scotch folk-song echoes, sometimes definite themes, although these would of course be syncopated. It's pretty easy to find it back at that time, much easier than now really.

STEARNS: You asked the question Rudi, about Haiti. It had an overall situation much like New Orleans, and yet no jazz developed there. On the other hand, in Haiti they still have drums made in the African fashion, so that there's no question about there being direct African influence. One of the theories for this change is that in the United States, because of social pressures, the African influence was forced out, forced underground. In the Bahamas, they have the British influence, which is much closer, you see, to what happened in the United States—the Baptist and Methodist religions superimposed on these Negroes from Africa. But in the Bahamas they still have their drums. In the United States we have no drums. Here's another problem (it gets fairly specialized at this point): why did drums survive in the Bahamas, where they were under British colonial rule? They had Protestant religions there, which is comparable to Virginia, Charleston, Mobile, and other towns in the United States.

DIAMOND: Because it was colonial.

BLESH: It's easier to say why the drums *didn't* survive in this country. Because it's well known that the slave owners were afraid of them and didn't want them.

STEARNS: They were afraid of them in the Bahamas, and in Haiti. Drums were banned over and over again in Cuba.

DIAMOND: These were colonies and the United States was not a colony. It was not *only* the presence or absence of external restrictions—which has of course something to do with it. It was also the internal motivations, such as the various groups involved in the South. Sometimes we forget that these Negroes were Americans and wanted to be from the beginning, and this was one of the ways in



Folklorist B. A. Botkin (left) and Marshall Stearns. Behind them is a portion of the Institute of Jazz Studies' substantial record archives.

which they became Americans. These were the symptoms: the abandonment of some of the exterior characteristics which they had brought to this country. They contributed to something here; they didn't invent jazz, but they contributed to something which finally resulted in jazz. That's why this thing seems to me to be a really American cultural phenomenon of a very deep type.

BLESH: I think a good evidence of this is that in other countries the Negroes would take an existing religion like Catholicism and fuse it with their African religion, so that the hierarchy of the Catholic religion was made to represent various tribal gods. It didn't happen, apparently, in this country.

STEARNS: Why didn't it happen in New Orleans, which was Catholic?

DIAMOND: I don't like to use the term melting-pot, because it's overworked. But this is a fabric, to which various people contributed culturally, although socially their actual positions were often very much—and still are—restricted. But culturally that was never so. What is American culture today? It's a tremendous patchwork from all kinds of people and all parts of the world. That's our living popular culture. That could not happen in a colonial area. It could not happen in an area that remained primarily agricultural, where you had an overlay of very strict Church coming in and these people just accepted this thing and kept their basic folkways and merely gave them a slight Catholic sheen, as with some of the Indians in Central America. But this is the distinguishing quality of the American experience in the New World. It's not Latin America.

STEARNS: Well, spell that out. You are distinguishing between the African in the United States and the African elsewhere in the New World and you see a distinct quality in the United States not found elsewhere. Is this solely because it is not a colony?

DIAMOND: Well, that's what you would begin with. That is, there is, there was no force coming from the outside as such, imposing a strict external set of rules, freezing a whole segment of the population—I'm not talking about social restrictions, which are a somewhat different phenomenon—coming in with a massive Church, which was allied with the State, and so on. You just didn't have

that kind of a picture. And then, depending for example on raw materials and exporting them to their home country. America wasn't like that. America was developing from a plantation to an industrial economy, and the whole development of jazz is involved in that transition, as is the whole development of America. That's a pretty wide vista, but I think somebody has got to get into it in order to distinguish precisely between the position of Negroes in America and the position of Negroes elsewhere, to explain why jazz did not arise in these other areas.

STEARNS: Then there is the perhaps closely allied question of why jazz arose in the specific area, or areas, of the United States, in which it did. Rudi, I believe you've told me that there were certainly other original focal points of jazz besides New Orleans.

BLESH: You have several different kinds of jazz. You've got New Orleans, which would embrace Dixieland and all that. You have an Eastern Seaboard style, that didn't just start with Ellington and Henderson, but that came from something else. And you have bop, which didn't just happen, but which begins with the honky-tonk pianos of the turpentine camps of Mississippi and Eastern Texas. It went first, as boogie-woogie, up to Kansas City, then went into the blues-playing bands, like Basie and McShann, and into bop.

STEARNS: Now, aren't you accenting the Negro-African aspect of it?

BLESH: No, I was only trying to deal with the assumption that jazz began only in New Orleans. I used to think so; I once wrote along those lines. I don't think so any longer. I think there are at least these three main strands.

KOLINSKI: Another thing to investigate, I think, is why jazz was accepted by the whole world.

BLESH: Well, one of the holds that jazz does have on the people who like it, is that there is something about it that seems to them to be psychologically freeing.

DIAMOND: I'm sure that's true, but the question is whether a single element can be psychologically freeing. It's an attempt at psychological freedom, but the point is that it's also locked in the same cultural orbit.

BLESH: Let's examine the question of why jazz was not only accepted in America. Why did it appeal to people in Holland and in Italy and other countries?

DIAMOND: Let me try to answer that in this way. For example, you take a man who had this hobby or that hobby, this refuge or that refuge. We cannot begin to evaluate the ultimate good of his refuge. We merely try to see it in relation to this man's needs. Now you can say that jazz in some way satisfies a generalized desire that is stimulated or bound by certain restrictions in his own cultural situation. To the extent that this situation is duplicated in various parts of the world, this same kind of generalized desire will make itself manifest. That doesn't mean that these people in other countries will "invent" jazz, but if the instrument has already been invented through a historical process, they will adopt it. Of course, the desires are generalized; they are not specific one-to-one in each situation.

KOLINSKI: I would eventually like to get further into the question of what is universal in jazz. To investigate what is universal in any music is very important. For example, we find something in African music and we find some trait in jazz—so we say, "Oh, *this* comes from *that*." But it can be, and sometimes is, something universal. So it is very important to know what *is* universal in this music.

STEARNS: Since this is primarily intended as a survey discussion, let's move on now and try to point out other possible areas for investigation. Dr. Diamond, what are some that you would like to see us look into, in your particular field of anthropology?

DIAMOND: I know we can't go into all of these things, but let's consider some of them. What, for example, were the minority groups which were involved in this thing and how many of the virtuosos and composers and people who interpreted and criticized and so on—how many of these people are also members of minority groups in America.

STEARNS: There has been a Ph.D. thesis written on this at Columbia, in the sociology department, pointing out that the majority of jazz musicians generally agreed to be of high caliber are Negroes, that the next largest group are Jewish, and that the third largest group are Italians.

DIAMOND: Another project that might be very worth while might be to make a thorough investigation of the work song, beginning in West Africa, coming through the West Indies, and directly into the plantations of America, to see whether there are very strong connected elements in work songs. Remember that jazz is a kind of communal music, in its more original and so-called purer forms it's not an audience-instrumentalist type of music, and in that sense it's directly a type of folk-music, a communal music. And one of the major types of communal music in West Africa were work songs. People actually chanted as they worked, in various rhythms, with various kinds of instrumental accompaniment. And then to see how this thing has developed or changed or retained its original form in the plantations of America or in the West Indies. Then, perhaps to see to what degree did this whole communal base function in the new American situation with the introduction of new elements and the final evolving into what we know as jazz. Now, probably there are many other streams that contributed to it; there are religious



Jazz authority Rudi Blesh (left) and Stanley Diamond listen intently while, out of camera range, Marshall Stearns introduces a new topic.

songs and so forth, but I'd be particularly interested in the work songs.

STEARNS: In other words, you're suggesting that if we do analyze and notate musics of various sorts, the work songs would be a

(Continued on Page 50)

II

the
chicago
seminar

WATERMAN: The purpose of this particular gathering is to find out what some of the major questions are. There are obviously sociological and anthropological elements involved, as well as the purely technical musicological ones, and there are linguistic problems involved, I'm sure. And one of the basic troubles that we might have—and this is right down your alley, Don Hayakawa—is in deciding what we're all talking about. Even in terms of the purely musicological elements in jazz, is the Institute to concentrate its research on jazz as a process, as almost a verb form, or is it to concentrate on jazz as something that is or was played by certain musical groups at certain specific times. In other words, are we going to do research in the jazz events that have happened, are we going to confine our research just to very specific things that might be called jazz or are we going to take a wider look, are we going to look into the influence that jazz has had on such things as Johnny Ray (I should say such *persons* as Johnny Ray), and Homer and Jethro, and the like.

TURNER: Then there's the additional question of the influence of jazz upon literature. There's a master's thesis over here that I have that treats at length of the way in which jazz has captured the imagination of a lot of American novelists in the last twenty years or so.

HAYAKAWA: And that reminds me of what is to me a very interesting question. Among the things that we ought to investigate is the meaning of jazz to the white public—predominantly white. For example, in Mezzrow's book, *Really the Blues*, there's a terrific passage in which he gets all enthusiastic about jazz and about the *American Mercury*, at the same time. He seems to feel that just as the *American Mercury* was blasting nonsense and exposing sham—in that particular time when H. L. Mencken ran the *Mercury*—jazz did the same thing musically. Now, that is a meaning which middle-class white kids could get out of it, coming out of perhaps stuffy bourgeois homes, but it certainly did not have that meaning to the Negro people who played it—it didn't have that meaning to Louis Armstrong; it was something else there. That is to say there are ambiguities of meaning in jazz, depending on who is listening to it. This is a part of the whole question of why jazz is popular in many, many different parts of the world. When you get a Swedish Hot Club, or one in Tokyo, what is it in their cultural situation that makes this peculiar kind of American folk-expression hit so deeply and get young people—or rebellious people, frequently—so worked up about it.

MERRIAM: This is a problem, in other words, of the social impact of jazz, and it seems to me that this emphasizes that there are two

PARTICIPANTS IN THIS SEMINAR WERE:

S. I. Hayakawa

Semanticist; editor of *Etc*, the journal of the Institute of General Semantics; professor at Armour Institute of Technology, Chicago; author.

Lorenzo Turner

Professor of English at Roosevelt College, Chicago; linguist, authority on African languages; author of *Africanisms in the Gullah Dialect*.

Richard A. Waterman

Director of the Laboratory of Comparative Musicology at Northwestern University; professor of Anthropology; musician.

Alan P. Merriam

who served as moderator of the discussion, is compiler of a comprehensive bibliography of jazz material (to be published this Fall); with the Department of Anthropology, Northwestern University; musician.

approaches here: you actually have the problem of the music itself and also that of the music in its social context, its social impact.

TURNER: Of course, you have also the question of the extent to which this has influenced, or is influencing, other types of music.

MERRIAM: Certainly it seems a valid problem to me. I might point out that you've got a considerable literature on that problem, coming mostly in the mid-twenties when you had a great deal of attention being paid to the possible use of jazz in, for example, opera. There were jazz operas, of which *Johnny Spielt Auf* was one.

WATERMAN: Well, we certainly have a widespread American influence. You have the influence of jazz on the academic music, as opposed to the art music that you've been talking about. Also there is this influence of jazz ideas—rhythmic and melodic and harmonic—on things like hill-billy tunes and things like just ordinary pop tunes.

MERRIAM: Well, if I may pull this back to my last point, we've divided the problem—and this is a simplification of course—into the study of the music itself and the study of its social impact. If, for example, you're going to study the music itself, you must have, to start out with, people who know jazz and people who know their own discipline, as well. Now this is cross-disciplinary. It becomes a question, then, of what other disciplines can contribute. And if other disciplines are to contribute then, you've got to have people who know their way around in both disciplines. And at some time or another, it seems to me, you're going to have to concentrate on a factual, basic, musicological definition of jazz. Somewhere we've got to know *what jazz is*.

WATERMAN: I don't think we need to be in too much of a hurry. If we're going to take the wide approach, it's better, at the present nebulous period, to wander around. We might come up with a definition quite different from the one we would have gone in with.

TURNER: To quote Louis Armstrong's famous statement: "Man, if you've got to ask what it is, you'll never get to know."

MERRIAM: That's not fair; it's not right. It's a lovely statement, but I can't go with it.

TURNER: Well, you *can* indicate the various changes it takes on from time to time.

MERRIAM: Certainly, that's a part of it, but you have two things there. You have historical background, which of course has to be brought up, and you've got actual musical change, which is historico-musical background.

chicago

WATERMAN: I think we've reached the point in considering this background where the African elements have at least started to be documented, but the European element has not. And a good deal of research could be done in that. What aspects of the European musical tradition came into the early formation of jazz, which ones are operating now, how much are the bop musicians influenced by modern composers. Or by Cuba. There's still a lot of work to be done on the African and Caribbean, too, of course.

MERRIAM: It seems to me that that is the biggest problem we've got, actually: where did it come from and what was the mixture that went into making jazz.

WATERMAN: There are also a lot of problems about what is it and what's it doing.

TURNER: Well, it's certainly an excellent entertainment medium isn't it? I mean so far as the masses of the people are concerned, I should think they would enjoy that type of thing more than the intellectuals, at least at first.

WATERMAN: There are lots of different values about jazz, the different levels of listeners who enjoy different things in jazz, who have different ideas about its particular place in their own worlds. Some of the jazz musicians are fairly verbal about what they think about jazz. I should think a good bit of research could be done just finding out the whole complex of jazz values.

HAYAKAWA: Well it includes ourselves, too. That is, twenty years ago it would be inconceivable that a group of PhD's would be solemnly sitting around recording their comments on jazz, for the purpose of encouraging serious, scientific, and dignified research into the matter. The fact that we've all made our own responses to it; the fact that a man like Marshall Stearns, with his literary education, is so deeply interested—these are part of this whole problem of the meanings of jazz within our culture.

WATERMAN: The meaning has changed and the fact that it has a meaning has also become recognized.

TURNER: I know the lyrics make a very strong appeal to many people among the Negroes. Plus the music that's there; they enjoy that, too; but they also enjoy the words they hear.

MERRIAM: Has there been much study of that, Lorenzo?

TURNER: I don't know of any study. It seems to me that that's something that *could* be studied.

WATERMAN: Russell Ames did something on the "revolt" content of the blues, some of the blues songs in Louisiana.

HAYAKAWA: Aren't the folklorists pretty much involved in a study of the content of blues songs?

MERRIAM: Actually, if we dug back we'd find quite a few things that had to do with that content, but nothing which I would regard as final on the problem. It certainly seems that there is a big field for research there.

HAYAKAWA: There is a place, talking about your interdisciplinary approach, where a number of people trained specifically in literature and literary criticism ought to be called into this. It's interesting to me that so many people who are professors and instructors of English are among those interested in jazz. Now, I have a theory about that. The prevailing literary styles are at the present time under the influence of Eliot and Allan Tate and other such people who all go in for an extreme degree of tightness of discipline and compression of statement. Well, the prevailing literary climate is such as to discourage any kind of expansiveness, any kind of openness and warmth. And in a sense, if you are expansive like Carl Sandburg, you just don't rate with the prevailing literary opinions. There is, nevertheless, a certain expansive and Dionysiac element necessary in any kind of art. If the literary people can't express it in poetry and in their criticism, then maybe jazz finds an audience among literary people because it gives expression to some of the elements that contemporary literary fashions don't leave room for.

MERRIAM: You do find, again mostly in the twenties, a good deal of jazz poetry, and later on a good deal of jazz fiction—but they're not from a traditional literary stream. They're mostly from "outsiders."

HAYAKAWA: If Vachel Lindsay were writing today, everybody would jump down his throat in the prominent literary journals. I mean he'd never get a break in all those literary quarterlies, because he simply bubbles over too much, and the prevailing literary fashion is for tightness, form, constriction, discipline; it's like binding Chinese women's feet.

WATERMAN: Or in this case, binding heads.

TURNER: To go back to the question of lyrics, the refreshing quality of the blues is their very great realism, in their description of actual encounters with life, as opposed to the droopy sentimentality of the Tin Pan Alley sort of thing.



MERRIAM: It just occurs to me in that respect: where does scat singing fit in?

WATERMAN: Now there's a linguistic phenomenon!

MERRIAM: A very interesting one. Is it an imitation of instruments, actually, or has it linguistic or semantic implications?

WATERMAN: Dizzy is always talking about how bop melody line imitated people talking.

TURNER: Well, I know many people identify themselves with the singer, largely through the words.

MERRIAM: But what if you have no words, what if you're scat-singing. Then what?

HAYAKAWA: It seems to me that there's something there to be looked into. It seems to me that at the heart of scat singing there's an element of satire involved, making fun of the prevailing values, about which most people are serious minded, just kidding everything. Of course it comes out very, very sharply in Louis Armstrong, very explicitly satirical in him, but some sort of sardonic or satirical element seems to be present in most scat singing that I can think of.

MERRIAM: Well, what about some of the old Jelly Roll things. There it seemed to be more of a rhythmic device than anything else. Remember some of the things in the Library of Congress series, really delightful things to which there are no words at all at any time, just scat singing, which just bounced along with the syllables sounding right. Just as a small problem, it might be very interesting and very revealing to study the sounds of the syllables used in scat

singing to see if there is a relationship musically—whether certain sounds came on the downbeats, and so forth.

WATERMAN: It could also be documented I think, that there has been a change in the kind of vowels and consonants used, in the change from traditional scat singing to bop scat-singing.

TURNER: We were talking about the satirical element. Now, how are we to know whom or what a singer is satirizing.

HAYAKAWA: Well, Mezzrow has a point on that, that in the scat singing and in the burlesque forms of singing particular sentimental songs, the Negro world was satirizing the falsity of sentiment prevailing in the white world. And in support of this he cites at very amusing length the reactions of Negro audiences to an awfully droopy movie love story and how unreal it all is to people who have a much more realistic approach to life.

MERRIAM: What about changing off-course again. What do you gentlemen feel about what is, conventionally speaking, the "main stream" theory that runs New Orleans-Memphis-Chicago-New York. Do you feel that this "main stream" idea is already sufficiently mapped out to be adequate as a historical framework? Don, what do you think?

HAYAKAWA: I haven't felt any great temptation to argue with it, but you know that Willis James of Atlanta University argues with it to some degree. He says that Pensacola and Atlanta and all sorts of Southern towns that I haven't even heard of are just as important.

WATERMAN: Not only that, but he points out that some of the people who are pegged as New Orleans players actually came from other places, where they had previously developed their styles.

MERRIAM: One big example in support of that Eastern Seaboard theory is Duke Ellington, who of course came up from Washington.

HAYAKAWA: Well, there is another theory that is sort of related to this. Since we're questioning the traditional history of the matter, have you ever heard the theory that the blues came up into the Central United States and spread out to the rest of the world from Chicago, but that the blues never did have that much influence on the Eastern Seaboard and going out from New York. The church music was more influential there. Now, I don't know how true that is. But the general idea seems to be that there were two parallel northward migrations of Negroes and that the migration up from New Orleans and Memphis, north to Chicago, brought the blues and the other migration brought largely spirituals—that there is a definable difference in what was brought north.

TURNER: Well, I've heard the blues tunes since I was a small child, in North Carolina, in the churches. Now, where they went from there and how they went, I don't know.

MERRIAM: Have you any suggestions, Lorenzo, that might possibly bear on how historical fact might be better documented? If we're not too sure about this main stream, what could be done to revise this concept?

TURNER: Well, we might go to various places in the South and interview old people and find out what tunes they have. Go to the churches and hear them sing. I grew up in that area on the Coast, in North Carolina; then later I worked in South Carolina and Georgia. And the old people there have all of these old blues tunes just as well as the younger.

MERRIAM: What about the Negro press? There seems to be a tremendous literature of Negro newspapers through the South going back quite a ways. It would seem that perhaps a thoroughgoing analysis of that press might help us out, too.

TURNER: Of course there were papers quite early, you know, before the Civil War, and they're available in certain places.

MERRIAM: That might be a very fruitful line of research. Dick, can you think of anything else that might help along this line?



WATERMAN: Well, it seems to me that there is still research to be done in terms of the antecedents of jazz, both on the African and the European side, and also in terms of the specific European types of music that were imported. I suspect that the quadrilles and the reels of New Orleans had a lot to do with the specifically New Orleans music. And I don't think you had the same kind of development—where you had Negro musicians hired to play reels and quadrilles—on the Eastern Seaboard.

HAYAKAWA: You mean, that is, that in New Orleans the Negroes had a bigger place, even as domestic servants, in the social life of the community, in the musical life particularly.

WATERMAN: The acceptance of the idea that Negroes are natural-born musicians and should play for the white folks and so on—I think that perhaps that started in New Orleans and got institutionalized there.

TURNER: That might have occurred elsewhere, too. Because the Negroes, during the period of slavery, were noted for their music.

WATERMAN: But were they taught to play instruments, or allowed to learn to play instruments? I know I've read accounts of Negro slave boys being called in to dance and sing and that sort of thing in South Carolina, but that's not the same as playing.

TURNER: I'm sure they played music; they had string instruments. In some places during the period of slavery, of course, they weren't permitted to use drums because it was felt they'd send messages on the drums. . . . For instance, in coastal Georgia today, they use their heels for their dancing instead of the drums. I asked why they used their heels and they said they weren't permitted during slavery to use drums. Those were people eighty, ninety years old, twenty years ago.

MERRIAM: This is a good line of investigation, at least. It seems to me quite possible that for Eastern Seaboard states one might find



a George W. Cable description looking back through the literature. He, after all, is the person that made Congo Square famous in New Orleans and perhaps distorted perspective.

I'd like to get back to the general question of linguistics now. Lorenzo, I wonder if you would have anything to start us off on this point.

TURNER: Yes, there is one very important point I'd like to make in that area. During the period of slavery, field hands and their families had very little contact with the owners of the slaves. The house servants, of course, learned to speak much as their owners spoke, and I have discovered, through teaching descendants of both groups, a very noticeable difference in their speech. Children and grandchildren of field hands would speak less like the whites than the children and grandchildren of house servants during the period of slavery.

WATERMAN: Now the early, almost pre-jazz musicians, at least in New Orleans, would be the house servant type, perhaps; the preferred ones. You'd expect their music to be more like the reels and quadrilles.

TURNER: That would be true, at least until the end of the Civil War. After the Civil War, I could see how many of the descendants of the field hands might take on some of that work. I wouldn't discard that possibility, of there being influence by the field hands since the Civil War. But not before the Civil War.

WATERMAN: The people who were in the early Baptist and Methodist and other church groups in the south, the Negro churches, were they particularly field hands, or descendants of the field hands, or on the other side? Is there any way you can generalize on that? Would you find the music of the churches, the kind of music that developed in the churches on the Eastern Seaboard, stemming from the field hands' group?

TURNER: The field hand group had their own churches, and the others had their churches that were a little more sophisticated in their services.

WATERMAN: What a difference that might have made in the music! I wonder if a good man with a good recorder could find out anything of that difference by going down there now?

HAYAKAWA: Isn't that one of the fundamental theories about the origins of jazz? That is, that with the rise of the lower white class, educated Negroes, who were descended from the domestic Negroes, were forced to play in Storyville along with the descendants of the field hands who had come into New Orleans as unskilled laborers. Therefore you had in New Orleans jazz the first combination of the uptown and the downtown Negroes, playing together in the same band, thereby producing this fusion.

TURNER: Then you also have the free Negro group who tended to associate with the servants rather than with the field hands. In some parts of the south they remained fairly isolated. Some of them even held slaves themselves, before the Civil War.

MERRIAM: Do you find it still easy to differentiate linguistically between the two groups?

TURNER: As late as ten years ago I made recordings, in my class in "The English Language in America," of students from those two groups. They transcribed very differently.

HAYAKAWA: This certainly throws light on the whole sociology, and the music, too.

MERRIAM: It seems logical that, if you find linguistic differences, you might find musical differences, too.

TURNER: And to this day we have, in some of the northern industrial centers, the "primitive" Negro churches—you hear them on the radio frequently. Their service is quite different from that of the sophisticated Negro church, which is an imitation of the white service. There's more African in it.

*additional
commentary*

Morroe Berger

Sociologist; writer on jazz subjects; now with the Department of Economics and Social Institutions at Princeton University.

The sociologist can look at jazz in several ways:

(1) He can study the "jazz community," that is: the musicians; the fans; the things they feel in common; their contempt for "commercial" music; their strong in-group feelings; what jazz means to them as a form of protest, or of "coterie-culture;" the great gap between the educational level of the musicians (at least the older ones) and the intellectuals who admire them; the original-label cult; the "I saw Bix" cult; the deliberate lowbrow approach of highbrows who like jazz. (It would also be interesting to study the jazz fans as a group: their socio-economic backgrounds; educational levels; how they were introduced to jazz; what they seek and find in the music; their other interests, etc.) This sort of sociological approach studies the jazz community structure and the interrelation of its parts.

(2) He can study the relationship of the jazz community to the total society in the United States. The approach looks at the role jazz plays in American life, not as music but as a form of inter-group relations. Here the sociologist would be interested in the relations of Negroes and whites in the jazz community and how this relationship carries over into the non-jazz life of the community. The jazz community shows two features that are unusual in American life: Negroes outnumber whites (or did) among the players and the audience; and Negroes are accepted without question as the equals, if not the superiors of the whites. Another aspect would be the relationship between jazz as a form of protest and the expressions of leftist political protest.

(3) Still another way the sociologist might look at jazz is from the standpoint of the social conditions surrounding its creation and performance. Here the significant point would seem to be that jazz is a folk art in an urban setting, an unusual situation. Another line of fruitful investigation might be to look at jazz as a bridge between folk art and mass culture, since it has so often been the source for popular, mass music.

(4) The sociologist would be interested in studying the ways in which jazz diffused from exploited, lower-class, poorly educated Negroes in the South to middle and upper class intellectuals in the North. This process of diffusion of jazz is especially interesting because it is somewhat different from the usually-studied processes of diffusion. Most such studies have been of examples in which a subordinate culture borrowed from a superordinate one—jazz is the opposite; most studies are of borrowing by one culture from an entirely different one—jazz is a case of borrowing by one element from another within the same broad cultural whole.

An aspect of the study of the diffusion of jazz would be the tracing of the places in which it made its first penetration (outside of Negro culture), and why, and the places it was most strongly resisted. This general approach would include a study of the periodic "revivals" of Dixieland, and whether these are actually cases of diffusion to new groups or merely renewed interest on the part of older ones, or only the results of advertising and publicity efforts. Another interesting aspect of jazz diffusion is the fact that today Negro audiences seem to be no more interested in jazz than white audiences; if so, there's a phenomenon to be investigated here: is jazz inherently appealing to Negroes or isn't it? If it is, is this a

cultural and social phenomenon of recent development (that is, since the settlement of Negroes in America) or does it go back to Negro origins in Africa?

Harold Courlander

Folklorist; author; editor of Ethnic Folkways Library of Recorded Music.

I feel that an extremely important aspect of the study of Jazz—particularly in relation to origins and development—is a study of the folk music of the major cultures which influenced the American scene in the south and elsewhere. The phenomenon of jazz is presumed to have made its appearance in the general region of Louisiana, an area populated by people of French, Spanish, Cajun, "Creole," British and African extraction—not to mention the American Indian. Despite obvious African and Afro-American influences, there is in jazz so much that is non-African that one must be prepared to consider possible French, Spanish and other con-



tributions. This can't be done on a piecemeal basis, at least not adequately. It would seem that any conclusions about jazz origins must be built on understanding of French, Spanish, West African, and British folk music. If we don't know a good deal about all of them as a basis for jazz studies, any "conclusions" we come to can at best be mere speculations.

It is my feeling that rhythm, on which great emphasis has been placed, is only a small part of the total picture. But should one attempt to show, for example, that a particular jazz beat is "African", it would be essential to know that the same rhythm does not commonly appear in, say, Spanish folk music. Also important is the study of the hybridized folk music of southern United States—that is, "American" folk music, for in a sense this is a musical culture somewhat separate from pure Spanish, pure French, pure British, or pure West African culture. Jazz developed out of, and drew upon, not only the mother cultures, but the hybridized offspring as well. To borrow a technical term from another field, there has been a good deal of "feedback." Let us assume—purely theoretically—that the early popular music of New Orleans was "French" or "Spanish." As time passed, other influences were felt, say that of the rural Negro population. The popular music of New Orleans thus became hybridized. But the rural Negro music was in turn affected by the new urban development. In other words, the flow is back and forth, and in many directions. This precise example is purely hypothetical, but the point is that one must have some knowledge of the acculturation that took place in the areas under study.

Examination of the various folk musics should go beyond the obvious elements of rhythm, melody and harmony. Singing techniques, motor traditions, the relationships between different voices and instruments, and the verbal themes of songs are all important. West Indians—Haitians—can take a European melody, play it in a rhythm that could be European as readily as African, and yet produce an effect which is distinctly non-European. What are the non-European elements which, combined with European melody and rhythm, make a casual listener conclude that he is listening to music from the "Dark Continent"?

In addition to carefully examine the folk music of major ethnic groups in America, I think a fertile field for study is the instruments that are employed in Jazz and the instruments of folk music. The particular use to which the double bass in a jazz orchestra is put—the manner in which it is played—is strange unless one makes the connection with its probable prototype—the washtub bass, and the washtub's own ancestors—the mosquito drum of Haiti and the earth bow of Africa. Other seemingly "makeshift" instruments such as the washboard might, with adequate study, be connected with the notched sticks played by both Africans and American Indians. These notched instruments in many forms continue to exist throughout the West Indies and the American mainland. One would want to know about jugs and many percussion instruments that have found their way into jazz orchestras. One would want to know by what route the derby hat became an accessory to the trumpet, and what came before the hat. These are, it seems to me, rich fields of investigation as long as one is talking about origins of jazz. And it is pretty certain that jazz was never invented. Somewhere along the line it got a name. But it developed out of something, or many things, that came before.

It is very likely that studies along these lines would spotlight elements in jazz to which, so far, little attention has been paid, and which will prove significant once terms of reference have been established.

Henry Cowell

Composer; musician; author; teacher; visiting lecturer at Columbia University and The New School for Social Research.

Perhaps I can best contribute to the seminar by commenting on the definition of jazz arrived at by the third Jazz Roundtable at Music Inn in September, 1951. It ran to twenty words: "Jazz is an improvisational American music, utilizing European instrumentation, and fusing elements of European harmony, Euro-African melody, and African rhythm." Compared to the definition of jazz in

Webster's dictionary, which seems to be describing the kind of music played by Paul Whiteman in 1924, this definition is a great improvement. It still leaves something to be desired, however.

Firstly, I should say that, since many areas of jazz have made increasing use of arrangements, it is not quite correct to speak of jazz simply as "improvisational." Call it "semi-improvisational," without going into details on the amount or percentage of *ex tempore* playing. Secondly, I should say that jazz, especially in its earlier forms, used a great number of instruments that were *not* European. What about the wash-tub, the kazoo, the earthen jug, the washboard, and so on? This is one of the outstanding characteristics of jazz, namely, the use of a wide variety of improvised instruments. There is another non-European group of instruments from Africa, via the West Indies, which are sometimes found in jazz, too. I think I will omit the phrase, "utilizing European instrumentation."

As for the rest, perhaps a few general comments will suffice. I think that jazz should be analyzed as all so-called primitive musics are analyzed. Crucial similarities and differences to other world musics would surely appear and thus help to define the nature of jazz. For example, in common with all the musics of the world, jazz uses a melodic scale in which two or three notes are principal. On the other hand, I think it will be found that jazz is not primarily based on harmony. This is a characteristic that jazz shares with all music except that of the modern Western world. Further, I think that jazz probably has nothing whatsoever to do with syncopation—a characteristic with which it has been saddled for years. Actually, the rhythms of the music of different eras vary. "Swing," for example, was predominantly 12/8 time, and so on.

I am especially interested, however, in the philosophies underlying jazz. It has circled the globe in a surprisingly short time and its appeal must be almost universal. I think the nature of its appeal may be found, in part, by asking the question: "What is this music used for?" Like other musics of the world, the subject matter of jazz generally consists of love songs, lullabies, war songs, laments for the dead, and religious songs. An understanding of the meaning behind jazz, as well as the music of the world in general, makes for a better understanding of human beings. For music reflects the culture in which it evolved with unerring accuracy.

Maurice R. Green

Psychiatrist; staff member, Roosevelt Hospital, New York; Long-time student of jazz.

Jazz is an intimate expression of some profound and predominant patterns of living in our culture. The psychiatrist, as an expert on facilitating awareness of particular interpersonal patterns of living, must work together with the anthropologist in describing generalized patterns of living in our culture. This must be done in a context comparative with other cultures and including identifying data of a human being in any culture. Here the psychiatrist could help formulate and describe the interpersonal and cultural context out of which jazz musical forms have evolved to the present day. This context should be relevant to the values of human growth and development.

In regard to physiological psychology, however, I think a considerable amount of work has been done. I'm thinking especially of research on hearing and musical perception, such as the work at the Eastman school of music in Rochester, N.Y. I'm sorry to say that I know nothing specific about this work but I would guess that it has been neglected in the field of contemporary jazz music.

Stanley Diamond has already described some specific techniques for approaching the information we're seeking. Another very important and difficult task is the evaluation of jazz audiences over the years. Who were the first people interested in the earliest jazz music? What were they like? And what was the nature of their interest? This is a job for the historian. What is the significance of the recent upsurge of popularity of Dixieland style jazz? What is its audience? What is the effect of the audience on the music? This kind of data might involve expert sampling techniques.

Thus we see that many scientific techniques are necessary in this multi-disciplined approach to an understanding of jazz; they include

biographies of representative musicians and singers, historical data of varied nature including records, player piano, scores, memories of scores and performances by old-timers still alive, the earliest beginnings in mass entertainment media like movies and radio, and so on, and a study of the musician-audience interactions current up to the present day. Who played jazz yesterday and today, what is their concept of it, who listens, and what do they look for in listening? What if anything distinguishes a jazz aficionado from other people? This involves field work in our own culture with all the techniques social scientists use in studying similar processes in other cultures: it might include Rohrschach tests and psychiatric evaluations of some significant people in jazz; personal interviews with representative musicians and audience members; and then coordination and correlation of all this data with the data gathered by the other disciplines.

The musicologist, historian, critic, musician, psychiatrist, and social scientist could then get together in organizing this information and formulate meaningful statements that would contribute to these specialized disciplines as well as to the study of jazz itself. The history of jazz so far has certainly illuminated some important aspects of the psychology and socio-economic processes of the American Negro, and minority problems *per se*. I would think further exploration in this by way of more current music might contribute immeasurably to an understanding of the psychology of the atomic era.

One last remark: I've often been asked about how music affects emotions and how music therapy works. I think the answer to these questions lies in further study of musical expression in relation to habit and temperament. By habit, I mean all the repetitive activities suggested by that word in daily life, including rituals, traditions and conventions. By temperament I mean all the bodily rhythms, such as circulation, respiration, menstruation, etc., and all the sensory responsivities. Certainly some one should study musical responsivity among the body and temperament types that Sheldon has classified.

Chadwick Clarke Hansen

Long-time student of jazz; graduate student in the Program in American Studies at the University of Minnesota.

(Let me apologize, before I begin, for the sketchy nature of this article. I was asked to write it only shortly before the deadline for this issue, and it must therefore be only a collection of loosely worked out suggestions. Yet it seems to me worth writing, even in so incomplete a form, in view of the present state of knowledge about jazz. Those of us interested in jazz research now have, in Marshall Stearns' Institute of Jazz Studies, an organization which may eventually fulfill its announced intention of serving as a sort of central clearing house for information which is today widely scattered. And the Record Changer may serve as a vehicle for the publication of much of this information.)

Our culture has characteristically paid little serious attention to jazz. Students of what used to be called "classical" music have recently become unhappy with that term, and have substituted the word "serious." Yet folk and popular musicians are certainly "serious," too. I move the use of the word "academic," since "classical" music has always received academic recognition, while jazz has remained until recently an unnoted part of our culture.

This situation is changing today. Indicative of the change is the fact that Willi Apel's *Harvard Dictionary of Music* (Cambridge, 1947) contains a rather thorough and informed article on jazz, whereas earlier official works usually contented themselves with a paragraph or two of condescending reference to George Gershwin and Paul Whiteman.

The academies, then, are ready to learn about jazz. The central problem now is that knowledge about jazz is scattered over so many different areas. The cultural anthropologists have been telling us for a long time that no aspect of a culture may be understood in isolation; that each part bears an integral relation to every other part. This is particularly true of jazz, which is woven inextricably with all the threads of American experience. As a result, no single approach can hope to give an adequate account of jazz; we need to

use the methods (and the knowledge already available) of a good many different disciplines. It is my purpose here to suggest a few of the different approaches which may be useful in any study of jazz.

Musicology: Charles Seeger has remarked that the discipline of music is, in its assumptions, far behind many other disciplines. He gives as an example the fact that although language scholars have been willing, for over a century, to study non-Indo-European languages on their own terms rather than in terms of Latin grammar, far too many music scholars are still bringing the preconceptions of the Western European "classical" tradition to the study of non-European music. This might help account for the fact that jazz has been so badly misunderstood in official musical circles.

Yet a number of music scholars have overcome this prejudice and done extremely interesting studies of non-European music. Perhaps the most distinguished of these men is Curt Sachs. Although he has not extensively investigated either jazz or jazz backgrounds, the methods which he employs to analyze other musics should be of considerable use in any analysis of jazz. Further, his analyses of Eastern music and primitive musics provide interesting standards of comparison for the non-European elements in jazz.

Language: Language and music are often quite closely related, but the study of language and music are separate disciplines. The results have often been quite unfortunate. Thomas Campian, the English song writer for example, has too frequently been considered either as a poet or as a musician; his songs have seldom been considered as songs.

We know that language and music are very close in jazz. The human voice is used as an instrument in the scat vocal, and instruments are frequently used to approximate the intonations of the human voice. We even have critical terms for this type of instrumental technique: for example, "preaching cornet" and "talking drums." But we do not have a thorough study of the language of the people who created jazz.

Lorenzo Dow Turner, in his *Africanisms in the Gullah Dialect*, has established the existence of African language habits and African words in the Georgia and Carolina Sea Islands. He believes that many Africanisms may also be found in the Creole or Gumbo dialect of Louisiana. I know that several such survivals do exist in this dialect. But no one has yet made a systematic study of it. Nor has anyone made a systematic study of Africanisms in the speech of any other American area.

Once we know precisely what Southern Negro speech is, a number of further questions will arise. For example, what exactly are the connections here between speech intonation and instrumental intonation, or between speech forms and musical forms?

Anthropology: The work of some anthropologists (particularly of Melville Herskovits and Richard Waterman) is already known to many jazz enthusiasts. But there are a good many odd bits of anthropological information floating around in various scholarly journals, which are not so well known as they deserve to be. In the *Journal of the American Musicological Society*, II, 3, pp. 196-7, for example, there is an abstract of a paper by George Herzog on "Canon in West African Xylophone Melodies." This paper is of interest not only as an analysis of Liberian instrumental part music, but also because this particular xylophone music is a language. Here is added evidence of the close connection between language and music in the African background of jazz, but how many people interested in jazz have ever heard of it? Perhaps what we need is a running bibliography in the Record Changer.

One of the most effective methods of the anthropologist is the comparison of cultures, and this method might well be further applied to jazz. There are Afro-European musics in Central and South America, in Spain, and in the African cities as well as in the United States. A comparison of them might tell us a good deal about those elements which are unique in jazz, and those which are common to other musics. Arthur Alberts' recordings of West African "Cafe" music, Hugh Tracey's recordings of South African city music, and a large body of recordings of Spanish folk music and of Central and South American folk music furnish a good start for such a comparison.

Sociology: Most sociologists are apt to doubt that African cultural survivals have been at all extensive in the United States, and so they are useful as a point against which to check the African enthusiasms of the anthropologists. For the classic exposition of this point of view, see E. Franklin Frazier's *The Negro Family in the United States* (Chicago, 1939; New York 1951, revised and abridged).

Beyond their usefulness as opposition party to the anthropologists, of course, the sociologists are of primary importance because jazz has been so much involved with American society. Consider the really astonishing number of changes that have occurred within the jazz tradition; could they have taken place within a less dynamic society?

A sociologist once told me that the word "cool" may apply to a person as well as to music. The "cool" Negro is the modern Negro who does not get hot and bothered, shuffle his feet, look down at

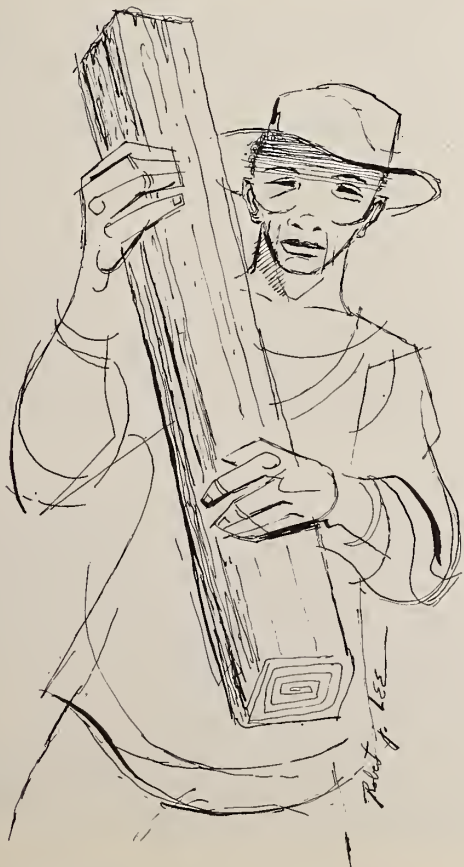
the ground, and play the fool in the presence of a white man; who is, instead, calm, cool, and self-possessed, ready to take his place as an equal in American society. Is it any wonder, then, that a good many modern Negro musicians dislike traditional jazz? And is it because the banjo is a plantation symbol that so many modern Negro musicians dislike that instrument? (Other considerations than race are involved in this question, of course. The equation of range and of fingering facility with technical excellence, and the idea of progress are both important. But the race problem is certainly present.)

History: Much of the historical work has already been done by record collectors. But much of it has been uncritical. Although most musicians regard their recording dates as unimportant intervals in the business of playing for a live audience, a large amount of research has had to be done in terms of recordings, since they are the best available material on early jazz. Yet few people have bothered to get musicians to talk about the difference between playing in a recording studio and playing for an audience, so that we might have some check on the validity of recorded evidence. This is an area that needs thorough investigation.

Very little work has been done on the history of the American backgrounds of jazz. Yet the material is there. Nicholas Cresswell's *Journal, 1774-1777* (London, 1925) contains a description of an African calabash banjo in Virginia. And Thomas Ashe's *Travels in America in 1806* (London, 1809) contains a description of a West Virginia band which consisted of two Negroes playing banjos and a Chickasaw Indian playing a flute. Here, incidentally, is a large area for study. We know that there was a large amount of contact between Indians and Negroes in America. Would a close comparison of American Indian music and jazz show any direct influence?

Literary material is sometimes as valuable historical evidence as journals and travellers' accounts. G. W. Cable, the local-colorist, wrote two extremely useful articles on Creole slave songs for *The Century Magazine* (v. XXXI, New Series v. IX, November 1885—April 1886). The illustrations, by E. W. Kemble, show a number of African instruments in use in New Orleans, including a jaw-bone scraper and a three-stringed bowed instrument. This latter instrument is the African descendant of an ancient Near-Eastern instrument, the rabâb. The European descendant, the rebec, blended with or was replaced by the viol during the Sixteenth Century.

I am informed that Fred Ramsey believes that actual digging—archeology—might unearth some pre-jazz instruments in the South. I don't doubt it, and I wish success to all jazz archeologists. There should also, however, be a little more digging in the written raw materials of history.



Psychology: Although no one has as yet produced a very satisfactory psychology of music, the psychologists have produced a magnificent scientific tool. It has been available for over twenty-five years, but it has not been extensively used, partially because it is expensive, and partially because few people seem to know of its existence. Milton Metfessel's *Phonophography in Folk Music; American Negro Songs in New Notation* (Chapel Hill, 1928) is a comparison of classical, sophisticated-Negro, and folk-Negro song, using a machine which *graphs music precisely*. Every minute change of pitch is exactly traceable. In American Negro song, and in jazz, where timbre is extremely important, and where certain intervals (notably the third and seventh) are not fixed, the advantages of this graphic machine over conventional notation are obvious. How about it? Will someone buy one of these machines and find out just exactly how wide Bechet's vibrato really is?

Conclusion: This has been, inevitably, a rather loosely connected series of half-formed suggestions. But I hope some of them may be useful. Alan Merriam and Robert Benford's forthcoming *Bibliography of Jazz* should be useful in assembling some of the widely scattered information that is now available. But I understand that their work does not extend to jazz backgrounds. That is a job that needs doing. It would be facilitated if everyone who has any jazz information that is not widely known would make it and any future discoveries available through some central clearing house; either the Institute of Jazz Studies or the Record Changer.

Curt Sachs

The world's leading musicologist; professor at New York University; lecturer at New York Public Library; formerly professor of Musicology at Berlin University; author of *Our Musical Heritage*, *World History of the Dance*, *History of Rhythm in Music*, *History of Musical Instrumentation*.

I have been duly impressed by the proceedings of this seminar on jazz, and I also have learned a great many facts unknown to me. . . . It is true that every human achievement, be it art or science or business, can be looked at from the vantage grounds of history, sociology, philosophy and what not. . . . I should like to make one point, however: a scholarly work, as a work of art, needs integration. And integration is possible only where there is one man, one creative mind.

THE LIBRARY AND ARCHIVES OF
THE INSTITUTE OF JAZZ STUDIES

a description by

Robert George Reisner

Curator, Institute of Jazz Studies; librarian, Cooper Union; bibliographer and author.

A complete and permanent documentation of jazz, past and present, is one of the goals of the Institute of Jazz Studies. To all persons seeking information for study and research, the Institute offers its resources, which are extensive and are being increased by leaps and bounds.

Let's say you are a student writing an M. A. thesis on the subject of "Jazz and the Machine Age." You can start with the Institute's library, which contains over three hundred books devoted directly to jazz history and allied subjects: jazz fiction and poetry; sociological works; and books concerned with Negro history, American humor, folklore, African backgrounds, the Caribbeans. Many of the books are in foreign languages—French, German, Italian. One is in Japanese.

When you have exhausted all the information in books, you can turn to the periodical collection. Three full catalog drawers, containing an index of articles to have appeared in jazz magazines (some of which are annotated), provide a rich fund of information.



Since 1949 a valuable reference tool called *Music Index* has been indexing all types of music articles. This cuts down the Institute's job somewhat, but not too much. *Music Index* only covers a few periodicals in the jazz field, such as *Down Beat*, *Metronome*, *Melody Maker*, the *Record Changer* and *Variety*. The Institute's files take in a multitude of jazz journals—including those no longer active—and breaks down many books. The Institute plans to have all this material bound in the near future. There is also considerable foreign periodical literature devoted to jazz; the Institute has runs of magazines from England, France, Japan and Australia and many other places.

After consulting such magazines as *Jazz Journal*, *Jazz Notes*, *Jazz Record*, *Jazz Information*, *Jazz Hot*, *Jazz Music*, *The Second Line*, *Pickup*, *Recordiana*, *Clef*, *Playback*, and *Swing*, the student can continue his investigations by turning to the vertical files. These are the catch-alls. The files have two main divisions. The first is biographical and contains dossiers on individuals of the jazz world; musicians, critics, song-writers, dancers, singers, authors; the great and the lesser lights. The information ranges from press clippings to primary source material, such as personal letters. The second category is organized by subject, and here is where all other material falls. To date it numbers 125 subject categories, some of which presented a semantic challenge. The Library of Congress could not furnish me with headings which would dovetail with the material. The result is a fascinating new list of subject headings with appropriate cross references (which I shall eventually submit to the Library of Congress to add to their already huge subject heading file). Over a thousand separate items, such as magazine clippings, record brochures, discographies, pamphlets, maps, souvenirs, sheet music, photos, newspaper columns, and concert programs go into the files. These valuable social documents are broken down into their subject categories whose ramifications suggest the pebble (jazz) hitting the water and the waves (its influences) spreading outward. A sample list of subjects would include: Blues, Boogie-Woogie, Cake-walk, Calypso, Chicago jazz, Dance, Afro-Cuban, Disc jockies, Discography, Dixieland jazz, Ethnopsychology, Folk music, Gospel singers, Harlem jazz, Hymns, Jam sessions, Jazz in art, Kansas City jazz, Mambo, Narcotics, New Orleans jazz, Ragtime, Riverboat jazz, Swing, Wolverines.

Also a part of the collection are some 12,000 records and transcriptions. The Institute is forming an art collection comprising works in all media (painting, sculpture, graphic arts, photography) which relate by mood or direct subject matter to jazz music.

The Institute's archives are extensive, but so are its future plans. And so, also, are its problems. As a bibliographer and librarian, I am concerned about the ephemeral nature of certain materials. This may be twofold. Firstly, there are the items which appear in daily papers, handbills, programs, or song sheets—things which are printed in the thousands, thrown away or destroyed almost immediately. Just try and find one a year after its first appearance. The hard-cover book or scholarly magazine, which is indexed, is not as important to the bibliographer as that elusive column which appeared—but when?—in a New Orleans paper. Secondly, there is the physical problem of poor paper which is yellowing and which will be dust in relatively few years. These must all be microfilmed and photostated. For example, *Der Querschnitt*, a magazine containing early important writings on jazz by famous European intellectuals, was in very bad shape when I last examined it in the New York Public Library. The Institute's bibliographies list some 1300 magazine entries in journals outside the jazz field. If the actual article cannot be obtained a photostat must be made for the files.

You can be of service to the archives by donations of material in any of the forms mentioned in this article. We welcome and invite your inquiries and interest, and are in real need of the active cooperation of the jazz public.

the institute of jazz studies

(Continued from Page 7)

The contribution of these roundtables towards the aims of the Institute has been unique. They permitted experts from different fields to get together with each other, as well as with practicing musicians, to exchange ideas; they stimulated and informed the panel members at the same time; and they clarified the most rewarding approaches to the study of jazz. For example, both experts and performers discovered phrases from the gospel singing of Emily Brams in the country blues of Brownie McGhee; they identified characteristics of Ralph Sutton's present-day style in the ragtime piano of Eubie Blake; they heard elements of the field-holler in bop; and they noted rhythmic accents of an African nature in the vocal technique of Mahalia Jackson.

As a result of these and similar insights, composer Henry Cowell has become interested in studying the relationship of jazz to the musics of the world. Tremaine McDowell, chairman of American Studies at the University of Minnesota, is examining roundtable material for use in the classroom. Willis James, Director of the Fort Valley Folk Festival, is investigating the antecedents of gospel singing. Richard Waterman, director of the Laboratory of Comparative Musicology at Northwestern University, is studying the general contribution of Afro-American music to the music of the U.S.A. And the present writer, with the aid of a Guggenheim Fellowship, is completing a book on main currents in jazz. It has become clear that the study of jazz affords a key to the American character and our entire civilization.

Plans

In the coming year, the plans of the Institute are fivefold: first, to continue the assembling of an archive of recordings and literature on jazz and related subjects, available to any qualified student; second, to organize field trips whereby documentary interviews with pioneering musicians may be recorded and fast-disappearing material on the history of jazz preserved; third, to aid in the publication of worthwhile studies on the subject; fourth, to work out a series of courses on jazz at a university level (an introductory course is being instituted at the New School for Social Research in New York next September); and fifth, to continue participation in the Music Inn Roundtables on Jazz. Meanwhile, until it is in a position to publish its own journal, the Institute has accepted an invitation to have its announcements and reports appear in a special section of the *Record Changer*.

The fifth Roundtable, on the subject "From Folk Music to Jazz," will be held this August 16-30 at Music Inn, Lenox, Massachusetts, and is open to the public. The first week will be devoted to folk music—European, African, and West Indian—as it exists in the U.S.A.; the second week to the meeting of these folk sources in jazz. At present writing, the panel members will probably be professors George Herzog, Charles Seeger, Tremaine McDowell, Harold Courlander, and Willis James, with myself as director, plus a representative group of authorities on jazz. The performers—to be announced—will be the best obtainable exponents of the music under discussion.

As the Institute grows and expands, its activities will become more and more comprehensive. In addition to a variety of research projects, the Institute might well become a clearing house, coordinating any and all activities that foster an understanding and appreciation of jazz. In such a capacity, it could publish a quarterly journal, produce an annual festival with awards and scholarships, provide a workshop for practicing musicians, release albums of illustrative recordings, organize a series of integrated forums throughout the country, assemble a photograph and film library, and generally make available to the public information on jazz and related subjects.

Membership

Although the Institute of Jazz Studies is built around experts and scientists, its real functioning strength must come from the support—both moral and financial—of the many individuals who simply enjoy jazz and who would like to see it given the attention and recognition that it truly deserves. The classifications of membership, listed elsewhere in this issue, provide for this. All members of the Institute can render invaluable assistance by active field work, personal interviews, discographical studies, and many other ways that will surely come to their attention. In this manner, the aims of the Institute may be more rapidly and effectively attained.

(EDITOR'S NOTE: *The Institute of Jazz Studies*, a non-profit organization, was formally launched on July 25, 1952, when the certificate of incorporation was signed by the founding members. The Board of Directors held their first meeting in New York on May 26, 1953, and committees are now at work developing programs.)

Jazz critic Frederick Ramsey, Jr., is perhaps best known as a co-author of *Jazzmen*, but—as this pictorial essay indicates—he is also a skilled and sensitive photographer. Here he has documented, probably for the first time, the land and the people from which jazz sprang—as it is today, but in many respects unchanged by the passage of time. It would be a privilege to publish this beautiful and revealing study in any issue of this magazine. In this special issue, it has an added value. Although this document was created by Ramsey as an individual, he is quick to point out that it is very much an example of the sort of project that can be developed under the auspices of the Institute of Jazz Studies, and illustrates the "new dimensions" in jazz research the Institute seeks to encourage.

a photographic documentary
of JAZZ and FOLK BACKGROUNDS

by FREDERIC RAMSEY, jr.



at natchez, mississippi . . .

. . . a man comes down mornings
to the park that sits on top of the bluffs.
he rests his arms and dangling shirt-
sleeves on a rough-hewed board fence,
and he looks out. he sees the big steel
bridge they threw across the mighty
river, so deep and wide. he sees tugs
chuffing upstream with a string of
barges in tow. four men on a crew,
when there used to be twenty, thirty, a
hundred. "when i was a youngster,
there didn't used to be nobody around
here did nothing but work on
boats. . . ."

listening there long ago, he heard bands
play as boats came in to the landing
below.





he wouldn't have to go far to hear a horn, even now, halfway down to the landing from the blufftop, if he cared to take the steep road, he'd find the clubhouse.

and up on top of the bluff, 300 yards away, there's a juke . . . the riverside cafe.





*trucks pull up all day, the box in the joint
grinds out a just right bounce. at night, there's
sonny boy williamson, washboard sam, and
tampa red singing an old river song, early in
the mornin' . . . just about the break of day,
you ought to see me grab my pillow, where
my good gal used to lay. the slow beat of the
blues goes on till 'fore day. . . .*



*that may not be the way the old man
remembers it, when there was bessie
smith, big as life, shouting the tent down,
up on n. pine street lot, with the rabbit
foot minstrels. . . .*



but the jive is there. in macon, georgia . . .

*. . . in roadside jukes, where
they put boys in white coats,
and give them a bounce and
barbecue concession. . . .*



. . . and going down to the levee, vicksburg.



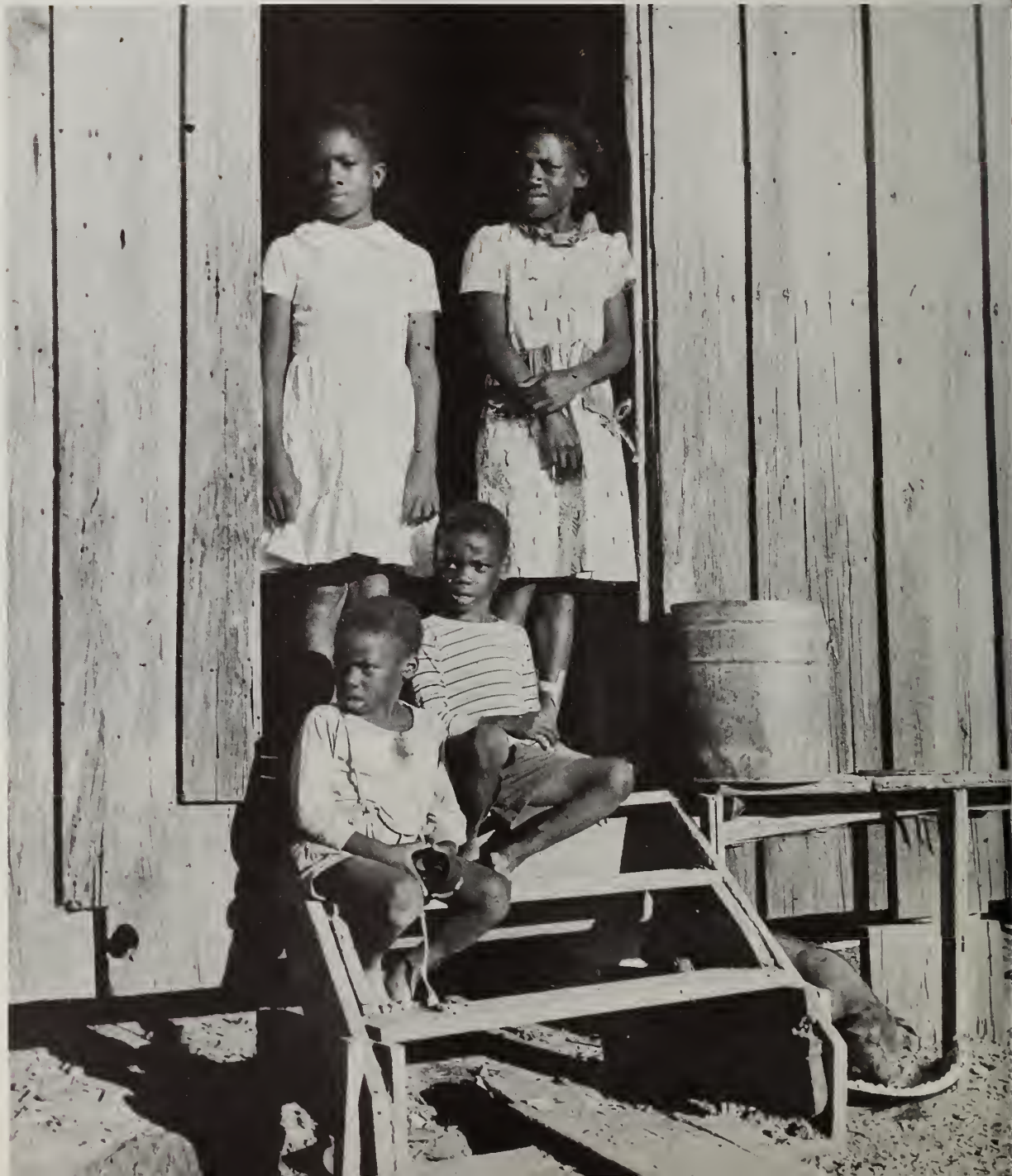


*even though old mighty sprague, big
mamma of the mississippi, lies there
rotting at the landing, with gas tanks
for motor launches right beside
her . . .*



*and porches sleeping in yesterday's
sun are split at the seams, with
plaster cracking off in big hunks.*

*but the youngsters keep coming
on, up and down the river.*





in the cotton fields. . . .



*go down, old hannab
and don't you rise no more.*



you got to jump down, turn around . . .



. . . pick a bale o' cotton . . .

. . . pick a bale a day.





*got to bring that cotton
to the gin, let the rock
island and t & p take it
away.*

blues will get you,

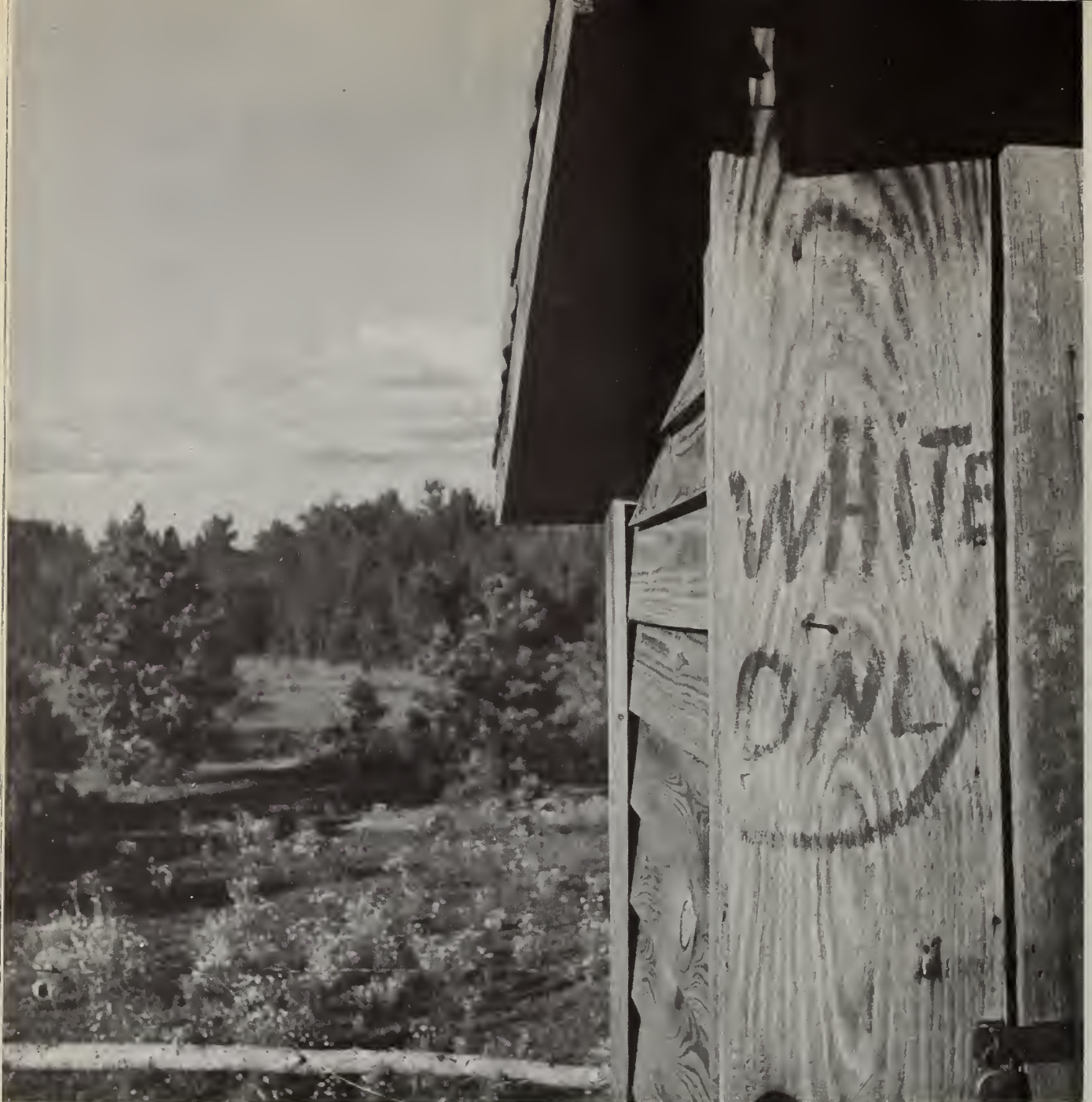


every way



you turn.





i heard a white man say,

"i don't want no niggers up there."



*if your house
catch on fire,
an' they ain't
no water
'roun' . . .*



*. . . throw your
trunk out
the window,
and let the
shack
burn down.*



now, you talk about that old careless love . . .

i'm a young woman . . .





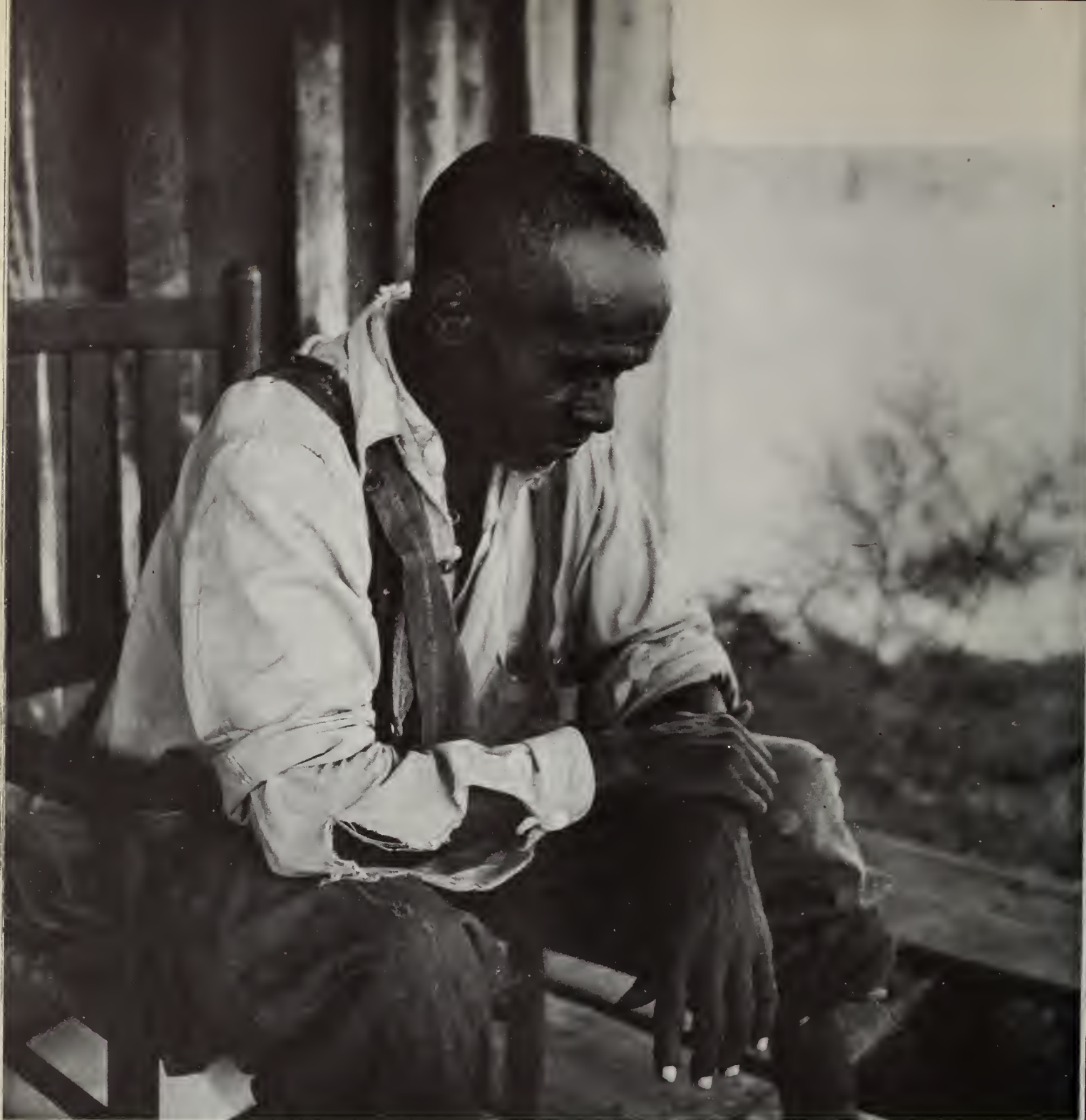
... and i ain't done ...



runnin' round.



now you see what that old careless love will do.



de kalb blues, lord, make me feel so sad . . .



just to think about the times i once have had. . . .

*rather see my coffin comin',
oo—lordy, lord,
in my back door*





oh mamma

i feel superstitious

about my hog lord god it's my bread.





"talkin' 'bout the blues? . . .

*. . . well, yes,
i remembers
ma rainey.
we used to visit,
up in rome."*

II *the chicago seminar*

(Continued from Page 17)

WATERMAN: Of course, there is big difference between gospel hymns and blues, in the minds of people who sing. Mahalia Jackson will not sing a blues song, she just won't. Musically, there's no difference that I can tell, but in terms of the intent and content there is a great difference.

HAYAKAWA: I've been thinking that one fascinating aspect of this jazz research, as opposed to other kinds of literary research that I'm accustomed to (and it comes near to what you men do in anthropology), is that you have to deal so much with the direct interview. It requires a good deal of leg work, and its live research, and you have the same degree of urgency that you have in some of your anthropological expeditions, that if you don't hurry up and get there, it'll be gone.

MERRIAM: What about the social and cultural backgrounds. Let's look into that: what do we know about it and what kinds of research should be done.

WATERMAN: I would like to know, for instance, if there's any consensus of opinions among the jazz musicians, any homogeneity of opinion concerning a great many things—concerning politics, religion, sports, all sorts of social and economic questions. Do jazz musicians, in one way or another, form a sort of industrial, trade sub-culture? If so, they could be investigated from a number of angles. I don't think too much is known now even about such things as the income, the standard of living of jazz musicians.

MERRIAM: I do recall one article I've read on this subject, which tends to show that his situation is not what one would call either "normal" or a "good" situation, even from an average point of view. I think that the findings by this particular sociologist were that the average jazz musician had perhaps \$200 in the bank, that was his maximum, I recall. He tends to associate with promiscuous women, and tends to drink heavily, and tends to die early, and so on. But while this article is a beginning, we are certainly quite right in saying that it is no more than that, and that this is a problem that could surely bear further investigation.

WATERMAN: How do we know that people who are not jazz musicians, who are in similar circumstances—not much money in the bank, not much security—how do we know that they don't follow the same pattern of drinking and the rest?

MERRIAM: Precisely.

WATERMAN: In terms of a broad title, this would be "The Status of the Jazz Musician."

TURNER: Of course, one answer would appear to be that he is so much interested in his art that he doesn't take too serious an interest in material things.

MERRIAM: I should like now to get back to what I think is one of the crucial points of reference in understanding jazz backgrounds and the influence of Africa. Just what is the African contribution. One of the things that hasn't been investigated, much for example, is the idea of the secret society, which contributed a great deal to jazz in the form of opportunities for marching bands to be organized, for example. Yet we know little about the secret societies, which do seem to have some roots in Africa.

HAYAKAWA: This is news to me. Is there a relation between the New Orleans burial society and the African secret society?

MERRIAM: I won't say that there is a distinct relationship, but what I will say is that it is a strong cultural institution in West Africa and it popped up, apparently, among the Negro peoples in New Orleans.

TURNER: And in the early days nearly all of the secret societies had their own bands.

WATERMAN: You find the same sort of thing in the West Indies. In Cuba, for example, the secret societies do have their own bands, a number of them being almost completely musical societies. They exist because they have their bands, and they can parade once in a while, with their instruments, their songs and their costumes. Same thing is true of Trinidad. It is undoubtedly a West African pattern, in that it gave them something to look forward to, a focal point—for segments, anyway, of their own social group. There certainly are secret societies, plenty of them, in the European heritage.

MERRIAM: But it seems likely that the tradition of this sort of thing has a deep basis in African society.

WATERMAN: And a deep basis in certain parts of the New World where there was a substantial Negro population.

MERRIAM: We all agree that there is an African cultural and social background, to some extent at least. But what about others?

WATERMAN: That's something we don't know very much about. Certainly a problem worth looking into.

MERRIAM: One would guess that there must have been some French background . . . the Jelly Roll Morton records point that way again, surely.

WATERMAN: And there was what Jelly Roll called the "Spanish rhythm," which was actually a sort of Afro-Caribbean rhythm.

MERRIAM: I'd like to get back now, to the problem of jazz musically. Where have we gone and what is there to be done?

WATERMAN: The first order of business in jazz research is to take all the records we can get of the old-type jazz, make rigorous transcriptions, and try and get a few solidly documented characteristics of jazz. Then, if we have that body of transcribed material at hand, we can start to make our comparisons. And we won't have to make them in the impressionistic kind of way it's usually done.

MERRIAM: One of the things I think should be pointed out is that, as far as the West African musical background of jazz is concerned, we still lack a good deal of the documentation from West Africa. Perhaps a great many people have gone overboard in saying that jazz is African. They hold up a mirror and reflect the two back and forth and say: "Here we have a solution." It seems to me that we need more research, more knowledge of West African music, before we can really evaluate the influence on jazz.

WATERMAN: West African, and Western Congo, and Angola, too.

MERRIAM: Of course all of those areas contributed considerably.

TURNER: We know from the speech—from a study along the coast of Georgia and South Carolina—the areas of West Africa from which these American Negroes came, and of course that is borne out by a study of documents.

MERRIAM: Would you line out some of those areas?

TURNER: Well, going from the northern section of the West Coast, say from Senegal, you have Senegal, Gambia, Sierra Leone, Liberia, The Gold Coast, Dahomey, Togoland, Nigeria, and to some extent the Cameroons, then the mouth of the Congo area and Angola. And I have found words from all those areas, from at least thirty different languages, words and songs.

MERRIAM: Any specific areas?

TURNER: I have recorded songs in Mende, for instance—that would be further into the Sierra Leone—and several songs whose lyrics contain Congo words and also Kimbundu words.

MERRIAM: Have you found, for example, in your investigations in the United States, more Congo words than any other, or more Sierra Leone, or more Nigeria?

TURNER: In the actual number of words, I have more from the Anglo-Congo area than from other parts, but a great many from the Mende area.

WATERMAN: There's a good deal of research in linguistics yet to be done on the West Coast of Africa. There might be a lot more words than you found which don't occur in any lists.

MERRIAM: At least, according to preliminary research, then, the mouth of the Congo looks like a very fruitful research area, musically. And Nigeria, too. But one must also be careful to realize that change has occurred in Africa since the time slaves came over. We're certainly going to get changes there as well as the changes in the music that happen here.

WATERMAN: Well, we certainly know that in Nigeria, along the coast, there have been great changes in the secular music. But I think that right now you would find a great difference in secular and sacred music. If you took the most popular of the most secular music on the one hand, which usually is guitars and that sort of thing, and confined yourself to the pagan stuff for the sacred side of that, I think you'd find there was a great difference. And I think that the pagan sacred music would be found to be very much more conservative. I feel that the sacred music over there has more or less held its own. It's been driven underground in many areas, certainly, but it has not changed so greatly as the secular music. If we're looking for part of the African roots of jazz, we should go and record parts of the cult ceremonies.

TURNER: There is one thing I realized last year in Africa: the significance of the study of the folklore in connection with a study of the language. That is, a literal translation of the idioms in the folk tales, the proverbs, the riddles, throws more light on the language itself than almost anything else. How this can be related to the music in some way is something that should be thought about.

WATERMAN: Well, it would be a matter of examining the words that get attached to jazz and jazz tunes, and analyzing their meaning.

TURNER: The various chants, for instance, that are sung to the deities are identical with the chants of the American Negro ministers and members of the church as they pray.

HAYAKAWA: Before we close, I want to say one thing more. America makes a world contribution, in the development of jazz, which is something of which Americans are only imperfectly aware and imperfectly proud. And it seems to be that something like the Institute of Jazz Studies—which makes us in America more conscious of what it is that our culture has accomplished in this peculiar fusion that is jazz—can do a very great service. And any of us who contribute to the research also do a service to our culture as a whole.

THE INSTITUTE OF JAZZ STUDIES, INC.

a non-profit association incorporated under the laws of the state of New York

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This is an invitation to all who believe in the importance of jazz as an expression of American culture to join forces to help establish an organization designed to broaden the horizons of jazz and jazz knowledge.

You have read of the plans of the Institute of Jazz Studies, as outlined by Marshall Stearns, discussed by outstanding social scientists, and endorsed by the editors of the Record Changer and by the many scholars, critics and musicians listed on this page who are serving as members of the Institute's boards.

In becoming a member of the Institute, you will be donating money to defray essential expenses. All memberships are for a one year period (with the exception of the Life Associates. All members will receive a one year subscription to the Record Changer - which during the coming year will include special supplements serving as the temporary Journal of the Institute. (If you are now a subscriber, you will receive the Changer for an additional year.)

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I the new york seminar

(Continued from Page 13)

good thing to start with. Do you agree with that, Dr. Kolinski?

KOLINSKI: Not quite, because of my experience. I transcribed over 300 songs of Dahomey, of all kinds—the material of Professor Herskovits—and I found that there are not very strong differences in the kind of song. That the religious songs don't have basically different features from work songs.

DIAMOND: This I am very glad to hear. Because the communal village work group in Dahomey, as far back as we can go in Dahomeyan history—this was the original group. The other things stemmed from it. The other things came in later, and the work song was later utilized for other kinds of ceremonial activities.

STEARNS: That's almost true in the United States, Rudi, isn't it: the work song came first.

BLESH: It was jazz because the work song was the only thing they were allowed to sing. It was partly an economic thing, and also there was no desire to have them perpetuate a heathen religion, but it was highly desirable that they work.

But I would like to mention, along the lines of investigation, a very interesting sidelight that's been happening in St. Louis. I think you all know of Hub Pruett, Dr. Pruett. He started on this thing through a series of records that were made (by *Columbia*, I think) of all types of human heart beat, including all forms of normal beat, as well as ones that would indicate disease or something organically wrong. Now the basic normal heart beats are of many types, some of the syncope—in other words, quite syncopated—some are what you'd call two-beat, some are straight four/four. From that, he began to take a series of tests, which he did sporadically, with this idea in mind: how does jazz affect people whose heart beats are of one type or another? He did enough of it, among players and so forth—he would just get people in his house and play records for them. And he found that people who reacted most strongly to jazz—either for it or against it; they either hated it or were wildly stimulated by it—were the people who had a straight, regular heart beat. The syncopation seemed to be more stimulating or upsetting to them. People who can take it or leave it, and the best players, are apt to have a syncopated heart beat, so they could naturally, without doing violence to themselves, play in the groove. I submit that would be a rather interesting thing to look further into here, too.

KOLINSKI: I think we can generalize this suggestion and investigate the function of jazz in music therapy, because it has certainly an important function there.

STEARNS: Do you suppose we can wind it up now by going around the circle and asking once more if we can boil down our notions and add up specific approaches by way of summary. Ben, what occurs to you?

BOTKIN: Well, I think we need some kind of framework into which to fit all of this. Besides the free exchange of ideas, we have to have a pattern for our studies. I think that the stress must be on the cultural setting and the cultural function of jazz. Even when we're talking about technical or psychological elements they have to be placed in their cultural setting.

KOLINSKI: But I think that, since we deal with music, musical study must be central.

STEARNS: A plea that we study music! Well, Bob Thompson, I know that you arrived late, but that you've been absorbing a good deal of the discussion here. What do you have to add on this question of emphasis?

THOMPSON: I think that the social sciences and psychology offer a wide range of techniques—to study both the music as a phenomenon and the people who play and listen to music, who react to it and don't react to it. The techniques include everything from highly organized questionnaires (such as Kinsey used, for example, in his studies) to methods such as content analysis, which could be applied to the lyrics of an adequate sampling of blues, for example, to reveal the occurrence and consistency of given themes. Within just blues, or in popular ballads, or in work songs or in any given area. I don't think the question of culture is necessarily a special question. As I see it, it's automatically a part of one's study, no matter how one looks at it.

STEARNS: Rudi, how about you?

BLESH: I think that we've actually gotten quite a consensus between the various approaches. I was thinking of Dr. Kolinski's idea of going over all the available material in the field, and as a starting point I think that's excellent. And it seems to me that there's a possibility for subdivision here—of the folk-music angle, the historical, the anthropological, the musicological, the psychological—all of which can later be brought together.

I'm thinking in terms of the way that the Institute itself can help in this, without a great deal of expense. If we can get a considerable membership of jazz enthusiasts all over the country we then can assign them projects to gather material—not to evaluate, but simply to gather material. Perhaps we could have a list of standard questions which can be asked any jazz player, old or young, maybe along comprehensive lines that would pretty well cover the ground. In that way, from all over the country we could be pulling in material which then can be sifted through by all of the different people on the project. I think then, after an appreciable period of time, with these lay workers, as you might call them, helping—which is where I think the Institute can be of great help—then there would be some stuff for the mill to work on.

STEARNS: You're suggesting a super-questionnaire made out in conjunction with all the social scientists?

BLESH: Yes, I think that everybody here, each of the specialists, must have his particular questions that he wants answered. And I should like to add one point. There is a certain urgency of time connected with this, if we're going to get the best results. Whatever we do, when we start interviewing people, the thing to do would be to try to find the oldest—assuming that they are going to die the soonest. Give them a priority.

DIAMOND: That's sound field technique.

STEARNS: Well, Stanley, do you have anything to add here? We're particularly interested in specific approaches.

DIAMOND: When it comes to that, some of us are going to have to go to the library and go through all available data, try to winnow out what is going to be of value and what isn't going to be of value. Then we can start a historical study, which is where the musicologist comes in very importantly. You've got to go into a pretty widespread analysis of the development of American culture in those areas in which the musicological jazz developed and spread. You've got to get into the process of urbanization, the shift in the nature and quality of this music, and then the spreading out from some of the urban areas into some of the rural areas again. It's an enormous thing, which you can't begin to sum up in two minutes. There's one more element, which is the linguistic element. We must have literally a thousand words in use which have some relationship to the jazz cultural complex, and to trace these things would be both interesting and rewarding.

I say it's a cultural phenomenon, but I have an idea that a great deal of the most significant findings will revolve around the development of the American social structure, which has utilized this cultural phenomenon to change its face, some of its substance, its words, lyrics, its places of function.

STEARNS: Dr. Kolinski, you have something further to say?

KOLINSKI: I agree with this and, if I may, I'd like to try to say what should be done by the musicologists. To take a part of the history of jazz, the part which concerns the music itself, the musical analysis, and using original material as far as possible, to find out certain characteristics of jazz as opposed to any other music. And then to compare the African material and European material that supposedly influenced jazz. Also, using the historical approach to study something we didn't speak of before: how far jazz utilized techniques of contemporary serious music. For instance, some jazz used many harmonic features of the impressionists. And, on the other hand, how the so-called serious music utilized jazz for its purposes: mutes, orchestration, rhythmical character. For instance, whether Stravinsky's rhythm has anything to do with jazz or not. This, more or less, should be the task of the musicologist.

STEARNS: Well, gentlemen, I want to thank you. This has been an educational experience in itself, and I hope that it will be only the forerunner of many other investigations, field projects, and discussions under the auspices of the Institute.



editorial:

(Continued from Page 6)

discussion—involving leaders of jazz thinking and important representatives of the various academic disciplines—was a vital necessity. Formulation of programs of study, correlation of the possible new directions of jazz research, a feeling out of each other's attitudes and plans—such things seemed a needed first step. So we suggested that as many as possible of the leading figures involved—both jazz authorities and the "outsiders" now being brought so importantly into the picture—be brought together to express their views on what new directions jazz study should now take. Two such seminars were arranged—one in New York, one in Chicago—and were directly recorded on tape, transcribed, and copies sent to those interested authorities who had been unable to attend, so that they might add their comments. The results are published here, not as anything final, but as an all-important first step. It is hoped that this will act as a stimulant to other scholars, jazz writers and fans—anyone who might conceivably have an interest in the whole subject or in any facets of it. This is only the beginning of the vast job of organizing thoughts, hypotheses, theories, and people into a definite program of long-range projects aimed at achieving new understandings of jazz.

(3) We made one more suggestion, which *had* to be accepted, simply because it hits at the heart of the basic problem mentioned earlier: lack of money.

We know that the readers of this magazine are the most devoted enthusiasts of jazz in the world. We know that, if given the opportunity, they would want to participate in and aid the work of the Institute. We therefore suggested that our readers be given this opportunity. We urge you to read the announcement which appears in this issue, explaining how you can join this tremendous undertaking. We urge you to send to the Institute of Jazz Studies the largest check you can possibly afford. All contributions will go toward defraying the expenses of operation. We are looking forward to the cooperation of jazz record companies, collectors, writers, fans, and musicians.

The task that looms ahead is not an easy one. But with the full cooperation of our readers, with the help of the scholars involved, and with the leadership of Marshall Stearns, the Institute of Jazz Studies can prove to be the most significant step yet conceived—and taken—in the entire area of jazz study.

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Col. 1, Record Label:

ACT ACTUELLE
 AC ACOUSTIC
 AJ AFRICAN
 AL ALABAMA
 AM AMERICAN MUSIC
 AMP AMPERSON
 AP APEX
 APO APOLLO
 AS ASCH
 ATL ATLANTIC
 AU AUSTRALIAN
 BA BANNER
 BALD BALDWIN
 BB BLUE DISC
 BD BLUE NOTE
 BE BEACON
 BL BLUE NOTE
 BN BLACK PATRI
 BR BRUNSWICK
 BRIS BRITISH RHYTHM SOC.
 BS BLACK SWAN
 BST BLUE STAR
 BU BUDDY
 BW BLACK & WHITE
 SBN BANDWAGON
 BRY BRUNSWICK
 CA CAMEO
 CAP CAPITOL
 CAR CAROLINE
 CAG CASTLE
 CE CENTURY
 CH CHAMPION
 CHAL CHALLENGE
 CI CIRCLE
 CIT COLLECTORS ITEM
 CL CLARION
 CLEAR CLEARTRON
 CLI CLIMAX
 COM COMMODORE
 CO COLUMBIA
 CON CONTINENTAL
 COR CORAL
 CR CRYSTAL
 CR CROWN
 CR CREOLE
 CR CREST
 CX CLARKSON
 DE DECCA
 DEL DELTA
 DI DISCO
 DIS DISC
 DL DIAL
 DO DORIS
 ED EDISON
 EL ELITE
 ELE ELECTRIC
 EM EMERSON
 EV EVERYBODY'S
 EX EXNER
 DE DEWITT
 GL GENERAL
 GG GREY GULL
 GLO GLOBE
 OR GRANDPHONE
 GTJ GOOD TIME JAZZ
 GU GURSON
 HA HARMONY
 HER HERWIN
 HO HODGKINSON
 HJC HOT JAZZ CLUB
 HMY HIS MASTER'S VOICE
 HO HODGKINSON
 HRS HOT RECORD SOCIETY
 HOW HIT OF THE WEEK

HY HYTONE
 IM IMPERIAL
 INT INTERNATIONAL
 JAM JAMBONE
 JO JOE DAVIS
 JI JAZZ INFORMATION
 JR JAZZ RECORD
 JU JAZZ SELECTION
 JUM JUMP
 KY KINGSOTE
 KI KING
 KJ KING JAZZ
 L LINCOLN
 LMS LIBERTY MUSIC SHIP
 LU LUCKY
 LON LONDON
 MA MASTER
 MAD MADISON
 MAJ MAJESTIC
 MA MANHATTAN
 MC MELTONE
 MEL MELROSE
 ME MERCURY
 MF MOLLIE FYGDE
 MU MUSICRAFT
 MW MONTGOMERY WARD
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 TR TRIANGLE
 TRIL TRILON
 UHC UNITED HOT CLUBS
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 VO VAN DYKE
 VE VELVET TONE
 VJR VICTOR
 VJ VINYLITE JAZZ
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 VOG VOIC
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 VS VARSITY
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A Argentinian G German
 Au Australian I Italian
 B Brazilian J Japanese
 C Canadian M Mexican
 E English S Swiss
 F French Sd Swedish

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- N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
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 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.
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Table with multiple columns listing record titles, artists, and bid numbers. Includes sections for ST LOUIS BLUES, LOUIS ARMSTRONG, and various jazz and blues records.

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|---|---------------|--|---------------|---|----------------|
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| 256. ONIONS/BUDDY BLODEN | BN 570 N | <u>BROADWAY BROADCASTERS</u> | | 399. TUMBLING TUMBLEWEEDS/IF I KNEW | DE 3024 V- |
| 257. FIDGETY FEET/NOBODY KNOWS U | BN 571 N | 332. SOMEBODY STOLE MY GAL / | CAMEO 522 V+ | (ABOVE; RM CH 8 GRV.) | |
| 258. COPENHAGEN/SHIM ME SHA WABBLE | BN 572 N | 333. WAITING AROUND | CAMEO 568 E+ | 400. THE SINGING HILLS/DEVIL MAY CARE | DE 3064 V |
| 259. QUEUE NI TETE/MOUSTACHE GAULOISE VOG | 5089 N | <u>JOAN BRDCKS</u> | | 401. LEGEND OF OLD CALIF/PARIERLAND L | DE 3388 E+ |
| <u>BIX BEIDERBECKE GROUPS</u> | | 334. SOMEDAY SOMEWHERE/IF U WERE ONLY | MU 15350 E+ | 402. DO U EVER THINK OF ME/U MADE ME | DEC 3424 N |
| 260. B WAY BELL HOPS/RAINBOW OF LOVE | HAR 508 V+ | <u>BILL BRDNDZY</u> | | 403. DAY AFTER 4EVER/IT COULD HAPPEN | DE 18580 N- |
| 261. GANGSRHY KING/LOUISIANA (RM CH 10GR) | OK 41173 V | 335. SHINE ON/WHEN IVE BEEN DRINKING | OK 8308 V | (ABOVE; RM CH 3 GR) | |
| 262. GANG; SORRY/SINCE MY BEST GAL | VOL 3149 E+ | 336. NIGHT WATCHMEN BLU/WHATS WRONG W | OK 6705 E-/E | 404. GOING MY WAY/SWINGIN ON STAR | DE 18597 N |
| 263. GANG; SORRY/JAZZ BAND BALL | PAE 2711 N- | <u>PETE BRDWN</u> | | 405. STRANGE MUSIS/MORE & MORE | DE 18649 N |
| 264. TPAM; GOOD MAN HARD/CRYING ALL DAY | CO 35956 E+ | 337. OCEAN MOTION/TEMPO THE JUMP | DE 18108 N- | 406. IN LAND BEGINING/U GLAD YOURE U | DE 18720 N |
| 265. TRAM; BALTI/MORE/ HURPTY DUMPTY | OK 40926 V- | <u>LES BRDWN</u> | | 407. BABY SAID YES/SOCSK DONT MATCH | DE 23417 N |
| 266. TRAM; SINGIN THE BLS/CLARINET MARM | CO 37804 N- | 338. SENT JOURNEY(D. DAY)/TWILIGHT TIME | CO 36769 N- | 408. JUST PRAYER AWAY/MOTHERS WALTZ | DE 23392 N- |
| 267. TRAM; TRIVER BOAT SHU/FEL/ OSTRICH WALCO | 37805 N | <u>BUTTER BEANS & SUSIEW/EDDIE HEYWOOD SR.</u> | | 409. CHIEF DE SOTO/CROSS PATCH | CHIEF 841N- |
| 268. TRAM; WAY DWN YONDER/RINGIN A TWIST | CO 27806 N | 339. OH YEAH/YOURE NO COUNT TRIFLIN MAN | OK 8502 N- | 410. 2 SLEEPY PEOPLE/WAIT TILL MY HEART | DE 2150 E+ |
| 269. TRAM; CLARINET MARMALADE/SINGIN THE | OD 165093 E+ | 341. WHAT IT TAKES TO BRING U/PAPA AINTDK | 8950 E- | 411. LADYS IN LVE W U/IF I WERE SURE | DE 2465 E+ |
| 270. GOLDKETTE/IMMIEE KISS/LONESOME / SORVI | 20031 E+ | <u>BILLY BUTTERFIELD</u> | | 412. BL ORCHIDS/WLD WAITING SUNRISE | DE 2734 E+ |
| 271. GOLDKETTE/4 LEAVE CLOVER/ | VI 20466 E | 342. RUMORS ARE FLYING/SHARP SCARF | CAP 282 E+ | 413. HAPPY BIRTHDAY 2 LV/ANSWER IS LV | DE 2824 N- |
| 272. GOLDKETTE/LOOK AT WLD & SMILE | VI 20472 V- | 343. JELOUSIE/STEAMROLLER | CAP 335 N- | 414. THIS BEGINING OF END/BELIEVING | DE 3103 E+ |
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| 276. IM GONNA MEET SWEETIE | VI 20675 E | <u>ERSKINE BUTTERFIELD</u> | | 418. NOTHING TO LIVE FOR/KEEP THINKING | DE 3808 N |
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| 279. CLEMENTINE | VI 20994 V | 348. WHAT A DIFFERENCE/CUDDLE UP | DE 8600 V+ | 421. DONT CARE/END OF WLD (MARY LEE) | DE 4380 N |
| 280. WHNITEMAN; LONELY MELODY | VI 21214 V | <u>CHARLDETERS</u> | | 422. PANAMA/SWINGIN AT SUGAR (WHITE LBL) | COR60U58 N- |
| 281. LONELY MELODY | VI 21214 V- | 349. NO SOUP/ONE MORE DREAM | CO 11063 N- | 423. WOLVERINE BLS/LIT ROCK GETAWAY (*) | COR600U9 N- |
| 282. OLD MAN RIVER/ MAKE BELIEVE | VI 21218 E- | <u>CALIFORNIA RAMBLERES</u> | | 424. WASHINGTON & LEE SWING/PERUMA (*) | COR601U C N- |
| 283. OLD MAN RIVER/MAKE BELIEVE | VI 21218 E | 350. I GOTTA KNOW HOW TO LOVE/IM JST W | CO 669 E- | 425. JVA JUNCTION/COMING W ME HONEY | ARA 103 E |
| 284. SMILE | VI 21228 E- | <u>CAB CALLAWAY</u> | | 426. IN VALLEY/LET IT SONW | ARA 129 E+ |
| 285. SMILE | VI 21228 E | 351. BUGLE CALL RAG/MAN FRM HARLEM | PER 15825 E | 427. WHERE DID U LEARN LOVE/CEMENT MIXARA | 127 E+ |
| 286. MISSISSIPPI MUD (3)/FRM MONDAY ON#6 | VI 21274 E-/E | 352. HARD TIMES/ (GREAT DIZ, CHU) | VO 5566 V- | <u>ARTHUR CRUDUP</u> | |
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| 290. WHEN (2) | VI 21338 N- | <u>FRANKIE CARLE</u> | | <u>PETE DAILY</u> | |
| 291. WHEN YOUR WITH SOMEBODY ELSE | VI 21365 N- | 355. HAD LIT TALK W LORD/ | CO 36770 N/V- | 430. B C BASS HORN/ DAILY RAG | CAP 805 N |
| 292. U TOOK ADVANTAGE OF ME (1) | VI 21398 V | 356. MISSOURI WALTZ/COUNTING THE DAYS | CO 36805 N- | 431. WANT TO LINGER/ WHATS YOUR STORY | CAP 15095 N |
| 293. U TOOK ADVANTAGE OF ME | VI 21398 E- | <u>BISSNY CARTER</u> | | <u>CDW CDW DAVENPORT</u> | |
| 294. MY PET (2) | VI 21389 V- | 357. I SURRENDER DEAR/MALIBOU | CAP 200 N- | 432. STAT STREET JIVE | BR 80027 N |
| 295. LOUISIANA (1) | VI 21438 E- | <u>CHICAGO RHYM KINGS (P.W. LAW)</u> | | <u>WILD BILL DAVIDSON</u> | |
| 296. LOUISIANA (1) | VI 21438 E | 358. MADAME DYNAMITE/TENN TWILIGHT | UHCA 364 E | 433. CLARINET MARM/O D ONE STEP | CMS 549 F/V |
| 297. LOVE NEST/WONDERFUL ONE | VI 24105 E | <u>BENNY CARTER</u> | | 434. HIGH SOCIETY/WABASH BLS | CMS 615 E+ |
| 298. DARDANELLA/AVALON | VI 25236 N- | 359. LOVE FOR SALE/KING COLE; JP AT CAP | CAPICC38 N | 435. SHIMMY SISTER KATE/MONDAY DATE | CMS 624 N |
| 299. FROM MONDAY ON(6)/JAY DARSEY & ARMSTRONG | E+ | 360. PRELUDE TO KISS/CANT ESCAPE FRM | CAP 40048 N | 436. COMIN VA/WRAP TROUBLES IN | CMS 628 N |
| 300. LAST NIGHT I DREAMED/EVENING STAR | CO 1401 V | <u>AL CASEY</u> | | 437. SOMEDAY SWEAT/ART ON ALAMO | CMS 630 N |
| 301. LAST NIGHT I DREAMED/EVENING STAR | CO 1401 N- | 361. SOMETIME IM HAPPY/HOW HIGH THE | CAP 10034 N | <u>FLETCHER HENDERSON</u> | |
| 302. LAST NIGHT I DREAMED/EVENING STAR | CO 1401 E | <u>BOB CHESTER</u> | | 438. JACKASS BLS/ TANPECOE | HA 166 F |
| 303. BECAUSE BABY/JUST LIKE MELODY | CO 1431 V | 362. WAIT TILL THE SUN/I CANT BELIEVE | BB 11332 E | <u>DIXIE LAND RHYTHM KINGS</u> | |
| 304. T ATS WEEKNESS/TAINT SO HONEY | CO 1444 N- | <u>SID CATLETT</u> | | 439. OH BY JINGO/DONT GO WAY NOBODY | KNICK 2 N |
| 305. CREST OF WAVE/WHAT DO U SAY | CO 1465 V | 363. JUST U JT ME/HENDERSON ROMP | CAP 15177 N | JOHNNY DODDS | |
| 306. IN THE EVENING/ IF YOU DONT LOVEME | CO 1484 N | <u>CARMEN CALVAR</u> | | 440. JOE TURNER BLS/ERASTUS PLAYS KAZ | BR 80075 N- |
| 307. GEORGIE PORGIE/ OH YOU HAVE NO IDEA | CO 1491 E- | 364. CHOPINS POLONAISE | DE 18677 N | 441. OH DADDY/WYNNES CREOLE JAZ BAND | DUB V |
| 308. OUT O' TOWN GAL/JUST A LITTLE BIT | CO 1506 E- | <u>CHICAGO RHYTHM KINGS</u> | | 442. WILD MAN BLS/ BUMP IT | DEC 3519 N |
| 309. CRADLE OF LOVE/HOW ABOUT ME | CO 1723 N | 365. SONG OF WANDERER/CHANGES MADE | GE 4016 N | <u>AL DONAHIE</u> | |
| 310. OH MISS HANNAH/CHINA BOY | CO 1945 V+/E | <u>HERMAN CHITTISON</u> | | 443. SHRINE ST CECILIA/UNDER FIESTA | OK 6413 E+ |
| 311. ORANGE BLOSSOM TIME/MOTHER & MINE | COF 5560 E | 366. ALL OF MY LIFE/I SHOULD CARE | MU 320 N | <u>DDRSEY BROTHERS</u> | |
| 312. CARMICHAEL/GEORGIA (1) | VI 23015 V | <u>LARRY CLINTON</u> | | 444. COQUETTE. YALE BLS | OK 41007 V |
| 313. BIX: I'LL BE FRIEND (3) W/P.W. MARY (4) | VI 26515 N | 367. ONE ROSE/LADY BE GOOD | VI 25724 V | 445. CONGRATULATIONS/ (MUGGSY) | BA 19235 E |
| 314. CANAL ST BLS/GOT WATIT TAKES | PACF 2138 N | 368. GAVOTIE/DANCE OF THE HOURS | CI 25005 N | 446. ALL THROUGH NITE/ANYTHING GOES | DE 318 N- |
| 315. JUST CLOSER WALK/DOCTOR BLUES | SUM 1010 N | 369. VARIETY SPICE LIFE/TEMPTATION | VI 26112 V- | 447. NEW DEAL IN LOVE/IM JUST LIT BOY | BLDE 348 E+ |
| 316. WAS LEISTER. JACKASS | JU 15 N | <u>JERRY CDLDNNA</u> | | <u>JIMMY DDRSEY</u> | |
| 317. OH PETER/ FREE MAN | JU 22 N | 370. SONNY BOY/ON ROAD MANDALAY | VO 4056 E- | 448. CHEROKEE/MAN & HIS DRUMS | DE 2961 V |
| 318. BIG CHEIF BATTLE AX/YAMA YAMA | JRC 2 N- | <u>PERRY CDMT</u> | | 449. BOOG-IT/2 LESSONS FROM MADAME | DE 3152 E |
| BUNNY BERIGAN | | 371. TEMPTATION | VI 201658 N | 450. LUCK IN UPPER SANDUSKY/FLIGHT BEE | EE 3333 V |
| 319. BLUEE /IM COMING VA | DE 18166 N- | <u>EDDIE CONDON</u> | | 451. AMAPOLA/DONNA MARIA | DE 3629 V+ |
| 320. U TOOK ADVANTAGE/CHICKEN WAFFLES | DE 18117 N- | 372. JA DA/LVE JST ROUND CORNER | CMS 500 N- | 452. AMAPOLA/DONNA MARIA | DE 3629 E |
| 321. MAHOGANY HALL STP | DE 25622 V | 373. STRUT MISS LIZZIE/ITS RIGHT HERE | CMS 530 E/V | 453. JOHNSON RAG/CHARLEY MY BOY | CO 38649 N |
| 322. CARAVAN/STUDING BROWN | VI 25653 N | 374. AINT GONNA GIVE NOBODY/BALLIN JK | CMS 531 E+/E | 454. THATS FLENTY/RAG MOP | CO 38710 N |
| 323. HEIGH HO/FIAND TUNE MAN | VI 25776 V | 375. SIS AINT THAT HOT/PRETTY DOLL | CMS 535 N | 455. KING PORTER STOMP/THE CHAMP | COR 60259 N-/N |
| CHU BERRY | | 376. GEORGIA GRIND/DANCING | CMS 536 N- | <u>TOMMY DDRSEY</u> | |
| 324. CHUBERRY JAM/MÆLSTROM (ORIGINAL) | CO 37571 N | 377. GA. GRIND/DANCING | CMS 536 E/V- | 456. TWILIGHT IN TURKEY/MILMANS MAT | HMV 8598 N |
| 325. WEST 52/ SITTING IN | CMS 516 N- | 378. WHNE LOVER GONE/WHEREVER THERES | DE 23393 N- | 457. LONESOME ROAD | HMV 9333 N |
| BLVTHE | | 379. LOVER HAS GONE/WHEREVER THERES | DE 23393 N- | 458. GETTIN SENT OVER U/GOT NOTE | VI 25236 N |
| 326. KESSEN AROUND/ADAMS APPLE | GEN 3029 N | 380. MELANCHOLY BABY/ITS TULIP TIME | DE 24218 E+ | 459. DARK EYES/ BLUE DANUBE | VI 25556 N |
| BONARD (327) | | 381. DILL PICKLES/AT JAZZ BAND BALL | DE 24987 E/N- | 460. NOLA/ SATAN TAKES HOLIDAY | VI 25570 E+ |
| MUD HOLE BLS/ SWING IT (FAZ) | VO 3353 E- | 382. MAPLE LEAF RAG/JAZZ ME BLS | DE 27035 E+ | 461. HAWAIIAN W/R CHANT/MIDNIGHT | VI 26126 E+ |
| CONNIE BOSWELL | | <u>IDA CDX</u> | | 462. COCKTAILS FOR 2/OLD BLK JOE | VI 26145 E+ |
| 328. MR FREDDIE BLS/FAIR THEE HONEY | DE 1862 N | 383. LAST MILE BLS/CANT QUIT THAT MAN | PAE 2839 N | 463. FAITHFUL TO YOU/LOSERS WEEPERS | VI 26439 E- |
| WILL BRADLEY | | <u>BING CRDSBY</u> | | 464. THE FABLE OF ROSE/BEGINNING OF END | VI 26555 V |
| 329. BEAT ME DADDY B TO THE BAR | CO 35500 V- | 384. BASIN STREET/BOB WHITE (W BOSWELL) | DE 1493 V | 465. NEVER SMILE AGAIN/ MARCHETA | VI 26628 E- |
| 330. BOMWHERE/ THE MOON FELL IN | CO 35764 | 385. DANCING UNDER STARS/PALACE IN PAR | DE 1616 E+ | 466. U MIGHT BELONGED/LOOK AT ME NOW | VI 27274 E |
| | | 386. AH SWT MYSTERY/SWTHEARTS | DE 2315 N- | 467. KISS BOYS GOBYE/NEVER LET DAY PASCVI | 27461 N- |
| | | 387. AH SWEET MYSTERY/SWEEHEARTS | DEC 2305 N | 468. TAKE TALLUHAL/NOT QUIET PLEASE | VI 27869 N- |
| | | 388. FALL'NO IN LOVE/GYPSY LV (LANGFORD) | DE 2316 E | | |

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BOX 12 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

TOMMY DORSEY CONT.

- 469. WELL GIT IT/SOMEWHERE VOICE CALLING VI 27887 N-
470. HES MY GUY/LIGHT CANDLE IN CHAPEL VI 27941 E+
471. THERE ARE SUCH THINGS/DAYBREAK VI 27974 E+
471A. ANOTHER ONE OF THEM THINGS/NIGHT WEV1201553 N-
472. ANY OLD TIME/SUNNY SIDE OF THE ST Y1201648 E+
PAUL DOUGLAS
473. DOWN IN LEIGH VALLEY/FACE BAR RM FL VR 167 N
EDDY DUCHIN
474. BETWEEN THE DEVIL & DEEP /OL MAN MOSBR 8155 F/V
DUTCH SWING COLLEGE ORCH
475. JAZZ IN BA BAIES/VI PER MAD DUM 1004 E+
BILLY ECKSTINE
476. TAHS WAY U FEEL/BLOWING BLUES DELUX 2001 E+
ROY ELDRIDGE
477. FIESTA IN BRASS/WANT BE HAPPY KAY 608 E
DUKE ELLINGTON GROUPS
478. NEW BLK & TAN FANTASY/STEPPING SWING BR 8063 E/N
479. ROCKIN IN RHY/ 12TH STREET RAG BR 80001 N-
481. DUTCH TREAT/REXERCISE CAP 10035 N-
480. MGOD INDIGO/ THE MOOCHE CAP 10028 E+
482. REMINISCING IN TEMPO CO 36115 E+
483. JEES BLUES/ RENDEZVOUS W RHYTHM CO 37837 N
484. LOW COTTON/OJANGO D JUMP HRS 1003 N-
485. CHILI CON CARNEY/ MOUNTAIN AIR HRS 1007 N-
486. CHILI CON CARNEY. MOUNTAIN SIR HRS 1007 N
487. AFTER HOURS ON DRM ST/SUMPIN JUMPINHRS 1008 E+
488. CANDY CANE/MINOR MIRAGE HRS 1020 E
489. SLIPPERY HORN/BLE HARLEM PAE 92 E+
490. STEPS STEPS UP/STEP STEPS DOWN SG 28114 N-
491. FROLIC SAM/CLOUDS IN MY HEART VR 371 E/V
492. HARLEMANIA/JAPANESE DREAM VI 38045 V/E
493. RINO DEM BELLS/ THREE LITTLE WORDS VI 22528 V-
494. MOOD INDIGO/ THE MOOCHE VI 24486 E+
495. STOMPY JONES/ BLUE FEELING VI 24521 E/N-
496. DO NOTHIN TILL U HEAR/CHLO-E VI201547 N-
497. WHAT AM I HERE FOR/ DONT MIND VI201598 N
498. MY HEART SINGS/ CARNEIGIE BLUES VI201644 N
SKINNY ENNIS
499. DONT WHAT SET WOLD/ DONT LET JULIA VI 27586 N
RED EVANS
500. RED RIVER VALLEY/CARRY ME BACK VO 4920 V
SHEP FIELDS
501. HUNGARIAN DANCE/ DONT BLAME ME BB 11225 V+
TED FIO RIDO
502. GIANNINA MIA/ SYMPATHY DE 1452 E/V
FIREHOUSE FIVE
503. FIREHOUSE STP/BLS NAUGHTY SWEETIE GTJ 1 N
504. BRASS BELL. EVERYBODY LOVES BABY GTJ 5 N
505. RED HOT RIVER VALLEY/RIVERSIDE BLS GTJ 6 N-
506. WLO WAITING SUNRISE/TIGER RAG GTJ 13 N-
507. FRANKIE & JOHNNY /COPENHAGEN GTJ 23 N
ELLA FITZGERALD
508. WHATS THE MATTER W ME/NOT COMPLAIN DE 3005 E/N-
509. U DONT KNOW WHAT LOVE IS/SOMEBODY OE 4082 V/W-
510. AFTER SUN GOES DOWN/BEG BORROW & STE DE 8587 N-
PAT FLOWERS
511. AINT THAT JUST LIKE/HORIZONTAL VIC201980 N-
512. TEXAS & PACIFIC/BRING ME SOME MONEY VI202125 N-
512A. ALOYBUS DO DISHES/NETHERTHELESS VI202215 N-
BUD FREEMAN
514. CHINA BOY/ THE EEL BB 10386 E+
515. U TOOK ADVANTAGE OF ME/3S A CROWD CMS 501 V
516. U TOOK ADVANTAGE OF ME/3S A CROWD CMS 501 N-
517. GOT RHYTHM/BEAT TO SOCKS CMS 502 N-
518. AT SUNDOWN/KEEP SMILING AT TROUBLE CMB 503 N-
519. AT SUNDOWN/KEEP SMILING AT TROUBLE CMS 503 V
BUD FREEMAN
520. TAPPIN THE CMOODORE TILL/MEM OF U CMS 508 E+
521. WHAT IS THERE TO SAY/KEEP SMILIN OE 18119 E+
PAT FLOWERS
522. AINT MISBEHAVIN/ ORIGINAL BLS MAJ 1010 E+
BUD FREEMAN
523. MY GUYS COME BACK/ THESE FOOLISH MAJ 1017 E
524. THE ATOMIC ERA/IM JST WILD BT HARRYMAJ 1031 N-
525. W. OEMARCO SISTERS/CHICO/BEEN A LONGMAJ 7157 N-
526. * * * BLUE SWEET I'VE GOTTEN MAJ 7166 N-
527. CARPENTER/NO SQUEEZE BANANA/GUYS BKMAJ 555 E
PORKY FREEMAN
528. PORKESY B W/ I LOVE U TOO MUCH ARA 4009 N-
JANE FOROMAN
529. TONIGHT WE LOVE/ BOW WHAT LOVE HAS CO 36414 N-
JAN GARBER
530. SHOO HOO BABY/THEYRE EITHER YOUNG OR HIT 7069 N-

- GEORGIA GIBBS

- 531. BALLIN THE JACK/OL MAN MOSE VR 156 N
JAZZ GILLUM
532. GONNA LEAVE U OUTFIRTS/COLD IN BB 9052 V
CLEO GIBSEN
533. GOT FERO MOVE/NOTHING BUT BLS JAZZ 513 N
GOLDEN GATE ORCH
534. HARD TO GET/SHOULD HA 1043 N-
BENNY GOODMAN
535. STPIN AT SAVOY/VIBRAPHONE BLS VI 25521 N
536. S AT SAVOY/BRKIN PAIR SHOES VIC 25247 N
537. THERES SMALL HOTEL/THATS PLENTY VI 25363 V/E
538. AFRAID TO DRM/ ROLL EM VI 25627 V
539. HAD TO OO IT/ IS THAT WAY TREAT VI 26082 V-
540. GOODY GOODY/BRKIN IN PARI SHOESHMV 8427 N-
541. BOY MEETS HORN/LETS DANCE CO 35301 V
542. DARN THAT DRM/PEACE BROTHER CO 35331 N-
543. OPUS LOCAL/STEALIN APPLES CO 35362 E+/N
544. TILL TOM SPECIAL /GONE W WHAT CO 35404 E+
545. IDAHO/TAKE ME CO 36613 N-
546. ON THE SUNNY SIDE ST/ALL I NEED CO 36617 V
547. HOW DEEP IS OCEAN/MY OLD FLAME CO 36754 N
548. FIESTA IN BL/CANT GIEV U ANYTHINCO 36755 N
549. GOTTA BE THIS OR THAT/ CO 36813 N
550. SLIPPED DISC/OOMPH FAH FAH CO 36817 N
551. ITS ONLY PAPER MOON/GONNA LOVE CO 36843 N
552. THAT DID IT MARIE/SOMEBODY ELSE OK 6497 V-
553. A ZOOT SUIT/MY LITTLE COUSIN OK 6606 N-
554. MOON FACED STARRY EYED/TAKES TMCAP 376 N
555. HI YA SOPHIA/BABY HAVE U GOT LICAP 462 N-
556. NAGASAKI/GONNA GET A GIRL CAP 15008 N-
557. MAIDS OF CADIZ/VARSITY DRAG CAP 15286 E+
558. UNDERCURRENT BLS/MA BELLE MAG JAP 15409 E-
559. HUCKLE BUCK/WONDERFUL GIRL CAP 57576 N-
TEDDY GRACE
560. MAMA DOO-SHEE/DWN HOME BLS DE 2603 E+
561. U DONT KNOW MIND/GULF COAST BLS DE 2605 E+
GLEN GRAY
562. HOBOKEN BUCKET/LST NIGHT MIRCLE DE 2281 V/E+
563. MOON COUNTRY/LAST RHY DE 2397 N-
564. GEORGIA ON MY MIND DE 2397 E+
LIL GREEN
565. WHY DONT U DO RIGHT BB 8714 E
G'ARINIERI ORCH
566. SALUTE TO FATS/FOOLISH THINGS SAV 511 N-
567. BOWING SINGING SLAM/GLISS ME SAV 530 E
BOBBY HACKETT
568. HOW DRMS SHOULD END/SUNRISE SER VO 4806 E+/V
569. BUGLE CALL RAG/DARDANELLA VO 5375 V
570. THAT OLD GANG OF MINE/AFTER SAY OK 5620 N-
571. SOFT LIGHT & SWT MUSIC/ SOON BR 80099 N
572. WITH SONG IN HEART/EASY TO LOVE BR 80100 N
573. WHAT IS THERE SAY/ THERE LOVIER BR 80101 N
574. AT JAZZ BAND BALL/EMBRACABLE JAY 639 N-
EDMOND HALL SEXTET
575. COQUETTE/MAN I LOVE CMS 550 V
576. NIGHT & DAY/WHERE OR WHEN CMS 579 E+
577. SHOW PLACE/WANT TO BE HAPPY CMS 580 N-
578. SLEEP TIME GAL/HAD TO BE YOU CMS 581 E+
CHARLES HAMP
579. OWN WHERE SUN GOES DWN/R0,SETTE CO 1487 E
LIONEL HAMPTON
580. JIVIN THE VIBRES./STOMP VI 25535 N-
581. CHINA STP./PHYTHM RHYTHM VI 25586 N-
582. STOMPLOGY/SWUNG GUITARS VI 25601 N-
583. JACK BELLBOY/CNETRAL AVE BRKOWN VI 26652 E+
TONI HARPER
584. CANDY STORE BLS/DOLLY LULLABY CO 38229 E+
PHIL HARRIS
585. SMOKE SMOKE/CROWDAD SONG VI202370 N
GEORGE HARTMAN
586. ALWAYS/ORKTOWN STRUTTERS BALL KEY 613 E+/E+
STAN HASSELGARD
587. WHO SLEEPS/ SWIDISH PASTERY CAP 15062 N
COLEMAN HAWKINS
588. BODY & SOUL/FINE DINNER BBC 10523 N
589. HOLLYWOOD STAMPEDE/THRU W LOVE CAP 10036 N-
590. STUFFY/ITS THE TALK TOWN CAP 15254 N
591. RIFFFIDE/WHAT IS THERE TO SAY CAP 15335 N
592. CHICAGO/NETHEHAS OREAM DE 661 E-
593. MEDITATION/MY BLUE HEAVEN DE 3520 E-
594. BEAN AT THE MET/IM IN MOOD KEY 610 E+
595. ROCKY COMFORT/PASSIN AROUND OK 6284 N-
596. HAWKINS BARRELHOUSE/VCOOTE SG 28101 N-

COLEMAN HAWKINS

- 597. HOW DEEP IS OCEAN/STUMPY SG 28102 N-
598. GET HAPPY/ CRAZY RHYTHM SG 28104 E+
ERSKIN HAWKINS
599. AFTER HOURS/SONG WANDERE BB 10879 N/V
600. SOMEONES ROCKING DRM BOA/HEY DOCBB 11277 N-
601. DONT CRY BABY/BEAR MSH BLS BB300813 N
HORACE HEIDT
602. CLARINET POLKA/ILL LOVE U IN OR CO 36800 N-
FLETCHER HENDERSON
603. ST LOUIS SHUF/VARIETY STOMP BB 10246 N
WOODY HERMAN
604. BLS UPSTARIS/BLS DWNSTAIRS DE 2508 V+
605. GET BOOT LACED PAPA/ DE 3187 V
606. B W BUGLE BOY/BOUNCE/BOUNCE BR DE 3617 V-
607. YOULL NEVER KNOW/LAZY RHPSODY DE 3813 N-
608. CONCER TO #1 B FLAT/LOVE U MORE DE 3973 E+
609. MISIRLOW/ BY U BY O DE 4024 N-
610. 3 LITTLE SISTERS/OOCH OOOH ATTA DE 10364 E
611. APPLE HONEY/OUT THIS WORLD CO 36803 E+
EDNA HICKS
612. WHERE CAN SOMEBODY BE/IF U DONT PAR 1634 V-
HIGGINBOTHAM
613. DUTCH TREAT/FENNY FOR BLS HRS 1013 E
RICHARD HINBER
614. MY MARGARITTA/ SEE SHARP VI 25890 V
EARL HINES
615. 57 VARIETIES/AINT GOT NOBODY CO 35875 E+
616. ANN/POPSY TURVY BB 10870 E
617. JULIA/COMIN IN HOME BB 11199 N-
618. IT HAD TO BE YOU/YELOW FIRE BB 11308 E+
619. SECOND BALCONY UP/STORMY MONDAY BB 11567 E/V-
620. JERSEY BOUNCE/SALLY WONT U COME VI202635 N
621. WOLVINE BLS/ROCK & RYE DE 577
ART HODES
622. MAPLE LEAF Rg/YELLOW DOG BLS BN 505 N
623. SHES CRYING FOR ME/SLOW EM DWN BN 506 E+
624. DOC JAZZ/SHOW SHINNERS DRAG BN 507 E+
625. THERELL BE SOME CHANGES MADE BN 508 N-
BILLIE HOLIDAY
626. W. WHITEMAN/TRAVLIN LIGHT CAP 116 V-
627. STRARGE FRUITE/FINE MELLOW CMS 526 N/E
628. ILL BE SEEING U/ILL GET BY CMS 553 E+
629. SHES FUNNY THAT WAY/HOW AM I CMS 569 N
630. IM YOURS/MY OLD FLAME CMS 585 N-
631. LOVER MAN/THAT OLD DEVIL CALLED DE 23391 N
632. MY MAN/ PROGY DE 2463E N
633. YOURE MY THRILL/CRAZY HE CALLS DE 24796 N
634. SUMMERTIME/BILLIES BLS VO 3288 E+
LENA HORNE
635. AUNT HAGERS BLS/EAST ST LOUIS VI 27544 N
HOT CLUB OF FRANCE
636. PARAMOUNT STP/ SWINGING W DJANGO VI 27272 N
HARRY HUMPHREY
637. GUNGA DIN/AN OLD SWTHEART EX 5404 E
PEE WEE HUNT
638. 12TH STREET RAG/SOMEBODY ELSE CAP 15105 N
639. HIGH SOCIETY/ WABASH BLS CAP 15290 N-
640. CLARINET MARMALDE/BESSIE COULONT/CAP57569 N
641. CHARLESTON/YOUGFUL FOUNTAIN CAP 37678 N
642. TIGER RAG/OILL PICKLES CAP 57773 N
BETTY HUITON
643. ROCKING HORSE RAN/IT HO BE YOU CAP 155 N-
644. STUFF LIKE THAT/BLUE SKIES CAP 188 N
645. SQUARE IN SOCIAL CIRCLE/DOC, LAW CAP 220 N-
INK SPOTS
646. WHISPERING GRASS/MAYBE OE 3258 V+
647. SIN TELL LIE/IS IT A SIN DE 4112 E
INTERNATIONAL NOVELTY ORCH
648. SONG VAGABONOS/GNLY A ROSE VI 19901 N
BURL IVES
649. BOLD SOLDIER/SOW TK MEASLES/JIM AS 345 N
650. SOLDIER/SOW TOOK/BUCKEYEO JIM AC 345 E
651. FOGGY DEW/BLK COLOR AS 345 N
652. BLUE TAIL FLY/GOING DWN ROAD OE 24463 E+
653. FOGGY DEW/ RODGER YOUNG DE 23405 N
HARRY JAMES
654. MUSIC MAKERS/MONTEVIDEO CO 35932 V+
655. U MAOE ME LOVE U/SINNER KISSEO CO 36296 E+
656. HES IA IN ARMY/DAY DREAMING CO 36455 E+
657. THE CLIPPER/ SKYLARK CO 36533 E
658. STRICKLY INSTRUMENTAL/ URE LONG CO 36579 E+
659. HES MY GUY/IN LOVE WOMONE ELSE CO 36614 V
660. HEARD THAT SONG BEFORE/MNLIGHT CO 36668 V

AUCTION 50c MINIMUM BID

TED KRAMER

Box 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION 50c MINIMUM BID

| | | |
|--|--|--|
| HARRY JAMES 661. IF I LOVES YOU/OH BROTHER CO 36806 N JERRY JEROME | JIMMIE LUNCEFORD 715. CHEATIN ON ME/TAINT WHAT U DO VO 4582 V CLAUOE LUTER | GLENN MILLER CONT. 787. MUST BE JELLY/RAINBOW RHAP VI2U1546 E+ |
| 662. WHEN GROW OLD DRM/ARSENIC & L ASCH 501 N- BUNK JOHNSON | 716. WEST ENO BLS/HIGH SOCEITY PAC 90009 N DIANA LYNNK | 788. FEELIN NO PAIN/NEW TWISTER VO 3074 E MIFF MOLE |
| 663. MY MARVLABO/ALEXANDERS RAG BANO DL 25132 E+ | 718. BODY & SOUL/SLAUGHTER ON 10TH CAP 15354 N- JIMMY LYTEL | 789. BALL HIGH SOCIETY/LIGHT AS FEATHER PE 853 E+ |
| 664. VARIATIONS IN JAZZ ASCH 350 E+ | 719. SUGAR FOOT STP/FAREWELL BLS LON 699 N- CLOYE MCCOY | 790. BALLIN THE JACK/HOW COME U, OO ME BR 80105 E+ |
| 665. IT FEELS SO GOOD/ OK 8664 V | 720. SUGAR BLS/ TEAR IT OOWN DE 381 V/E+ | VAUGHIN MONROE 791. SAID IT AGAIN/RUM & COCO COLA VI2U1637 N GRACE MOORE |
| 666. TELL ME WHY/IM IN LOVE W LOVE DISC 487 N PETE JOHNSON | 721. OL MAN RIVER/TOM TOM PIPERS OE 2217 E/V | 792. CIRIBIRBIN/ONE NITE OF LOVE BR 6994 E JELLY ROLL MORTON |
| 667. BUSS ROBINSON BLS/ B&O BLS SOLD 125 N AL JOLSON | 722. SWT WOMAN/WONDER WHATS BECOME JU 28 N JIMMY MCPARTLANO | 793. BEALE STREET BLS/THE PEARLS BB 10252 N |
| 668. ANNIVERSARY SONG/AVALON OE 23714 N- | 723. WLO WAITING FOR/SUGAR DE 18043 E JAY MCSHANNIS | 794. THE CHANT/BLK BOTTOM STP BB 10252 V |
| 669. ALL MY LOVE/KEEP SMILING AT TRBLOE 23953 N- | 724. COME ON DVER HOUSE/TROUBLE MO CAP 10030 E+ | 795. BALLIN THE JACK/OONT U LEAVE ME BB 10450 E |
| 670. 6Y LIGHT SILVERY MN/WISH HAL GL OE 24518 E+ | WINNY MANNONE GROUPS | 796. BALLIN THE JACK/O'NT U LEAVE ME BB 10450 E+ |
| 671. SOME ENCHANTED EVE/ALL DEPENDS OE 24667 N- ETTA JONES | 725. N.O. RHY KINGS/SENSATION/BL BLS OE 464 E+ | 798. PERFECT RAG/NEW ORLEANS JOYS BRS 3 N- |
| 672. RICHEST GUY GRAVEYARD/AINT HURRYVI20231 C ISHAM JONES | (ABOVE 1 st RM CHP) | 799. JUNGLE BLS/WILD MAN BLS BRS 4 N- |
| 673. BLUE PRELUOE/LADY OF SPAIN VI 24499 E JONES PARAMONT CLARFESTON FOUR | 727. TAR PAPER STP/IN ROOF BLS OE 7425 E+ | 800. GRANDPAS SPELL/KANSAS CITY STP AUO 5218 E |
| 674. HOMEWARD BOUND/OLD STEADY ROLL PM 12279 F RICHARD JONES | 728. N.O. RHY KINGS/ORG DIXIE&NO ISTRBR 80119 N- | 801. LONDON BLS/SOMEWAY SWHTEAR HC 4 E+ |
| 675. OUSTY BOTDM BLS/SCAGMORE GREEN OK 8431 E | 729. * * *BLUIN THE THE BLS/SENSA BR 80120 N- | 802. BILLY GOAT STP/HYENA STP HC 11 N- |
| 676. KIN TO KANT BLS/MUSH MOUTH BLS OK 8349 V JUNGLE KINGS | 730. AINT IT A SHAME. RHY ON RIVER BB 10844 V/E | 803. THATS LIKE IT/UGHT, MY LIT DIXIE HC 15 N- |
| 677. FRAIRS POINT SHUF/DRKTWN STRUT UHCA 3-4 N DICK JURGENS | 731. STOP THE WAR/MAMAS GONE GOBYE BB 11107 E | 804. THE CHANT/BLK BOTTOM STP HC 45 E+ |
| 678. WHY DONT U FALL LVE/HIP HOORAY CO 36643 MAX KAMINSKY | 733. TIN ROOF BLS/COULD BE WITH U ARA 145 E JOE MARSALA | 805. HAM & EGGS/ U NEED SOME LOVING HC 52 N- |
| 679. ECCENTRIC/GUESS WHO ⁶ IN TOWN CMS 560 E+ | 734. 12 BAR STAMPEDE/FEATHER BED LAM DE 1811 E+ | 806. PEP/FAT FRANCES HMV 2211 N |
| 680. OADDDY/ 2 HEARTS THAT PASS IN NITVI 27391 E- | FREDDY MARTIN | 807. BALLIN THE JACK/OONT U LVE ME HMV 9218 N |
| 681. LETS BRING NEW GLORY TO OLD VI 27949 E HAL KEMP | 735. WHY OONT WE OO THIS/PIANO CONCBRBB 11211 E+ | 808. MR JELLY LORD/STEADY ROLL TEST PM N- |
| 682. GENT DONSENT BELIEVE/NICE C U AGNBRI 7885 V STAN K ENTON | 736. WE DO THIS OFTEN/PIANO CONCERTO BB 11211 V | 810. MR JELLY LORD/STEADY ROLL SD 109 N |
| 683. EAGER BEAVER/ARTISTRY IN RHY CAP 159 E | 737. AMY GAL SAL/BANKS OF WABASH VI 27878 N | 811. WOLVERINE BLS/MR JELLY LORD TJP 5942 N- |
| 684. & HER TEARS FLOWED/MANY HRTS BKNCAP 166 V+ | 738. TWILIGHT TIL DWN/WARSAW CONCERTOVI 1535 N | 812. BLK BOTTOM STP/THE CHANT VI 20221 E |
| 685. SOUTHERN SCANDAL/TAMPICO CAP 202 V+ | 739. RACHMANINOFF CONCERTO/WAITED 4 UV2U1749 N- MEISSNER OXIELAND BANO | 813. BLK BOTTOM STP/THE CHANT VI 20221 V+ |
| 686. WAN T LOVE/BDDY & SOUL CAP 20010 N- | 740. WHOS SORRY NOW/RIVERBOAT SHUF PAE 3045 N JOHNNY MERCER | 814. SIDEWALK BLS/DEAO MAN BLS VI 1452 V |
| 687. PRELUOE C MINOR/WHAT THING CALLCAP 20011 E+ | 741. LIMEHOUSE BLS/OONT CARE IF RAINSCAP 15134 N- | 815. SIDEWALK BLS/DEAO MAN BLS VI 20231 V+ |
| 688. ITS ONLY A PAPER MOON/EASY LISTCAP 20012 E+ | 742. MEMPHIS BLS/ SUGAR BLS CAP 15318 N- | 816. HARMONY BLS/ LITTLE LAWRENCE VI 38135 E- |
| 689. UNLUCHY BLS/RIDE ON RIDE ON DE 4436 E+/V EVELYN KNIGHT | METRONOME ALL STAR BANO | ELLA MAE MORSE |
| 690. GRANDFATHERS Q CK/LASS DELICATEDE 18701 N GENE KRUPA | 743. KING PORTER STP/ALL STAR STRUT CO 35389 E/V- | 817. SUNNY SIDE ST/EARLY IN MORN CAP 487 N MOUND CITY BLUE BLOWERS |
| 691. KNOCK ME KISS/OELIVER ME TENN CO 36591 N | 744. I'BE A MUGGIN/ EOOIE MILLER | 818. SAN/RED HOT BR 2602 E- |
| 692. BLUES FOR ISRAEL/3 LIT WORDS DE 18114 N- | 745. OUR MONDAY DATE/SALBOA BASH CAP 1004U N- | 819. TAILSPIN BLS/NEVER HAD A REASON VI 38037 N |
| 693. WHERE YOU RAE/I TAKE YOU OK 6187 N- | 746. BACK HOME/ITS EASY TO REMEMEP JU 16 N | NAPOLEONS EMPERORS OF JAZZ |
| 694. HARLEM ON PARADE/SKYLARK OK 6607 N/V KAY KYSER | 747. STOMP HENRY LEE/STARS FELL ALA. JU 30 N GLENN MILLER | 820. MUSKRAT RABLE/CLARINET MARMALADE SWAN 7507 V+ |
| 695. WOULDNT LOVE U/HOW DO I KNOW CO 36526 E | 748. LIT BROWN JUG/PAVANNE BB 10266 V+ | ROMEO NELSON |
| 696. PRAISE LORD/CAVE HERE TALK 4 JOECO 36640 V FRANKIE LAINE | 749. BLUE ORCHIOS/BABY ME BB 10372 | 821. HEAD RAG HOP/WILKINS ST STOMP BR 80021 N- |
| 697. LOOKING OVER 4 LEAF/MONDAY AGN MER 51505 N NAPPY LAMARES | 750. BLUE MOONLIGHT/MY PRAYER BB 10444 E+/E | HUSK O'HARE/ TRIARS SOCIETY ORCH |
| 698. JAZZ BAND BALL/HIGH SOCIETY CAP10025 N MR. OIXIE | 751. IN THE MOOD/WANT TO BE HAPPY BB 10416 E/V | 822. ECCENTRIC/RAN NORK |
| 699. PALESTEENA/BLK & WHITE RAG DJ 100 N LAVERES CHICAGO LOOPERS | 752. IN THE MOOD/WANT TO BE HAPPY BB 10416 V/V+ | 823. THATS PLENTY/ROOF BLS GE 5105 V |
| 700. SUBTIVOED IN F/BABY WONT U PL JU 1A E+ | 753. BLESS YOU/SPEAKING OF HEAVEN BB 10455 E | 824. TIN ROOF BLS/T.HATS A PLENTY GE 5105 V |
| 701. SUNDAY/IM COMING VAL JU 2A E+ | 754. FAITHFUL FOREVER/BLBIRDS IN MNL BB 10465 V+ | 825. MILLENBERG JOYS/MARGUERITE GE 5217 V+ |
| 702. UP LAY RIVER/VERY BN BOOGIE JU 3A E+ | 755. INDIANA SUMMER/FAREWELL BLS BB 10495 E- | 826. MY JELLY LORD/CLARINET MARMALADE BE 5220 V |
| 703. CANT WE TALK OVER/BLUE LOU JU 5A E+ | 756. IT WAS WRITTEN IN STAR/JOHNSON RBB 10458 E- | 827. TIN ROOF BLS/ THATS A PLENTY BR 2208 N- |
| 704. EXACTLY LIKE U. IF HAD YOU JU 6A N- LEAOBELLY | 757. CARELESS/VAGABOND DREAMS BB 10520 E | 828. MAPLE LEAF RAG/CLAINET M RM BR 2209 E/E+ |
| 705. ROCK ISLAND/EAGLE ROCK RAG CAP 10021 N PEGGY LEE | 758. ON LIT STREET SINAPORE/CHANGING BB 10526 E | 829. SWT LOVIN MAN/LONDON BLS BR 2210 E+ |
| 706. ITS LOVIN TIME/MOVIN TOO FAST CAP 343 N- | 759. FAITHFUL TO U/ITS A BL WORLD BB 10536 E | 830. MAPLE LEAF RAG/COPENBAGEN UHCA 46 E+ |
| 707. BE SME CHANGES MADE/NITGALE CANCAP 15001 N | 760. IN AN OLD DUTCH GARDEN/STARLIT HBB 10553 E+/E | 831. ANGRY/SOBBIN BLS TM 551 N- |
| 708. BABY OONT BE MAD/CARAMBA CAP 15090 N | 761. DUTCH GARDEN/STARLIT HOURS BB 10553 E/V | 832. WOLVERINE BLS/WEARY BLS TE 549 N- |
| 709. WHY DOTN U DO RIGHT/BUBBLE LDO CAP 15118 N FEATRICE LILLIE | 762. TOO ROMANTIC/SWT POTATO PIPER BB 10605 N | 833. SHES CRYIN FOR ME/EVBOYD LOVES BB 10933 N- |
| 710. BABY OONT KNOW/BABYS BEST FRIENDVI 25165 V (ABOVE RM CHP NO GRV) JIMMIE LUNCEFORD | 763. IMAGINATION/ SAY "SISI" BB 10622 V | JIMMY NEWTON |
| 711. PAVANNE/MINNIE MOOCHER DEAO CO 35700 E+ | 764. APRIL CALYED FIDDLE/HAVEN TIME BB 10694 V | 834. ROSETTA/WLD WAITING FOR SUNRISE EB 10175 V REO NICHOLS |
| 712. BAREFOOT BLS/ROCK IT FOR ME CO 35860 N- | 765. BUGLE CALL RAG/SLOW FREIGHT BB 10740 E | 835. LIVE AGAIN.GREATEST DISCOVERY BB 10451 E+ |
| 713. MY BLUE HEAVN/STOMP IT OFF (713) DE 712 N/E | 766. BUGLE CALL RAG/SLOW FREIGHT BB 10740 E/E+ | 836. BATTLE HYM OF REPUBLIC CAP 829 E+ |
| 714. JAZZ NOCRACY/CHILLEN GET UP VI 24522 N | 767. PEN 65000/RUG CUTTERS SWING BB 10754 V+ | 837. IF HAD YOU/LOVE IS SWTEST THING CAP 15150 N- |
| | 768. CALL CANYON/OUR LOVE AFFAIR BB 10845 N- | 838. WHEN U WISH ON STAR/LIT BY LIT CAP 13062 N- |
| | 769. HANOUF L STARS/YESTER THOUGHTS BB 10893 E | 839. WANNA GET MARRIED-G. NIESEN DE 23382 N- |
| | 770. ANVIL CHORUS 1'2 BB 10982 E/E+ | JIMMY NOONE |
| | 771. DRMT I DWELT HARLEM/STONES THROWBB 11063 E | 840. SHINE/PORTERS LOVE SONG CORA 2888 V REO NORVO |
| | 772. KNOW WHY.CHATTANOOGA CHOO CHOO BB 11203 E | 841. DANCE OF OCTOPUS /IN A MIST BR 8236 E+ |
| | 773. ELMERS TUNE/OELILAH BB 11274 E | 842. SURRENDER DEAR/ EO DUST BR 80115 N- |
| | 774. IM THRILLED/FROM ONE LOVE ANOTHEBB 11287 E- | 843. UNDER BLANKET BL/HOLLYBRIDGE DRV CAO 15093 E+ |
| | 776. OAY DREAMING/STRING PEARLS BB 11382 E | O'BRIENS STATE STREET SEVEN |
| | 777. MOONLIGHT SONATA/SLUMBER SONG BB 1386 E+ | 844. CAROLINA HORN/ROYAL RESERVE JU 4 N- |
| | 778. WHITE CLIFFS OF COVER/ BB 11397 E+ | ANTIA O'DAY |
| | 779. MOONLIGHT COCKTAILS/HAPPY IN LV BB 11401 V+ | 845. ACE IN HOLE/SOMETI ME IM HAPPY SG 15127V/E KING OLIVER |
| | 780. KEEP EM FLYING/DEAR MOM BB 11443 E+ | 846. I AINT GONNA TELL /ROOM RENT BLS TEST E+ |
| | 781. SKYLARK/THE STORY OF STARRY NITBB 11462 E- | 847. SWT BABY DOLL/ MABELS DRM TESTY E+ |
| | 782. ON OLD ASSEMBLY LINE/JOHNNY MARHBB 11480 E | 848. SNAKE RAG.HIGH SOCEITY N HELEN SAVAGE |
| | 783. SWT ELOISE/SLEEP SONG VI 27879 E | 849. ITS JAD YOUR SOUL/JS: LIT LOVE BR 4536 V- |
| | 785. MNLIGHT BECOMES U/MOONLIGHT MOODYVI2U1520 V | KING OLIVER |
| | 786. BLUE RAIN/CARIBEAN CLIPPER VI2U1530 E+ | 850. SNAG IT/CAOPTOL BLS BR 80039 N- |
| | | ORIGINAL MEMPHIS 5 |
| | | 851. MORE/SHE WOULDNT OO CO 37 E- |

AUCTION 50c MINIMUM BID

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

AUCTION 50c MINIMUM BID

Table listing auction items with columns for item number, title, and price. Includes items like 'ORY'S JAZZ', 'TIGER RAG/EH LA BAS', 'HOT LIPS PAGE', 'DREAM/TABBY THE CAT', 'CHINA BOY/BULL FROG BLS', 'BLUE MURDER/MORE THAN SOMEWHAT', 'ONE HOURS #2-1', 'TIGER RAG/EH LA BAS', 'HOT LIPS PAGE', 'DREAM/TABBY THE CAT', 'CHINA BOY/BULL FROG BLS', 'BLUE MURDER/MORE THAN SOMEWHAT', 'ONE HOURS #2-1', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'BOBBY SHERWOOD', 'THE ELKS PARADE/DONT KNOW', 'S.W.I.M.G.I.N AT SEM.OH/ARKANSAS', 'ELKS PARADE/SHERWOODS FOREST', 'FRANK SINATRA', 'IF U ARE BUT DRM/PUT ORMS AWAY', 'LOOK OVER YONDER/RUENAS PAPA', 'BARNESY BOUNCE/LULUS MOOD', 'SIX HOTTENTOTS', 'MELANCHOLY CHARLIE/HURRICANE', 'SLIM & SLAM', 'LOOK A THERE/TUTTI FRUTTI', 'ROY SNECK', 'WABASH BLS/DRIFTING & ORMING', 'BESSIE SMITH', 'OH DADDY BLS/BABY PLEASE COME', 'IM WILD ABOUT THING/GOT GIVE ME HA', 'TAKE ME BUGGY RIDE/GIMMIE PFT', 'JABBO SMITH', 'HOW CAN CUPIDO BE SO STUPID/ABSO', 'SLEEPY TIME/LITTLE WILLIE', 'KATE SMITH', 'GOD BLESS AM/STAR SP BANNER', 'EMBRACEABLE U/IF HAD MY WAY', 'WILLIE SMITH', 'CAN SEE U OVER PLEACE/SWAMPLANO', 'MUGGSY SPANIER', 'SOMEDAY SWTHEART/DADA STRAIN', 'SOMEDAY SWTHEART/THAT DA DA ST', 'SOMDAY SWHRT/THAT OA DA STRAIN', 'BIG BUTTER & EGG MAN/ECCENTRIC', 'BUTTER & EGG MAN/ECCENTRIC', 'SISTER KATE/DIPPER MOUTH BLS', 'SISTER KATE/DIPPER MOUTH', 'SISTER KATE/DIPPERMOUTH BLS(932.)', 'RIVERBOAT/RELAXIN AT TOURO', 'RIVERBOAT/RELAXIN AT TOURO', 'BLACK & BLUE/ OINAH', 'BLUIN THE BLUES/ AT SUNDOWN', 'MADNY MAKE UP MIND/LONESOME ROADBB', 'GADA STRAIN/SOMEDAY SWHRT', 'DA DA STRAIN/SOMEDAY SWTHEART', 'BIG BUTTER EGG MAN/ DIPPER M', 'LIVERY STABLE BLS/ JAZZ BANO', 'ECCENTRIC/SISTER KATE', 'BLUE BIRD REISSUES 101A/102B', 'BLUE BIRD REISSUES 101B/102A', 'LITTLE DAVIO/HESITATING BLS', 'MORE THAN U KNOW/AMERICAN PATROLOE', 'ORKTWN STRUTTERS BALL/SOBBIN BLMS', 'WEARY BLS/ ALICE BLS GOWN', 'LADY BE GOOD/ SUGAR', 'DIXIE FLYER/LAZY PIANO MAN', 'ST GA BROWN/ FEATHER BRAIN', 'HOME/ITS LONG WAY TIPPERARY', 'SPIKES SEVEN', 'ORYS CREOLE TRAM/SOCIETY BLS', '(ABOVE RM CHP 3 GR-INCIPIENT CRK)', 'CHARLIE SPIVAK', 'THE STORY OF STARRY NITE/THIS T OK', 'DICK STABLE', 'AT LAST/ HES MY GUY', 'JESS STACY', 'WLD WAITING FOR SUN/HONKY TONK', 'IN DARK FLASHES/BARRELHOUSE', 'JO STAFFOR', 'OUT OF THIS WLD/THERES NO U', 'KAY STARR', 'HONEYSUCKLE ROSE/IM CONFESSIN', 'STORMY WEATHER/U CAN DEPENO ON', 'U GOT SEE MAMA/MERCY MERCY', 'IF I COUD BE W U/ RIFFAMAROLE', 'STEADY DADDY/SOTIREO', 'MARTHA STEWART (964.)', 'THERES NO YOU/SHEFS FUNNY THAT WAY', 'CLIFFIE STONE', 'TIGER RAG/MY PRETTY GIRL', 'JOE SULLIVAN', 'THE 3 DUCES', 'THE 3 DUCES', 'MAXINE SULLIVAN', 'IM COMING VA.LOCK LOMAND', 'WILBUR SWEATMANS', 'SLOIE KELLY/SINT GOTTEN TIME', 'RODSEVELT SYKES', 'NITE TIME RIGHT/LITTLE', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'ROSSEVELT SYKES', 'WONDER/MELLOW QUEEN', 'HONEYSUCKLE ROSE/JIVING JIVE', 'THATS MY GAL/SUNNY ROAD', 'ART TATIUM', 'GOT RHY/WOULD DO ANYTHING 4 U', 'JACK TEAGARDEN', 'IF COULD B E W U/U DIDNT HAVE TELLUHCA 103 N', 'BIG T BLS/CHINATOWN MY CHINATWN CMS 592 N', 'STARS FELL ON ALABAMA/OEEO I DO CAP 10027 E+', 'ST JAMES INF/BLK BLUE BR 80111 N', 'NOBODY KNOWS/LONELY BLS BR 80112 N', 'BLS HAVE GOT ME/BLUE RIVER BR 80113 N', 'TESCH', 'FOUND NEW BABY/THERELL BE CHANGESBRF 4001 E', 'JAZZ ME BLS/BARREL HOUSE STP HJCA 62 N', 'THREE DYNAMITES', 'DYNAMITE BOOGIE/FACING LIFE CO 37825 N', 'MARTHA TILTON', 'SHOULD CARE/STRANGER IN TWN CAP 184 N', 'FRANKIE TRIAMBALIER', 'JUBILEE/IM MORE THAN SATISFIED OK 41044 V', 'LOVE AINT NOTHIN BUT/HOW AM I OK 41301 N', 'ORRIN TUCKER', 'DRIFTING O DREAMING/AT SALALAIKA CO 35332 N', 'RUODY VALLEE', 'IM HUMMIN/PANAMA VI 24697 N', 'LUPE VELEZ', 'WHERE IS THE SONG/IM AMADO VI 21932 N', 'JOE VENITIE', 'WOLF WOBBLE/WHY DID ID HAVE BE ME CO 2589 E', 'JIMMY WADE', 'GATES BLS/PARKWAY STP BR 80041 N', 'NANCY WALKER', 'CAN COOK TOO/YA GOT ME DE 23396 N', 'FATS WALLER', 'LETTIN GRASS/ITS U WHO TAUGHT BB 10527 G+', '(ABOVE RM CHP NO GR)', 'COME & GET IT/CHANT OF THE GROOVE BB011262N-', 'SWING TO VICTORY/BY THE LIGHT BB 11563 E+/3', 'VALITINE STP/GLAOYSE VI 38554 G', 'CROSS PATCH/CABIN IN SKY VI 25305 N', 'DI NAH/LATCH ON VI 25471 V', 'FRACTIOUS FINGING/BIG APPLE VI 25652 V', 'THATS WHAT WELL DRESSED MAN VI 27956 N', 'SWINGIN THEM JINGLE BELLS/GONNA VI201602 N-', 'YOURE NOT ONLY OYSTER/OOH LOOK A VI202218 N-', 'GA ON MY MIND/OLD MAN HARLEM BB11023 E', 'DO WHAT DID LAST/HANDY MAN SE 5014 N', 'LED WA TSON', 'JINGLE BELLS/ SNAKE PIT SG 1004 E+', 'LU WATTERS', 'WAITING ROBERT E LEE/HAMBONE MER 11025 N', 'HOME IN HOLE/WEARY BLS MER 11026 N', 'OICKIE WELLS', 'HELLO BABE/LINGER AWHILE SG 28115 N-', 'PAUL WESTEN', 'WHAT IS THING CALLED POP ACETATE N-', 'FRANK WESTPHAL', 'CARRY ME BACK CAROLINA HOME CO 3755 V', 'JOSH WHITE', 'JIM CROWN TRAI /BAD HOUSING BLS KEY 107 N-', 'STRANGE FRUIT/JOHN HENRY KEY 541 N-', 'EVIL HEATED/HOUSE OF RISING SUN KEY 542 N-', 'PAUL WHITEMAN', 'CHERIE/MY MAN VI 18758 E', 'EVERYBODY STP/KA LU A VI 18826 E-', '(ABOVE RM CHP)', 'WHNE HEARTS ARE YOUNG/JOURNETS VI 18985 E', 'LINGER AWHILE/HOLL WOOD VI 19211 E', 'SAN ORIENTAL/CANT GET THE I WANT VI 19681 E', 'VALENCIA/NO MORE WORRYIN VI 20007 N-', 'LONESOME IN MNLIGHT/CHIQUITA CO 1448 E', 'SAN/WANG WANG BLS CAP 10026 N-', 'LAZY/ MANDY DE 2696 N-', 'BERT WILLIAMS', 'SOMEBODY/MOON SHINES ON MNSHINE CO 2849 F', 'U NEVER NEED DOC/EVE COST ADAM CO 3339 V', 'CLARENCE WILLIAMS', 'U LIKE ME LIKE/HAVE U EVER FELT CO 1735 V+', 'LEOMA WILLIAMS', 'U DONT BELIEV LOVE U/SISTER KATE CO 3713 G+', 'SANDY WILLIAMS', 'T FOR M2/SANOSY BLS HRS 1022 E-

MINIMUM BID- 50c EACH

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

MINIMUM BID 50c EACH

TEDDY WILSON

1027. JST FDR U BLESS/JUST U JBT ME MU 316 N-
1028. EVRY TIME WE SAY/THIS HRT DF M MU 317 N-
ALBERT WYNN
1029. DWN BY LEVEE/SHES CRYING FDR BR 80042 E+
YOGI YORGESSION
1030. YINGLE BELLS/ YUST GD NUTS AT CAP 57781 E
1031. REAL GONE GALLDT/BEES & THE CAP 816 N-
BOB ZURKE
1032. FIT BE TIED/PEACH TREE ST VI 26420 E
BARCLAY ALLEN
1033. TWISTER IN GLAMMER/MARGIE CAP 15359 N
BOB ANDERSON
1034. GONNA SIT RIGHT & WRITE/LETTER JU 17 N
1035. INDIANA/SLEEPY TIME DWN SD JU 25 N
LOUIS ARMSTRONG
1036. MAHOGANY HALL STP CD 35379 E
1037. IRSH BLK BDTDM/U MADE ME LVE UHJCA 3 N
1038. CAKE WALKIN BABIES/JAZZ LIPS HC 5 N
1039. JIG FAT MA SKINNY PA/SWEET LI HC 9 N
1040. JONT FORGET MESS/IM GONNA GITC HC 10 N
1041. BIG BUTTER & EGG MAN/SUNSET C HC 16 N-
1042. TEXAS MOANER/CDAL CART BLS HC 18 N-
1043. WHDS IT/DRPPIND SHUCKS HC 20 N-
1044. GA GRIND/COME BACK SWT PAPA HC 21 E+
1045. KING DF ZULUS/LDNE SDME BLS HC 22 N
1046. WILD MAN BLS/GULLY LOW BLS SE 5007 N
1047. LDNE SDME ROAD/SONG DF THE ISLSDVD 3026 N-/E
1048. MELANCHOLY/KEYHOLD BLS VD 3137 E+
1049. LAZY RI VER/GA ON MY MIND JAZZ 518 N
1050. BASIN ST BLS/ND JAZZ 519 N
1051. IF WE NEVER MET AGAIN/DIPPER DE 906 E-/N
1052. MAHOGANY HALL STP/WEST END BLS DE 3793 E
1053. U RESCAL U/WHEN ITS SLEEPY TM OE 4140 V/E+
1054. I WONDER/JODIE MAN OE 18652 N
1055. MAYBE ITS BECAUSE/KEEP LDVE OE 24751 N
1056. VARIETY BLS/WHATTA YA GONNA DO V1201891 N-

FRED ASTAIRE

1057. CHEEK TO CHEEK/ND STRINGS BR 7486 V-
ATLANTA SYNDPATDRS
1058. BLUE & LDNE SDME/WHN SPRINGTME MAO 5064 V
LODIE AUSTIN
1059. IN ALLEY BLS/WERRY MAKERS TME AM 958 N
1060. JACKASS BLS/FROG TONGUE STP CE 3007 N
1061. TRAVELING BLS/CHARLESTON MAD CE 3012 N
1062. STEPPIN ON BLS/TRDBONE MAN CE 3017 N-
BAILEYS LUCKY SEVEN
1063. DO IT AGAIN/SDME SUNNY OAY GE 4872 V-
CHARLIE BARNET
1064. SKYLINER/WEST END BLS OE 18659 M
SIDNEY BECHET (TEST)
1065. BLS DF BECHET/SHEIK DF ARABY MS 113 N
BIE BEIDERBECKE
1066. WOLVERINES VOL DNE JZTL 1001 N-
1067. WOLVERINE VOLUME TWO JZTL 1002 N
1068. WOLVERINE VOLUME TWO JZTL 1002 N-
JHNNY DODDS
1069. BOHUNKUS BLS/BUDDY BURTONS JAZZAM V-2 N
BDSWELL SISTERS
1070. VER YODDY LOVES BABY/WALKIN CD 36520 V/N
CDNNE BDSWELL
1071. SERENADE IN NITE/WHERE ARE U DE 1160 V
HENRY BUSSE
1072. HOT LIPS/JEALDUS ME 13227 V+
EMILLID TRIP CACERES
1073. I GOT RHY/HUMOREQUE IN SWING VI 25710 V
1074. WHATS THE USE/JIG IN G V1202511 N
CAB CALLDWAY
1075. UTT OA ZAY/CRESENDN IN DRMS VD 5062 E
1076. SILLY OLD MOON/BOO WAH BOO WAH OK 5774 N-
BENNY CARTER
1076. PLYMOUTH ROCK/MELANCHOLY LUL DK 4984 N-
PAGE TRID CAVANAUGH
1077. SAIPAN/AIR MAIL SP2IAL ARA 151 E+
ASES CHILENOS
1078. JAZZ ME BLS/ORKTOWN STRUTTERB/VIHC900466 E+
LARRY CLINTON
1080. NITE WE MET IN HDNOLU/SMILES BB 11130 N/E
1079. WY REVERIE/BODDIE WOODIE BLS VI 26006 N-
CDZY CDLE
1081. STOMPIN AT SAVOY/DATB LDVE OU 118 N-
XAVIER CUGA
1082. INSPIRATION/LAB PALMERAS VI 25503 V
JOE DANIELS
1083. CHINA BOY/FAREWELL BLS DE 2036 V-/E

DDRSEY BROTHERS

1084. SENTIMENTAL DVER YOU/SING BR 6409 V
PORKY FREEMAN
1085. BODDIE BDY/TIGER RAD ARA 133 N-
FRIARS SOCIETY ORCH
1086. PANAMA/TIGER RAG BR 2212 N
1087. ECCENTRIC/FAREWELL BLS BR 2211 N-
1088. BUGLE CALL BLS/ SAN BR 2213 E+
BENNY GODDMAN
1089. HECKLE MR JIBE/TEXAS T PARTY CD 3167 V
BOBBY BACKETT
1090. REISSUES VOLUME I LP TEST VLP 201 N
1091. REISSUES VOLUME I LP TEST VLP 202 N
FRED HAMM
1092. SUGAR FDOT STP/SLIPPERY ELM VI 20023 E
LIDNEL HAMPTDN
1093. WIZZ IN THE WIZZ/DENISON SW VI 26233 N-
COLEMAN HAWKINS
1094. BODDY & SOUL/HAD TO BE U 88300325 N-
EDDIE HEYWOOD
1095. BEGIN THE BEGUINE/LOVER MAN DE 23398 N
HDT CLUB DF FRANCE
1096. NIGHT & DAY/BLACK & WHITE DE 23067 N-
AL JDLSDN
1097. WANITA/JUMBO JUMBO CD 3812 V+
1098. MIAMI/U FORDOT REMEMBER BR 3013 E-
1099. WISH HAD GAL BK/IF I KNEW FIND BR 3183 E-
KSYZ NDVELTY BAND
1100. SHEIK DF ARABY/AVLDN BB 5831 V+
1101. NEVER KNEW/ BASIN STREET BB 5832 N-
1102. BUGLE CALL/ THATS A PLENTY BB 5852 N
1103. INDIANA/FOUND NEW BABY LE VERE BB 5868 E+
1104. BLUE LOU/CANT WE TALK JU 5 N-
1105. IF HAO U/EKATLY LIKE YDU JU 6 N
JHNNY LDNS
1106. THEME/WHITE STAR SIGMA NU OE 4350 N-
H MPHREY LYTTLETDN
1107. SUNDAY MORNINGS/GET OUT HERE RAM 11 N
ROSY MCHARGES
1108. SWT WDMAN/I WONDER WHATS BECDME JU 28 N
RED MCKENZIE
1109. SING OLD FASHIONED SONG/BUILG DE 667N
FREDDY MARTIN
1110. SLEEPY TIME GAL/WABASH BLS BB 7378 E
1111. THERE/BYE LO BYE LULLABY BB 10104 N-
JHNNY MESSNER
1112. CONCERTO FOR 2/CLARINET HAUNTEDDE 4040 N-
MEZZ/LADNIER
1113. VICTDR REISSUES VOL I TEST VLP 203 N
1114. VI & BR REISSUES VOL2 TEST VLP 204 N
EDDIE MILLER
1115. BACK HOME/ITS EAY JU 16 N
MISSOURI JAZZ BAND
1116. BREAK AWAY/ NICHOLS? CO 7365 E
TODDS MONDEL LD
1117. SUNSET LULLABY/SHADE OF JADE ROY 1823 N
ROSS MORGAN
1118. THEME/DOSE HEART BEAT FOR ME DE 2479 N
JELLY ROLL MDRETDN
1119. BUDDY BOLDEN/CLIMAS TEST MS 111 N
1120. BALLIN THE JACK (BECHET)BLUES MS TEST N
BENNY MDTEN
1121. MOTEN STP/CLIFFORD HAYES BB 6204 N
PHIL NAPPLEDN
1122. CLARINET MAR/SISTER KATE MS TEST N
1123. CLARINET MAR/ILL NEVER BE SAME MS TEST N
1124. CLARINET MAR/ MS TEST N
1125. SISTER KATE/ROYAL GARDEN MS TEST N
RED NDVRD
1126. BUG HOUSE/BLUES IN E FLAT CO 36158 N
A. J. PIRDN
1127. DO DOODLE/WEST INDIES VI 19255 E-
SPECIAL
SIR HARRY LAUDER
1128. I LOVE A LASSIE VI 60001 E
JHNN MCCDRMACK
1129. SILVERTHREADS AMONG THE GOLD/ VI 64260 E
1130. WHEN U & I WERE YOUNG MAGGIE VI 64913 E-
JHANNA GADSKI
1131. ANNIE LAURI VI 87173
HARRY LAUDER
1132. 12" HE WAS VERY KIND TO ME VI 70001 E+
1133. 12" THE MESSAGE BDY VI 70110 E+

THE FOLLOWING ARE 12" RECORDS

MARY LDI WILLIAMS
1134. ST LOUIS BLS/LULLABY LEAVES ASCM 1004 N
LODIE KATZMAN
1135. ST LOUIS BLS/BEALE STREET BR 20096 E+
VINCENT LDPEZ
1136. ST LOUIS BLS/BIRTH DF THE BLS BR 20065 E-
PEARL BAILEY
1137. HE DIDNT ASK ME/CHARIDTEERS VD 431 N
SIDNEY BECHET
1138. BLUE HDRIZDN/MUSKRAT RAMBLE BN 43 N/E+
1139. HIGH SOCIETY/JACKASS BLS BN 50 E/N-
PAUL WHITEMAN WITH BIX
1140. SELEC FRM SHOWBDAT/DL MAN RIVE VI 35912 E-
(ABOVE HR CRK)
1141. MELANCHOLY BABY/MAN LDVE CO 50068 E-
1142. SWT SUE/CANT GIVE ANYTHING CP 50103 V
(ABOVE LAM CRK)
CHOCOLATE DANDIES
1143. SURRENDER/CANT BELIEVE CMS 1506 E+
CDZY CDLE
1144. JST DNE MDRE CHANCE/BLUE MDN KEY 1300 E
1145. THRU FDR TH NITE/FATER CDDPERA TKEY 1301 E+
BING CROSBY
1146. ST LOUIS BLS/ CREDLE LVE CALL CD 55033 N
WILD BILL DAVISON
1147. THATS A PLENTY/PANAMA CMS 1511 E
SID DE PARIS
1148. WHDS GDRRY/BALLIN JACK BN 41 E+
DDRSEYS
1149. SOLITUDE/WEARY BLUES OE 15013 N-
JIMMY DDRSEY
1150. CONTRASTS/BEATIFUL MORN(HAWKINS) VD 314 N
BENNY GOODMAN
1151. MAN I LOVE/BENNY RIDE CO 55001 N
1152. MDRE THAN U KNOW/SUPPERMAN CO 55002 N
ED HALL
1153. HIGH SOCIETY/BLUES AT BN BN 28 N-
1154. ROYAL GARDEN/NIGHT SHFT BN 29 N-
1155. BLUE INTERVAL /SEEING RED BN 31 E
ART HDDES
1156. SUGAR FDOT/SWT GA BN 34 E
1157. SQUEEZE ME/ BUGLE CALL BN 35 N-
1158. SHAKE THAT/APEX BN E+
JAM SESSIDN AT CDMDDDDRE
1159. GOOD MAN PARTS 1&2 CMS 1504 E-
1160. GOOD MAN PARTS 3&4 CMS 1505 E-
BASIN ST/ OH KATHERINA (1161.) CMS 1513 E+
GERDGE LEWIS
1162. CLIMAX RAG/DEEP BAYDU CL1 101 N-
MIFF MDLE
1163. PEG O MY HEART/ST LOUIS BLS CMS 1518 E-
MEL PDWELL
1164. LDVER MAN/AVLDN CMS 1522 E+
CHARLIE CHAVERS
1165. STARDUST/CURRIE IN HURRIE KEY 1305 E/E+
JACK TEAGARDEN
1166. ROCKING CHAIR/PITCHIN CMS 1521 E+
PAUL WHITEMAN
1167. METROPOLUS PART 1&2 VI 35933 N-
JD SH WHITE
1168. CARELESS LDVE/MILK CDW BN 23 E+
PAUL WHITEMAN
1169. WHEN DAY IS DNE/(BUSSE SDLO) VI 35828 V
MARY LDI WILLIAMS
1170. LITTLE JDE/ORAG EM ASCH 1002 N-
1171. ROLL EM/MARY OUS BODDIE ASCH 1003 E+

THE FOLLOWING ARE ALBUMS

1172. ALMANAC/SDDBUSTER 3 GEN 21 N
1173. ALTOSAX; 5 OE 246 N-
LOUIS ARMSTRONG
1174. JAZZ CLASSICS 4 BR 1015 N-
1175. VOL 1#4 C 28 N-
1176. HOT FIVE 4 C 57 N-
1177. LOUIE & EARL 4 C 73 N-
1178. HOT FIVE NO 2 4 C 139 N-
1179. HOT JAZZ #4 HJ 11 N-
1180. BAUMANN/BLDCHGSM COHAN 4 C 89 E+
1181. BIX; 4 C 29 E+
1182. BUNNY MEMORIAL 4 P 144
1183. BODDIE WODDIE 1 4 C 44 N
1184. BODDIE WODDIE 2 4 C 130 N
1185. CAMPBELL/WATERS 3 WC 3 N-
1186. CAPITAL CAMPUS CLASSICS 4 BD 58 E+
1187. COLLECTORS ITEM 4 AO 62 E+

MINIMUM BID 50c EACH

TED KRAMER

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

MINIMUM BID 50c EACH

ALBUMS CONTINUED

- 1188. BOB CROSBY/DIXIE JAZZ 6 DE C132 E+
1189. BILL DAVISON/SHOWCASE 3 C15 9 N-
ELLINGTON
1190. SPECIAL 4 C 127 N-
1191. PANARAMA 4 P 138 N-
1192. BLUES 4 P 182 N-

- 1193. FAMOUS BLUES; 4 FR 21 E+
1194. SID FREEMAN/ JAZZ 4 C 40 N-
1195. SID FREEMAN/WOLVERINES 4 DE 133 E+
1196. GOODMAN/RIOES AGAIN 4 BD 57 E+
1197. HERTH/TRIO 4 DE 5390N-

- 1198. HARTMAN/NO JAZZ 2 KEY 115 N-
1199. F HENGERSON/CLASSICS FOR 2 C 30 N-
1200. HISTORY OF JAZZ VOL 1 5 CE 16 E+
1201. " " " VOL 2 5 CE 17 E+
1202. " " " VOL 3 5 CE 18 E+

- 1203. HODES/HOT FIVE 3 BN 103 N-
1204. HODES/HOT SEVEN 3 BN 104 N-
1205. HDL 10 DAY/VOLUME 1 4 C 135 N-
1206. KRUPA; 4 C 138 N-
1207. LUNCFORD/FOR DANCES ONLY 5 DE 184 E+
1208. MCKINNY; 4 HJ 4 N-

- 1209. MEISSNER; 4 MGM 36 N-
1210. MERSER & PIPERS; 4 CO 36 N-
1211. MODERINARES/TRIBUTES 4 C 181N-

- 1212. JELLY ROLL MORTON/NO MEMORIES G/11 E+
1213. NICHOLS; 1 4 BR 1001 N-
1214. NOONE; 4 BR 1006 N-
1215. OLIVER; 4 BR 1027 E+

- 1216. RENASDELTA 4 C15 10 N-
1217. SEEGER/DEEP SEA/WHLING 3 CMS 11 N-
1218. SLACK/BAGGIE WOOGIE 3 CC 83 N-
1219. STAFFORD JO/FOLK SONGS 3 CC 75 E

- 1220. TATUM/SOLOS 2 DE 585 N-
1221. WILBER/JAZZ BAND 3 C1 24 E+
1222. WILSON/HOLIDAY; 4 C 61 N-
1223. WILSON/SOLOS 3 C 93 N-

- 1224. ARMSTRONG/TOWN HALL 3 HJ 14 N-
1225. ESCUQUE; 2 HJ 8 N-
1226. WILLIAMS; 3 ASCH 552 N-

LOUIS ARMSTRONG (CONTINUED)

- 1267. HT SOCIETY/GOT RITE SING BL BB 6771 N-
1268. SNOWBALL/SWING U CATS BB 10225 N-
1269. SNOWBALL/SWING U CATS BB 10225 N-
1270. HATE 2 LV U NOW/THATS MY HOME BB 10236 E+
1271. MIGHTY RIVER/SLEEPY TIME D SOUTH BB 10703 N-
1272. GA BO BO/DROP THE SACK (LIL HOT S) BR80060 N-
1273. GOT FINGERS CROSSED/IM SHOOTIN HIDE 623 E+
1274. ON TREASURE ISLAND/RED SAILS SUN DE 648 E

DON BESTOR ORK (CONTINUED)

- 1358. B CAREFUL/GATHER LIP ROUGE VI 24397 N
1359. HOME ON RANGE/GOODNITE VI 24463 E-
1360. KEEP ON DOIN WOT U OOH/TIRED ALLVI 24504 E
1361. I FOUND A SONG/CHARMING VI 24559 E
1362. LIKE BOLT FIRM BL/100% 4 U BR 7345 N-
1363. HUMBLE SIDE OF TWN/AFRAID OPN LTRBR 7390 N
1364. KEEPER OF MY HEART/MURDER MOONLITEBR 7410 N-
BARNEY BIGARD
1365. BROWN SUEDE/C BLS BB 11581 N-
1366. BROWN SUEDE/C BLS BB 11581 N-
1367. T 4 2/MOONGLO SIG 28116 N-
1368. A LULL AT DAWN/CHARLIE CHULLO HMV 9185 N
1369. READY EDDY/LAMENT 4 JAVANETTE HMV 9215 N
JIMMY BLYTHE
1370. MESSINR OUND/ADAMS APPLE CE 3029 N
BOOTS AND HIS BUDDIES
1371. WILD CHERRY/ROSE ROOM BB 6063 N-
BOSWELL SISTERS
1372. WHEN SUGAR 2 T/WHAO JA DO 2 ME BR 80011 N
1373. MAKE U HAPPY/MEMORIES U(LOUIS) PAE 854 N-
WILL BRADLEY
1374. THINK OF ME/THINKING OF U(k Kyser) CO36225 N
LES BROWN ORCHESTRA
1375. WHY SMDY TELL ME/U ON MIND BB 7812 N-
1376. HAV U FORGOTTEN SO SOON/MONKEY BB 7869 N
1377. GET OUT TOWN/FRM NOW ON BB 10009 N
1378. THIS CANT B LUV/SING 4 SUPPER BB 10017 N
1379. I HAV EYES/U SWEET LIT HDACHE BB 10053 N
1380. U U U/HARLEM WOOGIE BB 10105 N-
1381. OUT OF NOWHERE/SUNDAY CO 36724 N-/E
1382. LEAP FROG/SHOW ME WAY GO HMC CO 36857 N-
1383. MERRY OLSMOBILE/BEWARE MY HEART CO 37235 N-
1384. GOT MY LUV KEEP ME WRM/TELLIN U CO 38324 N
1385. CITY CALLED HVN/ITS U AGAIN OK 6367 N
1386. I A IN ARMY/BABY MINE OK 6500 N
WILLIE BRYANT
1387. A VIPERS MOAN/TEXAS TEASER BB 6750 N
1388. ITS OVER CAUSE WE THRU/VIPERS MOAN/HMV4453 N
HENRY BUSSE
1389. HOT LIPS/WANG WANG BL DE 198 E+
1390. HOW BOUT IT/I STEP TO HEAVEN VI 21674 N-
CALIFORNIA RAMBLERS
1391. THUNDER OVR PARADISE/HERE TO ROMNCEBB6145 N
BLANCHE CALLOWAY
1392. I NEED LOVIN/ITHERES RHYTHM IN RVRVI 22641 E+
1393. MISERY/RITE HERE 4 U VI 22717 E+/E
1394. LOOKS LIKE SUSIE/WITHOUT THT GAL VI 22733 N-
CAB CALLOWAY
1395. FATHERS GOT GLASSES ON/LADY V FANBB 6819 E
1396. BTWN DEVIL DEEP BL/KICKIN GONG BR 6209 E
1397. AVALON/MOONLITE RHAPSODY BR 7411 N
1398. SAVE ME SISTER/I LUV 2 SING BR 7638 N-
1399. LUV IS REASON/JUST NATURALLY LAZYBR 7677 N
1400. BUGLE CALL RG/ST LOUIS BL BR80016 N
1401. MOMENT I LD EYES U/LCROY CO 36751 N
1402. BL IN NITE/SAY WHO SAYS U OK 6422 N
1403. MRS FINNIGAN/MY COOCO BIRD OK 6459 N
1404. WHO CALLS/MERMAID SNG OK 6501 N-
1405. TAINT NO GOOD/I WANT 2 ROCK OK 6516 N
1406. HARLEM HOSPITALITY/EVENIN VI 24414 E
1407. MARGIE/EMALINE VI 24659 N
1408. MAMA WANNA MAKE HR RHYTHM/SOUTH MA VR 644 E+/N
1409. MOONER AT SEA/HI DE HO ROMEO VR 651 N
HOAGY CARMICHAEL
1410. NO MORE YOUNOUR L AMOUR/VINE ST ARA 106 N
1411. HONG KONG BL/RVROBAT SHUFFLE SE 5012 N
1412. BESSIE COULDN'T HELP IT/BARNACLEB VI25371 N/E+
BENNY CARTER
1413. SUNDAY/BACK BAY BOOGIE HMV 9449 N
1414. WHEN LITES ARE LO/I GOTTA GO VOE 16 N-
CASA LOMA ORCHESTRA
1415. CANT U SEE/BL KEN MOON BR 6187 N
BOB CHESTER
1416. STRICTLY 1 NSTR/KEEP HME FIRES B BB 11548 N
MAURICE CHEVALIER
1417. ITS HABIT O MINE/ON TOP WORLD VI 22007N-
1418. PARIS STAY SAME U GOT THAT THNG VI 22294 N-
1419. WAIT U SEE CHERIE/HELLO BEAUT VI250092 N
CHICAGO RHYTHM KINGS
1420. LTIMT 2 MY LOVE/SHE SHALL HAV MUSBB 6400 N
CHOCOLATE DANIES
1421. DEE BL/BUGLE CALL RG CO 36008 N
LARRY CLINTONS ORCHESTRA
1422. FEELIN LIKE DRM/GREATEST MISTAKE BB 10784 N
1423. LOVE LIES/I MAY B WRONG BB 10801 N
1424. STOP & RECONSIDER/COLLEGE HUMOR VI 25825 N-
1425. MY REVERIE/B W BLS VI 26006 E+
JOLLY COBURN ORCHESTRA
1426. GONE WITH DAWN/HAVIN WONDERFUL T BB 7049 N-
ROY COLLINS DANCE ORCHESTRA
1427. JUST TODAY/SALLY OF MY DRMS OR 1389 E+
COLONIAL CLUB ORCHESTRA
1428. THATS U BABY/WALKIN W SUSIE BR 4347 N
PERRY COMO
1429. ONLY PAPER MOON/ME & MY SHADOW VI204034 E
E. CONDON/CHOCOLATE DANIES
1430. TENN. TWILITE/GOT NOTHER SWEET CO 36009 N
ZEZ CONFRY
1431. KITTEN ON KEYS/DIZZY FINGERS VI 20777 N
JACK CRAWFORD ORCHESTRA
1432. SWANEE SHOR/WHO THAT PRETTY BABY VI 20847 E+
1433. KISS & MAKE UP/EVERYBODY LVIS GAL VI 21173 N
JESSE CRAWFORD ORCHESTRA
1434. ME MYSELF & T/BANCIN UNDER STRB BB 7105 E
1435. MEADOW LARK/STARS ARE WINDOW VI 20264 N

12 INCH ALBUMS

- 1224. ARMSTRONG/TOWN HALL 3 HJ 14 N-
1225. ESCUQUE; 2 HJ 8 N-
1226. WILLIAMS; 3 ASCH 552 N-

PROGRAM TRANSCRIPTIONS

- 331/3 LPS ISSUES BY VICTOR BETWEEN 1931 & 1933. RARE

- 1227. VICTOR SALON ORCH-8 TUNES VI 24000 E
1228. JESSE CRAWFORD-STUDENT PRINCE VI 16010 E
1229. NAT SHILKRET ORCH-DONT ASK ME VI 16004 E

'LITTLE WONDER' ALBUM OF RECORDS

- 1230. 12-52 ONE SIDED LITTLE WONDER RECORDS. ORCHESTRA, QUARTETTES, BAND & VOCALS.

- WASH POST MARCH, SING SONG ARABY, JOLLY COPPERSMITH MEDLEY OF MAERICAN AIRS, NITE TIME DWN IN BURGUNDY, HES A RAG PICKER, WHERE RED ROES GROW, LONG WAY TO TIPPERARY ETC. E-

FOLLOWING ARE 10" RECORDS

- JELLY ROLL MORTON

- 1231. GRANDPAS SPELL/KANSAS CITY STP GE 5213 G
1232. FINGER BUSTER/CREEPY FEELING JM 12 N-
1233. GRANDPAS SPELLS/CANNON BALL VI 20431 E-
(ABOVE DJG ONE SIDT CANNON BALL)

- 1234. SHREVEPORT/SHOE SHINNERS DRAG VI 21658 V-
1235. KANSAS CITY STP/SOOGABOO VI 38010 V-
FUSSY MABEL/PONSHATRIN VI 38125 N-

ADRIAN AND HIS TAP ROOM GAND

- 1250. WEATHER MAN/BOUNCIN IN RHYTHM HMV 8660 N
ALABAMA RED PEPPERS (REC & MIFF)

- 1251. GOOD MAN HARD TO FIND/ECCENTRIC MF 101 E+/N
HENRY RED ALLEN

- 1252. PLEASING PAUL/SHOULD B U BB 10235 N
1253. SWING OUT/FEELING DROWSY BB 10702 N
AMBROSE

- 1254. SNGS OLD LIV 4EVER/WONT U COME HEBB6837 E+
1255. EMBASSY ST/LIMEHOUSE BL DE 3533 E+
1256. RHAPS. IN BL 1,2 DEE 5454 N-
1257. TARANTULA/CHAMPAGNE COCKTAIL DEE 6282 N-
1258. STREAMLINE STRUT/HORS D'OEUVREBDEE41001 N
1259. WOOD & IVORY/NITE RIDE DEE41002 N
1260. BWANG/COPENHAGEN DEE41003 N
1261. LIMEHOUSE BL/DOBGIN A DIVORCEE DEE41004 N
1262. MIDNITE IN MAYFAIR/NOCTURNE DEE41005 N
1263. JAZZ LEGATO/JAZZ PIZZICATO LONI0012 N
ANDREWS SISTERS

- 1264. RUM & COKE/T MEAT B ALL DE 18636 E+
LOUIS ARMSTRONG

- 1265. ST LOU BL/SWT GU BB 5280 N
1266. MISS. BASIN/HOBO U CANT RIDE BB 6501 E+

AUCTION MINIMUM BID 50c

TED KRAMER

MINIMUM BID 50c EACH

BOX 12 1/2 THE RECORD CHANGER
125 LA SALLE STREET
NYC 27 NY

BING CROSBY

Table with columns: Song Title, Artist, Genre, Price. Includes songs like 'WRAP TROUBLES IN LIT THINGS', 'NOW THAT U GONE/JUST MORE CHANCE', etc.

BERNIE CUMMINGS /SHILKRET

Table with columns: Song Title, Artist, Genre, Price. Includes 'COTTAGE FOR SALE/GONE', 'FRANK DAILEY', 'NO USE PRETENDING/U R ALL I W', etc.

DIXIE JAZZ BAND/WASHINGTONIANS

Table with columns: Song Title, Artist, Genre, Price. Includes 'ST NITE FUNC/TAKE IT EASY', 'DIXIE JAZZ BAND/WASHINGTONIANS', 'ST NITE FUNC/TAKE IT EASY', etc.

DIXIELAND JAZZ GROUP/NBC CHAMBER MUSIC

Table with columns: Song Title, Artist, Genre, Price. Includes 'SEALE ST BL/JOE TURNER BL', 'JOHN HAGERS BL/E ST LOUIS BL', etc.

T. DORSEY FAMILY/CHARLIE BARNET DRCH

Table with columns: Song Title, Artist, Genre, Price. Includes 'FRIENDSHIP/WRONG IDEA', 'TOMMY DORSEY', etc.

TOMMY DORSEY

Table with columns: Song Title, Artist, Genre, Price. Includes 'QUIET PLEASE/SO WHAT', 'STAR DUST/STAR DUST', 'MAPLE LEAF RAG/JAMBOREE', etc.

TOMMY DORSEY

Table with columns: Song Title, Artist, Genre, Price. Includes 'WHO/ MARIE', 'ILL BE SEEN U/LETS JST PRETEND', 'LIT ANN CANDY GIGAR/LOOK AT ME', etc.

DUKE ELLINGTON

Table with columns: Song Title, Artist, Genre, Price. Includes 'CANT ESCAPE FROM U/OLD COW COO', 'MARVELOUS 4 WORDS/JUST QUIET EVE', 'Z. ELMAN', etc.

DUKE ELLINGTON

Table with columns: Song Title, Artist, Genre, Price. Includes 'SOPIST LADY/STORMY WEATHER', 'PAINY NITE/ CHOO CHOO', 'JUNGLE BLS/ RENT PARTY', etc.

DIXIELAND JAZZ GROUP/NBC CHAMBER MUSIC

Table with columns: Song Title, Artist, Genre, Price. Includes 'DICTY GLIDE/HIGH LIFE', 'MEMORIES/CANT GIV ANYTHING', 'WASHINGTON WOBBLER/ARABIAN LOVER', etc.

SENTRY SANDWICH/STARNGE ENCHANTMT

Table with columns: Song Title, Artist, Genre, Price. Includes 'SENTRY SANDWICH/STARNGE ENCHANTMT', 'ESQUIRE ALL AM.BG QUARTET', etc.

SENTRY SANDWICH/STARNGE ENCHANTMT

Table with columns: Song Title, Artist, Genre, Price. Includes 'INDIANA WINTER/ CRIEL 4 U', 'RUTH ETTING', 'SWANEE SHORE/JST ONCE AGIN', etc.

LITTLE NELL/WAS I

Table with columns: Song Title, Artist, Genre, Price. Includes 'LITTLE NELL/WAS I', 'SHEP FIELDS', 'TALKIN RHTU/HRT/ U CAME MY RESCUE', etc.

LITTLE NELL/WAS I

Table with columns: Song Title, Artist, Genre, Price. Includes 'SERIE IN NITE/LITTLE OLD LADY', 'DREAM OF SAN MARINO/BE A FOOT AGN', 'SMARTY/TILL CLOCK STRIKES', etc.

JEAN GOLDKETTE CDNT.

Table with columns: Song Title, Artist, Genre, Price. Includes 'CLEMENTINE/(JACK ORKWORD)', 'SWTHRS ON PARADE/THATS WHAT PUTS VI', 'WITHERED ROSES/ROUND EVENING', etc.

JEAN GOLDKETTE CDNT.

Table with columns: Song Title, Artist, Genre, Price. Includes 'VA COMIN UP TONITE/TAKE GD LOOK VI', 'TIP TOE THRU TULIPS/PAINTING CLBSVI', 'BIRMINGHAM BERTHA/ & ESPECIALLY U VI', etc.

BENNY GODDAMN

Table with columns: Song Title, Artist, Genre, Price. Includes 'WHERE OR WHEN/CRIED 4 U', 'NAGASAKI/GONNA GET GIRL', 'LETS DANCE/TWILITE DREAM(DUCHIN)', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'FRANCE FELLA MEETS/UEVERY LAST WD', 'SONNY GREER & HIS MEMPHIS MEN', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'BEGGARS BL/SAT NITE FUNCTION', 'JIMMIE GRIER', 'SOMETHING 2 SING BOUT/OUT OF BL', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'WONT BE SATISFIED/FRIM FRAM SAUCBRE', 'GEORGE HALL', 'MAY I NEVER LVE AGAIN/TAKE CARE', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'SISSY/LETS TO DREAMLAND', '64.M AM I IN LOVE/REMEMBER ME', 'GD MORNING GLOF/SUCH COMFORT', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'LIT ANGEL LIT/AMOUR/SINGING HAPPY', 'AU REVOIR LIT/AMOUR/SINGING HAPPY', 'MISUNDERS TOOD/DUST OF THAT', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'LIT ANGEL LIT/AMOUR/SINGING HAPPY', 'AU REVOIR LIT/AMOUR/SINGING HAPPY', 'MISUNDERS TOOD/DUST OF THAT', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'VISION BEHOLD/SUGAR PLUM', 'PICTURE OF ME/GOT BRAN NEW SUIT', 'WHEEL OF WAGON/MISTY ISLB OF THE', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'PLEASE PLEASIN/SHALL TOWN GIRL', 'PLEASE KEEP ME BRMS/SOUTH SEA', 'THERES 2 SIDES EVERY/MN MANGS', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'LOVE WILL TELL/WHO LOVES U', 'HVN IN MY HEART/SIL MOON ON G G', 'DANCING MOON/NIGHT YOUNG & U SO', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'HART COULD TALK/WHEN Poppies BLM', 'WHISTLING BOY/ON KISS MILLION', 'MARY LOU/SWING FEVER', etc.

FRANCE FELLA MEETS/UEVERY LAST WD

Table with columns: Song Title, Artist, Genre, Price. Includes 'ON SPELL/WAS SAYING MOON', 'SUN SHOWERS/FEELIN LIKE MLL ON', 'WILLERS DAUGHTER/WLD LIKE DRLL', etc.

TED KRAMER

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NYC 27 NY

Table with columns for song title, artist, and auction details. Includes entries like 'FLETCHER HENDERSON', '1711. SHANGHAI SHUF/MEMPHIS BL', '1712. TIDAL WAVE/DOWNSOUTH CAMP MET', etc.

Table with columns for song title, artist, and auction details. Includes entries like 'HAL KEMP', '1789. JOE GO/MARY DEAR', '1790. WOT WILL I TELL HEART/SWEET U', etc.

Table with columns for song title, artist, and auction details. Includes entries like 'GLENN MILLER (CONTINUED)', '1868. IN MOOD/OUT OF SPACE', '1869. BUGLE CALL RC/SLO FREICHT', etc.

TRADE TRADE TRADE

LESLIE THORNTON
12760 SW FIELDING ROAD
OSWEGO OREGON

GLENN MILLER

"SUN VALLEY SERENADE"

I HAVE ON TAPE, THE ENTIRE SOUND TRACK OF GLENN MILLER'S 1941 PICTURE, "SUN VALLEY SERENADE". IT IS 85 MINUTES LONG, ON 3 REELS OF BRAND NEW, BEST QUALITY, SCOTCH PLASTIC TAPE. RECORDED ON A SINGLE TRACK BRUSH SOUND MIRROR, AT 7 1/2 IPS, VERY GOOD FIDELITY. INCLUDED ALL MUSIC AND DIALOGUE OF THE ENTIRE PICTURE. IF NECESSARY COULD RE-RECORD AT 3 3/4 IPS.

PICTURE CAST INCLUDES- JOHN PAYNE, SONJA HENIE, LYNN BARI, MILTON BERLE, JOAN DAVIS AND DOROTHY OANDRIDGE.

FEATURED TUNES ARE- IT HAPPENED IN SUN VALLEY, I KNOW WHY, IN THE MOOD, MOONLIGHT SERENADE AND A FIND 7 1/2 MINUTE CHATTANOOGA CHOO CHOO.

I WILL TRADE ON AN EQUITABLE BASIS FOR THE FOLLOWING RECORDS IN E CONDITION OR BETTER.

COLEMAN HAWKINS

| | |
|-----------------------------------|----------------------------|
| BLUE MOON/DIFF A DAY MAKES | GRF 7455 |
| SW GA BROWN/NOWHERE | GRF 8511 |
| HANDS ACROSS TABLE/ONLY HAVE EYES | DEH 42050 |
| WISH I WERE TWINS/ | DEH 42051 |
| AFTER U GONE/SOME OF THESE DAYS | DEH 42052 |
| CONSOLATION/SMILES | DEH 42116 |
| LOVE CRIES/SORROW | ODB 5349 |
| TIGER RAG/MAY NOT BE TRUE | PAS 35513 |
| LOVE CRIES/SORROW | PAS 35512 |
| STAROUST/ALL RIGHT | PANAH 1045 |
| HEARTBREAKBL/JAMAICA SHOUT | OK 41566 |
| ANGEL FACE/I LOVE YOU | HMV SW2648 |
| V DISCS | 313- 449 - 529 - 665 - 674 |

BENNY GOODMAN

EMALINE/ GEO JUBILEE CO 2907

MOUND CITY BL BLOWERS

GEO ON MIND/CAN'T BELIEVE OK 41515

BENNY CARTER

SOMEBODY LOVES ME/ DEH 42128

JACK HYLTON

MELANCHOLY BABY/DARKTOWN HMV 5550

FLETCHER HENDERSON

ANY ON-A JAZZ, GUARDSMAN, HARMOGRAPH, TRIANGLE, PARA, BLACK SWAN, GENNETT, MARJORIE.

BLUES SINGERS

ANY BY - IDA COX, BUTTERBEANS & SUSIE, SMITH, SARA MARTIN, SIPPIS WALLACE, LUCILLE BOGAN, ROSA, KATHERINE & EOMONIA HENDERSON, LIZZIE MILES, JOHNSON, IRENE SCRUGGS, ROBERTA DUDLEY, RUTH LEE, VIOLA BARTLETT, VIRGINIA LISTON, ROSETTA CRAWFORD, LILLIE OELK CHRISTIAN, MA RAINEY, ALBERTA HUNTER, BESSIE BROWN, JOSEPHINE BEATTY, EVA TAYLOR, CHIPPIE HILL, VICTORIA SPIVEY, FAYE BARNES, CARROLL CLARKE, GLADYS BRYANT, MAUDE DEORREST, EONA HICKS, MAGGIE JONES, JULIA MOODY, JOSIE MILES, ETHEL WATERS, MARY STRAINE, HANNAH SYLVESTER, SODARISSA MILLER LENA WILSON.

TRADE TRADE TRADE

AUCTION AUCTION

STEPHEN STORAN
%A.R.G.-BOX 341, COOPER STATION NYC, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-HOUR BROADCASTS ON 12" LP 33-1/3 MICROGROOVE STUDIO ACETATE RECORDINGS. ALL RECORDS ARE IN N CONDITION.

BENNY GOODMAN - 12"LP (1936)

- (1)EVERY LITTLE MOMENT
- (2)I'M A BING DONG DADDY (ORCH)
- (3)SWEET AND LOVELY
- (4)DARKTOWN STRUTTERS BALL
- (5)I SURRENDER DEAR
- (6)AZURE
- (7)DEVIL AND THE DEEP BLUE SEA
- (8)CHANGES
- (9)STOMPING AT THE SAVOY

FATS NAVARRO - 12"LP (1948)

- (1)GOOD BAIT
- (2)THE SQUIRREL
- (3)ANTHROPOLOGY
- (4)TADO WALK
- (5)SYMPHONETTE
- (6)DAMERONIA
- (7)OUR DELIGHT
- (8)EPOB

BIX BEIDERBECKE - 12"LP (NOT A BROADCAST)

- (1)CLORINDA
- (2)THREE BLIND MICE
- (3)DEEP DOWN SOUTH
- (4)LILA
- (5)OUR BUNGALOW OF DREAMS
- (6)BOORNO
- (7)MY BET
- (8)BELL YOU SISTER
- (9)DUSKY STEVEDORE
- (10)BALTIMORE

GLENN MILLER - 12"LP

- (1)HOLD TIGHT HOLD TIGHT
- (2)FOR JONES
- (3)JUMPING JIVE
- (4)IN THE GLOAMING
- (5)DEEP PURPLE
- (6)PEGGY THE PINUP GIRL
- (7)SONGS MY MOTHER TAUGHT ME
- (8)SUMMER HOLIDAY
- (9)SYMPHONY

LOUIS ARMSTRONG - 12"LP - 1943

- (1)LAZY RIVER
- (2)STUFF IN YOUR CUFF
- (3)ME AND BROTHER BILL
- (4)SUNNY SIDE OF THE STREET
- (5)COQUETTE
- (6)GOT A GAL IN KALAMZOO
- (7)SLENOER TENDER AND TALL
- (8)DEAR OLD SOUTHLAND

JOE MARSALA CHICAGOANS - 12"LP

- (1)FOUND A NEW BABY
- (2)JA OA
- (3)MUSKRAT RAMBLE
- (4)ST LOUIS BLUES
- (5)MIDNIGHT
- (6)O D ONE STEP

MILES DAVIS - 12"LP

- (1)THE SQUIRREL (9 1/2 MINS.)
- (2)MOVE (7 MINS.)
- (3)TENDERLU
- (4)NIGHT IN TUNISIA
- (5)I GOT RHYTHM

MILDRED BAILEY - 12"LP (1944)

- (1)T'AN'T ME
- (2)I'M LIVIN' FOR TODAY (T. YOUNG)
- (3)I DIDN'T KNOW ABOUT YOU
- (4)S G BROWN (SEXTET)
- (5)MORE THAN YOU KNOW
- (6)I'M SEEING HER TONIGHT (ORCH)
- (7)SOON (H. SCOTT)
- (8)I'M GONNA SEE MY BABY

LES BROWN - 12"LP

- (1)ON THE ALAMO
- (2)JUMPY STUMPY
- (3)LOU'S BLUES
- (4)ABU ABU
- (5)SHADOW TIME
- (6)THANK YOU, COUNT
- (7)STARDUST
- (8)THE LIP
- (9)FLIPPED LID
- (10)MOTEN STOMP

BRITISH COLLECTORS- WRITE FOR SPECIAL OFFER.

AUCTION AUCTION

RAY AVERY RARE RECORDS
6631 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.

AUCTION OF RARE ITEMS.

DUKE ELLINGTON'S SOUND TRACK

EBONY RHAPSODY (MURDER AT VANITIES) P 542 E

STAN KENTON (2 RECORDS)

CAPITOL PUBLICITY, TALKING AND MUSIC 5416 N-
CAPITOL PUBLICITY, TALKING AND MUSIC 5417 N-
I'M GOIN MAD FOR A PAD (CAPL TEST 6-15-45) 2482 ARE IN-

BILL RUSSO

EXPERIMENT IN JAZZ (2 RECORDS)

FOR ROGER/STAIRWAY TO STARS UN 66 N
ORION/LONELY TOWN UN 67 N

THE FOLLOWING FOUR RECORDS ARE FROM THE SOUND TRACK OF "STORMY WEATHER"

FATS WALLER

MOPPIN' & BOPPIN'/AINT MISBEHAVIN TCF 203 E

LENA HORNE

GOOD FOR NOTHIN JOE/CANT GIVE ANYTHING TCF 205 E
STORMY WEATHER/BALLET FEATURES CAST TCF 196 E

CAB CALLOWAY (FEAT. CHU BERRY)

BODY SOUL PTS ONE AND TWO TCF 207 E-

BING CROSBY/GINNY SIMMS

RIDIN' HERD ON CLOUD/RIDIN' HERO ON CL MB '6001 N-

THE FOLLOWING CROSBY'S ARE FROM SOUND TRACK OF "BIRTH OF THE BLUES".

MELANCHOLY BABY/ST JAMES INFIRMARY 12" E
SHINE ON SILVERY MOON/TIGER RAG (NO BING) 12" E
WAITER & PORTER UPSTAIRS MAID/WAITE TILL S 12" E

THE FOLLOWING CROSBYS ARE FROM THE SOUND TRACK OF "HOLIDAY INN".

EASTER PARADE 12" E
WHITE XMAS/LETS START NEW YEAR (REYNOLDS)
HAPPY HOLIDAY (") 12" E
I'LL CAPTURE HER HEART (ASTAIRE ") 12" E
BE CAREFUL ITS MY HEART/ABRAHAM (") 12" E

GLENN MILLER'S 12" RECORDS FROM SOUND TRACK

PEOPLE LIKE U AND ME/AT LAST (BARI) TCF 129 E
AT LAST PTS 1 2 TCF 73 E
IN THE MOOD (SUN VALLEY SER.) TCF 65 E
CHATTANOOGA CHOO PTS 2 SUN VALLEY TCF 75 E
MOONLIGHT SER/KNOW WHY & SO DO YOU TCF 71 E

LEADBELLY

IRENE/BACKWATER BLUES CAP 40130 N

IF YOU WOULD LIKE TO RECEIVE OUR DISPOSITION LISTS PLEASE SEND A POST CARD LISTING TYPE RECORDS YOU COLLECT. WE CARRY A STOCK OF 100,00 RECORDS THAT ARE OUT OF PRINT.

SWING BLUES SWEET BANOS VAUDEVILLE OXIELAND
16" TRANSCRIPTIONS A&R SHOTS TEST PRESSINGS
MOVIE PERSONALITIES RECORDS FROM SOUND TRACKS
MODERN JAZZ BOOKS ON JAZZ SEND YOU 'WANT LISTS'.

CLEF MUSIC SHOP

BOX 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

HERE WE HAVE A GREAT NEW BATCH OF TREMENDOUSLY DESIRABLE JAZZ ITEMS FOR SALE AT OUR USUAL LOW PRICES. WE HAVE JUST BOUGHT OUT THE ENTIRE STOCK OF A PROMINENT WEST COAST DISTRIBUTOR WHO HAS A LARGE SUPPLY OF THE FABULOUS HUCA, BILTMORE, JAZZ CLASSICS, BLUE ACE, JIM, JOLLY ROGER, AND DOZENS OF OTHER INDEPENDENT LABELS. WE HAVE ALSO ACQUIRED THE STOCK OF A WELL KNOWN NYC JAZZ RECORD SHOP WHICH HAS GONE OUT OF BUSINESS SO THAT WE NOW HAVE WHAT IS PERHAPS THE MOST COMPLETE STOCK OF CUT OUT JAZZ MASTERPIECES IN THE WORLD. IN ADDITION WE HAVE ACQUIRED A GORGEOUS STOCK OF BLUE NOTE 78 RPM OXIELAND CLASSICS WHICH WE ARE ALSO PASSING ON AT TREMENDOUS SAVINGS. WE FIRMLY BELIEVE THAT ONCE THESE ARE SOLD THERE JUST WON'T BE ANYMORE AVAILABLE ANYWHERE. WE ARE FAIRLY DEEP ON MOST ITEMS BUT WE WOULD APPRECIATE YOUR LISTING A FEW ALTERNATES JUST IN CASE WE SHOULD RUN OUT OF ANY OF YOUR WANTS. WE ALSO CAN SUPPLY ALL OF THE CURRENT JAZZ RELEASES. WE HAVE RECENTLY MOVED OUR MAIL ORDER DIVISION TO A MORE CONVENIENT LOCALITY SO THAT WE SHALL BE ABLE TO RENDER PROMPT AND COURTEOUS SERVICE. PREFERENCE MUST BE GIVEN TO ORDERS WHICH ARE PREPAID. WE SHIP VIA RR SHIPPING CHARGES COLLECT BECAUSE OF THE SMALL BREAKAGE ENCOUNTERED VIA THIS METHOD. WE WILL SHIP PP PREPAID BUT SUCH POSTAGE MUST BE PAID BY THE PURCHASER IN ADVANCE AND WE ASSUME NO RESPONSIBILITY FOR BREAKAGE. PLEASE ADD 25c FOR PACKING MATERIAL ON ALL ORDERS. PLEASE PLEASE PLEASE DON'T FORGET TO LIST SOME ALTERNATE CHOICES. HAPPY LISTENING.

29c EACH 29c EACH 29c EACH 29c EACH

| | |
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| <u>JOSEPHINE BAKER</u> | |
| HAVE 2 LOVES/UNDER MY SKIN | .29 |
| GRAEME BELL OXIELAND BAND | |
| BANKSIA MAN/JENNY'S BALL | .29 |
| BARNEY BIGARO ELLINGTONIANS (A GREAT RECORD) | .29 |
| LAMENT FOR JAVANETTE/READY EDDY | .29 |
| OXIELAND RHYTHM KINGS (THIS IS THE GREATEST WATERS STYLE BAND EVER TO RECORD SINCE LU) | |
| WOLVERINE BL/THE SAINTS | .29 |
| FIDGETY FEET/FOUND NEW BABY | .29 |
| SINISTER BUCKET/WEARY BL | .29 |
| STEAMBOAT STOMP/TERRIBLE BL | .29 |
| BENNY GOODMAN | |
| PICK A RIB 1-2 | .29 |
| MART GROSS CELLAR BOYS (A REINCARNATION OF CHICAGO STYLE 1927-1930 GREAT RECORDS) | |
| SHIMMESHAWABLE/DO ANYTHING FOR YOU | .29 |
| ORIS DIXIELAND ONE STEP/OH BABY | .29 |
| COLEMAN HAWKINS | |
| OUT OF NOWHERE/SWEET GA BROWN | .29 |
| WHEN BUDDHA SMILES/WAY DOWN YONDER IN N.O. | .29 |
| BLUES EVERMORE/DEAR OLD SOUTHLAND | .29 |
| SWINGIN' IN GROOVE/I KNOW U KNOW | .29 |
| BILLY HOLIDAY | |
| MAN I LOVE/ANY OLD TIME (ONE OF HER GREATEST) | .29 |
| GENE KRUPA (GREAT JAZZ) | |
| SWING IS HERE/HOPE GABE LIKES MY MUSIC= | .29 |
| JIMMY MC PARTLAND OXIELAND JAZZ BAND | |
| IN A MIST/ROYAL GARDEN BL | .29 |
| DAVENPORT BLUES/USE YOUR IMAGINATION | .29 |
| NASHVILLE JAZZERS/BLUE RHYTHM BAND | |
| ST LOUIS BL/HOLD ER DEACON | .29 |
| RED AND WIFFS SIX HOTTENTOTS | |
| MELANCHOLY CHOLLIE/HURRICANE | .29 |
| ART TATUM SOLOS | |
| I KNOW U KNOW/MAN I LOVE | .29 |
| SUNNY SIDE STREET/FLYING HOME 12" | .29 |
| I KNOW U KNOW/BODY AND SOUL 12" | .29 |
| BOB WILBERS WILCATS | |
| OLD FASHIONED LOVE/CHIMES BL | .29 |
| TROUBLE IN MIND/WHEN U WORE TULIP | .29 |
| TEEDY WILSON | |
| HONEYSUCKLE ROSE/TANT MISBEHAVIN | .29 |
| LESTER YOUNG WITH BASIE (GREAT JAZZ) | |
| LET ME SEE/EVENING | .29 |

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| <u>LOUIS ARMSTRONG</u> | |
| HOBO U CANT RIDE/NEVER BEEN BORN | .49 |
| SWEETHEARTS ON PARADE/BLUE AGAIN | .49 |
| LAST NITE/YOURE REAL SWHT(HOT 4 W. NOONE) | .65 |
| LAZY RIVER/GA. ON MY MIND | .65 |
| BASEIN ST BL/NO | .65 |
| DALLAS BL/PEANUT VENDOR | .89 |
| GEORGE BARNES SEXTET | |
| LAUGHING AT LIFE/BARNES AT DUBLIN'S | .49 |
| SHARKEY BONANO'S KINGS OF OXIELAND | |
| SWEET GEORGIA BROWN/I LIKE BANANAS | |
| SPECIAL RELEASE FOR STANDARD FRUIT COMPANY—NEVER RELEASED FOR COMMERCIAL SALE. PRESSES FOR THE FRUIT COMPANY AND RELEASED ON SPECIAL YELLOW CIRCLE LABEL | |
| W H I L E T H E Y L A S T | 1.05 |
| BURT BALES RAGTIME PIANO | |
| CANADIAN CAPERS/O U BEAUTIFUL DOLL/ | |
| DILL PICKLES/L2TH ST RAG (45 RPM EXTENDED-PLAY) | 1.45 |
| BANJO KINGS | |
| ALABAMA BOUND/FOSTER MEDLEY NO. 1/ | |
| HELLO MY BABY/BANJO RAG (45 RPM EXTENDED-PLAY) | 1.45 |
| CHARLIE BARNETS ALL STARS | |
| NIGHT AND DAY/WILD MAB OF FISHPOND | .39 |
| BANJO KINGS | |
| CHICKEN PICKIN' REEL/GOLDEN SLIPPERS | GTJ 80 .89 |
| BIX BEIDERBECKE | |
| MY PRETTY GIRL/CLEMENTINE | .89 |
| LOVE NEST/SENTIMENTAL BABY | .49 |
| CHINA BOY/OH MISS HANNAH | .49 |
| JAZZ ME BL/FIREFTY FEET | .49 |
| SAY/AINT NO SWEET MAN | .49 |
| CHANGES/MARY | .49 |
| SORRY/SINCE MY BEST GIRL TURNED ME DOWN | .49 |
| RIVERBOAT SHUFFLE/SUZIE | .49 |
| MAKE BELIEVE/OLD MAN RIVER | .49 |
| CRAOLE IN CAROLINE/AINT NO LAND LIKE DIXIELAND | .65 |
| <u>SIDNEY BECHET</u> | |
| MAKE ME A PALLET/SIDNEYS BLUES | .49 |
| BUDDY BOLDENS STORY/THE ONIONS | .49 |
| SIDNEY BECHET & WILD BILL DAVISON | |
| FIDGETY FEET/NOBODY KNOWS U | .49 |
| COFFIN WALKER/SHIMMESHAWABLE | .49 |
| CHINA BOY/SISTER KATE | .49 |
| SIDNEY BECHET & ALBERT NICHOLAS BLUE FIVE | |
| QUINCY ST STOMP/WEARY WAY BLUES | .49 |

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|---|---------|
| <u>SIDNEY BECHET (BEAUTIFUL 12" LIST AT \$ 1.57)</u> | |
| DEAR OLD SOUTHLAND/LOONESOME BLUES | .65 |
| MUSKPAT | |
| WEARY BLUES/BALTY DOG | .65 |
| CLINT BASIE AND NO LESTER YOUNG | |
| BASIE STRIDES AGAIN/JUMP FOR ME | .49 |
| POUND CAKE/HERE COMES CHARLIE | .49 |
| SONNY BERMAN | |
| NOCTURNE/CURBSTONE SCUFFLE | .39 |
| BUNNY BERGAN | |
| TROUBLE/SHE REMINDS ME OF YOU | .65 |
| <u>WILL BRADLEY-YANK LAWSON</u> | |
| JAZZ BATTLE | |
| 10" BRUNSWICK LP 58050 | \$ 3.00 |
| <u>DAN BURLEYS SKIFFLE BOYS (WITH POPS FOSTER & DANNY BARKER)</u> | |
| SKIFFLE BLUES/CHICKEN SHUFFLE | .65 |

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| <u>BIG MACED (FINE BLUES)</u> | |
| CHICAGO BEAKDOWN/WINTERTIME BL | .39 |
| TEEDY BUNN (FABULOUS GUITAR SOLOIST) | |
| KING PORTER ST/BACHELOR BLUES | .49 |
| GUITAR IN HIGH/BL WITHOUT WORDS | .49 |
| PETE OAILLY'S RHYTHM KINGS | |
| CLAR. MARM/VELPING HOUND BL/ | |
| SORBIN BL/JAZZ MAN STRUT (45 RPM EXTENDED-PLAY) | 1.45 |
| CENTRAL PARK OXIELANDERS (LYTTELTON FINE OIXIE) | .49 |
| PANAMA/CHATANOGA STOMP | .49 |
| GEORGE BRUNIES JAZZ BAND | |
| JAMAICA SHOUT/I STILL WANT U (W. ARDIN) | .49 |
| BINC CROSBY | |
| SIDE BY SIDE/MAGNOLIA | .49 |
| <u>KENNY CLARKE CLIQUE (FINE MODERN)</u> | |
| U G O TO MY HEAD/ROLL EM BAGS | .39 |
| EARL COLEMAN BAND | |
| STRANGER IN TOWN/YARDBIRD SUITE | .39 |
| CENTURY STOMPERS (WELLSTOOD CROUP) | |
| JELLY BELLY WOBBLE(MILBERG)/MOUND CITY(ST LOUIS) | .89 |
| DON EWELLS PIANO JAZZ | |
| PARLOR SOCIAL/WILO MAN BL/ | |
| MUSKRAT RAMBLE/RUMPUS RAG (45 RPM EXTENDED-PLAY) | L.45 |
| <u>LEE COLLINS & LITTLE BROTHER MONTGOMERY</u> | |
| EL RITMO/LONG TIME AGO | .65 |
| LEE COLLINS/JAMES P JOHNSON | |
| DONT FEAR MY CLOTHES/WILD BOUT PATOTIE | .65 |

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| <u>EDDIE CONDON</u> | |
| STRUT MISS LIZZIE/RIGHT HERE FOR U | .49 |
| ALL WINGS/OWN BACK YARD | .49 |
| <u>RUSS COLUMBO (ONE OF THE GREAT VOCALISTS)</u> | |
| TOO BEAUTIFUL/I SEE TWO LOVERS | .39 |
| ALL COOPER (SAVOY SULTAN CAT) | |
| GET IT SAVOY/NEW JUMP | .39 |
| OIXIE FOUR (BLYTHE) | |
| ST LOUIS MAN/KENTUCKY STOMP | .65 |
| JOHNNY OODS | |
| COOTIE ST/WEARY WAY BL | .49 |
| 47TH ST STOMP/IDLE HOUR SIKIN | .49 |
| HOT POTATOES/STEAL AWAY BL | .65 |
| SOUTHBOWN RAG/TIN ROOF (YOU | .65 |
| TOO TIGHT/PAPA DIP | .89 |
| MIXED SALAD/I CANT SAY | .89 |
| HOT STUFF/HAVE MERCY | .49 |
| GOOBER DANCE/TOO TIGHT | .49 |
| WEARY WAY BL/THERE'LL COME A DAY | .65 |
| BROWN BOTTOM BESS/LADY LOVE | .65 |
| BALLIN THE JACK/GRANDWINE BALL | .65 |
| MY GIRL/SWEEP EA CLEIN | .49 |
| MAD DOG/FLAT FOOT | .49 |
| BLUE WASHBOARD ST/BUCKTOWN BL | .89 |
| LITTLE ISABEL/HEAR ME TALKIN | .89 |
| SWEET LORRAINE/PENCIL PAPA | .49 |
| MY BABY/ORIENTAL MAN | .49 |
| WEARY CITY/BULL FIDDLE | .65 |

SIDNEY DE PARIS & EDWIND HALL BAND
(12" JAZZ ITEMS REC LIST PRICE IS \$ 1.57)

| | |
|-------------------------------------|-----|
| EVERYBODY LOVES BABY/CALL OF BL | .65 |
| ARNE QUINCY | |
| CARRIOER/DEFF PURPLE | .39 |
| QUITCH SWING COLLEGE BAND | |
| SISTER KATE/4-5 TIMES | .39 |
| 31RTHDAY BL/ALEXANDERS RAGTIME BAND | .39 |
| A.M. BL/ORIGINAL OIXIE ONE STEP | .39 |
| <u>JAZZ GILLUM</u> | |
| FAST WOMAN BL/KEEP ON SAILING | .49 |

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| <u>LOUIS OUMAIN JAZZOLA EIGHT</u> | |
| PRETTY AUOREY/TO WA BAC A WA | .89 |
| ROY ELORIOGE ORCH | |
| HECKLERS HOP/THAT THING | .49 |
| OUKE ELLINGTON ORCH | |
| HONEYSUCKLE ROSE/CHOPSTICKS | .39 |
| RED HOT BAND/OKLAHOMA ST. | .39 |
| PORTRAIT LION/SOMETHING LIVE FOR | .49 |
| THE CREEPER/IMMIGRATION BL | .65 |
| THREE LITTLE WORDS/OKLAHOMA ST | .65 |
| JUBILETA/MOONLIGHT FIESTA | .39 |
| TOP BOTTOM/TOASTED PICKLE | .49 |
| PYRAMID/WHEN SUGAR WALKS DOWN ST | .49 |
| STEVECORE ST/BL FELLING | .49 |
| HARLEM SPEAKS/OLD APPLE TREE | .49 |
| IM SATISFIED/JIVE ST | .49 |
| BLACK TAN #1/HOT BOTHERED #1 | .49 |
| DOUBLE CHECK #1/DOWN ALLEY | .49 |
| GOIN TO TOWN/TIGHT LIKE THAT | .49 |
| SWING LOW/DUCKY WUCKY | .49 |
| KOKO/CONGA BRAVA | .65 |
| HARLEM AIRSHAFT/SEPIA PANCRAMA | .65 |
| EMPIRE STATE JAZZ BAND (GREAT) | |
| MINSTREL WALK/ONCE IN A WHILE | .39 |
| IRVING FAZOLAS OXIELANDERS | |
| MOSTLY FAZ/WITH U ANYWHERE U ARE | .39 |
| ISLE OF CAPRI/WHEN UR LOVER HAS GONE | .39 |
| BUD FREEMAN ORCH | |
| TOWN HALL BL/INBIDE ON THE OUTSIDE | .49 |
| BLIND LEROY GARNETT (FABULOUS PIANO) | |
| LOUISIANA GILTIE/CHATT'EM DOWN | .89 |
| ERROLL GARNER SOLOS | |
| LOVE FOR SALE/SLOW GIN FIZZ | .39 |
| PLAY PIANO PLAY/FANTASY | .39 |
| LOOSE NUT/LOVE | .39 |
| OIZZY GILLESPIE ORCH | |
| DIGGIN DIZ/CONFIRMATION | .39 |
| CLEC GIBSON HOT THREE | |
| GOT FORD MOVEMENTS IN HIPPS/NOTHIN BUT BL | .89 |
| OEXTER COROON | |
| BIKINI/BL IN TEDDY FLAT | .39 |
| THE DUEL 1-2 | .39 |
| TALK OF TOWN/LULLABYE IN RHYTHM | .39 |
| OH WELL/SWEET AND LOVELY | .39 |
| BENNY GOODMAN | |
| BUGLE CALL RAG/WHOOPEE STOMP | .39 |
| HANDFUL KEYS/VIENI VIENI | .49 |
| JUNK MAN/OL PAPPY (HAWK) | .49 |
| THATS A PLENTY/CLARINETTIS | .89 |
| CARL HALEN WASHGARD BAND | |
| CAKE WALKIN BABIES/WILLIE THE WEEPER | .39 |
| ERSKINE HAWKINS | |
| GABRIELS HEATER/LOVE TO MAKE YOU | .39 |
| MELANCHOLY/NEEOLE POINTS | .39 |
| MONK HAZEL WITH BONANO AND ARDIN | |
| HIGH SOCIETY/SIZZLINTHE BL | .39 |
| GIT WIT IT/IDEAS | .39 |
| JOHNNY HOODES ORCH | |
| TRULY WONDERFUL/HEART JUMPED OVER MOON | .49 |
| COLEMAN HAWKINS QUINTET | |
| "BEAN" AT THE MET/1 L. DOD FOR LOVE | .49 |
| BILLY HOLIDAY | |
| THEY SAY/ILL NEVER BE THE SAME | .49 |
| EASY TO LOVE/WAY U LOOK TONIGHT | .49 |
| CARELESS LOVE/MAN I LOVE | .49 |
| SOME OTHER SP/INGE/LOW DOWN GROOVE | .65 |
| SAME OLD STORY/LOVE ME LEAVE ME | .65 |
| MOOD IN LOVE/SENTIMENTAL MELANCHOLY | .65 |
| GET MY LOVE TO KEEP W/ONE NEVER KNOWS | .65 |
| <u>JOHN LEE MOOKER</u> | |
| NEVER SATISFIED/NIGHTSIEY WOMAN | .49 |
| ART HOODES JAZZ RECORD SIX | |
| CHIMES BL/ORGAN GRINDER NL | .49 |
| BASIN ST BL/SISTER KATE | .49 |
| ART HOODES CHICAGOANS | |
| MAPLE LEAF RAG/YELLOW OOG BL | .49 |
| SHE'S CRYIN FOR ME/SLOW EM DOWN BL | .49 |
| OR JAZZ/SHOE SHINERS DRAO | .49 |
| CHANGES MADE/CLARK RANDOLPH | .49 |
| ART HOODES TRIO | |
| BLUES AND BOOZE/ECCENTRIC | .49 |
| ART HOODES-MAXIE KAMINSKY JAZZ BAND | |
| WOLVERINE BLUES/BUJIE | .49 |
| MR JELLY LORD/I NEVER KNEW WHAT A LITTLE GAL | .49 |
| WILLIE THE WEEPER/CHICAGO GAL | .49 |
| SQUEEZE ME/BUGLE CALL RAG | 12" .65 |
| FUNNY FEATHERS/KMH DRAG | 12" .65 |
| EDMUND HALL GROUPS | |
| ITS BEEN SO LONG/I CANT BELIEVE | .49 |
| BOBBY HACKETT JAZZ BAND | |
| JAZZ BAND BALL/EMBRACABLE YOU | .49 |

CLEF MUSIC SHOP

Box 209, CATHEDRAL STATION, NEW YORK 25, N. Y.

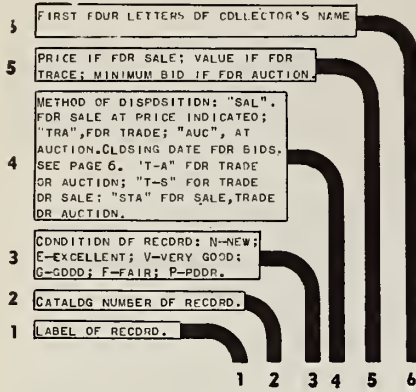
PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES PLEASE LIST ALTERNATES

FLETCHER HENDERSON
 BLUE LOU/CHRISTOPHER COLUMBUS EARL HINES .65
 THE FATHERS GETAWAY/REMINISCENT AT BLUE NOTE 12" COLEMAN HAWKINS .65
 BIG HEAD/PLATINUM LOVE FIREHOUSE FIVE PLUS TWO .39
 FLOATIN' DOWN OLD GREEN 1.7ER/SOUTH GTJ 79 .89
 DARNELL HOWARD (ROY PALMER)
 ENDURANCE STOMP/JOCKEY ST .49
 BISCUIT ROLLER/COME ON IN BABY ED HALL, TEDDY WILSON, RED NORVO ETC .89
 ROMPIN IN 44/SMOOTH SAILIN 12" .65
 J.C. HIGGINBOTHAM AND FRANKIE NEWTON
 WEARYLAND BL/DAYBREAK BL 12" .65
 ROCKIN IN THE BL/MIGHTY BLUES 12" .65
 JAMES P JOHNSON (SENSATIONAL SOLOS)
 GUT STOMP/JP BOOGIE 12" .65
 BACKWATER BLUES/CAROLINA BALMORAL 12" .65
 MULE WALK/ARKANSAS BL 12" .65
 VICTORY STRIDE(DEPARIS)/BLUE MIZZ 12" .65
 PETE JOHNSON (SOLOS AND BANDS)
 BARRELHOUSE BREAKDOWN/KC FAREWELL 12" .65
 VINE ST BUSTLE/SOMEDAY BLUES 12" .65
 HOLLEF STOMP/U DONT KNOW MY MIND 12" .65
 JONES COLLINS ASTORIA HOT EIGHT
 DUET ST/ASTORIA STRUT .65
 HANK JONES AND JEAN CERMAINE
 THE CHASE/NIGHT MUSIC FIREHOUSE FIVE PLUS TWO (45 RPM E.P.) .39
 5 FT. 2/MISS. RAG/SHOW ME WAY/SAN ANTONIO ROSE 1.45
 AL JOISON (THE RARE CUT OUT PURPLE ARCHIVES)
 THE CANTOR MAXIE KAMINSKY .39
 BLACK AND BLUE/HAVIN A BALL KANSAS CITY JIMMY (COOL BLUES) .49
 CHEATIN WDMAN BL/SATURDAY NIGHT LEAOBELY (FABULOUS VOCALS) .39
 LEAVING BLUES/GOOD MORNING BL .89
 MAEOE LUX LEWIS (SOME OF HIS GREATEST SOLOS)
 MELANCHOLY/SOLITUDE 12" .65
 THE BLUES 1-2 12" .65
 THE BLUES 3-4 12" .65
 HONKY TONK TRAIN/TELL YOUR STORY 12" .65
 SIX WHEEL CHASER/BASS ON TOP 12" .65
 GEORGE LEWIS N. O. MUSIC
 YAKA HULA HIKKEY DULA/MAMA DON'T ALLOW/BURGUNDY ST BL/WILLIE WEEPER (45 RPM E.P.) 1.45
 WINNY MANONE
 NICKLE IN SLOT/SWING BROTHEF SWING .65
 ZERO/ROYAL GARDEN BL .89
 SHES CRYIN FOR ME/JUST ONE GIRL .49
 ISNT THERE LITTLE LOVE/THATS A PLENTY (LRK) DOOD MARIAROSA (FINE BOP SOLOS) .49
 TRADE WINDS/BOPATISM .39
 LOVER/DARY DEPARTS .39
 DODUS BL/I SURRENDER DEAR .49
 JIMMY MC PARTLAND JAZZ BAND
 IN A MIST/SISTER KATE (ORIGINAL UNISON LABEL) .49
 MELODY ECHOS (GOOD GOSPEL)
 SAVIOR DONT PASS ME/WILL TO KNOW .39
 MEZZ MEZZROW BANO (THIS IS REALLY A SENSATIONAL MEZZ AND BUD FREEMAN THING) (GRAB ONE)
 PANIC IS ON/MOTINY IN PARLOR .39
 JOHNNY MILLERS NEW ORLEANS FROLICKERS (GREAT)
 DIPPERMOUTH/PANAMA 1.05
 PUNCH MILLER
 SHINE/SMALL HOTEL .89
 SOME THESE DAYS/EXAGTLY LIKE U .65
 ALICE MOORE & IKE ROOGERS
 PRISON BL/MY MAN BL .89
 TURK MURPHY'S JAZZ BAND
 SHAKE THAT THING/BROTHER LOWDOWN/YELLOW OOG BL/K. G. MAN BL (45 RPM EXTENDED-PLAY) 1.45
 JELLY ROLL MORTON
 SHREVEPORT/STRAFORD TUSH .43
 GRANDPA'S SPELLS/STRAFORD HUNGH .65
 K. G. STOMP/L. G. GRAY .65
 THE PEARLS/BEALE ST BL .65
 STEAMBOAT STOMP/SMOKEHOUSE BL .89
 U NEE SOME LOVIN'/HAM & EGGS .49
 GRANDPA'S SPELLS/K. G. STOMPS (SOLOS) .49
 TOM CAT/SUCKTOWN (SOLOS) .43
 JELLY ROLL BL/BIG FAY HAM (SOLOS) .49
 NEW ORLEANS JOYS/PERFECT RAG (SOLOS) .49
 CANNON BALL BL/GRANDPA'S SPELLS .89
 SHOE SHINER'S DRAG/BOGABO .89
 OIL WELL/IF SOMEONE WOULD ONLY LOVE ME .65
 MOURNFUL SERENADE/SEORIS SWING .49
 CRAZY CHORDS/AIRLING JACK .49
 BUFFALO BL/SGT DUNN'S BUGLE CALL BL .89
 HIGH SOCIETY/BUDDY BOLZEN BL .89
 DIDN'T HE RAMBLE/WININ' BOY BL .89

OOC EVANS DIXIELAND BANO
 BLUES IN DIXIELAND 10" LP JOCC VOL. 4 \$ 3.85
 OOC EVANS DIXIELAND BANO
 COMMAND PERFORMANCE 10" LP JOCC VOL. 5 \$ 3.85
 MIFF MOLE - ED HALL JAZZ BATTLE
 10" BRUNSWICK LP No. 58042 \$ 3.00
 NEW ORLEANS RHYTHM KINGS
 MILENBERG JOYS/SHIMMESHAWABLE .89
 TH TS A PLENTY/TIN ROOF BL .49
 MAD/LONDON BL .65
 GOLDEN LEAF STRUT/SHES CRYIN FOR ME .65
 GERTRUDE NEISEN
 TONY'S WIFE/YOUR MINE .65
 SUPPER TIME/HARLE, ON MY MIND .65
 ALBERT NICHOLAS
 OLD STAEL O LEE BL/BECHETS FANTASY 12" .65
 RED NORVO
 SLAM SLAM BL/HALLELUJAH. 12" .39
 KING JOE OLIVER
 DIPPERMOUTH BL/WHERE U STAY LAST NIGHT .89
 KROOKED BL/ALLIGATOR HOP .65
 MABELS BALL/SWEET BABY DOLL .49
 ZULUS BALL/WORKINGMAN BL .49
 N.O. STOMP/CHATANOOGA STP .65
 FRISCO TRAIN/WORM OX BL .65
 SOBBIN BL/SWEET LOVIN MAN .65
 LONDON CAFE/CAMP MEETIN BL .65
 BOZO/BIEMBO .49
 SISTER KATE/BEAU KOO JACK .49
 SPEAKEASY BL/LONG DEEP AND WIDE .49
 KIO ORY'S CREOLE JAZZ BANO
 ST. LOUIS BL/ORY'S BOOGIE/ .49
 BL FOR JIMMIE NOONE(LONG VERSION) (45 RPM E.P.) 1.45
 ORIGINAL DIXIELAND JASS BANO
 ORIG DIXIELAND ONE STEP 1-2 .49
 LIVERY STABLE BL 1-2 .49
 TIGER RAG 1-2 .49
 SKELETON JANGLE 1-2 .49
 BLUIN THE BLUES 1-2 .49
 CLARINET MARMALADE 1-2 .49
 ROY PALMER
 NANCY JANE/DIRTY DOXENS COUSINS .49
 JOCKEY ST/ENDURANCE ST .49
 GEORGIA SWING/STOMP THAT THING .49
 HOT LIPS PAGE
 DOUBLE TROUBLE/GOT WHAT IT TAKES .39
 SANTO PECORA (FINE DIXIE)
 LOUISIANA/MARCH O' MARDI GRAS .49
 ROSE RIO GRANDE/CANAL STREET ROMP .49
 VAHOGANY HALL STOMP/LISTEN .49
 CHARLIE PARKER ALL STARS
 RELAXIN AT CAMARILLO/STUPENDOUS .39
 ROLLINI-LANC-VENUTI WITH B3 & TEA
 10" BRUNSWICK LP No. 58039 \$ 3.00
 RAGTIME PIANO ROLLS
 JAMES P JOHNSON-PALLET ON FLOOR/18 ST STRUT(FATS) .65
 JAMES SCOTT-GRACE BEAUTY/RAGTIME ORIOLE .89
 JOS. LAMB-AMERICAN BAUTY RAG/ST LOUIS RAG(TURPIN) .89
 LUIS RUSSELL ORCH
 PANAMA/DOLLY MINE .49
 BESSIE SMITH
 FOOLISH MAN BL/OVIN BY HOUR .65
 TROMBONE GHOLLY/YELLOW OOG BL .65
 MOAN U MOANERS/REVIVAL DAY .65
 LONG OLD RD/SHIPWRECK BL .65
 GON HOUSE BL/ME AND MY GIN .65
 HUSTLY DAN/BLACK MOUNTAIN BL .65
 GOLDEN RULE BL/LUNESOME DESERT BL .65
 JAZZBO BROWN/SQUEEZE ME .65
 BOB SCOBNEY'S JAZZ BANO
 AGE IN THE HOLE/SILVER DOLLAR CTJ 78 .89
 JABBO SMITH (MAN HE S THE ENO)
 READY HOKUM/GOT BUTTER ON IT .49
 GOT THE STINGER/TANGUY BL .89
 LITTLE WILLIE BL/SLEEPY TIME BL 1.05
 JOE AND TRIXIE SMITH
 OOH IN THE CHARLESTON/LOVE ME LIKE U USED TO .39
 SOUTHERN JAZZ GROUP
 CANAL ST BL/TIGER RAG .39
 MUGGSY SPANIER
 ALABAMA JIHILLEE/GAUTION BL .49
 SOMEDAY S WEETHEART/MOBBLE BL .49
 MY GAL SAL/OIP BRUSH SUNSHINE .39
 REX STEWART ORCH
 BOY MEETS HORN/BUZZ BOMB(VERNON STORY) .39
 BOB SCOBNEY'S FRISCO BANO
 SOUTH/CHESAPEAKE BAY/MELANGHOLY/CHICAGO (45 RPM EP) 1.45
 STATE STREET RMBLERS
 KENTUCKY BLUES/BARRELHOUSE ST .89

TAMPA REDS HOKUM JAZZ BANO
 THIS IS ONE OF THE OAMNOEST RECORDS WE HAVE EVER HEARD. DEFINITELY NOT A RECORD FOR THE KIOOIES (LITTLE ONES), THE BIG ONES WILL EAT THIS UP. FRANKIE HALFPINT JAXON (ONE OF THE GREATEST FEMALE IMPERSONATORS) KEEPS A LATE EVENING DATE AND WHAT HAPPENS AT 4AM WILL KILL ALL YOU CATS. CRAB THEM UP FOR PARTIES.
 MY OAOOY ROCKS ME/BOOT IT BOY .63
 KIO ORY'S CREOLE JAZZ BANO
 CARELESS LOVE/30 WHAT ORY SAY GTJ 81 .89
 JACK TEAGARDEN ORCH
 IM ONE OF GODS CHILLUN/THATS KINDA MAN .39
 BESSIE TUCKER (A GREAT RECORD)
 PENITENTARY/BESSIES MOAN .39
 LENNIE TRISTANO TRIO
 I SURRENDER DEAR/BLUE BOY .49
 TROMBONE RED AND HIS BLUE SIX
 GREASY PLATE ST/8 FLAT BL 1.05
 BENNY STRICKLER & YERBA BUENA J. B.
 FIDGERY FEET/JAZZIN BABIES BL/
 DIPPERMOUTH/K. C. STOMPS (45 RPM EXTENDED-PLAY) 1.45
 FTHEL WATERS (JAMES P JOHNSON ACC)
 MY HANDY MAN/DO WHAT U DID LAST NIGHT .39
 WASHBOARD PETE
 NEIGHBORHOOD BL/XMAS BL .39
 T BONE WALKER
 I WALKED AWAY/TOO LAZY .39
 T- BONE BLUES/JIMMYS BLUES .49
 FATS WALLER
 IM GONNA SIT RT DOWN/U BEEN .65
 LU WATERS YERBA BUENA JAZZ BANO
 SKID DAT DE DAT/EMPEROR NORTONS HUNCH .65
 SHAKE THAT THING/A ROYAL GARDEN BL .65
 QICK WELLS/OOG/GEORGE ZACK
 RAGGEDY ANN/BABY DOOK OUT .65
 WEST AFRICAN COAST RHYTHMS
 TRIBAL AND FOLK-MUSIC OF WEST AFRICA
 12" 12" VHSIDE 4001 LP \$ 5.95
 JOSH WHITE
 STRANGE FRUIT/JOHN HENRY .49
 EVIL HEARTED WOMAN/HOUSE OF RISING RUN .49
 RIDDLE SONG/WHATXHA GOIN' TO DO .49
 SUNNY BOY WILLIAMSON
 ELEVATOR WOMAN/S B BL .39
 TEDDY WILSON
 JUST A MOOD 1-2 .49
 LATEST RIVERSIDE RELEASES
 REDISCOVERED FATS WALLER SOLOS RLP 1010 \$ 3.85
 8 SELECTIONS NEVER BEFORE ISSUED ON RECORDS (TRANSCRIBED FROM PIANO ROLLS)
 SQUEEZE ME/18TH ST. STRUT/YOUR TIME NOW/
 U CANT DO WHAT MY LAST MAN DID/SHAKE HIPS/
 TAINT NOBODY'S BUSINESS IF I DO/PAPA BETTER
 WATCH YOUR STEP/MAMA'S GOT THE BLUES.
 JAMES P. JOHNSON : EARLY HARLEM PIANO \$ 3.85
 8 SELECTIONS NEVER BEFORE ISSUED ON RECORDS (TRANSCRIBED FROM PIANO ROLLS)
 CHARLESTON/I'VE GOT MY HABITS ON/HARLEM
 STRUT/VAMPIR! LIZA JANE/HARLEM GHOG'RATE
 BABIES ON PARADE/MAKE ME A PALLET ON THE
 FLOOR/LOVELESS LOVE/TAKES LOVE TO CURE HEART
 ART HOODES' CHICAGO RHYTHM KINGS RLP 1012 \$3.85
 FEATURING ROD GLESS AND MARTY MARSALA
 FOUND A NEW BABY/4 OR 5 TIMES/OIG DIGA OO/
 TIN ROOF BL/SONG OF WANDERER/CHANGES MADE/
 SUGAR/RANDOLPH STREET RAG.
 FABULOUS TROMBONE OF IKE ROOGERS RLP 1013 3.85
 SCREENIN' THE BL/TI HURTS SO GOOD/GOOD CHIS/
 NICKEL'S WORTH OF LIVER/KEY TO MOUNTAIN BL/
 BARRELHOUSE FLAT BL/MY MAN BL/PRISON BL
 RED ONION JAZZ BANO RLP 2503 \$ 3.85
 FEATURING GREAT TROMBONE BY CHAS. SONNASTINE
 LONDON BL/AUNTIE SKINNER'S CHICKEN OINNERS/
 MISERY BL/SALTY OOG/MY MAMMA ROCKS ME/GREOLE
 BELLES/I'M A LITTLE BLACKBIRD/SNAKE RAG

FOR DISPOSITION



IVE ANDERSON
 OLD PLANTATION/ALL CHILLIN' PAE 237 N AUC 2.00 PARR
 LOUIS ARMSTRONG
 SOUTHLAND/WEATHERBIRD OK 41454 E AUC 16.00 FRY
 CORNET CHOP SUEY/MY HEART OK 8329 V AUC 14.00 FRY
 WEST END/FIREWORKS OK 41078 V AUC 8.00 FRY
 SATCHEL MOUTH/DOUBLE DARE DE 3625 N AUC 1.00 FRY
 DONE BEFORE/IN GLOAMIN DE 3625 N AUC 2.00 FRY
 SHWOBALL/SWING YOU GATS BR 10225 V AUC 1.00 FRY
 BLUE TURNING GREY/ISLANDS OK 41375 G AUC 2.00 FRY
 MISS BASIN/HOBB (YELLOW LAB) BB 6501 F AUC .50 FRY
 KICKIN GONG/DEEP BLUE SEA CO 2600 G AUC 2.00 FRY
 LONESOME ROAD/ISLANDS VO 3026 V/AUC 1.00 FRY
 SAVANNAH SUE/RVTH OK 41281 F AUC 1.50 FRY
 OPPERMOUTH/ IF WE NEVER OE 906 G AUC 1.00 FRY
 IN BARREL/ GUT BUCKET OK 8261 F AUC 3.50 FRY
 ST LOUIS BL (UNRELEASED IN US) POS80002 N S+T 4.90 MERE
 HOT 5 & HOT 7/MANY CUTOUTS --- S+T MERE
 LONESOME BL/KING OF THE ZULUS OK 8396 V AUC --- WHAL
 AUCTION
 FREE AUCTION LIST --- --- KAIS
 JOHNNY BAYERSDORFER
 WAFFLE MANS CALL/EASY RIDER OK 40133 V AUC --- WHAL
 BIX BEIDERBECKE
 WALKIN IN RAIN/FRIENDS(3) VI 23006 V AUC 2.00 FRY
 ROYAL GARDEN/GOOSE PIMPLES OK 8544 N AUC 7.50 FRY
 THOU SWELL PL 2355 N AUC 7.50 FRY
 LOUISIANA RHYTHM KINGS OK 41173 E AUC --- WHAL
 BUNNY BERIGAN & ORCH
 ROSES/LETS HAVE ANOTHER CIG(2016) VI 25613 E-T-A --- WOOD
 ESTHER BIGEQU
 STINGAREE BL/THATS WAY U WANT OK 8025V/EAUC --- WHAL
 GULF COAST BL/OUTSIDE OF THE HE'G OK 8056 V AUC --- WHAL
 BLIND ANDY
 COUNTY CHURCH YARD/FLOYD COLLINS OK 40393 E AUC --- WHAL
 BOOKS ON RECORDING ARTISTS
 ROAMIN IN GLOAMIN-HARRY LAUDER --- E AUC --- MORA
 UNCLE JOSH STORIES-CAL STEWART --- VG AUC --- MORA
 STRUGLES & VICTORY-VYETTE GUILBERT --- G AUC --- MORA
 SAY IT WITH SONG-AL JOHNSON MOVIE IN BOOK --- E AUC --- MORA
 FORM WITH SCENS FROM PICTURE, 1929 --- E AUC --- MORA
 CONNIE BOSWELL
 BR 6405,6406,6407,6408 ALL N --- S+A --- MIER
 PERRY BRADFORD
 KC BL/ORIG BLK BOTTOW DANCE OK 8416 V AUC --- WHAL
 BUTTERBEANS AND S'SIE
 CONSTRUCTION GANG OK 8163 G AUC 5.00 FRY
 CONSTRUCTION GANG/A TO Z BL OK 8163 E AUC --- WHAL
 JEAN CALLOWAY
 SAGIE THE CHAKER VI 22959 N AUC --- ATCH
 EDDIE CANTOR
 TIPS ON STK WKT/WIFES ON DIET VI 22189E+/E-T-A --- WOOD
 THATS BABY 4 ME/MOJ,MAIOENS PPAVERVI 18342E/E-T-A --- WOOD
 HOAGY CARMICHAEL
 BARNACLE BILL/ROCKIN CHAIR VI 38139 G AUC 1.50 FRY
 LAZY RIVER(4-GR CHP)/JET FOREOT VI 23034 E T-A --- WOOD
 CASA LOMA ORCH
 BLUE JAZZ BR 6358 N AUC --- ATCH
 CATALOG
 VICTOR CATALOG FOR 1922 VI --- E AUC --- WOLF
 CATALOGUES
 DIG THIS FINE WAX YOU CATS --- --- T-S --- MERE
 31ST CATALOGUE SINCE 1935 --- --- T-S --- MERE
 8 PAES,MAJORITY 25¢ 0 TO EX --- --- T-S --- MERE
 ALSO ENDLICH EMPORIO & JAZZ --- --- T-S --- MERE
 MAOB,1FAOE, 3¢ STAMP PLEASE --- --- T-S --- MERE
 LILLIE DELK CHRISTIAN
 REAL B/WHEART/LAET NIGHT OK 9607 V AUC 7.50 FRY
 TOO BUBY/A CREM OK 8596 N AUC 12.00 FRY

WILTON CRAWLEY
 FUTURISTIC/MAY GAL VI 38136 E AUC 7.50 FRY
 BING CROSS
 I SURRENDER DEAR/ VI 22618 E AUC --- ATCH
 JUST A GIGOLO VI 22701 N AUC --- ATCH
 MANY SEND FOR FREE LISTS
 MANY NO MAILING CHARGE ALL --- E/NSAL 1.50 BROC
 MANY, LOST, DOZENS ALL --- N/ESAL 1.50 BROC
 SEND WANT LISTS --- --- --- MIER
 TOO LATE/IM SORRY DEAR BRE 1270 N F-A 4.00 PAHR
 CANT WE TALK/DINAH BRE 1271 N S-A 5.00 PAHR
 HERE LIES LOVE/FLAYING W FIRE CDE 1990 N-T-A --- WDD
 PUTNEY DANDRIDGE & ORCH
 IM DN SEE SAW/DOUBLE TROUBLE VD 3092E/VT-A --- WOOD
 URE A HEAVNLY THING/MR BLBIRD VD 2935E/E-T-A --- WOOD
 JOHNNY DEDROIT
 NUMBER 2 BL/NOBODY KNOS BL DK 40150 E AUC --- WHAL
 DISPOSITION
 SEND FOR LIST-FREE --- --- --- KAIS
 DIXIE STOMPERS
 FOUND NEW BABY/(BWAY BELLHOPS) HA 121 V+ T-A --- WDD
 JOHNNY DODDS
 BUCKTOWN/WEARY CITY STP HMV 10082 M S-A 2.50 PARR
 DIKE ELLINGTON
 BLUE AGAIN/ VI 22603 V AUC --- ATGH
 BANDANNA BABIES VI 38007 V AUC --- ATCH
 FINE RARE ENGLISH IMPORTS --- --- T-S --- MERE
 R NOLD FRANK
 RAIN/BLACK MARIA DK 40896 E AUC --- WHAL
 FREE
 AUCTION LIST FREE --- --- --- KAIS
 REV J.M. GATES
 PRAYIN FOR TH PASTOR VO 1052 E AUC --- ATCH
 BENNY GOODMAN
 TEXAS T PARTY/DR CO 2945 E AUC --- ATCH
 NIGHT WIND/CLOUDS CO 3015 E AUC --- ATCH
 MANY EARLY VICTORS --- --- T-S --- MERE
 SING SING SING # 1/82 VI 25796 E T-A --- WDD
 HAPPY VACATION FELLAS!
 FOR THOSE OF YOU NOT PLANNING --- --- --- SALM
 TO 'FORGET THE COLLECTION' OURING --- --- --- SALM
 JULY 8 AUG, THIS STAND WILL FEATURE --- --- --- SALM
 BUSINESS AS USUAL.MY BROTHER WILL --- --- --- SALM
 HANDLE ALL YOUR WANTS.LIST SERVICE --- --- --- SALM
 WITH THE SAME ATTENTION YOU HAVE --- --- --- SALM
 BEEN ACCUSTOMED TOO. TILL NEXT --- --- --- SALM
 FALL THEN... HAVE FUNE & GOO --- --- --- SALM
 BLESS YOU! --- --- --- SALM
 HARRY JAMES
 STATE WANTS & PRICES --- --- --- PARR
 BILLIE HOLIDAY
 GHOST OF YESTERDAY PAE 2771 M SAL 2.00 PARR
 HUDSON-DELANGE
 ORGAN GRINDER SW/URE NOT THE KIND BR 7656E/V-T-A --- WOOD
 ISHAM JONES ORCH
 VI-BR- SEND WANT LISTS --- --- --- MIER
 JAZZ ,SWING, V-DISCS
 LIST FREE --- --- --- KAIS
 DOROTHY LAMOUR
 TRUE CONFESSION/MNOF MANAKOORA BR 8027 E T-A --- WDD
 LIST
 LARGE LIST FOR DISTRIBUTION IN --- --- --- WOLF
 JULY.PCSTCARD BRING YOU COPY --- --- --- WOLF
 SEND FOR FREE LIST --- --- --- KAIS
 LOUISIANA RHYTHM KINGS
 THATS A BENTH/(WOLVERINES) VO 15784 V AUC 2.00 FRY
 NOBODY S WHEART/MISS MUO VO 15667 G AUC 1.00 FRY
 LADY BE GOOD/MEANEST BL BRE03324 V AUC 2.00 FRY
 LOUISIANA S'GAR BABES
 THOU SWELL /PERSIAN RUG VI 21346 V AUC 1.50 FRY
 JIMMY LUNGEFORD
 DINAH 1&2 CP 36054 E AUC 1.00 FRY
 WINGY MAINONE & ORCH
 SEND ME/WALKING THE STREET BR 6940V+ T-A --- WOOD
 STOP THE WAR/MAMAS GONE GOBYE BB 11107E+/E-T-A --- WOOD
 IMADE OF YOU/LIFE WITHOUT YOU BB 7003 E T-A --- WOOD
 DICK MCDONOUGH
 YOU & I KNOW/FLAME ME 71111 E AUC 1.00 FRY
 SPRING CLEANING/GRASS PE 706C3 V AUC .50 FRY
 SCENE CHANDES/BALI OR 60803 E AUC 1.00 FRY
 OCAP DLO SOUTH/NEW ORLEANS ME 60908 V AUC .50 FRY
 GONNA GOO/CANT LOSE ME 70312G/VAUC .50 FRY
 WITH THEE I SWING/WOOD ME 70107H/CAUC .50 FRY
 FROST CN MOON/TEA TERRACE ME 70111 E AUC 1.00 FRY
 PUBLIC MELODY/CABIN DREAMS ME 70908 E AUC 1.00 FRY
 KRESS MCDONOUGH
 ALL GDOS CHILLUN ME 70614 E AUC 1.00 FRY
 MCKINNEY'S COTTON PICKERS
 TALK TO ME/(CALLOWAY) VI 22640L/NAUC 1.00 FRY
 SAVE IT MAMA/NEW BABY BB 7695 E AUC 1.00 FRY
 ZONKY/ONE HOUR VI 38118 E AUC 1.00 FRY
 YOU CANT/ ALL ALONE VI 38112 V AUC 1.00 FRY
 WABLE/MILNBERG VI 21611 E AUC 1.50 FRY
 RED ACKENZIE
 MONDAY IN MANHATTAN OE 587 N AUC 1.00 FRY
 DOUBLE TROUBLE OE 521 N AUC 1.00 FRY
 LETS SWING IT OE 507 N AUC 1.00 FRY

RED ACKENZIE
 ONE HOUR BB 10037 N AUC 1.00 FRY
 TAILSPIN BB 10209 E AUC 1.00 FRY
 GLENN MILLERS UPTOWN HALL GAMB
 SEND WANTS ESQ --- N SAL 2.00 PARR
 JELLY ROLL MORTON
 WININ BOY/RAMBLE BB 10429 N AUC 3.00 FRY
 SA SPING/MOURNEFUL VI 38024 V AUC 3.00 FRY
 PEARLS/BEAL ST VI 20046G/FAUC 2.00 FRY
 CHANT/BLK BOTDOW VI 20271 E AUC 4.00 FRY
 MAMANITA/35TH ST (DUB) PA 12216 N AUC 1.50 FRY
 K.C./GRANDPA DE 5216 G AUC 10.00 FRY
 MR JELLY LORD/WOLVERINE VI 21064 E AUC 4.00 FRY
 SHREVEPORT/SHOE SHINER VI 21658 E AUC 4.00 FRY
 BENNIE NOTEN
 LAFAYETTE/NEW ORLEANS VI 24216 E AUC 2.00 FRY
 GET GOIN /LIZA LEE VI 23023 V AUC 1.00 FRY
 K.C./VAZOO VI 20465 G AUC 1.00 FRY
 SODJTH/NOTRUBEL VI 24893 V AUC 1.00 FRY
 NEW ORLEANS BB
 BABY/MCNOLULU BL VI 38026 N AUC 3.00 FRY
 RED HEAD/PLAYIN BLS VI 38027 N AUC 3.00 FRY
 CHUCK NELSON
 WEST END BLS CH 40016 N AUC 5.00 FRY
 NEW ORLEANS WANDERERS
 GATE MOUTH/PERDIDO CO 698 G AUC 3.00 FRY
 JIMMY NDONE
 SWEET SUE/I KNOW THAT VD 1184 V AUC 7.00 FRY
 NORK
 MILNBERG/MARGUERITE GE 5217 V AUC 5.00 FRY
 HUSK O'HARE
 SWANEE SMILES/DU GE 4983V/EAUC 3.00 FRY
 KING OLIVER
 FREAKISH LIGHT/LIVE GOT VI 38521 G AUC 1.50 FRY
 LT JAMES/ SMILING VI 22296 G AUC 1.50 FRY
 SMDADY/DEADMAN VO 1059 V AUC 15.00 FRY
 BLAK SNAKE/WILLIE (CK) VO 1112 F AUC 3.00 FRY
 FAREWELL/SOBBIN VO 1152 E AUC 20.00 FRY
 DI PPERMOUTH/WEATHERBIRD GE 5132 G AUC 15.00 FRY
 CHATTANOOGA /NEW ORLEANS CO 13003 V AUC 10.00 FRY
 SOBBIN/LOVING MAN OK 4906 G AUC 15.00 FRY
 ORIGINAL WOLVERINES
 ROYAL GARDEN/GOOD MAN BR 4006 G AUC 1.50 FRY
 SHIM ME SHA/ TWISTER VO 15634 E AUC 4.00 FRY
 TILY PARHAM
 WIGGLES/ECHO BL VI 38076 F AUC 2.00 FRY
 BLUE ISLAND BB 10044 N AUC 1.00 FRY
 LUCKY 3-59/CRAWL VI 38082G/VAUC 1.00 FRY
 BEN POLLACK
 IF I COULD BE W U/ RE 10054 V AUC --- ATCH
 SING SONG GIRL RE 10250 E AUC --- ATCH
 DICK POWELL
 THANKS A MILLION/POCKET SUNSDE 612 E AUC --- PARR
 MA RAINEY
 MNSHINE/SCUTHERN PA 12083V/EAUC 2.00 FRY
 ARMY CAMP/EXPLAINING PA 12284 E AUC 3.00 FRY
 HONORY SCAT/NIGHT TIME PA 12303 N AUC 4.00 FRY
 SEE SEE/JEALOUS PA 12252 V AUC 15.00 FRY
 RECORD
 LIST FREE --- --- --- KAIS
 RECORDS FROM ENGLAND
 BING PERSONALITY/MOST ALL --- N/ESAL 1.50 BROC
 ARTISTES ON WORLOS BEST ALL --- V/E SAL 1.50 BROC
 RECORDS. FREE LISTS ALL --- N/ESAL 1.50 BROC
 RECORD PLAYER
 VM 3 SPEED CHNGR WITH AMP & --- --- --- WOLF
 SCREAMER IN BASE,GOOD COND. --- --- SAL30.00 WOLF
 GRARRARD 3 SPEED SHNGR WITH --- --- --- WOLF
 GE PLUG-IN HEAD,GOOD COND. --- --- SAL30.00 WOLF
 DJANGO REINHARDT
 TOPSY/D BL PTIMBERTSON ESQ 10101EM SAL 2.00 PARR
 DICK ROBERTSON ORCH
 ALL EARLY ONES- SENDWANTS DE --- --- --- MIER
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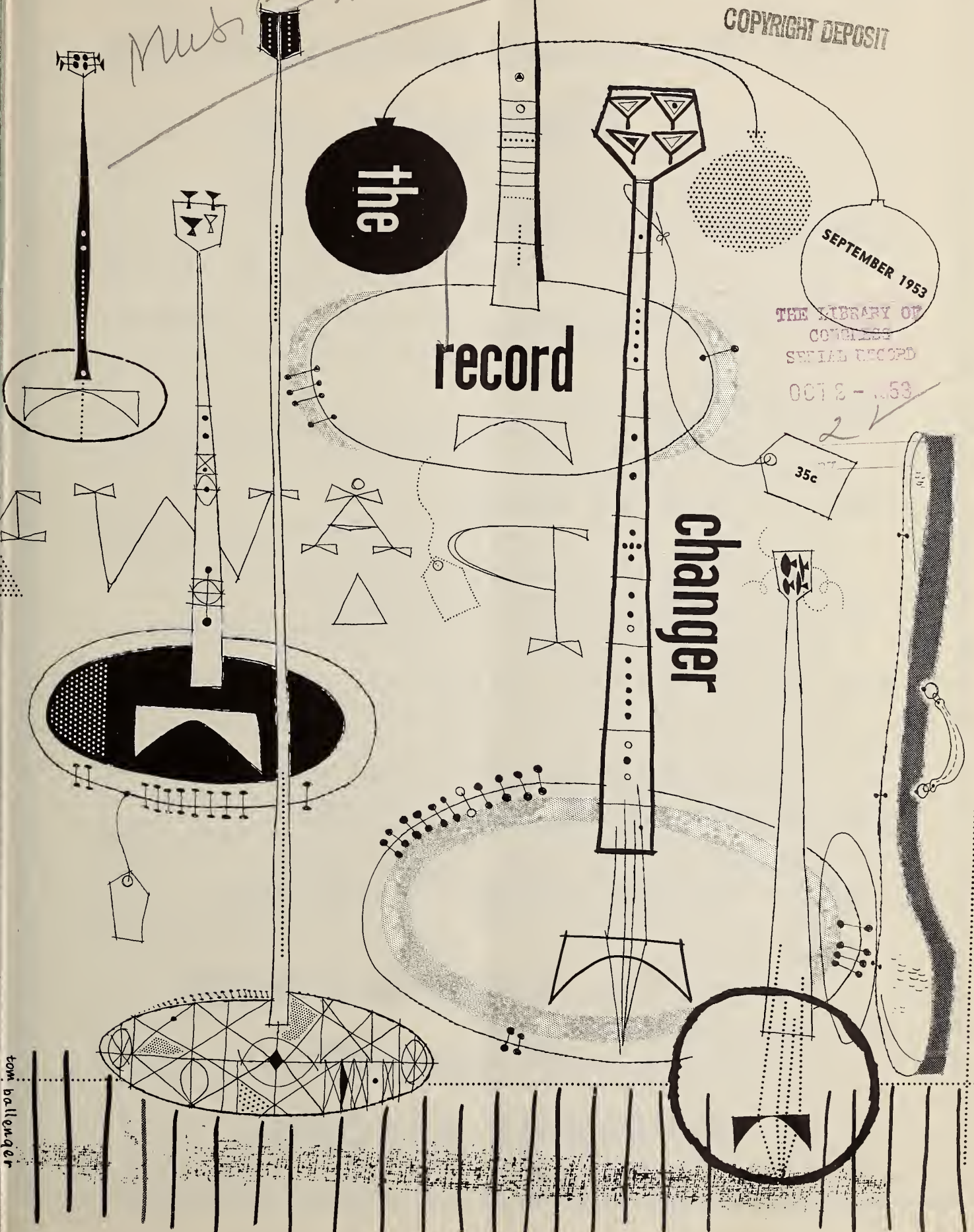
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VICTOR



announces major reissue program

changer editors to work with RCA's new series

All true lovers of jazz are hereby advised to rush out and begin dancing in the streets! RCA *Victor* has just announced plans for an authoritative and complete program of jazz reissues.

The unprecedented series will probably get under way in the Fall, and looms as a project of major importance that will bring back substantial quantities of the rare, valuable, and long-unavailable material in *Victor's* possession.

A new, as-yet-unnamed label will be inaugurated for the series, and the editors of the Record Changer, Bill Grauer, Jr. and Orrin Keepnews, have been signed to assist in the operation of the project.

This move marks *Victor* as the first of the major record companies to attempt a full-scale delving into the jazz treasures of its early catalogue. It represents a decided departure from past activities of the majors, who had in general re-released jazz material only spasmodically and with almost exclusive attention to the biggest and most widely-famous "names." *Columbia*, for example, has brought out 4-LP stories on Bessie Smith, Louis, and Bix, but has left untouched its *OKeh* masters. *Decca* has recently reactivated the *Brunswick* label for a partly-reissue program; but re-released material in this series has been largely limited to items that first appeared on *Decca*, and there has been much emphasis on new recordings by current Dixieland and progressive musicians.

Victor's announcement stresses that the scope of their reissue project will cover the full range of memorable jazz material originally issued on the *Victor* and *Bluebird* labels. It will include the figures of major historical and musical importance who recorded for the company at one time or another, such as Armstrong, Jelly Roll Morton, Fats Waller, Duke Ellington, Beiderbecke. But it will also extend to those highly significant, though often obscure or relatively neglected artists who were put on wax during the '20s and '30s: the great blues singers and pianists of *Victor's* "race" series; Louis Dumaine; Jabbo Smith; Paul Howard; washboard and jug bands, and a vast number of others.

The program calls for a regular monthly schedule of releases—which is another "first" in major-company reissue

planning. All releases will be LPs, according to present plans.

Grauer and Keepnews have been called in to serve in an overall advisory capacity. They will, in effect, act as a link between the jazz world and the world of a major record company, and will work to arrange and correlate the series in an effort to best fill the needs of the whole jazz-conscious public. This close cooperation between a record program and representatives of its audience is another unprecedented aspect of the new project.

Although full details have not as yet been finally set, the following points can be stressed as giving a clear outline of the forthcoming series:

1. There will be a new label brought into being, either entirely or primarily to be used for these reissues. (It will not be connected with other new-label projects *Victor* is reported as planning.)
2. Material will be selected from the full range of the catalogue of cut-out jazz material. There is also a possibility that rejected masters and previously unreleased numbers from early dates can be made available for these LPs.
3. Research will be done in the company's files relating to early record sessions, in hopes of unearthing important historical data and verifying or discovering doubtful or unknown personnel and other information of jazz significance.
4. Probable release date for the first group of jazz LPs is January, with a steady stream of reissues to follow at monthly intervals.
5. No time limits have been set for the life of the program, which will obviously depend greatly on the degree to which the material is accepted by the jazz public.

In all, the reissue project gives every indication of being a unique and remarkable forward step by *Victor*. The editors of this magazine are frankly proud to be associated with the series, and have full expectation that—given proper support by collectors and jazz fans in general—it can rank as one of the most important moves in the history of recorded jazz.



SCOTT'S SYMPHONIC SYNCOPATORS (1921-1923): a very youthful group including Lloyd Scott, drums; Earl Horn, trombone; Gus McClung, trumpet; Don Frye, piano; Dave Wilborn, banjo; Buddy Burton, violin; Cecil Scott, sax and clarinet.

great scott!

the cecil scott story

BY RICHARD CONGDON

New Orleans
 Memphis
 St. Louis
 Chicago
 New York

How well we know the story of the travels of jazz! Each book tells us the same, or nearly so. The sequence is logical—with the exception of one factor. What about that big jump from Chicago to New York? True that many musicians travelled the last stage in one leap, bringing their music with them. However, just as jazz came up the river in stages, changing its style along the way until each of the above cities suggests a particular type of music, so did it move—un-Greeley like—from west to east in stages. This is the story of that part of the travels of jazz, contained in the life of one who participated in bringing jazz along the rest of the way. Included in this man's story are such jazz personalities as Claude Jones, Clarence Williams, King Oliver, Don Frye, and Dicky Wells.

CECIL SCOTT was born in a house which was attached to, and therefore part of, the structure of St. Xavier's Catholic Church in Springfield, Ohio; thus the X as his middle initial. It was on Wednesday, the twenty-second of November, 1905, that Lloyd Scott became an older brother. Their mother worked around the church and parish house while their father played his violin at various Springfield functions.

Why did Cecil Scott decide on the clarinet and how did he develop his proficiency on

that instrument? "All of my life I have been interested in medicine, and at a very early age it was my ambition to become a surgeon. My mother, hoping I could do this, had me take lessons on clarinet so I could develop my fingers. People used to remark that I had 'lectric' in my hands and used to come to me to have me ease their aches and pains. Of course we had another idea about those lessons too—they would help me earn my way through medical school.

"Well, as kids Lloyd and I used to work out rhythms with sticks and our hands and I would do some dancing. We got to be a pretty good team and would do it for company. We started entertaining before we knew what it was all about—you know. Here's a little sample of some of the rhythms. (At this stage Cecil rapped out some amazing rhythms on the nearby table, piano, and bookshelves—not the simple beat that we all can do, but some tricky paradiddles.) Before we knew it we were coming home with a pocketful of money once in a while.

"In the Seventh Grade I started to study the clarinet and worked with it right up to the time I was in Senior High School in Springfield. There were also some other kids that liked to play at high school and we formed a group, a little trio. That included Lloyd on drums, Don Frye on piano, and myself on clarinet. Funny, I can remember our first date even now, although you know how you forget lots of other little details. It was at the Knights of Pythias Hall on a Thanksgiving night near my birthday, probably about 1919. I played also in the Spring-

field City Band, and in the high school band, orchestra, and glee club. By then I was just wrapped up in music, period!"

At about this time the Scott boys began to add members to their band and started to travel around on jobs. They formed Scott's Symphonic Syncopators (see picture) consisting of Don Frye, piano; Dave Wilborn, banjo; Buddy Burton, violin; Earl Horn, trombone; Gus McClung, trumpet; Lloyd on drums; Cecil on clarinet; and, when he could get away from his classes at Wilberforce College, Claude Jones also on trombone. The band was improving in its improvisation, and found itself in demand in a large part of that region. As Cecil remembers: "At first the school allowed us to travel a little, but after a while we were travelling too far for too long because we had so many jobs, so we came to a parting of the ways. We travelled in an old Cole 8—we called it the covered wagon—it was an old faithful and just used to breeze along with us. Of course it needed some care and I would appreciate it if you would just mention William Bush because he drove the car and cared for it and us, too. We were all young, you know, and he 'kept us straight.'"

During this period (1921-23) the Syncopators became well known in that part of the country and played a circuit which included Dayton, Akron, Canton, Columbus, Wooster, Mansfield, Bel Air, and then started to spread out to Huntington, Wheeling, Louisville, Evansville, and Indianapolis. As he ran into different clarinet players, Cecil would eagerly exchange notes on notes, so to speak, and continued to add to his



Another photo of the Symphonic Syncopators, undoubtedly taken at the same time as the one on the left-hand page, this time showing the group in the second of the two poses that seem to have been compulsory for jazz bands of the period.

technique. In addition to the cities of repute, the band also played at such places as Camps 5, 6, and 7—mining towns in Kentucky. “I remember those towns well—it was just like leaving the States. We would go in on a Saturday night and play in a hall upstairs over the commissary. All the houses looked alike. The people would come in and the men had their guns hanging on them. They had to check them of course. The band got its instructions: ‘If anything starts run behind a piano because hardly a Saturday goes by without someone gets shot.’ We soothed them with the music, though.

“The style of the band? Well, I guess you would call it ‘progressive’—but not what they mean by it today. What it was was that we tried to develop an original style, sort of a vamp band, based on the jazz we knew. We started there and tried to progress, to add our own ideas to it. I remember we used to play *Oh You Beautiful Doll*, *Blues My Naughty Sweetie Gave to Me*, *Aunt Hagars Children’s Blues*, *12th. Street Rag*,

Japanese Sandman, and *Royal Garden Blues*.”

Pleased with their progress, the band, true to the pattern of the entertainment world, began to think about New York. But, as Cecil put it: “We had our heart and soul in music and were like brothers, so commercialism—and that’s what we were afraid it would be—didn’t intrigue us too much. I didn’t get excited about New York too much till some travelling shows came through and I heard them play tunes like *Runnin’ Wild*. There was always a dance after the shows and we played for some of them. The show people would ask us why we didn’t go to New York, and some of them had even heard of us.

“About this time (1925) we were playing in Pittsburgh at the Paramount Cabaret for Gus Greenly—he owned his own nightclub on Wiley Avenue. I remember I used to have a specialty worked up—you know the band had to entertain more in those days than they do now—where I used to play



three clarinets at one time on such tunes as *Twelfth Street Rag*. I held the clarinets in grooves in a special board I rigged up. They used to bill me as ‘Great Scott, the Clarinet Wizard.’ Evidently word got to New York about the band, because the manager of the Capitol Palace, Johnny Powell, came to Pittsburgh to hear us and booked us into the Capitol for a summer tryout. When we came to New York they advertised us as being from Columbus, because they said nobody ever heard of Springfield, and they even wanted to say from Chicago. We had a good season there and got a return date for the next February. On our trip back we swung through Tennessee and Kentucky, with a long stopover in Lexington.”

After the trip to New York the second time the personnel of the band began to change somewhat as the men were heard by the bigger and established bands and started to be “picked off,” as Cecil put it. This was to plague this and successive groups during all their stays in New York, and although two of these groups made some good recordings on *Victor*, it was unfortunate for the jazz world that the Scott groups could never get their feet on the ground. In any event, it was a compliment to the men and the music they played. Between these trips to New York the band picked up such players as Dicky Wells in Lexington, Frankie Newton in Huntington, Bill Hicks at Youngstown, as well as Fletcher Allen, tenor; Mac Walker, bass, and Johnny Williams, alto, in other towns. Later Harold McFarran, alto, and Hubert Mann, banjo and guitar, were added. Scott calls Mann “one of the best I have ever heard” and remembers in particular the work he did on *Symphonic Scronch* (*Vi* 20495).

There has been some debate about the personnel on the above and the other two sides by the Lloyd Scott Orchestra (*Happy Hour*, the backing to *Scronch*, and *Harlem Shuffle*, *Vi* 21491). *Index to Jazz and Hot Discography* differ, and there is mention of this dispute in the *Record Changer* of November, 1946, as follows:

“Some time ago the musician Juice Wilson commented to Norman Jenkinson that the trumpet section as listed in *Hot Discography* for the first Cecil Scott session was incorrect. He said that instead of reading Gus McClung, Emerson Dickerson and Kenneth Rhone (sic) it should be Gu McCullen, Bill Coleman, Jabbo Smith. I should be glad to hear from any collector having the records as to whether Smith or Coleman can be recognized from any of the trumpet solos.”¹

¹ McCarthy, Albert J., “Collectors Notes,” *Record Changer*, Nov. 1946, p. 16.

Cecil Scott’s 1942 band, at the Ubangi Club: the band included Henry Goodwin on trumpet and Ruth Brown (not shown) as vocalist. The two businessman types up front with Scott are unidentified.



Cecil Scott (left) with two other noted jazz figures: Darnell Howard and Baby Dodds (behind the mike). (All photographs on these pages courtesy of Cecil Scott.)

Although McCarthy calls the orchestra the Cecil Scott Orchestra he is actually referring to the first set of records, made under Lloyd's name. The Scott brothers and Don Frye consulted on the matter for purposes of this article and believe the following to be the correct line-up on the above records: Willie Hicks and Ken Roane, trumpets; Chester Campbell, banjo, and the rest as listed in both books. All the above-mentioned brass men with the exception of Jabbo Smith had been in the band at one time or another, however.

During the second trip to New York, in 1927, the band was booked into the Savoy Ballroom as a relief band at the time when dancing continued from afternoon right into the night. They alternated with such bands as the "Bearcats" (whom Cecil remembers as being a Lucky Millinder group), Fess Williams, Cliff Jackson, McKinney's Cotton Pickers, Fletcher Henderson, The Broadway Buddies (Don Redman) and Carroll Dickerson, the latter band featuring Earl Hines on piano at the time. The next time they played the Savoy, on their third swing east, they were booked in as a regular band. This was the band that included Frankie Newton and Bill Coleman, and added Coleman Johnson, sax. On this trip to the Savoy (the band was to continue this swing from west to east for a period of four or five years) Lloyd Scott dropped out of the band and Cecil took over. This was the period when Cecil Scott and his Bright Boys were born. It was a band which was to make a pair of *Victor* records which are now collector's items. The records, made in November, 1929, are: *Vi* 38098, *Lawd, Lawd/In a Corner*; and *Vi* 38117, *Bright Boy Blues/Springfield Stomp*.

Now the band began to tour the east between stops at the Savoy, and ranged from New Jersey to Boston. Their first stop in Boston had been in conjunction with a Masonic Convention there circa 1924, and Cecil remembers this trip as follows:

"We dropped into a cabaret, Walter John-

son's Black and White Club, and heard this wonderful sax. It stood out from the rest of that band and just filled the room. I asked to meet the player and was introduced to Johnny Hodges. We became friends and we were fortunate enough to have him join our group on our return trip to New York. I was playing alto at the time so Johnny and I teamed up and worked out fifteen or twenty numbers. In New York we roomed together at our 'domicile' on 135th Street. Finally Johnny left to go with Duke, who also wanted to take Dicky Wells and myself, and at that time our band went into the Renaissance Ballroom on 125th Street, playing opposite Horace Henderson. While there, Sammy Stewart from Chicago came into the Arcadia, and they needed a front man. I doubled between my band and his, working it shift to shift. He had some good men as I remember—Bill Green on trombone, Chu Berry on sax, and Sid Catlett on drums. Chu was still reading pretty much, and we worked out together and he began to develop a real hot style. During the time we were on the stand we used to do a little acting and I remember that Sid Catlett and I worked up a little act where he would drum on every thing in the room, and I would be right behind, riding on the tenor. On our next swing west Chu went with us, and I remember the fine time we had when I featured him in his home town of Wheeling.

"Several of the following trips westward were together with Fletcher Henderson's band—we would hold battles of music as we went from town to town. On these trips I roomed with Coleman Hawkins and we became great friends. After one of these trips Bill Coleman, Wells, and Davis left to go with Fletcher—they were still picking at us—and I sent for Roy Eldridge, whom I knew to be a pretty good trumpet player. With both Roy and Chu we really had a rockin' band. It got to be quite a job holding a band together all the time though, and after a while we began to meet for dates and

started gigging in between. Teddy Hill had been booked into a circuit run—the Apollo, Savoy, and then the road, and I agreed that the boys should go along if they wanted. It was about then, and even some before that, that I started gigging with different groups and staying with one or the other more or less permanently."

It was about this period, then, that Scott joined the Missourians, generally acknowledged to be the forerunner of the Cab Calloway Band. This organization made some twelve sides for *Victor*. Jazz historians also indicate the Andy Preer Cotton Club Orchestra, with much the same personnel, as having recorded a single side for *Gennett* (6056, *I Found a New Baby*). In the interim there was a more or less permanent stay with the many Clarence Williams groups, starting with the Blue Five in 1927 and continuing through 1933. Scott's earlier days in the Williams groups found him playing clarinet harmony along with Bert Socarras for the trumpet of King Oliver. This group can be heard on *OK* 8465 and *Br* 7017. Eventually Ed Allen replaced Oliver, as is known, and the group became prolific recorders. Scott can be heard on roughly fifty of these Williams group records.

Reminiscing about the early Williams days, Scott could only smile when talking about King Oliver. "I can't help but smile because that's all he ever made us do. We used to meet up at 'Cuz's'—that's Clarence Williams—office on 45th Street and take a cab from there over to New Jersey. That's where WOR was located in those days, near Newark, and we did several broadcasts from there, some of them on the Maxwell Coffee Hour. Once in a while Eva Taylor would do the vocals for us. Well, from the time we left the office till we got to Newark, Oliver would have us in stitches. Many times 'Cuz' would work his remarks right into the broadcast. As for Oliver's playing, well, I guess time itself has said more about it than I ever could."

Following his stint with the Williams groups, Scott worked for a time with the Fletcher Henderson aggregation in place of Coleman Hawkins and playing alongside Don Redman and Buster Bailey. It was about this time that Chu Berry and Eldridge left Teddy Hill, who found himself in need of a sax. Cecil then joined Hill in time for the opening at the Harlem Square Club in Miami, followed by dates in Philadelphia and at the Apollo and the Savoy. He decided that it was at the Miami that he took what was probably one of his most famous solos. "Edna May Holly, now Mrs. Sugar Ray Robinson, had baked a cake in honor of the band's opening, and I had helped myself to a generous serving. At about this time the downbeat was given and I was faced with playing a sax solo with a face full of cake. The results brought the house down, needless to say. Incidentally, there were some good men in that band. I can remember, particularly, Frankie Newton, Russell Procope, Shad Collins, and Dick Fulbright. Shortly after we ended the circuit, Hill went to England and the band broke up.

"Shortly before this time," interjected Scott, "I had worked with Bessie Smith at some place on 66th Street. We used to rehearse at her apartment and honest, it was just like going to a party. Rehearsing with her was a gala affair. You knock at the door and she throws it open and shouts 'My Man!' Yes, I was one of Bessie's boys. She'd make you feel so happy you'd be ready to go to work before you got the horn out of the case. We worked hard but in between there was nothing but fun. When we did work,

(Continued on Page 18)

LOUIS

and the blues

BUCKLIN MOON

Maybe it has all been said and said better than I could ever hope to say it. I am neither critic nor musicologist, and I say this neither in apology nor with chip on shoulder, but rather in humbleness. In the twenties I happened to hear Louis in Chicago and it was a deep emotional experience I am not likely to forget, possibly the more so because it had nothing whatsoever to do with the fact that "Jazz" might or might not be the only original American art form. It was simply a new sound and there was no one around to tell me why I ought to like it, or even that I ought to like it, but when it hit me full in the guts I happened to like it, and I still do.

But as exciting as all that was I don't think I ever heard Louis until I happened to get hold of a record by Maggie Jones called *Good Time Flat Blues*. I can't even recall if I knew that it was Louis on the record when I bought it (I had started buying his records by then, I know, but I certainly wasn't a collector), but I doubt it. In those days *Columbia* did not bother to list such information on the label the way *Okeh* sometimes did.

Truth is, I don't even know how the record happened to find me; I bought most of my records summers in Wisconsin in a city where no stores carried "race" items. But probably *Columbia*, even in those days, was a name to be reckoned with. I do know that I always had to wait until I went to Minneapolis, ninety miles away, in order to stock up on *Okeh* Louies. The town where I was numbered a little over twenty thousand, but so far as I know there was never an *Okeh* sold there and it was to be years before I saw my first *Paramount*.

No matter, I got the record and I guess I played the hell out of it, and then it got broken or lost and I went on to better things—probably Isham Jones because I was younger in those days and you never got far humming that second chorus of *Potato Head Blues* in someone's shell-like little, pink ear.

I guess I'm going about this the long way round but that's the way it really was. The record was gone and I thought I had forgotten it until I heard it some years later and it all came back with a rush. In the meantime a lot of things had happened, the most important of which was that I began to stumble onto the rural blues in the South—Saturday nights on the street corners where white and colored town merged; an old blind man, led by a young boy, who used to come around with a guitar to the back of a

joint where I hung out and sang; and finally a backwoods jook where I used to park in the darkness to listen and soak it up, until the night a white cop came along and drove me off. I hadn't thought much about Jim Crow until that night but I thought a lot about it from then on.

There has been a lot written about the blues and much of it doesn't make a whole lot of sense. It seems to me that you can say just so much, but from then on you have to feel it. The blues, like any art form which has survived for a long time, have as rigid a form as poetry, yet they are not something which you can intellectualize about in the same way. A lot of people have tried it, but they never get very far.

No one really knows how old the blues are, but it is doubtful that they were ever put to paper (by this I don't mean published in sheet music form) much before the turn of the century. Perhaps, as E. Simms Campbell has suggested, they were once a means of communication, a subtle form of warning. There is no doubt that there is in them a strong condemnation of the ruling caste which could never be spoken to a white man's face. But though on the surface there is sadness and perhaps even a seeming hopelessness, underneath is militant protest and also hope, though it is a hope for a better tomorrow. Some day someone will write a thesis or a doctorate on the inner meaning



of the blues and it will be a wonderful commentary on our whole society; one can only hope that it will be someone who is not only a scholar of the mind but of the heart as well.

I do not know how early the cornet was used as a part of the blues accompaniment, but certainly it was an urban development and quite possibly came fairly late. The rural blues, so far as I know, were confined to a background of guitar alone, or a combination of guitar and one or more of the "bastard" instruments—harmonica, kazoo, comb, washboard, even a pair of spoons—plus, less frequently, what Charles Edward Smith aptly calls "alley" fiddle. But of these the guitar was dominant, perhaps because it most nearly approximated the human voice. The slur from off-pitch to on-pitch which so many blues singers use so effortlessly, for example, is certainly more closely akin to the guitar than to any other instrument. I have an idea that when the blues moved into urban areas they underwent subtle changes (in order to appear a part of the city most people try to get the "country" out of their speech, as well as out of the way they dress), and maybe it was at this point that the cornet came into its own as a part of the sung blues.

Later further changes came via the vaudeville circuit—mainly the T. O. B. A.—and the changing ratio of women to men blues singers, likewise an urban development, was also speeded up.

At what precise point it occurred is not so important. The point is that at *some* time the cornet, and later the trumpet, became the dominant force that the guitar had been and in the hands of a few men—Oliver, Armstrong, Joe Smith and Laddner come readily to mind—a thing of sudden new beauty.

Of the four I think that Louis was the greatest, but more important, infinitely better than he ever was on the Hot Fives. I have a theory about that, too, though I'm not certain that anyone will want to buy it. What I am getting at is that the hot solo as we now know it probably stems from the Hot Fives. It was not unknown in the older New Orleans style, of course, but it was used sparingly and the ensemble was the most important part of that music. I don't mean to imply that there are nothing but Armstrong solos on every Hot Five record, but merely that Louis had developed such technique and power by this time that makes it almost seem so. But when he played blues accompaniment he sacrificed some of that power—partly because he was no longer the lead instrument but also, I suspect, because he had come up from the bottom and really *felt* the blues more deeply than he did any other music. Not to be forgotten either is the fact that Louis was a great blues singer in his own right.

Louis has been quoted as saying that those early records were rough and made by men (and here I know he includes himself) who had not yet reached the peak of their musical growth. Could be, Pops, but if you ever forged a more beautiful or haunting thing than your background on *Good Time Flat Blues* I'd like to treat you to a good dinner!

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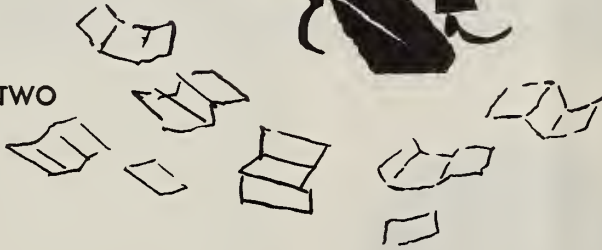
the jazz record census-

REPORT

NUMBER TWO



DICK HOLBROOK



I'd better start by reminding you again that this is really just a sample—not a full count—of some of the rare records of jazz. It's a report of ownership by 72 collectors around the country. It's intended to give an idea of relative scarcity.

This project started last year with two lists of rare records appearing in the April and December issues of this magazine. Owners of copies were invited to write me—itemizing their holdings, the condition of each copy and add any general observations they cared to make. The response was spotty. Some collectors answered promptly and meticulously. Others kept their heads in the sand. Okay—that's their privilege. (Or is it?)

In the May issue this year I reported on the Olivers in the list. This second installment concerns King Joe's second cornet, the ineffable Louis Armstrong. Let me report on his records in the order they were listed in the first "Census" article.

- #1 OK 8261 Happy Ruggles has a New copy. Mine is a shade less than perfect. Other copies reported ranged as follows: E, E, E, E-, V, V, V, G+, G and G. Playing condition is of first consideration—but Merrill Hammond reminds us that the originals of this run of OKehs had large blood-red labels and a milled edge on the disc. Later juke-box reissues are a thinner disc; not milled; with a purple-red label. The music is the same in all cases.
- #2 OK 8299 Again, Happy Ruggles leads the parade with a New copy. Bill Love and Bill Russell report E and E. Mine is E-. Hammond's V to E. Others: V+, V, V, G and G. This seems to be the scarcest of the first five Hot Fives. Walt Allen reported sale/auction list-

ings of these five in old issues of the Record Changer as follows: 62, 16, 110, 69 and 24.

- #3 OK 8300 This one is relatively common. The surprise to me was that any jazz collector did not own an original of this superb record. New copies are prized by Happy Ruggles and Bill Russell, Ken Hughes of Portland, Oregon, Charlie Huber of West Hartford and me. Others: N-, 5Es, 6 Vs and a couple of Gs.
- #4 OK 8318 New copies: Russell, Ruggles, Love, Hughes, Holbrook—and doubtless many others who wouldn't want it known. Nine other copies were graded: E, E, V, V, V, G, G, G and G.
- #5 OK 8320 Ruggles and Russell have New copies. Merrill Hammond's and mine are down a half grade. Al McViity in Falmouth on the Cape has a new copy with the later blue label. Other copies: 3 Es and 3 Vs.

It would have been interesting to get a check on the rest of these earliest Hot Fives and the Hot Sevens. Hammond and Huber rate 8447 hardest to find. That's the Irish Black Bottom. Bill Russell says the rarest are 8447, 8357 and 8396. My poorest copy of the run through 8519 is 8496. Melancholy/Keyhole. Beyond this point, be sure you don't miss both variants of *I Can't Give You Anything But Love* (a and c takes). Also the *Some of These Days* with vocal (OK 41298) and the slightly earlier version with a real hot-gravy trombone solo (OK 8729). The *When You're Smiling* are different, too. There's one of the *Decas* that is hard to find: *De 3151, W.P.A./Marie*. It was cut out very quickly. Political overtones, maybe. Oh, yes, there are curiosa with unexplained couplings like one I have with I

Can't Give You and the OK 8669 label backed by Basin Street with the 41241 label. A salesman's demonstration copy, perhaps? Or a juke-box special.

#10 Vo 15165 Bill Love, Bill Russell, Merrill Hammond and Med Stoll down in Plainview, Texas have New copies. John Baker of Columbus, Ohio, claims no better than N-. From there we have no reports except a couple of low Gs. I sold my copy to a collector on the West Coast some years ago and have regretted it ever since. Talked to Perry Bradford the other day and he coyly suggested there were some surprises about the personnel on that Jazz Phools date. He says to watch for his book.

#33 Br 3567 This is the famous Dodds Black Bottom Stompers date where Louis owns the first 90 seconds, Johnny dominates the second 90 and the ensemble takes the remainder of the three minutes on Wild Man. 26 is the rare take. Louis flubs the start. But the rest is so great, they had to ignore the stuff. 25 is the other of Wild Man. Melancholy comes as 27 or 28. These aren't differentiated by most collectors who reported. In any case, Happy Ruggles and seven others have brand-new copies. Everyone else has an E. 25 copies were reported. Most of any record. Bill Rogers of San Francisco has all four variants. Also, the Canadian Brunswicks of this.

#34 Vo 15632 To give you an idea of the scarcity of this one, Bill Russell reports no better than an F+ copy in his vaults. Henry Henriksen, Minneapolis artist and authority on the Genett Electrobeams, treasures a New copy of this Dodds Weary/N. O. Stomp. Another new copy is said to be in San Francisco. And Bill Love has an E. Besides these four copies—none.

#42 OK 8312 This is Chippie Hill's unforgettable Trouble In Mind. Quite common. Hammond, Russell and Holbrook have New copies. Others report E, E, E-, V+, V and 4 Gs. Recently heard from Charlie Huber that he picked up no less than 9 copies in Philly—but no other Chippie. It is apparent that this is the least scarce of all the Louis accompaniments of Bertha Hill from Chicago, Ill. Hammond describes her 8420 (Pratt City): "More Louis on this than any other. Top flight. A must. Rare."

#57 OK 8173 V. Liston's Right Key. Bill Love, Stan Blackman and I have New copies. Others: 2 Es and 3 Vs. Walt Allen found this offered no more often than the Perry Bradford Vo 15165 (see above). One of the best features of this record is the fine Bechet.

This was the last of the Armstrongs in Part I of the original Census list. Part II ran several months later and drew only half the response. So don't compare the quantity of replies below with those listed above. From here on, mentions will be fewer. But you can see how the following records compare to each other.

#110 Pm 12059. Ollie Powers. Bill Love has an E copy. Take not stated. John Randolph of Fulton, Missouri, has a V Paramount (take 1), a V Puritan 11263 (take 3), a V Harmograph 851 (take 3) and an E/V Harmograph 874 (take 5). There are also takes 2, 4 and 6. The 3 has no vocal. The 4 was used for Jazz Information and UHCA. Take 5 is reputedly the best. On Harmo-

(Continued on Page 18)

a
monday
date



JANET TERRACE

foreword by WELDON KEES

This account of Turk Murphy's first recording session for Columbia, which took place in San Francisco last January, is a unique example of jazz historiography. Janet Terrace (Mrs. Charles Richards) is a writer of fiction whose work has appeared in Partisan Review, and her sensibility and insight are of an order rarely encountered in such reports of musicians at the perilous work of making records. Perhaps some of its flavor is due to the fact that it was not originally written for publication, and is an extract from her personal journal.

Several lacunae need filling in. "Mr. McIntyre," who recorded the session, is Hal McIntyre, whose single-handed pioneering work for recorded New Orleans jazz on Bay Area radio stations in the 30's played no small part in preparing the way for the later acceptance of the Lu Watters band. For the Murphy date, McIntyre used one Altec directional mike, hand-held, swiftly and expertly changing its position as dynamics and solo considerations necessitated. The recording was done in the band's usual place of employment—the Venetian Room of the Italian Village, in the North Beach section of San Francisco; and several friends of the band were present. On the stand were Turk Murphy, trombone; Bob Helm, clarinet; Don Kinch, trumpet; Wally Rose, piano; Bob Short, tuba; and Dick Lammi, banjo. Kinch does not regularly play with the group, and came down from Portland for the date.

—Weldon Kees

The recording session is over, and even I feel as if I had passed a crisis. Nobody could be more peripheral than I was, and be within the circle of agitation at all, but the world looks different to me this morning. Charles has not been peripheral; he has suffered at the center, and last night it was as if years had fallen from him. Charles' sense of history is dispassionate, whereas I can command merely romance—imagine being there when Louis and Johnny Dodds made *Wild Man Blues*, or when Jelly Roll collected his faculties and played *Mamie's Blues* into a microphone! Or, even more romantic, when he laid his gun on the piano and so coerced from the Hot Peppers those brilliant performances! The latter event is legendary, but it is the kind of thing that accumulates in my mind and has now produced my feeling of having passed a crisis. But Charles, a genuine historian, has his mind fixed on dates, personnel and quality of equipment; even the presence of that gun on that piano arouses in him no sentiment but rather acts as a symbol of a fact—that jazz is created by hard-working musicians, not by brainless persons desiring to tootle by inspiration.

Therefore what impressed Charles most about this recording session was the felicity

of the physical arrangements—the splendid equipment, brought right into the club where the musicians feel at home, the absence of technical experts with stopwatches and a crushing interest in decibels, the hands-off policy of Mr. Avakian, who conducted the session in behalf of the studio, the services of Mr. McIntyre, able to direct intelligently the movements of the dread microphone. Jelly Roll and Louis recorded usually under conditions so unsympathetic that the single helping hand was God's, made manifest in the creative gift, and in the nonchalance that goes with that gift and makes music emerge from the cold bare mausoleums of recording studios. And so Charles thought the kindly atmosphere in this case was in itself historically momentous. The musicians involved are also historically momentous. But what produced in Charles the full sense of crisis was this: Turk, Bob, Wally, Short and Lammi have among them pushed far out into areas of knowledge and experience attained only by musicians who possess the purest dedication and talent of the first order, and they are all in the peak of condition—but they were to be joined by a strange trumpet player for purposes of the session. Nobody doubted the qualifications of Kinch for the job, the only trouble with him

was that though he is an old friend of the band he has not been playing with it. Like Benny Goodman sitting down with the Budapest Quartet, he was a question personified: could he catch on? would he succeed with his difficult job, or would he fail and destroy the fabric history had woven?

Kinch was resoundingly heroic. He seemed to me a man looking an ordeal in the face, appalled by his responsibility. The tunes he knows, the arrangements he does not; and he had to master each one in a few minutes, swallow the routine in one gulp and play the tune, standing between those towering authorities, Bob and Turk, while Mr. McIntyre held that microphone in front of him. It was simply what he was expected to do, what any self-respecting musician is always being called on to do, nobody regarded him as heroic, there was no intimation in the attitude of Turk or Bob that he could make or mar an event of august proportions or spoil the display of that hard-won excellence they possess. Turk and Bob have had to play in strange bands themselves and they are able to disregard the heroic. But I, being free to entertain such fancies, was very much moved by Kinch as a hero. This was particularly so since I had the impression that he did not feel sure of himself. His manner was

not confident, he groaned when he heard himself played back on the machine. And let us pause in admiration of the fact that he has not been playing trumpet lately, but string bass!

He was a hero, and he made it pay—he was a success. He fought off the paralyzing grip of tension and freed himself to function as a talented musician. One or two of the tunes he had to read, and he did that patiently until he knew them; he made mistakes and pulled himself together; he nerved himself five times to one particular tune he didn't know, dreaded to play for its difficulty, and could not play well. A brave man.

Turk and Bob, as I said, were not occupied with thinking that the fate of genius was in the balance. They were thinking about something else that was in the balance—a successful recording session, in the most practical sense. They had their own problems of pressure and tension, and their own kind of concern about Kinch. Turk's difficulties as leader were so many, and so tangled between music and musicians, that I don't know how he found his way through them, but he did, and so quietly that his leadership wasn't noticeable, though there was never a moment when it failed. Bob was a little different. Of them all he seemed the most deeply involved in seriousness, in the stress and strain of being an artist at a crucial point in his career. He was the most preoccupied among those quiet, preoccupied people, the most withdrawn. If I knew more I might be able to discover the reason for this in his private consideration of those complex problems of musicianship with which a New Orleans band musician always has to deal, problems of an esoteric nature far beyond my understanding. However, it seems quite obvious that he (Turk and the others as well) had to solve on the spot problems presented by the addition of a trumpet to a band that had been playing without one. He looked deeply distracted—not the shallow, hysterical kind of distraction that shows itself in hurried gestures, but the central kind that gives to the eyes an expression of perplexity and travail. He was worried; and worried as he was he played his solo clarinet number with such nonchalance that the record of it will advance him to the thin front rank of clarinetists. Let us hope that between his performance and the finished record no sound engineers intervenc. I hope also that he slid down from the mountain of crisis on



a gallon of Scotch, and that, as he says, everything lit up. When everything lights up Bob says he thinks of all kinds of things he will do and is filled with grand ambition, but that in the morning he is just himself again: such is his modesty.

So much depended on Turk as leader that the subtleties contributing to his success are beyond the sight of an observer. But I understand one thing well—that Turk's devotion to what he does is so whole-souled you couldn't put too strongly the statement that he desired to acquit himself honorably, desired to produce worthy records, desired to play well, to sing well, to lead well. Important to him?—the importance to him transcends the personal. It is not a question of how well he is getting to play the trombone, as Turk Murphy, it is a question of whether or not music is being made. And there I have to leave him, because my knowledge of music is too limited. I find that what I have said about Turk gives no lively image of a person; somehow the live Turk does not reside in my words. Perhaps my excuse is in the actual fact that the live Turk we know as a friend, and as the great trombone player we so often go to hear on more ordinary occasions than a recording session—this live Turk was very much in abeyance at the session, and was replaced by an abstract force of devotion to an ideal. He ate his sandwich, he had his drink, he laughed the way he always does; but something less human—because bigger than life-size—absorbed and surrounded him. He only became the live Turk on the stand, when he led, played, sang, and guided the unsure Kinch to victory; and though there was a two-hour break during dinner I only remember him on the stand; otherwise he faded out. This is the more extraordinary because, unless you had seen this, you could not imagine Turk's fading out anywhere, ever.

Wally, for me, was the comic relief in a situation strenuously serious. I don't mean that Wally is comic—how could you be a comic person and be part of Turk's devotion to an ideal? But Wally's imperturbability, his refusal to be concerned, or at any rate to look concerned—these were, in the midst of all that pressure, charmingly funny. Wally is a rock, he doesn't worry, he has flawless self-confidence, no recording machine or Mr. McIntyre with a waving microphone can disturb his equanimity. He just plays. He sits down and plays the number, looking indifferent as to whether it is a big band number or a piano number with long stretches when Mr. McIntyre leans toward him with the microphone. And between numbers Wally would chat with you—none of the others on this occasion chatted. He chatted with me about his eye; it bothers him still, he says; he thinks now he will really have it attended to. He sat with me and talked in this manner, exactly his everyday manner, and then Turk blows those two notes on the trombone that summon so electrifyingly, and back goes Wally, and sits down to calmly play an intricate Morton tune, a trying piano number. Calmly did I say?—ah, here we have that glorious eruption of the evening, that one exhibition of temperament, that single hysterical flare-up of the human amidst the seemingly divine.

The tune is difficult; the routine seems to baffle Kinch, who is tiring (after ten hours). Kinch blares out in the wrong place. Turk raises his arms, waving a halt to proceedings. They shuffle their feet a little, silence descends, Mr. McIntyre holds out his microphone, Turk stomps off, and they begin again. Turk this time does something undesirable. He waves his arms, they stop.

Once more the silence, the abrupt "Here we go!" and they are off, getting safely past Kinch's ticklish point, through Wally's first terrific solo, and then Bob incredibly blunders into what was supposed to be Wally's break. It is a deplorable imposition on Wally, whose number it chiefly is and who ought not to be asked to go through his nerve-racking paces over and over. But Turk waves his arms, they stop, they laugh, Kinch says to Bob, "Brother, you didn't have to do all that just to make me feel better!" Turk says, "Once more, let's try it again—" and Wally shoots up off the piano chair, and confronting Turk cries in a high voice, "No! I can't do it again! I've shot my wad!" and vibrates visibly, his eyes, I'm sure, if we could but see, starting out of his head. Turk, taken aback but no doubt familiar with the fact hitherto unknown to me and utterly unsuspected, that Wally's temperament does blow up, assures Wally that they won't try it again. All laugh self-consciously, Wally retires to the piano. What shall they play instead? Various suggestions: Kinch suggests "Sweet Leilani." Laughter. Foot shuffling. Silence. Then, suddenly Wally says, "Oh, all right! I'll try it again!" Turk beams. They pose themselves, lift their instruments, Turk says solicitously, "Would you like to take it a little slower, Wally?" and Wally cries, "No, it's set in my mind now, I can't change it!" Respectful failure to reply, or to say anything, only the stomp-off—and so they achieve the tune, Wally playing with venom, aggressiveness and glittering mastery. When he has finished the rock is again unflawed.

I have pictured Turk and Bob as peaks with Kinch between them being assisted up with invisible ropes of musicianship and brotherhood. (The latter kind of assistance did from time to time become visible—in Turk's friendly clowning, or, when Kinch played brilliantly, in Turk's hugging him between choruses.) And I have pictured Wally as a rock. But if this is to be a landscape it must be a volcanic one, with a very high potential of eruption. And into it go two hardy plants, Short and Lammi, who wave their leaves serenely in the hot volcanic airs. Lammi bobs up and down over his banjo, functioning as if timelessly. He hardly ever speaks; it is impossible to know what will prompt him to do so; but his Finnish voice has a strange, mild quality that soothes and refreshes. Once he breaks a string, as usual, and he gives no sign of being conscious that everything else is not quite as usual too. They have been here since one o'clock in the afternoon, it is now nearing midnight, and Lammi's tranquility suggests that he is good for another twelve hours—forever.

The tuba of Short also waves in the background, and beneath its wide-spreading bell sits Short, all lanky six feet of him. His freedom from the pressures of Time does not show itself, like Lammi's, in his execution—though what comes out of the tuba is always ravishing. What is impervious about Short is his will. It might be that it is the tenacity of Short's will that prevents too-frequent eruptions of the volcanoes. If Short says a thing is, it is; if he says it is not, it is not. There are long intervals when Short keeps his own council, but the intervals end in a pronouncement. Unthinkable to argue! His sharp tongue and air of finality do not find expression, however, in his playing. The notes of his tuba are mellow and buoyant, and his solos are rich in reflections.

"Things are getting tight!" says Turk, "—loosen him up!" Short comes forward, envelops Kinch in his long arms and stretches his spine—Kinch yelps. He loosens

(Continued on Page 20)



BAD SAM



Benny Frenchie



AARON HARRIS

The forces of Turk Murphy continue to set the pace on the West Coast, if not the entire country, from their cozy cellar on San Francisco's North Beach. Their next *Columbia* release will be a 12-inch LP of Jelly Roll tunes featuring Wally Rose.

Our Italian Village agent reports that the Murphy band's versions of *Tom Cat*, *Stratford Hunch*, *Big Fat Ham*, *Frog-i-More* and *35th Street Blues* should raise those tunes to the same popularity level as the best-known of Jelly's compositions.

Addenda re: Murphy and Co. Bob Helm has given several uninitiated jazzboes a hellish scare in recent weeks by picking up Bob Short's cornet and cutting loose in no uncertain terms on *Frankie and Johnny* or *Dallas Blues*. . . . Actually, Helm, like Turk, started on cornet, then made a switch while still in knee pants. . . . And those rumors about a New York trip for the Murphy band before the end of the year persist.

Status quo in Los Angeles is not being disturbed, which is good, bad or "so what?" depending on where you sit. Kid Ory supposed to re-hire pianist Lloyd Glenn—rather a blow to the mouldies but eminently satisfactory to the folks who like to see Ory keep up with the times(?). . . . Which reminds us that some recording bug could do quite a stunt with the Kid in the way of a one-man band record. Ory is a better-than-average trumpet player and bass man and could make it adequately on piano, clarinet and guitar (he still studies). . . . Eino Girsback, the "Squire" of many a San Francisco session, now basing his operations in L. A. Tom Sharpsteen, the ex-Firehouse Five and Conrad Janis, clarinetist, is working in the flower shop at Forest Lawn Mortuary and gigging around.

Robert Alexander Scobey and his merry men finally moved out of Victor's in Oakland, where the neighborhood crowd had begun to think they went with the lease. . . . Bob opened the last weekend in July at El Rancho Grande in Lafayette, a few miles East of Oakland. . . . He has Burt Bales, Clancy Hayes, Jack Buck and George Probert, the Bay area's most erudite soprano saxophonist. . . . Maybe a change of scenery was what the Scobey clan needed, because they're reportedly blowing up a storm.

There is a dangerous-sounding little gang of hitherto-unknowns operating around San Jose (50 miles South of San Francisco) under the title of the El Dorado Washboard Band. . . . A couple of rhythmic young ruffians named Don Ruedger and Russ Gilman push things along on banjo and piano, respectively, and the rest of the crew is equally

(Continued on Page 20)

Benny welcomes Bad Sam with an item that bridges from Chi out to Sam's territory. Lee Collins and Don Ewell have left to open at the Hangover Club in San Francisco with a band of able assistants. Don plans to remain in the Bay City as long as the good people want to hear his fine piano, so he packed the recently purchased Steinway grand under his arm and took off with the missus. Incidentally, it's about time that someone gave notice in print that it is Don's piano behind Bunk Johnson on the *AM* trio records. (So we've hereby done same.)

The Record Corporation of America (Eli Oberstein) now holds the rights to almost a dozen defunct labels' masters. Represented are Duke, Dizzy, Sarah Vaughn, Mildred Bailey and many others. Masters are chiefly from *Varsity*, *Royale*, *Sonora*, *Guild*, *Muscraft*, *Majestic*, although some of each of these catalogues have passed into other hands. For example, the old Mary Lou Williams "Six Men and a Girl" sides, recorded for *Varsity*, are now out on *Savoy*. Confused? Move over.

Not quite an octopus-like as Oberstein, but chugging along at its own merry clip, Riverside Records has also been doing a nice ghoul's job on long-deceased jazz labels. They started out, of course, by securing rights to *Paramount* and its innumerable affiliates, have also signed up just about every piano roll ever made (including some practically unheard of rolls by Jelly), and have just revealed that *Gennett* and *Champion* are in their hands, plus a few assorted others.

Benny's Expose of the Month: On a recent "Platterbrains" broadcast (a record quiz show, descended from the one-time jazz show of the same name, but now basically concerned with pop material), an embarrassing number of "jazz experts" on the panel thought Dizzy Gillespie's satire on Louis (see this month's record review page) was really Armstrong—a commentary on the

(Continued on Page 20)

Beginning with this issue, Benny Frenchie, our old standby as a purveyor of jazz news, gossip and rumor, is to be flanked, by two colleagues of equal repute. Henceforth, Bad Sam will concentrate on coverage of the West Coast beat, while Aaron Harris will Tell All about New York activities. By virtue of seniority, Mr. Frenchie will continue as a roving reporter, unconfined by geography or anything else.

Your evil correspondent learned that there exist some curious kinds who are concerned with the more archaic events in the New York precinct.

These are they: The best of all events arises at Jimmy Ryan's on West 52nd Street, where Wilbur DeParis and his Rampart Street Ramblers create some of the liveliest of traditional jazz. Zutty Singleton replaced Fred Moore on drums and after about seven weeks began to really settle down into the band's groove. Some Ramblers' tunes very much worth a special request are *The Martinique*, *Too Much Mustard*, *Florida Blues*, *Oceana Roll* and *Yama Yama Man*, not to mention *Chattanooga Stomp*, *Euphonic Sounds*, *Shreveport*, and *Grandpa's Spells*. Recent Monday night jam sessions have included Wild Wingy Mannone, Don Frye, Frank Orchard, Cecil Scott, Fred Moore, and miscellaneous faces.

A new club, the Basin Street by name, is due to open soon on 51st Street. Rumors of Dixieland and bop policies are equally strong. George Wetzling and Pee Wee Russell (yes, he is alive) front a five piece hurry-up dixie combo at Jack Dempsey's, Broadway at 50th Street. The Bandbox, Birdland's next door competitor for the up-to-date sound, is currently permitting combos headed by Sidney Bechet and Muggsy Spanier to add to the fuss. A chap, name of Gomez, replaced Darnell Howard on clarinet with Muggsy. Does very well at it.

Down Greenwich Village way, the usual crowd dominates the expensive atmosphere at Eddie Condon's and Nicks. Wild Bill Davison at the former, Pee Wee Erwin at the latter. Café Society has recently featured Phil Napoleon's Memphis Five and Roy Eldridge's quartet with Dick Wellstood. The Stuyvesant Casino closed for the summer while the Central Plaza continues its Friday and Saturday bedlam with Red Allen, Willie Smith, Wingy Mannone, and other wood cutters. It takes something more than Hercules and Dionysis to survive here.

Childs' Paramount, Broadway and 43rd Street, continues to feature Conrad Janis along with R. C. H. Smith on trumpet, Gene Sedric on clarinet, Elmer Schoebel on piano, and Arthur Trappier on drums. Sunday evening jam sessions have included Wingy Mannone, Jimmy McPartland, and Hot Lips Page groups and two new frantic Dixie bands, the Cornell Six and Johnny Mulay's Sioux City Six. The latter are regularly employed at Far Rockaway. Childs was also recently visited by a six piece group headed by pianist Fred Washington and combining the wilder elements of Harlem jump style

(Continued on Page 20)



BEHIND

THE COBWEBS

carl kendziora

This is the first column since spring and, although we've had our usual vacation from column writing, we have devoted as much time as we could manage to compiling the *Pathe-Perfect* catalog and working on the jumbled mess of the so-called "little" labels of the 1920's. So we want to go on record here and now with a renewed plea to all you readers for data on any and all of these labels. A list of most of them will be found at the end of our column in the April issue, so please refer back to it for the list. We need catalog number (including "A" and "B" side—if label uses such designation), title, band name, vocalist (if any), and master and/or control numbers (here *all* numbers are important—in the wax, under the label surface, and printed on the label). Will you please remember us now that vacations are over and list any such discs you have in your possession and any you may run across and send them in to us?

We would like to ask those people who send in queries about records to make their data complete. That is, don't just give the title and band and record label with possibly the catalog number. It helps to have the master and take numbers, vocalists' names, and all other masters or controls to be found. Then all possible identifying leads are available to all who try to determine tie-ins, real identities, etc.

Potpourri: Bert Worster, of Youngstown, Ohio, asks for any facts on personnel of *She Stole My Heart/With You on Romeo* 1243 as by Dubin's Dandies/The Clevelanders. (He gave no masters, unfortunately.) B. W. Spaulding, of Detroit, wants to know about *Bee's Knees/You've Got to See Mama Every Night on Lincoln* 2002 as by Dixie Serenaders/Southern Serenaders. (And he doesn't give us any master numbers either!)

Duncan Schiedt, of Indianapolis, Indiana, also has some questions—First, what is the personnel for Earl Oliver's Jazz Babies on *Edison*? Titles are: *Heigh-Ho, the Merry-O* and *As Long As She Loves Me* (no masters again and not even a catalog number!) Second, who is on *Get Out and Get Under the Moon* (400650)/*I'd Rather Cry Over You* (400648) on *Ok* 41038 as by Billy Hays Orch. on which Duncan hears a horn like Bix and a sax like Trumbauer. Lennie Chiacchia, of Natick, Mass., asks if *Am I Blue* (10882?-2) on *Pe* 15185 as by Majestic Dance Orchestra (that master number digit marked ? may be a 9, a 4, or even a 7—can anyone find a pressing where that blasted digit is distinct enough to be sure of???) is the same as *Am I Blue* (3917) as by The Detroiters on *Cameo* 9204. We can add that this title also appears on *Romeo* 1006—all details the same as for *Ca* 9204 and that it is the same as *Pe* 15185 and *Pat*

37004. Len thinks the trombone and clarinet could be Tea and BG, a point open to much argument. We are of the opinion that it may be TD and JD and a Lanin side. Len also wants to know about *Carioca* (14569)/*Music Makes Me* (14570) on *Pe* 15875 as by Ed Lloyd and His Orchestra where he hears horn and clary which sound like Bunny and BG. Len points out that masters 14565-14568 are the 10 Jan. 1934 Adrian Rollini date which includes both of these musicians! Could it be?

Label of the Month: Our good friend, Perry Armagnac of New York City, supplies our warm weather entry, *Clover*. This label was claimed by The Nutmeg Record Corporation which also took credit for the seven inch *Marathon* close-grooved disc we had as label of the month in the March column. A very colorful label, *Clover*, and we'll describe it as best we can. The name



Clover appears in gold-outlined white letters, upon a light red background which forms most of the upper part of the label. All other lettering is in gold, upon a dark blue background forming the lower part of the label. The short stripe above the word Clover is in pink and the circular stripe around the edge of the label is white. Side shown is *They Can't Blame That On Me* (3478-1) as by Clover Dance Orchestra on *Clover* 1513. Reverse is *Dear One* (3490-1 in wax, but 3509 on label) as by Halley and His Orchestra. We can list three other *Clovers*: 1519—*Southern Rose* (3488-2)/*Then You Know That You're in Love* (3496-2) as by Southern Syncopators/Miami Society Orchestra; 1639—*Roll 'Em, Girls* (3758) w/vocal by George Beaver/*My Sweetest Memory* (3766) as by California Melody Syncopators/Clover Dance Orchestra; and 1736—*Breezin' Along with the Breeze* (3926)/*Someone is Losin' Susan* (3932) as by Marlborough Dance Orchestra/Pennsylvania Syncopators. *Clover* seems to have drawn from both *Grey Gull* and Consolidated Recording Corp. (the latter *Emerson, Dandy, Bell*, etc.). Both of these outfits used 3000 masters, so it is difficult to tell which is which. It is possible that those masters with take numbers are *Grey Gull* in origin while those without takes are Consolidated. One certainty is that the side shown in our cut (3478-1) is *Grey Gull* and appears on their label, *Radiex*. One side of *Radiex* 1242 is this same title (3478 A4) as by Cosmopolitan Dance Orch. The -1 on *Clover* and the "A" on *Radiex* must both indicate the first take as these two are identical by aural comparison. Probably *Grey Gull* and *Nadisco* 1242 would both be the same title as *Radiex* although the band credits might be changed. Anyone with more data on any of the above labels, their operators, tie-ins, listings, etc., is requested to furnish same to us. And did Nutmeg

Record Corp. originate any masters of its own?

We return to our opening plea. Please don't forget us; list those discs you have or see with *Pathe-Perfect* masters and any others fitting into the so-called "small" label classification during the 1920s. We need all the masters we can get, especially the "junk" as the non-jazz is needed to isolate the jazz dates and to show the whole picture of the various master series, tie-ins, etc. We'll be looking for your data at 74 South Road, Harrison, New York (or c/o the Record Changer) and will be back here next month.

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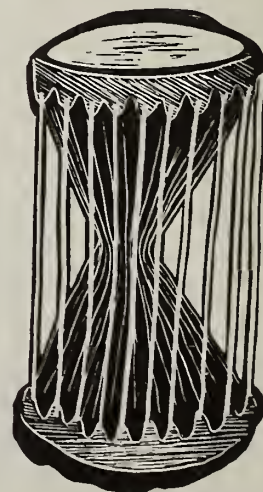
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records noted

GEORGE AVAKIAN

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turk murphy's jazz band

creole belle/daddy doo/
the pearls/king chanticleer/
five aces/clarinet foo yong/
mississippi rag/panama

The Murphy coterie has scored again and we find ourselves at a loss for new and vigorous superlatives. Being the first of a series of *Columbia* LPs exploring the enchanted kingdom of Murphyana, province of Barrelhouse, there may well be action taken wherein the Murphymen become agents of the UN, spreading joy and breaking up those fighting cats. This is strictly good time happiness and dance-it-up music and if you don't dig, you are square with pointed corners or cool, like dead.

Responsibility for these wonderful red hot doings falls upon the trombone, clarinet, trumpet, piano, banjo and tuba of Turk Murphy, Bob Helm, Don Kinch, Wally Rose, Dick Lammi, and Bob Short respectively. Everybody shines and especially Bob Helm who is among the most exuberant, imaginative, and agile clarinetists to be heard in jazz. *Foo Yong*, a reedy version of Armstrong's *Cornet Chop Suey*, provides adequate testimony. Incidentally, here as in *The Pearls*, Mr. Murphy makes a substantial contribution on the washboard. Helm's final two choruses on *Pearls* are superb and, for that matter, the entire album is probably his best recorded work. *King Chanticleer* is a rousing Barbary Coast stomp with some surprise sounds and a first strain that later became part of a tune called *Egyptian Ella*. A splendid banjo solo by Dick Lammi occurs hereon. *Five Aces* is a Murphy original with plenty of down home flavor. Somehow it keeps reminding us of the verse of *Maryland* and an old pop tune called *How Could Red Riding Hood Have Been So Very Good and Still Keep the Wolf from*

Her Door? The remaining tunes are all carried off in laudable fashion. Don Kinch, during some of his wilder moments on *Panama*, is somewhat suggestive of Mutt Carey. Endless compliments to a most cohesive rhythm section.

This is "West Coast" jazz in its most highly evolved form, exciting and swinging all the way. Sometimes it seems as if the arrangements are overly heavy (for example, on the blithe *Mississippi Rag*) but then, an accurate interpretation of certain tunes virtually requires this. (*Columbia* CL 6257) (R.L.T.)

james p. johnson

charleston/i've got my
habits on/harlem strut/
vampin' liza jane/harlem
chocolate babies on parade/
make me a pallet on the floor/
loveless love/it takes love to cure the
heart's disease

These eight selections of "early Harlem piano" were transcribed from piano rolls dating from 1921 to 1926 and by means of an excellent recording job, stand as a great monument to an even greater artist.

Most of the tunes were featured in shows of that period. Interestingly enough, *Habits* lists Jimmy Durante among its composers. *Parade* reminds us of *Rainbow 'Round My Shoulder* for four bars. Johnson's playing is here much earthier, although not lacking any of the musicianship of his later period. One might call it a synthesis of the previous piano styles in jazz with, perhaps, an emphasis on ragtime. All of the tunes are in medium or fast tempo and consequently there is no opportunity to investigate the slow blues style at which Johnson excelled. Nevertheless, he comes on with plenty of fervescence. (*Riverside* RLP 1011) (R.L.T.)

django reinhardt and the quintet of the french hot club

camp meeting/september
song/the wedding march/
santos/mardi gras/swing
49/blues barbizon/mano

As everyone knows, this French Hot Club or Hot French Club or Club of Hot French or Club of French Hot or Django's Whangos is a first class smooth swinging outfit. There are no album notes so for all we know these may be Django's last recordings. Unlisted personnel appear to include two guitars (one electric, functioning like piano or vibes), clarinet (Alix Combelle?), string bass, and drums. Musicianship is expert, yielding modern, non-boppish swing. Nothing here for the mouldy people but good music. *Wedding March* is a gassed up version of "Here Comes the Bride," *Santos* is familiar as *Brazil*, and *Mardi Gras* as the *Anniversary Waltz* in 4/4 time. Good surface and reproduction. (*Dial* LP 214) (R.L.T.)

johnny dodds, vol. 2

nineteenth street blues/
loveless love/c. c. pill
blues/your folks/messin'
around/adam's apple/salty
dog/steal away

Well now, isn't this nice? Since nothing bad can be said of Johnny Dodds, this is a good good record. Since we find here eight very rare selections, this is a good good good record.

Nineteenth and *Loveless* find only Tiny Parham's very able piano accompanying the Dodds' clarinet. A nice verse is provided to introduce the familiar chorus of *Loveless*. *C. C. Pill* features Blind Blake on guitar and vocal and Jimmy Bertrand on slide whistle in a wonderful back room skiffle. This may be

the rarest of Dodds items and certainly is among the very best. Blake's vocals are excellent ("Blues and trouble are my two best friends.") but what a C. C. Pill is, we never learn. Oh, anthropologists, oh, probers of the word, run ye to the oracle and discover what is this pill. It may make us a happy time, or it may be a laxative. *Your Folks* (a delightful title) is rendered by Blythe's Washboard Ragamuffins (an even more delightful title) and provides piano and washboard (you expected tympani?) solicitations. The Ragamuffins are augmented by Freddie Keppard's cornet, an unknown trombone, and Trixie Smith's vocal (*Messin'*) on the next two genres. *Messin'* is a superior jazz vehicle and *Adam's Apple* is of the mood of the well known Keppard item, *Stockyard Strut*. The "folk" version of *Salty Dog* and the ditty, *Steal Away* are plucked by the Paramount Pickers, i. e., a guitar and piano backing up Dodds. The vocalist among the Pickers lies somewhere between the vo-de-o-do and early Bing Crosby periods. Wonderful wonderful good good collector's items all. (*Riverside* RLP 1015) (R.L.T.)

art hodes' chicago rhythm kings

there'll be some changes
made/song of the wanderer /
sugar / randolph street rag/
tin roof blues/digga digga doo/
four or five times/ found a new
baby

Pianist Art Hodes, one of the Chicago and eastward perennials, is here distinguished with a collection of his doings back 1940 way. The first four titles were originally recorded under the Chicago Rhythm Kings caption, the latter four as Art Hodes' Blue Three, all on the *Signature* label. The trio includes Rod Cless on clarinet

and Jimmy Butts on bass. The Kings add Marty Marsala on trumpet, Jack Goss on guitar, and replace Butts by Earl Murphy.

With the exception of *Wanderer*, the tunes are not too inspiring. They are, however, given adequate and occasionally moving treatment. Much more should be heard of the Marsala trumpet. Although his tone and conception are superior on his more familiar *Commodore* sides, the present selections display a gusto very much like that by which Wild Bill Davison is known. Cless' performance is mainly dispassionate with more or less randomly dispersed moments of brilliance. Hodes is truly the fighting spirit throughout, giving his near-all time and again. Guitarist Goss furnishes excellent rhythm and an occasional pleasant solo. The trio sides are relaxed, making no attempts at being productions and not going anywhere in particular. *Wanderer* and *Changes* are the most interesting and hot performances, with everybody very much carried away. No doubt some of Hodes' best piano turns up here. *Randolph* is a blues bit later recorded by Hodes under the title, *Clark and Randolph*.

It is interesting to stack up sides like these against other comparable groups (Turk Murphy's five piece combo, Ellington and Goodman units, Jimmy Noone and Jimmy Blythe groups, etc.) and just be amazed at the number of different conceptions that occur within the general jazz framework. (*Riverside* RLP 1012) (R.L.T.)

the fabulous trombone of ike rogers

nickel's worth of liver/screenin' the blues/it hurts so good/good chib blues/my man blues / prison blues/21st street stomp/barrel house flat

Old Ike Rodgers was a very quaint man. He played trombone into an old beer can, A chicken wire screen and perhaps an old shoe, And if you don't be good, he'll play it into you.

He played the blues like nobody ever could. He played them for liver and for every chib that would. He moaned them slow, and on *21st Street*, fast, With pianists Sykes, Brown, and who knows on the last.

Edith and Mary Johnson, Alice Moore too,

Hang around old Ike and sing it plenty blue.

But on a couple numbers, ain't no ladies there

But it means nothing if you bake your jelly rare.

Old Ike Rodgers was a remarkable cat

On those low-down blues he'd lay it on you pat.

So if you got taste for really messin' 'round,

Fetch this rare old pressing and dig that moanin' sound.

(*Riverside* LP 1013) (R.L.T.)

blind lemon jefferson

shuckin' sugar blues/broke and hungry/lonesome house blues/jack o' diamonds blues/mosquito moan/southern woman blues/that black snake moan No. 2/balky mule blues

When it comes to the earthy folks blues, Blind Lemon is among the granddaddies of them all. That Lead Belly and Josh White were among his apprentices is all that many know of him. This LP permits us to discover that he was a very great folk artist in his own right, singing and playing the guitar with rich, moving and poetic quality. Surface and reproduction are of the best, an amazing property considering that the material was originally recorded for *Paramount* in 1926-1928. (*Riverside* RLP 1014) (R.L.T.)

knocky parker trio

the naked dance/wolverine blues/original rags/sidewalk blues/limelouse blues/barrelhouse blues/smokey mokes/memphis blues

That jazzy old piano picking English professor, name of John "Knocky" Parker, once again runs amok on the keyboard. Running somewhat less amok with him are clarinetist Omer Simeon and drummer Arthur Herbert. The occasion was a concert down Kentucky way in 1949, give or take a year, and behold, it gestated long and spawned this limited edition LP. Mr. Simeon makes a spanking clean job of it and is to be congratulated. Mr. Herbert contributes ably and at times obtrusively. (Trio work of this kind calls for extra restraint and sensitivity of the part of a drummer. Where

this is absent in the present instance, it is undoubtedly due to the hastiness of preparations for the amok concert.) Mr. Parker performs in his compelling manic way, introducing such dynamics and gyrations of which no piano has dared dream.

He has assimilated virtually all of the piano styles that ever were and throws them back, at times delightfully and whimsically, at times ingeniously, at times menacingly and bewilderedly, but always affirmatively. Classical ragtime, Jelly Roll Morton, and bits of Joe Sullivan are prominent in the present appearance.

As might be expected, the Jelly Roll Morton tunes, *Naked Dance*, *Wolverine*, and *Sidewalk*, are most successful. The high spot of mutually complementary and constructive playing seems to be on a few choruses of *Sidewalk*. *Original Rags*, a Scott Joplin masterpiece, is also given a first magnitude performance. The two *Houses*, *Lime* and *Barrel* are mediocre pre-fabs. *Memphis* is given an interesting formal interpretation but still drags along like the old war horse it is. Nobody in the band knows *Smokey Mokes*, which is just as well since it isn't a trio number anyway. Be not depressed, the Morton and Joplin numbers are worth twice the price of the record. (*Dixie* LP 101) (R.L.T.)

the mills brothers

say si si/i'm with you

I suppose that the finest recent demonstration of the Mills family's perfect swing is the way they ignore the overblown orchestral accompaniments they now get on records and create and hold their own moving beat for themselves. Their style (especially when unaccompanied) constitutes, it seems to me, a perfect introduction to what is basic to good jazz, their unity, their swing, their solo variations—demonstrations of what is basic to true hot variation and improvisation—their ease, their taste, their perfect timing, their balance of the hot with the sweet and the soft. Use them on the novice in place of a skiffle or church record, and I believe you will probably show him a lot more about what is good in jazz. (*Decca* 28670) (M.T.W.)

dizzy gillespie

pop's confessin'/blue skies

Confessin' is a very funny record: a burlesque, with a

minimum of malice, of Armstrong, vocally by Joe Carroll, trumpet-wise by Diz, and of an audience by the band. In so far as the intent beyond the burlesque is satirical, it is good satire and hence good criticism. Good because it hits Louis at a weak point, at that naive exuberance which is the dominant emotional attitude not only in a crowd-pleaser like *Confessin'*, but in almost all his music, even the most brilliant, past and present. Certainly there is nothing wrong (and a lot that is charming) about childish exuberance, but if it governs all of an artist's work, that is at least a limitation. (*Dee Gee* 3605) (M.T.W.)

gerry mulligan quartet

bernie's tune/lullaby of the leaves

This is a pleasant and highly talented "cool" group. They play quietly in understatement. On *Leaves*, this studied softness achieves a kind of semi-lethargy, and it is never, of course, that kind of quietness and sweetness that Jelly Roll and Bunk said was the manner of the best jazz.

A really exciting thing is a sprightly passage of counterpoint (true counterpoint, not the polyphony of New Orleans music) in *Bernie's Tune*, between a low register trumpet and baritone sax. There have been several previous attempts in the "modern" school at counterpoint and they have been stilted, academic, and arty. This group makes it clean, unostentatious, bright, and natural. (*Pacific Jazz* 601) (M.T.W.)

"big eye"

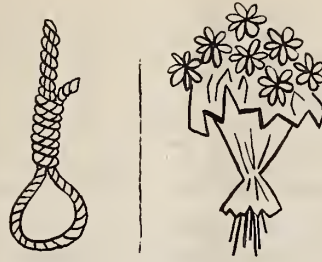
louie nelson delisle

dinah/b-flat blues/clarinet marmalade/you made me what I am/basin street blues/black cat on the fence/pork chop/holler blues

There is probably no point in recounting the great historical-documentary importance of recordings, whatever their quality, of the "man who first played jazz clarinet." That should be well admitted. Jimmy Noone is the most obvious stylistic pupil of "Big Eye Louis," but a little more listening and comparing shows that most of the New Orleans clari-

(Continued on Page 19)

letters to the editor



A few comments on the "Marshall Stearns Issue": as much as I like Marshall and all that he is doing, I think that all the effort that went into the fashioning of this issue was completely lost. What I mean is that I don't think he reached the "average" reader. For crack-pots like me, I have eaten up every line, but the "average reader" will say "too much stuff to plow through, and much too deep."

I thought the wonderful collection of photos by Ramsey were the best I've seen in many a moon.

Thank you for yielding your mag for this issue. It was very unselfish of you and will do much for "the cause."

Dr. Edmond Souchon
New Orleans, La.

Congratulations on your July-August issue; it's a considerable service to jazz as will be the Institute. You also deserve commendation for the earlier editorial on Bucklin Moon.

Nat Hentoff
WMEX Boston, Mass.

I enjoyed the issue of The Record Changer containing our Chicago Round Table on Jazz. However, I wish you would pass on to the individual responsible a complaint about the lines identifying me.

(1) ETC. is the journal not of the Institute of General Semantics, but of the International Society for General Semantics. The former is in Lakeville, Connecticut, the latter in Chicago.

(2) Armour Institute of Technology ceased to exist in 1940 when it was merged into Illinois Institute of Technology.

(3) I resigned from Illinois Institute of Technology in 1947.

You will be glad to know that I have already had favorable reactions from a number of people around San Francisco about the special issue on the Institute on Jazz Studies. I believe you are right in saying that jazz research is indeed about to enter a new era, and I congratulate you on your editorial energy and vision which will help to bring the new era into being.

With all good wishes,
S. I. Hayakawa
Language Arts Division
San Francisco State College

I think it is about time that I wrote to tell you how much I have enjoyed your magazine for the past three years. I started my subscription with the pictorial history of jazz issue and have read every issue since. I think your article in the May issue this year appealed to me as much as any. It didn't have anything to do with jazz as jazz. It was the editorial about Bucklin Moon. My sentiments can be summed up in the phrase "I hate McCarthy." It's terrible how so many people can "defend" the American way of life (which includes freedom of speech, etc.) and still condemn people for acting according to these American rights. Thanks a lot for your editorial. I hope every buyer of the magazine read it no matter which side of the fence they sit on.

What I particularly wanted to rave about, though, is the latest issue (July-August). For so long the jazz world has needed an organization like "The Institute of Jazz Studies" to further its cause (i.e., to be accepted by all as an important art form). So many organizations have not lasted because of the narrowness of appeal. The New Jazz Society fostered by Barry Ulanov, Metronome, etc., was such a group. I was so impressed by what you are trying to do that I have contacted the Sociology and Music departments at the college I attend to at least sit down and read the articles. Please keep this organization going. By the way Mr. Blesh suggested that jazz enthusiasts could maybe help gather any information—I'd be glad to help in any capacity.

Woody Randolph
Toledo, Ohio

To Frederic Ramsey, Jr.:

Yipe—! When I opened the Special Summer Issue of the Changer and saw your spread, I said to myself—"What do you know—here's a cat who can do something besides moan!"

Man—those are PICTURES! I mean—they are really good. They should be spread far and wide in a slick paper De Luxe mag of some kind, with good fine-line engraving.

Of course Bourke-White has done some things, but the emphasis was

along a different slant. Might suggest that with your perspective eye you could get much more actual musicianship in more shots—maybe you have, and we will be favored with them in future issues.

I'm just a mouldy fig, but have spent over 20 years in photography in the past. Really do dig that provocative art work in the Changer. Hope to get to New Orleans this winter, with camera.

Don Loving,
Indianapolis, Ind.

I'm writing this letter because that review of the Bunk Johnson records in your May issue could not go without a little protest. After letting Mr. Martin Williams tear down Lewis and Robinson, I suggest that you let someone else more capable write a feature article on the George Lewis band, which in recent months has made a very successful tour of the West Coast. Also Lewis' new L.P. on Good Time Jazz ought to be out pretty soon. Title will be "A Night at the Beverly Cavern" because sides were recorded on the bandstand of the Beverly Cavern in Los Angeles.

This probably sounds like a letter by just another Lewis fan. Well, I guess I am a Lewis fan and I think anyone has a right to be one, too. The George Lewis band is the only group left in the world to play authentic, traditional New Orleans jazz, music which no white group has ever been able to reproduce. For this and other reasons the Lewis band ought to be supported and not ridiculously criticized. Everybody knows that Lewis will never be as great as Dodds was. But why only sit at home and listen to o'd records by "the" great jazz men. Why not go out and support the good and wonderful things we have today.

Obviously Mr. Williams has never seen the Lewis band in person. In my case anyway I'll take a band with a true feeling and sincerity and forget about their possible technical limitations. That is one reason why I prefer a lot of Blues and Rhythm artists to many a modernist. There is an awful lot of good music in some of these B. & R. bands.

Well, I hope to find a complete report on Lewis soon, and why not have an article on what is happening in New Orleans; who is still alive down there and willing to play. William Russell's L.P.'s are probably the last testimony of traditional New Orleans jazz men. Let's enjoy it while it's still around.

Chris Strachwitz,
Reno, Nevada

great scott!

(Continued from Page 8)

though, she was serious and concentrating all the time."

A seat in the Henry "Red" Allen band was next in line. This band, like the Hill band, turned out a goodly number of recordings. In this group Scott worked with such men as Chu Berry, Horace Henderson, John Kirby and later Teddy Wilson and Albert Nicholas.

Broadway lights beckoned next, and Scott joined Bert Socarras and his band at the Cotton Club, playing opposite Cab and the Duke at various times. In fact he also played with them as often as not, since he knew the show routine well and was always able to fill in for Chu or some other member from time to time. Many people who thought they had Chu's autograph really had Cecil's since, as he put it, "There's no use sending them home from their trip to New York disappointed."

Again he sat back and laughed as he remembered another of his famous solos. While at the Cotton Club, he suffered the misfortune of breaking his hand and finally found a doctor who put on a special cast which would allow him at least some flexibility in his fingers. It was necessary to stay on the job, for he had many mouths to feed at home, and a day out of work presented a hardship. As luck would have it, he was needed in the Calloway band that night. Cab looked over at him after he had taken a blazing solo, and saw the bandaged and swollen hand. He then stopped the show to announce that he was going to take Scott over to Ripley's office, then located across the street, and present him as the "hottest one-handed tenor player in the business."

Once again an attempt was made at forming a band when Cecil took a group into the Ubangi Club (the site of today's Birdland). In this band was, among others, Henry Goodwin on trumpet and a young vocalist who is doing very well on her own these days—Ruth Brown. This was in 1942, and once again the band went out on a tour, disbanding on its return.

Since that time Scott has been free-lancing in and around New York. He has recorded, in addition to the groups formerly mentioned, with the Dicky Wells Big Seven, Willie the Lion's Cubs, Frankie Newton's Uptown Serenaders, Teddy Wilson groups backing Billie Holiday, J. C. Higginbotham's Big Eight, Sandy Williams groups and more recently the Art Hodes Jazz Six. In reminiscing about the Wilson recordings he recalled the time he first heard Billie. "It was at the Hot Cha Club, at 134th Street and Seventh Avenue. My oldest daughter, Sarah, used to carry my instruments while I handled crutches. (Scott had met with a foot accident which, because of complications, resulted in the loss of his right leg.) Clarence Holiday's daughter used to come with her father mostly because she was anxious to see Sarah, since they were close friends. I don't know when I've seen a more beautiful girl than Billie was. Well, on one of those nights the singer for the band was out sick. Billie knew the routines, having been there so much, and so she stepped to the mike. I don't think I'll try to describe it—it was just the best. That might have been the first time that she ever sang professionally, although I'm not sure about it."

Jazz has suffered through a long uphill battle in its attempt to escape the usual smokey-den stereotypes applied to it, and it is the opinion of this writer that it would help greatly to take a closer look at some of the people who make it. Not all musicians

are drug addicts, etc., any more than other professionals are. With recent trends indicating the growth of sociological and other academic interests in this music form, it might be well to know more about the men who make the music. Unfortunately, the only time people seem to be interested in musicians is when they have collected enough bad habits to make them bait for the sensationalists.

Looking on the other side of the ledger, let's note that Mr. and Mrs. Cecil Scott are solid citizens of New York City. They are church members and, among his other activities, Cecil finds time to participate in Civilian Defense activities in his neighborhood. The Scotts are the parents of thirteen children, all living, and eleven grandchildren. The children range in age from twenty-nine down to eight. Seven girls were born to the Scotts (Sarah, Betty, Connie, Norma, Lorraine, Carol, and Elaine) before the first boy arrived. Following Cecil, Jr. there are Ronald, Barbara, Annette, Richard, and Darrell. If anything, here is a typical part of the American scene that music lovers like to feel jazz belongs to, much more so than the sensational anecdotes that unfailingly crop up from time to time.

At present Cecil Scott is still very active in New York jazz. He is probably one of the more permanent members of the weekly clambakes at Stuyvesant Casino and Central Plaza, being booked in time and again. In addition he has played more or less permanently at Jimmy Ryan's for the past few years and at present leads a combo there in the weekly Monday night sessions—the latest one (before deadline) finding Wingy Mannone alongside him. He has also been heard at Café Society, Childs on Times Square, and for almost a year was part of the Jimmy McPartland group (along with George Wettling, Joe Sullivan, Walter Page, and Eddie Hubbell) at Lou Terrasi's. A visit to the Scott home is likely to find, among other visitors, such neighbors and friends as Claude Jones and Dicky Wells; and while he lived in the neighborhood, Mezz used to gather for a chat with the group.

It all adds up to another chapter to be added to the history of jazz—written around one of the figures who helped bring it a little more along the way.

the jazz record census

(Continued from Page 10)

- graph, the band is Clarence Young. It also comes on Claxtonola 1502 and 40263. The jazz club of Edinburgh, Scotland has a P copy.
- #111 Pm 12238 My 3 take of Ma Rainey's Countin' the Blues, in E condition, was best of three reported. Bill Love has a V. Bill Rogers (S.F.) owns a V on red wax and a G on black.
- #112 Pm 12252 Ma's See See Rider (takes 1 and 2) didn't show much strength. I have a New copy of take 1. Bill Love has two V copies. Bob Brown at Ft. Dodge, Iowa, has a V+/V. And J. Russell Hurst down in Longview, Texas, has a G copy. No word from Russell, Baker, Hammond, Rugles or Hughes on any of this second set.
- #113 Ge 5607 Red Onion Jazz Babies. New: Bill Love. V: Bill Rogers.
- #114 Ge 5627 Same group. Bill Love has it New. E+ copies reported by Med Stoll, Bill Rogers and Barney Crosby

of Daly City, California. This and the one preceding also come on Silvertone. None reported.

- #125 Vo 1027 Erskine Tate's Vendome Orch. Bill Love has it New. I think Carl Davis still has his copy that he bought from Martin Schwartz. That's all I got. Walt Allen found this offered 11 times.
- #127 OK 8346 Hociel Thomas singing Listen to Ma and Louis playing lower and bluer than ever you heard. New copy: Bill Love. Mine is E+. Russ Hurst has it G. I see that Sondheim is offering \$15 for an E copy. It's worth all of that.
- #132 OK 8499 Sippie Wallace's Dead Drunk Blues. Philip Elwood of Berkeley, California, has it New. As has William Love that man. Mine is E+ and Lt. Dutweiler of Ft. Sam Houston, Texas, says his is V. This is a good Sippie. 8328 is mediocre. 8212 is not much. 8301 is sensational. Merrill Hammond says: "Each side quite different. Demonstrate Louis' amazing breadth of interpretation and versatility better than any other single Louis record." 8470 is also fine Louis, Sippie and Jimmy Noone.
- #137 OK 8171 Clarence Williams Blue Five. Texas Moaner. Ralph Miller of Worthington, Ohio has a New copy. Bill Love's is E. Others: V.
- #138 OK 8181 Same group. Everybody Loves My Baby (very nearly my favorite record). The record is common. But scarce in fine condition. Ralph Miller has it New. There are 4 Es, 3 E-, 3 V+, a V and 3Gs.
- #139 OK 40260 Same group. Bill Love and Ralph Miller have New copies of Manda. Others: N-, etc. Huber found many copies in Philly.
- #140 OK 40321 A very scarce Blue Five. Cake Walking Babies. Offered only 9 times. Ralph Miller and Bill Love have it New. Mine is V+. Jake Schneider has a V.
- #141 OK 8215 Papa De-Da-Da. Bill Love: New. Huber and I: E. No others.
- #142 OK 8245 Coal Cart/Santa Claus. Bill Love: New. Bob Brown: E.
- #143 OK 8254 Squeeze Me/Santa Claus. Bill Love: New. Huber: E. Holbrook: E-.
- #144 OK 8272 Livin' High. New copies reported by Love, Elwood and yours truly. Med Stoll has it E+. Walt Allen found these last three offered 7, 8 and 10 times.

Those were the Armstrongs listed for the "Census." Are there any rarer? Certainly. The Baby Mack OK 8313 heads the list. Then Blanche Calloway OK 8279. The Grant-Wilson Paramounts are fabulous. The Sam Hills on Oriole. And let us not forget the dictaphonic cylinders Louis made for Melrose in 1927. There's a teasing description of them on page 137 of The Jazz Record Book.

Will Buy RECORD COLLECTIONS ANY AMOUNT.

I have 100,000 records; hot sweet; everything, everyone. Send wants.

Will Trade; Sell; Buy
Roco; Blues; New Orleans; Personality.

Jacob Schneider

128 WEST 66TH STREET, N. Y. C.

records noted

(Continued from Page 16)

nets would probably not have been possible as stylists without his pioneering, his example, and, once removed, a legion of clarinetists and saxophonists. All of that can be heard here. But how about the music beyond its function as a document?

Many New Orleans musicians, worthy of the name, have described Big Eye as a first-rate musician. I have no doubt that he was that, but we cannot always tell what effect the company he played in has on a musician. But here he is playing with two groups, and in one case we can. The group on *Holler, B-Flat*, and *What I Am* is loudly led (I mean that the loudness is arbitrary) by "Wooden Joe" Nicholas and his out-of-tune trumpet. The music is bad and we can say little except that Delisle often seems to be embarrassed by it.

On the other five numbers, there is a far better band and there is better music. I am afraid that anything final cannot be said about it, however, but, once we have talked about it, to be somewhat inconclusive is probably to be just. For it is impossible (and undesirable) in the final analysis, to separate the considerations of music, *per se*, of historical interest, of Delisle's age, of his health, of his reactions to the band and recordings, of the recording and balance distortion, etc. Delisle plays emotionally in those loaded understatements which characterize the best New Orleans players, his second part is full and lucid. Notice that he plays differently behind the trumpet than when he has the lead. He indicates a knowledge of the possibilities and resources of his instrument that probably was impressive. *Basin Street* is, I believe, the best record, but *Marmalade* and the others have some good things in them. Johnny St. Cyr is understanding throughout.

Was he playing his best? We shall probably never know first hand. These five are the best records we have heard him on and he is at least impressive in both the "historical" and musical areas. I would frankly like to know what qualified musicians think of them.

He died three weeks after this session. "Put some heart into playing," he said. He did that, and the heart he put in was real heart, not "nerves." (*American Music L.P.* 646) (M.T.W.)

sidney bechet

careless love/mme. becassine/moulin
a cafe/ni queue ni tete/out of no-
where/blackstick/mon homme/klook
klux khan

Surprised were we to find here some of the best Bechet on record. The first four selections support the ever dominant Mr. B. with Claude Luter's orchestra. *Careless* and *Ni queue* are both slow blues, very pretty and with the usual clichés. *Mme. Becassine* features a Latin rhythm, a vocal by the ensemble, some first rate muted trombone, a hint of Luter's greatness, and Sidney Bechet. The vocal, incidentally, is in very much French. *Moulin* is a fine tune, based essentially on the more familiar *Eccentric*, and features guess who, this time, happily, on clarinet.

The last four selections find you know who in the company of Kenny Clarke on

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drums, Charlie Lewis on piano, and Pierre Michelot on bass. A very competent, modern, and swinging rhythm section. *Nowhere* and *Mon Homme (My Man)* are top notch ballads and provide a happy combination of jazz and sentimentality. With a little patience, other more traditional jazz bands might work up these tunes. They are among the rare ones that might profit by such treatment.

Blackstick, except for the last eight bars, is a drum and soprano sax duet going harmlessly nowhere. *KKK* is blues, fast and slow, with additional background by Bill Coleman on trumpet and Big Boy Goodie on alto sax. The prominent doings are, however, done again by Bechet and Clarke in a slightly amusing sequence of reedy-and-percussive chase choruses. (*Dial LP 301*) (R.L.T.)

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the record changer

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|---|--|



bad sam

(Continued from Page 13)

impressive, especially since we never had heard of any of them before. . . . Ruedger is multi-talented: plays real blues guitar and sings like a cross between Leadbelly and Washboard Sam; also whips a lot of piano—house-party style or ragtime. . . . Gilman comes on sort of one part Jelly Roll, one part Frank Melrose, one part Jimmy Blythe, one part James P. and five parts himself—also a rough, but tough, cornetist. . . . We heard tapes of the lads, who try everything from Morton tunes to eight-bar skiffle pieces. . . . More to come on this, we hope.

An acquaintance of Bad Sam's wants to know why the accomplishments of British trumpeter Humphrey Lyttleton have received so little notice in this country. . . . We have heard this bloke's collection of *Parlophones* and must concur. . . . In fact, old B. S. has written his English cousin, Bad Montgomery, to try and start a reciprocal trade agreement. . . .

That's our good thing for this month—Humphrey Lyttleton and His Band. They are alive. They are playing first-rate jazz right now. They have the records to prove it. Those old embargos went out with the war of 1812, so get with it!

Southern California jazzbos and visiting brethren whose culinary tastes parallel their yen for New Orleans-style music are urged to make a pilgrimage to the small corner café of Sidney Desvigne, the ex-Crescent City trumpeter. Would-be historians are beseeched not to badger Sidney with questions about Buddy Bolden and Tony Jackson. Just enjoy his shrimp gumbo, New Orleans oysters, crawfish (in season) and cubillon. Magnifique! Exposition Boulevard, a couple of blocks east of Western Avenue, northwest corner.

The whereabouts of the diamond in Jelly Roll's tooth, subject of some rather grisly speculation in Alan Lomax's "Mr. Jelly Roll," is no mystery to the author, who shall be known as Bad Sam. One of Sam's friends, we'll call him Game Kid, was in a bar soaking up juniper extract one night and discussing Morton with still another feller, name of Jack the Bear. While Kid and Jack were absorbing, they were interrupted by a nearby imbiber, flashing a rather ostentatious dental ornament. Said the stranger: "What's that you sayin' about Jelly Roll Morton? I knew Jelly Roll Morton, in fact, this (tapping a glittering incisor) once belonged to him!" The three spent an uproarious three hours talking this over, getting pretty well fried in the process. But—this figure turned out to be all he said, and also the owner of a trunkful of Morton's manuscripts and photographs (seems Jelly owed him some money). Sam's agents are at work on the project now, and with luck, should produce a new mother lode of Jelly Roll lore.

benny frenchie

(Continued from Page 13)

perts rather than on the record. Puts us in mind of the time, not too long ago, that the *Changer* handled Stan Kenton's broadly satirical *Blues in Burlesque* with a dead-pan article celebrating Kenton's "conversion" to Dixie, and some of the darndest people either took it straight or felt they ought to explain to the editors that it really was a gag. Oh, well, we might get caught in the next

such trap, so Benny will not cast the first stone.

Warning: Collectors are cautioned against using the recently introduced "all groove" needle. Supposedly sized for both 78 rpm and LP records (an obvious improbability, to say the least), they'll play LP's at the cost of the record. However, at least they will work on the 78's, and work very well on acetate dubs.

Clarification: We recently read a very interesting article on the current jazz scene by pianist Dave Brubeck, whose publicity releases, as you probably know, say he once studied with composer Darius Milhaud. There were many lamentations in the article to the effect that no form of jazz except "Dixieland" (his word) had found room for counterpoint. But Brubeck went on to say that there were no augmented or diminished chords in Dixieland. If he meant by "Dixieland" the white simplifications of the New Orleans Negro music, of course he was right. But if he included the Negro music, and he did by implication, he was wrong. Brubeck, who once said that Jelly Roll was one of his three favorite pianists, should know this. What's the first chord of *Dippermouth*, Dave—to name one of the simplest New Orleans numbers?

In case you didn't know of it, Django Rheinhardt, the brilliant gypsy guitarist, died in Paris on May 17th.

Reminder: Release of the movie version of "Call Me Madam" prompts Benny to remind one and all that, if they don't know Armstrong's wonderful record of *You're Just in Love*, they should promptly get with it.

aaron harris

(Continued from Page 13)

and Dixieland. The band was tops in showmanship.

Pianist Knocky Parker has summered in the City, studying Latin at Columbia University and occasionally giving vent to his new Earl Hines kick. The Red Onion Jazz Band finds itself in the throes of reorganization. Current lineup includes Joe Muranyi, clarinet, Jim Heanue, cornet, Hank Ross, piano, Bill Stanley, tuba, and R. L. Thompson, drums. Trombone and banjo spots are still empty. Rumor has it that Gene Mayl's Dixieland Rhythm Kings may spend a week in New York on their way to open the Savoy in Boston during September. The present DRK lineup appears to be Bob Hodes, cornet, Bob Mielke, trombone, Bill Napier, clarinet, Gene Mayl, tuba, Jack Vastine, banjo, Robin Wetterau, piano, and Eddie Lightfoot, drums. More oom-pa in the East!

a monday date

(Continued on Page 12)

up Mr. McIntyre too, who cracks loudly and retreats, only to trip over the rug, stumbling with fatigue. Turk's voice is a thin croak. They have not been able to get a good take of a tune they particularly wanted, but it is too late now. They had played successfully all afternoon, had played better after dinner, and for half an hour they had been unbeatable, carried beyond all pressures and difficulties by a dazzling rendition of *Panama*. We spectators sat spellbound and rejoiced. Mr. Avakian, who wore his coat in a fashion of his own, draped over his shoulders, said no word of stopping, though he whispered to Charles

that his feet were on fire. They play one more tune, and suddenly they all fold at once—it is the playing of those who have lost their grip. Amid silence Mr. McIntyre puts aside the microphone, Mr. Avakian turns off the machine. And now that all has been done that could be done, exhaustion flows like a tide through the room, and with it comes the melancholy knowledge, which had for awhile been silenced by the triumph of *Panama*, that the noble efforts of this night have been imperfect, like all the efforts of musicians, and us all.

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125 La Salle Street
NEW YORK 27, N.Y.

HOW THE RECORD CHANGER WORKS:

NOTE:

Abbreviations used in the Classified "Wanted" and "For Disposition"

Sections are as follows:

Col. I, Record Label:

| | | | |
|-------------|---------------------|------------|--------------------|
| ACT | ACTUELLE | HY | HYTONE |
| AE | AEDLIAN | IM | IMPERIAL |
| AJ | AJAX | INT | INTERNATIONAL |
| AL | ALMOBIN | JAM | JAMBORISE |
| AM | AMERICAN MUSIC | JD | JOE DAVIS |
| AMP | AMPERSAND | JJ | JAZZ INFORMATION |
| AP | APCF | JM | JAZZ MAN |
| APD | APPALLO | JR | JAZZ RECORD |
| AS | ASCH | JSEL | JAZZ SELECTION |
| ATL | ATLANTIC | JU | JUMP |
| AT | AUTOGRAPH | K | KENTON |
| BA | BANNER | KJ | KING |
| DALD | DALOWIR | KJ | KING JAZZ |
| BB | BLUEBIRD | LI | LINGLUM |
| BD | BLUE OISIC | LMS | LIBERTY MUSIC SHOP |
| BCA | BEACON | LU | LUCY |
| BE | BELL | LON | LONDON |
| BULT | BELTUNE | MA | MASTERS |
| BN | BLUE NOTE | MAO | MADISON |
| BP | BLACK PATTY | MAJ | MAJESTIC |
| BR | BRUNSELYC | MEN | MELODIE |
| BRS | BRITISH RHYTHM SOC. | ME | MELOTONE |
| BS | BLACK SWAN | MELR | MELROSE |
| BST | BLIVE STAR | ME | MERIDIAN |
| BW | BLACK & WHITE | MF | MUSICRAFT |
| BN | BANOWACON | MU | MONTICOMERY WARD |
| BY | BYRON | NA | NATIONAL |
| CA | CAMEO | NAD | NAOSSCO |
| CAP | CAPITOL | NOPO | NOROSKOG |
| CARD | CARDINAL | NC | NEWCASTLE |
| CAS | CASTLE | CK | CLACK |
| CE | CENTURY | OP | OPERAPHONE |
| CH | CHAMPION | PA | PARLOPHONE |
| CHL | CHALLENGE | PAC | PACIFIC |
| CJ | CIRCLE | PANA | PANACHORD |
| CIT | COLLECTORS ITEM | PAR | PARADE |
| CL | CLARION | PAT | PATHE |
| CLEAR | CLEARFONE | PO | POLYDOR |
| CLJ | CLINAX | PR | PRIMET |
| CM | COMODORE | PK | PARADOX |
| CO | COLUMBIA | QRS | QRS |
| CON | CONTINENTAL | RAM | RAMPART |
| COR | CORAL | RA | REGAL |
| CO | CONQUEROR | RI | RIALTO |
| CR | CROWN | RO | ROCK |
| CRL | CREOLE | RZ | REGAL-ZONOPHONE |
| CRS | CRESCENT | RZ | REGAL-ZONOPHONE |
| CS | CLAYTON | SAL | SALABERT |
| OC | OCCEA | SA | SOLO ART |
| DEL | DELTA | SA | SUNBIRD |
| DI | DIAL | SE | SPECIAL EDITIONS |
| DIS | DISC | SE | SESSYON |
| DL | DIAL | SE | SPECIAL EDITIONS |
| DO | DOMINO | SEL | SELIGER |
| ED | EDISON | SI | SILVERSTONE |
| EL | ELITE | SC | SIGNATURE |
| ELEC | ELECTRODISC | ST | STATION |
| EU | EURODISC | SU | SUNSHINE |
| EV | EVERBODY'S | SUM | SUMMIT |
| EX | EXNER | SUP | SUPERPHONE |
| GE | GEMNETT | SW | SWING |
| GL | GENERAL | TE | TEMPO |
| GC | GREY GULL | TEL | TELEFUNKEN |
| GLO | GUILD | TR | TRIANGLE |
| GLO | GLOBE | TRIL | TRILION |
| GR | GRAMPHONE | UMCA | UNITED HOT CLUBS |
| GTJ | GOOD TIME JAZZ | UL | ULTRAPHONE |
| GU | GURDUSIAN | VP | VAN DYKE |
| HA | HARMOY | VE | VELVET TONE |
| HCR | HERBIN | VF | VICTOR |
| HC | HARMOGRAPH | VJ | VINYLITE JAZZ |
| HAC | HOT JAZZ CLUB | VO | VOICELION |
| HVV | HIS MASTER'S VOICE | VO | VOGUE |
| HOMO | HOMOGRAPH | VR | VARIETY |
| HMS | HOT RECORD SOCIETY | WR | WEST COAST |
| HOW | HIT OF THE WEEK | | |

All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

1. A collector or person who solicits and receives advance remittance for a record must send the record within a period of four weeks.
2. A collector or person who orders and receives a record prepaid must pay for it within a period of four weeks.
3. A collector or person who obtains a record in trade must fulfill his end of the trade within a period of four weeks.
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on an auction or an order from a sale which states that records will be shipped C.O.D. unless otherwise instructed, is considered a request for C.O.D. shipment.)

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When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----------|-------------|----------|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

CLOSING DATE FOR AUCTIONS OCTOBER 15, 1953

LIQUIDATING EXTENSIVE COLLECTION OF CATALOGS, SUPPLEMENTS, BACK ISSUES OF RECORD, JAZZ, SUNDAY MUSIC MAGAZINES, BOOKS ABOUT RECORDS AND MACHINES OF ALL TYPES; BOOKS BY & ABOUT CLASSICAL, OPERA, POP, JAZZ ARTISTS ETC. SEND YOUR NAME FOR AUCTION LISTS WHICH WILL BE PREPARED SOON.

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RIVERSIDE AVE., MEDFORD 55, MASS.

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50% LESS THAN PRICES GENERALLY ASKED
NOW IS YOUR OPPORTUNITY
GET THOSE DISCS YOU REALLY WANT
N O W
SEND IN YOUR WANT LISTS

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5600 HOLLYWOOD BLVD.,
LOS ANGELES 28, CALIFORNIA
IF ITS BEEN RECORDED, WE HAVE IT !

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

MINIMUM BID 50c AUCTION

% BOX 59, THE RECORD CHANGER 125 LA SALLE STREET NYC NY

MINIMUM BID IS 50 CENTS PER RECORDS. PLEASE BID BY NUMBER TO LEFT OF EACH COLUMN. IF POSSIBLE PLEASE BID ON POST CARD. WINNERS WILL BE NOTIFIED AFTER CLOSING DATE TO REP. I REMIT AMOUNT OF WINNING BIDS. THERE IS A 25 CENT PACKING CHARGE. RECORDS WILL BE SHIPPED VIA RRX CHIPPING CHARGES COLLECT. IF YOU WAS US TO SHIP PP WE SHALL DO SO BUT WE ASSUME NO RESPONSIBILITY FOR SAFE DELIVERY OF RECORDS NOT SHIPPED VIA RRX. WE GUARANTEE CONDITION OF ALL RECORDS. IF YOU SHOULD BE DISSATISFIED PLEASE LET US KNOW AND AN IMMEDIATE ADJUSTMENT WILL BE MADE. IS YOU WILL NOT ACCEPT JUST ONE RECORD, IF THAT IS ALL YOU SHOULD WIN, PLEASE STATE THIS IN YOUR BID CARD. IF YOU HAVE A TOP MONEY LIMIT TELL US THAT TOO. NO CURIOSITY BIDS PLEASE. CLOSING DATE OCTOBER 15TH.

Table with 4 columns: Record Number, Title, Artist, and Price. Includes sections for FRANCIS ALOA, CONT BASIE CONT., and TEOOY BRANNON TRIO. Records range from 1.1 to 226.

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

AUCTION MINIMUM BID 50c AUCTION

% BDX 59, THE RECORD CHANGER, 125 LA SALLE ST., NYC NY

SEE PAGE ONE OF AUCTION.

Table listing auction items with columns for item number, title, and price. Includes sections like 'BUO FREEMAN CONT.', 'ERROL GARNER', and 'JAZZ GILLUM'.

Table listing auction items with columns for item number, title, and price. Includes sections like 'DEXTER GORDON', 'SONNY GREER W HOT LIPS PAGE', and 'HARMONIAN'.

Table listing auction items with columns for item number, title, and price. Includes sections like 'WOODY HERMAN CONT.', 'JIMMY HODGES', and 'HOLL WOOD DANCE ORCH'.

AUCTION MINIMUM BID 50c AUCTION

PETER DEW

AUCTION MINIMUM BID 50c AUCTION

% Box 59, THE RECORD CHANGER, 125 LA SALLE STREET, NYC NY

SEE PAGE ONE OF AUCTION.

Table of auction items including titles like 'IPAMA TROUBADOURS', '710. STEPPIN ALONGS/2 WONDERFUL 4 WORDS', '711. PISKANINNY DOLL DANCE/YE OLOE TIME MOVIEVS', etc.

Table of auction items including titles like 'ANDY KIRK CONT.', '779. B W COCKTAIL/WORRIED LIFE BL', '780. MANHATTAN/SENTIMENTAL ME', etc.

Table of auction items including titles like 'CLAUDE LUTER', '852. WEARY W BLS/SWT LOVIN MAN', '853. ORY CREOLE TRAM/WILD CAT BL', etc.

AUCTION MINIMUM BID 50c AUCTION

PETER DREW

AUCTION MINIMUM BID 50c AUCTION

BOX 59, THE RECORD CHANGER, 125 LA SALLE STREET, NYC NY

SEE PAGE ONE OF AUCTION

Table listing auction items with columns for item number, title, and price. Includes items like 'MISSISSIPPI SENATORS/MIAMI ROYAL PALM ORK', 'SUNNY WEATHER/THERE MUST BE SILVER LIN', 'MISSOURI JAZZ BAND', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'JIMMY MOONE', 'BLUES/ MONDAY DATE', 'I KNOW YOU KNOW/ BUMP IT', etc.

Table listing auction items with columns for item number, title, and price. Includes items like 'SNOOZER QUINN', 'SNOOZERS TELEPHONE/', 'BOYD RAEBURN & ORCH', etc.

AUCTION MINIMUM BID 50c AUCTION

JIM McQUIRE

AUCTION MINIMUM BID 50c AUCTION

1007 22ND STREET, OES MOINES 11, ICWA
MINIMUM BID 50c. PLEASE BID BY NUMBER AT LEFT OF COLUMN - ON POSTCARD, IF POSSIBLE. WINNERS WILL BE NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25c PACKING CHARGE, RECORDS SHIPPED RRX, CHARGES COLLECTED NO GUARANTEE ON P.P. SHIPMENTS, CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARDED YOUR LIMIT.

- 319. LET ME LOOK AT U/COULDNT B C CL VI 25766 N-
320. MORE THAN EVER ANNIE LAURIER OL VI 25774 N
321. BEWILDERED/JEZEBEL OL VI 25795 N
322. GOOD NIGHT/MOONLIGHT ON SAGE OL VI 25803 N
323. COMIN THRU RYE/I NEVER KNEW OL VI 25812 N
324. YEARNING/OECD I DO OL VI 25815 E
325. U LVE ME BRTHLESS/SAYS MY HRTOL VI 25828 E+

- 392. ALL GOBS CHILLUN/CHRIS & GANG VO 3641 N/E+
393. LET ER GO/WORRIED OVER YOU VO 3713 N-
EARL HINES
394. NONCHALANT MAN/AT EL GROTTD ARA 127 N
395. STRAIGHT LIFE/NCW THAT UR MINE ARA 156 E+

- 458. CHESTNUT TREE/S LITTLE FISHES VI 26204 N/E+
459. SORRY 4 MYSELF/WHEN WINTER COMES VI 26272 E/N
460. I THOT ABT U/OUT OF SPACE VI 26408 E+/N-
461. BELIEVING/UGHT TO WRITE BOOK VI 26562 E+

AUCTION MINIMUM BID 50c AUCTION

JIM McQUIRE

1007 22ND STREET, DES MOINES II, IOWA

AUCTION MINIMUM BID 50c AUCTION

MINIMUM BID 50c. PLEASE BID BY NUMBER AT LEFT OF COLUMN • ON POSTCARD, IF POSSIBLE. WINNERS WILL BE NOTIFIED TO SEND AMOUNTS OF WINNING BIDS PLUS 25¢ PACKING CHARGE. RECORDS SHIPPED RRX, CHARGES COLLECT. NO GUARANTEE ON PP. SHIPMENTS, CONDITION OF RECORDS GUARANTEED OR MONEY BACK. IF YOU HAVE A MONEY LIMIT, TELL ME, THEN LIST YOUR BIDS IN ORDER OF PREFERENCE AND I WILL BE GUIDED BY THIS IN AWARING YOUR LIMIT.

Table listing auction items for Mills Blue Rhythm Band, including tracks like 'Ride Red Ride/Congo Caravan', 'Jungle Madness', 'Chauncey Mordhouse Swing 6/1', etc.

Table listing auction items for Ted Russell Orch, including tracks like 'Quicker Than J. Robinson/Feel', 'Helen Savare & Dixie Syncopators', 'Bao 4 Ur Soul/4 Just Little Lovebr', etc.

Table listing auction items for Fats Waller Cont., including tracks like 'Stop Pretending/Hey Stop Kiss', 'Never Smile Again/Staying Home', 'Shortnin Bread/Mamacita', etc.

AUCTION

RAY AVERY'S RARE RECORDS

AUCTION

6631 HOLLYWOOD BLV., HOLLYWOOD 23, CALIF.

SEE RECORD CHNAGER FOR CLOSING DATE.

| | | |
|---|--|---|
| MARVIN ASH | LOUIS ARMSTRONG | JIMMIE BLYTHE CONT. |
| HANGOVER SQUARE/ YOU TOOK ADVANTAGE VT 602 N- | WILD MAN BLS/GULLY LOW BLS OK 8474 N- | ARMOUR AVE., STRUGGLE/CHICAGO STPS PM 12207 N |
| CANNON BALL/PE O' MY HEART VT 601 N- | ALLIGATOR CRAWL/WILLIE THE WEEPER OK 8482 E | MECA FLAT BLS/ MR FREDDIE BLS PM 12224 E- |
| ALBERT AMMONS | JAZZ LIPS/ SKID DAT DE DAT OK 8436 E+ | HOT SPRINGS WATER BLS/WHOLL DRIVE BLS PM 12231 E- |
| BOOGIE WOOGIE/MECCA FLAT BLUES SA 12001 N | FIREWORKS/WEST END BLS OK 41078 N | MR. FREDDY BLS/ LOVIN' BEEN HERE & GN PM 12370 E- |
| BASS GOIN CRAZY/MONDAY STRUGGLE SA 12000 N | MAHOGANY HALL STOMP/BEAU KOO JACK OK 8680 E/E- | JIM CLARKE/DAN STEWART |
| CHARLIE BARNET | NO/BASIN ST BLS(RM CH 6 GR) OK 41421 E- | FAT FANNY STP/NEW ORLEANS BLS VO 1536 N |
| ALL THE THINGS YOU ARE. ILL WIND CAP 843 E+ | LONESOME BLS/DAYS OF THE ZULUZ OK 41581 N | COV COW DAVENPORT |
| DIXIE LEE CRDSBY AND BING CRDSBY | SOME OF THESE DAYS /WHEN YOU'RE SMILIN'OK 8729 V | SLOW DRAG/CHIMES BLS BRO 5046 N- |
| THE WAY YOU LOOK TONIGHT/A FINE RMACE OE 907 V | HENDERSON | WILL EZELL |
| COV COW DAVENPORT WITH IVY SMITH | COPENHAGEN/ WORDS VO 14926 E | PITCHIN BOOGIE/JUST CANTT STAY HERE PM 12855 N- |
| STATE STREET JIVE/COW COW BLS(I.S.MITH)JO 1193 E+ | VIRGINIA LISTON | OLD MAN BLS/ MIXED UP RAG PM 12688 N |
| THAT 'LL GET IT /DONT U LOUD MOUTH ME DE 7486 N- | YOUVE GOT RIGHT KEY/BILL DRAW OK 8173 | PLAYING THE DOZ/BUCKET OF BLOOD PM 12773 N |
| DDROTXY OONIGAN | LILLIE DELK CHRISTIAN (ARMSTRONG) | WEST COAST RAG/BARREL HOUSE MAN(1/2CR) PM 12549 E- |
| EVERY DAY BLS/PIANO BOOGIE BB 8979 N- | WAS IT A DREAM/TOO BUSY OK 8696 N | HEIFER DUST/BARREL HOUSE WOMAN PM 12753 E+ |
| SGER ELLIS(ARMSTRONG) | LAST NIGHT I DREAMED U KISSED ME OK 8607 N | TURNER PARRISH |
| TO BE IN LOVE/S'POSIN OK 41255 N | SWTHEARTS ON PARADE/CANT GIVE U ANY OK 8650 | TRENCHES/ FIVES CH 50046 N |
| EARL HINES | HAPPY HARMONISTS/BUCKTOWN FIVE | SPECKLED RED |
| JUST TO BE IN CAROLINE/WE FOUND ROMCE BR 6960 N | STEADY STEPPIN PAPA/HOT MITTENS CLI 40353 N | DIRTY DOZEN/WILKINS ST STOMP BR 7116 N |
| CAVERNISH/ROSETTA BR 6541 N | CHICAGO LOOPERS | CHARLIE SHANO |
| MADHOUSE/DARKNESS VO 3379 N | CLORINDA/THREE BLINO MICE PER 14910 E- | MISSISSIPPI BLS/GOT TO HAVE SWTBREAS PM 12917 V |
| HONEY HILL | WOLVERINE ORCH | PINE TOP SMITH |
| BOOGIE WOOGIE/SET EM DE 7604 N- | I NEED SOM PETTIN/ROYAL GARDEN BLS GE 20062 V+ | BOOGIE WOOGIE/PINE TOP BLS VO 1245 E+ |
| ART HOOES | RIVERBOATD SHUF/SUSIE GE 5454 E- | HERSAL THOMAS |
| SOUTH SIDE SHUFFLE/ROSS TAVERN BOOGIE SA 12007 N- | LAZY DADDY/SENSATION GE 5542 N- | SUITCASE BLS/ HERSAL BLS OK 8227 V- |
| ALBERT A H NTER | BIG BOY/TIA JUANA GE 5665 E | MDNTANA TAYLOR |
| TAINT NOBODYS BIZ/IF U WANT KEEP PM 12015 V | OH BABAY/COPENHAGEN GE 5453 E | DETROIT ROCKS/INDIANA AVE., STP VO 1419 E |
| SPIKE JONES | JAZZ ME BLS/FIDGETY FEET GE 5408 V/E | WHOOOP AND HOLLER STP/HAYRIDE STP VO 1275 N |
| BY BEAUTIFUL SEA/WILLIAM TELL OVERTUREVI202961 N- | TOODLIN BLS/OAVENPORT BLUES GE 5634 N- | FATS WALLER |
| PETE JOHNSON | IM GLAD/LOCK O BLUES GE 5569 N | HMV AND REGAL ZONE ARE ALL NEW AT \$1.65 @ |
| PETS BLUES/ LET EM JUMP SA 12005 N- | BROADWAY BEEL HOPS (LAM CRK) | BLUE EYES/ US ON A BUS HMV 123 |
| HOW LONG, HOW LONG/CLIMBIN & SCREAMIN SA 12004 N- | THERES CRAOLE IN CAR./AINT NO LAND HA 504 V | DARKTOWN STRUTTERS BALL/ FAT & GREASYHMV 116 |
| B & O BLS/BUSS ROBINSON BLS SA 12006 E+ | BIX BEIDERBECKE | HEY STOP,KISSUN SIS/FLORIDA FLO HMV 110 |
| MEAOE LUX LEWIS | LOUISIANA/RHYTHM KING OK 41173 E+ | DRY BONES/SUGAR ROSE HMV 133 |
| MESSIN AROUND/ST LOUIS BLS(A.A.MMONS) SA 12002 N- | WA-OA-OA/OL MAN RIVER OK 41098 N | STAR OUST/SJUEEZE ME HMV 132 |
| HONKY TONK TRAIN/WHISTLIN BLS VI 25541 N- | SOMEBODY STOLE MY GAL/THOU SWELL OK 41030 E- | GOT BRAN NEW SUIT/DA CE AT U'R WEON HMV 196 |
| CELESTE BLS/YANCEY SPECIAL DE 819 N- | IN A MIST/WRINGIN AN TWISTIN OK 40916 V | 100% FOR YOU/U FIT INTO PICTURE HMV 179 |
| CLOSIN HOUR BLS/FAR AGO BLUES SA 12004 N- | FOR NO REASON AT ALL IN C/TRUMBODOLOGYOK 40871 N- | COME DOWN TO EARTH ANGEL/SIN TELL LIEHMV 205 |
| CRIPPLE CLARENCE LOFTDN | JAZZ ME BLS/AT THE JAZZ BAND BALL OK 40923 N | LOVE WHISTLE/LETTIN GRASS GROW FEET HMV 273 |
| THE FIVES/SOUTH END BOOGIE SE 10002 E+ | ROYAL GARDEN BLS/ GOOSE PIMPLES OK 8344 N- | ITS THE TUNE THAT COUNTS/HOLD MY HANDHMV 89 |
| I DONT KNOW/ PINE TOPS BOOGIE WOOGIE SA 12009 N- | FRANKIE TRIMBAUER | IM GONNA SALT AWAY SOME SUGAR/SNETHINHMV 92 |
| HAD A DREAM/STREAMLINE TRAIN SA 12003 N- | GOOD MAN IS HARD TO FIND/TRYING ALLOK 40966 N | MY MOMMIE SENT ME STORE/U WHO TAUGHT HMV 128 |
| LEADBELLY | OUR BUNGALOW OF DREAMS/ OK 41019 N | AT TWILIGHT/TAINT NOBODYS BIZ HMV 96 |
| BACKWATER BLS/IRENE CAP 40130 N | HIGH ON HILL TOP/SENTIMENTAL BABY OK 41128 N | SUITCASE SUSIE/SWINGIN THEM JINGLE B HMV 81 |
| GRASSHOPPERS IN MY PILLOW/SWT MARY BLSAV 40038 N | BABY WONT U PLEASE COME HME/LIKE THTOK 41288 N | OLD GRANO DAO/PANTIN IN PANTHER RM HMV 10262 |
| LITTLE BROTHER | HUMPTY DUMPTY/BALTIMORE OK 40926 V | GIRL I LEFT BEHIND ME/GOOD MAN HARD HMV 10439 |
| SHREVEPORT FAREWELL/CRESCENT CITY BLS BB 10953 N- | BLUE RIVER/ THERES A CRADLE IN CAROL OK 43379 E+ | LAST NIGHT A MIRCLE HAP/WHAT PRETTY HMV 10050 |
| GEORGE E. LEE | COMING VA/WAY DOWN YONDER IN N.O. OK 40843 N- | SMARTY/WONT BELIEVE IT HMV 10168 |
| ST. JAMES INFIRMARY/RUFF SCUFFLIN BR 4684 E- | RIVERBOAT SHUFFLE/OSTRICH WALK OK 40822 N- | DINAH/WHEN SOMEOOY THINKS WONDERFUL HMV 5040 |
| SPECKLED RED TRIO | JABO WILLIAMS | SHORTWIN BREA0/MY VERY GD FRIEND THE HMV 1218 |
| ST LOUIS STP/DO THE GEORGIA BB 7985 N- | PRAT CITY BLS/ JAB BLS PM 1314 E+ | IMAGINE MY SURPRISE/STOCKS DONT WATCH HMV 1073 |
| RED NELSON | WESLEY WALLACE | DONT GIVE ME THAT/U MUST BE LOSIN HMV 1077 |
| STREAMLINE TRAIN/CRYING MOTHER BLS OE 7171 N- | FANNY LEE BLS/ NO 29(HR CR I ") PM 12958 N- | MINOR DRAG/WISH I WERE TWINS HMV 1 |
| EDOIE PEABODY AND HIS DANJD | KING OLIVER | RIDIN' BUT WALKIN/MINOR DRAG HMV 3265 |
| OOLL DANCE/ST LOUIS BLS VI 20698 N- | MAPLES DREAM/RIVERSIDE BLS CLI 40292 N | SAD SAP SUCKER AM I/CHANT OF THE GV REZO 24220 |
| THE RED HEADS | OIPPER MOUTH BLS/WEATHER BIRO RAG GE 5132 N | HEADLINES IN THE NEWS/PANTIN IN PANTREZO 24836 |
| GET WITH/GET A LOAD OF THIS PAT 11347 E | ALLIGATOR HOP/KROOKED BLS GE 5274 E | NICEST PEOPLE IN DRMS/HONEY HUSH REZO 24220 |
| CLARK RANDOLL | SHAKE RAG/LANDRY GE 5184 E | EVERYBODY LOVES ABMS/SCRAM REZO 20009 |
| JITTER BUG/IF YOURE LOOKING FOR SOME BR 7466 E+ | FROOGIE MORE/CHIMES BLS GE 5135 E | IM IN ANOTHER WLD/FIRST IMPRESSION VI 25753 E 1.75 |
| JOE SULLIVAN | CHATTANOOGA STP/NEW ORLEANS STP GE 13003 E | JEALOUS OF ME/HOW CAN I VI 25864 E 1.85 |
| ONYX BRINGDOWN/OLO FASHIONED LOVE CO 2925 E | BUDDYS HABITS/TEARS OK 40090 E+ | LOAFIN' TIME/WOE IS ME VI 25140 E-1.50 |
| HARRY "FREDDIE" SHAYNE | SNAKE RAG/HIGH SOCIETY RAG OK 4933 E | EVRY OAYS A HOLIDAY/NEGLECTEO VI 25749 V 1.50 |
| LONESOME MAN BLS/ORIG MR FREDDIE BLS DE 7663 N- | J.B.EATTY & RED ONION JAZZ BABIES | SIMPLY ADORE YOU/LEST BREAK GOOD NEWS VI 25830 E+1.95 |
| JACK TEAGARDEN & HIS CHICAGOANS | TEXAS MOANER BLS/EVERYBODY LOVES GE 5594 E+ | WEST WIND/SING AN OLO FASHIONED SONG VI 25253 E 1.50 |
| SOMEONE STOLE GABRIELS HORN/SHAKE HIPSCO 2802 N | NEW ORLEANS RHYTHM KINGS | MINOR DRAG/HARLEM FUSS BB 10185 E 1.50 |
| PLANTATION MOODS/ IVE GOT IT CO 2913 E+ | SWEET LOVIN MAN/MABLE LEAF RAC(A/B) GE 5104 V+ | I'LL NEVER SMILE AGAIN/STAYIN AT HOME BB 10841 V+1.40 |
| WESLEY WALLACE/JABO WILLIAMS | SHIMMESHAWABLE.OA DA STRAIN GE 5106 E+ | HONEY HUSH/U MEET NICEST PEPDL IN DM BB 10346 E-1.25 |
| # 29/ JABS BLUES JI 3 N- | TIN ROOF BLS/ THATS A PLENTY GE 5105 V | MOON IS LOW/BLACK MARIA BB 10624 E 1.60 |
| GARLANO WILSON | WILENBERG JOYS/MARGUERITE GE 5217 E/G | YOUR SOCKS DONT MATCH/JMPED U WITH LVEBB 300314V .95 |
| BEI MIR BIST OU SHON/BLUS GOT ME SW 19 N | MR. JELLY LORD/CLARINET MARMALADE GE 5220 E+ | |
| JIMMY YANCEY | MAO/LONDON BLS GE 5221 E+ | |
| YANCEYS BUGLE CALL/ 35TH & OEARBORN VI 27238 N- | GOLOEN LEAF STRUT/SHEE CRYING POP OK 10327 E+ | |
| OLO QUAKER BLS/ OEAR TRAP BLS VO 5490 N- | JIMMIE NOONE | |
| THE FIVES/JIMMU BLS SA 12008 N- | SWEET LORRAINE/ APEX BLUES VO 1207 V | |
| JIMMYS ROCKS/BOOOLIN SE 10111 N- | 4 OR 5 TIMES/EVERY EVENING VO 1185 V | |
| TELL EM ABOUT ME/ FIVE O'CLOCK BLS VI 26590 E+ | OH SISTER AINT THAT HOT/ BLUES VO 1215 N | |
| STATE ST SPECIAL/YANCEY STP VI 26589 N- | KING JOE/MONDAY OATE VO 1229 N- | |
| MELLOW BLS/ SLOW & EASY BLS VI 26591 E+ | ON RIVALRY DAY/DRIFTING BACK TO DRM VO 1506 E+ | |
| LOUIS ARMSTRONG | SHES FUNNY THAT WAY/SOME RAINTY OAY VO 1240 E | |
| MY HEART/CORNET BHP SUEY OK 8320 E | SO SWEET/VIRGINIA LEE VO 1518 G- | |
| YES IM IN THE BARREL/GUT BUCKET BLS OK 8261 N- | NEW ORLEANS BOOTBLACKS | |
| SWT LITTLE PAPA/EIG FAT MA & BKINNY OK 8379 E- | MIXED SALAD/I CANT SAY CO 14465 N | |
| COME BACK SWEET PAPA/ GEORGIA GRINO OK 8313 N- | FLAT FOOT/ MAO OOG CO 14337 N | |
| POTATO HEAD BLS/ PUT EM OOWN BLS OK 8503 N- | JIMMIE BLYTHE | |
| IRSH BLACK BOTTOM/ YOU MADE ME LOVE U OK 8447 N- | SWEET PAPA/ ALLEY RAT VO 1131 V | |

SALE

ROYAL RECORD SHOP, INC.

1328 PENNSYLVANIA AVE., BALTIMORE 17, MARYLAND

SALE

SPECIAL PRICE ON OUR CLEANED DJT STOCK. ALL RECORDS GUARANTEED MINT. HAVE MOST NUMBER IN QUANTITY, BUT LIST ALTERNATES IF UNAVAILABLE. RECORDS SHIPPED RRX COLLECT AFTER MONEY HAS BEEN RECEIVED OR SHIPPED PER YOUR INSTRUCTIONS. 25¢ PACKING CHARGE ON ALL ORDERS.

FOLLOWING RECORDS 50¢ EACH

RED ALLEN WITH HIS ENDBOTHAM
 COUNT ME OUT/LOVE U WANT VI 202956
ERNIE ANDREWS (RED CALLENDER)
 GREEN GIN/OREAM AWHILE GEM 2-A
 LOUIS ARMSTRONG
 JACK ARMSTRONG BLS/ROCKIN CHAIR VI 202348
 IM CONFESSIN/IF I COULD BE WITH U OK 6892
COUNT BASIE
 MONDAY EVERY DAY/ONLY MYSELF TO BLAME VI 202580
 QUEER STREET/JIVIN FOR JACKSON CO 36889
 JUNGLE KING/I AINT MAD AT YOU VI 202314
 HOUSE RENT BOOGIE/LITTLE OFF THE TOP VI 202435
BILLY B'UTTERFIELD
 STARDUST/SOONER OR LATER CAP 305
SID CATLETT
 BLUE IN RDM 920/BLUE SKIES REGIS 5000
EDDIE CONDON
 OAH/MEET ME TONITE IN DRMLAND CMS 505
BOB CROSBY
 SHIMMY LIKE SISTER KATE/SAME OLD YOU ARA 131
TOMMY DORSEY
 FAT MANS BALL/CHLDE VI 201737
 ANOTHER ONE OF THOSE THINGS /NIT CALL U 201533
 MISS MUD/ON PAINTED DESERT VI 202852
 MANHATTEN SERE/BLUE BLAZES VI 27962
 CHICAGO/NEVER TO LATE TO PRAY VI 201773
 THERES GOOD BLS TONITE/DONT BE BABY VI 201842
 THERE IS NO BREEZE/THIS TIME VI 201985
 TOM FOOLERY/SNOOTIE LITTLE CUTIE VI 202116
 SMOKE GETS IN YOUR EYES/NITE & DAY VI 25657
 DRIVIN ME GRAZY/MORE & MDRE VI 202196
 BINGO BANGO BOFFO/SPRING ISNT EVYWHERE VI 202196
 LOVE FOR U/THOUSAND & I NITES VI 202177
 COME RIN COME SHINE/WHERE DID YOU VI 201319
 WELL GATHER LILACS/WHISING RING VI 201309
 L-L-LA/THE OLD CHAPERON VI 202468
 KATE/ILL BE THERE VI 202363
 WHISTLER SONG/I MET MY BABY IN MACYS VI 202522
 BLUE SKIES/BACK STAGE AT THE BALLET VI 27566
 THE OLD PIANO TUNER/AN OLD LOVE OF MINE VI 202371
 EVELYN/MIRACLE OF THE BELLS VI 202779
 ON THE ALAMO/THIS LOVE OF MINE VI 202848
 BABY ALL THE TIME/JUDALINE VI 202912
 TIME AFTER TIME/SAME OLD DREAM VI 202210
 AT SUNDOWN/ TO ME VI 202064
 WALK IT OFF/LET ME CALL SWHRT VI 202904
 TRUMBONDOLOGY/DEEP VALLEY VI 202419
DUKE ELLINGTON
 THE MOOCHE/MODD TNOIGD VI 24486
 E. ST TOOLE-OO/ THE MODCHE VI 201531
 TAKE LOVE EASY/ I CDULO GET A MAN CO 38519
 JACK T-HE BEAR/ MORNING GLORY VI 26536
HERBIE FIELDS
 COME BACK TO SORRENTO/CHINESE LULLABY VI 202581
 IN A PERSIAN MARKET/JDHN JDHN VI 203052
BENNY GODDMAN
 IT TAKES TIME/ MODNFACEO STARRY EYED CAP 376
 HORA STACCATO/MAN PLAYS FINE PIANO CO 37207
 UNOERCURRENT BLS/MA BELLE MA GURITE CAP 15409
 SWING ANGEL/TALK OF THE TDWN CO 36955
 SHISHKABOB/WNOERFUL WISH CAP 57568
 RATILE & ROLL/ON THE ALAMD CO 36988
 GIVE ME THE SIMPLE LIFE/WISH I COULD CO 36908
 BENJIES BUBBLE/A GAL IN CALICO CO 37137
 EXACTLY LIKE U/LOVE ME OR LEAVE ME VI 25406
 PAPER MODN/ IM GONNA LOVE THAT GUY CO 36843
 CLARINADE/JUNE BUSTIN OUT ALL OVER CO 36823
 CLOSE AS PAGES IN BDOK/NEW KIND LOVE CO 36787
 OO-BLA-OEE/BEOLAM (SEXTET) CAP 57621
 EVER YTIME/SWTHEART OF MY ORMS CO 36790
 IVE FOUND NEW BAY/SWINGTIME IN ROCKS VI 25355
 MUSKRAT RAMBLE/AFTER AWHILE BR 80028
WOODY HERMAN
 SEARCHING/99 GUYS MGM 10929
 O' GEORGE/IT ISNT EASY MGM 10275
 SONNY SPEAKS/ENNIES FROM HEAVEN CAP 1170
 NO DONT STOP/HEAVEN ONLY KNDWS CO 37094
 RHAPSODY IN WOOD/YOU RASCAL YOU CAP 57772
 A TUNE FOR HUMMING/LOVE TO SPARE CO 37953
 BTAR FELL ON ALABAMA/SIDEWALKS OF CUBACO 37197
 PANCHOMAXIMALIAN HERNANDEZ/LOOK ME IN CO 37355
 BOULAVARD OF MEMORIES/CIVILIZATION CO 37885
 MABEL MABEL/LINGER IN MY ARMS CO 36955

WOODY HERMAN CDNT.

EVERY BDDY KNEW BUT ME/LET IT SNOW CO 36909
 GOT THE WORLD ON A STRING/LOVE ME CO 36897
HARRY JAMES
 CARNIVAL/ 1160 PM CO 36827
 CRAZY RHYTHM/EASTER PARADE CO 36545
 HEARTACHES/I TIPFES MY HAT CO 37305
 MOTTEN SWING / 1'2 CO 37351
 WHAT DID I DO/AH BUT IT HAPPENS CO 38342
 MEMPHIS IN JUNE/ILL BUY THAT DREAM CO 36833
 YDULL NEVER KNOW/KEB LAH CO 37264
 EAST COAST BL/I UNDERSTAND CO 38059
 THE BEAUMONT RIDE/WHY DOES IT GET SOCO 37080
 DIDNT HAVE ENOUGH/OD YOU LOVE ME CO 36965
 GOING TO DO ABOUT U/ CANT GET NERVE CO 27301
 CARNIVAL OF VENICE/FLT OO BEE CO 36004
 YA-TATA/ALL OF MY LIFE CO 36788
 I WISH I KNEW. MORE I SEE U CO 36794
 DH BROTHER/IF I LOVED YOU CO 36806
PETE JOHNSON
 RDCKET BOOGIE 88/ 1&2 SWING TIME 169
JDNAH JONES
 LUST FOR LICKS/JUST LIKE BUTTERFLY KEY 614
GENE KRIPPA
 CHICKERY CHICK/LITTLE FOND AFFECTION CO 36877
 SAME OLD BL/OLO OEVL MDDN CO 37270
 ILL NEVER MAKE SAME MISTAKE/FANCY F CO 37075
 GIMME A KISS/ WELL GATHER LILACS CO 36954
 I MAY BE WRONG/DANT PLAY # 6 TONITE CO 37968
 THERE IS NO BREEZE/ARENT U GLAD CO 37158
 TURNED THE TABLES DN ME/TEACH ME CO 38141
 OEAR OLD SOUTHLAND/BAMBINA MIA CO 38496
 YES HONEY/OREAMS ARE OIME A DOZ CO 37354
 GALLOPING COMEDIANS/SWISS LULLABY CO 38520
LUIS RUSSELL
 LOW DOWN MODD/ IM YDURS APO 4115
IKE QUEBECK
 BLUE HARLEM/1'2 BN 544
 HARTACK/ IF I HAD YOU BN 510
GLENN MILLER
 HERE WE GO AGAIN/LONG TIME NO SEE VI 201563
 RAINBOW RHAPSODY/IT MUST BE JELLY VI 201546
ARTIE SHAW
 HDP SKIP AND JUMP/MYSTERIOSO VI 201300
 I BELIEVE/SAME OLD OREAM MUSIC 492
 I LOVE THE GUY/SAY I LOVE HER DE 27085
DINAH SHDRE
 SOONER DR LATER/AND SO TO BEO CO 37206
 HDNEY/GUYS COME BACK VI 201731
 PERSONALITY/ WELSGOME TO MY OREAM VI 201781
 EGG AND I/CARES WHAT PEPLE SAY CO 37278
 RAINY NITE IN RIQ/ THOUSAND OREAMS CO 37157
 BIBBIDY BOBBIDY BOO/HAPPY TIMES CO 38659
 SITTING BY THE WINDOW/SCARLET RIBBND CO 38672
 WEDDING DOLLS/SHOE ON OTHER FOOT CO 38663
 BUT I OID/AS LONG AS I LIVE VI 201732
 THE FOLLOWING ARE ALL 12 INCH RECORDS MANY OF WHICH ARE COLLECTORS ITEMS; PRICE \$1.00 EACH ALL ARE GUARENTEED IN MINT CONDITION.
ALBERT AMMONS
 BASS GOIN CRAZY/SUITCAS BLS BN 21
LIL ARMSTRONG (R. DDDDS DMS)
 CONFESSIN/EAST TOWN BOOGIE BW 1210
 LADY BE GOOD/LITTLE OADDY BL BW 1211
BUNNY BERIGAN
 CANT GET STARTED/PRISONERS SONG VI 36208
BARNEY BIGARD (G. A. LD)
 PODN TANG/BLUES BEFORE DAWN BW 1206
PETE BROWN
 I MAY BE WRONG/IT ALL DEPENDS DN U KAY 1312
DON BYAS
 ACROSS THE ROAD/ CEDAR MANOR COMET T5
 ONE SAO THURSOAY/MORNING MADNESS COMET T4
SIO CATLETT (B. WEBSTER)
 JUST A RIFF/MODDRIES OF YOU CMS 1515
 CHOCOLATE OADNIES (HAWKINS ELDRIDGE)
 I SURRENDER DEAR/CANT BELIEVE UR CMS 1506
 BILL OAVISON (BRINIIES, RUSSELL, CONDON)
 PANAMA/ THATS A PLENTY CMS 1511
TOMMY DORSEY
 BEALE ST BL/ STOP LOOK LISTEN VI 36207
 DEEP RIVER/ WITHOUT A SONG VI 36396

HERBIE FIELDS (TAFT JORDAN)

THESE FDDLISH THINGS/ U CAN OEPEND S6900004
BENNY GODDMAN
 DH BABY PTS 1&2 CO 55039
 I GOT RHYTHM/ MAN I LOVE CO 55038
EDMOND HALL
 SMOOTH SAILING/ RDMPIV IN 44 BN 30
 UPTOWN CAFE BL/ OWNTDWN CABE BOOGIE CMS 1512
 BLUES AT BLUE NOTE/HIGH SOCIETY BN 28
 STEAMIN & BEAMIN/BIG CITY BLUES BN 36
 CELESTIAL EXPRESS/PROFDUNOLU BLUE BN 17
COLEMAN HAWKINS
 LOUISE. SUNNY SIOE OO ST KEY 1308
 THE MA N I LOVE/ SWEET LORRAINE SG 90001
EARL HINES
 THE FATHERS GETAWAY/REMINISCING AT BN 5
 CLIFF JACKSON (DEPARIS BECHET SEDRIC)
 JEEPERS CREEPERS/ BOOGIE BL BW 1205
 QUIET PLEASE/ WALKIN & TALKIN BW 1204
JAM SESSION AT CDMMDODRE
 CARNEGIE JUMP/CARNEGIE DRAG CMS 1500
JDNAH JONES
 HUBBA HUB/NEW KINO OF LDVE 2 ME CMS 1520
PETE JOHNSON
 BARRELHOUSE BRKOWN/KANSAS CITY BN 10
 KEYNOTRS (SHAVERS JOHNSON)
 IM IN THE MARKET FOR U/ ORIVIN ME KEY 1313
JOE MARSALA
 BLUES IN THE STOMP/ UNLUCKY WOMAN BW 1203
MIFF MOLE
 ST LOUIS BL /PEG D MY HEART CMS 1518
BENNY MORTON
 ONCE IN AWHILE/LIZA KEY 1039
RED NORVD (WILSON STEWART)
 SUBTLE SEXTOLDGY/RUSSIAN LULLABY KEY 1310
 GET HAPPY/ CONGO BL COMET T7
PORT OF HARLEM 7 (NEWTDN)
 PORT OF HARLEM BL/ AFTER HOUR BL BN 14
IKE QUEBECK (TYREE GLENN)
 FACIN THE FACE/MO ABOUT YDU BN 42
 SHES FUNNY THAT WAY/ INDIANA BN 38
ARTIE SHAW
 CONCERTO FOR CLARINET/ 1'2 VI 36383
REX STEWART
 ZAZA/THE LITTLE GOOSE KEY 1307
ART TATUM
 FLYING HOME/ SUNNY SIDE OF THE STREET CMT T3
 SPECIAL SALE!! ALL 45 ALBUMS BELOW NEW AND COMPLETE SALE PRICE \$2.15 EACH. SUPPLY LIMITED.
 ARMSTRONG CLASSICS BR 7002
 BARREL HOUSE PIANO BR 7023
 BASIES BEST BR 7012
 BOOGIE WODGIE PIANO BR 7020
 BENNY GODDMAN BR 7017
 CROSBY 1&2 BR7000 AND BR 7001
 NEW ORLEANS RHYTM KINGS BR 7009
 JOHNNY DDDBS BR 7018
 ELLINGTON 1&2 BR 7005 AND BR 7025
 HARLEM JAZZ BR 7014
 KING DLIVER BR 7010
 RED NICHOLAS 1,2,33 BR 7008,7009, 7021
 JIMMIE NOONE BR 7015
 RIVERBDAT JAZZ BR 7024
 J.R. MORTON & PINE T SMITH BR 7004
 SAX STYLINGS HAWKINS, WEDSTER,PHILIPS BR70301,1,2,
 FRANK TESCHMAKER BR 7011
 SOUND CENTER OF THE SOUTH
 WE CARRY A COMPLETE LINE OF PROGRESSIVE SOUNDS ETC.
 BRUBECK? MULLIGAN? PARKER? GILLESPIE?
 YOU NAME IT WE HAVE IT. ALL SINGLES AND LPS
 HERE ARE JUST A FEW.
 ALL JAZZ AT PHILHARMONIC ALBUMS INCL'DING
 VOLUME 15
 CHARLIE PARKER WITH STRINGS MER MG C-501 3.95
 CHARLIE PARKER VOL 2 MER MG C-509 3.85
 BUD POWELL SOLOS MER MG C-502 3.85
 OAVE BRUBECK TRIO FANTASY 3-6 3.15
 OAVE BRUBECK QUARTET FANTASY 3-5 3.15
 OAVE BRUBECK OCTET FANTASY 3-3 3.15
 SATN GETZ IN SWEDEN ROYAL ROOST 3.15
 JAMES MODOY IN SWEDEN ROYAL ROOST 3.15
 GERRY MULLIGAN WITH ALLAN EAGER PREST 3.65
 GERRY MULLIGAN WITH LEE KONITZ FANTASY 3.15

SALE **STEPHEN STORAN** **SALE**
 % ARG - BOX 341, COOPER STATION
 NYC, NY

RECORDINGS LISTED BELOW ARE THE PURPLUS STOCK OF
 GENERAL PROGRAM RECORDINGS. ALL RECORDS ARE
 COMPLETE HALF-HOUR BROADCASTS ON 12"LP-33-1/3
 MICROGROOVE STUDIO ACETATE RECORDINGS. ALL
 RECORDS ARE IN N CONDITION.

WOODY HERMAN - 12"LP - \$5.00
 (1) CELESTIAL BLUES
 (2) STARS FELL ON ALABAMA
 (3) WISH YOU WERE HERE
 (4) BLUES IN ADVANCE
 (5) LOVE IS HERE TO STAY
 (6) BABY CLEMENTINE
 (7) EAST OF THE SUN
 (8) WOODCHOPPERS BALL
ROY ELDRIDGE - 12"LP - \$5.00
 (1) FIFT
 (2) TALK OF THE TOWN
 (3) TEA FOR TWO
 (4) CANT GET STARTED
 (5) MINOR JIVE
 (6) THATS A PLENTY
DUKE ELLINGTON - 12"LP - \$5.00
 (1) STOMP CAPRICE
 (2) BUGLE BREAKS
 (3) YOU AND I
 (4) HAVE YOU CHANGED?
 (5) RAINCHECK
 (6) BLUE SERGE
 (7) MOON MIST
 (8) DONT WANT TO SET THE WORLD ON FIRE
 (9) EAST STREET (REX)
 (10) PERIOD
RED ALLEN-BUSTER BAILEY-TYREE GLENN
12"LP \$5.00
 (1) THATS A PLENTY
 (2) SISTER KATE
 (3) ST LOUIS BLUES
 (4) SHARPS AND FLATS (LION SOLD)
 (5) BEALE ST BLUES
 (6) SAINTS GO MARCHING IN
SIDNEY BECHET-12"LP - \$5.00 (NOT A BROADCAST)
 (1) BUOBY BOLEEN STORY
 (2) QUI PARLE
 (3) ANITAS BIRTHDAY
 (4) BECHETS CREDELE BLUES
 (5) BLUES IN PARIS
 (6) PANTHER OANCE
 (7) ORPHAN ANNIES BLUES
 (8) HAPPY GO LUCKY BLUES
 (9) AMERICAN RHYTHM
 (10) KLOOKS BLUES
BOBBY HACKET - 12"LP - \$5.00
 (1) MEMPHIS BLUES
 (2) SUNDAY
 (3) PANAMA
 (4) TNERDLY
 (5) ROSE ROOM
 (6) JAZZ BAND BALL
BING CROSBY HALF-HOUR BROADCASTS-\$5.00 EA.-12"LP
LOUIS ARMSTRONG - 4/11/51
 LOUIS ARMSTRONG-ROSE MARIE - 4/25/51
 LOUIS ARMSTRONG - JACK TEAGARDEN - 5/23/51
 LOUIS ARMSTRONG - ELLA FITZGERALD - 11/28/51
 MARLINE DIETRICH - ELLA FITZGERALD - 11/28/51
 PEGGY LEE - JOE VENUTI - 6/18/52
 ETHEL MERMAN - 5/19/48
 PEGGY LEE - GARY COOPER - 9/2/47
 OICK POWELL - 11/8/50
 FRED ASTAIRE - 1/3/51
 JUDY GARLAND - 2/7/51
TALULLAH BANKHEAD - 2/21/51
RUTH ETTING - 12"LP - \$5.00 - (NOT A BROADCAST)
 (1) LONESOME AND SORRY
 (2) BUT I DO YOU KNOW I DO
 (3) WANT TO MEANDER IN THE MEADOW
 (4) NOW IM IN LOVE
 (5) SWEEPING COBWEBBS OFF THE MOON
 (6) MARCH WINDS & APRIL SHOWERS
 (7) THINGS MIGHT HAVE BEEN SO DIFFERENT
 (8) WHAT IS SWEETER
 (9) YOURE MY PAST PRESENT AND FUTURE
 (10) ITS BEEN SO LONG
 (11) LOST
JOHNNY HODGES - 12"LP - \$5.00
 (1) YOU BLEW THE FLAME RIGHT OUT OF MY HEART
 (2) GENTLE BREEZE
 (3) GLOBE TROTTING
 (4) SUNNY SIDE OF THE STREET
 (5) JEEP IS JUMPING
 (6) BELOW THE AZORES
 (7) CASTLE ROCK

BLUE NOTE RECORD SHOP
 3549 LACLEDE AVE.,
 ST LOUIS 3 MISSOURI

HAVE YOU TRIED BLUENOTE FOR:

RECENT RELEASES

| | |
|----------------|----------------|
| AMERICAN MUSIC | BLUENOTE |
| PARAMOUNT | COMMODORE |
| STEINER-DAVIS | CIRCLE |
| PAX | GOOD TIME JAZZ |
| DIXIE | J.A.T.P. |
| FOLKWAY | DIAL |
| AUDIOPHILE | WINDIN' BALL |
| MAC GREGOR | RIVERSIDE |
| ATLANTIC | SAVOY |

--- AND OF COURSE, ALL MAJOR LABELS

CUT - OUTS

| | |
|-----------|------------|
| ASCH | APPOLLO |
| STIMSON | DISC |
| H.R.S. | BLUE ACE |
| SUNRISE | SUNSET |
| MUSICRAFT | KEYNOTE |
| PACIFIC | AND OTHERS |

(SORRY - WE'RE TEMPORARILY OUT OF PIRATES.
 MAY HAVE SOME MORE SOON.)

COLLECTOR'S ITEMS

ASK FOR LIST NUMBER TWO (SWING): LISTING
 --- HUNDREDS OF ITEMS BY:
 CHARLIE BARNET (BB,VA,PE)
 GLENN MILLER (BB)
 ARTIE SHAW (BB, BR, VO)
 HAL KEMP (BR, VI, ME)
 BENNY GOODMAN (OK, BB, VI, VO)
 ETC. ETC. ETC. ETC. ETC. ETC. ETC. ETC.

WE ALSO HAVE HUNDREDS OF TOHER ITEMS RANGING
 FROM LOUIS WITH BESSIE TO PARKER WITH
 MCSHANN.

WATCH FOR RECORDS SOON OF SOME OF THESE GREAT
 ST LOUIS JAZZ MEN (DEALERS INQUIRIES INVITED):

THE WINDY CITY SIX-NOW AT THE WINDERMERE BAR
 SINGLETON PALMER'S DIXIELAND SIX- AT THE RIVIERA
 DEWEY JACKSON-PRESENTLY AT THE PALLADIUM-
 (EAST ST LOUIS)
 NORMAN MASON TRIO-HAVANA CLUB
 JOE SMITH'S RAMPART STREET RAMBLERS-TOP HAT
 ELMER TRUTCH'S COTTON PICKERS-VERY FINE BAND AT
 THE BLUENOTE
 SID DAWSON'S RIVER BOAT RAMBLERS*ON THE ROAD-
 WATCH FOR THEM
 CHARLES THOMPSON-OWAN AND PLAYS AT HIS OWN BAR
 PEANUTS B'ITLER-BILTMORE BAR-BILTMORE HOTEL
 STRING WIZARDS(FOUR PIECE BLUES BAND)-COTTON CLUB
 JAM JUMP AND OTHERS.

ANNOUNCING OUR FALL AND WINTER HOURS:
 THUESDAY THROUGH FIRDAY --- 2:00 TO 5:00 P.M.
 6:00 TO 9:00 P.M.
 SAT'RDAY --- 12:00 TO 5:00 P.M.

JOIN THE ST. LOUIS JAZZ CLUB AND RECEIVE:
 SPECIAL DISCOUNTS-EVERY MONTH AT BLUENOTE
 THE JAZZ REPORT-A SMALL BUT INFORMATIVE BULLETIN
 (MONTHLY) OF JAZZ HERE IN ST. LOUIS, AS WELL AS
 ARTICLES OF INTEREST TO FANS AND COLLECTORS
 BULLETINS-FROM THE ST LOUIS JAZZ FRONT
 ATTENDANCE AT MEETINGS(ALWAY FEATURING LIVE
 ENTERTAINMENT)
MEMBERSHIPS:
 ACTIVE OR MUSICIANS (LOCAL)----- \$3.00
 CORRESPONDING----- 2.00
 INITIAT ON FEE(ACTIVE MUSICIANS)--- 1.00
 (INITIATION FEE FOR ACTIVE AND MUSICIANS
 MEMBERSHIP FOR THE FIRST YEAR ONLY.)
 FOR MORE INFORMATION ABOUT THIS NON-PROFIT,
 ORGANIZATION, WRITE, PHONE, CALL AT, OR SHOUT TO:
 VIVIAN OSWALD
 ST LOUIS JAZZ CLUB
 MOSLEY LANE
 CREVE COEUR, MISSOURI

AUCTION **AMALGAMATED RECORD GROUP** **AUCTION**
 P.D. BOX # 241
 COOPER STATION, NYC, NY

BENNY GOODMAN
 WHY DONT YOU DO RIGHT/PERFIDIA VD 233 N
 CIRIBIRIBIN/THE ROSE ROOM HMV 8852 N
 THE SHIEK OF ARABY(TRID)/STAROUST PD 607 N
 THE ABOVE RECORD IS THE FAMED RARE GOODMAN LISTED
 IN JAZZ DIRECTORY - PAGE 550 VERY FEW WERE PRESSED)
GEN KRIPA
 LET ME OFF UPTOWN(ELORIOGE-0'DAY)/
 MEXICAN HAT DANCE (BROWN) - 12" VD 197 N
BOB CROSBY - BOB ZURKE
 GIN MILL BLUES/HONKY-TONK TRAIN 12" VD 119 N
JIMMY DORSEY
 JOHN SILVER(LONG VERSION)/JULIA & CNTSVD 117 N
HARRY JAMES
 JEFFRIE'S BLS/BACKBEAT BOOGIE/
 TWO O'CLOCK JUMP 12" VD 89 E
CLARENCE WILLIAMS(RARE VINYL PRESSING)
 HIGH SOCIETY RAG/IN THE BOTTLE(OLIVER)SK 16 N
 NEW ORLEANS RHYTHM KINGS (PURE RED VINYL)
 SWIMMESHAW/BLE/MIDNENEPG JOYS SK 14 N
JOHNNY DODDS
 CLARINET WABBLE/SAN MEM 96 N
SAM MORGAN'S NEW ORLEANS JAZZ BAND
 AINT GONNA STUDY WAR/ENVYBOYS TALKIN MEM 71 N
GLEN GRAY
 BIRMINGHAM SPECIAL/ MY HEAT TELLS ME VD 118 N
DON REDMAN
 ROMAN BLUES/PISTOL PACKIN MAMA 12" VD 104 N
RED NORVO
 1-2-3-4 JUMP/IN A MELDTINE 12" VD 85 N
 EMBRACEABLE YOU (ACROLD BRUCE)/ABRAHAM/
 SOMETHING FOR TH BOYS VD 87 N
GLENN MILLER
 MY REVERIE/KING PORTER 6005 N
DUKE ELLINGTON
 ITS SWELL OF YOU/THERES LULL IN LIFE PD 6006 N
TOMMY DORSEY
 THEN ILL BE HAPPY/WELL GET IT 12" VD 86 N
LOUIS PRIMA
 ROBIN HOOD/GOT U UNDER MY SKIN(JENKINS)/
 HEART FOR YOU (WESTON) VD 80 N
BENNY GOODMAN AND BILLIE HOLIDAY
 YOUR MOTHERS SON IN LAW/RIFFIN' THE SE 5005 N
BUNK JOHNSON
 I WANNA GO WHERE YOU GO 12" TEST PRESS N
FRANKIE CARLE
 SHOW ME WAY HOME/SUNRISE SERENADE/
 I'LL WALK ALONE 12" VD 230 N
CURTIS BAY
 HARM BDDGIE WOOGIE/DARK EYES/EL CHOCLO/
 CZARCAS/CARIDCA 12" VD 203 N
FRANK SINATRA
 ONLY HAVE EYES FOR YOU/KISE ME AGAIN/
 A HOT TIME IN BERLIN VD 72 N
BILLIE HOLIDAY
 NIGHT & DAY/GLOOMY SUNDAY CD 38044 N
DOROTHY KIRSTEN-FELIX KNIGHT
 OH SWEET MYSTERY OF LIFE/WANTING U 12"VD 77 N
DEL COURTNEY
 JOURNEY TO A STAR/MY IDEAL/BLUE RAIN VD 83 N
WHITTEMORE - LOWE
 LIEBESTRAUM/HORA STACCATO/BEGIN BGN VD 79 N
EARL ROBINSON
 THE HOUSE I LIVE IN/AMANS A MAN FOR VD 99 N
AL DEXTER/LOUIS MASSEY
 PISTOL PACKIN/HONEY SONG VD 26 N
MILDRED BAILEY ACC. BY TEDDY WILSON
 ROCKIN CHAIR/SUNDAY MONDAY OR LAWAYS VD 105 N
TOSCANINI- RUIBLE - MERIMAN - PEERCE-
VALENTINO
 QUARTETTE FROM RIGOLETTO/DON CARLOS;
 O DON FATALE VD 75 N
41GGY LANE (?)
 JUMPIN AT THE JUKEBOX/ MY PIN UP GIRL VD 23 N

SEND ANY WANTS YOU MAY HAVE.

DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME

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 6. "T-A" FOR TRADE OR AUCTIONS; "T-S" FOR TRADE OR SALE; "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

ADREN-OHMAN & ORK
00-00-00/CLAP YO HANDS BR 3377 E+AUC THRU
LOUIS ARMSTRONG
HEEBIE JEEBIES/MUSKAT RAMB(V SM DG) OK 8300V/V-AUC15.00WOOD
GENE AUSTIN
MANY VICTORS
MILORED BAILEY/ORRIN TUCKER
I LET SONG GO OUT/CATHEORAL IN PIKE CO 9046V+/VAUC WOOD
CHARLIE BARNET
SWING WALTZ/CROSS PATCH MEL 60713 E+AUC 2.00 PARR
BARGIN LIST REMNANTS 25% OFF !!!
UNSOLED ITEMS .10 TO \$1.00 LIST- SEND 3 CENT STAMP

BUNNY BERIGAN'S BOYS
WHEN I'M WITH YOU/BUT BEF VO 3253 N-AUC MIER
I CANT GET STARTED/ RHYTHM VO 3225 E-T-A HUST
RUBE BLOOM
SPRING FEVER/SOLO/QUY CA 1153 E AUC THRU
BOOKS & CATALOGUES
FANNIE BRICE
MY MAN/SECOND HAND ROSE VI 45263 E-T-A HUST
LES BROWN & HIS ORCH
CITY CALLED HVN/ITS YOU AGAIN OK 6367 N AUC RITZ
BO CARTER
ALL AROUND MAN, CIGARETTE BL BB 6295 E-AUC WOOD
CARTER FAMILY
WE SHALL RISE/LOOKA WAY CROSS OK 6030 N AUC THRU
CATALOGS FOR SALE

COLUMBIA 1929
COLUMBIA 1934
BRUNSWICK 1934
BRUNSWICK 1938
VICTOR SPECIAL RACE 1929
3 DIFFERENT BLUEBIRD FOR
REV W.M. CHAMBERS & CONG.
IF PART 1&2 OK 6418 N AUC THRU
MAURICE CHEVALIER
YOU'VE GOT THAT THING/ PARIS VI 22294 E-T-A HUST
LILLIE OELK CHRISTIAN
SWTHEARTS/I CANT GIVE/ LOUIE OK 8650 E AUC PARR
ENTIRE "CLASSICS" IN JAZZ * SETS -LPS
12 LPS TO MINT CONDICTION WILL
SELL LCT - OR BREAK UP SETS
TITLES ON REQUEST- SELL BEST OFFER
ELLEN COLEMAN ACC LEM FOWLERS ORCH
BACK BITIN BLUES/ EVERYTHING MAMA ED 51200 E+AUC THRU
JERRY COLCENNA ACC RHY. WRECKERS
UR MY EVERYTHING/ CARBAGE COL. VO 3876 E-T-A HUST
RUSS COLUMBO

PARADISE/ AUF WIEDERSEHEN VI 22976 N AUC MIER
COONITE SWHEART/ TIME VI 22826 E+AUC MIER
ALL OTHERS- SEND WANT LIST
GULTVY/ I ONT KNOW WHY VI 22801 V-T-A HUST
"SALUTE TO RUSS COLUMBO"
9 SONGS BY RUSS ON 1 LP ANN COOK (OUMAINE)
MAMA COOKIE/ HE'S THE SWEETES VI 20579 N AUC MURA
CORISTI DELLA SCALA
LA FAVORITA (102- DISC) FO 37169 E AUC RITZ
BING CROSBY

MANY OLETIONS/LIST FREE
DOZENS - NO MAILING CHARGE
LAST ROUNDUP/STOLE GABE'S HORN
TEMPTATION/WE'LL MAKE HAY BR 6695 E-T-A HUST
OL' MAN RIVER/ MAKE BELIEVE VI 25249 N-T-A HUST
SHADOW WALTZ/I'VE GOT TO BR 6599 N-AUC MIER
DAY YOU CAME LAONG/I OUESS BR 6644 N-AUC MIER
ABOVE; BINGS ON RARE BLUE & GOLD
CANADIAN BRUNSWICK -
MINIMUM BID \$5.00 EACH
MANY OTHERS- SEND WANT LISTS
STAE WANTS- PRICES

BING CROSBY/AL RINKER
IVE GOT THE GIRL (BING'S FIRST RECORD) COE4310 E AUC ROBE
GENEVIEVE O'WIS (OUMAINE)
HAVENT GOT A DOLLAR/IVE GOT SOMETHIN VI 20648 N AUC MURA
JOHNNY ODDOS
SOCK THAT THING/ORIENTAL MAN PM 12594 E+AUC MURA
AL OONAHUE
MODERN DESIGN/WHIS I HAD SWEET OK 6489 N AUC RITZ
MY HEARTS ON FIRE/CANDES IN WIND OK 6617 N AUC RITZ
T.&J. OORSEY
MANY SEND WANTS
TOMMY OORSEY
ARE ALL MY FAVORITE BANOS/B. SHEPHER VI 25632 N-T-A HUST
EDDIE OUCHIN
WHERE THE MTS MEET MOON CO 36170 N AUC RITZ
DUKE ELLINGTON
COCKTAILS FOR 2/LIVE & VI 24617 E+AUC MIER

DUKE ELLINGTON *BING CROSBY VOC.
ST LOUIS BLS/CREOLE LOVE 12" COL 898 N AUC PARR
EMMA JAMES
AVE MARIA VI 88016 V AUC RITZ
ELEGIE VI 88014 V AUC RITZ

SHEP FEVERY
IN THE CHAEL/U EVERYTHING SWEET BB 6640 N AUC RITZ
THIS YEARS KISS/ES/GIRL POLICE GAZ BB 6757 N AUC RITZ
DO YOU OR DONT U/BEACH AT BALI BB 6417 N AUC RITZ
REV. J.M. GATES
NEED OF PRAYER/ DEATH'S VI 20211 N AUC MIER
JEAN GOLONKETTE
DINAH/AFTER I SAY SORRY VI 15947 E AUC WOOD
GONNA MEET MY SWEETIE/(SHILKRET) VI 20675 E-AUC WOOD
CLEMENTINE/(CRAWFORD) VI 20994V+/E-AUC WOOD
RATHER B GIRL IN UR ARMS/SUNDAY VI 20273 V+AUC WOOD
BENNY GOODMAN
TEXAS TAE PARTY/DR. HECKLE CO 3167 E-T-A HUST
GREAT BARGAINS 1 1
TED LEWIS-AL JOLSON-WHITE MAN .75 SALM
GLEN GRAY
SITTIN BY THE FIRE/WHERE VI 24224 N AUC MIER
BLACK EYED SUSAN BRWN/ GO. VI 24254E+ AUC MIER
MOST OCCAS-SEND WANT LISTS . N AUC MIER
BOBBY HACKETT
SINGIN IN THE BLS/ CLAR MARM PAE 2946 N AUC 2.00 PARR
AOFLAIOE HALL ACC LESLIES BLACKBIRDS
I MUST HAVE THAT MAN/ BABY BR 4031 V-T-A HUST
FLETCHER HENDERSON ORCH/STEVENS TRIO
SHAKE YOUR FEET/RAINBOW TRAIL E0 51276 E+AUC THRU
HILLBILLY & WESTERN
AUTRY-CARTER-RODDERS-MAINERS
CARLILES-MACON-KAZEE-MANY
OTHERS-SEND FOR LIST
HILLBILLY
SEND 15 CENT STAMP FOR CATALOGS
JAZZ/PERSONALITIES/CATALOGS
MANY FOR DISPOSITION
JAZZ PHOTOGRAPHS
YOUR FAVORITE OXIE-N.O. MEN
BLIND WILLIE JOHNSON
LAMP TRIMMED/CRYING CO 14425 V-GAL 1.00 LEVE
E. JOHNSON (OLIVER)
EMPTY BED BLS PT 1&2 OK 8593 N- AUC MURA
KARL JORN
SPRING SONG/SPRING RIDE VI 45077 E AUC RITZ
OICK JURGENS
FROM ANOTHER WRLO/NOTHING BUT U VO 5478 E AUC RITZ
HAL KEMP
FLIRATION WALK/HANDS BR 7317 E+AUC MIER
JAZZ ME BLS/BODDING BR 7458 N-AUC MIER
KENTUCKY GRASSHOPPERS
TRIGGER RAC/SAT F TAIL STP BA 6355 V-T-A HUST
MAKIN FRIENDS/ F. RICH BA 6360 E-T-A HUST
SCRAPPY LAMBERTS COLLEGIANS
COME TO ME HOW 1160 N+AUC THRU
LEADBELLY
ROBERTA/RED CROSS BB 8709 N AUC 2.50 PARR
LITTLE JACK LITTLE- *SOLDS
*PRETTY POL/ARE U LONESOME CO 1173 V-T-A HUST
*THE ROSARY/A MOTHERS PRAYER CO 1086 N-T-A HUST
GUY LOMBARD
TEST PRESSINGS OTHERS VI - E SAL .75 MAYE
LOUISIANA RHYTHM KINGS
SWANEE/MEANEST KIND BR 4845 E AUC MIER
CHARLES MAGNANTE-ACC.SOLDS
BLUE DANUBE/WERRY WIDDW BR 7693 E-T-A HUST
TWO CUITARS/RUSSIAN WALTZ BR 7695 E-T-A HUST
MCKENZIE-CONOON CHICAGOANS
SUGAR/CHINA BOY OK 41011 E-T-A HUST
JELLY ROLL MORTON
THE CHANT/BLACK BOTTOM STP VI 20221 E+ AUC MURA
THE PEARLS/BEALE ST VI 20949V/G+AUC MURA
GEORGIA SWING/MOUNFRL SERENADE VI 38024 N- AUC MURA
SHREVEPORT/SHOE SHINERS ORAG VI 21658 N- AUC MURA
K.C. STOMP/SHOE SHINERS HMV 10151 N-S 2.50 PARR
RED NICHOLS & 5 PENNIES
ALICE BLUE GOWN/PRETTY GIRL BR 4456 E+ AUC MIER
FTER U GONE/IM JUST BR 4839 E+ AUC MIER
SWT GEORGIA BROWN/ BY THE BR 4944 E+ AUC MIER
RAY NOBIE
LOVE TALES/HAVE U EVER VI 24278 V+ AUC MIER
MADEMOISELLE/ MY HATS ON VI 24624 E+ AUC MIER
MANY OTHERS-SEND WANT LIST
JIMMIE NOONE'S APEX CLUB ORCH
SWT SUE/ I KNOW THAT L KNOW VO 1184 V-T-A HUST
NORK
WOLVERINE BLS/ WEARY BLS GE 5102 V+ AUC MURA
ORIGINAL WOLVERINES
PRINCE OF WAILS/ SUGAR WALKS GE 5620 E-T-A HUST
ROYAL GAROEN BL/ A GOOD MAN VO 15635 V-T-A HUST
KID ORY
WITH NOONE & CAREY; 12" LP
AIRSHOTS; 8 STO. DIXIE TUNES
PACE JUBILEE SINGERS
WHEN THE SAINTS/EZEKIEL VI 21582 N-SAL 3.00 LEVE
IN THAT CITY/NO NIGHT VI 38543 N-SAL 2.00 LEVE
TONY PARENTINI'S NEW ORLEANIANS
WILD BILL,HOODES,ARCHIE,FOSTER, JZ1 ALBUM N SAL 3.95 BUCK
HATTIE PARKER W PACE J. SINGERS
WALK THROU VALLEY/IS BR 7001 E+SAL 2.00 LEVE
ARMIOA PARS-I-PETTINELLA
HABANERA(AUTOGRAPEHD) FO 74015E AUC RITZ
LA SERENATA (AUTOGRAPEHD) FO 74101 E AUC RITZ
TAURINO PARVIS
RICOLETTE/TRAVIATA CO 637 V AUC RITZ
FAUST-GER/FAUST-O-I POSSENTI CO 638 V AUC RITZ
PEASANT BANDS
GERMAN-ON AFKA,HOMO,ODEON E-T-S SCHI
FRANCE/LOYALTY/GEN. J.J. PERSHING/GERRARO NF -E-/ESAL 4.00 LEVE
PERSONALITY
OOZENS, SEND FOR FREE LISTS ALL -N/ESAL 1.50 BROC
OSCAR PETERSON TRIO 4 LP'S 12"

OSCAR PETERSON TRIO 12" LP CONT.
O.P. PLAYS COLE PORTER N N SALM
ENTIRE SET OR SINGLY-MAKE OFFER N N SALM
JACK PETTIS ORCH/MARKELS ORCH
CANDIED SWEETS/SMILE UMBRELLA RE 8463E+/EAUC THRU
WALTER PICHON
YO-YO/DOGGIN THAT THING VI 38544 N AUC MURA
POL PLANCON
JESUS DE NAZARETH VI 85065 V AUC RITZ
RONDE DU VEAU DOR-FAUST VI 5021 V AUC RITZ
BEN POLLACK
LCOISE/WAIT'LL U SEE CHERIE VI 21941 E AUC SCHI
LOUIE PRIMA
MR GHOST/GOOSE HANGS VO 3388 E AUC PARR
BOYO REBURN
"INNOVATIONS" ALBUM JE N SALM
SINGLES JE-GU-MU-ETC N N SALM
RECORDS FROM ENGLAND
BING, BIX, MUGSGY, PERSONALITY ALL -N/ESAL 1.50 BROC
JELLY, DODDS, FILM STARS, JAZZ ALL -N/ESAL 1.50 BROC
FREE LISTS, NO MAILING CHARGE. ALL -N/ESAL 1.50 BROC
OICK ROBERTSON
MAN ON FLYING TRAPEZE 1&2 ME 12814 E+ AUC MIER
ALL DECCAS-SEND WANT LISTS N AUC MIER
PAUL ROBESON
GLOOMY SUNDAY/HONEY VI 25362E+ SAL 1.75 LEVE
BILL "BOJANGLES" ROBINSON
AINT MTSBEHAVIN/NEW LOW DOWN BR 4535 V-T-A HUST
KNUTE ROCKNE
TALKS TO TEAM/ND V MARCH VI 22808 E-T-A HUST
WILL ROGERS
POLITICAL SP/TALK TO BANKERS VI 45374 E-T-A HUST
ADRIAN ROLLINI
STARDUST-SOLIT/OIGA DIGA DO VO 5376 E-T-A HUST
BY WATERPILL/BACKYARD FENCE BA 32869 E-T-A HUST
SWEET MADNESS/SAVAGE SERENADE ME 12829 E-T-A HUST
ALMA ROTTER
IM LEAVING YOU/FOUND ROUNDOAB OK 40631 N AUC RITZ
SALES LIST
SEND FOR FREE SALES LIST N -SAL KEND
1600 RECORDS AT LOW PRICES N -SAL KEND
BOYO SENTER (SENTER VO 2)
ST LOUIS BL/YES SIR & HOW RO 1240V+/EAUC WOOD
JUST SO SO/WISH I COULD SHIMMY OK 41018V+/EAUC WOOD
78RPM ALBUMS CHEAP !!!
OUKES BR- KENTONS-PRES-OIZ N -2.00 SALV
SHOW 1" LPS -CHEAP
CALL ME MADAM-CAN CAN-GUYS & DOLLS N-EA. 2.75 SALM
CARL SANBURG
PAINT(2)COL/WHOOPIE TI DE 40022 E SAL 1.75 LEVE
LEE SIMN (PIANO SOLOS)
DONT EVER LEAVE ME/WHY BRC 4639 N-AUC MIER
AINT MISBEHAVIN/GOTTA BRC 4650 N-AUC MIER
SISTER KATE/ST LOUIS BLS BRC 4780 E+AUC MIER
NOBLE SIBBLE(BECHET)
BASEMENT BL/DALLAS BLS BR 6129 N- MURA
CLARA SMITH ACC LEM FLOWER
PERCOLATIN BLS/ EASE IT CO 14202V+ THRU
KATE SMITH
WAITING AT ENO DF ROAD- ROIG MGM 1093 V-T-A HUST
SOUND TRACK
LOUIS ARMSTRONG WRITE
AL JOLSON FOR
BING CROSBY PRICES
SPECIAL BUYS !!! CHEAP
SINATRA-MRACIE-TORME-KING COLE N N SALM
BILLY MAY-RAY ANTHONY-LES PAUL N N SALM
H.O'CONNELL-JULIA LEE-NELLIE LUTCHER N N SALM
SPECKLED RED-PIANO SOLCS
WILKINS ST SP/IRTY OOOZEN BR 7116 G-T-A HUST
JANET SPENCER
THE HILLS O'GKYE VI 74291 E AUC RITZ
PHIL SPIALNY'S MUSIC
'WHATS THE USE' HOW 1094 E+AUC THRU
ART TATUM
ROSETTA/BEIN BEGUINE DE 8502 E AUC PARR
FRANCESCO TAMAGNO
OTELLO-MORTE O'OTELLO VI 95002 N SAL 5.00 LEVE
JACK TEAGARREN
STARS FELL ON ALABAMA/YOUR BR 6993 N AUC MIER
MME. LOUISA TETRAZZINI
ROMEO E GIULIETTA(9 INCH) ZO 10003 E AUC RITZ
THESE LIST AVAILABLE NOW! FREE
OXIE-N.O. BLUES-SWING-MODERN BOP SALM
THESE LISTS READY NOW - FREE
MILLER-B.G.-T.O.-HAMM-HAWK-BING PARR
WOODY-DUKE-KENTON-KRUPA ETC PARR
16" TRANSCRIPTION
HISTORICAL & DOCUMENTARY -SAL 1.00 ADAM
TOMMY TUCKER
LITTLE NELLS' BIG GIRL /TOO TIRVO 5491 N AUC RITZ
T V AIR SHOTS
CAESER & COCA IF INTERESTED
JACKIE GLEASON WRITE
OOROTHY LAMOUR FOR PRICES
UTICA INST. JUB SINGERS
NEED OF PRAYER/LOVER VI 22159 N-SAL 2.00 LEVE
RUDDY
RETTY CODO/VIOLETS VI 22473 E+AUC MIER
TO THE LEGION/SONG OF THE VI 24075 N AUC MIER
MOST OTHERS-SEND WANT LISTS N -AUC MIER
JOE VENUITI & HIS ORCH
CINDERELLA'S FELLA/ ALICE BA 32943 E-T-A HUST
WANT LISTS
SEND WANT LISTS- ALL ARTISTS N -MIER
OZIE WARE (ELLINGTON)
SANTA CLAUDE/ DONE CAUGHT U VI 21777 N AUC MURA
ETHEL WATERING (LV CRK)
SHAKE THAT THING/NO MANS MAMA CO 14116 E-AUC WOOD
WEEKLY BARGAIN BULLETIN
GET ITEMS AT LOW COST-MUCH
LOWER THAN AVAILABLE ANYWHERE N -SALM
SEND \$1.00 FOR 52 WEEKLY LISTS N -SALM
REFUNDABLE IF \$10.00 OR MORE N -SALM
PURCHASED OURING YEAR-FAIR ENOUGH
MEX WEST
EASY RIVER/ LIKE A GUY BR 6495 E+AUC PARR
LEW WHITE
OOLL OANCE/CHARMAINE BR 3581 E AUC THRU

DISPOSITIONS CONT.

JAMES WHITCOMB RILEY
 RAGGEDY MAN I SIDE 1 CRK VI 60076 G T-A HUST
 LITTLE ORPHAN ANNIE I SIDE VI 60075 E T-A HUST
 PAUL WHITEMAN
 IT WONT BE LONG NOW/FIVE VI 20883 E+AUC MIER
 SONG OF THE DAWN/IT HAPPENED CO 2163E/E+AUC MIER
 MANY OTHERS-SEND WANT LIST --- AUC MIER
 PAUL WHITEMAN
 BROADWAY/MANHATTAN MARY VI 20874 E AUC 6CHI
 TEDDY WILSON
 JUST A MOOD 182 BR 7973 N-AUC SCH I

WANTED

LOUIS ARMSTRONG. --- DWEN
 AIR SHOTS, TRANSCRIPTIONS --- DWEN
 SOUND TRACKS FROM FILMS, --- DWEN
 ANY UNISSUED MATERIAL, ETC --- DWEN
 JAN AUGUST
 MALAGUENA DIAMOND --- WEND
 SMITH BALLEW --- MIER
 ALL LABELS --- MIER
 BRUNSWICK RECORDS --- MIER
 4000-6000 SERIES --- MIER
 CARTER FAMILY
 ALL TITLES ANY LABEL ANY ALL STATE PRICE 0AVI
 TRADE JIMMY RODGERS, FIDDLE --- DAVI
 & GUITAR RECORDS BY STRIPLING --- DAVI
 BROS. MANY OTHERS FOR CARTER --- DAVI
 FAMILY RECORDS - WANT KINCAID'S --- DAVI
 UNCLE DAVE MACON RECORDS TOO. --- DAVI
 COLUMBIA RECORDS
 2000 SE TES-BLACK & ROYAL BLUE --- MIER
 TOM GERUNOVICH
 MY GAL SAL/ THERES A RAINBOW E BR 4050 2.00 BARR
 MARION HARRIS
 I AINT GOT NOBODY/WAY OUT YONDER VI 18133 --- RIPL
 INK SPOTS --- ADAM
 ANY TRANSCRIPTIONS, AIRSHOTS --- ADAM
 INTERNATIONAL NOVELTY ORCH
 "BUENOS AIRES" E VI 19626 --- RITZ
 INTERVIEWS
 WITH JAZZ PERSONALITIES --- RIPL
 AIR CHECKS AIR PRIVATELY --- RIPL
 RECORDED- BUNK, J.R. MORTON, ORY --- RIPL
 MANY OTHERS --- RIPL
 BUNK JONSON
 BUNK TALKING JMI, 2, 3, --- RIPL
 AL JOLSON
 JOIN THE AL JOLSON MEMORIAL CLUB --- 1.25 JOLS
 ISHAM JONES ORCH(RUSS COLUMBO VOCAL)
 POOR BUTTERFLY N BR 6338 2.00 HAGA
 SAMMY KAYE
 TRANSCRIPTIONS OF ALL KINGS --- ADAM
 ALSO KAYE SUNDAY SERENADE --- ADAM
 PROGRAMS & AIRSHOTS PRIO 1949 --- ADAM
 LLOYD KEATING
 OLD PLAYMATE/YOU TRY SOMEBODY ELSE VEL; HAR; CL; 2.00 ORLA
 LEWIS-ROBINSON
 TRANSCRIPTIONS & AIR SHOTS E --- BAIN
 GUY LOMBARDO
 F.W. ZIV TRANSCRIPTIONS --- ADAM
 ENRIC MADRIGUARA
 LETS HAVE ANOTHER CUP/LOVABLE CO 2651 2.00 ORLA
 NEW MAYFAIR DANCE ORCH
 ROLL ON MISS/RATHER BE BEGGAR E HMV 6040 2,50 THOR
 FRANK MUSS OR PAUL OLIVER
 LONESOME THATS ALL E ANY --- RITZ
 RAY NOBLE
 SEND LISTS MANY --- ROCK
 OKEH RECORDS
 ABOVE 4100 --- MIER
 KING OLIVERS ORCH
 ANY E ANY --- 3.00-6.00 REYN
 ORIGINAL PEGGY LEE RECORDS
 STATE PRICE V --- SMIT
 RECORD-CATALOGS
 1929 OKEH OK --- 2,50 LIQU
 BOB SNYDER
 MAY I/LCVE THY NEIGHBOR VO 2707 2.00 ORLA
 SPEECH
 SPEECH- SOUNDS OF ALL LANGUAGES & --- SHAY
 DIALECTS. PARTICULARLY ENGLISH --- SHAY
 AND ITS VARIETIES & DIALECTS --- SHAY
 TRADE
 AN ADVANCED SWEDISH COLLECTOR WOULD --- FORS
 LIKE TO EXCHANGE OR BUY RECORDS --- FORS
 WITH SIMILAR AMERICAN COLLECTOR --- FORS
 VICTOR RECORDS
 22000-24000 SERIES --- MIER
 WANT
 N.O.-CHICAGO-JUG-WASHBOARD --- STA HUST
 RAG & JAZZ PIANO SOLOS V --- STA HUST
 CATALOGS BEFORE 1914 ANY --- SCHL
 WANTED ON CONSIGNMENT TRADE OR CASH!!
 N.O. DIXIE-EARLY-YOU SET DEAL E --- SALM
 WORLD BROADCAST TRANSCRIPTIONS
 ANY 1930 - 36 TITLES --- \$6.00ORLA

SALE

Lewin Record

5600 HOLLYWOOD BLVD.,
 LOS ANGELES 28, CALIF.
 TOL. HC. 4-5038

SPECIAL ANNOUNCEMENT

OUR FIRST STORE WIDE SALE IN FIFTEEN YEARS.

RARE COLLECTORS ITEMS, AT A FRACTION OF THEIR

COST. DO NOT MISS THIS GREAT OPPORTUNITY OF

ACQUIRING REALLY FINE DISCS. ALL FROM OUR

REGULAR STOCK.

GLEN MILLERS G.L. BB. MANY TO CHOOSE FROM \$1.50 EA.
 BING CROSBY'S B. DECCA " " " " .75 EA.
 BENNY GOODMAN ORIG. G.L., VI, MANY " " 1.50 EA.
 LOUIS ARMSTRONG ENG. PARL., BL. DECCA, THOUSANDS 1.10 EA.
 TO CHOOSE FROM
 HARRY JAMES ORIG. COL. MANY HUNDRED .30 EA.
 TEDDY WILSON/BILLIE HOLIDAY ORIG. BR/VO., ETC. 1.50 EA.
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70
YEARS OF
VICTOR
LABELS

BY GEORGE MOSS

PHOTOGRAPHS BY THE AUTHOR
FROM HIS PERSONAL COLLECTION

The *Victor* label, as such, has existed for 52 years (in more than 50 types and variations). Now, recent research has brought to light some very interesting facts concerning the development of the label over the years. We were actually able to trace back its development another twenty years, through its "parents": the Berliner platters and those of the Consolidated Talking Machine Company (CTMC)—an imposing total of some seven decades.

Emile Berliner, the genius who invented the flat disc in 1888, had his own record company during the late 1880's and 90's. By 1900 he was still making his own platters under the *Berliner* name, and also making masters for the Consolidated Talking Machine Company: the *Improved Gram-Ofone Record* label in which Eldridge R. Johnson had an interest.

By about January 1901, Johnson came out with a platter called the *Improved Record* (which had CTMC deleted and Johnson's name added). This is considered the first label issued by what was later known as the Victor Talking Machine Company (VTMC). It wasn't, however, until March 1901 that the name *Victor* first appeared on a label.

Up to this time, all the discs that were issued (from the *Berliner* platters through the *Victors* to March, 1901) were seven-inch platters. It is interesting to note that many of the masters used by Emile Berliner for his own company were also used by the CTMC, by Johnson and his *Improved Record*, and the first *Victor* records put out by Johnson. Research has shown that in certain instances recordings by Sousa's Band

exist on all four labels, pressed from the same master and with the identical label number!

Early in 1901, the first ten-inch platter was issued by Victor and bore the *Victor Monarch* label. From October 1901 to 1902, the 7 and 10 inch platters (by this time they were both labeled *Victor Monarch*) deleted Johnson's name in favor of the VTMC.

All *Victor* records up to this point fall into the "Pre-Dog" era. But 1902 brought a real label change to the 7 and 10 inch discs with the appearance of the familiar Dog and "His Master's Voice" trademark. By this time the 7 inch records were again called just *Victor*.

From 1902 to 1905, the *Monarch* label was issued on the 10 inch platters, superseding the old *Victor Monarch* title. At this point the 7 inch discs, while still called *Victor*, had a new change of face.

In March 1903, the 14 inch *Special Deluxe* record came on the market, followed in October by the 12 inch *Deluxe* record. The 14 inch platter was short-lived.

By 1905, only 8, 10, and 12 inch records were on the market, and they came with what is known as the "Grand Prize" label.

The next major change came in 1909, when the 16000 series was offered to the public. For the first time they were offered a record with sound on both sides! Many of the early single-sided items were issued again on the two-sided platter.

Three years later the most familiar of the old *Victor* labels was produced. It started with the 17000 series and went on to the 20000 series and the beginning of the ortho-

phonic recording era. The 20000 series, or octagonal label remained with the public until the mid-1930's. It was followed by the modern label, that has enjoyed only two changes to date.

We have not included in this article special records put out by the Victor company. Items such as pictorial labels (V-19072, an Empire Day Message by King George V and Queen Mary; special colored labels (V-35803, a speech by Benito Mussolini), or acetate picture labels (V-39001, Music in the Air), to name a few, demand an article by themselves. The same is true of the development of the famous *Victor Red Seal* records.

Two points must be kept in mind with regard to this article: firstly, all dates used are approximate, as files of the various record companies from the pioneer recording era are almost non-existent; also, in many cases recordings in the 1902-1908 period appear on two or more different labels because, due to their popularity, they were carried for years in the current catalogues, sometimes over-lapping several label changes.

An article on the *Victor* label would not be complete without touching on the *Bluebird* label. In the mid-1930's, *Victor* offered a lower-priced record to the public.



It had three major label changes. At the same time—and this is really little-known information—they issued four other labels to compete with the lowest-priced records in the field. These records that they issued, from *Bluebird* masters, were *Eletradisk*, *Gem*, *Montgomery Ward*, and *Sunrise*. These four labels offer a challenge to both the jazz collector and personality collector, as many fine items appear on these scarce labels.



An early Berliner platter. The selection, composer, recording artist, and date recorded (May, 1896) were all pressed into the disc, as labels were not yet in use.



This Berliner shows one great improvement: a neat, printed job, instead of hand-written information on the label. (To take photos of these Berliner platters, chalk was rubbed over the writing, so that the print would stand out in contrast.)

An early example of the "Angel"—an English Berliner, made in Hanover.

The 7 inch *Improved Gram-O-Phone Record*, manufactured by the C. T. M. C.: a Johnson interest using Berliner masters. This was recorded on October 3, 1900.



An early example of the "Angel"—an English Berliner, made in Hanover.



The 7 inch *Improved Gram-O-Phone Record*, manufactured by the C. T. M. C.: a Johnson interest using Berliner masters. This was recorded on October 3, 1900.



This 7 inch record shows what can be considered the first label issued by what is now the RCA Victor organization.



First example of use of the name *Victor*. This label was used from about March to October, 1901.

This label appears on the first 10 inch platter; used during the early part of 1901.

In about October, 1901, Eldridge D. Johnson's name was deleted, and that of the Victor Talking Machine Company appeared on both the 7 and 10 inch labels.





In the later part of 1902, the familiar Dog and "His Master's Voice" trademark first appeared on the 7 and 10 inch discs.

From about 1902 to 1905 we have the 10 inch record bearing the *Monarch* label.



By the end of 1902, the 7 inch *Victor* record re-appeared, and for the first time we see the word "patented" on the label.

In 1903, 12 inch discs were placed on sale, bearing the *Deluxe Record* label, while at about the same time a 14 inch platter was also offered: the *Special Deluxe*.





7 inch platters from 1902 to 1904 were on the *Victor Record* label, following the basic design of the *Monarch*.

The "Grand Prize" notation appeared from about 1905 to 1908-9, and was found on 8, 10, and 12 inch platters. Note that the same selection was issued on both 7 and 10 inch records.

An example of Canadian *Victor*, showing the tie-in between Victor and the Berliner name.

By 1909, the "Grand Prize" was withdrawn in favor of this label. Only 10 and 12 inch platters were issued.





By 1909, the double-sided platter was on the market. By 1910, the single-sided Purple Seal records were issued. The 10 and 12 inch were the 60000 and 70000 series, respectively.

By 1912, the most popular label appeared. This ran from the 17000 series up to the 20000 series. The single-sided Purple series ran on for a while. Then the double-sided Blue label was issued. The 10 inch disc was the 45000 series, and 12 inch the 55000 series.

This label, familiar to personality and jazz collectors, ran into the mid-'30s. There were slight variations in the design, but this seems to have happened with each label.

An early example of the modern *Victor* pre-war label.





The first *Blue Bird* label.



A radical change in design.

The third big change in the *Blue Bird* line.

A final change, demoting *Blue Bird* to a mere "Series."





Four additional labels were put on the market in the mid-30's, intended to compete with the lowest-priced records for sale at that time. They were *Electradisk*, *Gem*, *Montgomery Ward* and *Sunrise*, and all were prepared from *Blue Bird* masters.



BY JAY SMITH

when is a whoopee maker

A task undertaken some years ago by collectors of Goodman and Teagarden is at long last bearing fruit; some bitter, but some dripping with the tart juices of satisfaction.

To give a clear picture of the implications and ultimate objective of the task, some preliminary explanation seems necessary:

The Ben Pollack Orchestra of the late 1920's and the early 1930's was the base of the McPartland-Goodman-Teagarden recording group more generally known to collectors as the Whoopee Makers. Until recently, the majority of the collectors retained the opinion that there were only a very limited number of sides waxed by the unit. No new sides which could be honestly accredited to them had been discovered for the past eight years; in fact, not since the publication of the original *Hot Discography* and *Index to Jazz*.

Then, following the systematic research and compilations of Howard Waters and the Record Changer's own Carl Kendziora, an understanding of the recording system of the American Record Corporation and the so called "dime store" labels was evolved. This system has proven invaluable in establishing the chronology of Whoopee unit recordings and in separating true matrices from control numbers.

Meanwhile, several conclaves were held with noted Goodman and Teagarden collectors including Kendziora, Waters, and Wally Fry. Ears were bent, opinions, notes, and other data compared and sifted until, without difficulty, a meeting of minds resulted. This almost complete agreement resulted in the *deletion* of approximately fifty-percent of all previously accepted "genuine" Whoopee Maker recordings.

Here a problem presented itself. Would the collecting fraternity accept, without qualification, the opinions of these collectors, even though they are recognized specialists in their fields? Accordingly, the "deleted" items were placed in a special category: reflecting the opinions of the specialists, but open to further comments, and possible factual authentication or exclusion by other collectors.

(This writer, incidentally, has strong feelings on the subject of the facility of the "ears" of specialists. Opinions based on listening alone might well be questioned by some, on first thought. But when a man has devoted thousands of hours listening to one particular artist—learning his every inflection, his every cliché—there is good reason to believe that he knows what he is listening for and to.)

With the list of Whoopee Maker items

thus whittled down to a bare minimum, it was necessary to consider those matrices which were cut immediately adjacent to accredited matrices, yet which had never before been thoroughly investigated. Particular emphasis was placed on cases where an accredited item stood alone, devoid of mates on either side. The theory behind this includes a relatively firm assumption that Whoopee Maker recordings were made in blocks of three; this assumption has been borne out too many times to be dismissed as coincidence.

Consequently, the investigation was rewarded by obtaining items that fitted accredited sessions and that (even though grossly commercial for the most part), contained short solos or other characteristics which pointed to their similarity to adjacent matrices. These findings emphasized another point: commercial and "hot" matrices were waxed, at random, at the same recording sessions.

Last, but far from least important, was the question of "takes." All publications reviewed presented a dismal and confused picture of the take situation. Vague references were included to the effect that any number of takes of the same tune done on the same day "have been issued at random." This was an understatement of some magnitude.

The collectors concerned have screened Whoopee Maker recordings for years, and yet in the last month three takes previously unknown to two of the collectors have

been discovered. Obviously, pooling information is invaluable. It is a fact that as many as four takes made at one given session have been issued at random under the same issue number. Even more distressing is the fact that a take which bears one specific number on one issue is not guaranteed to be the same version on another issue—even when identified by the identical take number.

That, then, is the present picture. Although incomplete, it is clearer than in past years, and definitely promising. There is an answer to this Whoopee Maker jumble. Only by the concerted efforts of other collectors can it be further clarified and only with the patience of the men performing the leg work can it be completed.

The end realization, of course, is not an overwhelming array of facts and figures, but a concise history of the short-lived recording group and possibly discovery of a few more scattered solos by the immortals.



Jay Smith is the author of the Jack Teagarden discography which was published in 1950. At present, Smith and Howard Waters are collaborating in an effort to produce a more comprehensive work which will embrace the entire recording career of the trombonist. This article previews some of the results obtained from their research.

The assistance of all collectors is invited, to enable this work to be as complete as possible. Information pertaining to Perfect-Regal-Cameo matrices and listings of any reputed Teagarden items should be addressed to: Jay D. Smith, 8256 New Hampshire Ave., Silver Spring, Maryland.

*the institute
of jazz studies*

INTERIM REPORT

the 1953 round table

by marshall w. stearns

While the tapes of Roundtable discussions are being edited and the results analyzed, perhaps an interim report is in order. One overall fact emerged: the Roundtable has gradually evolved an effective method of presentation in line with its avowed aim of fostering an understanding and appreciation of jazz in our society.

Formerly, lectures, performances, and discussions—in that order—were based upon an over-simplified chronological-geographical assumption, namely, that jazz began in New Orleans, graduated to Chicago, and thence to New York and elsewhere. The fact that jazz developed at various speeds on various levels and in various parts of the country *simultaneously* was ignored, and experts have been quick to point out the errors this led to.

Hence a method of presentation that involved no questionable assumptions was adopted. Defining jazz as the blending of European and African music in the U. S. A. over a period of 300 years—a definition that indicates its importance as well as the time, place, and chief ingredients—the Roundtable assumed *only* that American music is the product of a mixture of Europe (including Britain, of course) and Africa. Entitled "From Folk Music to Jazz," this year's program devoted a week to folk music and a week to jazz. Each week, lectures and performances illustrating something of the influence on American music of 1) Europe, 2) Africa, and 3) the West Indies (where a blending of Europe and Africa had already taken place) were presented. The result was an effective formula that can be varied infinitely.

For the various degrees of blending—from reasonably "pure" European music to the same type of African music—are endless and form a stimulating subject for experts and audience alike. Thus, new performers inevitably illustrate a new combination of influences and pose a new problem for discussion, in which musical ingredients must be considered more and more carefully. The result is a continual process of clarification, to which the audience, the performers, and the experts had more to contribute at each roundtable. Above all, it soon became clear that jazz was a vital force in our civilization with an ancient and honorable history and tradition.

The initial impact of this newly-evolved method of presentation was so strong that a word of caution seems necessary. There is every reason to believe that a highly effective technique has emerged from this

Roundtable. But the voice of proper scholarly objectivity insists that we wait until the edited tapes can be listened to critically, to see if the concrete results, when considered in the cold light of the morning after (or, actually, the month after) seem as clear and as valuable as present impressions of them indicate.

As for the educational impact of such a program, take the typical example of a young man, attracted by the folk aspects of the Roundtable, who arrived with his guitar and a repertory of songs of "social significance." On the first Tuesday, his musical horizons were fractured by the haunting, modal melodies of Andrew Rowan Summers, accompanying himself on the dulcimer. Mr. Summers' definition of folk music was puristic and ruled out nearly everything this young man had ever heard. On the following Thursday, he heard Brownie McGhee singing some of the same songs and adding a powerful rhythm that was also new to him. On Saturday, he heard a Steel Band from Trinidad that combined British, French, Spanish, East Indian, and Africa ingredients. By Sunday, he had decided to stay over to hear Conrad Janis, Eubie Blake, Jimmy Rushing, and Candido—in that order—and had further become an enthusiastic student of jazz.

Of course, the introductory lectures of Harold Courlander, Tremaine McDowell, Henry Cowell, Willis James, Rudi Blesh,

and others set a receptive mood, and the morning-after roundtables cinched the process of education. An important factor, however, was the explanations and comments by the performers themselves, brought out by the congenial atmosphere, as well as the frequent participation of the audience, especially by way of the jazz dance illustrated by Al Minns and Leon James. A New Orleans contingent including Johnny Wiggs, Dr. Edmond Souchon, and Robert Greene gave balance to the modern music of the Randy Weston Trio, in residence at Music Inn. Once more, an important fact was driven home: if the music is authentic—the average audience responds enthusiastically.

At the final Roundtable, the question of next summer's program was brought up. General agreement was reached on a topic such as "FOLK MUSIC, JAZZ, AND MODERN MUSIC," which would leave room for the latest developments in jazz as well as the "classical" composers who are sympathetic with jazz. Perhaps it should last three weeks. The aim, of course, is to cover all American music, and it has become increasingly evident that jazz does not suffer in the process but rather takes on greater significance in such a perspective. For something of the jazz influence appears in all our music. Ultimately, we cannot isolate and define jazz until we have done the same for all other musics.

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14—The Berkshire Evening Eagle, Thursday, Sept. 3, 1953

The Lively Arts

By Milton R. Bass

"IF YOU DON'T like my peaches, why do you shake my tree? If you don't like my peaches, let my orchard be." For the benefit of anybody who never heard these verses moaned or shouted before, these are blues, real blues. And they were shouted out in all their primeval glory last week when Jimmy Rushing, the king of them all, paid a visit to the jazz festival at Music Inn in Lenox.

The two-week music festival at the Lenox resort was divided into two parts this year, the first section consisting of folk music and the second of jazz. It was the first half that shocked Stephanie and Philip Barber, the owners of the inn and the instigators of the whole crazy business. They had hoped the series would prove popular but they were quite unprepared for the enthusiastic group of madmen that descended upon them.

THE PEOPLE came alone and in bunches and they came carrying guitars, recorders, harmonicas, kazoos, combs and tissue paper. One girl didn't even bother to unpack. She dropped her luggage in the lobby, unslung her guitar and raced out to the lawn to join a group. They played all day and some played all night and the joint sounded like a hillbilly Babel.

The editor of *Business Week* magazine popped up with two pair of Bermuda shorts, a camera and a recorder. He went around taking everybody's picture and there was one shot he thought was a lulu. He happened

to enter a room in which a beautiful young lady was strumming a guitar while soulfully serenading with Chilian love songs a handsome young man.

"Who are they?" he wanted to know. "Well," he was told. "The beautiful young lady is Felicia Monteleague and the handsome young man is her husband, Leonard Bernstein."

MOST OF THE FOLK enthusiasts cleared out as the jazz series began but a few diehards clutched their guitars firmly and hung on for the second week. We went over last Thursday on "Blues Night" and it was fun to catch the high spirits of the surprisingly mixed crowd. This wasn't a case of a bunch of nutty young kids out to have themselves a ball. There were old and young, short and fat, hairy and bald, pretty and ugly, tall and lean and it turned out that I was the only nutty young kid in the joint.

STAR OF THE EVENING was the aforesaid Jimmy Rushing, the man who made blues shouting a business. Jimmy was most famous when he was with Count Basie in the late '30s and early '40s and there is hardly a man or boy who hasn't heard him yell: "Sent for you yesterday and here you come today, You can't love me baby and treat me this way."

Jimmy weighs somewhere in the vicinity of 300 pounds and when you pack that much poundage into a frame that goes hardly over five feet (in any direction), you've got a sounding board that will rock the walls.

He doesn't quite have the power of his younger days, but nobody sleeps when he's on.

PROFESSOR WILLIS JAMES of Spelman College gave a talk on the blues before the entertainment began and he commented that most blues have their origin in "domestic troubles." And when he introduced Jimmy Rushing as the greatest blues shouter of them all, Jimmy modestly explained it by saying: "Well, I had a little trouble myself."

He certainly had trouble of the right kind because it was sheer joy to hear him shout "St. Louis Blues," "Harvard Blues," "Around the Clock Blues," "Somebody's Spoiling These Women" and many other of the old favorites. He made trouble sound like a pleasant thing to have around.

THIS WAS the fifth in the series of annual festivals at Music Inn and the event has been building in entertainment value and popularity each time. John Daly sent a television crew from New York to film some footage for his show and the publisher of Cue Magazine stopped over to see the fun. Each year there are a few new license plates in the parking lot as the news spreads throughout the country that a bunch of "live ones" are jumping in Lenox.

It could be that this thing might mushroom into another Tanglewood. Imagine 13,000 jazz hounds crowding Lenox on a Sunday afternoon. Crazy, man, crazy.

This account of the Music Inn program appeared in the local newspaper. It seems worth reprinting for two reasons, both because it offers a colorful impression of the proceedings in general and one evening in particular, and because it presents the reaction of an initially "un-hip" observer. Mr. Bass is a local newspaperman; Marshall Stearns reports that his "conversion," which can in part be detected in his article, was gratifyingly close to a "miracle."

**STAR
STUDED
SHELLAC**



John Mc Andrew

The return to prominence of Dixieland-style playing, after its sudden demise in the early twenties, probably can thank the pioneer Gene Kardos outfit of the early thirties, especially in the presentation of the superior standard popular song of the past as its framework. Up to that time, in recording circles, it was unthinkable to record, for current release as dance material, songs of the past. True, Whiteman in the late twenties re-disked some of his earlier successes, but this was more to show off an old tune with a new and electrical version than any real desire to use the most suitable rather than the most popular.

The Kardos orchestra was not pure Dixieland, but it borrowed the basic trappings and was free of the cumbersome stylings that may have played a part in the Whiteman failure of standard stuff a few years earlier. Almost all of Kardos' output was lively, bouncy and clean, and he recorded under as many names as labels. As Gene Kardos some of his best were *San/Toll* (Vi 24122), with a superb hot trumpet and an echo-chamber effect startling for its day (and noticeable also, by the way, in some of Louis Armstrong's first *Victors*). Other *Victor* sides were *China Boy*, *My Extraordinary Gal*, *Sing, Business in F*, *Mean Music*.

At the same time, under the name of Joel Shaw and His Orchestra, Kardos did a flock of really fine sides, both of standard and current numbers, for the short-lived but excellent *Crown* label (remember the slogan—"Two Hits for Two Bits" . . . and can it have been possible!), including most of the same titles and identical arrangements used for the *Victor* sessions: *My Extraordinary Gal*, *Business in F*, *Business in Q*, *Sweet Violets*, *Sing, Basin St. Blues* (including a fine imitation Louis solo), *Some of These Days*, *Ida*, *Indiana*, *Alexander's Ragtime Band*, *Margie*, *Avalon*. Strangely, most of the titles duplicating *Victor* sides came out better on *Crown*.

With the emergence of *Bluebird* in 1933, several *Victors* by Kardos appeared on this label under a variety of names. It may be that Elliott Everett and His Orchestra was not Kardos, especially as this name appeared on *Victor* simultaneously with the Kardos platters, but if not, I never have heard any two bands sound so much like the same one on *Soliloquy*, *Blue Danube Blues*, *Little Man You've Had a Busy Day*, *St. Moritz Waltz*, *How Do I Know It's Sunday* and others. This goes also for Roane's Pennsylvanians and *Chinatown/When You and I Were Young*, *Maggie* on both labels. Kardos' *Victors* of *Down On The Farm*, *Now You're In My Power* and *Dixie* were on *Bluebird* as *Radio Rascals* Orch.

On *Pe* and *Me*, as well as *Ba*, *Or* and other affiliates, the group appeared variously as Carolina Club Ork. (*Business in F*, *Business in Q*), Gene's Merrymakers (*Sing, In The Shade of the Old Apple Tree*, *Shanghai Lil*, *Honeymoon Hotel*) and Gene Kardos (*Stompin' at the Savoy*, *Marie*, *Lovin' Sam*, *Yours Truly Is Truly Yours*, *Breakin' In a Pair of Shoes*), the latter being the first sides on which Bean Wain attracted attention. To make things more confusing, other groups sometimes used the same names, for example, the Gene's Merrymakers on *Pe*, *Me*, etc., doing *Wheezy Anna/Seven Years with the Wrong Woman* appears to be an *English Imperial* pressing. In the late thirties, the Kardos band began to change noticeably toward a slower and sweeter style, beginning with the *Pe* and *Me* sides such as *Our Penthouse on 3rd Ave.*, *The Night Is Young* and *You're So Beautiful* and *Thunder in My Dreams*, which is none other than our old friend Signorelli's *Little Buttercup*, but more renowned as *Anything* and generally associated with the Phil Napoleon rendition of it.

For *Vocalion*, Kardos did *42nd St.*, *Shuffle Off to Buffalo*, *The Continental*, *All I Do Is Dream of You*, *Stars Fell on Alabama*, *With My Eyes Wide Open*, *Young and Healthy* and others.

The masters of the defunct *Crown* (and *Gem*, etc.) label began to appear in the new *Varsity* lineup; a similar setup to the Kardos group, with a more schmaltzy overall flavor, was being successfully merchandised on *Decca* under the name of Dick Robertson and His Orchestra, and with it, *Varsity* jumped on the bandwagon. *Margie* and *Avalon* had already been put out on *Vs* 8025 as Gene Kardos and His Orchestra, but a flock of other *Crown* Kardos' began to turn up as Dick Robertson and His Orch., Dick having been the "Bob Dixon" doing the vocals on most of the *Crowns*. These *Vs* included *Basin St. Blues*, *Alexander's Ragtime Band*, *Ida*, *Indiana*, *Some of These Days* and many others. *That's-a-Plenty*, on one side of *Royale 1754*, and which seems to have puzzled a lot of people, is likewise the identical *Cr* 3352 by Kardos.

The Kardos band disappeared from recording circles about 1939 and the only records by Kardos I have seen or heard of since then were a few sides on *Continental* in the mid-forties, including a Geo. M. Cohan medley in two parts, and a version of *All By Myself*, which was an obvious attempt to recapture the spirit and verve of earlier Kardos standard sides. But this was obviously a completely different and sadly sedate aggregation and the results are better forgotten.



Benny Frenchie

Suggestion: From its earliest days, the *Decca* company has had consistently popular artists in Louis Armstrong and the Mills Brothers. During the thirties, they appeared together on an excellent series of discs. What a fine album a collection of them would make. Free suggestion, Milt.

Riddle: If you happen to have an *Okeh* record called *Soap Suds*, take it out and play it several times. Now—who is the piano player?

Change of Pace: A recent show at Harlem's Apollo Theatre featured Sidney Bechet (on his annual visit to the States) and Butterbeans and Susie. It must have brought out the old folks in droves. From there Bechet, in another strange move, went to The Bandbox.

Advice: Do you have Armstrong's record of *Cold, Cold Heart*? Ella Fitzgerald's record of *Basin Street Blues*? The Mills Brothers' record of *You Always Hurt the One You Love*? Why not?

Available: During the early days of pop in the 40's, a New York painter held an almost perpetual jam-session in his midtown loft studios by these young men with the "new music." This would be a pointless item, except that he happens to have owned a recording machine and happens to have had it on most of the time. Anyone interested?

Pronouncement of the month: Benny Frenchie has just heard the most beautiful jazz record ever made: a second master of *Chloe* by Bunk Johnson from the session now out on *Columbia*.

Raised Eyebrows Dept.: Brunswick has just reissued Jimmy Noone's old *Decca* record of *Sweet Lorraine* and labeled it as by Johnny Dadds. Send in your congratulations today, fans!

Progress. One of the attendants at the funeral of the late Jimmy Yancey was Dizzy Gillespie, who reportedly said: "I hope someone more progressive than me will come to my funeral."

Benefit: A late-September benefit for James P. Johnson was scheduled for New York's Town Hall. The great pianist and composer has been bedridden and almost completely paralyzed for some time. The impressive list of "sponsors" of the benefit included such musicians as Willie the Lion Smith, Eddie Condon, Roy Eldridge, Pee Wee Russell, P. W. Hunt, P. W. King, Sonny Greer, Artie Shaw, Red Allen, Cecil Scott, Lucky Millinder, Cab Calloway, Bud Powell, Duke Ellington, Sidney Bechet, Lips Page, Pops Foster, Max Kaminsky, Luckey Roberts, Noble Sissle, Albert Nicholas, Count Basie, Lionel Hampton, Charlie Shavers, Louis Prima and many, many others.

the record changer

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the st. louis jazz revival

PART I

BY BOB KOESTER

(Bob Koester is a St. Louis jazz writer and collector and enthusiast, who informs us that, in his home town, jazz once again "begins to look like a permanent institution." Since we agree with him that there has been far too little coverage of the St. Louis scene, this will be the first of several brief reports by Koester in activities in that area.—The Editors.)

After the end of World War II, people in almost every part of the country became aware of the lasting value of American Jazz music. We have all read of the jazz movement in San Francisco, Los Angeles, New Orleans, Boston, Detroit, New York, but little has been heard from St. Louis, a city that had been very important in the early growth of jazz. The revival was a little late in coming to the Mound City, but it did arrive—in late 1947.

The first band to play Dixieland, as it's called locally, was a group of five or six men who used to sit in at a place in St. Louis County called the Barn. Bill Mason, trumpet; Skip Diringer, trombone; Bob Shroder, clarinet; Kenny Lehman, piano; Wally Eckhardt, bass, and Eddie Freund, drums, showed up with such regularity that it was decided to hold regular jam sessions every Tuesday night. For this purpose, Gretchen Inn, another "county" spot, was chosen and a crowd of youthful admirers soon collected. The young, inexperienced revivalists went a long way on their enthusiasm. They soon developed into capable musicians and moved to the Keg, where several substitutions were made. Don Gumpert replaced Bill Mason on trumpet and was in turn replaced by Muggsy Spreker, a Wisconsin professional who had a taste for jazz. The two alternated throughout the rest of the band's career. Bernie Barton filled in for Eddie Freund when he was drafted, and was later replaced by Jerry Fisele.

During the Keg period, when they were being paid in money and drinks, the band continued to hold jam sessions every Sunday at the Sylvan Beach Ballroom. Other local jazzmen would sit in, resulting in a packed bandstand weighed down by ten or eleven youthful musicians.

From the Keg the band continued its way up-hill through the Wedge, a return to Gretchen, the Solo Club, Burgundy Room (where they joined the union to accept jobs with Schlitz Beer and at Scott Air Force Base), Collinsville Park Ballroom, The Palladium in East St. Louis, a return to the Burgundy Room (since renamed the Bluenote) and finally their current job, replacing the entrenched Joe Smith Rampart

Street Ramblers at the Windermere Bar.

There are quite a few elements or "styles" involved in the music of these six men of St. Louis jazz. Ask them who their favorites are and they'll name men from every school of recent jazz history. Bassman Wally Eckhardt likes Wild Bill Davison. Skip Diringer might mention anyone from George Brunies to Turk Murphy. Bob Dorries will probably not mention anyone, for he developed over a longer period of time and has heard almost all of them. Muggsy Spreker was nick-named after the other horn-blowing Muggsy of the Chicago school and also owes a debt to Bill Davison's current booking in St. Louis. Chicago, New York, Los Angeles, Frisco, and New Orleans, as well as local greats, mould themselves into what ought to be known as Gretchen Inn style. An enthusiasm for playing, coupled with a lack of the "academic" approach of copying great or good solos note-for-note, has resulted in a great deal of originality of ideas—something that goes a long way with this writer in his evaluation of any band. The band also embodies enough commercial ideas to put them over with the general public, without running the risk of being called "corny."

A word should be said for the well-integrated ensemble playing of the band. The band has no stars in the balloon-headed sense of the word. There are a few members who seem to attract the attention of the crowd, but there is little if any ego problem. This is reflected in the mutual respect each member has for the playing of the others, and results in a team-spirit that makes for unusually close ensemble work. This must be heard in the flesh to be appreciated.

Several attractive offers have been presented to the band at various times by clubs and booking agencies in the major cities, but the boys have always preferred to stay at home with their wives and families. Though the present personnel may never leave their current haunts for the glamour and glory of Greenwich Village, the Bluenote, and the Hangover; it is our feeling that, once recorded, their music will be appreciated by a wide audience. At present, the band is establishing themselves very well with the clientele of the Windermere Bar. Personnel now consists of Muggsy, cornet; Skip, trombone; Sammy Gardner, clarinet; Bob Dorries, piano; Jerry Fisele, drums (leader) and Wally Eckhardt, bass.

That's one part of the story of the St. Louis Jazz Revival, about which more in forthcoming issues.



AARON HARRIS

New west coast style outfit headed by Bob Thompson, formerly of the Red Onion Jazz Band, opened September 11th at The Vat, Cliffside Park, New Jersey (opposite Palisades Amusement Park) for an indefinite series of regular Friday and Saturday night engagements. The band also appears periodically at Jimmy Ryan's (52nd Street) Monday night jam sessions along with Wilber De Paris' rip roaring Rampart Street Ramblers, the house band. Ryan's Monday nights are still the hottest thing in New York Dixieland circles.

The Dixieland Rhythm Kings, on their way to the Savoy in Boston, spent a day in New York. Former DRK trumpeter, Carl Halen, also in town for visit. Monster session ensued with DRK, Halen, and former Red Onion band. Banjos and tubas welcomed the dawn. New Orleans trumpeter Johnny Wiggs also in town for brief stay.

Wingy Mannone and Sidney Bechet each did short stints at Apollo Theatre. Freddie Washington Band at Harlem's Apollo Cafe, giving out with wild blend of dixie and jump sounds. Muggsy Spanier and Barney Bigard dropped into Ryan's jam session recently. New Wingy Mannone record of *Song from Moulin Rouge* and *Vaya Con Dios* best belly-laugh of the year. Pee Wee Hunt Band at Cafe Society for two weeks. Max Kaminsky group reported to follow.

Wild Bill Davison and friends still tossing perennial fireballs at Eddie Condon's. Pee Wee Irwin band at Nick's going strong with the business man's bounce. Central Plaza continues its human barbecue policy. Janis Band continues to hold the fort at Childs Paramount. Pianist Elmer Scoebel and trumpeter Dick Smith turn out some of the best jazz around. George Wettling, Pee Wee Russell, Johnny Windhurst, Ed Hubble carry on at Jack Dempsey's Broadway food and drink shop.

Local radio station WBNX playing well selected jazz program daily at 5:35 p. m. This is about the only way a New Yorker can tune in an occasional Jelly Roll Morton, King Oliver, or Hot Five side. Congratulations and much support to WBNX.

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records noted

GEORGE AVAKIAN
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ma rainey, volume 2

honey, where you been so long, ma rainey's mystery record, lawd, send me a man, mountain jack blues, broken hearted blues, jealousy, seeking blues, ma rainey's black bottom

This collection will increase and confirm the reputation of a singer whose greatness has been much too gradually revealed to us over several years with a (previously) limited number of reissues. *Riverside's* first Rainey collection was a revelation. This one does not sustain that mark; rather, it decidedly surpasses it.

There is much variety here. Among the four selections which are in whole or in part twelve-bar blues, it is variety of form, of mood, approach, and meaning. There is variety among the four numbers which are songs. And this variety among and within numbers shows a true range—beyond mere "variety"—on the part of the singer.

Among the blues, the "Mystery Record" (*Dying with the Blues*) is outstanding, for the singer's moving work, a good chorus by Tommy Ladnier, and an interesting, but not wholly successful, arrangement (riffs are used, as Morton said they should be, as background) by the always capable Lovie Austin. *Mountain Jack* has a fine piano accompaniment by Jimmy Blythe. The first two choruses of *Seeking* are as moving as anything she has done. A comparison of these four blues will again show Ma Rainey's emotional and expressive range. But more of that as we speak of the songs.

One of the many qualities that contribute to her greatness, and one that particularly stands out in this collection, is the

easy swing and timing of her approach. The ease, the thing that we often think that the New Orleans Negroes had a monopoly on, is certainly hers. And the timing—one cannot describe it, define what subtly perfect timing is, but one can sense it, and that is the starting point. It is the thing that Morton had, for example, that few of his present day followers can grasp—hear them, play one of his breaks. On the *Black Bottom* and the plaintive *Send Me a Man*, Ma uses her "sense of it" beautifully. And so can the way she "swings" the tango *Jealousy*—so like the way Jelly Roll would "swing" it.

The *Black Bottom* and a comparison of the subtle differences of its three choruses can be a beautiful demonstration of her mastery of this easy time-melody variation. It is the old question of control of the rhythm, making it a part of the music and the swing and the emotions without letting it take over and subdue them, I suppose.

The rest of the story, the story of her power, pathos, conviction, dignity, authority, joy, sorrow—that part too has to be felt. She has them. There is such complexity beneath the apparent simplicity of her work. And, as this collection establishes, she was capable of many moods and tones. She was a great singer.

Was she "greater than Bessie Smith"? The question (which I have previously tried only to clarify) may have to be raised again. (*Riverside* RLP 1016). (M.T.W.)

collector's items vol. I

This latest of *Riverside's* "Jazz Archives Series" brings together four couplings from the old Paramount label. Obscure though each may be, they represent some of those lesser known productions that formed the core of the early jazz record industry.

A Richard M. Jones aggregation presents *Hot and Ready* and *It's a Low Down Thing*. Both are medium tempo tunes wherein nothing spectacular happens. Most notable is the trombone player, allegedly Honore Dutray but possibly Preston Jackson, who gets off some ripe and gutty solos against a stop-time backing. Old Jones does the piano parts and the trumpeter is called Elisha Herbert. The clarinetist is unknown, albeit not as much as the alto saxist who is not even listed. The album notes also list the presence of Baby Dodds but no appropriate sounds are detectable. Somebody goofed.

The Parham-Pickett or Pickett-Parham Apollo Syncopators render *Mojo Strut*, a march-like stomp, and *Alexander, Where's That Band?* a universal question. Likely personnel are Tiny Parham, piano, Punch Miller, trumpet, Leroy Pickett, violin, and several other unknown cats, among them a rough and ready trombone whomper of the old school. Everybody seemed inspired at these archaic doings.

Tiny Parham and his Forty-Five emit *A Little Bit Closer* and *Jim Jackson's Kansas City Blues*. This group seems considerably more musically competent than those above and the interpretations were obviously well planned. Personnel are unknown but there is a full quota of horns and rhythm. *Closer* is done at a relaxed up-tempo with much fine solo work. *Kansas City* is a better than average 12 bar blues with an appealing melodic line.

Clarence Williams and his Orchestra produce *Jingles*, a James P. Johnson tunc, and *Shake 'Em Up*. Trumpet, trombone, and a couple of reeds and rhythm are about and a relaxed and swinging hot time is had. They say maybe it's Jabbo Smith on trumpet but this doesn't seem too likely. Nice music just the same. (*Riverside* RLP 1017) (R.L.T.)

johnny wiggs and his new orleanians, featuring ray burke

heebie jeebies, pallet on the floor, pretty baby, tulip stomp, congo, memories, etc., buddy bolden, mama's baby boy

A truly amazing platter of stuff. Quartets can be cute, interesting or different, but they usually remain a thing apart from the band sound. Here, however, is a four-man band playing things in a way that makes most six-to-eight piece "Dixieland" groups look sick. If these are a fair sample of what present-day New Orleans musicians can do, things are well under way toward a revival of jazz quality as well as quantity.

The album cover indicates Ray Burke as "featured," but no one man can be spotlighted playing this sort of fare. The Wiggs cornet is most gorgeously in evidence, as are Doc Souchon's fluent guitar and Sherwood Mangiapane's lively and unusual bass. Sheer good taste amply compensates for lack of trombone, piano and drums. Amusingly, the only "apology" found was for the missing trombone, in the form of some really amazing "tailgate" guitar passages in several background spots.

Heebie Jeebies is splendid. At long last you can hear that famous ending as it would have sounded if Ory had not spoken his line too soon at the conclusion. Here, and in *Pallet On the Floor*, vocals are provided by this Souchon fellow, who is as gutbucket as they come, utterly in keeping with melody and medium. And—happy day!—he does this without attempting to "make like Louie," which creates atmosphere more reminiscent of early Armstrong than could any studied imitation. This tough and capable guitar man claims

(Continued on Page 18)



BEHIND

THE COBWEBS

carl kendziora

We have on hand many communications from readers, covering a great range of subjects. Some of them wish personal replies. But we must explain that our activities in record collecting and research are in the nature of a hobby and unfortunately cannot claim our full-time attention. Thus, while we intend to write to as many of those requesting personal replies as we can, and to include all your queries and data in column eventually, we must put in our five days of work each week and spend a great proportion of the rest of the time on our research work. Don't think we are ignoring you—and have patience!

In February, we mentioned that Barney Crosby had written us about Bing Crosby's first record and gave the data as he gave it to us. Now we are taken to task by the Crosby discographer, Edward J. Mello of San Francisco, who says we have everything wrong except the band identity and record label and number! For this we assume no responsibility. We will state again here that any data given in this column and credited to anyone by name is printed for what it's worth, with responsibility belonging to the person providing the data. If we make the statement ourself, then we will take the blame for errors. However, we are always ready to print contradictory data, and here is Mr. Mello's information on Bing's first recording (which has been verified by Bing himself). The record, found by Chuck Lindsley and Mr. Mello, is *I've Got the Girl* (142785) by Don Clark and his Hotel Biltmore Orch. on Columbia 824. Vocal is a duet by Bing and Al Rinker. Hope this clears up that matter.

Label of the Month: We have the *Lyric* label this time. Label credit goes to the Lyraphone Co. of America, Newark, N.J., U.S.A. and the company priced them at \$1.00. Side shown is *Margie* (14113-2) as by Nicholas Orlando's Orchestra on *Lyric* 4236. Reverse side is *Caresse* (14114-2) as by the same band. *Lyric* is a light grey label with "Lyric" and "Lyraphone Co. of America" in bright orange. All other lettering is in black with the cat on a record trade mark in white. Masters appear in handwritten figures indented in the label or in the wax outside it. This master series is not clear; it may be their own or possibly the same series which appears on *Arto* and its group in the 17000 and 18000 range, although we doubt if these sides are that much earlier than *Arto* items in the higher range. Can anyone further our very scanty knowledge of this label? Other examples we can cite are: *Ly* 4221, coupling *Hold Me* (14050) and *That Naughty Waltz* (14049)

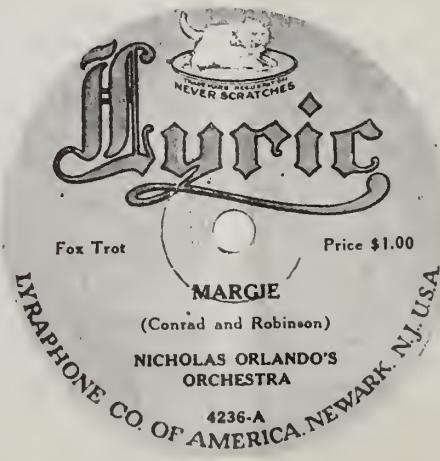
as by the Waldorf-Astoria Dance Orchestra; *Ly* 5225, *Tired of Me* (14095-2)/*Rock-a-Bye Lullaby Mammy* (14104-2), tenor solos by Sam Ash and Billy Jones, respectively; and *Ly* 8202, *Souvenir* (14017-2)/*Minuet In G* (14021-2), violin solos by Vera Barstow, acc. by Maurice C. Rumsey, piano.

We have mentioned the *Phantasia Concert* label in this column many times and usually the masters on that label have been from the *Olympic* group. But we have a report on one which ties in with *Lyric* just mentioned above. Tom Regan, of Waltham, Mass., who has sent in a lot of helpful *Pathe-Perfect* data to us, has *Phan* 14231: *Honeydew/Little Miss Charity* as by Victor Stuart's Jazzrimba (sic) Orch. He noted that the labels were pasted on and soaked them off. He found the record underneath was *Lyric* 4231 which showed the same titles but credited them to Yerke's Jazzrimba (sic) Orch. Further data on the relationship between *Lyric* and *Phantasia Concert* would be most interesting and does anyone know who put out the latter label? Tom makes no mention of masters on his *Ly* 4231. We would like to hear from him on that subject.

Keith Miller, of Toronto, Canada, would like personnel data on a good jazz item he has on Gennett's Canadian label, *Starr Gennett*. It is 9425, *Original Charleston Strut* (8455) as by Porter's Blue Devils. Anyone know who this group is? And the dope on issue on American Gennett?

Final gasp: In May our label of the month was *Variety* of the *Cameo* family. As you know, we are working on the issues of these small labels of the '20's and our work to date begins to show how it can be of value in identifying the bands. The case of one side of that *Variety*, for example. Walter Ruzica, of Belleville, N.J., furnished the *Lincoln* issue of the same master and Perry Armagnac and your columnist furnished the *Cameo & Romeo* ones in our junking explorations. Master 2474 C2: On *Va* 5081 as by The Senators, on *Li* 2628 as by The Rangers, on *Ro* 395 as by Lynn Cowan & His Loew's State Theater Orch., and on *Ca* 1167 as by Sam Lanin & His Troubadours (title: *Me and My Shadow*). This seems to prove our item to be a Lanin side! Since *Cameo* is the parent label their credit is most likely to be right. Also, who ever heard of Lynn Cowan? The other two are obvious phonies.

That's it for this time. The above Lanin item illustrates why we keep appealing to you for data on all labels in the "small" category of the '20's! It's the best way to straighten out identities of good obscure jazz sides. Send the stuff to us at 74 South Road, Harrison, N.Y. or c/o the *Changer*.



records noted

(Continued from Page 17)

to be the same Edmond Souchon, M. D., who is well known as a jazz musicologist and guiding light in the New Orleans Jazz Club. This fellow is Jekyll & Hyde in the flesh!

Pretty Baby and *Tulip Stomp* (*When You Wore a Tulip*) are unusual and good. Both prove handsomely that "pretty" and "schmalzy" need not be synonymous. *Baby* is a really delightful, danceable serenade, and fine New Orleans jazz the whole way. Burke's lovely clarinet and Mr. Wiggs' hot, rhythmic horn are ideally mated in counterpoint here, as well as on *Tulip*, which is played unusually low with a resultant tone color that utterly transforms the tune. You want something "progressive"? this is it, but it drips mouldy none the less.

Congo and *Buddy Bolden*, While in the tradition, are remarkable for the closeness and blending of the parts. Some of the harmonic changes and switches of lead that occur are wonderfully subtle, yet at no time is a very fine beat neglected or forgotten. These fellows must play together a great deal. It is very apparent here.

The medley entitled *Memories, etc.*, is the one low point of the disc. It is obviously snips of tape plastered together to "feature" Ray Burke. Burke, who bats in the same league with Bob Helm, definitely rates attention, but nobody can make sense in three bar snatches from totally unrelated performances in varied tempo. Parts of this, particularly *Memories* itself, are fine. The full version of this tune would certainly have done Burke's remarkable clarinet greater justice than did the "etc."

Mama's Baby Boy is the loudest, funniest and most raucous "lullaby" these ears have ever heard. The tune is a classic New Orleans stomp strain closely related to *Gate-mouth*, *Get It Fixed*, *South* and such. Big bellylaughs and a torrid ride-out ensemble. Man, Mr. Wiggs really mo-o-o-oves!!

Quality of recording here is good. (*Paramount* LP 107 JWF)

pete johnson

answer to the boogie, dive bomber, mr. freddy blues, zero hour, bottomland boogie, kaycee feeling, lights out mood, rock it boogie

These were recorded in 1944. Two years, that is, before Johnson's treble figures had fallen into that over-decorousness, triplet-making, and pointless double-timing which did him in about 1946.

Answer sounds like a second, and inferior, master of *Holler Stomp*. *Dive Bomber* is another version of *Blues on the Downbeat*, and, although not sustained, is good for about half its length. The Shayne number is played as a (rather undistinguished) medium blues. *Zero* and *Lights Out* are Johnson's "straight blues," in that familiar manner in which he tries to be melodic in a mood that makes the whole thing often sound unfeeling and rather—well, "chi-chi." And an odd manner it is too, when we remember how crucially full of blues feeling his boogie style is.

In *Bottomland* and *Rock It*, he attempted new bass figures. They are different, interesting, but a little too ingenious and distracting.

(Brunswick BL58041) (M.T.W.)

HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

| | | | |
|-------|---------------------|------|------------------|
| ACT | ACTUELLE | NY | NYTONE |
| AC | ACQUIN | IM | IMPERIAL |
| AJ | AJAX | INT | INTERNATIONAL |
| AL | ALADDIN | JAM | JAMBORÉE |
| AM | AMERICAN MUSIC | JO | JOE DAVIES |
| AMP | AMPERSAND | JE | JAZZ INFORMATION |
| AP | AP | JM | JAZZ MAN |
| ARD | ARDE | JR | JAZZ RECORD |
| AR | AR | JSE | JAZZ SELECTION |
| ATL | ATLANTIC | JU | JAZZ |
| AU | AUTOGRAF | KY | KEYNOTE |
| BA | BANNER | LA | LA |
| BALD | BALDWIN | KJ | KING JAZZ |
| BB | BLUE BIRD | LI | LINDOLM |
| BB | BLUE DISC | LMS | LIGHT MUSIC SUP |
| BCC | BLACK & WHITE | LU | LONDON |
| BEL | BELL | LON | LONDON |
| BILT | BILTHEURE | MA | MA |
| BN | BLUE NOTE | MA | MAISON |
| BP | BLACK PATTI | MAJ | MAJESTIC |
| BR | BRUNSWICK | MAN | MANHATTAN |
| BS | BRITISH RHYTHM SOC. | MA | MAISON |
| BS | BLACK SWAN | ME | MELROSE |
| BST | BLUE STAR | ME | MERCURY |
| BU | BUDDY | MF | MOULTE FROG |
| BU | BUCKLE & SHUTE | MI | MUSICRAFT |
| CB | CANADIAN | MO | MONTGOMERY WARD |
| CBY | ROADWAY | NA | NATIONAL |
| CA | CAMEO | NA | NATIONAL |
| CAP | CAPITOL | NOR | NORWOOD |
| CARD | CARDINAL | NO | NORWOOD |
| CA | CAS | OC | OCEAN |
| CH | CASTLE | OD | OD |
| CC | CENTURY | OP | OPERAHOUSE |
| CH | CHAMPION | OR | ORLEANS |
| CHAL | CHALLENGE | PA | PARLOPHONE |
| CI | CIRCLE | PAC | PACIFIC |
| CIT | COLLECTORS ITEM | PANA | PANACHE |
| CL | CLARION | PAR | PARAMOUNT |
| CLEAR | CLEARFONE | PAT | PAT |
| CL | CLINE | PD | POLYDOR |
| CMS | COLUMBIA | PE | PERFECT |
| CO | COLUMBIA | PE | PERFECT |
| CON | CONTINENTAL | PAR | PARADISE |
| COR | CORAL | QRS | QRS |
| CR | CONQUEROR | RAM | RAMPART |
| CR | CROWN | RE | REGAL |
| CR | CREOLE | RIA | RIALTO |
| CRS | CRESCENT | RD | ROAD |
| CR | CRESCENT | RS | REISSUE |
| CR | CRESCENT | RZ | RECORDING |
| CR | CRESCENT | SAL | SALGERT |
| CR | CRESCENT | SA | SOLO ART |
| CR | CRESCENT | SAV | SAVY |
| CR | CRESCENT | SE | SELECTION |
| CR | CRESCENT | SE | SPECIAL EDITIONS |
| CR | CRESCENT | SEL | SELBY |
| CR | CRESCENT | SI | SILVER |
| CR | CRESCENT | SG | SIGNATURE |
| CR | CRESCENT | STI | STINSON |
| CR | CRESCENT | SU | SUNSHINE |
| CR | CRESCENT | SUM | SUMMIT |
| CR | CRESCENT | SUP | SUPERTONE |
| CR | CRESCENT | SW | SWING |
| CR | CRESCENT | TE | TEMP |
| CR | CRESCENT | TELE | TELEPHONE |
| CR | CRESCENT | TR | TRIANGLE |
| CR | CRESCENT | TRIL | TRILION |
| CR | CRESCENT | UNCL | UNITED HOT CLUBS |
| CR | CRESCENT | UL | ULTRAPHONE |
| CR | CRESCENT | VD | VAN DYKE |
| CR | CRESCENT | VE | VELVET TONE |
| CR | CRESCENT | VI | VICTOR |
| CR | CRESCENT | VJR | VINYLETTE JAZZ |
| CR | CRESCENT | VO | VOCALION |
| CR | CRESCENT | VOG | VOGUE |
| CR | CRESCENT | VR | VARIETY |
| CR | CRESCENT | VS | VARSITY |
| CR | CRESCENT | WC | WEST COAST |

NOTE:

All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

1. A collector or person who solicits and receives advance remittance for a record must send the record within a period of four weeks.
2. A collector or person who orders and receives a record prepaid must pay for it within a period of four weeks.
3. A collector or person who obtains a record in trade must fulfill his end of the trade within a period of four weeks.
4. A collector or person who requests that a record be shipped C.O.D. must accept the shipment unless the shipment is damaged in transit. (A bid

on an auction or an order from a sale which states that records will be shipped C.O.D. unless otherwise instructed, is considered a request for C.O.D. shipment.)

The name of the person or collector who violates the above rules will be printed in the Record Changer upon the first violation, and the violation will be described. (Exception: where breakage or over-grading is concerned, the record is to be returned promptly to the shipper. If the parties involved do not arrive at a settlement, the matter is to be referred to the American Record Collectors Board.)

* * *
When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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CLOSING DATE FOR BIDS
 On all Records advertised
 for auction in this issue will
 be NOVEMBER 16, 1953
 UNLESS OTHERWISE STATED.

When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

Instructions and Advertising Rates FOR COLLECTORS' ADS

- 1 Column (85 Lines) \$12.50 2 Columns (170 Lines) \$25.00
 1 Page (255 Lines) \$35.00

No forms are required for the Display Ads. Type or print your ad just as it is to appear in print. Each recording group must occupy a separate line. Record lists less than one column must be submitted on our Classified Ad Forms and shown in the Wanted or For Disposition Section. The charge for ads submitted on such form is

15c per Line (on forms), 25c per Line (if no forms are used)

All such ads must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned.

Closing date for collectors' ads is the 10th of the month preceding date of publication.

SUPER AUCTION
75c MINIMUM BID
SAM MELTZER
 Box 17 % THE RECORD CHANGER, 125 LA SALLE STREET, NYC 27 NY

SUPER AUCTION
75c MINIMUM BID

HERE IS A REALLY SWEET COLLECTION TO SINK YOUR BIDS INTO. MR. MELTZER IS ONE OF THE BEST KNOWN AND OLDEST COLLECTORS IN THE HOBBY AND IT IS WITH GREAT SORROW THAT HE IS DISPOSING OF HIS COLLECTION. THERE ARE SOME REAL GEMS HERE SO SEARCH THEM OUT. PLEASE BID BY NUMBER TO THE LEFT OF EACH COLUMN AND IF POSSIBLE SUBMIT YOUR BIDS ON A POST CARD. WINNERS WILL BE NOTIFIED AFTER THE CLOSING DATE OF THE AUCTION TO REMIT AMOUNT OF WINNING BIDS PLUS 25% FOR PACKING CHARGES. THE RECORDS WILL THEN BE SHIPPED VIA RRX SHIPPING CHARGES COLLECT UNLESS YOU DESIRE PP SHIPMENT. IF THE LATTER IS THE CASE YOU WILL HAVE TO REMIT POSTAGE IN ADVANCE AND ALL RESPONSIBILITY FOR BREAKAGE WILL BE YOURS. IF YOU WILL NOT ACCEPT JUST ONE RECORD IF THAT IS ALL YOU SHOULD WIN PLEASE TELL US THAT NOW RATHER THAN NOT HONORING YOUR WINNINGS. GOOD LUCK TO ALL. CLOSING DATE IS NOVEMBER 16.

ACETATE

- 1. MAKE ME PA-LET ON FLOOR/BALLIN JACK V+
- ALABAMA RASCALS
- 2. GA ORIND/RUKUS JUICE SPECIAL RO 5136 F
- 3. ENDURANCE STP/ELK DIAMOND TWRNO 5137 V
- 4. STP THAT THING. JOCKEY STOMP ME 12689 E
- 5. NANCY JANE/DIRTY DOZ COUSIN ME 70163 N/E+
- ALL STAR SWING BAND
- 6. OUT OF NOWHERE/ SWT GA BRWN SS 1045 E+
- RED ALLEN
- 7. EVERYBODY SHOUT/FUN FEATHERS BB 6588 N
- 8. IT SHOULD BE U/PLEASIN PAUL BB 10235 N
- 9. FROMIN/ PATROL WAGON BL VI 23066 N/1-
- A. AMMONS
- 10. MONDAY STRUGGLE/ BASS GOIN BA 12000 N
- 11. B W / MECCA FLAT BLS SA 12001 N
- (ABOVE TWO RECORDS PRE WAR LAM)
- IVIE ANDERSON & BOYS
- 12. ALL GOOS CHILL'N/OZ PLANTATN VR 591 N-
- LOUIS ARMSTRONG
- 13. OROP THAT SACK/CHARLES PIERCEBR 2502 N
- 14. WIL0 MAN BL/ GULLY LOW BLS SE 5003 N
- 15. WHO'S IT/ OROPPIN SHUCKS REO VINYL N-
- 16. DEAR OL SOUTHLAND/WEATHER BO HRS 18 N/E
- 17. OOT RTHY/ U CAN DEPENO ON CO 2590 E-
- 18. LAST TIME/ ORY CREOLE TRAM CO 35838 E+
- 19. MAHOOGANY HALL/ BEAU KO0 JK CO 35879 E+
- 20. MONDAY OATE/WEATHER BIRO CO 36375 N/E+
- 21. OONT JIVE ME/ CHICAGO BRKDNW CO 36376 N/E+
- 22. OOT BRAN NEW SUIT/IN MOOD LVEDE 579 E
- 23. IN SHOOTING HI/GOT FINGERS C DE 623 E
- 24. HOPE GABE LIXES/SHOE SHINE B DE 672 V
- 25. REO SJALS SUNSET/TRSURE ISLN0DE 648 E
- 26. YES YES MY MT/PUT EGGS BASKETDE 698 N-/E
- 27. MAHOGANY HALL ST/RHY SAVED W OE 824 E
- 28. AVNTIOE/ LYIN 2 MYSELF OE 835 E+/E
- 29. SWING THAT MUSIC/THANKFUL OE 866 V+
- 30. IF WE NEVER MEET/DIPPERMOUTH OE 906 E+
- (ABOVE DIPPERMOUTH W J. DORSEY)
- 31. ON COCOANOT ISLANO/2 SWHT OE 914 E
- 32. HAWAIIAN HOSP/LITTLE BAMBOO DE 1216 E+/E
- 33. CARRY ME BACK OL VA/DARL GRAYOE 1245 E
- (ABOVE W MILLS BROTHERS)
- 34. RED CAP/PUBLIC MFLOOY #1 DE 1347 N
- 35. SHE OUGHTER HAV/CUBAN PETE DE 1353 N-
- 36. URS & MINE/ SUN SHOWERS DE 1369 E+
- 37. GOT HIT FULL RHY/ALEX RAGTME DE 1408 E+/V+
- 38. SUNNY SIOE. ONCE IN WHILE DE 1560 V+
- 39. DOUBLE OARE/SATCH MOUTH SWNG DE 1636 E+
- 40. TMT PLAYERS LAMENT/SWT AS SGDDE 1653 E+/V
- 41. ON SENT SIDE/ITS WONDERFUL DE 1841 N/E+
- 42. SOMETHING TELLS ME/LOVE WLKO OE 1842 V
- 43. NY WALKING STK/SNG IS ENDEO DE 1892 E
- (ABOVE W MILLS BROTHERS)
- 44. NATURALLY/GOT POCKFL0RNS OE 1937 E+/E
- 45. CANT OIV ANYTHING/PINT MISBV OE 2042 E+
- 46. HEAR ME TALK/SAVE IT PRETTY OE 2405 E
- 47. SAVOY BL/ME & BROTHER BILL DE 2538 N-/E
- 48. SAVOY BL/ME BROTHER BILL OE 2538 E
- 49. JUST NO ACCOUNT/U LUCKY GUY DE 2934 N-/V
- 50. LOUIS/POOR OLO JOE DE 3011 E-
- 51. W P A / MARIE DE 3151 E
- (ABOVE; VERY RARE,CUT-OUT IMMEDIATELY AFTER ISSUE)
- 52. CAIN & ABEL/U RUN MOUTH,ILL DE 3204 N-/E
- 53. CUT OFF LEGS/SWTHRTS ON PRDE DE 3235 E+
- 54. LAZY MISS STEAMER/HEP CATS DE 3283 E/V
- 55. ONG LONG AGO/COVER WATERFRONTDE 3700 N-/E
- 56. IN THE GLOAMING/EVERTHING BN DE 3825 E/V
- 57. YES SHU/ILL GET MINE AVABY DE 3900 E
- 58. UBE0 2 LOVE U/LEAF FROO DE 4106 E+
- 59. CASH FOR TRASH/ I NEVER KNEW DE 4229 E/V-
- 60. COQUETTE/AMONG SOUVENIRS OE 4327 E-
- 61. JODIE MAN/ I WONDER DE 18652 N-
- 62. GA GRINO/CCME BACK SWT PAPA OK 8318 N-
- 63. OONNA GET CHA/OONT FORGET MESOK 8343 N-
- 64. WHOS 'IT/DROPPIN SHUCKS OK 8357 V
- 65. BIG FAT MA SKINNY PA/ SWT LITOK 8379 E+
- 66. BUNBET CAFE/ B10 BUTTER EOG OK 8423 E+
- 67. JAZ LIPB/ SK10 OAT OE OAT OK 8436 E+
- 68. IRISH BLK BTMW/ U MADE ME LUV OK 8447 E+
- 69. IM NOT ROUGH/GOT NO BLB OK 8551 V
- 70. ROCKY IN CHAIR/AIN0T OOT NOBOOY OK 8756 E+/V
- 71. WHEN U SMILIN/SOME OF THESE OK 41298 E
- 72. WHEN BLEEPLY TIME OWN/OLO WHNOK 41504 N-

LOUIS ARMSTRONG CONT.

- 73. KING OF ZULUS/LONESOME BLS OK 41581 N
- 74. MEMORIES U/GEE I LIKE MAKE UPAE 854 N
- 75. MEMORIES OF U/GEE BUT I LIKE PAE 854 N-
- (ABOVE W BOSWELLS)
- 76. PNUV VEND/ U LUCKY 2 ME PAE 865 N
- 77. SONG ISLANOS/CONFESSIN PAE 909 N
- 78. TIGER RAG/ OL MAN BL PAE 942 N
- 79. TIGER RAG/OL MAN BL PAE 942 E+
- 80. DALLAS BL/ PUT & TAKE PAE 973 N
- 81. U RASCAL U/ POOR RICHARD PAE 992 N
- 82. THATS MY HME/HOBO CANT RICE VI 24200 E
- 83. HATE 2 LVE U NOW/WISH U NEV VI 24204 E
- 84. MISS BASIS/SWT SU JUST U VI 24321 E+
- 85. BACK O TWN BL/LINGER IN MY VI201512 N-
- 86. MAHOGANY STP/WH RE BL WERE VI202088 N-
- 87. ROCKIN CHAIR/JACK ARMSTRONG VI202348 N-
- 88. BASIN ST BL/ST LOUIS BLS VO 3008 E/E-
- 89. EXACTLY L.KE U/AINT MISBHVN VO 3040 E+/E
- 90. CONFESSIN/IF I CUO B U VO 3059 E
- 91. I B GLAO WHEN U O/BOOY SOUL VO 3072 E/E-
- 92. SUGAR FT STRUT/FIREWELLS VO 3148 E-
- 93. U DRVN ME CRAZY/KEARY BL VO 3216 E+
- 94. TITE LIKE THIS/HEAH ME TALK VO 3303 E-
- 95. MY SWT/CANT BELIEVE U IN LV VO 3308 N-
- 96. AFTER U GONE/GOT RHY VO 3643 E+
- LOVIE AUSTIN
- 97. STEPPIN ON THE BL DE TEST N-
- 98. TRAVELINO BL OE TEST N
- 99. STEPPIN ON THE BL/TRAVELING PM 12255 E+
- 100. STEPIN ON THE BL/TRAVELING PM 12255 V-
- (ABOVE WITH A OIG)
- 101. PEEPIN BL/ GA BRKOWN PM 12277 F
- 102. JACKASS BL/FROG TONGUE ST PM 12361 E-
- VIOLA A 'STIN W LOVIE AUSTIN
- 103. U OONT MEAN ME/OUT BOJNO TRNPM 12363 N
- BILLY BANKS RHYTHMAKERS
- 104. U DONT NO MY MIND/BARREL HSEVD 4802 E+
- BILLY BANKS RHYTHMAKERS
- 105. OH PETER/ MARGIE CMS 110 N
- BAFEFOOT BILL
- 106. MY CRIME BL/SNIGLIN BL CO 14510 N-
- 107. SCUFFLIN BL/ITS NOGOOS BUZ PM 12942 E
- (ABOVE; 1/2 HR CRK)
- VIOLA BARTLETTE (ACC. BY L.A 'STIN)
- 108. TENN BL/GO BACK WHERE U BY PM 12322 N-
- 109. WALK EASY CAUSE PAPA/SUNDAY PM 12369 N
- COMINT RASIE
- 110. COUNT STEPS IN/BLUE JAZZ JSF 552 N
- 111. BUGLE CALL BLS/ 1/2 JSF 589 N-
- 112. MOON NOCTURNE/SOMETHIN NEW OK 6449 N
- 113. SUB DEB BL/HOW LONG BL VO 501C N-/E
- JOHNNY BAYERSDORFFER JAZZOLA ORCH
- 114. WONDER WHERE EASY/WAFFLE MANOK 40133 V/V-
- SIDNEY BECHET
- 115. SWTIE DEAR/MAPLE LEAF RAG BB 7614 E+
- 116. SHAG/FOUND NEW BABY BB 10022 E+
- 117. SAT NITE BL/ STEADY RIOER BN 502 N
- 118. WEARY WAY BL/QUINCY ST ST BN 517 N-
- 119. WIL0 MAN BL/ SHAKE IT & BRK VI 26640 E+
- 120. OL MAN BL/N0BODY KNOWS WAY VI 26663 E+
- 121. AINT MISBEHAVIN/BL 4 U JOHN VI 26746 V+
- 122. 1 O CLOCK JP/BL IN 3RDS VI 27204 N/E+
- 123. O LADY BE GO/ROSE RM VI 27707 N-
- 124. WOOCH0E/BLS IN THE AIR VI201510 N-
- GRAEME BELL GROUP
- 125. THE TICKLE RAG/BL 4 SHIRLEY AMP 10 E
- 126. C 7TH ST/ 2 CLAR BLS AMP 14 N
- ROGER BELLS J.B. WITH MAXIE
- 127. OH THATS/ WOLF GANO OUB E+
- BIG BILL & ORCH
- 128. LETS REEL & ROCK/U O0 ME ANYME 70664 V
- 129. I START CUTTIN ON U/GOT GET VO 4095 N/E+
- 130. WHY DID U O0 THAT/TRUCKIN VO 4205 E/P
- BIG MACEO
- 131. CHICAGO BRKDOWN/WINTERTIME B8340743 N
- 132. WINTER TIME/CHICAGO BRKDOWN B8340743 N-
- BARNEY BIGARD
- 133. CLOUDS IN MY HEART/FROLIC B VR 525 E
- 134. CARAVAN/STOMPY JONES VO 3809 E
- 135. JAZZ A LA CARTE/OEMI TASSE VO 3842 N
- 136. ORUMMERS DELTIE/IF I THOT U VO 3985 E+
- BIX RHYTHM JUGGLERS
- 137. TODDLIN BL/ OH BABY BRE 2501 N

BIX RHYTHM JUG/HITCHS HAPPY HARMONISTS

- 138. DAVENPORT BL/WASHBOARD BLDEC 2206 N
- 139. DAVENPORT BL/WASHBOARD BLDEC 2206 E+
- BIX RHYTHM JUGGLERS
- 140. TODDLIN BLS/SENSATION HRS 23 N
- BIX & WOLVERINES
- 141. COPENHAGEN/MAPLE LEAF RAG UNCA 46 E+
- 142. SINCE BEST GAL/ BORRY VO 3149 E-
- CHU BERRY
- 143. MONDAY AT MINTONS/BLOWINGSCMS 541 N
- JIMMY BERTRA'D
- 144. LITTLE BITS/STRUGGLING VO 1035 E
- 145. IOLE HR SPEC/47 ST STP VO 1060 V
- 146. IDLE HR SPEC/47TH ST ST VO 1060 V-
- 147. EASY COME EASY/BLS STP TEST E
- 148. IF U WANT B SUGAR/GOIN HT VO TEST N-
- JACK BLAND RHYTHMAKERS
- 149. ITS GONNA B U/SHINE ON UHCA 111 N
- BLIND BLAKE
- 150. STEEL MILL BL/SOUTH BOUND OUB N-
- 151. C.C. PILL BL OUB E+
- 152. PANATHER SOUALL BL/NO OUGH/PM 12723 N-
- BLYTHES BLUE BOYS
- 153. THERELL COME DAY/SOUTHERN HF 15344 E+
- 154. BOHUNKUS BLS/BUO0Y BURTON PM 12368 E+
- 155. ADAMS APPLE/MESSIN ROUNO SG 806 E+
- 156. ORIENTAL MNA/ MY BABY VO 1180 N
- 157. POUTIN PAPA/WARY WAY BL VO 1135 V
- (ABOVE RM CHP NO GR)
- 158. HOT STUFF/HAVE MERCY VO 1136 E
- (ABOVE 1 1/2 HR CRK)
- LUCILLE BOGAN
- 1159. NEW WAY 7L PAY ROLL BL BR 7051 N-
- DOBRY RAG
- 160. SINGLE TREE BL/FIRE DETVE PM 12827 N
- ADA BROWN
- 161. PANAMA LINT/TIA JUANA MAN VO 1009 E-
- BESSIE BROWN
- 162. TAINT BOOT FAULT/BL SINGERBR 4346 N
- HENRY BROWN/ IKE ROGERS
- 163. STP EM DWN THE BRICKS/MALTRB 7086 V
- 164. STP EM OWN /MALT CAN BL CRL 12 N
- 165. BL STP/BLINO BOY BL VM 12934 E+
- 166. EASTERN CHIMES/DEEP MORG PM 12988 N-
- 167. HENRY BRWN/21ST STP SG 909 E+
- BROWNLESS ORCH
- 168. DIRTY RAG/PECULIAR OK 40337 V+
- BICKTOWN FIVE
- 169. REALLY A PAIN/STEADY ROLL GE 5419 E
- BITTERFIELD GROUP/STACY
- 170. NY BL HVN/AFTER U GONE ACETATE E
- (ABOVE GLASS BASE /HR CRK)
- DON BYAS 8 OP
- 171. WALKIN AROUND/RED CROSS BSF 28
- 172. CANT GET WARME0 SWING TEST N
- 173. PRETTY GIRL LIKE MELODY SWING TEST N
- 174. PLEASE ONT TALK WHEN IM SWING TEST N
- 175. TALK OF TOWN SWING TEST N
- CARMICHAELS COLLEGIANS
- 176. WALKIN OOG/MARCH HOODLUMS CH 40001 E+
- HOAGY CARMICHAEL W BIX
- 177. GA ROCKIN CHAIR VI 25494 N-/E+
- LEROY CARR
- 178. JST RAG/BAO LUCK ALL TIME BB 5946 E+
- 179. STRAIGHT ALKY BLS 1/2 VO 1290 N
- (ABOVE; * 4 RM CHP)
- 180. NEAN MISTREATER MAMA/BL SSV0 2657 V+
- BENNY CARTER
- 181. MORE THAN U/SHUFFLE BUG OK 5508 N
- (ABOVE; RM CHP NO GR)
- 182. BEALE ST BL/JOE TURNER BL OK 6001 N-
- 183. SLOW FREIGHT/SLEEP VO 5399 N
- 184. FISH FRY/AMONG SOUVENIRS VO 5458 N
- 185. TIGER RO/WALTZIN THE BL VOE 19 N-
- 186. LOVE THAT THING/PIN IN OK 8887 N
- 187. NY PENCIL WONT WRITE/BOOT OK 8912 N
- THE CELLAR BOYS
- 188. WALIN BL/BARREL HOUSE ST BLANK N-
- ANDY CHATMAN
- 189. SHAKIN JELLY/HARD TIMES BR 7185 N-
- CHICAGO FOOTWARMERS
- 190. ORANOMAS BL/BALLIN JACK OK 8533 E+
- 191. MY BABY/ORIENTAL MAN OK 8548 E+
- 192. LAOY LOVE/BRWN BOTTOM BESSOK 8613 N-
- 193. MY GIRL/SWEEP EM CLEAN OK 8792 N-

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER, 125 LA SALLE STREET NYC 27 NY

AUCTION

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

BENNY GOODMAN CONT.

- 403. STOMPIN SAVOY/VIBE BL VI 25521 N-
404. HANDFUL KEYS/VIENI VIENI VI 25705 N
405. CLARA LA KING/HACKETT JAZZGL. ACETATEN-
SONNY GREER MEMPHIS MEN(ROYAL BL)
406. BEGOARS BL/SAT NITE FUN CO 2833 G+
GULF COAST &
407. Q ALWAYS OIL MINO/DAYLITE CO 14373 N
BOBBY HACKETT ORCH
408. ROSE RIO GRANDE/PENNIES HVNMELR 1401 N-
HALFWAY HOUSE ORCH
409. PUSSY CAT RAG/BARATARIA OK 40318 V+
GENE HALL
410. BEGGOE IN VAIN/BO RAM ST BW ACETATE E+
GLENN HARTMAN
411. UP RIGHT ORGAN/JAZZ ME BL CO 35263 E
HAPPY MARMONISTS/BICKTOWN 5
412. STEADY STEPPIN/HOT MITTENS CLAX40353 N
COLEMAN HAWKINS
413. SHE FUNNY THAT WAY/MEET OR BB 10477 E+
414. WHEN DAY DONE/BOUNCE BEAN BB 10693 E+
415. CHICAGO/NETCHA ORN OE 661 E
416. MEDITATION/WHAT HARLEM IS OE 742 E
417. SMILES/STRANGE FACT OEE 6445 E+
418. STAR DUST/AVALON HMV 4496 N/N-
419. SYZET GA BROWN/OUT NOWHERE HMV 8812 E+
420. CRAZY RHYTHM/HONEYUCKLE R VI 26219 E/V
421. WAY DWN YONDER/BL EVERMORE VOE 218 E+
FLETCHER HENDERSON
422. ST LOUIS SHUFFLE/VARIETY ST BB 10246 N-
423. SUGAR FOOT STP/HOCUS POCUS BB 10247 E+
424. CLARINET MARM/HOT MUSTARD BR 3406 V+
425. STOCKHOLM ST/HAVE IT READY BR 3460 E-
426. CAN U TAKE IT/YEAH MAN BRE 1695 E
427. P D Q BL/LIVERY STABLE RL CD 1002 E
428. BUSINESS IN F/CASA LOMA ST CO 2615 E-
429. HOT X ANXIOUS/COMIN GOIN CO 35840 N-
430. MEMPHIS BL/SHANGHAI SHUFFLE DE 158 E+
431. IT TALK TOWN/NAGASAKI DE 18253 E+
432. GOT 2 SING TORCH/NITE LIFE DE 18254 E+
433. SENSATION/FIOGETY FEET UHCA 21 N-
434. HOUSE OAVIO BL/INEVER NEW UHCA 57 N/N-
435. WORDS/CDPENHAGEN VO 14926 N-
436. NAUGHTY MAN/SHANGHAI/SHUF VO 14935 E
437. SUGAR FOOT STP/BL RHYTHM VR 8052 E
MEL HANKE TRIO/CASS SIMPSON
438. HINDUSTAN/AFTER U GDNE SD V
J.C. HIGGINSBOTTOM
439. GIVE ME TEL #/BIGG BL HRS 403737N-
ALEX HILL
440. AINT IT NICE/FUNCTIONIZIN VO 2826 E
441. STOMPIN EM OWN/TACK HEAD BR 80034 E
BERTHA HILL (ACC BY LOUIS & RM JONES)
442. KID MAN BLS/LON LON BLS OK 8273 V
443. GEORGIA MAN/TRBL IN MIND DK 8312 N-
BERTHA CHIPPI HILL(ACC BY R.M.JONES)
444. LEAVENWORTH BL/PANAMA LTM OK 8367 V-
445. STREET WALKER BL/MESS KATIS DK 8437 N-
446. SPDRAT MODEL MAN/DO DIRTY OK 8473 V
447. PRAT CITY BL/GDOD TIME FLAT HRS N-
EARL HINES
448. ROSETTA/GLAD RAG DLLL BB 10555 E+
449. WHIRL IN WHIRL/E.JONES W HINES ORCH
DORD 101 N-
450. CIG FOR COMPANY/ELLA FELLA OOR 102 N-
451. JUST TOO SOON/CHI HIGH LIFEHRS II N
WINSTON HOLMES + CHARLIE TURNER
452. SKINNER/K C DOG WALK PM 12815 N-
BILLIE HOLIOAY
453. I ALL 4 YOU/I HEAR MUSIC OK 5831 N-
454. GA ON MY MIND/LETS DO IT DK 6134 E
455. GOD BLESS THE CHILD/SOLITUOEDK 6270 E+
456. OIO I REMEMBER/NO REGRETS VO 3276 N-
457. A FINE ROMANCE/CANT PRETEND VO 3333 E+
458. WHERE IS SUN/DONT KNOW IF VO 3543 E+
459. FUNNY THAT WAY/TRAVLIN ALDNEVO 3784 E+
460. WISH I HAO U/GCNNA LOCK HRT VO 4238 V
461. ORN OF LIFE/THAT ALL ASK VO 4631 N-
ART HOODES.
462. SNOWY MORN/4-5 TIMES BW I N
463. MAPLE LEAF/YELLOW OGG BL BN 505 N-
464. SLOW EM OWN BL/SHE CRYIN 4 BN 506 N
465. CLARK RANDOLPH/CHANGE MD BN 508 N
466. U GOT GIVE ME/BEED ROCK BL JR 1002 N-
467. FOUND NE BABY/4-5 TIMES SG 101 N

ART HOODES CONT.

- 468. OIGA OIGA DOO/TIN ROOF SG 102 N-
469. SELECTIONS FRM GUTTER/ORGAN SG 9001 N-
470. SING U SINNERS/SUNNY SIOE/BLS
GLASS BASE ACETATE N-
471. YANCEY SP/BLK T & BL * * ACETATE N-
472. THE MOOCHE/4-STIMES * * ACETATE N-
473. YANCEY SP/B.W. BLS & SWT LORRAINE
GLASS BASE ACETATE N-
474. LIBERTY INN ORAG/MONDAY DATE/
ORGAN GRINBER/BUGLE CALL G.B.ACETATE N-
475. BLUES BW/BLUES(W MEZZ) BLANK N-/E
JOHNNY HODGES
476. SO QUEEN BESS/THAT BL OL BB 11117 N-
477. ON IN OUT BACK/PASSION FLOWERBB 300817 N-
478. RENT PARTY BL/RABBITS JUMP OK 5100 N-
479. LET SONG OUT HRT/IF U WERE VO 4046 N-
480. EMPTY BALLROOM/U WALKEO OUT VO 4213 E+
481. PYRAMID/LOST IN MEDITATION VO 4242 N-
482. BLES SERE/JITTERBUG(LAM CRK)VO 4309 N/E
483. SWINGIN IN OELL/LOVE SWTIME VO 4335 N-
484. DANCIN ON STARS/IN NOTHER W VO 4622 E+
485. CAN COUNT ON ME/KITCHEN M VO 4917 E+
486. DANCE OF GOOD/HOMETOWN BL VO 4941 N-
487. KNOW WHAT U DO/ORM BL VO 5353 V
488. TIRED SOCKS/SKUNK HOLLOW BL VO 5533 N-
HOUDO HEAD HENRY (1/2 RM CHP)
489. SILVER DOLLAR/LOW OWN HOUND VO 1288 N
BESSIE JACKSON
490. SEABOARD BL/TROUBLEO MIND ME 12763 E-
491. SLOOPY DRUNK/ALLEY BOOGIE ME 12494 E-
492. BAKIN POWDER BL/MEAN TWISTERME 19021 E
493. WALKIN BL/FRDY TWO HUNDRO ME 13086 E
494. MY MAN BDOGAN ME/PIG IRON 6 ME 13342 E-
495. RECKLESS WOMAN/TIRED AS I PE 308 E+
496. SHAVE EM DRY/BARBECUE BESS PE 332 E+
JIM JACKSON
497. MOBILE CENTRAL/MONDAY WOMAN VI 21236 N
498. GONNA MOVE TO LA./PART 2 VI 21671 E+
499. HEY MAMA NICE LIKE THAT/P2 VO 1284 E
PRESTON JACKSON BAND
500. ITS TITE JIM/HARMONY BL PM 12400 N
501. TITS TIGHT JIM/HARMDNY PM 12400 V
502. YEARNIN FOR MANOALAY/TROM M PM 12411 E+
BUO JACKSON J KINGS
503. CLAR MARM/OPUS #1 SANS MEL JAZZ 102 E+
504. CANT BELIEVE/OPUS #1 SG 103 E
504. CANT BELIEVE/OP #1 SANS MEL SG 103 E
505. LAUGHING AT U/CLAR MARM SG 106 E+
506. OPUS/SUGAR FOOT(WELROSE BD) DUB E+
JAM SESSION AT VICTOR
507. HONEYUCKLE/BLUES VI 25559 E+
HARRY JAMES
508. BDO WOO/WOO WOO BR 8318 E
JESSIE JAMES
509. HIGHWAY 61 OE TEST E+
510. SWEET PATUNI DE TEST E+
JAZZ MAN ACETATE OR TEST
511. COME BACK SWEET/HDT HOUSE JM 6 N-
BLINE LEMON JEFFERSON
512. GOT THE BLS/LONG LONESOME PM 12354 E+
513. BEGIN BAK/DL ROUNDERS BL PM 12394 N
514. PRISON CELL/LEMONS WRRIED PM 12622 E-
515. HANGMANS BL/LOCKSTEP BL PM 12679 N-
516. EAGLE EYEO MAMA/DYNAMITE PM 12739 V+
517. SAT NITE SPENDER/OIL WELL PM 12774 E+
518. NOBODYS FALUT/DARK WAS NITE CO 14303 N
519. GONNA RUN CITY/JESUS COMING CO 14391 N-
520. MOTHERS CHILDRENN HVE/HAD MY CO 14343 E+
521. KEEP LAMP TRIM/CANT KEEP FRMCO 14425 N
522. LET U LITE SHINE/GOD DONT NVCD 14490 E-
(ABOVE: RM CHP ND GR.)
523. TAKE BURDEN LORD/GOD MOVES VO 3051 E+
BINK JOHNSON
524. WEARY BL/MODSE MARCH JM 9 N
525. BUNK BEING INTERVIEWED JM 33 N-
526. ORY CREOLE TRAM/CARELESS WOR 115 E+
(ABOVE: BUNK WITH TURK)
527. ALEX RAOTIME BAND OE TEST E+
528. TISHMINGO BL OE TEST E+
529. MARYLAND MY OE TEST E
530. U ALWAYS HURT ONE U LOVE DE TEST E-
531. FRANKLIN ST/BIG CHIEF BTAXEPLAIN LB N
532. FRANKLIN ST/BIG CHIEF BT PLAIN LB N
533. BIG CHIEF BTAXE/FRANKLIN STPLAIN LB N

BINK JOHNSON CONT

- 534. FRANKLIN ST/BIG CHIEF BAXE PLAIN LB N
535. BIG CHIEF BATTLE AXE/F ST BLANK N-
536. BIG CHIEF BATTLE/FRANK ST BLANK N-
EDITH JONSON
537. HRT ACHING BL/AINT NO MORE OK 8748 N-
538. HOVEY DRIPPER/5/4WORTH LIVERPM 12823 G+
539. GOOD CHIB/CANT MAKE NOTHER PM 12864 E
ELIZABETH JOHNSON
540. SOBWIN WOMAN/BE MY KID OK 8789 E+
JAMES P JOHNSON
541. BL FOR FATS/BLUEBERRY RHY SG 28105 E+
LIL JOHNSON
542. SAM HOT DOG/GET FRM FEANUT VO 3240 N-/V
(ABOVE: RM CHP 2 GR)
LONNIE JOHNSON
543. SHE AINT RITE/SOMEBODYS GOT BB 8684 E+
544. PLAYIN W STRINGS/STP EM LONGOK 8588 E-
545. MOVE OVER/HARLEM TWIST OK 8638 V-
546. FEELS SO GOOD/PARTS 3 PA OK 8697 N
(ABOVE: SWITH SPENCER WILLIAMS)
547. U DONE LOST GOOD TH/PT 1/2 OK 8733 N-
548. BABY PLEASE DONT LV/SUN OWN OK 8754 N-/N-
549. JUST ROAMING MAN/BL ONLY GH OK 8875 E+
MARGRET JOHNSON (ACC. C WILLIAMS)
550. PAPA MAMAS ALONE/CHANGEABLE OK 8185 E-
MARY JOHNSON
551. WESTERN UNION/BLANK MEN BR 7081 N
552. MUOY CREEK BL OE TEST N-
553. KEY TO MT/BARREL HOUSE FLAT PM 12996 N-
PETE JOHNSON
554. KAY CEE DN MINO/BL DN DWN OE 3384 E+
555. JUST FOR U/PETES MIXTURE OE 8582 N
556. PETS BL/LET EM JUMP SA 12005 E+
557. BUSS ROBINSDN BL/8&O BLS SA 12006 N-
558. BABY LOOK AY U/CHERRY RED VO 4997 N-
JOLLY JIVERS
559. HUNGRY MAN SHUFFLE/PIAND WOR 13606 E+
JONAH JONES
560. HEADIN 4 PARIS/JOHNAHS WAILSWF 243 E+
MAGGIE JONES
561. PDDR HOUSE/THUNDERSTORM CD 14050 V-
562. BLACK RIDER/TRBL IN MIND BB 6569 E/V
R.M. JONES JAZZ W.
563. DUSTY BOTTOM/SCAGWORE OK 8431 V
(ABOVE: RM SHP ND GR)
JONES-COLLINS ASTORIA 8
564. ASTORIA STRUT/DUET STD BB 8168 N
565. DAMP WEATHER/TIP EASY BL BB 10952 N
JONES-SMITH INC.
566. LADY B GOOD/BW VO 3459 N-
CHARLEY JORDAN
567. BIG 4 BL/KEEP IT CLEAN VO 1511 V+
JUNGLE BANO
568. TIGER RAG/PARTS 1 2 BR 4238 V+
569. JOIN VDDM VOOM/RENT PARTY BR 4345 E/V+
570. JUNGLE MAMA/DOG BOTTOM BR 4450 E+
571. BLACK ' BLUE/JUNGLE JAM BR 4492 E
JUNGLE KINGS
572. DRKTN STRUT/FRIARS POINT UHCA 4 N-
573. 12TH ST RAG/ROCKIN IN RHY BR 6038 E/V+
MAXIE KAMINSKY
574. OR JAZZ/SHOE SHINNERS DRAG BN 507 N-
REV. KELSEY
575. EVERNING PRAYER/TELL ME HW MGM 10303 N-
KENTUCKY GRASSHOEERS
576. MAKIN FRIENDS/SET BL WHN IT BA 6360 E
FREDDIE KEPPARD
577. SALTY DOG/STOCK YARD STRUT AM 3 N-
GENE KRUPA
578. SWING IS HERE/HDP GAB BB 10705 E+
YANK LAWSON JAZZ BAND
579. SQUEEZE ME/SHEIK SG 28103 E+
580. 2 MANY TIMES/STUMBLIN SG 28107 N
581. THATS P-ENTY/YANG W BLS SG 28108 N-
(ABOVE: I * HR CRK)
LEADBELLY
582. RED CRDSS STORE BL/ROBERTA BB 3709 E
583. LAST GD ROUND/LIPS PAGE) BB 8981 N-
584. LEAVIN BL/GDOD MORN BL BB 8791 E
585. FOUR OAY WORRY/NEW BLK SNAKRO 5439 E
586. DONT LDVE ME/PINTOPS BW G.B. ACETATEN-
587. GDOD MORN BL/MAMA LEVTS YOU BLANK N-
MEADE LUX LEWIS
588. WHISTLIN BL/HONKY TONK VI 25541 N

AUCTION

SAM MELTZER

BOX 17, THE RECORD CHANGER, 125 LA SALLE ST NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

| MEADE LUX LEWIS CONT. | | | MEZZ MEZZROW CONT. | | | JELLY ROLL MORTON CONT. | | |
|---------------------------------------|----------------|------------|--------------------------------------|----------|------------|--|-----------|------------|
| 589. WHISTLIN/HONKY TDNK TRIN | BB | 10175 N/E+ | 647. IF U SEE ME COMIN/ROYAL GARDBB | BB | 10087 E/V+ | 717. GRANDPAS SPELLS/CANNON BALL | VI | 20431 V+ |
| 590. BEAR CAT CRAWL/(A.AZMONS) | CO | 35961 N- | 648. REVOLUTIONARY BL/GETTIN | BB | 10088 E | 718. HYENE ST/BILLY GOAT ST | VI | 20772 N |
| 591. YANCEY SPECIAL/BW | OE | 3387 N- | 649. APOLOGIES/ SENDIN VIPERS | BB | 10250 E | 719. JUMBLE/ AFRICAN HUNCH | VI | 21345 E/E+ |
| 592. CLOSIN RR BL/FAR AGD BL | SA | 12004 N | 650. LOST/MELODY FRM SKY | BB | 6320 E | 720. SHOE SHINNERS ORAG/SHREVEPT | VI | 21658 G+ |
| LILS HOT SHOTS/RED ONION J.BABIES | | | 651. MELODY FRM SKY/LOST | BB | 6320 N- | 721. PRETTY LIL/N.O. BUMP | VI | 38078 V- |
| 593. DROPT THAT SACK/SANTA CLAUS TEST | N | | 652. COMIN ON WITH COME ON/PT2 | BB | 10085 N-/E | 722. WININ BDY/DIDNT HE RAMBLE | HMV | 9217 N- |
| LITTLE BROTHER | | | NIFF & LITTLE MOLERS | | | 723. PNCHATRAIN/ U RASCAL U G.B. ACETATEN- | | |
| 594. OUT WEST/LEAVIN TOWN | BB | 6916 E+/E | 653. FEELIN NO PAIN/IMAGINATION | CO | 35687 E+ | BUDDY MOSS | | |
| 595. WEST TEXAS BL/MISTREATIN | BB | 7178 E+ | WILLS BROTHERS | | | 724. INSANE BL/WHEN HEARSE ROLL | ME | 13149 E |
| LITTLE DAVID | | | 654. HOW DIO SHE LOOK/BOGG IT | BRE | 3150 N | 725. BROKE DOWN ENGINE/BACHELORS | PE | 266 V+ |
| 596. ORIG SWT PATUNIA/STANDING | DE | 7211 V+ | 655. SINCE WE FELL OUT/SHADE OLO | DE | 1495 E+ | 726. PROWLIN WDMAN/WHEN I DEAD | ME | 12613 E- |
| 597. NEW SWT PATUNI/RAMSLIN MINO | DE | 7270 V | WILLS IO BLACKBERRIES | | | 727. OH LORDY/MAA/MISERYMAN BL | ME | 13234 E |
| LITTLE RAMBLERS | | | 656. DOUBLE CHECK/SWT MAMA (LAM C)DI | DI | 6062 V+ | 728. BEST GAL/800 BL #2 | ME | 12808 E/V |
| LOVELESS LOVE/STREAMLINEO G G | BB | 6043 N | RAY MILLER/HODES & MEZZ | | | 729. JEALOUS HEARTEO MAN/ BY MAMA | ME | 12747 V+ |
| C.C. LOFTON | | | 657. THATS A PLENTY BL | BLANK | E+ | MEMPHIS MOSE | | |
| 599. BROWN SKIN GIRLS/U DONE TORE | ME | 61166 E- | JOHNNIE MILLERS M.O. FROLICKERS | | | 730. BILLIE GRINDER/GIMMIE LIL | BR | 7143 N- |
| 600. HAD A ORM/STREAMLINE TRAIN | SA | 12003 E+ | 658. PANAMA/DIPPER MOUTH | CO | 1546 N- | B. MOTENS K.C. ORCH | | |
| 601. BRWN SKIN GIRLS/OONE TORE | G.B. ACETATEN- | | PUNCH MILLER W TINY PARHAM/JUNE COBB | | | 731. TERRIFIC STP/THATS WHAT I | VI | 38081 V |
| LA. RHYTHM KINGS | | | 659. SUD BUSTER/ONCE DR TWICE | CRL | 18 N | 732. THAT TUD OO/U RASCAL U | VI | 22793 V+ |
| 602. BASIN ST BL/ LAST CENT | BRE | 2506 N- | MISS. JOCK BAND | | | MOUND CITY B.B. | | |
| 603. OH LAOY BE GOOD/WEANEST KNODEC | 3324 N | | 660. DANGEROUS WOMAN/BARBECUE | CRL | 16 N | 733. MUSKRAT RAMBLE/HI SOCIETY | OE | 1274 E+ |
| 604. BALLIN JACK/(MIFF MOLE DRK)/HRS | 15 N- | | MITCHELLS CHRISTIAN SINGERS | | | 734. TAILSPIN/NEVER HAD REASON | BB | 10209 E+ |
| 605. CANT GIVE U ANYTHING/(DUKE) VO | 15710 N- | | 661. ANGELES WILL ROLL/DN MY WY | ME | 13357 E/V+ | 735. ONE HOUR/HELO LDLA | BB | 10037 E |
| LOUISIANA RHYTHMAKERS | | | MOANIN BERRICE | | | TURK MURPHY | | |
| 606. RDOCKIN IN RHY/12TH ST RAG | ME | 12445 E+ | 662. MOANIN BL/SDOUTHBOUND BL | PM | 12620 N | 736. HI SOCIETY/FIDGETY FEET | JM | TEST N- |
| LDVIN SAM | | | E. MONTGOMERY | | | 737. TIGER RAG/SUNSET CAFE | JM | TEST N- |
| 607. AINT NOBODY GDT/GET IN FRONT | BR | 7131 E+ | 663. LA. BL/FRISCO HI BALL BL | ME | 12548 V | 738. RIVERSIDE/CAKE WALKIN | JM | TEST N- |
| 608. BRING IT HOME/UGLY CHLD | BR | 7183 N/E+ | THELONIOUS MONKS | | | 739. MILEMBERG/LONDON BLS (1/2 CRK) | JM | TEST N- |
| 609. SHE CA LOVE SD GD/3 6'S | BR | 7198 N- | 664. SUBURBAN EYES/THELONIOUS | BN | 542 N/E+ | ROMEO NELSON/SPECKLED RED | | |
| JANES LUCAS | | | ALICE MOORE | | | 740. HEAD RAG HOP/WILKINS ST ST | BR | 80021 N |
| 610. TABL IN MIND/MR FREDDY | VO | 3346 V | 665. TOMORROW BL/BL BLK & EVIL | OE | 7132 N- | N.O. JAZZ BAND(ORSON WELLS PROG) | | |
| JIMMIE LUNCEFORD | | | 666. RI VER/SIOE BL/BLACK EVIL BL | DE | 7028 E/V | 741. WEARY BL/TROMBONE | BLANK | E+ |
| 611. BABY WONT U/BLUE BLAZES | VO | 4667 N- | 667. JST SITTIN HERE/DEATH VALLEYDE | 7109 E+ | | NEW ORLEANS BOOTBLACKS | | |
| HUMPHREY LITTLETON BAND | | | 668. BLK & EVIL/BROADWAY ST WOM | PM | 12819 N | 742. I CANT STAY/MIXED SALAO | CO | 14465 N- |
| 612. MAPLE LEAF RAG/MEMPHIS BL | PAE | 3257 N | SAM MORGANS J.B. | | | 743. PLAT FOOT/MAO DGG | CO | 14337 N- |
| SHERRY MAGEE | | | 669. EYVYBODY TALKIN SAMMY/SING ONCD | 14213 V+ | | NEW ORLEANS WANDERERS | | |
| 613. TIN ROOF/SHAKE IT & BRK | VO | 5281 N- | (ABOVE; LAM CRK) | | | 744. PERDIDO ST BLS/GATEMOUTH | CO | 698 E+ |
| 614. BLUIN THE BL/SATANIC BL | VO | 5436 N | JELLY ROLL MORTON | | | 745. TOD TIGHT/PAPA DIP | CD | 735 E+ |
| JOE MANNONE | | | 670. MUSH MOUTH/LOOKING 4 BL BRO | OUB | N- | NORK | | |
| 615. FARE THEE WELL/DWNRIGHT | G.B. ACETATE | V | 571. 35TH ST BL/MAMAMITA | OUB | N- | 746. MAPLE LEAF RAG/CLAR MARM | BRE | 2209 N- |
| 616. UP THE COUNTRY/RINGSIDE | CO | 1044 E- | 672. PRIMROSE STP/MISS. MILDRED | BLANK | N- | 747. MARGUERITE/MILENBERG JOYS | GE | 5217 V |
| WINGY MANNONE | | | 673. TOM CAT BLS | OE | TEST N- | 748. PANAMA/JAZZ WE BL | DE | 162 E+ |
| 617. ROYAL GAROEN/ZERD | OK | 41570 N- | 674. BUCKTOWN BL | OE | TEST N | 749. MAPLE LEAF RAG/SWT LOVIN MANGE | 5104 V | |
| 618. SHE CRYIN 4 ME/JST I GIRL | OK | 41569 E+ | 675. MAMAMITA | DE | TEST N | 750. TIN ROOF/THATS A PLENTY | BRE | 2208 E+ |
| 619. IF I CLD B W U/TIN ROOF | ARA | 145 E- | 676. TIA JUANA | DE | TEST N | 751. THATS PLENTY/TIN ROOF BL | GE | 5105 V- |
| 620. WALKING STREETS/SEND ME | BR | 6940 E+ | 677. JELLY ROLL BL | DE | TEST N | RED NICHOLAS | | |
| 621. NICKEL IN SLOT/SWING BROTHERVO | 3171 E+ | | 678. BIG FOOT HAM | OE | TEST N- | 752. ROSE WASH SQ/SHIM ME SHA WA BR | 1204 N-/N | |
| 622. NEVER HAD LDVIN/ALONE WITHO SE | 5011 N- | | 679. K.C. STOMP | OE | TEST N | 753. NOBODYS KNOWS/RAMPART ST | BLBR | 2505 N- |
| 623. PANAMA/BASIN ST BL | BB | 6411 E- | 680. GRANDPAS SPELLS | DE | TEST N | JIMMY NOONE | | |
| 624. LETS BRK GOOD NEWS/MANNONE | BBB | 7633 E+ | 681. PERFECT RAG | DE | TEST N | 754. 4 -5 TIMES/JAPANSY | OE | 1621 N- |
| 625. UP COUNTRY/SHAKE THAT THING OE | 7366 E+ | | 682. N.O. JDYS | OE | TEST N- | 755. SWT GA BROWN | TEST | N- |
| 626. STARTED ME ORMG/TORMENTED | BB | 6359 V | 683. WINN BOY/HONKY TONK | JM | 11 N- | 756. SHE FUNNY THATWAY/SOME RAINYVO | 1240 E+ | |
| 627. HOW LONG BL/BLUE LOU | BB | 10749 N- | 684. SWT SUBSTITUTE/PANAMA | GL | 1703 N- | RED NORVO | | |
| 628. SWT LORRAINE/JESS STONE | G.B. ACETATE | N- | 685. SWIGIN THE ELKS/DIRTY DIRTY | GL | 1711 N- | 757. BL IN E FLT/BUGHOUSE | BR | 8208 N |
| PAUL MARES | | | 686. DEEP CREEK/SHREVEPORT | HMV | 9220 N | 758. OLD FASH DNEOL/I SURRENOER | CO | 35688 N |
| 629. MASAKI/LANO OF ORMS | CO | 35880 N | 687. BIG FAT HAM | OE | TEST N- | JIMMY O'BRYANTS ORIG W.B. BAND | | |
| SARA MARTIN | | | 688. MUDDY WATER BL | OE | TEST N | 759. EVERYBODY PILE/CHARLESTON F | PM | 12312 V- |
| 630. MISTREATIN MAN/DEATH STING | PM | 12841 N | 689. MY JELLY LORO/WOLVERINE | TJR | 594 V+ | 760. ALABAMY BOUND/HOT HOTTEN TOT | PM | 20400 V |
| BERT MAYS | | | 690. WOLVERINE BL.MY GAL | RS | 8 N | HUS O'HARAS SUPER ORH/FRIARS SOC. O. | | |
| 631. MIONITE RAMBLERS/OH OH BL | PM | 12632 N | 691. MY GAL/WOLVERINE BL | RS | 8 N | 761. SAN BUNGE CALL BL | DEE | 2213 N |
| REV. F.W. MCGHEE | | | 692. MAMAITA/35TH ST BLS | SD | 101 N | KING OLIVER | | |
| 632. NOTHIN IN HELL/50 MILES ELBOW | BLANK | E+ | 693. FINGER BUSTER/CREEPLY FEELIN | JM | 12 N- | 762. JUST GONE/WEATHER BIRO RAG | BRE | 2202 N |
| 633. ROCK AGES/THE HOLY CITY | VI | 21205 N | 694. MUDDY WATER/TROMBONE MDANIN | VJR | N | 763. RIVERSIDE BL/MABELS DRM | SD | 100 N |
| JIMMY MCHUGH BOSTONIANS/ | | | 695. HIGH SOCIETY/FISH TAIL BL | SES | 2 N- | 764. KING PORTER/TOM CAT | SES | 1 N- |
| WILLS IO BLACK BERRIES | | | 696. LONDON BL/OEAREST OARLIN | SES | 3 E+ | 765. STINGAREE BLS/SHAKE & BRK | BB | 10707 N- |
| 634. WHOPEE SHOUT/HOT & BOTH | G.B. ACETATE | N- | 697. SHOE SHINNERS ORAG/BOOGABOO | BB | 7725 N- | 766. MANYO LEE/GOIN AWAY OFF MY | OE | 2201 N |
| JIMMY MCHIGHS BOSTONIANS | | | 698. SMILIN BL AWAY/TURTLE TWIST | BB | 10194 N- | 767. WEATHER BIRD RAG/JUST GONE | OE | 2202 N |
| 635. IN GREAT BIG WAY | G.B. ACETATEN- | | (1* LAM CRK ABOVE) | | | 768. WEATHER BIRD/SNAKE RAG | J1 | 5 N |
| RAY MCKINLEYS J.B. | | | 699. STEAMBDAT ST/SMOKEHOUSE | BB | 8372 E | 769. SOBBIN BL | TEST | N- |
| 636. N.O. PARADE/LOVE IN FIRST | DE | 1019 E | 700. COURTHOUSE BUMP/SWT ANETA | VI | 38093 N- | 770. SNAG IT #2 | TEST | N- |
| 637. LOVE FIRST DEGREE/N.O. PROE | OE | 1019 N- | 701. SMILIN BL AWAY/TURTLE TWST | VI | 38108 E | 771. MANYO LEE BL/FRROOGIE MOORE | J1 | 2 N- |
| JIMMY MACPARTLANDS SQUIRRELS | | | 702. DWN MY WAY/TRY ME OUT | VI | 38113 E- | 772. CHIMES BL/CANAL ST BL | J1 | 1 N- |
| 638. PANAMA/BOUND ROUND MASON O HRS | 1003 E | | 703. HARMONEY/LITTLE LAURENCE | VI | 38135 V | 773. MANYO LEE/IM GOIN AWAY WEAR | BRE | 2201 N |
| FRANK MELROSE | | | 704. SIOEWALK BL/DEAD MAN BL | VI | 400119 N | 774. WD STOMP/CHATTANOOGA ST | CO | 13003 V+ |
| 639. WHOPEE STP/MARKET ST JIVE | DUB | E | 705. MR. JELLY LORO/WOLVERINE BL | BB | 10258 N/E+ | 775. DRDDKEO BL/ALLIGATOR HOP | GE | 5274 F |
| 640. SHANGHAI HONEYMOON/GOOD FEELCR | 10 N | | 706. JUNGLE BL/WILOMAN BL | BB | 10256 N | 776. TRUMPETS PRAYER/CALL OF THE BB | 7705 E | |
| 641. JELLY ROLL ST/PASS THE JUG | GE | 6774 E | 707. ORIG J.R. BLS/OR JAZZ | BB | 10255 N/E+ | 777. TDD BAO/SNAG IT | VO | 10017 V- |
| 642. PASS THE JUG/JELLY ROLL | BR | 80031 E+ | 708. THE PEARLS/BEAL ST | BB | 10252 N | 778. JACKASS BL/HENSOERSON (?) | VO | 1014 F |
| MEMPHIS NIGHT HAWKS | | | 709. RED HOT PEPPER/MDURNFUL SERE | BB | 6601 E | 779. SOME OAY SWHTR/OEAD MAN | VO | 1059 F |
| 643. SHANGHAI HONEYMOON/WILD STP | VO | 2593 E/E- | 710. STRATFDRD HUNCH | DE | TEST N | 780. TIN ROFF BL/WEST ENO BL | CRL | 11 N |
| MET ALL STARS | | | 711. SHREVEPORT ST | OE | TEST N | 781. SHAKE IT BRK IT/STINGAREE | VI | 23009 N- |
| 644. NAT MEETS JUNE/SWT LORRAINE | CD | 37293 N | 712. SOME OAY SWHT/LONDON BL | OK | 8105 E+ | 782. LONDON CAFE BL/CAMP MEET | CO | 14003 N |
| HAZEL MEYERS | | | 713. THE PEARLS/DREAM DADDY | GE | 5323 V | (ABOVE; RM CHP NO GR) | | |
| 645. HRT BRKIN/BLACK VILLE AFTER | DK | 8364 V | 714. KING PORTER/WOLVERINE BL | GE | 5289 E- | 783. RI VER/SIOE BL/WORKING MAN | OK | 40034 E |
| MEZZ MEZZROW | | | 715. THE CHANT/BLK DOTT ST | VI | 20221 E- | 784. SWT LOVIN MAN/SOBBIN BL | OK | 4906 N- |
| 646. MUTINY IN PARLOR/PANIC | BB | 6319 E+ | 716. SIEWALK BL/DEAO MAN BL | VI | 20252 N- | 785. ROOM RENT/AINT GONNA TELL | OK | 8148 E+ |

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| <p><u>BLIND JOE TAGGART</u> 971. HADN WRITIN WALL/CROSSSED LN PM 12717 N TALL TOM 972. EASY PAPA/U BROKE MY HRT VR 6030 N TALLAHASSEE TIGHT 973. BLK SNAKE/JEALOUS MAN ME 13020 V+ 974. TALLAHASS WOMAN/HOMESICK BL ME 13073 V+ TAMPA REQ 975. B W OANCE/BUMBLE BEE BL VO 1619 V+ 976. SOMEDAY BOUND WIN/(LIT. BRO.) BB 6825 E+/E ERSKINE TATE 977. STP OFF LETS/STATIC STRUT VO 1207 E- 978. STP OFF LETS GO TEST N- 979. STATIC STRUT/STP OFF LETS DUB N- ART TATUM 980. STPIN AT SAVOY/LAST GDBYE DE 8536 E 981. ROCK ME MAMA/LUCILLE DE 8577 N/E 982. SOPHISTICATED LADY/T FOR 2 SE 5015 N BILLY TAYLOR 983. VERY THOUGHT OF/DAN CHAMPS E SWF 234 N- JASPER TA'LOR STATE ST BOYS 984. STP TIME BL/MUST HVE BEEN PM 12409 E MONTANA TAYLOR 985. DETROIT ROCKS/HEAD RAG HOP HRS 22620 N JACK TEAGARDEN & WHOOPEE MAKERS 986. ITS SO GOOD/DIRTY OOG UHCA 39 N EDDY TEDDY 987. WILD WOMAN/ALCOHOL MAMA BR 7223 N SONNY TERRY NITE OWLS 988. HARMONIC TRAIN/WOMEN IS K JAC 2303 E TESCHEMACHER 989. BABY WONT U PL/TRYN TO BR 80064 N HOCIEL THOMAS (ACC BY LOUIS 4) 990. WASHWOMAN BL/GAMBLERS OK 8289 F 991. PUT WHERE CAN GET/ADAM & E OK 8285 E/V HERSAL THOMAS 992. HERSAL BL/SUITCASE BL OK 82277 V- TRAYMORE ORCH /TUXEDO ORCH THE TRAYMORE ORCH IS A VERY RARE DUKE ELLINGTON SIDE 993. BLACK TAN FAN/DELIRIUM VO 15556 E TRUMBAUER 994. I COMIN VA/SING IN THE BL BR 7703 N- 995. GOOD MAN HARD/CRYIN ASL DA CO 35956 E+ 996. OSTRIKH WLK/RIVERBOAT SHUF UHCA 29 N-/E 997. CLAR MARM/WAY DWN YONDER VO 4412 N- BESSIE TUCKER 998. MY MAN QUIT ME/BLK NAME MN VI 21692 N 999. GOT CUT ALL PICES/FRYIN PAN VI 38018 N- 1000. OLD BLK MARY/MEAN JACK STRPVI 38538 E-/F JOE TURNER MEMPHIS MEN 1001. FREEZE & MELT/MISS MOAN CO 1813 E 1002. MUST HVE MAN/FREEZE & MELT CRL 3 N 1003. DOGGIN THE DOG/RAINY DAY DE 7824 N- JOE VENUTI 1004. FOUNO NEW BABY/(H. FOOTWARM)PAE 924 N FATS WALLER 1005. 12 ST RAG/SWEET SUE VI 25087 E 1006. NUMB FUMBLIN/SMASHING 3RDS VI 25338 N- SIPPY WALLACE & LOVIE 1006A. HAVE U EVER BN DWN/DTGA DTGA D00/ 4 OR 5 TIMES CLASS BASE ACETATE N- 1007. I FEEL GOOD/MAIL TRAIN BL OK 8345 E-/V WESLEY WALLACE/JABO WILLIAMS 1008. NO 29/ JAB BLUES JI 29 E WASHBOARD RHYTHM KINGS/MISSOURIANS 1009. TIGER RAG/BOOTTY BL BB 6084 E ERNESTINE WASHINGTON 1011. RECORDO WILL B THERE/LORO ISMA 103 N 1012. SAV DONT PASS/JST MAKE IT MA 104 N 1013. LORO REMBR/NEVER TURN BACK MA 105 N 1014. UNQ OUDY DAY/JESUS PRAYED MA 1025 N WASHINGTONIANS 1015. BLK TAN FAN/SOLILOQUY BR 3526 E- 1016. TAKE IT EASY/MISS MUD CA 8188 V+ 1017. DWN OUR ALLEY/DELIRIUM CP 1076 N 1018. EAST ST LOU/THE MOOCHE G.B. ACETATE N- ETHEL WATERS 1019. DINAH/ SWEET MN CO 487 E+ 1020. AM I BL/ BIRMINGHAM BERTHA CO 1837 N 1021. HEBBIE JEEBIES/EVYBDY MESS CO 14153 E- 1022. SMILE/WANT MY SWT DADDY CO 14229 N LU WATTERS 1023. LONDON BL/MILBERG JOYS DUB N- 1024. DADDOY DO/SUNSET CAFE G.B. ACETATE N- 1025. HI SOCIETY/DIFF MASTER G.B. ACETATE E+ 1025. FIDGETY FEET. TEMPTATION RAGUM 7 N 1027. MAPLE LEAF/B&W RAG(ROSE) JM TEST N-</p> | | <p><u>LU WATTERS CONT.</u> 1028. TEMPTATION/DADDY DO JM TEST N 1027. TERRIBLE BLS/MAPLE LEAF JM TEST N- 1030. MUSKRAT/SMOKEY MOKES JM TEST N- DICKY WELLS ORCH 1031. TWEEN DEVIL DEEP/BUGLE CALLVI 26220 E GEORGE WETTLING 1032. EVYBDY LUS/SOME THESE OAYS BW 7 N- 1033. CHINA BOY/THAT PLENTY BW 27 E+ PETTIE WHEATSTRAW 1034. SO LONG BL/MAMAS ADVICE VO 1620 V+ JOSH WHITE 1035. DOUBLE CROSS WM/CRYIN BL ME 12727 V+ MARK WHITE JAZZ CLUB 1036. DIXIE/BAREFOOT BL DEE 9158 N "BOODLE IT" WIGGINS 1037. EVIL WM/KEEP KNOCKIN PM 12662 N CLARENCE WILLIAMS 1038. SMATA C BL/B. GOOMAN) BLANK N- 1039. IM LIT BLBO/MANDY WAKE UP CO 35957 N 1040. OF AL WRGS/TERRIBLE BLS HRS 31 N- 1041. K C MAN BL/W. CAT BL OK 4925 V+ 1042. ACHIN HRTEO BL/TAINT NODYS OK 4966 V+ 1043. SWT EMMALINE/LOG CABIN OK 8572 E+ 1044. COAL CART/SANTA CLAUS BL OK 8345 V 1045. SQUEEZE ME/SANTA BLAUS OK 8354 V 1046. LIVIN HI/WAIT SEE BABY OK 8272 E 1047. TAKE U BLK BTM/CUSHION FT OK 8462 V+ 1048. K C MAN/SITTIN TOP WRLO OK 8926 N 1049. U AINT 2 OLD/ORGAN GRINDER CO 2863 E/V 1050. JACKASS BL/ WHATS MATTER- OK 40598 G+ 1051. WILD FLOWER/MIDNITE STP PM 12839 V- 1052. NEW DWN HME/SQUEEZE ME QRS 7005 V- 1053. BOZO/BIMBO QRS 7034 N 1054. IN THRU/LONGSHOREMAN\$ BL QRS 7040 E+ (ABOVE 1/2 HR CRK) 1055. BEAUT ROMANCE/SHE\$ GONE VO 5411 N/E+ COTTIE WILLIAMS 1056. AINT MISBEHVN/IN MY OONO OK 6224 N- 1057. TOASTED PICKLE/TOP & BOTTOMOK 6336 N 1058. G MEN/WEST END BL OK 6370 N 1059. AINT MISDHN/BL MY OONO RZE 3596 N 1060. CANT GIV ANYTHING/WATCHIN VO 3890 N/N- 1061. ECHOES OF HARLEM VO 3960 N 1062. SHARPIE/BL IS EVENING VO 4324 N- 1063. AINT GRAVEY GO/BOUDOIR BEN VO 4726 N 1064. NIGHT SONG/BLK BEAUTY VO 4958 E+ 1065. BL REVERIE/DWTWN UPDROAR VR 527 E/V+ 1066. GD GRAYV/T B BLS BB 8333 N/E+ TEDDY WILSON 1067. EENY MEENY/IF U WERE MINE BR 7554 G+ 1068. THESE N THAT N/SUGAR PLUM BR 7577 E 1069. BL IN C SHARP/WARMING UP PR 7684 N- 1070. IT LIKE REACHING 4/GUESS W BR 7702 V 1071. PENNIES FRN/THATS LIFE BR 7789 N 1072. WHERE LAZY RIV/RITE OR BR 7797 E+ 1073. COMIN VA/HOW I 2 KNOW BR 7893 N- 1074. MEL CHOL BABY/CRIE 4 U CO 35862 N 1075. WHEN U SMILIN/EASY LIVIN CO 36208 N JOHN WITTWER 3 1076. JOES BL/WOLVERINE BL EX 1 E+ 1077. COME BACK SWT PAPA/TIGER EX 2 E+ WOLVERINE ORCH 1078. FIDGETY FEET/ROYAL GARDEN BRE 2204 N 1079. TIGER RAG/COPENHAGEN BRE 2205 N ALBERT WYNNIS 1080. CRYIN MY BL AWAY VO TEST N JIMMY YANCEY 1081. BOODLIN/ JIMMY ROCKS SE 10001 N- 1082. JIMMYS STUFF/THE FIVES SA 12008 N YOUNCS CREOLE JAZZ BAND/ MIOWAY DANCE ORCH 1083. TIN ROOF/ BLK SHEEP VJR N</p> | | <p><u>BOOKS, CATALOGS & ETC. CONT.</u> ESQUIRE'S JAZZ BOOK 1944 1087. ARMED SERVICES EDITION E+ YOUNG MAN WITH A HORN 1088. ARMED SERVICES EDITION E+ GEORGE GERSHWIN BIOGRAPHY 1089. ARMED SERVICES EDITION N PLATTER CHATTER MAGAZINE 1090. SEC '45, JAN '46 N MUSIC & RHYTHM MAGAZINE 1091. NOV 1940, JUNE 1941 E+ JAZZETTE MAGAZINE 1092. NOV 1944 (E+) MAR-APR. 1945 (N-) THE WHEEL MAGAZINE 1093. AUG 1948 N JAZZ - JUNCTION JIVE MAGAZINE 1094. VOL 1 #1,2, N HOT JAZZ MAGAZINE 1095. FEB-MAR '39, APR-MAY '39, JULY-AUG '39 E APR-MAY '38, OCT-NO '38 (E+) NOV-DEC '38 (E-) THE FIRST JAZZ PUBLICATION IN FRANCE OR FOR THAT MATTER ANYWHERE. HOLLYWOOD NOTE MAGAZINE 1097. MARCH AND APRIL 1946 N BAND LEADERS MAGAZINE 1098. JULY '44, SEPT '44, JAN '45 E+ AMERICAN JAZZ REVIEW 1099. JUNE (E+), JULY (E) OCT (N-) 1946 CLEF MAGAZINE 1100. MAY, JUNE, AUG, SEPT, 1946 BLACK & WHITE 1101. MARCH 1946 N EYE WHITNESS JAZZ 1102. MUGGSY ON COVER PART 1 JAMES P ON COVER PART 2 THE NEEDLE MAGAZINE 1103. VOL 1 # 6 '44, VOL 2 # 1 '45 N- THE JAZZ RECORD MAGAZINE 1104. JULY '44, SEPT '44, OCT '44 APRIL 1945 THRU NOV 1946 JAN 1947 THRU JUNE 1947 AUG, SEPT, OCT 1947 ALL IN N-SHAPE JAZZ SESSION MAGAZINE 1105. OCT '44, NOV '44 DEC '44, JAN-FEB '45, MAR-APR '45, MAY-JUNE '45, JULY-AUG '45 SEPT-OCT '45, NOV-DEC '45, JAN '46, FEB '46 ALL E+ OR BETTER PLAYBACK MAGAZINE (SEE JAZZ FINDER) 1106. JAN 1949 THRU SEPT 1949 N- 1107. JAN 1948 THRU NOV 1948 N- JAZZ QUARTERLY 1108. VOL 2 # 4 N- 1109. VOL 2 # 3 N- 1110. VOL 2 # 1 N- JAZZ NOTES 1111. TASMANIAN JAZZ PUBLICATION SEPT '43 TO MAY '45 (INCOMPLETE) "JAZZ" MAGAZINE 1112. VOLS 1 # 1,7,8,9,10 BLUEBIRD CATALOG 1113. DEC 1938 N- COLUMBIA CATALOG 1114. 1942 N "IN THE GROOVE"-VICTOR "SWING" 1115. SUPPLEMENT OF 1938 E+ VICTOR SUPPLEMENT 1116. OCT 1938 E+ HMV RECORD REVIEW 1117. JAN 1943 N- COLUMBIA-PARLAPHONE SUPPLEMENT 1118. AUGUST 1943 N HMV RECORD REVIEW 1119. NOV 1943 N DECCA 1120. COMPLETE CATALOG OF 1939 -NO COVER BUT E+ 1121. LISTING OF JULY 1942 N- VOCALION-ENGLISH 1122. JAN 1937 SUPPLEMENT FEATURING FRED ASTAIRE N- OCCA CATALOG 1123. 1938 E+ VICTOR CATALOG- CANADIAN- 1940 1124. MANY ITEM LISTED WHICH ARE CUT-OUTS IN THE U.S.A. E+ VOCALION CATALOG- SEPT 1939 1125. LAST COMPLETE CATALOG ISSUED BEFORE VO. WAS DROPPED IN FAVOR OF PURPLE OK. E+</p> | |
| <p>THE FOLLOWING ARE A LIST OF JAZZ MAGAZINES, BOOKS, CATALOGS, ETC.</p> | | | | | |
| <p>NORTHERN SOCIETY FOR JAZZ STUDY 1084. VOL 1 # 1,2,3,5,6,7,8, VOL 2 # 6,10,11,12,14,15,16 ALL E+ JAZZ MUSIC MAGAZINE 1085. VOL 3 # 1,2,3, VOL 4 # 5, ALL E+ AUSTRALIAN JAZZ QUARTERLY 1086. MAY '46, AUG '46, DEC '46, NOV '47, MAR '48, NOV '48, MAR '51, JUNE '51 ALL N-</p> | | | | | |

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| <u>VICTOR - CATALOGS</u> 1126. "MUSIC AMERICA LOVES BEST" SEPT '50 N- 1127. "REQUEST" SEPT 1950 N- <u>BLUEBIRD</u> 1128. RACE CATALOGUE JUNE 1940 N <u>HMV</u> 1129. 1950-1951 CATALOG N- <u>DUKE ELLINGTON</u> 1130. PRESSMANUAL AND DISCOGRAPHY ISSUED BY WILLIAM MORRIS AGENCY VICTOR E+ 1131. SUPPLEMENT TO MARCH 1939 N- 1132. CATALOG 1938 E+ <u>WHOS WHO IN JAZZ COLLECTING</u> 1133. 1942 BY WILLIAM C LOVE E <u>PARLOPHONE RHYTHM STYLE CATALOG</u> 1134. TO DEC 1943 N- <u>SHORT SURVEY OF MODERN RHYTHM</u> 1135. ISSUED BY ENGLISH BRUNSWICK EDITED BY LEDNARD HIBBS COLUMBIA E+ 1136. CATALOG 1944 N- <u>DECCA</u> 1137. LAST CATALOG WHICH CONTAINED NO CUT-OUTS 1940 E+ <u>HOT DISCOGRAPHY - 1936</u> 1138. ORIGINAL EDITION-CHARLES DELAUNAY BACK COVER MISSING SOMEWHAT SCUFFED BRUNSWICK V+ 1139. CATALOGUE JUNE 1939 N- 1140. CATALOG SEPT 1938 N- <u>DECCA CATALOG - 1942</u> 1141. PROBABLY EXCEPT FOR MONTHLY THROWS THE LAST LISTINGS OF THE BL LABEL OE'S N VOCALION 1142. CATALOG APRIL 1939 E+ <u>VICTOR</u> 1143. CATALOG 1939 INCLUDING SEP. SUPPLEMENT N- <u>BLUEBIRD</u> 1144. CATALOG SEPT 1940 N- 1145. CATALOG DEC 1939 N- <u>GENERAL RECORD CATALOGUE</u> 1146. JAN 1942 INCLUDING GAMUT RECORD CATALOG & LISTING OF JELLYS N.O. MEMORIES & SINGLES N- <u>BLUEBIRD</u> 1147. DEC 1941 RACE- N- 1148. CATALOG THRU DEC 1940 N- <u>VICTOR</u> CATALOGUE JAN 1927 (1149.) N- <u>BLUEBIRD</u> 1150. CATALOGUE OF JUNE 1940 N- <u>JAZZ RECORD</u> 1151. BOUND IN MARBELIZED BINDING- NOS. 1 THRU NO. 30 - ALSO INCLUDES "THIS IS JAZZ" BY RUDI BLESCH HOT RECORD SOCIETY RAG 1152. BOUND VOLS. FROM JAN 1939 THRU MARCH 1941. BOUND IN MARBELIZED BINDING. ALSO BOUND IN SAME BINDING A FEW PREVIOUS ISSUES OF THE FAMOUS "JAZZ" MAGAZINE, RECORD CHANGER 1153. BOUND IN MARBELIZED BINDING, FORM APRIL 1943 THRU FEB 1945 JAZZ INFORMATION 1154. BOUND IN MARBELIZED BINDING, VOL 2 # 1 THRU TO LAST ISSUE OF VOL 2 # 16-GREAT PHOTOS & OLD RECORD LABELS N- 1155. BOUND MARBEL. VOLS 1 # 1 THRU VOL 1 # 35 N- <u>JAZZ RECORD BOOK-1942 BY</u> 1156. CHARLES E SMITH, FRED RAMSEY-BILL RUSSELL N- <u>YOUNG MAN WITH HORN</u> 1157. SPEC BOOK ARMED SERVICES E+ <u>THE REAL JAZZ - 1942</u> 1158. HUDER PANASSIE (ADOPTED BY G.E. SMITH) MEN OF POPULAR MUSIC- 1944 1159. BY DAVID EWEN N- <u>JAZZ FROM CONGO TO THE 'MET'</u> 1160. BY ROBERT GOFFIN E+ <u>PIAND IN THE BAND 1940</u> 1161. BY DALE CURRAN N- <u>DUKE ELLINGTON 1946</u> 1162. BY BARRY ULLANOV E+ <u>HOT DISCOGRAPHY 1948</u> 1163. BY CHARLES DELAUNAY E+ <u>FATHER OF THE BLUES 1944 1944</u> 1164. BY W.C. HANDY N- | | <u>SHINNY TRUMPETS 1946</u> 1165. BY RUDI BLESCH E+ <u>YEARBOOK OF POPULAR MUSIC 1943</u> 1166. 1943 <u>TRUMPET ON THE WING 1948</u> 1167. WINGMANNONE & PAUL VANDERVDOT JAZZMEN 1939 1168. BY FRED RAMSEY JR, CHAS. E. SMITH E <u>THEY ALL PLAYED RAGTIME 1950</u> 1169. BY RUDI BLESCH & HARRIET JANIS N <u>HOT DISCOGRAPHY 1938</u> 1170. BY CHARLES DELAUNAY E- <u>THE FOLLOWING ARE 10" RECORDS</u> <u>THE ALL STARS (CHARLIE BARNET ORCH)</u> 1171. NIT & DAY/WILD MAB DF FISHJAW 8 N <u>ARMSTRONG</u> 1172. REAL SWHT/LAST NITE TEM 527 N 1173. ROCHIN CHAIR/SWHTS DN P CO 2688 N-E 1174. WILD MAN BL/ GULLY LOW VD 3193 E/V+ 1175. WEST END BL/GOT NO BL VD 3204 N- <u>LOVIE AUSTINS SEREN W. DODDS & LADNER</u> 1176. MERRY MAKERS/IN ALLEY AM 4 N 1177. MERRY MAKERS/IN THE ALLEY AM 4 N- <u>MILDRED BAILEY</u> 1178. LOVER COME BACK/PEACEFUL BR 80109 N <u>CHARLIE BARNET ORCH</u> 1179. DARK BAYDU/NICE COME HOME CDR 60132 N- <u>SIONEY BECHET W. CLAUDE LUTERS BAND</u> 1180. RIVERBOAT SHUF/SAMWILL BL BN 568 E 1181. STRUTTIN W SMC/SEE SEE RID BN 566 E+/- <u>BIX BEIDERBECK</u> 1182. TIGER RAG/ROYAL GARDEN TE 524 N 1183. MISSISSIPPI MUD 1&2 BILT 1029 N 1184. SAN/THERE AINT NO SWT BILT 1031 N 1185. OH MISS HANNAH/CHINA BOY TEM 529 N 1186. SENT BABY/LOVE NEST DTR 501 N <u>SHARKEY BONANO'S DIXIELAND BAND</u> 1187. TIN ROOF BL/FAREWELL BL PAPPA 115 N- <u>GEORGE BRUNIS JAZZ BAND</u> 1188. ROYAL GARDEN/TIN RDOF CMS 556 E <u>BUMBLEE BEE SLIM</u> 1189. U LDOWN NASTY/DEEP BASS DE 7162 E <u>BILLY BUTTERFIELD ORCH</u> 1190. WITHOUT LOVE/MY IDEAL CP 134 N- <u>ERNEST CARLS ORCH</u> 1191. WAY FEELING/(B'WAY BROCAST)CA 9057 E- <u>BENNY CARTES ALL STARS</u> 1192. CARRY ME BACK/ROYAL GARDEN BRS 23 N- <u>CENTURY STOMPERS</u> 1193. SALTY DOG/40 & TIGHT CE TEST E+ <u>CHICAGO RHYTHM KINGS</u> 1194. CHANGES MADE/SONG WANDERER CE TEST N- <u>KENNY CLARKE & HIS CLIQUE</u> 1195. DONT BLAME ME/BRUZ CE 1502 E- <u>COZY COLES CU-BOPPERS</u> 1196. STARDUST/LA DANSE CANDY 3002 N- 1197. STARDUST/LA DANSE CANDY 3002 N- <u>BING CROSBY</u> 1198. MAGNOLIA/SIDE BY SIDE OTR 505 N- <u>LOUIS DELISLE'S BAND</u> 1199. BASIN ST BL/DINAH AM 533 N- <u>DIXIELAND RHYTHM KINGS</u> 1200. ANCIENT BOTTLE STRUT/TIN R JD 4 N <u>DIXIELAND THIMBERS (DODOS)</u> 1201. SOK THAT THING/ORINTL MAN CE 3002 N- <u>JOHNNY OODS</u> 1202. PENCIL PAPA/SWT LORRAINE VI 38038 N- 1203. MELANCHOLY/WILD MAN BR 3567 E 1204. CARPET ALLEY/HOUSE RENT BILT 1019 N 1205. BODDLE AM SHAKE/EN PARTY BILT 1018 N- <u>DUKE ELLINGTON</u> 1206. SNAKE HIPS ONCE/JUNGLE JAMTEM 530 N- 1207. WOOD INDIAN/SOLITUDE CO 35427 E+ <u>(ABOVE; HR CRK)</u> 1208. BRAGGIN IN BRASS/CARNIVAL BR 8099 E/V+ 1209. RED HOT BANO/DOIN THE FROG VO 1153 E 1210. E ST LOUIS/LOST O FINGERS/BLK & TAN EARLY VICTOR LP 331/3 VI 16007 E+ 1211. MODD INDIAN/ HOT & BOTHERED/ CREDLE LVE CALL/EARLY LP VI 16006 E 1212. EXPOSITION SWING/(W. HUDSON)BR 8213 N- 1213. DAYBRK EX/DR OL SOUTHLND VI 24501 N- 1214. DINAH/BUGLE CALL RAG VI 22938 N- 1215. WASH WOBBLE/ARABIAN LOVER BB 6782 E+ 1216. BLK ? TAN FAN I &2 JAY 4 N- | | <u>DUKE ELLINGTON CONT.</u> 1217. SONG COTTON/N.O. LOW DWN TE 541 N- 1218. DLD MAN BL/DOUBLE CHECK BB 6450 E+ 1219. MISTY MORN/SARATOGA SWNG BB 6565 E+ 1220. HDME ADAIN BL/WANG WANG DTR 506 N- <u>FIRHOUSE 5 PLUS 2</u> 1221. TIGER RAG/WLDS WAIT GTJ 13 N <u>BUO FREEMAN GROUPS</u> 1222. U TOOK ADVANT/TAKING CHCE SD 504 N 1223. MAN I LOVE/BLUE LOU SD 505 E/E- 1224. RIBALD RHY/ONTARID BARLHSE SD 506 N- <u>ERROL GARNER</u> 1225. FIGHTING COCKS/LICK A PROM CE 1503 N 1226. GOT RHYTHM I &2 CE TEST N- <u>THE GEORGIANS</u> 1227. HOME TOWN BL/MAY FAST BUT CO 23 E- <u>BENNY GOODMAN</u> 1228. DR HECKLE MR JIBE/TEXAS JAY 9 N 1229. DR HECKLE MR JIBE/TEXAS JAY 9 E+ 1230. JUNK MAN/OL' PAPPY SEN 4003 E+ 1231. CLARINETTES/THATS PLENTY BILT 1021 N 1232. GA JUBILEE/EMALINE JAY 101 N- <u>SONNY GREER & HIS MEMPHIS MEN</u> 1233. BEGGARS BL/SAT NITE VD 3012 N- <u>ROBY HACKETT</u> 1234. EMBRBLE/J.S. BALL JAY 3 N 1235. J.B. BALL/PDDR BUTTERFLY BILT 1026 N <u>EDMOND HALL & HIS MEMPHIS SEXTET</u> 1236. OPUS 15/BESAME MUCHO BR 80125 N- 1237. OPUS 15/BESAME MUCHO BR 80125 N- <u>BERTHA CHIPPIE HILL</u> 1238. SPORT MDDLE MAMA/DO DIRTY DTR 502 N <u>BILLIE HOLLOWAY</u> 1239. NEVER BE SAME/THEY SAY OTR 507 N- <u>PAUL HOWARD & HIS QUALITY SERENADERS</u> 1240. QUALITY SHDUT/THE RAMBLE JAY 7 N <u>CHUBBY JACKSON</u> 1241. KNIGHT IN VILLAGE 3 & 4 CE 1506 N 1242. BOOMSIE/DEE DEE DANCE RBW 10098 N/N- 1243. BODMSIE/DEES OANCE RBW 10098 N 1244. BODMSIE/ OEE'S DANCE RBW 10098 N <u>BUD JACOBSONS JUNGLE KINGS</u> 1245. OPUS I SANS MEL/CANT BELVE CE 4020 N- 1246. OPUS I MEL/CANT BELIEVE CE TEST E+ 1247. CLAR MARM/LAUGHTING AT U CE TEST N- <u>FRANKIE (HALF PINT) JAXDN</u> 1248. DONT PAN ME/ FAN IT B W DE 7638 E+/- <u>BLIND WILLIE JOHNSON</u> 1249. TRBLE SOON OVER/RAIN DDNT BRS 24 N <u>BUNK JOHNSON</u> 1250. U GOT SEE MAMA/BEUTFUL DOLLAM 519 N 1251. CANT ESCAPE FRM U/SNAG IT JAY 6 N- 1252. U GOTTA SEE/BEAUTFUL OOLL AM 519 N 1253. CARELESS LVE/ACE IN HOLE JAY 5 N <u>DINK JOHNSON</u> 1254. JELLY ROLL /INDIANA RAG AM 525 N 1255. OINKS BL/FRISCO DRMS AM 526 N 1256. RAG BAG RAG/YEAH MAN AM 523 N 1257. TAKE YOUR TIME/SO DIFFRNT AM 516 N- <u>JIMMY JONES BIG B</u> 1258. WOMANS GOT RIGHT/DEPARTURE HRS 1015 N- <u>KING OLIVER</u> 1259. WRK DX BL/FRISCO TRAIN TE 526 N <u>KID SHOTS NEW ORLEANS BAND</u> 1260. DUMAINE ST DRAG/IN GLORYLO AM 530 N 1261. WHEN U & I/UPTOWN BUMP AM 529 N <u>TEODY PETERS ACC. BY OLIVER & DODOS</u> 1262. GA MAN/ WAIT A MAN JAY 1 N- <u>JIMMIE LUNCEFORD & DRCH</u> 1263. TAINT WHAT U DO/CHEATIN ITEM 204 N <u>FREDDIE KEPPARD W. JOHNNY DODDS</u> 1264. SALTY DOG/STOCK YD STRUT AM 3 N- <u>KID SHOTS NEW ORLEANS BAND</u> 1265. WHEN U & I/UPTOWN BUMP AM 529 N <u>FREDDIE KEPPARD W. JOHNNY OODS</u> 1266. SALTY DOG/STOK YD ST AM 3 N 1267. SALTY DOG/ST YARD STRUT AM 3 N- <u>WINGY MANNOE</u> 1268. STDP WAR/MAMAS GONE GOBYE BRS 1000 N 1269. JAP SANDMAN/DIXIELAND KEM 2704 N- 1270. JUST ONE GIRL/SHES CRYIN DTR 509 N <u>JOE MARSALA & HIS ORCH</u> 1271. 4 DR 5 TMS/WEARY BL BR 80128 E+ <u>HOWARD MCGEE ORCH (HR CRK)</u> 1272. INTERSECTION/NOTHER WOM PHILO 117 V+ <u>LIZZIE MILES ACC. BY JELLY ROLL</u> 1273. DONT TELL ME/HAT MAN LIKE BILT 1023 N | |
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AUCTION

SAM MELTZER

AUCTION

BOX 17 1/2 THE RECORD CHANGER 125 LA SALLE STREET NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

GLENN MILLER ORCH
 1274. GOT RHYM/TIME DN HANDS BILT 1046 N-
 1275. BLS SERE/MOONLITE ON GNESBILT 1022 N
PINCH MILLER & RALPH SUTTON DUETS
 1276. INFORMAL BL/ PANAMA CE TEST N
SAM MORGANS N.O. J.B.
 1277. TAKIN BOUT SAMMY/AINT SUDY TE 535 N-
JELLY ROLL MORTON
 1278. OIL WELL/SOMEON WLD DONLY TE 525 N
 1279. KING PORTER/PEARLS VO 1020 V
 (ABOVE; RM CHP ND GR)
 1280. K.C. STP/GRANDPAS SPELLS CE 521B V-
 1281. STRATFORD HCH/GRANPAS SP BILT 1035 N
JOHNNY MERCER
 1282. LOST MY SUGAR/WRECK DF '97 CP 122 N-
N.O.R.K.
 1283. MR JELLY LORD/CLR MARM TE 520 N
 1284. TIN ROOF/THATS A PLENTY TEM 521 N
RED NICHOLS
 1285. LONGGONE LIVESICK/AFTER U SD XMAS'47N
 1286. TEA FOR 2/WANT HAPPY BR 80077 N/N-
 1287. INDIANA/ DINAH BR 80006 N-
JIMMY NOONE W KID ORY'S CREOLE BAND
 1288. HIGH SOCIETY/MUTTS BL CA 2501 N-
 1289. APEX BL/CADDYRCKS ME BRS 1088 N-
KING OLIVER
 1290. ZULUS BALL/WOKINGMAN BL BILT 1028 N
O.D. J.B.
 1291. SENSATION/BLVIN THE BL VI 18483 V
 1292. OSTRICH WALK/ J.E. BALL VI 18457 V
 1293. CRAZYBL/HOME AGAIN VI 18729 V+
 1294. MURRIN BL/ CLAR MARM VI 18513 V+
ORIG MEMPHIS 5
 1295. MEMPHIS GLIDE/(GOLDEN GATE)PE 14132 E
TINY PARHAM & HIS MUSICIANS
 1296. WASHBOARD WIGGLEE/FAT MAN JAY 11 N
OLLIE POWERS ORCH/IOA COX
 1297. PLAY THAT THING/BL RAMPART AM 7 N
IKE ROOGERS
 1298. IT HURTS GODD/CREAMIN BL PM 12816 E+
LUIS RUSSELLS HOT 6
 1299. 9TH & DEARBORN/SWT MUMTAZBILT 1027 N
SEXTETTE FROM HUNGER
 1300. YES SIP THATS/CRKTNW STRUTMCG 1093 E+
 1301. ERITH BL/LOCK STOCK BARRELMCG 1002 N-
 1302. WAIIIN FOR STATION/INDIAN MCG 1012 N-
BESSIE SMITH
 1303. BL SPRIT BL/WHAT THE MAT BILT 1039 N
 1304. BABY HVE PITY/SEE IF CARE CO 37576 N-
 1305. NASHVILLE W/2ND FIDDLE BILT 1010 N
 1306. KITCHEN MAN/WANT EYV BIT BILT 1040 N
 1307. GOT WHAT TAKES/WDRN DUT BILT 1041 N
 1308. LECTRIC CHAIR/GRAVEYD BILT 1008 N-
 1309. MAKE MY LV/WASTED LIFE BILT 1038 N-
SPANIER-BRUNIS DIXIELANDERS
 1310. DALLAS BL/ROYAL GARDEN BRS 1009 N
MUGGSY SPANIER
 1311. DTP BRUSH/MY GAL SAL DTR 504 N-
REX STEWARTS BIG 4
 1312. FLIM FLAM/LOOPIN LOBO HRS 1041 N
JACK TEAGARDEN ORCH
 1313. LONELY BL/NOBODY KNOWS BR 80112 N
 1314. ST JAMES INFRM/BLK & BL BR 80111 N
 1315. BL RIVER/BL HVE GOT ME BR 80113 N
 1316. GODS CHILD/KIND D MAN DTR 508 N
VARSITY B
 1317. HOW LUE THAT/PANAMA MA CA 635 V+
 1318. MEAN BL/SOBBIN B'WAY BRDCTJCA 498 E
WASHINGTONIANS (DUKE)
 1319. STAK O'LEE/(RED NICHOLS) HA 601 E-
 1320. BUGLE CALL RAG/SW' MAMA HA 577 N
CLARENCE WILLIAMS WASHBOARD 5
 1321. LODG CABIN/SWT EMMALINE CRL 17 N-
JABO WILLIAMS
 1322. JAB BL/PRAT CITY BL AM 8 N
SANDY WILLIAMS BIG B
 1323. AFTR HRS ON DRM/SUMPIN JP HRS 1008 N
 1324. MT AIR/CHILI CON CARNEY HRS 1007 N
TEODY WILSON Q'ARTET
 1325. AINT MISBHVN/H S PCSE TEM 537 N
FATS WALLER
 1326. MUSCLE SHOAL/BIARMHAM BILT 1005 N

THE FOLLOWING ARE 12" RECORDS
ALL STARS
 1327. STP SAVGY/BUCK JUMPIN ACETATE N-
RED ALLEN - NYC MUSIC FESTIVAL
 1328. FOUND NEW BY/AMEN ACETATE E+
 1329. G M BODDIE/BODY & SDUL ACETATE E+
A. AMMONS
 1330. B W ST/ B W BL BN 2 N-
 1331. SUITCASE BL/ BASS GDIN BN 21 N-
LOUIS ARMSTRONG
 1332. LAZY RIVER/HOT LIPS PAGE ACETATE E+
 1333. TOO BUSY GDIN UP(DUKE) ACETATE E+
 1334. BK O TWN BL/ SWT GA BWN/SHIEK ACETATE N-
 1335. SOME DAY/CHINATOWN JSF 551 N-
 1336. KING PORTER/MUSKRAT RMAB JSF 530 N-
 1337. MEDLEY ARMSTRONG HITS/PT2 VI 36094 N-
 1338. CANT GV ANYTHING/BOY METS ACETATE E+
 1339. MUSKRAT RAMBLE/ T FOR 2 ACETATE N-
 1340. BASIN ST/SEQUIRE BOUNCE/ROCKIN CHAIR ACETATE E+
M. BAILEY
 1341. FOUND NEW BABY/DUTSKIRTS ACETATE N-
 1342. WHICH 48 STATE/JUST ME VI TEST N-
 1343. JUBILEE VI TEST N-
 1344. MORE THAN U KNOW/7 CDME 11 VO 202 E+
 1345. SQUEEZE ME/MORE THAN ACETATE N-
COUNT BASIE
 1346. LADY B GODD/WEDDIN IN GOLD/BASIE STRIDES AGAIN VO 813 N-
 1347. LETS JUMP/JUMPIN AT 10 JSF 555 N-
SIDNEY BECHET
 1348. CEAR DL SOUTHLAND/LONESDME BN 13 N-
BINNY BERIGAN
 1349. STARTED/PRISONER VI 36208 N-
PETE BROWN TRIO
 1350. INDIANA/BDDY & SOUL ACETATE E+
 1351. LADY BE GODD/NECK CHICKEN ACETATE E+
BUDDY CLARK, DORIS DAY, WOOD HERMAN
 1352. DANCE WED/POPPA WONT DANCE W ME/ CANT PUT ARMS RCUNO VO 824 N-
KING COLE TRIO/YANK LAWSON
 1353. IF U CANT SMILE/PILE O COLE/ LADY BE GOOD VO 437 N-
CONDON
 1354. PAGE UNCLE SAM/BUTTERFIELD ACETATE N-
 1355. CAROLINA SHOUT/SWT GA BRWN ACETATE N-
 1356. IMPROMPTU JAM/DAN I (DUCK) ACETATE N-
 1357. TORTILLA BL/MAMMY O MINE CMS1509 N-
 1358. MORE TORTILLA B FL/LONEDME CMS1510 N-
 1359. TIN ROOF/BALLIN JACK TEST N-
BOB CROSBY
 1360. SOUTH RAMPART PARADE TEST E+
WILD BILL DAVISON
 1361. HONEYS LUN/DA DA STRAIN ACETATE V+
DUKE ELLINGTON
 1362. COME ME MARY/3 CENT STOMP ACETATE E+
 1363. KO KO / ? ACETATE E+
 1364. RIGHT KIND LUV/TDNITE ACETATE N-
 1365. AIR SHD/TELL IT TO STAR ACETATE E-
 1366. TIME JP/STP LDDK LISTEN ACETATE E+
 1367. ST LCV/CREUDE LUV CALL BR 20105 N-
 1368. 1/2 PAST MIDNITE/MOOCH JSF 565 N-
 1369. DWNBEAT SHUF/IN A JAM JSF 532 N-
 1370. 2 O'CLOCK JUMP 1A2 JSF 566 E+
 1371. C JAM BL/ MAY LOW JSF 553 N-
 1372. LET ZODIERS DROOL/U OUGHTAJSF 534 N-
 1373. CREOLE RHAPSODY/ 1A2 VI 36049 N/N-
 1374. AINT MISBEHVN/CHPSTICKS JSF 564 N-
 1375. BOY MEETS HRN/THATS PLENTY ACETATE E+
 1376. JOHN COME LATELY/1 O'CLOCK ACETATE E+
 1377. DDNT GET RD/ND/GDIN UP ACETATE E+
 1378. COTTON TAIL/ROSE RIO ACETATE E+
 1379. 3¢ STAMP/(NEWTON MESS HODES)AIR ST E+
 1380. C JAM BL/SWT GA BRN ACETATE E
 1381. BLK BRN BEIGE PT 1&2 ACETATE 2
 1381A. BLK BRN BEIGE 3A4 ACETATE E+
 1381B. BLK BRN BEIGE 5A6 ACETATE E+
 1381C. BLK BRN BEIGE 7A8 ACETATE E+
 1381D. BLK BRN BEIGE 9A 10 END ACETATE E+
 1383. HOP SKIP/MOOD 2 BE WOODED ACETATE E+
 1384. HOP SKIP/MAIN STEM TEST E+
 1385. DEEP SOUTH SUITE/PT 2 VO 750 E+
 1386. FRANKIE JOHNNIE / PT 2 VO 626 N-
 1387. MOOD BE MOOD VI TEST N-

DUKE ELLINGTON CONT.
 1388. 3 CENT STOMP/GOIN UP ACETATE E+
 1389. AFTER U GONE (B.G.)/CANTEEN ACETATE E+
BENNY GOODMAN
 1390. SUPERMAN/MORE THAN U KNOW CO 55002 N-
 1391. SING SING SING VI 36205 N-
 1392. UNTITLED/PEEWEE SPKS(MUGGSY)D 344 E+
 1393. LADY BE DO/SHGO SHDO ACETATE E+
 1394. PACHELS DRM/ILL GET(BILLIE)ACETATE N-
HACKETT GROUP - WNYC MUSIC FESTIVAL
 1395. LADY BE GD/PT 2 ACETATE E+
 1396. BUNDAY/NONE JELLY ROLL ACETATE E+
 1397. EXACTLY LIKE U/MUSKRAT RAM ACETATE E+
 1398. SEPT RAIN/INDIANA ACETATE E+
ED HALL 4
 1399. PROFOUNDLY BL/CELESTIAL EX BN 17 E+
 1400. JAMMIN IN 4/E HALL BL BN 18 N-
C. HAWKINS/OSCAR PETTIFORO
 1401. MY IDEAL/ BASSES ACETATE N-
 1402. HOPE 2 DIE/ND BABY/CONFESSINVD 491 N-
LIONEL HAMPTON
 1403. FLYIN HOMES ACETATE N-
W. HE RAN
 1404. LAURA/ WNDER ACETATE E+
EDDIE HEYWOOD/SAM PRILE
 1405. HONEY SUCKLE/KEEP OUT MISH ACETATE E
EARL HINES
 1406. B W BL/TI GER RAG VI TEST E+
 1407. REMINISCING AT BN/FATHERS BN 5 N-
ART HODES
 1408. ORGAN GRINDER/SUNNYSIDE/HAMMER AXE/ BLACK GAL I ACETATE E+
 1409. SNOWY MORN/ 4-5 TIMES ACETATE E+
 1410. APEX BL/ DROPPIN SHUCKS ACETATE E+
 1411. BL BABY WONT U/ ME & MY ACETATE E+
 1412. WASHBOARD BL & DROPIN/ BW ACETATE E+
 1413. BW & VIC SPIVEY/HODES TUNE ACETATE E+
 1414. DR OL SOUTHLND/SNOW MORN ACETATE E+
HODES & MEZZ
 1415. BL JAZZ ME BL/ ACETATE E+
HODES BAND NICKS 1943
 1416. JADA/CONFESSIN ACETATE E+
HODES, MESS/JEROME, YANK
 1417. BLUES/ INDIANA ACETATE N-
BILLIE HOLIDAY W LOUIS/LOUIS
 1418. DDNT EXPLAIN/ BLK & BL VO 771 E+
BILLIE ALL STARS/JEROME YANK
 1419. RC LUV NO NTHIN/ROSEROOM ACETATE E+
BILLIE HOLIDAY/ DIZZY
 1420. COVER WATER FRONT/WHISPERG ACETATE E+
JAM SESSION CMS #3
 1421. GOOD MAN HRD FND/PTS 3 4 CMS 1505 E
JAM SESSION CMS #2
 1422. EMBRCLBE/SEREN TO SHYLOCK CMS 1501 N-
JAM SESSION AT CMS #3
 1423. GO MAN HO FINE PTS 1&2 CMS 1504 E+
GEORGE JAMES ORCH
 1424. STARDUST/BICYCLE BOUNCE ACETATE E+
BUNK JOHNSON
 1425. CANT ESCAPE/(FATS) VO 630 E+
 1426. SAINTS/ ST LOU BL AM 252 N-
 1427. SEE SEE RIDER/TI GER RAG AM 251 N-
 1428. LCWOWN/YEA YEA IN YOUR AM 253 N-
 1429. WLK THRU STS/DRKTWN AM 256 N-
 1430. U WDRE TULIP/PANAMA AM 255 E+
 1431. SIS KATE/ NEW IBERIA AM 257 N-
 1432. WEARY BL/CAFELESS LUV AM 258 N-
PETE JOHNSON
 1433. HDLER STP/DDNT KNOW MIND BN 12 E+
YANK LAWSON
 1434. SUGAR/ SENSATION VI TEST N-
LEADBELLY
 1435. GOOD MORN BL VI TEST E+
 1436. GO MORN/SWING LOW SEET CHAR/ 1 FELL SPRIT WOR DUB E+
 1437. BY & BY/SWING LOW SET ACETATE E+
GEORGE LEWIS
 1438. 2 JIM BL.MILENBERG JOYS CLI 102 N-
 1439. JUST CLOSER WLK/JST LIT WHL CLI 103 N-
 1440. CAUPHINE ST/FIDGETY FEET CLI 104 N-
 1441. DDNT GO WAY/CARELESS LUV CLI 105 N-
 1442. DEEP BAYOU BL/CLIMAX RAG CLI 101 N-
M. LUX LEWIS
 1443. OOLL HOUSE BW VI TEST N-
 1444. 2 WHEEL CHASER/BASE CN TOP BN 16 N-
 1445. TELL U STORY/RIISING TIDE BN 22 N-

AUCTION

SAM MELTZER

BOX 17 1/2 THE RECORD CHANGER 125 LA SALLE ST NYC

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

AUCTION

M. LUX LEWIS
 1446. TELL U STORY/HONKY TONK BN 15 N-
 1447. SOLITUDE/MELANCHOLY BL BN 1 E+
 1448. CLOSIN HR BL/FAR AGO BL ACETATE N
 1449. BLS DELUXE/DEEP FIVES ACETATE N
 RED MCKENZIE/MACHETE & AFRO CUBANS
 1450. CANT WE TALK/AMENDRA VD 52B E-
 JOE MARZALA
 1451. 3 O'CLOCK JP/REUNION HARL GL 3001 N-
 WARREN MILLES BL SERENADERS
 1452. ST LOU BL/GEMS FRM BB '28 VI 35962 V
 MIFF MOLE
 1453. BIG BUTTER EGG/PEG HRT ACETATE E+
 JOE MOONEY O'HARTET/E, HEYWOOD QT.
 1454. 1 FOR 2/JST U-ME/SVE SORROWVO 770 N-
 JELLY ROLL MORTON
 1455. WE THE PEOPLE, AIR SHOT, STATION WABC
 10/31/42 ACETATE E+
 FRANKIE NEWTON 5
 1456. AFETR HOUR BL/PORT OF HARLWBN 14 E+/N
 REO NORVO
 1457. SAGWOOD WALK VI TEST N-
 KINC OLIVER
 1458. MABELS DRM/? ACETATE E+
 1459. MABELS DRM/SWT LOVIN ACETATE E+
 KIO DRY
 1460. MUSKRAT RAMBLE/ HI SOCIETY WOR-DUB E
 1461. IMPROVISATION B FL/MA PLE WOR-DUB E+
 HOT LIPS PAGE
 1462. UNCLE SAM BL VI TEST N-
 PORT OF HARLEM 7
 1463. BL 4 TOMMY/ BASIN ST BN 7 E+
 PORT OF HARLEM JAZZ MEN
 1464. ROCK IN THE BL/ MIGHT BL BN 3 N-
 JIM ROBINSONS BAND
 1465. ICE CREAM/BURGUNDY BL AM 254 E+
 FEE WEE GROUP
 1466. D A BL/J R BL ACETATE E+
 GENE SEORIC
 1467. WOOD INDIGO/ CLAR MARM ACETATE E+
 1468. PANTIN AT PANTHER/YACHT CLB ACETATE E+
 OINAH SHORE/ W. HERMAN
 1469. GUESS HANG OUT TEARS/CANDY
 SOMEBODY LOVES ME VD 411 N-
 FRANK SINATRA/JO STAFFORO
 1470. LUV GONE/FALLIN IN LUV W LUV/
 BABY WONT U PLEASE VD 467 N-
 MUGGSY SPANIER/KRUPA 3
 1471. JAZZ ME BL/ WIRE BRUSH VD 507 E+
 MUGGSY/ B.G.
 1472. SQUEEZE ME/LET FALL IN LUV VD 475 N-
 1473. PATS BL/ ROSE ROOM VD 394 N-
 KAY STARR, F. LAINE/LOUIS ARMSTRONG
 1474. HE FUNNY THAT WAY/AINT GONNA BE LIKE/
 OLD ROCKIN CHAIR VD 808 E+
 JO STAFFORO & VO BOYS/M. TILTON VO BOYS
 1475. AW I BL/ U COME ALONG VD 487 E+
 TEA/LIPS PAGE
 1476. IF I CLD BE W YOU/ SHEIK VD 41B N-
 CLARK TERRY SECTION 8'S/B.G.
 1477. BILLYS BOUNCE/TALK OF TWN VD 805 N-
 VANDERBILT STARS/P. HUCKO GROUP
 1478. ELLIE BAUERS TUNE/BLINTZESVD 825 E+
 VO ALL STAR JAM SESSION
 1479. RCSETTA/JACK ARMSTRONG VD 384 N-
 FATS WALLER
 1480. VALLER JIVE/HALLELUJAH VI TEST E+
 1481. SWEET SUE/LONESOME ME JSF 535 N-
 FATS MEMORIAL CONCERT CAFE SOCIETY
 1482. MARY LOU, JST U ME/T. WILSON,
 FALLIN 4 YOU ACETATE N-
 1483. DAN BURLEY, BL/HEYWOOD, THERE MAN IN
 LIFE/C. JACKSON, CASH 4 U TRASH ACETATE N-
 WEBSTER
 1484. FOUND NEW BABY/POINCINAN ACETATE N-
 JOSH WHITE
 1485. CARELESS LUV/MILKOW BL BN 23 N-
 JOSH WHITE
 1486. MEAT BALL VI TEST N-
 MARY LOU WILLIAMS GRP/OLEN GRAY
 1487. ROLL EM/GJDN MILT JAM SESS/ MEMORIES
 OF YOU/ LAZY BONES VD 375 N-
 T. WILSON/BICARO CATLESS
 1488. GDT FEELIN FODLIN/RDSEROOM ACETATE N-

THE FOLLOWING ARE 10" ALBUMS

1489. ALL STAR ALBUM DEDICATED TO BIX VI 1 E
 LONELY MELODY/MISS MUD
 SAN/WHEN
 MONDAY ON/ SUGAR
 U TOOK ADVANTAGE/LOUISIANA
 DEEP DOWN SOUTH/CHANGES
 BARNACLE BILL/BESSIE COULDN'T HELP
 1490. HOT JAZZ CLASSICS-KING LOUIS CO-28 E
 KNDCKIN JUG/ 12TH ST RAG
 SAVE IT PRETTY MAMA/NO ONE ELSE BUT U
 SQUEEZE ME/ SOL BLS
 HEBBIE JEEBIES/ECTATOE HEAD BLS
 1491. LOUIS ARMSTRONG JAZZ CLASSICS BR-1016 N-
 MELANCHOLY/WILDMAN BL
 GA BD BO/DROP THAT SACK
 STOMP OFF LETS GO/ STATIC STRUT
 TERRIBLE BL/SANTA CLAUS BL
 1492. LOUIS ARMSTRONG, PARIS, 1934 VOX-300 E+
 SUNNY SIDE/PART 2
 TIGER RAG/ ST LOUIS BL
 WILL YOU WONT YOU/SONG VIERS
 1493. LOUIS ARMSTRONG HOT 5 CO-139 N-
 STRUTTIN BAR B Q/ONCE IN WHILE
 OYS CREOLE TRAM/LAST TIME
 PUT EM DWN BL/SAVAY BL
 IM NT ROUGH/GOT NO BL
 1494. LOUIS ARMSTRONG HOT 5 CO-57 N-
 MUSKRAT RAMBLE/SKID DAT DE DAT
 GUT BUCKET/YEA IN BARREL
 MY HEART/CORNET CHOP SUEY
 ORIENTAL STRUT/YOU NEXT
 1495. BARREL HOUSE PIANO BR-1008 N-
 (MELROSE, JOHNSON, WILLIAMS HILLS)
 JELLY ROLL ST/PASS THE JUG
 STOMPIN EM DWN/TAXI HEAD BL
 NIGHT LIFE/RAG EM
 JINGLES/U GOT 2 BE MODERNISTIC
 1496. BIX & TRAM CO-144 N-
 SINGIN THE BL/ CLAR, MARM
 RIVERBOAT SHUFF/OSTRICH WALK
 DOW YONDER N.O./RINGIN TWISTIN
 TAKE U TOMORROW/BABY WONT YOU
 1497. BIX BEIÖERBECKE CO-29 E+
 SWEET SUE/NO REASON IN C
 LDUISIANA/THOU SWELL
 ROYAL GARDEN/GOOSE PIMPLES
 DL MAN RIVER/ WA DA DA
 1498. BOOGIE WOOGIE PIANO BR-1005 N-
 DIRTY DOZEN ND.1/NO.2
 COW COW BL/STATE ST JIVE
 DETROIT ROCKS/INDIANA AVE., ST
 WILKINS ST ST/ HEAD RAG HOP
 1499. BOOGIE WOOGIE MUSIC VOL2 DE-235 N-
 B.W./TRENCHES
 TONKY BL/ MR FREDDIE BL
 DEATH RAY B W /BASEMENT BOGGIE
 SPRIT OF 49 RAG/ TEXAS ST
 1500. CHICAGO JAZZ DE-121 E
 (CONDON MC PARTLAND, WETTLING ETC.)
 DRKTWN STRUTTERS/FOUND NEW BABY
 BUOLE CALL/ SIS KATE
 SUGAR/WLD WAIT SUNRISE
 JAZZ ME BL/ CHINA BDY
 SOMEDAY SWHT/CHANGES MADE
 1501. JAZZ CONCERT AT E. CONDOONS OE-490 N-
 IMPROMTU ENSEMBLE #1/SHEIK
 JUST U JSUT ME/ATLANTA BL
 SOME SUNNY DAY/WAY U LOOK 2NITE
 STARS FELL ALA/FAREWELL BL
 1502. COLLECTORS ITEMS CAP-62 N-
 TRAVELIN MAN/U MY EVERYTHING
 BUG IN RUD/I APOLOOIZE
 BABY/TAINT LIKE THAT
 STARTED/ONE MORE CHANCE
 1503. COMES JAZZ CO-40 N-
 JACK HITE ROAD/DA DA STRAIN
 AT J.B. BALL/FRINCE OF WALLS
 MUSKRAT RAM/4TH & STATE
 SHIM ME SHA WABBLE/AFTER AWHILE
 1504. BABY OOOOS DRUM SOLOS CI 709 N-
 RUDIMENTS/MARYLAND MY MARYLAND
 TOM TOM WORKOUT/SPOOKY DRMS
 1505. EIGHT TO THE BAR VI 69 N-
 WALKIN THE BOOGIE/B W MAN
 MOVIN THE BOOGIE/FOOT PEDAL B
 BARREL HOUSE BL/CUTIN THE BL
 6TH AVE., EX/PINE CREEK

1506. THE DUKE CO-38 N-
 DROP ME OFF HARLEM/MERRY GO ROUND
 BEST WISHES/BUNDLE OF BL
 LIGHTIN/BABY WHEN U AINT THERE
 BL RAMBLE/LAZY RHAPSODY
 1507. DUKE PLAYS THE BL VI-182 N-
 TRANSL LUCENCY/BEALE ST BL
 MEMPHIS BL/PRETTY WOMAN
 DRA WIN RM BL/ST LOU BL
 FRANKIE & JOHNNIE/ROYAL GARDEN
 1508. GEMS OF JAZZ VOL 1 DE-200 E+
 (MARSALAM, BAILEY, FREEMAN, STACY, LUX, ETC.)
 FEATHER BED LAMENT/1/2 BAR STEPEDE
 DOWNHEARTED BL/SQUEEZE ME
 WILLOW TREE/HONEY SUCKLE
 HONKY TONK TR/WORLW WAIT SUNRISE
 BUZZARD/TILLIE DOWNTOWN NOW
 KEEP SMILIN TRBLE/WOT THERE 2 SAY
 1509. GEMS OF JAZZ VOL 2 DE-201 E+
 (KRUPA, STACY, BROWN, BERRIOAN)
 3 LIT WORDS/BL OF ISRAEL
 IN DARK, FLASHES/BARREL HOUSE
 JAZZ ME BL/LAST ROUNDUP
 TEMPO DE JUMP/OCEAN MOTION
 IM COMIN VA/ BL
 CHICKEN WAFFLES/ U TOOK ADVANTAGE
 1510. GEMS OC JAZZ VOL3 DE-242 N-
 (HUGHES, WASHINGTON, VENUTI, HENDERSON)
 MINNIE MOOCHER WED DAY/IM RHYTHM CRAZY
 HAPPY FEET/OL MAN RIVER
 SWT LORRAINE/DOIN UPTWPN LOWDOWN
 JAZZ ME BL/ IN DE RUFF
 OL FASHION LOVE/QUEER NOTIONS
 NOCTURNE/ARABESQUE
 1511. GEMS OF JAZZ VOL 5 DE-324 E
 (NOONE, HODES, MCPARTLAND)
 GA CAKE WALK/LIBERTY INN DRAG
 ALL BOUND ROUND MASON/O D ONE STEP
 SWT GA BRWN/DOWN YONDER N.O.
 GET HAPPY/ INDIANA
 BLS JUMPED RABBIT/HE DIFF TYPE GUY
 1512. EARL HINES CO-41 N-
 57 VARIETIES/AINT GOT NOBODY
 CAUTION BL/MONDAY DATE
 LUV ME TONITE/DWN SHELTERIN PALMS
 DEEP FOREST/ROSETTA
 1513. HOT PIANO VI-75 N-
 (WALLER, JELLY, HINES, DUKE)
 CAROLINA SHOUT/RING DEM BELLS
 FREAKISH/SEATLE HUNCH
 SUNNY SIDE/MELANCHOLY BABY
 SOLITUDE/OR OL SOUTHLAND
 1514. MEAOE LUX LEWIS ASCH 352 N-
 DENAPAS PARADE/GENLEDA GLIDE
 BOOGIE TIDAL/VANCESEYS PRIDE
 LUX BW/ RANDINIS BW
 1515. MARCHING JAZZ CI-1 N-
 IF I EVER CEASE 2 LUV/SALUTATION MARCH
 BUGLE BOY MARCH/TAINT NOBODYS BIZ
 FIDGETY FEET/SHAKE IT BREAK IT
 1516. JELLY ROLL MORTON BR-1018 E+
 KING PORTER ST/THE PEARLS
 SWEETHEARTS O MINE/FAT MEET & GREENS
 1517. N.O. MEMORIES-JELLY ROLL GL N-
 MICH WATERBL/NAKED DANCE
 MAMIES BL.Orig RAG
 DONT LV ME HERE/KING PORTER
 WININ BOY/MISTER JOE
 THE CRAVE/BUDDY FOLDENS BL
 1518. NEW AMERICAN JAZZ CAP-3 N-
 I SORRY MADE YOU/CLAMBAKE B FL
 CAROLINAS DELITE/IN SOLITUDE
 A:NT GO NOPLACE/SUGAR
 OL FEELIN/SUMDAY SWEETHEART
 1519. NEW ORLEANS JAZZ DE-144 N-
 219 BL/PERDIDD ST BL
 DOWN JUNGLE TWN/COAL CART BL
 DWN HDNKY TON TWN/CANL ST BL
 GRAVIER ST BL/RED ONION BL
 SHIM ME WHA/KING PORTER
 NO SHP SCOP BL/KEYSTONE BL
 1520. NEW ORLEANS PARADE(PINK) AM N-
 TELL ME U DRMS/DIDNT HE RAMBLE
 SAINTS, NEARER MY GOD TO THEE
 IN GLORY LAND/JST LIT WHILE STAY HERE

AUCTION

SAM MELTZER

AUCTION

BOX 17 1/2 THE RECORD CHANGER 125 LA SALLE ST NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS,

10" ALBUMS CONT.

- 1521. KING OLIVER BR-1027 N-
BLK SNAKE BL/WILLIE WEEPER
SPEAKEASY BL/AUNT HAGARS BL
SUGAR FT ST/SNAG IT #2
TOO BAD/SCHOOAY SWHT
- 1522. PIANOLA RAGTIME C1-302 N
MAPLE LEAF RAG/HILARITY RAG
EXCELSIOR RAG/SUNFLOWER
WEEPIN WILLOW RAG/QUALITY RAG
- 1523. RAGTIME WC -3 N-
(BRUN CAMPBELL & LU WATTERS)
EASY WINNERS/CHESTNUT ST
ORIGINAL RAG/MAPLE LEAF RAG
MAPLE LEAF RAG/EASY IN RAGTIME
- 1524. RIVERBOAT JAZZ BR-1010 N-
PARKWAY ST/GATES BL
OWN BY LEEVE/SHE CRYIN 4 ME
MR JELLY LORO/MIONIE MAMA
SNAG IT/CAPITOL BL
- 1525. PEE WEE RUSSELL O1SC-632 N-
MUSKOGEE BL/SINCE BEST GAL TURNED ME
TAKE ME BACK LAND JAZZ/ROSIE
RED HOT MAMA/ID CLIMB HIGHEST MT
- 1526. THE 6 AND 7/8 BAND C1-301 N
CLAR WARM/TIGER RAG
HI SOCIETY/TICO TICO/OL GANG MINE
- 1527. BESSIE SMITH C-3 E+
MONEY BL/MUDDY WATER
ST LOUIS BL/RECKLESS BL
NOBODY KNOWS U/BACK WATER BL
CARELESS LUV/WEEPIN WILLOW
TROMBONE HOLLY/YELLOW OOG BL
ALEXANDER RAGTIME BND/HOT TIME OL TWN
- 1528. MUGGSY SPANIER DISC-781 N-
AM I BL/HOW COME U DO ME
SENT JOURNEY/U D RIVIN ME CRZY
PEE WEE SQUAWK/MUGGSY SPEC.
- 1529. MONTANA TAYLOR BARREL HSE C1-2 N-
IN THE BOTTOM/INDIANA AV ST
I CANT SLEEP/LW DOWN BUGLE
SWEET SUE/ FO DAY BL
- 1530. FRANK TESCHEMACHER CO-43 E+
SISTER KATE/NOBODYS SWHRT
NOBODYS SWEETHEART/LIZA
I STEP 2 HVN/SHIM ME SHA WABBLE
CHINA BOY/ SUGAR
- 1531. HOT TROMBONES CO-46 E+
GOT ANOTHER SWEETIE/ TENN. TWILITE
HIGG BL/GOLD DIGGERS SONG
MAKIN FRIENDS/C.D. ONE STEP
DEE BL/ BUGLE CALL
- 1532. SONGS BY JOSH WHITE ASCH-348 E+
GOT HEAD LIKE ROCK/FARE THEE WELL
HOUSE I LIVE IV/WHN I LAY ME OWN
I MEAT BAZL/OUTSKIRTS OF TWN
- 1533. BOB WILBER JAZZ BAND C1-24 N
COAL BL SHINE/SWT GA BRWN
SAINTS/MOOCHIE
ZIG ZAG/LIMEHOUSE BL
- 1534. TEDDY WILSON CO-93 N-
SMOKE GETS/THEM THERE EYES
THOSE FOOLISH THIN S/ROSETTA
CANT GET/I NO YOU NO
CHINA BOY/BOOY & SOUL
- 1535. B.W. PLAYED BY J. YANCEY VI-25 E+
SLOW EASY BL/MELLOW BL
YANCEY STP/STATE ST SPEC
TELL EM BONT ME/5 O'CLOCK BL

THE FOLLOWING ARE 12" ALBUMS

- 1536. JELLY ROLL LIBRARY CONGRESS VOL#1 C1-1N-
JAZZ STAROE IN NEW ORLEANS
- 1537. JELLY ROLL LIBRARY CONGRESS VOL #2 C1-2 N-
WAY DOWN YONDER
- 1538. JELLY ROLL LIBRARY CONGRESS VOL# 3 C1-3 E+
JAZZ IS STRICTLY MUSIC
- 1539. JELLY ROLL LIBRARY CONGRESS VOL#4 C1-4 N-
THE SPANISH TINGE
- 1540. JELLY ROLL LIBRARY CONGRESS VOL#5 C1-5 N-
BAD MAN BALLADS
- 1541. JELLY ROLL LIBRARY CONGRESS VOL#6 C1-6 N-
THE JAZZ PIANO SOLIST
- 1542. JELLY ROLL LIBRARY CONGRESS VOL#7 C1-7 N-
EVERYONE HAD HIS OWN STYLE

- 1543. JELLY ROLL LIBRARY CONGRESS VOL#8 C1-8 N-
JELLY AND THE BLUES
- 1544. JELLY ROLL LIBRARY CONGRESS VOL#9 C1-9 N-
ALABAMA BOUND
- 1545. JELLY ROLL LIBRARY CONGRESS VOL#10 C1-10 N-
THE JAZZ PIANO SOLIST
- 1546. JELLY ROLL LIBRARY CONGRESS VOL#11 C1-11 N-
IN NEW ORLEANS
- 1547. JELLY ROLL LIBRARY CONGRESS VOL#12 C1-12 N-
IM THE WININ BOY
- 1548. BECHET SPANIER BIG FOUR HRS 1 E+
LAZY RIVER/ CHINA BOY
SWEET LORRAINE/ 4-5 TIMES
- 1549. THE IS JAZZ/KIO ORY C1-11 E+
DOWN AMONG SHELTER PALMS/WEARY BL
SNAG IT/SAVOY BL

THE FOLLOWING ARE 16" TRANSCRIPTIONS
331/3

- 1550. LUTCH KITCHEN/PLOWIN/CONSIDER YOURSELF
KISSEC/SPANISH KICK/HRT U STOLE FRM ME//NITE
WE MET IN HONOL/COCKELS & MUSSELS/U'LL NEVER NO/
U WERE NEVER THERE/TIME & TIME THES. 961 E+
- 1551. AFRAID SAY HELLO/PHYLISSE/LUMBY/HEAR RHAP/
SWING LOW/PARA VEGA ME VOY/HAUNTED TWN/LITTLE
JOHN ORINARY/U WALK BY/THEME NLW 621 E+
- 1552. ALL I DESIRE/BL JUICE/CHARLESTON ALLEY/
CANT REMEMBER/UPTWN BL/WINGS OVER MANH 1&2/
THOUGHTLESS/FANTASIA THES 619 E+
- 1553. WINGS OVER MANH/LIT JOHN ORO/LIT DIP/
WHY/WILO MAB OF FISH POND//FRM A TO Z/1&2/
U BETCHA MY LIFE/JUST LIT BIT SOUTH N.C./
THATS U THATS ME/G BYE NOW THES 946 N-
- 1554. FANTASIA/BL JUICE/PHYLISSE/BUFFY BOY/
WINGS OVER MANH//HI CY WHAT COOKIN/KEEP
LUV ON ICE/RHYME VOYS SWHRT/WALKING ON AIR/
TIME OF LIFE THES 945 N-
- 1555. CHARLESTON ALLEY/MOON CRY FOR ME/LUMBY/
CONGO DE LA MOAXA/REDSKIN RHUMBA/// BRING
U MUSIC/SISTER & I/JUST GIVE ME MUSIC/TIME
& TICE/BRKFST FOR 2/HEW CASTLE THES 930 N-
- 1556. BARCAROLLE/VOLGA BOATMAN/PONCE DE LEON/
BAR IS NOW OPEN/REFLECTIONS//INTERMEZZO/
HOW OO I KNOW ITS REAL/SKT MELODY/
MY SISTER & I THES 962 N
- 1557. SOMEWHERE/HARMONY HVN/ITS HAUNTED HUSE/
AFRAID SAY HELLO/SWING LOW//FRENESI/LAZY
RIVER/O LOOK ME NOW/ROCK ROCK RHYTHM/
CONCENTRATION THES 929 E+
- 1558. SOMEWHERE/HARMONY HV/HAUNTED TOWN/
AFRAID SAY HELLO/SWING LOW SWT CHARIOT///
FRENESI/LAZY RIVER/O LOOK ME NOW/ROCK RHYM/
CONCENTRATIN THES 929 N-
- 1559. BEGIN THE BEGUIN/SLEEPY LGOON/IN MDWLNC/
ESPANA CANI/SUMMERTIME/LA COMPARSA/STARS IN
EYES/ORCHIDS IN MOONLITE SPL 194 N-
- 1560. HALL MT KING/WHAT LUV WILL DO/MAN THATS
GLORY/QUICK SILVER///O LOVE WILT NOT LET/
HEAD VOICE OF JESUS/LET LOWER LIGHT BURNING/
O JESUS THOU ART STANOING NLW 715 N
- 1561. OLD ROB ROY//OOOR WILL OPEN/
MOMENT I MET YOU VD 605 N-
- 1562. CLEMENTINE/CHELSEA BRIDGE/LUV LIKE THIS
CANT LAST/AFTER ALL/GIRL IN MYDRMS/JUMPIN
PUMPKINS/FRANKIE & JOHNNIE/FLAMINGO/
BAKIFF WOODY HERMAN VI TRAN. 169 E
- 1563. JUGHEAD/WHATCHA KNOW/MINKA/CHANGES MDE/
LULLABY FRM JOCELYN/LOOK AT ME/LAZY RIVER/
BISHOPS BL/TORNA SORRENTO/ ROCK IN CHAIR
NLW 623 E+
- 1564. ARTISTRY IN RHY/2 GUITARS/BL ASIA MINOR/
U ALONE/OECP RIVER/SETTING IN MOTION/
BALBOA BASH/DONT WANT THAT WOMAN AROUND/
REED RAPTURE/SAFARI MCG 2361 E-

JOHN KIRBY ORCH

- 1565. RED RIVER VALLEY/GIVEN THE LADY/BOUNCE OF
SUGAR PLUM FAIRY/LASS W DELICATE AIR/ARABIAN
NIGHTMARE/FEELIN A MELLOW MOOD/HAYTEN GETS
HEP/U MEAN SO MUCH TO ME/RUSTLE OF SPRING/
RAGGLE TAGGLE GYPSIE NLW 605 N-
- 1566. DRUMMERS BAND/A FOOL AM I/FULL DRESS HOP/
TUNING UP/HINKS I LUV/DRUM BODGIE/NOTHING
YET/ALREET/SIREN SERE NLW 635 E+
- 1567. KEEP EYE ON HRT/U MEAN SO MUCH TO ME/
RAINBOW RENDEZVOUS/SOUND EFFCTS 1,2,3,
RED VINYL VERTICAL-CUT ASSOC. 620 N-
- 1568. OAVENPDRT BLS/LIOREL HAMPTON & HIS ORCH
VIBE BOOGIE VD 404 N-
- 1569. LIKE LEAF IN WND/WHO IF NOT U/MISSION OF
THE ROSES/LIVE BUT TO LUV/WHEREVER THERES ME/
WALK IT OFF/WHATTU A GONNA OO/WHICH WAY DID/
IVE GOT WALKIE TALKIE/OO U OO U SS 4596 E+
- 1570. SC IT GOES/THERES GD BL TONITE/WITHOUT U/
LAUGHING ON OUTSIDE/STORY BOOK ROMANCE/ WHO
TOLD U THAT LIE/DONT KNOW ENOUGH ABOUT U/
I OONT WANNA DO IT ALONE SS 45320 E
- 1571. MOONLITE & MUSIC/BATTLE AXE/MORNING AFTER/
ISNT THAT EVERYTHING/LIKE SHIP AT SEA/JUST U/
WALTZING THRU HVN WITH YOU NLW 599 E+
- 1572. MY HRT IS HELPLESS THINK/HECK OF GUY/
BLUE AFTERGLOW/HEARD MYHRT/THERE I GO/STATE &
TIOGA STP/HAD PREMONITION/ANNIE LAURIE
NLW 597 N-
- 1573. OOPUS #5/U THRILL ME SO/COMPADOO/IM IN
LOVE/COSMO ST//CLIMMARON/YEAR & A CAY/YOURE
SORRY NOW/LIPSTICK/GDOLEN SLIPPERS
MCG 44 N
- 1574. ROCKIN CHAIR/GA ON MY MIND/PARADE OF
THE WOODEN SOLDIERS/LAZY RIVER//BETTER
DO IT NOW/MY HRT SINGS//JUST CLOSE Y UR EYES
HEAVENLY/STORY 2 CIG MCG 8 E+
- 1575. WHEN JOHNNY COMES/IDA/SO IT GOES/BATTLE
HYMN OF REPUBLIC//EL CHINCHORRO/PERDONAME/
THE PARROT/ GRANADA. MCG 19 N-
- 1576. RAY NOBLE/DON ALLEN ORCH
1577. SWING OF KILTE/DINNER MUSIC SUITE #2/
OVER THE WAVES/GROPIN IN GROOVEYARD//
WHEN THERES A BREEZE ON /HEVNLY ISNT IT/
HANDS ACROSS BORDER/THAT SOLOIER OF MINE/
REMBER PEARL HARBOR SPL 189 E
- 1578. MAGIC MAGNOLIAS/BYLITE SILVERY MOON/
WHILE MY LADY SLEEPS/NOT STAR IN SIGHT/
WHEREVER U ARE//BLOW GABRIEL BLOW/
AUTUMN IN NY/EMBRACEABLE U/LADY BE GOOD/
I COVER WATERFRONT SPL 158 N-
- 1579. PEE WEE RUSSELL-CHELSEA CHALEY-
MEZZ MEZZROW ALL STARS
- 1580. M COMIN VAL/BALLIN THE JACK ACETATE N-
JOE SCHIRMER TRIO
- 1581. 2 BLIND MICE/HOW HIG MOON/WHO DUNNIT/
OOH THAT KISS/HOLLYWOOD AT VINE/SLIPPED OISC/
U GO TO HEAD/PLEASE OONT TALK ABOUT/ST LOUIS
BOOGIE/T FOR 2/18TH CENT RM SPL 228 N-
- 1582. MUGGSY SPANIER/PEARL BAILEY/
WOODY HERMAN
- 1583. CHINA BOY/PERSONALITY/HELEN OF TROY
VD 611 N-
- 1584. JACK TEAGARDEN/ MILOREO BAILEY
1585. BODY & SOUL//ILL CLOSE MY EYES/
THAT AINT RIGHT VO 772 N-
- 1586. JACK TEAGARDEN ORCH
1587. CHICS WONDERFUL/YOUR ALL THAT MATTERS/
PRELUDE IN C# MINOR/NOBODY KNOWS TROUBLE/
CASEY JONES/MADE UP MIND/AFETRNOD OF FAUN/
BLUE MIST/ANITRAS DANCE/YANKEE DOODLE
VI TRANS 150 E+
- 1588. CLAUDE THORNHILL ORCH/LEW WHITES ORCH
1589. HI THERE MR MOON/RUSTLE SPRING/HALF
A LOVE BETTER/TRAUMEREI//ANGELES SERE/
FLATTERER/BEAU SOIR/ALBUM LF NLW 681 E+

AUCTION AUCTION

STEPHEN STORAN

% ARG- BOX 341, COOPER STATION, NYC, NY

WE ARE EMPOWERED TO AUCTION THE STOCK OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-HOUR BROADCASTS ON 12" LP 33-1/3 MICROGROOVE STUDIO ACETATE RECORDINGS. ALL RECORDS ARE IN N CONDITION-NEVER PLAYED.

BENNY GOODMAN-12" LP

(MARY LOU WILLIAMS-WARDELL GRAY)

- (1) BENNY'S BOB
- (2) MARYS IOEA
- (3) 'SPOUSIN'
- (4) THERES A SMALL HOTEL
- (5) WELS IOEA
- (6) YOU TURNED THE TABLES ON ME
- (7) SWEDISH PASTRY
- (8) BACK HOME IN INDIANA

BIX BEIDERBECKE-10" LP (NOT A BROADCAST)

VINYLT PRESSING - \$5.00

- (1) CLORINDA
- (2) THREE BLIND MICE
- (3) LILA
- (4) OUR BUNGALOW OF DREAMS
- (5) BORNEO
- (6) MY PET
- (7) BLESS YOU SISTER
- (8) DUSKY STEVEDORE

GLENN MILLER-12" LP

- (1) GOT HEART FILLED WITH LOVE FOR YOU OEAR
- (2) GOIN HOME
- (3) HONEYSUCKLE ROSE
- (4) MY BLUE HEAVEN
- (5) SQUADRON SONG
- (6) TAIL ENO CHARLIE
- (7) SYMPHONY
- (8) IN THE GLOAMING
- (9) DEEP PURPLE
- (10) WHY DREAM
- (11) OUTWARD PASSAGE
- (12) SUMMER HOLIDAY

12" LP-JACK TEAGARDEN-RAY BAUOUC-CHAS. TEAGARDEN

- (1) THAT'S A PLENTY
- (2) TIN ROOF BLUES
- (3) S W S BARBECUE
- (4) STOMPING AT THE SAVOY
- (5) SHINE

KING OLIVER-12" LP (NOT A BROADCAST)

- (1) I'VE GOT THAT THING
- (2) FREAKISH LIGHT BLUES
- (3) MY GOOD MAN SAM
- (4) CAN I TELL YOU?
- (5) WHAT YOU WANT ME TO DO?
- (6) TOO LATE!
- (7) FRANKIE AND JOHNNIE
- (8) EVERYBODY DOSE IT
- (9) GOT EVERYTHING BUT YOU
- (10) FOUR OR FIVE TIMES

GEORGE LEWIS-12" LP

- (1) BUGLE BOY
- (2) WEARY BLUES
- (3) BYE 'N BYE
- (4) R'YAL GARDEN BLUES
- (5) WILLIE THE WEEPER

ALPHONSE PICOU

- (6) CLARINET MARMALADE
- (7) BILL BAILEY
- (8) DIPPER MOUTH
- (9) JUST CLOSER WALK WITH THEE

LU WATTERS-TURK MURPHY-BOB SCOBY(1947)-12" LP

- (1) CAKE WALKING BABIES
- (2) ANTIGUA BLUES
- (3) PINEAPPLE RAG
- (4) BEALE ST BLUES
- (5) CHATTANOOGA STOMP
- (6) JAZZIN BABIES BLUES
- (7) SNAKE RAG

LOUIS ARMSTRONG-GEORGE BRUNIS-ODDSS-

AL NICHOLAS(1947)-12" LP

- (1) WHEN THE SAINTS GO MARCHING IN
- (2) 2:19 BLUES
- (3) NEW ORLEANS
- (4) DIPPER MOUTH BLUES
- (5) BASIN ST BLUES
- (6) HIGH SOCIETY BLUES
- (7) YOU RASCAL YOU

COMPLETE SOUND TRACKS-GLENN MILLER FILMS

- * SUN VALLEY SERENADE"-1 1/2 HOURS-3-12" LP'S-\$17.50
- * ORCHESTRA WIVES"-2 HOURS-4-12" LP'S - \$22.50
- RHYTHM CATS-HACKETT-PEE WEE RUSSELL-
- OWANB 9 1938) - 12" LP

- (1) MUSKRAT RAMBLE
- (2) AFTER YOU'VE GONE
- (3) BWT OA. BROWN
- (4) BINOIN' THE BLUES

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SKIP DIRINGER, TROMBONE WALLY ECKHARDT, BASS
SAMMY GARDNER, CLARINET JERRY FISELE, DRUMS

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S&O CIRCLE DOT & ALL THE OTHERS.

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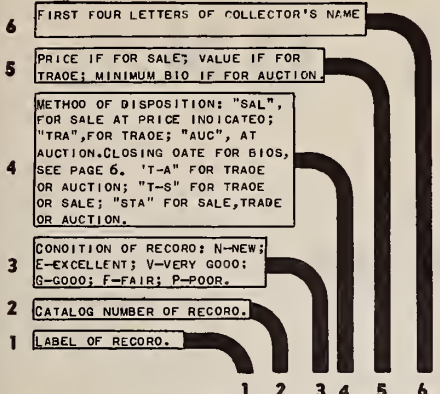
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A Letter Re Jazz Directory

The Delphic Press

Principals : Albert J. McCarthy, T. F. G. Vaughan

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October 15/1953

Bill Grauer, Jr.,
Record Changer,
125, La Salle Street,
New York City 27,
N.Y.,
U.S.A.

Dear Bill:

Like most people you ask whether JAZZ DIRECTORY will ever be completed. To tell you the truth, until a week or two ago I couldn't have told you myself! However, the answer is now an emphatic yes. Cassell & Company, one of the leading publishing houses in this country has taken it over and will issue two volumes a year - one in the spring and one in the autumn. Volume five will be out in February or March and is now under way. This volume incidentally, is the first one which pleases me at all.

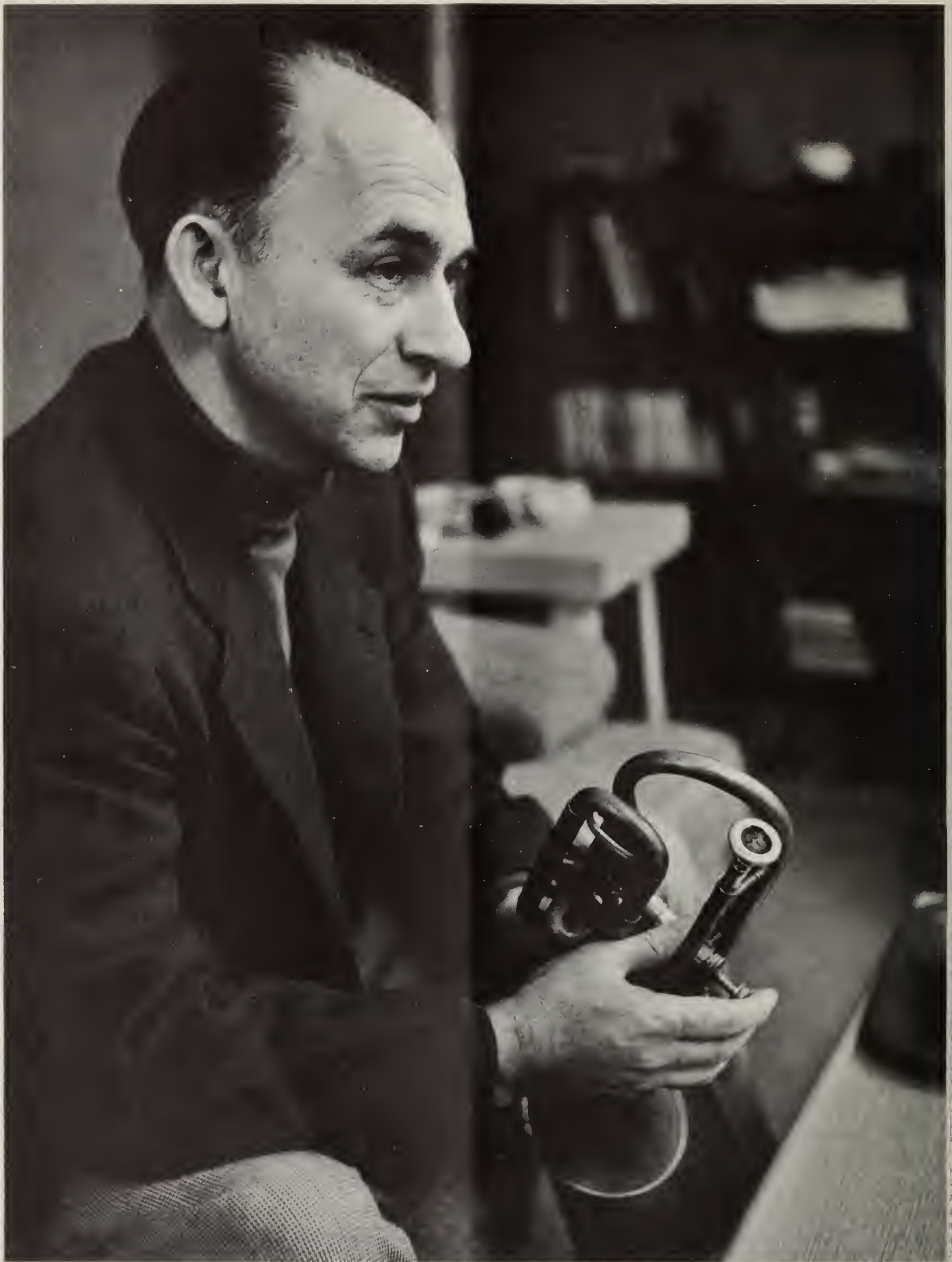
With this type of backing I can breathe again. Frankly, the strain of DIRECTORY has been terrific and I had to neglect all my other work. Both Dave Carey and I lost a considerable sum of money on this work, mainly because we did not have the outlets that a big firm can afford. We tried to do all the work and the distribution on our own and it proved impossible. I don't need to tell you the work involved in preparing a volume - believe me, it is a full time job quite literally. When one has to try to earn ones living at the same time it becomes impossible. The next stage is the psychiatric ward. Ironically enough, a similar work on the sex habits of snails in Patagonia would land a university grant, but jazz is still too frivolous a subject to make application worthwhile. Yet, a work like DIRECTORY does really need a grant to ensure smooth production and the retention of the sanity of the compiler. Maybe someday?

You can assure your good clients that they will now get all the volumes. Perhaps you can also pass the word around that I value all the help that I can get, particularly on small label items and on corrections and additions to existing volumes. A letter from a collector with information gives one a much needed boost at times.

My best,

Mac

Albert McCarthy



an appraisal by

RUSSELL ROTH

doctor jazz

I. The Man

The title, "Doctor Jazz of 1953," must certainly belong to Paul Wesley (Doc) Evans. The 45-year-old Dixieland cornetist (a shy, elfin man who looks like a cross between the late Ernie Pyle and a sociology professor) is now in his prime. In less than a year, he and his current five (sometimes six) piece band have:

Brought in money, hand-over-fist, for four separate bistros in Minneapolis, the latest of them the Saddle Bar—and this achieved through performing nothing but good old straight instrumental Dixieland jazz;

Played a summer excursion out of St. Paul on the Mississippi riverboat, "Donna Mae";

Presented a series of four outdoor "concert-lectures," titled "Panorama of Jazz," at Minneapolis' respectively *avant-garde* Walker Art Center—all of the concerts to more than capacity audiences;

Started a half-hour weekly television show, "This Is Dixieland," on the Twin Cities' KSTP-TV;

Played a "command performance" for UNESCO, at that organization's recent fall meeting at the University of Minnesota;

Started production on the first of a series of 15-minute musical films, "Journeys in Jazz" (the whole group of 13 to be ready for release sometime around the first of the year);

And, best of all to the record collector, have made three 12-inch LPs—one of them the last of the Walker concerts, complete with commentary.

Which is to say that, after 20 scuffling years, Doc has come into his own. But it was, seen in perspective, inevitable.

Born in 1908, the son of a Methodist minister, in Spring Valley, Minn., several hundred miles almost due north of the birthplace of Bix, Doc early showed his musical ability. When he entered Carleton College (Northfield, Minn.) in the late '20s, he was already competent on violin, piano, drums, and sax. But none of them seemed right for him; and when he began to go out on dance jobs with the Carleton Collegians, he carried, in addition to his sax, a second-hand cornet.

"That, I knew, was my instrument," he says. "I had a feeling about it I didn't have about the others. I practiced on it all the time. And then all of a sudden I saw how it was—get rid of the sax, or never amount to anything on the cornet. I quit playing sax after about '31. From then on, it was the cornet—and records."

What records did he listen to?

"Well, a funny thing—we didn't even know about the Wolverines up there until they were long gone. The Rhythm Kings came to Minneapolis once, near the end. And then we got Bix on those first *Okeh*s. Everybody, especially at the 'U' [the University of Minnesota, Minneapolis, at which Doc did graduate work in English for a year after taking his B.A. at Carleton], liked Red Nichols. Myself, I was an early admirer of Armstrong—owned his records from the very beginning. I studied those things. Never could get the tone, but Louis taught me a lot. Louis and Bix."

How about the Bob Crosby Bobcats, later on?

"They were practically all we had in the '30s. Well, sure, I listened to them a lot. The Ben Pollack nucleus of that Crosby band played in Minneapolis for a couple of years—I would guess around '33, '34. They were tremendous. . . . About the Bobcats, I think Yank Lawson is about as good a trumpet-player as you can ever hear. All that drive, that *push*. And he knew how to play in the ensemble. That's the thing—the *ensemble* . . ."

It was, and is, Doc's leading idea in jazz. During the '30s, he kept to that idea in his listening and playing, even though for a while he had some difficulty in making up his mind as to whether or not he should go into music full-time. He taught high school English for a year; married (unsuccessfully); and ran his own kennel, raising thoroughbred cocker spaniels, producing more than ten champions. But he couldn't stay away from jazz; he remembered that summer of '28:

"I was in Minneapolis, jobbing, making a living—I don't know how—staying at the 'Y.' The Minnesota Theater—that's the Radio City now—was right across the street, and that's where the Whiteman band came in. They had Bix, the Rhythm Boys with Bing Crosby—almost anyone you can name. I took a sack of sandwiches along and stayed all day. Spent the time between stage shows out in the lobby . . ."

What about Bix?

"They never caught that tone on records—doggonedest thing you ever heard. Here was that big band—you remember what a mess that was—no mikes in those days, but when Bix stood up to solo over all that noise, the notes just sailed out and broke like bubbles over everyone's head. . . . He couldn't play much, but he had heart. And that tone! . . . I went to see him another time. Drove up from Northfield—all that way. Bix wasn't there—it was right before

he died—he was sick. Andy Secrest subbed for him. He sounded a lot like Bix."

And so did Doc in '39, when he suddenly became a public figure at the famous and now-vanished Mitch's, a roadhouse that used to stand across the Minnesota River from Fort Snelling—a place that visiting musicians dubbed, "the Nick's of the Midwest." For a riotous two years, Doc played there in the five-piece Dixieland band of Red Dougherty, a veteran honky-tonk pianist. It was a mecca for pianists: in '42 Bob Zurke and Joe Sullivan also played there. The music—and the uproar—were fabulous. Big-name band leaders toured miles out of their way just to hear Doc. Offers came to him—from Ray McKinley, Claude Thornhill—but he turned them down: Bix's end had been a lesson.

"That job at Mitch's," he says even now, "is the only one I've ever been on where I was anxious to go to work every night. There was always something happening. Where Bix made his mistake was when he cut out of all that—you know what I mean?"

Some do, and they are Doc's rock-bottom audience today. It is a small, solid audience, one that he lost momentarily during the war when Mitch's had to close and he, in turn, had to scuffle again. . . .

In 1947 he popped up at the opening of Jazz, Ltd. in Chicago; stayed on; and then

YANK LAWSON: Evans calls him "as good a trumpet-player as you can ever hear."





LOUIS: Evans has "a lyricism that shows how much he has learned from Louis."

began an odyssey that took him to Chicago's Beehive, Tailspin, and Blue Note—to the Hangover in San Francisco—to Oakland, Glendale, Hollywood, Boston, Detroit, Rock Island, the Twin Cities, Jazz, Ltd. again—and finally back to the Twin Cities in the fall of '52.

The small audience had begun to expand, partly because of Doc's brief personal appearances, but mostly, it would seem, because of the records he had made in the meantime, for *Disc*, *Dublin*, *Jazz, Ltd.*, *Joco*.

The records showed a great deal, as jazz records always do. For one thing, they substantiated the marrow-thrilling but hard-to-analyze impression that Doc's two- or three-time hearers had received of him—namely, that they had heard a great cornetist. But *how* great? That was the question. The records answered it.

II. The Artist

Unfortunately, Doc's first records—those cut for *Disc* and *Dublin*—did not make at all clear what his particular virtues were. One reason for this, in the *Disc* records, was the personnel. Issued in two albums—"Original Dixieland Jazz Band Classics" and "New Orleans Rhythm King Classics"—under the name, "Doc Evans' Dixieland Five," these sides boasted the kind of all-star "American primitive" performer-list that is both the glory and the leading defect of such traditional jazz records as those put out by New York's *Commodore*. Here was Doc, fresh from a long-rooted and homogeneous Mississippi Valley jazz environment, suddenly thrown in with Joe Sullivan, George Wettling, and Tony Parenti, among others. The records don't come off, as so many other New York records don't. There are just too many "stars," too many disparate styles; it is what New York "Nicksieland" has inherited from the Chicago "school": every man for himself, and the Devil take the hindmost. . . .

The *Dublin* album followed now, with a different trouble: the performers, out of Doc's own area, were not, to put it bluntly, good enough to play with Doc. The rhythm is weak in all of these sides, and the wonder is that the horns are able to play as well as they do. Where the *Disc* records show a lack of supervision and/or leader-

ship presumably because of the heterogeneity of the personnel, the *Dublin* sides show this lack in another way: the opportunities are there, but Doc doesn't take hold of them. Accustomed to being a sideman, a role that he had always accepted with characteristic humility, he acquits himself brilliantly, but the others can't catch up. This has always been Doc's problem: instinctively an ensemble musician, he has for most of his career been forced to hold himself down lest he stick out incongruously. The ideal situation—one in which he, still an ensemble man, could lead, without rising too far above his conferees' capabilities—did not take shape on records until four years ago when he made the first of four albums, under the supervision of John Lucas, for the *Joco* (Johnson-Olsen Co.) label at Northfield.

The Evans-Lucas partnership was a happy one. Lucas, now a professor of English at Carleton (and contributor to *The Record Changer*), was Doc's first bonafide fan in those days at Mitch's. It was a notice written by Lucas (at the time, he was a graduate student at Minnesota) for *Downbeat* that first called the attention of outside musicians to Doc. Then, in 1947, Lucas arranged for Doc's University of Chicago Hot Club concert, at which the proprietor-to-be of Jazz, Ltd., Bill Reinhardt, first heard Doc, a circumstance which led to the Evans-Reinhardt association. . . .

But, to return to the records: the first Northfield album, "Jazz Heritage, Vol. I," was, in light of those to follow, comparatively negligible, but drew a full-page rave by Wilder Hobson in *The Saturday Review*. The second album, "Jazz Heritage, Vol. II," elicited this comment from the Chicago *Tribune* critic: "Put it in your library. Then when you look at the Olivers and Armstrongs and Orys, you can say, 'All this and Evans, too.'" The Evans ensemble idea was at last on wax.

For once, he had a proper personnel. Key men were Al Jenkins, trombone; Johnny McDonald, clarinet; and Doc Cenardo, drums—journeymen musicians, all. He had good tunes, not the overworked ones, but such as *Walkin' the Dog*, *Willie the Weeper*, and *Play That Barbershop Chord*. Best of all, he had a nominal "boss," Lucas, who understood what was at the back of Doc's mind, and got him to

bring it out. The results should be better-known. They show most typically in *Milenburg Joys*: here, as in all the other records in the album, there are no "solos," only breaks; but what remains, the ensemble, is of an intensity and richness that one feels nowhere else but in the very greatest achievements of classic jazz.

How do you describe it? It is what the French neo-classicists used to call the "*je ne sais quoi*." A better word perhaps, applied to jazz, is *elan*. But as we have little or no jazz criticism dealing with this quality, it is often overlooked. Our critics generally tend to separate the ensemble, then go on to discuss, favorably or otherwise, via the solo, the idiosyncrasies of each performer. A good ensemble lead is very often dismissed as just that—"a good ensemble lead." Jelly Roll's George Mitchell (when he was not mistaken for Armstrong) suffered this treatment for a good many years. The notion that an ensemble lead—especially a great one—can be, *in itself*, a style is alien to most critics. They want to hear the man by himself—which, in the case of a strong lead, is usually to hear him in his lesser aspect—and then discover him, as with Mitchell, to either be Armstrong, or to be copying Armstrong; or, as with Evans, where identity does not figure, to be absolutely eclectic, without a style of his own.

Now there is something to this charge of eclecticism, but eclecticism comes in several kinds: there is the patchwork kind, and there is the *assimilative* kind. Evans happens to employ the latter. It is nowhere more apparent than in the two albums (LP)—"The Blues in Dixieland" and "Command Performance"—that follow "Jazz Heritage, Vol. II" (with McDonald and Cenardo being replaced by Art Lyons and Micky Stienke). As in the preceding album, the effect of breath-taking ensemble, punctuated by breaks, is the same. *Jimtown Blues* and *Panama* make clear, once and for all, what Evans wants—classic jazz, journeyman jazz, *communal improvisation*. The "other" for whom the journeyman works is the audience; the audience—but an educated audience, aware of the tradition—is the real ensemble leader. Which is nothing more than the basic, natural white mutation of what Jelly Roll wanted; and as Jelly Roll was assimilatively eclectic (witness his transformations of French music, ragtime, "the Spanish tinge," his avowed indebtedness to people like Tony Jackson and Mamie Desdoumes), so is Doc:

Like Mitchell, Jelly Roll's ideal lead, he, too, is unassuming, utterly reliable, and discharges the ensemble functions of the traditional cornet part so perfectly and with so little of the eccentric about him as to make it sound almost too easy. You do not hear all of Doc at either the first or second listening, for much of what he plays is diffused in the ensemble precisely at the moment that it emerges from his horn. His style is "integrative," as well as assimilative, and in the combination of these two, he is without peer. What began as a Bix mutation (you can still hear it in the *Singin' the Blues* of "Command Performance," in which Doc creates a wholly new "Bix" chorus) has become, through the influence of Armstrong, Lawson, Spanier, Oliver (approximately in that order), a comprehensive style, of which Bix is only a pale precursor.

Doc has gone far beyond the white cornetists of the '20s, and has even caught up with some of the Negroes of that period, such as Mitchell. He is the unmatched



MUGGSY (Above): Doc has "a plunger style to equal Spanier's." At the Right: the standard Evans personnel since the Winter of 1951-1952—(left to right) Doc, Tommy McGovern, piano; Loren Helberg, clarinet; Hal Runyon, trombone; Bidy Bastien, bass; Warren Thewis, drums. (This photo, and the Doc Evans portrait on page 4, by Clark Dean.)



course of that assimilation has consistently taken on a darker coloring as Doc has worked back from the white cornetists, with whom he was first familiar, to the Negroes. It is something that Bix was unable to do, and that other, more recent white cornetists have apparently not cared to do. In this—the pattern of his development—Evans is unique; and, as a result, in its knowledgeability, its comprehensiveness, his shows every promise of becoming the nearly archetypal and anonymous jazz cornet.

III. The Missionary

He is not called Doc for nothing. Said William Leonard of the Chicago *Journal of Commerce* several years ago: "I've heard him utilize a delightfully offhand manner

musical right to exist." More recently, and more constructively, he said, in an interview published in the Minneapolis Sunday *Tribune*, "I've got an idea the American audience would rather hear Dixieland than any other kind of music—if it had the chance. If it knew what Dixieland was. I'm doing missionary work—getting the music to those who have never heard it." And that just about sums up one of Doc's strongest motivations.

The minister's son is very much apparent in such ventures as Doc Walker Art Center lecture series, the Saturday afternoon jazz concerts that he has been conducting in the Minneapolis bars in which he has happened to be playing, and in his liking for the "college date"—besides Chicago, Doc

white today, and is probably playing an even finer jazz than Armstrong is currently capable of. He has all the drive and "busyness" of Spanier—actually, he is more in the *Stock Yard Strut* mood of Keppard (*Copenhagen, Panama*, "Command Performance"); and has a plunger style to equal Spanier's, learned from listening to Bubber Miley before he ever heard of Spanier (*Tin Roof Blues*, Jazz, Ltd. LP). And yet he has more: a lyricism (*Singin' the Blues* and *Sleepy Time Down South*, "Command Performance") which shows how much he has learned from Bix and Louis, respectively. But even then he has still more: a plaintive "distancing" in muted work reminiscent of Oliver (*Beale Street and Dallas*, "The Blues in Dixieland"); a peculiarly "white" but hot tone, like those of Lawson and Sterling Bose, which suffuses all of his work; and now he seems to be making approaches (*Missouri Waltz*, "Command Performance," and *Weary Blues*, "The Blues in Dixieland") to the guttier phrasing, the calculated recklessness of such lesser-known Negro cornetists as Punch Miller and Jabbo Smith, whom he has just begun to hear on records.

He does not stand still. For twenty-five years he has been developing, and the development goes on. What is especially striking again—and this cannot be too much emphasized—is that he does not copy, but rather *studies* and *assimilates*. The

in settling a saloon argument about the authorship of 'Cruel Skipper Ireson, for his 'ard 'eart, tarred and feathered and carried in a cart. . . .'" It was probably the same manner Doc used when he was teaching school. He is still very much a reader: in the pleasantly-furnished, one-and-a-half story bungalow at St. Louis Park, near Minneapolis, in which Doc, his charming second wife, Ruth, and cocker spaniel, "Cleo," live are strategically-situated bookcases, stocked with titles like *Moliere's Plays*, *The Complete Works of Emerson*, *English Ballads*, and *Innocents Abroad*. Doc annotates his books: in his copy of Sidney Finkelstein's *Jazz: A People's Music*, Doc's marginal gloss on the author's assertion that "the modern blues are enriched and transformed" by bop, is, "—with all lyrical form gone." Again, when Finkelstein says that "The next step [in jazz development] calls for a democratic change in our entire musical culture. It involves the breakdown of the last vestiges of snobbery towards folk, amateur and popular art production," Doc adds, in pencil, "But not acceptance of the banal, taudry, inept, or decadent."

Occasionally—but more often now that he is becoming better-known—Doc's opinions on jazz spill over into the press. The Milwaukee *Journal* quoted him, in rather purple fashion, some time ago as saying that bop is "a wild sort of disjointed-sounding thing that is decadent and has no

has taken his band to Purdue, Minnesota, Carleton, and Wisconsin. Half of his nightly audience is made up of college students, and thereby hangs a rather important fact:

The Evans audience in his home locale, the Twin Cities, splits about evenly into two wildly-enthusiastic parts, neither of which, at first glance, seems to have much to do with the other. On the one hand, there are the people between 21 and 31; and then there are the people between 41 and 51. There would be more below the age of 21, but they are barred by law from most of the places in which Doc has to play. Above the 51-age, there is practically no interest; most people in this group think jazz is something "low."

The most significant category of stay-aways, however, is the 31-41 bloc. This is primarily the World War II generation—the "silent" generation, as it has been called—which may have a very good practical reason for not putting in an appearance: these are newly-married people, for the most part, with all the responsibilities of new job, new home, babies—which, in short, must be most concerned with "getting on."

Musically-considered, however—and assuming that the approximate age of 15 is the moment when most Americans first become consciously aware of the socio-

(Continued on Page 18)

THE GENNETT PAPERS

excerpts from the company's historic record ledgers

Much of the early history of recorded jazz is, of course, permanently shrouded in obscurity. Documentation of dates and personnels is, quite understandably, apt to be in a state of hopeless confusion, since the memories of musicians who might have made hundreds of sides are apt to be vague and contradictory—and the men who made many of the earliest are not always still around even to do any guessing.

The companies who first issued jazz records, for the most part, probably kept accurate lists and files at the time. But old lists have a way of getting lost, or being thrown away, or simply becoming decayed, as time passed and as many companies changed ownership or just went out of business, particularly in the dismal days of the early '30s. Even when the documentation still exists, some companies are reluctant to go digging, or let eager discographers rummage through the bottoms of their files. And there are undoubtedly listings that have remained uncovered simply because no one knew where to look for them.

This was pretty much the case with the ledgers and records of the Gennett label, which have always been carefully preserved by the Gennett family, but have never before been made available to the jazz public. The Record Changer now is able to offer selected pages excerpted from these papers—selected because, as these pages indicate, some of the greatest of Bix, Morton and Oliver sides were recorded just before, after and in the midst of some fairly incredible-sounding commercial and assorted other material.

These lists do not, of course, answer all the questions. Most notably they cannot be of help on matters of personnel. But they are invaluable sources of knowledge as to exact recording dates, master numbers, how many takes (often for never-released or hardly-ever-heard-of discs). And these are, just as importantly, one of the greatest sources of sheer jazz nostalgia that can be imagined.

| | | | |
|------------------------|---|-------------------------------|---------|
| 11175 | March- Loves Old Sweet Song | De Main Wood | |
| 11175A | " " " | " " " | |
| 11176 | Flower Song from Faust- Rosary- Selection | De Main Wood | |
| 11176A | " " " " | " " " | |
| 11172A | Three Little Pigs | Clarence Gennett | |
| 11173B | Mother Goose Rhymn #1 <i>Green E. G.</i> | Clarence Gennett | |
| 11178 /- n e/ | Eccentric | Husk O'Hare's Friar Inn Orch. | 8-29-22 |
| 11178a /- | " | " " " " | " |
| 11178B /- | " | " " " " | " |
| 11178C /- | " | " " " " | " |
| 11179 /- | Farewell Blues | " " " " | " |
| 11179A /- | " | " " " " | " |
| 11179B /- | " | " " " " | " |
| 11179C /- | " | " " " " | " |
| 11180 /- | Discontented Blues | " " " " | " |
| 11180A /- | " | " " " " | " |
| 11180B /- | " | " " " " | " |
| 11180C /- | " | " " " " | " |
| 11181 /- | Bugle Call Blues | " " " " | " |
| 11181A /- | " | " " " " | " |
| 11181B /- <i>was</i> | " | " " " " | " |
| 11181C /- <i>Rough</i> | " | " " " " | " |
| 11182 /- | Panama | " " " " | 8-30-22 |
| 11182A /- | " | " " " " | " |
| 11182B /- <i>was</i> | " | " " " " | " |
| 11183 /- | Tiger Rag | " " " " | 8-29-22 |
| 11183A /- | " | " " " " | " |
| 11183B /- | " | " " " " | " |
| 11183C /- | " | " " " " | " |
| 11184 /- | Livery Stable Blues | " " " " | " |
| 11185 /- <i>was</i> | Oriental | " " " " | 8-30-22 |
| 11185A /- | " | " " " " | " |
| 11185B /- <i>was</i> | " | " " " " | " |
| 11185C /- | " | " " " " | " |
| 11186 | Test on Beverages Speech | Albert J. Beverage | 8-31-22 |
| 11186A | " | " " " " | " |
| 11187 | Le Parlate d'amor" | Albert E. Bollinger | 9-5 -22 |
| 11187A | " | " " " " | " |
| 11187B | " | " " " " | " |
| 11187C | " | " " " " | " |
| 11188 | Medley of Songs | Katherine Hoch | 9-15-22 |
| 11189 | Manon | Katherine Hoch | 9-15-22 |
| 11190 /- <i>OK</i> | Arkansaw-Traveler | Wm. B. Fouchens | 9-18-22 |
| 11190A /- <i>OK</i> | " | " " " " | " |
| 11190B /- <i>OK</i> | " | " " " " | " |
| 11190C /- <i>OK</i> | " | " " " " | " |
| 11191 /- <i>OK</i> | Liverpool Hornpipe | " " " " | " |
| 11191A /- <i>OK</i> | " | " " " " | " |
| 11191B /- <i>OK</i> | " | " " " " | " |
| 11191C /- <i>OK</i> | " | " " " " | " |
| 11192 /- <i>OK</i> | Turkey In The Hay | " " " " | " |
| 11192A /- <i>OK</i> | " | " " " " | " |
| 11192B /- <i>OK</i> | " | " " " " | " |
| 11192C | " | " " " " | " |

GENNETT

3-31-23

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|---------------|--|--------------------------------|-------------|
| 11374 OK 1 | When Will The Sun Shine For Me | Albert Katz's Hotel | Sinton Orch |
| 11374A OK 1- | When Will The Sun Shine For Me | Albert Katz's Hotel | Sinton Orch |
| 11374B OK 1- | When Will The Sun Shine For Me | Albert Katz's Hotel | Sinton Orch |
| 11375 OK 1 | Rose Of The Rio Grande | Albert Katz's Hotel | Sinton Orch |
| 11375A OK 1- | Rose Of The Rio Grande | Albert Katz's Hotel | Sinton Orch |
| 11375B OK 1- | Rose Of The Rio Grande | Albert Katz's Hotel | Sinton Orch |
| 11376 OK 1- | Evening Brings Memories Of You | Albert Katz's Hotel | Sinton Orch |
| 11376A OK 1- | Evening Brings Memories Of You | Albert Katz's Hotel | Sinton Orch |
| 11376B OK 1 | Evening Brings Memories Of You | Albert Katz's Hotel | Sinton Orch |
| 11377 OK 1 = | There's No Gal Like My Gal | Original Memphis Melody Boys | |
| 11377A OK 1 = | There's No Gal Like My Gal | Original Memphis Melody Boys | |
| 11377B OK 1 | There's No Gal Like My Gal | Original Memphis Melody Boys | |
| 11377C OK 1- | There's No Gal Like My Gal | Original Memphis Melody Boys | |
| 11378 OK 1 = | Wonderful Dream | Original Memphis Melody Boys | |
| 11378A OK 1 | Wonderful Dream | Original Memphis Melody Boys | |
| 11378B OK 1- | Wonderful Dream | Original Memphis Melody Boys | |
| 11379 OK 1- | Blue Grass Blues | Original Memphis Melody Boys | |
| 11379A OK 1 | Blue Grass Blues | Original Memphis Melody Boys | |
| 11379B | Blue Grass Blues | Original Memphis Melody Boys | |
| 11379C OK 1 = | Blue Grass Blues | Original Memphis Melody Boys | |
| 11380 OK 1- | Made A Monkey Out Of Me | Original Memphis Melody Boys | |
| 11380A OK 1 | Made A Monkey Out Of Me | Original Memphis Melody Boys | |
| 11380B OK 2 = | Made A Monkey Out Of Me | Original Memphis Melody Boys | |
| 11380C OK 1- | Made A Monkey Out Of Me | Original Memphis Melody Boys | |
| 11381 | Chicago and Toot Toot Tootsie | F. R. Michaels | |
| 11381A | Chicago and Toot Toot Tootsie | F. R. Michaels | |
| 11382 | Tomorrow and Homesick | F. R. Michaels | |
| 11382A | Tomorrow and Homesick | F. R. Michaels | |
| 11383 OK 1- | Just Gone | King Oliver's Creole Jazz Band | |
| 11383A OK 1- | Just Gone | King Oliver's Creole Jazz Band | |
| 11383B OK 1 | Just Gone | King Oliver's Creole Jazz Band | |
| 11384 OK 1- | Canal Street Blues | King Oliver's Creole Jazz Band | |
| 11384A OK 1- | Canal Street Blues | King Oliver's Creole Jazz Band | |
| 11384B OK 1 | Canal Street Blues | King Oliver's Creole Jazz Band | |
| 11385 OK 1- | Mandy Lee Blues | King Oliver's Creole Jazz Band | |
| 11385A | Mandy Lee Blues | King Oliver's Creole Jazz Band | |
| 11385B OK 1- | Mandy Lee Blues | King Oliver's Creole Jazz Band | |
| 11385C OK 1 | Mandy Lee Blues | King Oliver's Creole Jazz Band | |
| 11386 OK 1 = | I'M Going Away To Wear You Off My Mind | King Oliver's Creole Jazz Band | |
| 11386A OK 1 = | I'm Going Away To Wear You Off My Mind | King Oliver's Creole Jazz Band | |
| 11386B OK 1- | I'm Going Away To Wear You Off My Mind | King Oliver's Creole Jazz Band | |
| 11386C OK 1 | I'm Going Away To Wear You Off My Mind | King Oliver's Creole Jazz Band | |
| 11387 OK 1- | Chimes Blues | King Oliver's Creole Jazz Band | |
| 11387A OK 1 | Chimes Blues | King Oliver's Creole Jazz Band | |
| 11387B OK 1- | Chimes Blues | King Oliver's Creole Jazz Band | |

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GENNETT

| | | 4-7-23 |
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| 11388 | <i>OK1</i> Weather Bird Rag | King Oliver's Creole Jazz Band |
| 11388A | <i>C14/-</i> Weather Bird Rag | King Oliver's Creole Jazz Band |
| 11388B | <i>OK1/-</i> Weather Bird Rag | King Oliver's Creole Jazz Band |
| 11389 | <i>OK1/-</i> Dipper Mouth Blues | King Oliver's Creole Jazz Band |
| 11389A | <i>OK1/-</i> Dipper Mouth Blues | King Oliver's Creole Jazz Band |
| 11389B | <i>OK1</i> Dipper Mouth Blues | King Oliver's Creole Jazz Band |
| 11390 | Foggy Moon | King Oliver's Creole Jazz Band |
| 11390A | Foggy Moon | King Oliver's Creole Jazz Band |
| 11390B | <i>OK1</i> Foggy Moon | King Oliver's Creole Jazz Band |
| 11391 | <i>OK1</i> Snake Rag | King Oliver's Creole Jazz Band |
| | | 4-12-23 |
| 11392 | Some Lonesome Night | Harold Leonard & His Red Jackets |
| 11392A | Some Lonesome Night | Harold Leonard & His Red Jackets |
| 11392B | Some Lonesome Night | Harold Leonard & His Red Jackets |
| 11393 | Wait Till The Sun Shines For Me | Harold Leonard & His Red Jackets |
| 11393A | Wait Till The Sun Shines For Me | Harold Leonard & His Red Jackets |
| 11394 | Ain't Got Nothin Never Had Nothin | Harold Leonard & His Red Jackets |
| 11394A | Ain't Got Nothin Never Had Nothin | Harold Leonard & His Red Jackets |
| 11394B | Ain't Got Nothin Never Had Nothin | Harold Leonard & His Red Jackets |
| 11395 | The Cats Whiskers | Harold Leonard & His Red Jackets |
| 11395A | The Cats Whiskers | Harold Leonard & His Red Jackets |
| 11395B | The Cats Whiskers | Harold Leonard & His Red Jackets |
| 11396 | China Boy (Go Sleep) | Harold Leonard & His Red Jackets |
| 11396A | China Boy (Go Sleep) | Harold Leonard & His Red Jackets |
| 11397 | Old Plantation Blues | Harold Leonard & His Red Jackets |
| 11397A | Old Plantation Blues | Harold Leonard & His Red Jackets |
| 11398 | Holding Hands | Morgan's Court Orchestra |
| 11398A | Holding Hands | Morgan's Court Orchestra |
| 11399 | Has Anybody Seen My Kitty, (Pussy) | Morgan's Court Orchestra |
| 11399A | Has Anybody Seen My Kitty, (Pussy) | Morgan's Court Orchestra |
| 11400 | Tom Tom (From The Queen Of Hearts) | Harold Leonard & His Red Jackets |
| 11400A | Tom Tom (From The Queen Of Hearts) | Harold Leonard & His Red Jackets |
| | | 4-13-23 |
| 11401 | Some Stuff | Harold Leonard & His Red Jackets |
| 11401A | Some Stuff | Harold Leonard & His Red Jackets |
| 11402 | Down Virginia Way | Harold Leonard & His Red Jackets |
| 11402A | Down Virginia Way | Harold Leonard & His Red Jackets |
| 11402B | Down Virginia Way | Harold Leonard & His Red Jackets |
| 11403 | Hawaii | Harold Leonard & His Red Jackets |
| 11403A | Hawaii | Harold Leonard & His Red Jackets |
| 11404 | Crossing The Bar | Vaughan Quartette 4-16-23 |
| 11404A | Crossing The Bar | Vaughan Quartette |
| 11405 | Dreaming Alone In The Twilight | Vaughan Quartette |
| 11406 | Love Sick Blues | Vaughan Quartette |
| 11407 | The Wondrous Story | Arthur E. Lewis 4-17-23 |
| 11407A | <i>C12</i> The Wondrous Story | Arthur E. Lewis |
| 11408 | Mother Now Your Saviour Is My Saviour Too | Arthur E. Lewis |
| 11408A | <i>OK</i> Mother Now Your Saviour Is My Saviour Too | Arthur E. Lewis |

GENNETT

THE STARR PIANO CO.

| | | | |
|--------|--|-------------------------------------|---------|
| 11623 | Le Cygne (The Swan) | Erving Poteet | 9-27-23 |
| 11623A | Le Cygne (The Swan) | Erving Poteet | 9-27-23 |
| 11624 | Hungarian Dance | Erving Poteet | 9-29-23 |
| 11624A | Hungarian Dance | Erving Poteet | 9-29-23 |
| 11625 | Marcheta | Original Kentucky Six | 10-1-23 |
| 11625A | Marcheta | Original Kentucky Six | 10-1-23 |
| 11625B | Marcheta | Original Kentucky Six | 10-1-23 |
| 11626 | Roses of Picardy | Original Kentucky Six | 10-1-23 |
| 11626A | Roses of Picardy | Original Kentucky Six | 10-1-23 |
| 11627 | Bambalina | Original Kentucky Six | 10-1-23 |
| 11628 | Sittin on the Outside - Lookin' on the Outside Waitin' for the Evenin' | Mail Original Kentucky Six | 10-1-23 |
| 11628A | Sittin on the Outside - Lookin' on the Outside Waitin for the Evenin' | Mail Original Kentucky Six | 10-1-23 |
| 30000 | Gypsy Airs Part I | Erving Poteet | 9-29-23 |
| 30000A | Gypsy Airs Part I | Erving Poteet | 9-29-23 |
| 30000B | Gypsy Airs Part I | Erving Poteet | 9-29-23 |
| 30000C | Gypsy Airs Part I | Erving Poteet | 9-29-23 |
| 30000D | Gypsy Airs Part I | Erving Poteet | 9-29-23 |
| 30001 | Gypsy Airs Part II | Erving Poteet | 9-27-23 |
| 30001A | Gypsy Airs Part II | Erving Poteet | 9-27-23 |
| 30001B | Gypsy Airs Part II | Erving Poteet | 9-27-23 |
| 30001C | Gypsy Airs Part II | Erving Poteet | 9-27-23 |
| 11629 | Falling | Deppe's Serenaders | 10-3-23 |
| 11629A | Falling | Deppe's Serenaders | 10-3-23 |
| 11629B | Falling | Deppe's Serenaders | 10-3-23 |
| 11630 | Congaine | Deppe's Serenaders | 10-3-23 |
| 11630A | Congaine | Deppe's Serenaders | 10-3-23 |
| 11631 | In the Evening by the Moonlight | Deppe's Serenaders | 10-3-23 |
| 11631A | In the Evening by the Moonlight | Deppe's Serenaders | 10-3-23 |
| 11632 | When You Leave me Alone to Pine | King Oliver & his Creole Jazz Band | 10-5-23 |
| 11632A | When You Leave Me Alone to Pine | King Oliver & His C. J. B. | 10-5-23 |
| 11632B | When You Leave Me Alone to Pine | King Oliver & His C. J. B. | 10-5-23 |
| 11632C | When You Leave Me Alone to Pine | King Oliver & His C. J. B. | 10-5-23 |
| 11633 | Allegator Hop | King Oliver & His Creole Jazz Band. | 10-5-23 |
| 11633A | Allegator Hop | King Oliver & His C. J. B. | 10-5-23 |
| 11633B | Allegator Hop | King Oliver & His C. J. B. | 10-5-23 |
| 11633C | Allegator Hop | King Oliver & His C. J. B. | 10-5-23 |
| 11634 | That Sweet Something Dear | Joe Oliver & His Creole Jazz Band | 10-5-23 |
| 11634A | That Sweet Something Dear | Joe Oliver & His C. J. B. | 10-5-23 |
| 11634B | That Sweet Something Dear | Joe Oliver & His C. J. B. | 10-5-23 |
| 11634C | That Sweet Something Dear | Joe Oliver & His C. J. B. | 10-5-23 |
| 11635 | Zulus Ball | King Oliver & His Creole Jazz Band | 10-5-23 |
| 11635A | Zulus Ball | King Oliver & His C. J. B. | 10-5-23 |
| 11635B | Zulus Ball | King Oliver & His C. J. B. | 10-5-23 |
| 11635C | Zulus Ball | King Oliver & His C. J. B. | 10-5-23 |
| 11636 | Workingman Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11636A | Workingman Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11636B | Workingman Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11636C | Workingman Blues | King Oliver & His C. J. B. | 10-5-23 |

1411

Some were used

THE STARR PIANO CO.

| | | | |
|--------|--|---|----------|
| 11637 | Someday Sweetheart | King Oliver & His Creole Jazz Band | 10-5-23 |
| 11637A | Someday Sweetheart | King Oliver & His C. J. B. | 10-5-23 |
| 11637B | Someday Sweetheart | King Oliver & His C. J. B. | 10-5-23 |
| 11637C | Someday Sweetheart | King Oliver & His C. J. B. | 10-5-23 |
| 11638 | Krooked Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11638A | Krooked Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11638B | Krooked Blues | King Oliver & His C. J. B. | 10-5-23 |
| 11639 | If You Want My Heart (You Got to 'Low it Babe) | King Oliver & His C. J. B. | 10-5-23 |
| 11639A | If You Want my Heart (You Got to 'low it Babe) | King Oliver & His C. J. B. | 10-5-23 |
| 11639B | If You Want My Heart (You Got to 'low it Babe) | King Oliver & His C. J. B. | 10-5-23 |
| 11640 | I'll Follow Thee | James E. Campbell | 10-6-23 |
| 11640A | I'll Follow Thee | James E. Campbell | 10-6-23 |
| 11650B | I'll Follow Thee | James E. Campbell | 10-6-23 |
| 11640C | I'll Follow Thee | James E. Campbell | 10-6-23 |
| 11641 | The Directors Choice | Twenty Violin Pupils of the Houchens Violin School Dayton, O. | 10-8-23 |
| 11641A | The Directors Choice | Twenty Violin Pupils of the Houchens Violin School Dayton | 10-8-23 |
| 11641B | The Directors Choice | Twenty Violin Pupils of the Houchens Violin School Dayton | 10-8-23 |
| 11642 | Humoresque | Twenty Violin Pupils of the Houchens Violin School Dayton | 10-8-23 |
| 11642A | Humoresque | Twenty Violin Pupils of the Houchens Violin School, Dayton | 10-8-23 |
| 11642B | Humoresque | Twenty Violin Pupils of the Houchens Violin School, Dayton | 10-8-23 |
| 11643 | Abide with Me | Hazel Simmons Steele | 10-19-23 |
| 11643A | Abide with Me | Hazel Simmons Steele | 10-19-23 |
| 11643B | Abide with Me | Hazel Simmons Steele | 10-19-23 |
| 11644 | Why Is Thy Faith | Hazel Simmons Steele | 10-19-23 |
| 11645 | I Love To Tell The Story | Hazel Simmons Steele | 10-19-23 |
| 11646 | Waitin' For The Evening Mail | Harry Frankel | 10-23-23 |
| 11647 | Mama Goes Where Papa Goes | Harry Frankel | 10-23-23 |
| 11647A | Mama Goes Where Papa Goes | Harry Frankel | 10-23-23 |
| 11648 | The Moon Shines Bright In Illinois To-night | Harry Frankel | 10-23-23 |
| 11648A | The Moon Shines Bright In Illinois To-night | Harry Frankel | 10-23-23 |
| 11649 | Dream Daddy | Lawyers University Orchestra | 10-30-23 |
| 11649A | Dream Daddy | Lawyers University Orchestra | 10-30-23 |
| 11649B | Dream Daddy | Lawyers University Orchestra | 10-30-23 |
| 11650 | Henpecked Blues | Lawyers University Orchestra | 10-30-23 |
| 11650A | Henpecked Blues | Lawyers University Orchestra | 10-30-23 |
| 11650B | Henpecked Blues | Lawyers University Orchestra | 10-30-23 |
| 11650C | Henpecked Blues | Lawyers University Orchestra | 10-30-23 |
| 11651 | Rosyanna | Lawyers University Orchestra | 10-30-23 |
| 11651A | Rosyanna | Lawyers University Orchestra | 10-30-23 |
| 11652 | Rub Off Your Wrinkles With A Smile | Lawyers University Orchestra | 10-30-23 |

11652... Rub Off Your Wrinkles With A Smile

GENNETT

| | | | |
|---------------|---|-------------------------------|---------|
| 11723 | Miss Liberty (Waltz) | Freda Sanker's Ragamuffins | 1-14-24 |
| 11723A | Miss Liberty (Waltz) | Freda Sanker's Ragamuffins | 1-14-24 |
| 11723B | Miss Liberty (Waltz) | Freda Sanker's Ragamuffins | 1-14-24 |
| 11724 | Miss Liberty (Tenor Solo) | Carl Davis | 1-14-24 |
| 11724A | Miss Liberty (Tenor Solo) | Carl Davis | 1-14-24 |
| 11724B | Miss Liberty (Tenor Solo) | Carl Davis | 1-14-24 |
| 11724C | Miss Liberty (Tenor Solo) | Carl Davis | 1-14-24 |
| 11725 | The World is Waiting For The Sunrise | Freda Sanker's Ragamuffins | 1-14-24 |
| 11726 | Circle Waltz | Dayton Caller | 1-18-24 |
| 30008 | The Reubens Special | The Reubens-Chas. Heck-Caller | 1-20-24 |
| 30008A | The Reubens Special | The Reubens-Chas. Heck-Caller | 1-20-24 |
| 30008B | The Reubens Special | The Reubens-Chas. Heck-Caller | 1-20-24 |
| 30008C | The Reubens Special | The Reubens-Chas. Heck-Caller | 1-20-24 |
| 30009 | Morning Star (Waltz) | The Reubens | 1-20-24 |
| 30009A | Morning Star (Waltz) | The Reubens | 1-20-24 |
| 11727II | Scissor Grinder Joe | Cook's Dreamland Orch. | 1-21-24 |
| 11727A | Scissor Grinder Joe | Cook's Dreamland Orch. | 1-21-24 |
| 11727BII | Scissor Grinder Joe | Cook's Dreamland Orch. | 1-21-24 |
| Best 11728 | Lonely Little Wall Flower | Cook's Dreamland Orch. | 1-21-24 |
| 11728AII | Lonely Little Wall Flower | Cook's Dreamland Orch. | 1-21-24 |
| 11728BII | Lonely Little Wall Flower | Cook's Dreamland Orch. | 1-21-24 |
| 11729 | So This Is Venice | Cook's Dreamland Orch. | 1-21-24 |
| 11729AII | So This Is Venice | Cook's Dreamland Orch. | 1-21-24 |
| Best 11729BII | So This Is Venice | Cook's Dreamland Orch. | 1-21-24 |
| Best 11730 | Moanful Man | Cook's Dreamland Orch. | 1-21-24 |
| 11730AII | Moanful Man | Cook's Dreamland Orch. | 1-21-24 |
| 11730BII | Moanful Man | Cook's Dreamland Orch. | 1-21-24 |
| Best 11731 | The Memphis Maybe Man | Cook's Dreamland Orch. | 1-21-24 |
| 11731AII | The Memphis Maybe Man | Cook's Dreamland Orch. | 1-21-24 |
| 11731BII | The Memphis Maybe Man | Cook's Dreamland Orch. | 1-21-24 |
| 11732II | The One I Love (Belongs To Somebody Else) | Cook's Dreamland Orch. | 1-21-24 |
| Best 11732A | The One I Love (Belongs to Somebody Else) | Cook's Dreamland Orch. | 1-21-24 |
| 11732B | The One I Love (Belongs to Somebody Else) | Cook's Dreamland Orch. | 1-21-24 |
| 11733 | Lovey Came Back | The American Harmonists | 1-24-24 |
| 11733A | Lovey Came Back | The American Harmonists | 1-24-24 |
| 11733B | Lovey Came Back | The American Harmonists | 1-24-24 |
| 11734 | "Git"introd (My Little Sweet-heart) | The American Harmonists | 1-24-24 |
| 11734A | "Git"introd (My Little Sweet-heart) | The American Harmonists | 1-24-24 |
| 11734B | "Git"introd (My Little Sweet-heart) | The American Harmonists | 1-24-24 |

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| | | | | |
|---------|---|---|----------------------|---------|
| 11903 | Serenade, Sing, Smile, Slumber | Agnes Soeller | | 6-6-24 |
| 11903A | Serenade, Sing, Smile, Slumber | Agnes Soeller | Test | 6-6-24 |
| 11904 | Home Sweet Home | Agnes Soeller | | 6-6-24 |
| 11905 | Russian Mazurka | George Soeller | | 6-6-24 |
| 11906 | Sunshine Song - (in Norwegian) | Agnes Soeller | | 6-6-24 |
| 11907 | Tia Juana | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11907A | Tia Juana | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11908 | Shreveport Stomps | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11908A | Shreveport Stomps | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11909 | Froggie Moore | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11909A | Froggie Moore | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11910 | Mamamita | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11910A | Mamamita | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11911 | Jelly Roll Blues | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11911A | Jelly Roll Blues | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11912 | Big Foot Ham | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11912A | Big Foot Ham | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11913 | Bucktown Blues | Ferd (Jelly Roll) Morton | | 6-9-24 |
| 11913A | Bucktown Blues | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11914 | Tom Cat Blues | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11914A | Tom Cat Blues | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11915 | Stratford Hunch | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11915A | Stratford Hunch | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11916 | Millenberg Joys | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| 11917 | Perfect Rag | Ferd (Jelly Roll) Morton | destroyed | 6-9-24 |
| K-24 | (Piano Solo) | Eloise Gennett (Test) | Test | 6-9-24 |
| 11918 | The Saints Home | James E. Campbell | | 6-10-24 |
| 11918A | The Saints Home | James E. Campbell | | 6-10-24 |
| 11918B | The Saints Home | James E. Campbell | | 6-10-24 |
| 11918C | The Saints Home | James E. Campbell | | 6-10-24 |
| 11919 | "TO-KI-O-KI-O" | Romance of Harmony Orchestra | | 6-11-24 |
| 11919A | "TO-KI-O-KI-O" | Romance of Harmony Orchestra | | 6-11-24 |
| 11919B | "TO-KI-O-KI-O" | Romance of Harmony Orchestra | | 6-11-24 |
| 11920 | Limehouse Blues | Romance of Harmony Orchestra | | 6-11-24 |
| 11920A | Limehouse Blues | Romance of Harmony Orchestra | | 6-11-24 |
| 11920B | Limehouse Blues | Romance of Harmony Orchestra | | 6-11-24 |
| K-25 | The Ninety & Nine Mr. Emsley | | | 6-11-24 |
| 11921 | Keep Cool with Coolidge | The Real Four | destroyed | 6-12-24 |
| 11921A | Keep Cool with Coolidge | The Real Four | destroyed | 6-12-24 |
| 11921B | Keep Cool with Coolidge | The Real Four | destroyed | 6-12-24 |
| 11921C | Keep Cool with Coolidge | The Real Four | destroyed | 6-12-24 |
| 11922 | Ricketts Hornpipe | Tweedy Bros. | | 6-14-24 |
| 11923 | Wild Horse | Tweedy Bros. | | 6-14-24 |
| 11924 | (Medley - (Turkey in the Straw) (Ain't Gonna Rain No More) (Swanee River) (Turkey in the Straw) (Chicken Reel) Turkey in the Straw | Tweedy Bros. | destroyed | 6-14-24 |
| x11925 | Chicken Reel | Tweedy Bros. | | 6-14-24 |
| 11926 | Repaz Band | Chas W. Tweedy (imitating player Piano | | 6-14-24 |
| x11926A | Repaz Band | Chas W. Tweedy (imitating player Piano | | 6-14-24 |



AARON HARRIS

The New York jazz scene is little changed since last month's comments thereupon. Jimmy McPartland has replaced Pee Wee Erwin as front man at Nicks. The side men stayed put. Eddy Condon's medicine ball tossers are as permanent as ever. Conrad Janis still echoes through the Childs Paramount high class dungeon. The George Wettling—Pee Wee Russell fivesome continue their after-theatre wailing at Jack Dempsey's. Bud Freeman at Lou Terrasi's and the wonderful Wilber DeParis band at Jimmy Ryan's. Bob Thompson and survivors of Red Onion Jazz Band appearing regularly at Ryan's Monday night sessions to supply the only banjo-tuba music in town. Wingy Mannone has just completed a lusty extended engagement at Cafe Society. Louis Armstrong and miscellaneous All Stars playing miscellaneous jazz at Paramount Theatre. Count Basie band has been rocking the plush Band Box. New Tony Scott combo with Dick Katz on piano playing some rare and inspiring modern swing. Goodman fans with cool leanings should be pleased. The new mecca for the hipsters is the Open Door in Greenwich Village. Thelonius Monk, Charlie Parker and the like are likely to appear for Sunday night incantations to abstractions. New York still needs a dixieland headquarters for dancing, relaxation and freedom from the orgy set. Some of England's rhythm clubs should provide the model. How about some attention to the dilemma of the young musician with traditional New Orleans inclinations? The Central Plaza—Stuyvesant Casino beat, though going strong, shows scant concern with the nurture of good jazz.

An interesting article entitled "Requiem for a Living Art" by Charles M. Fair appears in a recently published 35c volume, "The Avon Book of Modern Writing." The author is billed as, among other things, a former dixieland musician and currently a non-professional bop musician. His theme is that bop is an art form reflecting the despair of the times. He decries its rejection by so many in favor of dixieland and commercial music. This is a reasonable position. He is, however, probably in error when he casts out traditional jazz (dixieland) as an already exhausted vehicle for musical creativity. Now the "times" are no more than the attitudinal behavior of the people at large and not all of the people are besieged with depressions, surrealistic fantasy, existentialist detachment, rebellion against the status quo, and fugues all of the time. Traditional jazz and bop are idioms in which more or less arbitrary rules-of-the-game constitute the defining factors. There is no property of an cra-

which as such can be invoked for not developing either idiom. There is no evidence that all possible moves in the dixieland game have been made. Good new ideas in any idiom do not necessarily disqualify older ideas nor is creating something new the only aesthetic reward in playing jazz.

**STAR
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John Mc Andrew

Sometimes a great natural talent is better left untrained, perfect in its imperfections, lest it be molded and refined into an unnatural one. It can happen often to actors—and singers: Judy Garland, after years of vigorous, untrammelled vocalizing suddenly began to phrase carefully and modulate impeccably; so did Betty Rhodes when they started to bill her as the First Lady of Television. Judy abruptly dropped her acquired polish in time; Betty didn't; where is she today?

Oddly enough, this also can happen to an instrumental soloist, despite the years of practice and study that is an absolute must. I think it has definitely happened to organist Jesse Crawford. Organ solo devotees need no reminder of the many gems he plattered for Victor from the mid-twenties to the mid-thirties: their verve and warmth lifted them 'way over the heads of most other interpreters of the same material, and his straightforward arrangements of *After I Say I'm Sorry*, *Precious Little Thing Called Love*, *Student Prince Serenade*, *Lay My Head Beneath a Rose*, *Gypsy Love Song*, *Song of Songs* and *Rhapsody in Blue* stand today as prime examples of exactly how each of these songs should be organized.

In the late 'thirties and early 'forties Crawford did very little recording. It seems he was "ever conscious of his lack of formal training," and "... in 1939 through 1943, giving up all active work, he undertook the intensive study of composition and arranging with the late Joseph Schillinger, a modern, revolutionary teacher in that field. His work with Schillinger gave Crawford a wider field to carve out a career along different lines... perfecting a new formula which shortcuts the ancient routes to brilliant organ technique." I quote the blurbs on a couple of his recent Decca LP's which are, certainly, replete with what could be analyzed as "brilliant organ technique" but which also are, more often than not, sadly lacking in the freshness and honesty of the "uneducated" Crawford. Now, much of his playing is subservient to exotic harmonics which are applied to the simplest, not to say unlikeliest, compositions. True, an arresting, unorthodox chord progression can

be very effective, and many of Crawford's are; but as often they are obtrusive, excessive and too far away from the composer's original intent. Sometimes a first hearing is fascinating, with such doctoring of prosaic Strauss and Lehar waltzes like *The Merry Widow*, *Waltz Dream*, *Gold and Silver* (De 5402); but a repeat does not satisfy. Likewise, something is uncomfortably wrong with so many harmonious deviations woven into the accepted fabric of *Love Sends a Little Gift of Roses*, *Roses of Picardy*, *Somewhere a Voice is Calling*, *A Dream*, *Smilin' Through*, etc. (De 5364).

"The Poet of the Organ" made many sides for *Parade Records*, on nearly all of which this style of playing is used to its farthest extreme. All of the selections are well played, but sometimes I hardly could recognize the already choice framework of *Wonderful One*, *Laura*, *Over the Rainbow*, *Swingin' Down the Lane* and others for the super-impose chordal 3-D.

Finally, Crawford's voicing has become much more subdued, and in using an Electric organ exclusively, he has not been as selective or as fortunate as other Electric organists. While he still is the undisputed peer of most, the organ tone of many others, notably Jerry Mendelssohn on several almost miraculously recorded *Jansen* LP's make the Crawford sides seem to be either poorly recorded or played on a mediocre instrument. And there is an electric organ accompaniment on an Ames Bros. LP on *Coral* of "Barber Shop Ballads" (No. 56017) which is one of the most beautiful organ backgrounds I have heard. By contrast, a few of Jesse Crawford's new Decca releases reveal the very harshest and most ear-bending tones I ever encountered on any label, and unaccountably they are just as woodenly played. The most unbearable are *Valencia* and *Dance of the Blue Danube*, which made me wonder how on earth either Crawford or the Decca execs could ever have listened to the first playback and even considered releasing it.

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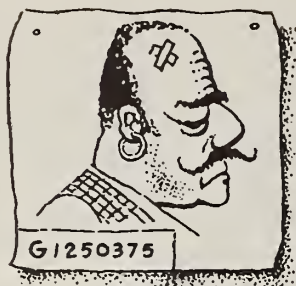
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THE RECORD CHANGER

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Benny Frenchie

Acquisition: If you've ever run into a reduced-price label called *Tops*, you might be interested in knowing that *Tops* now owns all the old *Black and White* masters and plans to put them out on 45 rpm EP records. At a pretty low price, too.

Origin: One of the early bop numbers was called *Salt Peanuts*. It was then pretty unusual, in that the whole thing was done with a sense of humor (and the kind of humor that now seems to be running Dizzy's life for him). If you want to know just whose peanuts these are, give an ear to one of the breaks that Louis plays towards the end of his old record of *Ding Dong Daddy*.

Revival: The old "Chamber Music Society of Lower Basin Street" show is due to show up again, this time as a TV program. The stars are to be Erskine Hawkins and Maxine Sullivan, which may bring the music a little closer to Basin Street than it used to be in the radio days of someone called "Hot Lips Henry" Levine and a girl singer named Dinah Shore—but not much better.

Encore: The release on *Dixie* records of the Omer-Simeon-Knocky Parker concert covers only part of that show, and *Dixie* has several other numbers waiting for another release, including more Jelly Roll tunes like a trio of *Grandpa's Spells* and of *Shreveport Stomp*, Simeon's own *Lorenzo Tio's Blues*, and several other numbers. (Correction to record-reviewer RLT: It was not a 1949 Kentucky concert, but a 1951 Virginia concert.)

Session: Bechet recorded for *Blue Note* last month, with Jonah Jones, Jimmy Archey, Walter Paige, Buddy Weed and Johnny Blowers. No news on the tunes, but that's hardly the point, is it?

Melange: Fellow named Edwin Gilbert has written a "jazz novel," called *The Hot and the Cool*, in which a bunch of cool cats in a Harlem after-hours session play *When the Saints Go Marching In* and *Mamie's Blues*. Joke over. But the real irony is that a real New Orleans jazz band might have played *O-Bop-She-Bam* if the audience wanted it—and would have played it good.

Similarity: Did Hoagy Carmichael write *Lazy River*? Benny's guess is that he did not, unless he also wrote *Smoke-House Blues*—which he did not.

Lost Hopes: The failure of the James P. Johnson concert we mentioned in the last issue is at least a disgrace. Willie the Lion Smith worked brilliantly and hard, but there were about 25 people to see and hear him. The only pleasant surprising note was a contribution of \$100 mailed in by a Mrs. Jose Ferrer, a singer also known as Rosemary Clooney.

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records noted

turk murphy—bar-room jazz

ace in the hole/silver dollar/the torch/frankie and johnnie

This little gem appears to be available only as a 45 rpm Extended Play recording and I dare say it is worth owning an appropriate machine just for this one disc.

The Murphy band here includes Bob Helm—clarinet, Wally Rose—piano, Dick Lammi—banjo, Don Kinch—cornet, Bob Short—tuba, and of course Turk and the trombone. There is a special deal, however. Each side is almost completely taken up with vocals by Mr. Murphy, and such inspired vocals are not to be missed. It is amusing that Columbia should issue *Dollar* and *Ace* as if to cover the successful Clancy Hayes—Bob Scobey recording of the same tunes on Good Time Jazz. If available for juke box distribution, Turk's renditions should be no less successful. *Frankie and Johnnie* is a tremendously solid performance. The whole lover's saga is given and then some. *Torch* is an original by Murphy and is very much in the spirit of the proceedings. All of the merits of *That Old Gang of Mine* and red hot jazz are combined.

The band functions superbly behind the vocals. On several brief occasions, Turk stops singing and trombones a little with the band. His solo on the bridge of *Ace* is a masterpiece of rocking staccato style. There is a liberal amount of echo on the recording which will delight some and possibly disturb others.

(Columbia B-1686) (R. L. T.)

wally rose—ragtime piano

hot house rag/scott joplin's new rag/rooster rag/silent movie rag/triangle jazz blues/nonsense rag/hot chocolate/castle house rag

Attend to good news and a matter of small historical import! A major, i. e., well-moneyed and alert to the fast buck, record company (Columbia) has issued a collection of genuine type ragtime piano pieces played by a genuine master of the art. This is behavior that we all must support and reward for it may be a Good Sign.

As dispenser of these fundamental and jazzy selections, we have Wally Rose, well



known to those concerned with the many great musical events arising in the San Francisco area. It would be an understatement to note that Rose is among the foremost pianists in the field of traditional jazz. These may well stand as his best recorded work to date. Unrestricted by any accompanists, the piano is here used to its fullest jazz capacity. There is, however, a fly in the ointment. The piano is fixed. Thumbtacks were attached to the hammers at the directions of the piano's owners (not Wally Rose) in an attempt to acquire a poor man's harpsichord. This cozy effect is often entertaining in small doses and on certain tunes. Of course, a judgment of this kind is always very arbitrary and the fixing may be favored by many more than this reviewer imagines. Nevertheless, the clicking of the thumbtacks is at times distracting, suggestive of a tap dancer on a tin roof or a spoon and bones player who won't go home. The album notes and cover are misleading when they suggest that this is an "authentic" sound and that it corresponds to the way in which Rose is usually heard.

Hot House Rag is a rather complex and flashy work composed by Paul Pratt. Its involved character may be, for some, its shortcoming. *Scott Joplin's New Rag* the most compelling and beautiful piece in the set. In comparison to all the other selections, it testifies to Joplin's genius as a composer of fascinating contrasts in melody. *Rooster Rag*, composed by a Mr. Pollock, is most suggestive of a band concept of a rag. A bright and cheerful swing characterizes it and may remind some of early James P. Johnson performances on similar vehicles. *Silent Movie Rag* also has the title of *Trilby Rag*. Composed by one C. Morgan and introduced by the dance team

of Vernon and Irene Castle, it is said to remind one of (a) piano accompaniments to silent movies, (b) the period in which ragtime spread throughout the American scene (including silent movies), and (c) that ragtime was often dance music. With respect to the latter two categories, it is superseded by innumerable other rags. In the first category, it might serve as background for a keystone cop chase. The melody is slightly stiff, as if for an exercise for hot mamas who have just learned to swing on *Chopsticks*. The second strain is very amusing, if not hilarious in parts. Rose makes the delightful most of it and no one will regret its inclusion in this set. *Triangle Jazz Blues* is in name and substance an unusual composition. A catchy and pleasing melody. It is to be hoped that it becomes better known in ragtime repertoires. *Nonsense Rag* and *Hot Chocolate* are undistinguished tunes played in a distinguished manner. It's still good to know that they exist anyway. *Castle House Rag* has Jim Europe as its author and the Castle dance team as its introducers in 1914. Although a swinging number, it has less of the traditional rag feeling than the other selections. It is rather more in the old time musical comedy quick-step vein.

(Columbia CL 6260) (R. L. T.)

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THE RECORD CHANGER

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doc evans

(Continued from Page 7)

musical taste of their communities—the 31-41s are the “swing” generation; their average member reached that age in 1933. That was absolute bottom for jazz, a year that Evans was practically out of music altogether, as were most musicians of his type. And then swing came to fill the void, and so the 31-41s cling, when they cling at all musically, to revivals of swing or to its boppish successors.

Doc has had to give them up. He concentrates on young and old; but these two groups, happily, have seemed to dovetail, although there is a difference in attention: that is to say, the comparative oldsters feel, or *intuit*, while the youngsters seem to *intellect*, the music.

But can jazz be intellected—*appreciated*, adhered to, through intellection? If we take into account the stubbornly-continuing existence of thousands of “mouldy fygge” *aficionados*, collectors, discophiles, or what-have-you, most of whom couldn't carry a tune in a bucket or keep time to a simple jazz tune if they were to be hung, the answer is a resounding, YES! Further, the youngsters *can* keep time, *want* to dance, and, following the example of their elders—to whom jazz is still primarily a dance music—and the encouragement of Evans, get up on the floor and cut a nice figure. They had been afraid to earlier because of the cool stares of the mouldy fygges. . . .

So this is Evans' world of jazz, a world far different from the one that Bix inhabited. It is a world largely gone to pot, aesthetically; fallen back into the decaying aftergrowths of the quasi-European sensibility in American art. Native traditions have been broken; most of what passes for “progress” is rootless; and even in such an apparently out-of-the-way area as the Upper Midwest, there is a nagging feeling of cultural aimlessness. It is the jungle again—or the beginnings of it: a jungle badly in need of missionization.

And that is where Evans comes in. Of all the jazzmen in the nation, he seems the one most likely to give practical aid and comfort to the art. He is the *only* one almost singlehandedly working a given region, and producing such tangible results as have been noted here. He is—and this is on the testimony of well-travelled people, qualified to know—the largest walking repertory of traditional jazz in the world; a sample evening at whatever spot he may be playing produces such tunes as *Temptation Rag*, *Bucket's Got a Hole in It*, *A Monday Date*, *Bluin' the Blues*, *South Rampart Street*, *Riverside Blues*, *Shimme-sha-wabble*, *Come Back Sweet Papa*, *Struttin' with Some Barbecue*, *Black and Blue*, *Under the Double Eagle*, *Yellow Dog*, *Old-Fashioned Love*, *Ory's Creole Trombone*, *At the Mardi Gras*, *Savoy Blues*;—this, a fine ensemble, and a great cornet.

“I'm not out to win the Downbeat Poll.” says Doc. “I'm just trying to get the real jazz across.”

Given five more years, he might do just that. It's about time somebody did.



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It is important that you set the price because I do not have time for long correspondence or haggling. If the price looks right and the collection is large enough I will travel to your town to inspect the records and close the deal. If you are on the west coast I have an agent there who will contact you.

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* 20th Century-Fox
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BEHIND

THE COBWEBS

carl kendziora

Last December and this March we commented on the Banner label and Perry Armagnac's erudite reconstruction of its master and catalog series. We have noted from some of your comments that some confusion still seems to remain in your minds on the subject and so we will attempt herewith to clarify the picture.

First of all, *Banner* appears to have been the first (and main) label of the Plaza Music Company of New York City. The trade mark was registered with the U. S. Patent Office in January 1922 and the company claimed use since December 16, 1921. *Banner* began with a popular series at 1000 and a "standard" series at 2000 and did not record its own masters for some 150 issues. It drew mainly from *Paramount* to establish its initial catalog with some masters from *Arto*, *Emerson*, and *Olympic* also used. It appears that *Paramount's* masters were at around 1025 to 1075 when *Banner* was established, but *Plaza* dipped back as far as the 700s, as well as using 900s and 1000s, to establish an initial catalog of all types of music. Thus we find masters 901 and 902 on *Ba* 1006; 776 and 794 on *Ba* 1012; 797 and 905 on *Ba* 1013; 742 and 743 on *Ba* 2012; 1023 and 1028 on *Ba* 1054; 1196 and 1199 on *Ba* 1116; and both 1208 and 1209 on *Ba* 1128. *Arto* has masters 18004 and 18016 on *Ba* 1014; *Emerson* master 42150 is on *Ba* 1080; and *Olympic* 66369 on *Ba* 2041.

Once *Plaza* starts recording its own masters in a series beginning at 5000, the great preponderance of issues are from this series with only occasional outside masters appearing, mostly *Paramount*. *Ba* 1143 sees masters 5024 and 5025. When the catalog series reached 1999 it ran into the 2000 "standard" series which had begun at 2000 when the popular one had begun at 1000 in 1921. So they jumped all the way to 6000 for the number following 1999 and also made a major change in masters. Up to this point, *Banner* had shown the 5000 series master both in the wax and printed on the label as had issues on *Plaza* labels *Regal* and *Domino* (although *Domino* had flirted at first with what appears to be an independent 10000 series of masters) and had disguised their masters only on *Oriole* and *Jewel* (and *Challenge*, which aped *Jewel* all the way) where they used a control series beginning at 100. This number would appear on the label and in the wax, although once in a while (on some copies only) the real master would show in the wax. At the same time that *Banner* shifted its catalog number to 6000, it also began

using the control series instead of the real masters in the wax but continued to show the real masters on the label, adding a spurious "1" prefix. Thus, *Ba* 6030 showed controls 978 & 965 in the wax but the real master numbers (7356 & 7381) were revealed on the label as 17356 & 17381. After the first 40 or 50 6000 catalog issues, however, the controls appeared on the label as well as in the wax and *Regal* and *Domino* took over as the only sources of the real masters. It must be clear now that the control number 1130 on *Ba* 6094 and *Paramount* master 1135 on *Ba* 1086 have no relationship to each other and are, in fact, years apart in both recording date and issue date!

After the 6000 series reached some yet undetermined point above 6165 to 6199, *Plaza* suddenly jumped to 7000! This series reached at least 7262 but they tired of it and went back to 6200 from where the series continued up in orderly fashion. After the American Record Corp. took over all the "little" labels in 1930, three more series were used: a three-digit series prefixed with an "O", a 32000 series which reached into the 33000s, and the "date" series used for all the ARC labels from late 1935 to 1938.

Label of the Month: There are only a few jazz items on this extremely rare label and we are not fortunate enough to have one of those gems, but we offer the label for those of you, like us, who wondered what it looked like! Recorded by Marsh Laboratories, Inc., Chicago, Ill., a company which apparently did most of its recording for other labels rather than its own, the label is *Autograph*, a deep blue label with gold design and lettering. Side shown is *Au* 604-B, *Prince of Wails* (660) by Lampe's Orchestra from the Trianon Ballroom, J. Bodewalt Lampe, Director. Dell Lampe, Conducting. Note the erroneous spelling of Elmer Schoedel's name as composer as "Schoedel." The "A" side is *All Alone* (658) by the same band, vocal by Al. Dodson. This is a truly dismal recording but the label is of interest. The masters appear as handwritten numbers faintly scratched in the wax outside of the label. The disc belongs to researcher Perry Armagnac.

Miscellany: In April we ran *Amco* as label of the month and wondered if *Grey Gull* had pressed it at all or had, as in the case of ours, simply pasted the labels over pressings of their other labels whenever they needed issues on *Amco*. We've had a number of reports from readers on this label and all have had pressings! It appears our *Amco* pasted on *Nadsco* was an exception and the label was indeed pressed in normal fashion. Leon Whitley, of Dallas, Texas, wants personnel data on two records: 1. *Think of Me/Am I to Blame* as by the Broadwalk Orchestra on *Vo* 14531. Band features sax, trumpet, trombone, and fine rag-time piano. 2. *Twilight on the Trail* (61041) as by Ted Russell & his Orch./ *It's Been So Long* (60339) as by Len Herman & his Orch. on *English Panachord* 25857. First side has good clarinet and prominent guitar, the second has Berigan-like trumpet, squeaky clarinet, Teagardenish trombone and a hot harp. Our only comment is that the latter two are Decca masters and the name Len Herman was used on *Champion* by Decca for Red Norvo sides. But Leon doesn't mention a xylophone! Can anyone help?

That's all for this edition. Keep sending the data on the "small" labels of the twenties, and your queries, comments, etc. to us at 74 South Road, Harrison, New York or c/o the *Changer*.



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HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. I, Record Label:

| | | | |
|-------|---------------------|------|----------------------|
| ACT | ACTUELLE | HY | HYTONE |
| AE | AGOLIA | IM | IMPERIAL |
| AJ | AJAX | INT | INTERNATIONAL |
| AL | ALABAMA | JAM | JAMBOREE |
| AM | AMERICAN MUSIC | JG | JOG GAVIE |
| AMP | AMPERAMP | JF | JAZZ INFORMATION |
| AP | APC | JH | JAZZ MAN |
| APL | APULLO | JR | JAZZ RECORD |
| AS | ASCH | JEL | JAZZ SELECTION |
| ATL | ATLANC | JU | JAZZ BY BHP |
| AT | AUTUMN | KY | KEYNOTE |
| BA | BANNER | KI | KING |
| DAL | DALBEN | KJ | KING JAZZ |
| BS | BALDWIN | LI | LINCOLN |
| PD | BLUES PD | LBS | LIEBOWITZ MUSIC SHUP |
| ICA | BLUC DISC | LU | LICKY |
| SE | PGACON | LON | LONDON |
| DILT. | BILTURE | MA | MASTERS |
| BN | BLIE NUTE | MAD | MADISON |
| BP | BLUCK PARTI | MAJ | MAJESTIC |
| BR | BRUNDRICK | MAR | MANHATTAN |
| BSJ | BRITISH RHYTHM SOC. | ME | MELTONE |
| BU | BLACK BRAN | MELR | MELROSE |
| SST | BLUIC | MER | MERCURY |
| BU | BUDDY | MF | MOULDER FVGGC |
| BR | BLAGE & WHITE | MU | MUSICRAFT |
| SBN | BANDERSON | MB | MONTGOMERY WARD |
| BOV | BECADRAY | NA | NATIONAL |
| CA | CAMGO | NAC | NASCOS |
| CAP | CAPITOL | NRO | NORWOOD |
| CAR | CAROLINA | OD | ODEN |
| CA | CASLEG | OK | OPEN |
| CE | CENTURY | OP | OPERA |
| CH | CHAMBER | OR | ORIOLE |
| CHM | CHALLENGE | PA | PARLOPHONE |
| C1 | CINELC | PAC | PACIFIC |
| CIT | COLLECTIONS ITEM | PAM | PANORAMA |
| CLAR | CLARION | PM | PARAGUENT |
| CLC | CLARITONE | PAT | PATHE |
| CLI | CLIX | PD | POLYDOR |
| CMS | CONDOR | PE | PERFECT |
| CO | COLOMBIA | PK | PARADOX |
| CON | CONTINENTAL | QBS | QUEBEC |
| COB | COLOMBIA | QRM | QUARTER |
| CO | CONQUEROR | RC | REGAL |
| CR | CROWN | RJA | RIFLE |
| CRK | CRUISE | RO | ROMEO |
| CRS | CRESCENT | RS | REISSUE |
| CK | CLARKSON | RZ | RECITAL-GRAMOPHONE |
| OC | COCCA | SAL | SALGERT |
| DEL | DELTA | SA | SOLO ART |
| O1 | DIVA | SAV | SAVVOY |
| G15 | DISC | SEL | SELECTION |
| DL | DOLBY | SE | SPECIAL EDITIONS |
| DO | DOMINO | SEL | SGLMER |
| ED | EDISON | SI | SILVERTONE |
| EL | ELITE | SG | SIGNATURE |
| ELC | ELTRADIC | STI | STINTON |
| EM | EMERSON | SU | SUNSHINE |
| EV | EVERETT | SUM | SUMMIT |
| EX | EMER | SUP | SUPERSTONE |
| GE | GENNETT | SR | SRING |
| GL | GENERAL | TE | TEMP |
| GC | GREY GULL | TLE | TILLY |
| OLO | GUILD | TR | TRIANGLE |
| GLO | GLOBE | TRIL | TRILBY |
| GR | GRAMOPHONE | UN | UNITED NOT CLUES |
| BTJ | GOOD TIME JAZZ | UL | ULTRAPHONE |
| NA | GUARDMAN | VC | VAN DYKE |
| OU | HARDY | VE | VELVET TONE |
| HER | HERRING | VI | VICTOR |
| HC | HARMOGRAPH | VJR | VINTLITE JAZZ |
| HAC | HOT JAZZ CLUB | VOC | VOCALION |
| HNV | HOT SPOTS VOICE | VOG | VOGUE |
| HOMO | HOMECENTRO | VR | VARIETY |
| MRS | MCT RECORD SOCIETY | VE | VERSITY |
| NOB | HIT OF THE WEEK | WC | WEST COAST |

NOTE:

All persons using the medium of the Record Changer in the buying, selling or trading of phonograph records, do so subject to these Rules and Regulations:

1. A collector or person who solicits and receives advance remittance for a record must send the record within a period of four weeks.
2. A collector or person who orders and receives a record prepaid must pay for it within a period of four weeks.
3. A collector or person who obtains a record in trade must fulfill his end of the trade within a period of four weeks.
4. A collector or person who requests that a record be shipped C.O.D. must accept the shipment unless the shipment is damaged in transit. (A hid

on an auction or an order from a sale which states that records will be shipped C.O.D. unless otherwise instructed, is considered a request for C.O.D. shipment.)

The name of the person or collector who violates the above rules will be printed in the Record Changer upon the first violation, and the violation will be described. (Exception: where breakage or over-grading is concerned, the record is to be returned promptly to the shipper. If the parties involved do not arrive at a settlement, the matter is to be referred to the American Record Collectors Board.)

When infractions of these rules occur, contact Jacob S. Schneider, Legal Dept., The Record Changer, 128 West 66th St., New York, N. Y.

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CLOSING DATE FOR AUCTIONS IS DEC 19, 1953

When it is necessary to indicate nationality of the record, the following letters appear after the record label abbreviation:

| | | | |
|----|-------------|----|----------|
| A | Argentinian | G | German |
| Au | Australian | I | Italian |
| B | Brazilian | J | Japanese |
| C | Canadian | M | Mexican |
| E | English | S | Swiss |
| F | French | Sd | Swedish |

In the "For Disposition" section the condition of the record is indicated by these 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.

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 1 Page (255 Lines) \$35.00

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15c per Line (on forms), 25c per Line (if no forms are used)

All such ads must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned.

Closing date for collectors' ads is the 10th of the month preceding date of publication.

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THE RECORD CHANGER

Box 39, 125 LA SALLE STREET NYC 27 NY

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Table of record listings including titles like 'IRVING AARONSON', 'LET'S MIS BEHAVE/AN FURTHERMORE', 'WANT DADDY WILL ROCK ME/QUAKERS SHKE', 'POOR LIT BUTTERFLY/FLUFFY RUFFLES', etc.

Table of record listings including titles like 'RAY BIRKES SPEAKASY BOYS', '75. SAVOY BL/ LIT JAZZ BL (HR CRK)', '76. PUT ON U OL GREY BONNET/MARIA ELNA', 'JOE BUSHKIN', '77. CAN GET STARTED/ S IN THIRDS', etc.

Table of record listings including titles like 'BLING CROSBY GANT', '157. PERSONALITY/ WOULD YOU', '158. JINGLE BELLS/SANT CL COMIN TOWN', '159. BELONG TO MY HRT/BAI A', '160. U AND I/ BRAHMS LULLABY', etc.

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25¢ MINIMUM BID

BOX 39, 125 LA SALLE STREET NYC 27, NY

SEE FIRST PAGE OF AUCTION FOR INSTRUCTIONS.

TOMMY DORSEY CONT.

| | |
|--|----------------|
| 241. STAR DUST/SONG OF INDIA | VI 27520 E- |
| 242. WELL CITY IT/SOMEWHERE VOICE CALLING | VI 27887 E |
| <u>ROY ELORIOGE ORCH</u> | |
| 243. REMEMBER HARLEW/BASIN STREET | MER 8962 E |
| <u>OUKE ELLINGTON</u> | |
| 244. BIRMINGHAM BROKDOWN/EAST ST LOUIS | BR 80000 N- |
| 245. BLACK & TAN FANTASY/MOOCHE | BR 80002 N- |
| 246. MOON INDIGO/WALL ST WAIL | BR 80003 N- |
| 247. JOLLY WOG/DOUBLE CHECK STP | BR 80035 E+ |
| 248. BABY WHEN U AINT THERE/LIGHNIN | CO 35838 N- |
| 249. LIGHTNIN/BABY WHEN U AINT THERE | CO 35835 E+ |
| 250. JUBILESTA/M'NLITE FIESTA | SE 5007 N |
| 251. BLACK & TAN/CREOLE LOVE CALL | VI 21137 V+ |
| 252. BLI-SLIP/ROCKS IN MY BED | VI 27639 N |
| 253. CLEMINTINE/5 O'CLOCK DRAG | VI 27000 E |
| 254. ARE U STICKING/DONT KNOW WHAT KIND | VI 27804 E+ |
| 255. MOON NIST/ THE C JAM BLS | VI 27856 N/E |
| 256. SENTIMENTAL LADY/ SLIP OF LIP | VI 201528 N |
| 257. MOOCHE/EAST ST LOUIS | VI 201531 N/E |
| 258. CHLOE/NOTHIN TILL HEAR FROM ME | VI 201547 N |
| 259. DO NOTHIN TILL YOU HEAR/CHLOE | VI 201547 E+ |
| 260. WHAT U HERE FOR/DONT MIND | VI 201598 N |
| 261. SLIP OF LIP/SENTIMENTAL LADY | VI 201598 E+ |
| 262. WHAT AM I HERE FOR/DONT MIND | VI 201598 N |
| 263. DONT U KNOW/BEGINNING SEE LIGHT | VI 201618 N |
| 264. IDNT KNOW ABT/AINT GOT NOTHIN BUT | VI 201623 N |
| 265. MOOD TO BE WOODED/KISSING BUG | VI 201670 E |
| 266. EVERYTHING BUT U/OTTO MAKE RIFF | VI 201697 N |
| 267. ERYV HOUR ON/TIMES WASTIN | VI 201718 N |
| 268. TELL YA WHAT GONNA/COME TO BABY | VI 201748 N-N |
| 269. JUST LUCKY SO & SO/WONDER OF U | VI 201799 N |
| 270. MINOR GOES MUGGIN/TONITE I SHALL | VI 450002 N- |
| 271. EAST ST LOUIS TOODLE OO/BIRMINGHAM | BR 500247 E+ |
| 272. KISSING BUG/MOOD BE WOODED | VI 201670 N |
| <u>MERCER ELLINGTON QUARTET, THE CABINEERS</u> | |
| 273. MY MY/BABY WHERE'B YOU GO | PRESTIGE 902 E |
| <u>ZIGGY ELMAN</u> | |
| 274. SAMBA WITH ZIG/WEDDIN SAMBA | MGW 10622 N |
| <u>ELL FITZGERALD</u> | |
| 275. TAKE FROM TOP/ JUSTLEE SWING | DE 3236 N/E |
| 276. HELLO M/WISHFUL THINKING | DE 3612 E |
| 277. FLYING HOME/LADY BE GOOD | DE 23955 E/V+ |
| 278. MUST HAVE THAT MAN/MY HEART & I | DE 18530 E+ |
| <u>BUO FREEMAN</u> | |
| 279. JAZZ BAND BALL/ PRINCE OF WAIFS | CO 35853 E+ |
| 280. SHIMMESHAWABBLE/AFTER ANHILE | CO 35856 N |
| 282. AFTER WHILE/SHIM ME SHA WABBLE | CO 35856 N |
| 283. LIFE SPEARS JITTERBUG/WHATS THE USE | CMS 507 E- |
| 284. SUNDAY/ AS LONG AS I LIVE | DE 18094 E+ |
| 285. BIG BOY/COPEHAGAN | DE 18064 E |
| 286. NEED SOME PETTIN/TIA JUANA | DE 18066 N |
| 287. SUSIE FIDGETY FEET | DE 18067 E |
| 288. BUZZARD/ TILLIES DWTOWN NOW | DE 18112 E+ |
| 289. WHAT IS THERE/KEEP SMILING | DE 18113 N |
| 290. I GOT RHYTHM/ WHERE HAVE U BEEN | MAJ 1018 E |
| 291. U TAKE ADV OF ME/ THERES NO CROWD | CMS 501 E-/N |
| 292. MEMORIES OF YOU/TAPPIN COMMODORE | CMS 508 E+ |
| 293. FAREWELL BL/ ECENTRIC | BR 2211 N- |
| <u>EARL FULLER/COLUMBIA BAND</u> | |
| <u>BRAZILIAN CO.</u> | |
| 294. MO. WALTZ/UNDER DOUBLE EAGLE | COB 4027 N- |
| <u>GOLDEN GATE ORCH/SOUTHAMPTON SOC. ORCH</u> | |
| 295. DESERONA/BROWN EYES U ARE BLUE | PE 14499 E |
| <u>GOLDEN GATE ORCH/PIEDMONT DANCE ORCH</u> | |
| 296. WHERE 4 LEAF CLOVERS/LADY OF NILE | PE 14388 E+ |
| <u>GOLKETT ORCH</u> | |
| 297. MY WAY OF FORGETTING YOU/ | VIC 21590 V |
| <u>BENNY GOODMAN</u> | |
| 298. ONE O'CLOCK JUMP/ONT BE THAT WAY | VI 25792 N |
| (ABOVE: 1/2 HR CRK) | |
| 299. BLS IN NITE/WHERE OR WHEN | OC 2553 E- |
| 300. GOTTA BE THIS OR THAT/ PART 1&2 | OC 36813 E- |
| 301. RUSSIAN LULLABY/ CHANGES | BB 11226 E- |
| 302. JUNGLE BLUES/ROOM 1711 | BR 80029 E |
| 303. SHIRTAIL STOMP/BLUE | BR 80030 E |
| 304. NITE & DAY/BEYOND THE MOON | CO 35410 E |
| 305. GONE/ BODY & SOUL | CO 36781 E |
| 306. WAY U LOOK/ WANG WANG BL | CO 36594 E+ |
| 307. FOUND NEW BABY/ FLYING HOME | CO 36721 N- |
| 308. GOTTA BE THIS OR THAT/ PTS 1&2 | CO 36813 N- |
| 309. GAL IN CALICO/RATTIE & ROLL | COE 135 N |
| 310. THAT DID IT MARIE/SOMEBODY ELSE | CO 6497 E |
| 311. SOMETIMES IM HAPPY/ KIN PORTER | VI 25090 N |
| 312. MOON GLOW/ OINAH | VI 25398 N |
| 313. LOVE ME OR LEAVE ME/EXACTLY LIKE U | VI 25406 N |
| 314. LOVE ME OR LEAVE ME/EXACTLY LIKE | VI 25406 N |
| 315. SING SING SING/ PTS 1&2 | VI 25796 V |
| 316. BUGLE CALL/ AFTER U GONE | VI 25467 E- |
| 317. SWINGTIME IN ROCKIES/ IVE FOUND NEW | VI 25355 E- |
| 318. RIFFIN AT RITZ/ALEXANDERS RAGTIME | VI 25445 N- |
| 319. BLUE ROOM/ MAKE BELIEVE | VI 26088 V+ |
| 320. LULLABY IN RHYTHM/ THAT FEELING GONE | VI 25827 E |
| 321. SOMETIMES HAPPY/KING PORTER ST | VI 25090 E |
| <u>TEODY GRACE WITH BU FREEMAN</u> | |
| 322. SINO/ HATE 2 GO HOME ALONE | DE 3463 E+/N |
| 323. SINO/OEE HATE GO HOME ALONE | DE 3463 V+ |
| 324. CRAZY BL/LOVE ME OR LEAVE ME | DE 2050 E |
| <u>GLEN GRAY</u> | |
| 325. AINT BEEN LIVING RIGHT/ | BR 9635 N- |
| 326. NAGASAKI/ P.S. I LOVE YOU | DE 200 E |
| 327. GIRL OF MY DREAMS/ID AN ANGEL KISS | DE 1634 E+ |
| 328. NUTTY NURSERY RHYMES/MEMORIES OF | DE 1672 E |
| (ABOVE: AUTOGAPED IN INK BY PEE WEE HUNT) | |
| 329. HOBOKEN BUCKET/LAST NITE MIRACLE | DE 2281 E- |
| 330. I PROMISE YOU/ SHUT EYE | DE 2307 N |
| 331. TEARS FROM MY INK WELL/ U GROW SWEET | DE 2388 N |
| 332. MOON COUNTRY/ LAZY RIVER | DE 2397 E |

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| 333. SHADOWS/ B'FUL LOVE | DE 2748 N |
| 334. U GOT ME OUT LIMB/CASTLE BRMS | DE 3082 N |
| 335. MOON OVER BURMA/WHEN U AWAKE | DE 3426 N |
| 336. MAGIC MOUNTAIN/NOT SO LONG AGO | DE 3573 N |
| 337. FOUNT U IN RAIN/ CITY CALLED HVN | DE 4048 N |
| 338. AUTUMN NOCTURNE /M'LTE COCKTAIL | DE 4114 N-/E |
| 339. IN A BL & PENSIVE MOOD/FARE THEE | DE 352 E |
| 340. THANKS FOR MEMORY/MAMA THAT MOON | DE 1541 E- |
| 341. CHINTOWN/WHEN WILL I KNOW | DE 199 E |
| 342. U TOOK ADVANTAGE ME/WINE UP 2 SOON | DE 334 E |
| 343. HERES COMES BRITSH/ 2 CIGGS IN BARK | BR 6954 E- |
| <u>GREAT WHITE WAY ORCH/ZEZ CONFREY</u> | |
| 344. BABAY BLUE EYES/ DUMBELL | VI 19009 E |
| <u>JIMMIE GRIER</u> | |
| 345. WHYS THE REASON/DONT B AFRADDI TELL | BR 7355 E |
| <u>JOHNNIE GUARNERI</u> | |
| 346. ALL THE THINGS U ARE/CARIOCA | MAJ 1054 E+ |
| 347. BELIEVE IT BELIEVED/FLYING HOME | MAJ 1095 N |
| 348. MEAN 2 ME/SWING 4 YRSELF JOHN | MAJ 1146 N- |
| 349. FOOLISH THINGS REMIND/SALUTE FATE | SAV 511 E |
| <u>EDGAR A. GUEST</u> | |
| 350. COULDBNT BE DONE TILL PA/MA & AUTO | VI 45358 E+ |
| <u>CASS HAGAN ORCH</u> | |
| 351. SOMETIMES HAPPY/ HALLELUJAH | CO 966 V+ |
| <u>JOHNNY HAMP ORCH</u> | |
| 352. BLACK BOTTOM/ LUCKY DAY (G. OLSEN) | VI 20101 E+ |
| 353. WHT'LL U DO/AMONG MY SOUVENIRS | VI 21084 E |
| <u>LIONEL HAMPTON ORCH</u> | |
| 354. MILLION & SMILE/BEULHARS BOOGIE | DE 18719 E |
| 355. HEEBIE JEEBIES ROCKIN TWN/GIN 4 XMS | VI 26423 N- |
| 356. FOUND NEW BABY/ 4 OR 5 TIMES | VI 26447 E |
| 357. HAMP'S B.W./TEMPO'S BOOGIE | DE 23836 E+ |
| 358. KNOW THAT U KNOW/SUNNY SIBE ST | VI 25592 N |
| 359. PUNCH & JUSY/FLYIN HOME | DE 23639 E+ |
| 360. CHINA ST/RHYTHM BYTHM | VI 25585 E+ |
| 361. LAMPLIGHTER/TEMPO'S BOOGIE | DE 18910 N |
| 362. HEY BA BA RE BOP/SLIDE HAMP SLIDE | DE 18754 E/N |
| 363. GIN FOR XMAS/HEEBIE JEEBIES ROCKIN | VI 26423 N |
| 364. SURRENDER DEAR/PIANO STP | VI 25666 E+ |
| 365. CHORD A RE BOP/HAMPS SALTY | DE 18830 E+ |
| 366. PIANO STOMP/ I SURRENDER DEAR | VI 25666 N |
| 367. HEEBIE JEEBIES/ GIN 4 XMAS | VI 26423 N |
| <u>THE HAPPT SIX</u> | |
| 368. PEGGY DEAR/LITTLE ROVER | CO 3831 E |
| <u>BOB HARING/VARSITY EIGHT</u> | |
| 369. NO WONDER/HES KIND MAN U LIKE | CA 711 E |
| <u>HARLEM WILCATS</u> | |
| 370. SING/THIS IS THE CHORUS | VS 6021 V |
| <u>GEORGE HARTMAN</u> | |
| 371. BIG DIGA BOO/MUSKRAT RMABLE | KY 602 E |
| 372. TIN ROOF BL/JAZZ ME BLS | KY 602 E |
| <u>COLEMAN HAWKINS</u> | |
| 373. BODY & SOUL/ IT HAD B YOU | BR 300825 E+/N |
| 374. HOW DEEP OCEAN/ STUMPY | SC 28102 E |
| 375. HONEYSUCKLE HONEY/NETCHA'S DREAM | DE 2891 E+ |
| 376. CRAZY RHYTHM/HONEYSUCKLE | VI 26219 E+ |
| 377. CRZY RHM/HONEYSUCKLE ROSE | VI 26219 N |
| 378. HOW DEEP OCEAN/STUMPY (MIS) | SC 28102 E+ |
| 379. STUFFY/ TALK OF THE TOWN | CP 205 N |
| 380. MY IDEAL/ MOP MOP | CMS 548 N |
| 381. WAY U CAME ALONG/ JAMAICA SHOUT | P/E 1685 N- |
| 382. MAN I LOBE/SWEET LORRAINE 12" | SG 90001 E+ |
| 383. BOUNCING WITH BEAN/WHEN DAY GONE | BB 10692 E+ |
| <u>EDGAR HAYES</u> | |
| 384. STAR BUST/ IN THE MOOD | DE 1882 E |
| <u>F. HENDERSON</u> | |
| 385. MEMPHIS BL/SHAGHAI SHUFFLE | DE 150 E- |
| 386. WHATCHA CALL EM BLS/ SUGAR FOOT STP | CO 35668 E+ |
| <u>ALL AMERICAN GLEE CLUB</u> | |
| 387. GO NORTHWESTERN/FLAG OF MAROON/ACROSS THE FIELD/ | VI 26674 N |
| <u>CARMEN OHIO</u> | |
| <u>ALL STAR SWING BAND</u> | |
| 388. OUT OF NOWHERE/SWT GA BRWN/ | SW50 1045 N |
| <u>ALL STAR ORCH</u> | |
| 389. ADD A LITTLE WIGGLE/ OH BABY | VI 21423 V+ |
| 390. STEPPIN ALONG/ 2 WIFUL 4 WORDS | VI 22104 V+ |
| <u>ALL STAR STOMPERS</u> | |
| 391. BIG BUTTER & EGG/ BABY WONT U PLEASE/ I | 1024 V+ |
| <u>HENRY ALLEN</u> | |
| 392. SWING OUT/ FEELING BROWSY | BB 10702 N- |
| 393. HOS ABOUT TOMORROW NITE/PARDON SO. | RO 2316 V |
| 394. THE CRAWL/ ORINK HEARTY | VI 201813 V- |
| 395. WHY DONT U PRACTICE/DONT LET LUV | ME 13016 V |
| 396. I ADORE YOU/PUT HEADS TOGETHER | VO 3422 V |
| 397. DONT LET LUV GO WRONG/DONT PRACTICE | PE 15933 V- |
| 398. THE CRAWL/DRINK HEARTY | VI 21813 N |
| 399. BEACH ON BALI BALI/TAKE ME HEART | VO 3261 V |
| (ABOVE: 1/2 HR CRK RM CHP I GROVE) | |
| 400. CHECK UP/ LET ME KISS YOU | VI 202107 N- |
| <u>SHORTY ALLEN QUINETTE</u> | |
| 401. SAVOY RIFF/ HAVE A BALL | SAV 525 E+ |
| <u>PAULINE ALPERT (PIANO SOLOS)</u> | |
| 402. DANCING TAMBOURINE/ OOLL DANCE | VI 21252 N |
| <u>ALBERT AMMONS</u> | |
| 403. EARLY MORNIN BLS/ VIPER MAD | OE 3521 V+ |
| 404. BOTTOM BL/ JAMMIN THE BOOGIE | CMS 1516 E |
| 405. NAGASAKI/ BOOGIE WOOGIE | OE 749 V |
| 406. KILROY BOOGIE/12TH ST BOOGIE | MER 8040 N- |
| 407. S.P. BLS/ HIROSHIMA | MER 8063 N |
| <u>GENE AMMONS</u> | |
| 408. MOOGALS SPROUT/HOLD THAT MANCE | MER 8062 N- |
| <u>CAT ANOERSON</u> | |
| 409. I GOTTA GO BAY/SWINGIN THE CAT | APO 771 N- |
| <u>ANDREWS SISTERS</u> | |
| 410. SHA SHA/TU-LI-TU-TIP TIME | OE 1974 N |

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| <u>ANDREWS SISTERS</u> | |
| 411. ANY BONDS TODAY/ J.O.V. | DE 4044 N |
| 412. LILY BELLE/ BLOWD SAILOR | DE 18700 N- |
| 413. TURNBATE SONG/ LADY FRM 29 PALMS | DE 23976 N- |
| 414. NOW IS THE TIME/ OH YOU SWEET ONE | DE 24664 N- |
| <u>BIG SIS ANDREWS AND HER BL BUSTERS</u> | |
| 415. AINT THE WAY DO IT/ MUDDY WATER | CP 15408 N |
| <u>MARK ANDREWS</u> | |
| 416. JESUS LOVER OF MY SOUL/ MY JESUS AS THOU WILT/ | VI 21459 E |
| <u>OH LOVE THAT WILL NOT LET ME GO</u> | |
| <u>VICTOR ARDEN/HENRY BUSSE</u> | |
| 417. HOW AM I 2 KNOW/AFT CLOUDS ROLL BY | VI 22111 V+ |
| <u>VICTOR ARDEN/LEO RIESMAN</u> | |
| 418. LUV/GAY LUV | VI 22114 V |
| <u>VICTOR ARDEN</u> | |
| 419. ITS U I LOVE/ WHY | VI 22205 E- |
| 420. OANCING THE DEVIL AWAY/LUV SO MUCH | VI 22383 E-/V- |
| 421. BFUL LOVE/ IN CAFE ON RD 2 CALAIS | VI 22690 V |
| 422. OR WHAT HAVE U/ (PHIL OHMAN) | VI 22017 E- |
| <u>GUE ARNHEIM/ALL STAR ORCH</u> | |
| 423. LOVEALLE & SWEET/ MY DREAM MEMORY | VI 22054 V |
| <u>LOUIS ARMSTRONG</u> | |
| 424. BUTTER & EGG MAN/SUNSET CAFE STP | OK 8423 V |
| 425. SKIP THE GUTTER/KNEE DROPS | OK 8631 V+ |
| 426. RED CAP/PUBLIC MELODY NUMBER ONE | DE 1347 V |
| 427. CUBAN PETE/DAUGHTER PLANTER FRM | OE 1352 V+ |
| 428. JOOIE MAN/ I WONDER | DE 18652 V/G+ |
| 429. GONNA GITCHA/OONT FORGET MESS RND | OK 8343 V- |
| <u>(ABOVE: 1/2 RM CHP)</u> | |
| 430. BRADEN NEW SUIT/MOOD FOR LOVE | DE 579 V- |
| 431. WRBL ON A STRING/CABIN IN PINES | BR 6910 V |
| 432. SKIP THE GUTTER/KNEE DROPS | OK 8631 E |
| 433. YES SUH/I'LL GET MINE BY & BY | DE 3900 N |
| 434. MY SWEET CANT BELIEVE THAT U IN LUV OK | 41415 N- |
| 435. U RASCAL U/POOR RICHARD | PA 992 N |
| 436. WILD MAN BL/MELANCHOLY | PAC 2162 N |
| 437. LAST TIME/ORYS CREOLE TROM | PAC 2792 N- |
| 438. WEARY BL/WILLIE THE WEEPER | PAC 2393 N |
| 439. POTATO HEAD BL/ ALLIGATOR BL | PAC 2185 N |
| 440. BLK & BLUE/SWT SAVANNAH SUE | PAC 1573 N- |
| 441. BLUEBERRY HILL/ LUCKY SUN | BR 4372 N- |
| 442. WHT IS THING CALLED SW/JEEPERS CR | DE 2267 E-/V- |
| 443. GT WRLD ON STRIND/CABIN IN PINES | BR 6910 E |
| 444. BL TURNING GREY/ SONG OF ISLANDS | OK 41375 V |
| <u>(ABOVE: RM CHP I GROOVE)</u> | |
| 445. TRUS CONFESSON/ JUBILEE | DE 1635 N- |
| <u>(ABOVE: 1/2 HR CRK)</u> | |
| 446. HEAR ME TALKIN/ SAVE IT PRETTY MAMA | DE 2405 E- |
| 447. U RUN U MOUTH/ GAIN & ABEL | DE 3204 E/V |
| 448. MAN FROM SOUTH/AFTER U GONE | 00286011 V+ |
| 449. CANT GIVE ANYTHING BUT/SENTIMENTAL | 00286021 V/E |
| 450. YES IN BARREL/GUT BUCKET BLS | OK 8261 V- |
| <u>(ABOVE: 1/2 CRK)</u> | |
| 451. JAZZ LIPS/ SKID DAT DE OAT | OK 8436 G |
| 452. SAVOY BL/ HOTTER THAN THAT | OK 8535 V |
| 453. GULLY LOW BLS/ WILLO MAN BLS | SE 5003 N |
| 454. ENDIE. OO U KNOW WHT MEANS MISS | VI 202087 N- |
| 455. WH THE BLS WERE BORN/MAGOS HALL | VI 202088 E+ |
| 457. FLAT FOOT FLOGGEE/ CARAVAN | DE 1876 E |
| 458. BLUE TURNING GREY/ THAT RHYTHM MAN | 00286071 E |
| 459. SNOWBALL/ SWING U CATS | BB 10225 N |
| 460. HUSTLIN & BUSTLIN/SITTIN IN DARK | BB 7525 V+ |
| 461. MAGHOG HALL STP/WEST END BLS | BE 3793 V |
| <u>(ABOVE: RM CHP NO GRV)</u> | |
| 462. ALL OF ME/ HOME | OK 41552 P |
| 463. U RASCAL U/ SLEEPY TIME DWN SOUTH | OK 41504 G+ |
| 464. WALKIN BABY BACK HOME/ SURRENDER | OK 41497 E+/G |
| 465. LUCKY TO ME/ MEMORIES OF YOU | OK 41463 V+ |
| 466. IF I COULD BE W YOU/ CONFESSIN | OK 41448 G |
| 467. SONS OF ISLANDS/ BLUE TURNING GREY | OK 41375 V- |
| <u>(ABOVE: OIG)</u> | |
| 468. SOME THESE OAYS/WHEN U SMILING | OK 41298 F |
| 469. SING BALL/ WING U CATS | BB 10225 N |
| 470. AINT GOT NOBODY/ROCKIN CHAIR | OK 8756 G+ |
| 471. FIREWORKS/ WEST END BL | OK 8597 V- |
| 472. FINGERS CROSSED/ SHOOTIN HIGH | DE 623 V |
| 473. STOMP OFF/ STATIC STRUT | BR 80061 N |
| 474. TERRIBLE BLS/SANTA CLAUSE BLS | BR 80062 N- |
| 475. GUT BUCKET BLS/ IN THE BARREL | CO 36152 N- |
| 476. SQUEEZE ME S.O.L. BLS | CO 35661 E |
| 477. BIG FAT MA/ SWEET LITTLE PA | HUCA 9 N |
| 478. MANDY LITTLE BLKBIRO/ | BR 81003 N |
| 479. LONESOME BLS/ KING ZULUS | BRS 1 N |
| 480. TIGHT LIKE THIS/ HEAH ME TALKING | CO 36378 E+ |
| 481. SAVE IT PRETTY MA/BO ONE | CO 35662 N |
| 482. PERIOLOO, 6 19 BLS | DE 18090 E |
| 483. ORYS CREOLE TROM/ THE LAST TIME | CO 36534 N |
| 484. WEATHER BIRO/ MONDAY DATE | CO 36375 N- |
| 485. BASIN ST BL/ NO | OK 41241 E- |
| 486. COME BACK SWT PAPA/ GA GRIND | OK 8318 V+ |
| 487. SUGAR FOOT STRUT/GOT NO BLS | PAC 2449 N |
| 488. IRISH BLK BOTTOM/MADE ME LOVE YOU | UCA 5 E |
| 489. MY HEART/ CHOP SUEY | CO 36154 E+ |
| 490. JODY/ I WONDER | DE 18652 N |
| 491. BLUE AGAIN/WALKIN BABY BACK HOME | PAC 2365 E |
| 492. GT RIOT SING BLS/CABIN IN PINES | VI 400103 E+ |
| 493. SOME THESE DAYS/WH YOU SMILING | VO 3203 N-/V |
| 494. WEATHER BIRO/ MONDAY DATE | CO 36375 N |
| 495. WHATCHA YA GONNA OO/NO VARIETY BL | VI 201891 E |
| <u>GOS ARNHEIM ORCH</u> | |
| 496. HIG WIDE HANDSOME/FOLKS WHO LIVE | BR 7922 N- |
| 497. CABIN OF DRMS/ALL U WANT DANCE | BR 7933 V/E+ |
| 498. TELL MY MOTHER/ I KNOW THERE PLACE | VI 23827 E+ |
| <u>KOKOMO ARNOLD</u> | |
| 499. BLK MONEY BLS/CHAIN GANG BLS | OE 7069 N- |
| <u>GEORGIE AULO</u> | |
| 500. AIR MAIL SPECIAL/ HE COME HVN AGAIN | MU 15043 E+ |

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE FIRST PAGE OF AUCTION FOR INSTRUCTIONS.

25¢ MINIMUM BID

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| 501. GIRL OF MY DREAMS/RANDNA VI 21334 E- | 502. GIRL OF MY DREAMS/RANDNA VI 21334 V | 503. ME TOO/FOR MY SWHEART VI 20154 E | 504. ARE YOU HAPPY/SWTHRT SIGMA CHI VI 20977 E- | 505. WEDDING BELLS/WHAT I CALL HVN VI 21893 E | 506. BOQUEST OF MEMORIES/ WITHOUT U STHI VI 21374 E- | 507. JEANNINE/THEN CAME THE DAWN VI 21564 V+ | 508. PEACE OF MIND/AINT MIEBEHAVIN VI 22068 V | 509. ST JAMES INF/AFTER U'VE GONE VI 22299 V+ | 510. W MY GUITAR & U/BE CAREFUL W THSE EVEVI 22441 E+ | 511. THE VODDOO/ AFRICAN LAMENT VI 22657 E | 512. TRUE TO U/ LOVELY U OE 8661 N | 513. SHANGHAI SHUFFLE/ CALL OF DELTA VI 35677 N- | 514. AM I BLUE/ BLUE ROOM VS 8333 E+ | 515. USED BE COLOR BLIND/LOVE WHERE U FINVO 4345 V | 516. NDW CAN BE TOLD/HAVENT CHANGED THNG VO 4282 V | 517. LOVER COME BACK/LAND SKY BL WATER VO 3982 E- | 518. PRISONER LOVE/THERE'LL BE SOME CHNGS VO 5268 V+ | 519. WHAT SHALL I SAY/BLAME ON LAST VO 4632 E/V | 520. LOVING YOU/ RITE OR WRONG VO 3758 E/V | 521. YOU'RE LAUGHING AT ME/WHERE ARE U VO 3456 E+/V | 522. PERSONALITY/ DONT LIKE EM CO 36930 E+ | 523. WOMANS PEROGATIVE/ LEGALIZE MY NAME CO 36960 N | 524. CAROLINA IN THE MORN/HOMESTICK GE 4979 N- | 525. IM AFRAID OF MYSELF/GA ON MY MIND DE 3691 N/E+ | 526. LOVING YOU/RIGHT OR WRONG VO 3758 E | 527. BEAT ME DADDY/ (1&2) CO 35530 N- | 528. BARREL HOUSE MUSIC/DONT KNOW MIND VO 4802 N | 529. MATRIMONIAL INTENTIONS/ALIMONY BL VI 40017 E+ | 530. BIG BUTTER EGG MAN/ANN & LITTLE SEDNCO 521 V | 531. FINALETTO/SPEAK LOW/STRANGER HERE DE 23292 V+ | 532. LADY LOVE/WHOS TO BLAME BA 32505 V+ | 533. SYMPATHY/ RED RED ROBIN VI 20085 E | 534. OVERHEAD IN COCKTAIL/SURREALISM VR 633 N | 535. NIGHT OF NIGHT/YA LOVE BLS BB 11446 N | 536. DROP ME OFF HARLEM/GULF COAST BRE 3568 E+ | 537. TIN ROOF BL/ KNOCKIN AT FAMOUS DR BB 10131 E | 538. SOUTHERN FRIED/REDSKIN RHUMBA BB 10944 N | 539. COONTS IDEA/DUKES IDEA BB 10453 E- | 540. DEEP PURPLE/JUBILEE JUMP OFF AP 1092 N | 541. GD MORNING BL/DUR LOVE MEANT TO BE DE 1446 V | 542. GOOD MORNING BLS/LOVE MEANT TO BE DE 1446 E- | 543. JOHNS IDEA/ I O'CLOCK JUMP DE 25056 V | 544. ROSELAND SHUFFLE/HONEYSUCKLE ROSE DE 1141 V+ | 545. DOGGIN AROUND/BL & SENTIMENTAL DE 2644 N | 546. GD MORNING BLS/OUR LOVE WAS MEANT DE 1446 N | 547. HEY LADY MAMA/ THE FIVES DE 2722 N | 548. ONE O'CLOCK JUMP/JOHNS IDEA DE 1363 V | 549. GB MORNING BLS/ LOVE WAS MEANT DE 1146 E+ | WHY WORRY/JUST SNAP FINGERS AT CARE CO 3360 N- | 551. BAYSIDE BLS/ CLAR. WARM. RC 104 N | 552. BUDDY BOLDEN STORY/CE MOSSTEU QUT VOG 5013 N | 553. ANITAS BTHDAY/BECHETS CREOLE BL VOG 5014 N | 554. AMER. RHYTHM/KLOOKS BLS S. BECHET & ALL STAR BAND VOG 5018 N | 555. HAPPY GO LUCKY/ORPHAN ANNIES BL VOG 5017 N | 556. EVBIDY LOVES BABY/SOBBIN & CRYIN VOG 5021 N | 557. MUSKRAT RAMBLE/MOOD INDIGO(D. SHAW) VI 27302 N | 558. EQUPTIAN FANTASY/BL IN COVE VOG 5091 N | 559. BL IN AIR/THE MOOCHE VI20150 N | 560. MOUSTACHE CAULOUSE/NI QUEUE NI VOG 5089 N | 561. BIX BELOERBECKE VOG 5089 N | 562. ROYAL CARDS/GOOSE PIMPLES CO 35664 E+ | 570. JAZZ ME BLS/AT JAZZ BAND BALL VO 3042 E+ | 571. IN A HST/WRINGER TWISTIN VO 3150 E+ | 572. OL MAN RIVER/ WA DA DA GRAVE BLS CO 35666 E | 573. WOLVERINE BLS/ OSTRICH WALK (CRK) PAC 593 N- | 574. BIG BAD BANSKI ,AM/JENNY'S BALL RAM 10 N | 575. LAMBETH WALK/ OLD MAN SWING COE 137 N | 576. BUNNY BERIGAN & BLUE BOYS COE 137 N | 577. U TOOK ADVANTAGE/ CHICKEN & WAFFLES OE 18117 V+ | 578. JAZZ ME BL/THERE'LL BE CHANGES VI 26244 V+ | 579. CANT GET STARTED/IN LIT SPANISH TWN OE 5004 N | 580. MOONSHINE OVER KY/GOT GUY VI 25833 E- | 581. ROSES IN OCEMBER/HAVE ANOTHER CIG VI 25613 V+ | 582. CHANGES MADE/JAZZ ME BL VI 26244 V+ | 583. CANT GET STARTED/PRISONERS SONG VI 36208 N | 584. PIED PIPER/10 EASY LESSONS VI 25881 V/N- | 585. BLK BOTTOM/JELLY ROLL VI201502 V/E+ | 586. HI SOC/DEED I GO VI 201503 V | 587. PRISONERS SONG/CANT GET STARTED VI 36208 N | 588. STUOY IN BROWN/CARAVAN VI 25653 V- | 589. SIMPLE & SWEET/WONT TELL SOUL VI 26086 E+ | SONNY BERMAN BIG EIGHT/H.MC.CHEE QUARTE DL 1020 N | AL BERNARD/LASSES WHITE CD 3918 N- | 591. PARSON JENKS/MAMA TREE TOP TALL CHU BERRY & HIS JAZZ ENSEMBLE CD 3918 N- | 592. MONDAY AT MINTONS/BLDOWING UP BREEZE EM METT BERRY FIVE CMS 541 E | 593. WHITE ROSE KICK/SWEET LOVELY NA 9001 N- | 594. WHITE ROSE KICK/SWEET & LOVELY NA 9001 E+ | FLO BERT | 595. SWEET MAMA/WHEN AINT NO JAZZ PM 20027 V | DON BESTOR ORCH | 596. OLD SWWHEAT OF MINE/IF I LOST U VI 21689 N | 597. LAST ROUND UP/BELOVED VI 24391 E- | 598. BABY YOUR MOTHER/NOTHIN' VI 21080 N- | BIG BILL | 599. TROUBLE & LYING WDMAN/LET ME DIG IT VO 4591 G | 600. LET ME B YOUR WINDER/LOUISE LOUISE VO 3075 E+ | BIG MACEO | 601. MY OWN TROUBLES/ I LST MY LIT WDMAN VI20235 E- | BIG OSCAR | 602. OTHER MAN BLS/MISTREATMENT BL DE 7067 N | BARNEY BICARO TRIO | 603. STEPS DOWN/ STEPS UP SI 2814 E+ | RALPH BINGHAM (MONLOC) | 604. MRS RASTUS AT WEDDING/GOLDSTEIN VI 18231 E | BLIND BALKE | 605. IN JAIL NOW/SOUTHERN RAG PM 12565 N | CRYL BLAKE ORCH | 606. FROLIC SAM/CYRIL BLS RZ 3597 N- | EUBIE BLAKE ORCH | 607. LOOKS LIKE LOVE CR 3105 V | JACK BLANO | 608. SOMEONE STOLE GABS HORN/WHO STOLE UHCA 104 N | THE BLUE CHIPS | 609. NIT WIT SERNADE/FROGGY BOTTOM MEL 61161 V+ | BLUE RHYTHM ORCH/NASHVILLE JAZZERS MF 102 N | HOLD ER DEACON/ ST LOUIS BL | 611. GA BRIND/STOMP THAT THING BRS 15 N | 612. JACKKEY STP/ENDURANCE STP BRS 16 N | 613. NANCY JANE/DIRTY DOZ BRS 17 N | JIMMY BLYTHE JR, PIANO SOLO | 614. BOOGIN WITH MEZZ/IT FINALLY GOTCHA KJ 145 N | 615. FINALLY GOTCHA/BOOGIN W MEZZ KJ 145 E+ | BLYTHES BLUE BOYS | 616. SOME DO SOME DONT/ TACK IT OWN CH 40062 E/V | CARL BOLLING FOUR ACES | 617. CHINA BOY/TOUGH HOMBRE BB 8448 N- | BABY BONNIE | 618. LONGING BLS/HOME ST HOME BLS GE 5644 V | BOOT & HIS BUDDIES/TAMP RED & CHICAGO 5 | 619. SLEEPY GAL/ U GT 2 LEARN 2 DO IT BB 6968 V+ | IRENE BOROONI | 620. SO. THIS IS LOVE/WONT SAY I WILL VI 19199 E | BOSWELL SISTERS | 621. IT DONT MEAN THING/ST LOUIS BL COE 1994 N | CONNIE BOSWELL | 622. LAMP LOW/STRAVANA DA DE 2597 V | 623. WH ROSES BL AGAIN/NURSIE NURSIE DE 4279 N | CHRIS BOUCHILLON (VOC.) | 624. BORN IN HARD LUCK/HEDICANE CO 15151 N | 625. MY WIFES WEDDING/BEEN MARRIED 3 TMS CO 15209 N | 626. BULL FIGHT IN MEXICO/CHRIS VISITS CO 15213 N- | WILL BRADLEY ORCH | 627. SCRUB ME MAMA/ THERE I GO CO 35743 E | 628. SCRAMBLE TWO/ROCK A BYE THE BOOGIE CO 35732 E+ | 629. THERE I GO/SCRUB ME MAMA BOOGIE! BT CO 35743 E+ | 630. CALL IT ANYTHING/BASIN ST BOOGIE CO 36340 E+ | BILL BRAWWELL (BLUES SINGER) | 631. CANT TAKE IT WITH U/ MY OLD MAN ESQ 10003 N | LOU BREESE ORCH | 632. HOW LONG DID I DREAM/HUMPTY DUMPTY DE 4107 N | 633. 7 DAYS A WEEK/SMBDY NBDY LOVE DE 4255 N | HARRY BREUER (MARIMBA SOLO) | 634. BAFFON/ THE BELL BRE 1896 N | TERESA BREWER | 635. COPENHAGEN/MUSIC MUSIC MUSIC LON 604 E | FANNY BRICE | 636. RATHER BE BLUE/IF U WANT RAINBOW VI 21815 E | 637. SONG OF SWING MACHINE/MY MAN VI 21168 N- | (ABOVE I " CIP. CRK) | 638. MRS CHOWEN AT BEACH/(PTS 1&2 VI 21211 V | CARL BRISSON | 639. LITTLE WHITE LIES/ON SUNNY SIDE ST DEE 2006 E | BRISTOLS WHITE CITY ORCH/STILLVANS ORIOLES | 640. APACHE CHARLESTON/GONE AGAIN GAL OANEO 5250 V+ | BROADWAY MUSIC MASTERS | 641. SOMEBODYS WRONG/I LOVE YOU GG 1187 V | JACK BROKENSNA | 642. FANTASY IN ORHC/OL MAN RIVER ESQ 1003 N | 643. JOURNEYS END/WHT DIFF DAY MAKES ESQ 1004 N | 644. THIS MOOD OF MINE/ROCKIN CHAIR PAC100013 N | SHELTON BROOKS | 645. THE BARBER SHOP 4/THE LODGE MEETIN OK 40334 G+ | JOE BROWN BAND | 646. BEAUMONT ST BL/RED BANK ROMP DE 8521 N | MIS BROWN & ORCH | 647. LIT LBS/BOOGIE WOOLIE PIGEY OK 6085 N | PETE BROWN QUINTETT | 648. BELLEVUE FOR YOU/PETE BROWN BOOGIE SA 522 E | 650. 627 STP/PINEY WOOD BLS OE 18121 V | 651. FAT MAN BOOGIE/THE CURFEW SA 533 N | 652. THATS CURFEW/FAT MANS BOOGIE SA 533 E+ | 653. FAT MANS BOOGIE/THATS CURFEW SA 533 N- | 654. BELLEVUE FOR YOU/PETS BROWN BOOGIE SA 522 N- | 655. THATS IT/MIDNIGHT BL SA 579 N | WALTER BROWN | 656. NEW STYLE BABY/NASTY ATTITUDE CP 806 N | 657. LOVIN BEGAR/JUST THINKIN MER 8054 N- | CAROL BRUCE | 658. SHOULD HVE KNOWN U/FEEL THIS WAY DE 3566 E | GEORGE BRUNIS | 659. UGLY CHILD/THAT DA DA STRAIN CME 546 V | WILLIE BRYANT | 660. IS IT TRUE/MODNRISE ON LOWLANDS BB 6362 V+ | CHICK BULLOCK | 661. DUT ON A LIMB/LAST NITE (CRK) VO 5171 E- | TEODY BUNN | 1917.EE=BBALIBA/U DONT LIVE THERE GILT 532 E | ELOER J.E. BURCH | 663. PRAYER SERVICE/LOVE IS MY WNDER VI 21248 E- | CELLE BURKE | 664. FR TWILIGHT TIL DAWN/LOVELY HANNAH CP 15255 N- | HENRY BUSSE | 665. SINCE I FOUNU U/LIKE BREATH OF SPRG VI 22140 E+ | 666. IM THRU W LOVE/U DONT KNOW WHAT VI 22677 E+ | 667. BY THE WAY/ SATISFIED VI 22116 E- | 668. U DONT KNOW WHAT YR DOIN/IM THRU VI 22677 E | SAMMY BUTLERS NIGHT OWLS | 669. WHEN YOUR LOVE/BLUE BABY VO 3917 V- | BUTTERBEANS & SUSIE | 670. CONSOLATION BL/ADAM & EVE DK 8192 E- | BILLY BUTTERFIELD | 671. UNTILL REAL THINGS COMES/BILLYS BG CP 434 N- | 672. BILLYS BLUES/UNTILL REAL THING CP 434 E+ | 673. MY SILENT LOVE/ PIC A NIC IN " CP 457 N- | ERSKIN BUTTERFIELD | 674. U SHOULD LIVE/ FOO GEE DE 8569 E+ | 675. MAMA LONG & TALL/ IF MONEY GREW DE 8596 E | 676. TAINT WHATCHA DO/ THEM THERE EYES SUDOIS 1021 N | 677. TAINT WHATCH DO/THEM THERE EYES SUP018021 E | JEFF CALHOUN VOCAL | 677A. FRT WRECK AT ALTOONA/WRECK # 9 RADIEK 4172 V- | CAL HUMMING BIRDS | 678. CONSTANTINOPLE/SBOW SW IS SW ON ME VI 21477 E | 679. SHES GREAT GIRL/JUST ROLL ALONG VI 21309 N/E+ | CALIFORNIA RAMBLERS | 680. SMI LIN/ BOW WOW BLS CO 3554 N | 681. NOBODY LIED/ JOT LIPS VO 14384 V | 682. WHERE THE DREAMY WASH FLOWS/U KNOW CO 153 V | 683. SWT GA BROWN/EVERYTHINGS HOTSY CO 380 V- | 684. SWANEE BLUE BIRD/NOONE CRYING CO 3635 N | 685. YOUVE SIMPLU GAT ME KOCKOO/IF I CANTOO 3986 N | 686. TELL ALL FOLKS/SITTIN IN CORNER CO 3994 N | 687. TELL ALL FOLKS/SITTIN IN CORNER CO 3994 E+ | 688. WHAT DO YOU DO/MONLIGHT KISSES CO 15 N- | 689. MONLIGHT KISSES/WHAT DO U DO CO 15 E+ | 690. WHAT DO U SUNDAY/MONLIGHT KISSES CO 15 E | 691. KAINUTUCKY/ ROAMIN TO WYOMIN CO 39 N | 692. ROAMIN TO WYOMIN/KAINUTUCKY GE 39 E | 693. ON SUCH A NIGHT/ TAKE A LITTLE ONE CO 91 N | 694. KNOW ME ALABAM/DREAMY WABASH CO 153 N | 695. U KNOW ME ALABAM/WHERE DREAMY WABASH CO 153 N- | 696. PLEASE/CHARLESTON CARON CO 171 N | 697. JUST LITTLE DRINK/BROMEDARY CO 340 N | CAB CALLOWAY | 698. CHAT,CHOO CHOO/ TAKE "A" TRAIN OK 6305 V | 699. WE GO WELL TOGETHER/SEE MILLION OK 631 V | 700. WE GO WELL TOGETHER/SEE MILLION OK 6341 V+ | 701. HI DE HO SERE/DO I CARE NO NO VO 5591 V+ | 702. LAST TIME CRIED/TWEE-TWEE VO 5126 V/E+ | 703. BL IN MY HEART/LEVEE LOWDOWN FE 15490 V | 704. NOBODYS SWHEART/ ST JAMES INFIRM BR 6105 V | 705. I LOVE SING A /SAVE ME SISTER BR 7638 V+ | 706. MOMENT LAID EYES/V.A. GA. & CAROLINE OK 6574 E | 707. TAINT NO GOOD/WANT TO ROCK OK 6616 N- | 708. SOME OF THESE DAYS/U RASCAL YOU BR 90017 E | 709. HI DE HO SERE/DO I CARE, NO VO 5591 N | ALFREDO CAMPOLI ORCH | 710. OBSTINATION/TANGO HABANERA HMV 331 N | 711. PARADE OF PIRATES/UNDER BALCONY HMV 378 N | 712. SKATERS WALTZ/ ESPANA VC 2724 N- | 713. FOR YOU ALONE/GYPSY LOVE SONG VO 2737 N- | JOE CANDULLO ORCH | 714. ME TOO/SADIE GREEN HA 235 E | 715. YES FLO/ MY SUNDAY GIRL HA 361 E+ | CAPITOL JAZZ MEN | 716. CLAMBAKE B ELAT/SORRY I MADE YOU CP 10009 E+ | 717. SOMEDAY SWHT /TAHT OLD FFELING CP 10012 N- | FRANKIE CARLE | 718. STUMBLING/ESTELLE CO 35571 N | 719. SWT LORAINIE/ 12TH STREET RAG CO 35572 E | 720. PRLUDE G# MINOR/BARCAROLLE CO 35573 E | 721. AFTER U GONE/STUMBLING PHIL 29 E | 722. KNOW THAT U KNOW/SOMEBOODY LOVES CO 36331 N | 723. ONE I LOVE/SYT & LOVELY CO 36334 N | 724. TOO MANY TIMES/WE COULD MAKE SUCH DE 37222 N | 725. HOLIDAY/KITTEN ON THE KEYS DE 1740 E+ | ELSIE CARLISE | 726. PARDON ME PRETTY BABY/POOR KID IM 2532 N- | HOACY CARMICHAEL | 727. MAY BE WRONG/HUGGIN & CHALKIN DE 23675 N | 728. DR LAWYER INDIAN CHIEF/OL MANS SLEEPDE 23862 E | THE CAROLINERS/SAM LANIN | 729. GD LITTLE BAD LIT/PRECIOUS LITTLE CA 3614 V- | LITTLEW CARPENTER | 730. IM A FOOL ABT SOMEONE/JST U JST ME CO 30141 N- | BENNY CARTER | 731. LAST KISS/BOOGIE WOOLIE SUGAR BL OE 3588 N | 732. MELANCHOLY LULLABY/PLYMOUTH ROCK OK 4984 N- | 733. HURRY HURRY/POINCIANA CA 144 N | KING CARTERS ROYAL ORCH | 734. BL IN MY HEART/ANNITE THE TOUCHER CO 2439 V- | CASA LOVA ORCH | 735. WHITE JAZZ/ PUT DN GREY BONNET BRE 1144 E+ | (ABOVE; HR CRK) | 736. FROM TOP OF YOUR HEAD/W/ JUT WD. REX 8640 N- |
|---|--|---------------------------------------|---|---|--|--|---|---|---|--|------------------------------------|--|--------------------------------------|--|--|---|--|---|--|---|--|---|--|---|--|---------------------------------------|--|--|---|--|--|---|---|--|--|---|---|---|---|---|---|--|---|---|--|---|--|--|--|--|---|---|---|---|--|---|---|-------------------------------------|--|---------------------------------|--|---|--|--|---|---|--|--|--|---|--|--|--|--|---|---|--|-----------------------------------|---|---|--|---|------------------------------------|---|--|--|--|----------|--|-----------------|---|--|---|----------|--|--|-----------|---|-----------|--|--------------------|--------------------------------------|-------------------------|---|-------------|--|-----------------|--------------------------------------|------------------|--------------------------------|------------|---|----------------|---|---|-----------------------------|---|---|------------------------------------|-----------------------------|--|---|-------------------|--|------------------------|--|-------------|---|---|--|---------------|--|-----------------|--|----------------|-------------------------------------|--|--------------------------|--|---|--|-------------------|---|---|--|---|-------------------------------|--|-----------------|---|--|------------------------------|----------------------------------|---------------|---|-------------|--|---|------------------------|--|--------------|--|--|---|------------------------|---|----------------|--|---|---|----------------|---|----------------|---|------------------|--|---------------------|--|--|---|---|---|---|------------------------------------|--------------|---|---|-------------|---|---------------|---|---------------|---|---------------|---|------------|--|------------------|--|-------------|---|-------------|--|--|--|--|--------------------------|--|---------------------|---|-------------------|---|---|---|--------------------|--|--|--|--|--------------------|---|-------------------|--|--|---------------------|-------------------------------------|---------------------------------------|--|---|--|--|--|---|--|--|---|---|--|---|--|---|---------------------------------------|---|--------------|---|---|---|---|---|--|---|---|---|--|---|--|----------------------|---|--|---------------------------------------|---|-------------------|----------------------------------|--|------------------|---|---|---------------|-----------------------------------|---|--|---------------------------------------|--|---|---|--|---------------|--|------------------|---|---|--------------------------|---|-------------------|---|--------------|---|--|-------------------------------------|-------------------------|---|----------------|---|-------------------|---|

25¢ MINIMUM BID

THE RECORD CHANGER

25¢ MINIMUM BID

Box 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

| CENTURY STOMPERS | | | |
|---------------------------|--|--|----------------------|
| 737. | MOUND CITY DRAG/JELLY BELLY Wobble | CE | 4012 N- |
| 738. | COCKTAIL/WALTZ MEELY | PAE | 453 N |
| 739. | CAN TAKE ME AWAY/FORGET ME NOT | VI | 19312 V+ |
| 740. | BETWEEN FRIENDS/I'LL FORGET | CO | 35981 N |
| 741. | LOVABLE & SWT/RED HAIR & FRECKLES | CO | 1925 V+ |
| 742. | RED HAIR & FRECKLES/LOVABLE & (WIG) | CO | 1925 V- |
| 743. | SHOULD I BE SWT/APRIL IN PARIS | LMS | 153 E |
| 744. | OL'TIN JOE DI MAGGIO/THIS LOVE OF | BB | 11316 N |
| 745. | SERENADE/THERES BEAUTY EVYVHR | MUS | 314 N |
| 746. | DEE BLS/BUCLE CALL RAG | UHCA | 53 N |
| 747. | PADUCAH/4 OR 5 TIMES | OK | 8627 C+ |
| 748. | ONCE UPON TIME/BL INTERLUDE | DE | 18255 V+ |
| 749. | BUCLE CALL RAG/ DEL BLS | CO | 36008 V |
| 750. | ONCE UPON A TIME/9H.MNDERSONO | PAE | 1717 E- |
| 751. | TOO BUSY/WAS IT A DREAM | OK | 8596 V- |
| LARRY CLINTON | | | |
| 752. | CAMPBELLS ARE COMING/ ABBA DABBA | VI | 25707 E- |
| 753. | STOLEN HVN.WHO DO U THINK SAW LST | VI | 25829 V |
| 754. | WOLVERINE BL/STRICTLY FOR PERSIANS | VJ | 25863 E- |
| 755. | STUDY IN BLUE/NIGHT SHADES | VI | 25897 E |
| 756. | STUDY IN BLUE/NIGHT SHADES | VI | 25897 E- |
| 757. | CHANCE PARTNERS/ THE YAM | VI | 26001 V+ |
| 758. | AT LONG LAST LOVE/U NEVER KNOW | VI | 26014 V+ |
| 759. | WHO BLEW OUT FLAME/TOOK MILLION | VI | 26073 V+ |
| 760. | AFTER LOOKING AT U/KISSED U IN DRM | VI | 26083 E- |
| 761. | MY HERT BELONGS TO DADDY/MST CENTLE V | VI | 26100 V+ |
| 762. | DONT LOOK NOW/WANT MY SHARE OF LUV | VI | 26158 E-/+ |
| HERMAN CHITTISON TRIO | | | |
| 763. | BEAUTY EVERYWHERE/SERENADE | MU | 314 N- |
| 764. | TRANSATLANTIC STP/BARRELL HOUSE STP | VI | 38023 G |
| JOLLY COLUMB | | | |
| 765. | CONTINENTAL/IRRESISTIBLE | VI | 24735 E- |
| 766. | LETS GET AWAY FRM/GROOVIN WITH GUE TRIUMPH | N | COZY COLES ALL STARS |
| 767. | JESSE JUMP OFF/SUNNY SIDE STREET | SA | 519 E+ |
| 768. | HOST OF CHANGE/LOOK HERE | COMT | 6000 E+ |
| 769. | TAKE IT ON BACK/WILLOW WEEP | COMT | 6001 E+ |
| KING COLE TRIO | | | |
| 770. | WHAT LIT U O/I FEEL SNOOCHEE | CP | 15019 N |
| 771. | U SHLD HAVE TOLD ME/WANT THANK FLKS | CP | 356 N |
| 772. | COME IN OUT RIAN/CAN U LOOK ME IN | CP | 418 N |
| 773. | THATS WHAT/NAUGHTY ANGELINE | CP | 437 N |
| 774. | THATS WHAT/THATS WHAT | CP | 347 N- |
| 775. | I MISS U SO/THINK U GET WHI I HEAR | CP | 444 N |
| 776. | NO HE TELLS ME/THES THINGS CANT | CP | 15011 N |
| MARSHALL COLE (MONOLOGUE) | | | |
| 777. | THE TRICK BOYS (1&2) | VI | 22305 N- |
| EARL COLEMAN | | | |
| 778. | STRANGERS IN TWN/YRD BIRO SUITE | DL | 753 N |
| RUGS COLUMBO | | | |
| 779. | 2 WONDERFUL FOR WORDS/I SEE 2 LOVER | SE | 5001 N |
| PERRY COMO | | | |
| 780. | SOON BE RAINBOW/GOODBYE SUE | VI | 2101538 E/V |
| 781. | LILLI MARLENE/F.C. PRIVATE MARY | VI | 2101592 N/V |
| 782. | TILL END TIME/FEELING MOONLIGHT | VI | 2101709 E-/N |
| EDDIE CONOON | | | |
| 783. | POINT LEAVE ME DADOO/FIDGETY FEET | CMS | 542 V+ |
| 784. | STRUT MISS LIZZIE/RT HERE FOR U | CMS | 530 V |
| 785. | MAKIN FRIENDS/MINNIE MOOCHERS WEO | PAE | 2031 E |
| 786. | TENNESSEE TWILIGHT/(CHOCO,DANDIES) | CO | 36009 N |
| 787. | NOBODYS SWHRT.FRIARS PT SHUFFLE | OE | 18044 E+ |
| 788. | YES BAH/ SONG OF PLOW | BRE | 2078 E |
| 789. | NO ANIA/ OH BABY | CO | 35950 N |
| 790. | POINT LEAVE ME DADOO/FIDGETY FEET | CMS | 542 E/V |
| 791. | SIGNIN THE BLS/PRAY FOR LIGHTS OUP | CMS | 568 E- |
| 792. | JAQA/LOVE IS JUST AROUND | CMS | 500 V |
| 793. | ALL THE WRONGS/OWN BACK YARD | CMS | 551 V |
| 794. | FIDGETY FEET/DONT LEAVE ME DADOO | CMS | 542 E+ |
| 795. | THAT A SERIOUS THING/GONNA STP MR. | BB | 10168 N |
| 796. | WHEREVER THERS LOVE/WHEN LOVER GONE | DE | 23393 N/E+ |
| 797. | BOMEDAY SWHRT/ THERE'LL BE CHANGES | OE | 18041 E+ |
| 798. | SHES FUNNY THAT WAY/MARCH OF TIME | DE | 23600 E |
| 799. | SHES FUNNY THAT WAY/IMPR ON MARCH | DE | 23600 E |
| ZEZ CONFREY | | | |
| 800. | ALL Muddled UP/TRUE BL SAM | VI | 18973 V |
| 801. | BOME LITTLE SOMEONE/FUZZY WUZZY BIRD | VI | 19037 V |
| 802. | JUMPIN JACK/JACK IN BOX | VI | 21845 N |
| JACKIE COOAN (VOCAL) | | | |
| 803. | HOW SPELL BOY SCOUT/WANT BE B.SCOUT | (ABOVE)OFFICIAL BOY SCOUT RECORD,RM CHP 1 SIDE ONLY, FIVE GROOVES) | |
| COON-SAHOERS | | | |
| 804. | WE LOVE US/TALK OF TOWN (T.WEEMS) | VI | 22304 E- |
| 805. | WANT TO GO HOME/ROUND MY HEART | VI | 22972 E- |
| 806. | AND ESP YOU/BIRMINGHAM BERTHA(GOLDB) | (VI) | 22077 E- |
| JERRY COOPER | | | |
| 807. | BYOP AND ASK/FRENZY | DE | 3142 N- |
| 808. | LITTLE BALLY WATER/LOVE GAVE ME U | DE | 2819 N- |
| 809. | BOATS/FISH FOR BUPPER | DE | 6598 E |
| 810. | GOODNIGHT MY LOVE/TIMBER | VI | 25495 E+ |
| 811. | CANT GIVE ANYTHING BUT/BADY DUM | CO | 14327 V |

| CORKY CORCORAN | | | |
|-------------------------------|--------------------------------------|-----------|-----------------|
| 812. | WHAT IS THIS THING/MINOR BLS | KY | 621 E+ |
| 813. | KING FOR DAY/YOURE REAL SWHRT | VI | 21631 N |
| 814. | NEW TIGER RAG/BESSIE COULDN'T HELP | REX | 221 V+ |
| 815. | OO-JOH TREE/BY AND OLD PADOGA | REX | 9291 E+ |
| 816. | F.R. JONES/MUST HAVE ONE MORE | REX | 9650 E+ |
| 817. | TRAVEL ALONE/MOST OF EVDYDAY | VI | 24831 N- |
| 818. | PARISIAN PIERROT/WE WERE DANCING | VI | 25439 N- |
| JESSE CRAWFORD | | | |
| 819. | BELOVED/MELODY OUT SKY | VI | 21461 V+ |
| 820. | ME MY SELF & I/OANCIN UNDER STARS | BB | 7105 E |
| 821. | SYLVIA/ROAD TO MAMMALAY | VI | 24032 E |
| RICHARD CROOKS | | | |
| 822. | ONE ALONE/WHEN YOURE AWAY | VI | 1370 E |
| 823. | THANKS/OLD OX ROAD | COE | 4303 E+ |
| BING CROSSBY | | | |
| 824. | AIN'T SHE SWEET/LEFT SUGAR STANDIN | VI | 24240 E |
| 825. | AFTER U GONE/BLUE | DEC | 24114 V |
| 826. | WALTZ OF MEMORY/MARYS GRAND | DE | 18360 V+ |
| 827. | FLORES NECRAS/NO TE IMPORTE | DE | 3965 E- |
| 828. | SHE REMINDS ME OF YOU/LOVE THY | OR | 2996 E- |
| 829. | RIOIN DWN CANYON/U ARE MY SUNSHNE | DE | 3952 N/G |
| 830. | BRAHMS LULLABY/ U & I | DE | 3840 V+ |
| 831. | MEET THE SUN HALFWAY/PESSIMISTIC | DE | 3162 V/E |
| 832. | LIT LADY MAKEBELIEVE/DONT BE THT | DE | 1794 V+ |
| 833. | IN MISSION BY SEA/GOLD MINE IN | DE | 1565 V |
| 834. | OH HOW I MISS U/DEAR LIT BOY | DE | 4152 V+ |
| 835. | CONCHITA MARQUITA/OLD OAKEN BUCK | DE | 4343 V |
| 836. | DRFDTG. BK DRMLAND/SINGIN SANOS | DE | 4339 V+ |
| 837. | I SURRENDER DEAR/IT MUST BE TRUE | DE | 2535 E |
| 838. | ANGELS SING/S'POSIN | DE | 2413 V |
| 839. | OUT NOWHERE/ IF U SH EVER NEED | BR | 80043 E |
| BOB CROSSBY | | | |
| 840. | WANT DOWN YOUNG NO/BIG TOM | DE | 4403 V/E |
| 841. | SWINCIN AT SUGAR BOWL/PANAMA | COR | 60098 N- |
| 842. | MARY HAD LITTLE LAMB/GUESS WHO | DE | 836 V |
| 843. | XTHEARTS ON PARADE/LONG WAY TO | DE | 18355 V |
| 844. | WOMAN ON WEARY MIND/WOLVERINE BL | YEAU | 5381 N- |
| 845. | COME BACK SWT PAPA/PAGAN LOVE SONCDE | 996 | V- |
| 846. | ALL BY MYSELF/SPAIN | DE | 3248 E- |
| SCAT MAN CROTHERS | | | |
| 847. | RETR BE HUMMINBIRD/BL EYED SAL | CP | 15383 N- |
| 848. | THE THING/OEAD MANS BLS | CP | 15076 N- |
| KALIFER LUGAT | | | |
| 849. | TUMARE/CINCO HI JOS | VI | 26697 N |
| 850. | CAMINITO/RAIN IN SPAIN | VI | 24387 E |
| 851. | ADIOS MUCHACHOS/LAOY IN RED | VI | 25012 E |
| 852. | LAS PALMERAS/INSPIRATION | VI | 25503 N |
| 853. | OUFIREME MUCHO/1,2,3, KICK | VI | 26384 E |
| 854. | NEGRO ARESA/AUTOCNOA | VI | 26427 E |
| 855. | PA RAN PAN PAN/LOCA ILUSION | VI | 26565 E |
| 856. | WALTZ DWN AISLE/BECAIN THE BEGUINE | VI | 25133 V+ |
| 857. | CONCION DEL MAR/BILOONOD | VI | 27376 E |
| 858. | LAOY IN RED/ESTRELLITA | VI | 27442 E- |
| 859. | RUMBA CAROLI/WHATEVER HAPPENED TO | VI | 26665 N |
| 860. | CONCION O L MAR/BILOONOD | VI | 27376 E+ |
| 861. | HABAÑER,ONE TOWN THREE KICK | VI | 27479 E+ |
| 862. | GYPSTV AIRS/GUSK | VI | 27604 N |
| BERNIE CUMMINS | | | |
| 863. | EVERYBODY TAP/LUCKY LIT OEVL | VI | 22331 E- |
| 864. | WHO-OO-YOU-OO/WHO WAS THE LADY | BR | 3625 E |
| PUSKY DAILEY | | | |
| 865. | WOULD DO ANYTHING/WANT U NEED U | PER | 80268 V |
| VERNON OALHART | | | |
| 866. | HALLWUJAH/U AINT BEEN LIVIN | CO | 15542 N- |
| DANCE TIMERS & MANTOVANI | | | |
| 867. | WHEN IS A KISS/WANDERERS | CO | 314 N |
| 868. | STRTIN MISS LIZZIE/RT HERE FOR U | PUNTEY | ONAROLOGIE ORCH |
| 869. | MARY HAD LIT LAMB/STAR FELL OUT | VO | 3287 N-/V |
| JOE DANIELS | | | |
| 869. | BUSKING AROUND/MANHATTAN SERE | OE | 3482 E |
| BLINO DORBY | | | |
| 870. | SWT MEMORIFER BL/DECORATION BL | VO | 3177 E- |
| DOW COW DAVENPORT | | | |
| 871. | BLow DRAG/CHIMES BLS(3/4# CHY) | BWY | 1327 V |
| SANNY DAVIS JR. | | | |
| 872. | AIN'T GT NOBODY/WAY U LOOK | CP5770004 | E+ |
| WALTER DAVIS | | | |
| 873. | WHAT HAVE I OONE WRNG/PEARLY MAY | BB | 6074 N/V |
| WILLO BILL DAVISON | | | |
| 874. | CLARINET MARM/ORIG OXIELAND STP | CMS | 549 V+ |
| 875. | CLAR MARM/O.O. ONE STEP | CMS | 549 V |
| 876. | WHEN LOVER HAS GONE/SHES FUNNY | CI | 1034 V+ |
| DADOLY DAWN DAWN PATROL | | | |
| 877. | SWELL PEOPLE/SWT PRETTY THING | VR | 584 E+ |
| 878. | GIRL FRIEND OF DERSHIV/WHO BLEW | VO | 4383 N- |
| DEEP RIVER PLANTATION SINGERS | | | |
| 879. | TRAINS COMIN/JOSHUS FITT BATTLE | CHAMI | 6378 E+ |
| VAUGHN OE LEATH | | | |
| 880. | SOMEBODY LIKE U/POLLY HOLLYWOOD | CO | 320 E |
| THE DELTA FOUR | | | |
| 881. | SWING ON FAMOUS DOOR/ALICE BL | DE | 3526 N/V |
| 882. | FAREWELL BL/SWINGIN ON FAMOUS | DE | 737 E- |
| TOM OLICKSON | | | |
| 883. | WORRY BLS/LABOR BLS | OK | 8570 E |
| 884. | DEATH BELL BLS/HAPPY BLS | OK | 8590 E |
| OXIEXE JAZZ BANO | | | |
| 885. | BLK BOTYOM/CAPTIVATING RHY | OR | 688 V |
| 886. | WANNA GO HOME/CECILIA | OR | 462 V+ |
| OXIEXE JUBILEE SINGERS | | | |
| 887. | SEND ONE ANOEL/SUN DONT SET | CO | 14376 E+ |
| OXIEXE STOMPERS | | | |
| 888. | PANISH SHAWL/CLAP HANDS HERE | HA | 70 V- |
| (ABOVE) RM SHP NO GR. | | | |

| THE DIXIE STOMPERS (CONT.) | | | |
|---|--------------------------------------|-----|--------------|
| 889. | SNAC IT/AINT SHE SWEET | HA | 353 G+ |
| 890. | VARIETY STP/ST LOUIS BL | DI | 2451 V+ |
| 891. | FOUND NEW BABY/(BROWWAY BELL HOPS) | HA | 121 E- |
| 892. | TAMPEKKEE/JACKS BLS | HA | 166 E |
| OXIEXELAND JAZZ GROUP W LEMMA HORNE | | | |
| 893. | ST LOUIS BL/MEMPHIS BL | VI | 27542 V |
| OXIEXELAND SWINGSTERS | | | |
| 894. | LOVE ME OR LEAVE/TIDLEOBIA | BB | 7168 E |
| BABY OODOS JAZZ TOUN | | | |
| 895. | CRAELES FOUR/WININ BOY BLS | BN | 518 E+ |
| 896. | WOLVERINE/ORUM IMPRO NO I | CI | 1001 E+ |
| 897. | ALBERTS BL/MANHATTAN STP | CI | 1002 E |
| 898. | WININ BOY BLS/ CARELESS LOVE | BN | 518 E |
| 899. | AFTER U GONE/STOMP STOMP | BR | 3568 V |
| 900. | ERASTUS PLAYS OLD KAZODO/JOE TURNER | BR | 2997 V- |
| JOHNNY OODOS | | | |
| 901. | GATE MOUTH/PERDIDO STREET BLS | SE | 5008 N |
| 902. | WILD MAN BLS/ BUMP IT | DE | 3519 N- |
| 903. | COME ON/STOMP/AFTER U GONE | BR | 80074 N- |
| 904. | NEW ORLEANS STP/WEARY BLS | BR | 80073 N- |
| 905. | JOE TURNER/WHEN ERASTUS PLAYED | BR | 80075 N- |
| 906. | MAD OGS/FLAT FOOT | VJR | N- |
| (ABOVE) 10 " ON A 12" BLANK) | | | |
| ARNE OONVERUS | | | |
| 906. | CARRIWER/DEEP PURPLE | OI | 1044 N |
| CHARLES OONRBERGER | | | |
| 907. | LIFE OF ROSES/I LOVE U | VI | 19151 V |
| JIMMY OORSEY | | | |
| 908. | 6 LESSON MAD/LA ZONGA/BOOG IT | DE | 3152 E |
| 909. | JIM/NEW SHADE OF BLUE | OE | 3963 E- |
| 910. | MAGIC MAGNOLIAS/DAYDREAM | DE | 4047 N |
| 911. | TW'N'S SUNRISE/Glad THERE IS U | OE | 4197 N |
| 912. | TAIN'T NO COOD/ PARTS 1&2 | DE | 4262 N |
| 913. | LETS GET LOST/MURDER ME SAYS | DE | 18532 N |
| 914. | FULL MOON/ IF U ARE BUT A DRM | DE | 4312 N |
| TOMMY DORSEY | | | |
| 916. | SO WHAT/QUIET PLEASE | BB | 10810 N |
| 917. | DAYBREAK/IF THERE ARE SUCH THINGS | VI | 27974 E |
| 918. | POVIN/ IF U EVER SHOULD LEVE | VI | 25605 V |
| 919. | NOT NOTE/GETTIN SENT OVER U | VI | 25236 E- |
| 920. | NOT NOTE/GETTIN SENT OVER YOU | VI | 25236 V |
| 921. | AFTER U GONE/BUCLE CALL RAG | VI | 25467 E- |
| 922. | WNY MAKE/STARD OVER AGAIN | VI | 25467 E- |
| 923. | OVENPORT BL/EASY TO BLAME WEATHER | VI | 26135 N |
| 924. | SONG OF INDIA/ MARIE | VI | 25232 V+ |
| 925. | BLUE DANUBE/DARK EYES | VI | 25556 E |
| (ABOVE) LABEL READS 'BLACK EYES', ON LATER VI | | | |
| PRESSTING IT WAS CORRECTED.) | | | |
| 926. | GOOD MORNIN/ MOUNTAIN MUSIC | VI | 25581 E- |
| 927. | GOOD MORNIN/ MOUNTAIN MUSIC | VI | 25581 V |
| 928. | WOMEROSQUE/ BOIN HOME | VI | 25600 V/-E |
| 929. | ONCE IN WHILE/IF ITS LAST THING | VI | 25686 E- |
| 930. | WHO/ DIVS DIDDLE | VI | 25693 V/E- |
| 931. | U MUST BE BRTHLESS/SAYS MY HRT | VI | 25828 E- |
| 932. | U MUST BE BEATFUL/SAILING MIDNITE | VI | 26066 E- |
| 933. | ILL NEVER SMILE/MARCHETA | VI | 26628 N/E+ |
| 934. | SWANEE RIVER/ STAR DUST | VI | 27233 E |
| 935. | YES INDEEP/ WILL U STILL BE NINE | VI | 27421 V+ |
| 936. | U MIGHT BELONGED ANOTHER/LOOK AT ME | VI | 27274 V |
| 937. | SOMEWHERE VOICE CALLING/WELL GIT IT | VI | 27887 E/E- |
| 938. | JUST THROUR U WERE HERE/STREET DRMSV | VI | 27903 E- |
| 939. | MANDY MAKE UP/STARTED ALL OVER | VI | 2101522 E- |
| 940. | STARTED ALL OVER AGAIN/MANY MAKE | VI | 2101522 V+ |
| 941. | DIG DWON DEEP/ U TOOK MY LOVE | VI | 2101539 V+ |
| 942. | BLE OF EVENING/ ALWAYS YOU | VI | 2101530 E |
| 943. | TOOK MY LOVE/ DIG DWN DEEP | VI | 2101539 E+ |
| 944. | LETS JUST PRETEND/BE SEEING YOU | VI | 2101574 E |
| 945. | THIS LOVE OF MINE/ NIANI | VI | 27508 E |
| 946. | SOLID OL MAN/50 MILL SWHRTST | VI | 27617 E+ |
| 947. | 2 IN LOVE/WHISPHER | VO | 2101597 N- |
| 948. | CHICAGO/NEEBO TOO LATE PRAY | VI | 2101773 V+ |
| 949. | OH LOOK AT ME NOW/LITTLE MAN CANDY | VI | 2101578 V |
| 950. | TAKE ME/BE CAREFUL MY HRT | VI | 27923 N |
| 951. | TAKE ME/CAREFUL ITS MY HRT | VI | 27923 E/E+ |
| 952. | THATS IT/NEVADA | VI | 2101740 E+/N |
| OORSEY BROTHERS | | | |
| 953. | WH CAN U SAY IN LOVE SNG/DIFF DAY | DE | 283 V- |
| 954. | EARFUL OF MUSI/CHEAD ON SHOULDER | DE | 258 E- |
| 955. | ST LOUIS BL/CHINATOWN MY CHINATWN | DE | 3524 V |
| MORTON OONNEV | | | |
| 956. | MU INSPIRATION IS U/ILL ALWAYS BE | VI | 21860 E |
| 957. | LITTLE BIT OF HVN/MOTHER MACHREE | ME | 12922 V+ |
| 958. | MY INSPIRATION IS U/LIT FOMF AFPEC | HEV | 2823 E |
| OOC DOUGHERTY | | | |
| 959. | THE STRING AROUND FINGER/SHES OORG | VI | 23040 V- |
| (I " HR CRK) ABOVE) | | | |
| ROSETTA OUNCAN | | | |
| 960. | I GOT A CODE/SPANISH CUSTOM | VI | 22345 E |
| EDDY OUCHIN | | | |
| 961. | OROW SWTER AE YRS OO/FOOL & MONEY | BR | 8359 N |
| 962. | TROUBLE IN PARADISE/TALK OF TWN | VI | 24377 V+ |
| (ABOVE) RM CHP NO GR | | | |
| 963. | AT DANCE/ LOVELY LOOK AT | VI | 24871 E- |
| 964. | SING 1000 LOVE SONGS/50-SEA MAGIC | VI | 25393 V+ |
| (ABOVE) RM CHP NO GR. | | | |
| 965. | SOUTH WIND/HERY OO ROUND/BROKE | VI | 25585 V |
| 966. | SOUTH WIND/HERY OO ROUND/BROKE | VI | 25585 V+ |
| 967. | BETWN DEVIL/ OL MAN MOSE | PAE | 1239 E+ |
| 968. | HI NEIGNORAN I CKEL SERE | BB | 11253 N |
| JOHNNY OUNN | | | |
| 969. | OO GRIND/MESS 'ROUND | HA | 231 O |
| 970. | PUT & TAKE/ MOANFUL BLS | CO | 3579 V- |
| 971. | HAWAIIAN BLS/ 4 O'CLOCK BLS | CO | 3729 V |
| 972. | 4 O'CLOCK BL/ HAWAIIAN BLS | | |

25¢ MINIMUM BID

THE RECORD CHANGER

25¢ MINIMUM BID

BOX 39, 125 LA SALLE STREET, NYC 27, NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

Table listing records under 'JOHNNY QUINN CONT.' with columns for track number, title, and price. Includes tracks like 'MOANFUL BLS/PUT & TAKE' and 'WANTING YOU/STOUT HRTD MEN'.

Table listing records under 'DUKE ELLINGTON CONT.' and 'EMPIRE JAZZ BAND'. Includes tracks like 'GAL FRM JOES/LET SONG GO OUT HRT' and 'MINSTREL WL/ONCE WHILE'.

Table listing records under 'SLIM GAILLARO CONT.' with columns for track number, title, and price. Includes tracks like 'SCHOOL KIDS HOP/CHICKEN RHY' and 'LOOK FOR STL LIT/MERRY XMAS'.

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTION.

BENNY GOODMAN CONT.

| | | |
|--|-----|-----------|
| 1239. MOON GLOW/ DINAH | VI | 25398 V |
| 1240. SWEET SUE/ MY MEL BABY | VI | 25473 V |
| 1241. BLUE SKIES/ KING PORTER | VI | 25782 V |
| 1242. BOY MEETS HORN/ LETS DANCE | CO | 35301 E/V |
| 1243. MY SIS & I/ I'M NOT COMPLAININ | CO | 36022 E |
| 1244. TAKE IT/ YOURS | CO | 36067 E/V |
| 1245. MAN HERE PLAYS FINE PIANO/ HORA ST | CO | 37207 N |
| 1246. PUT THAT KISS BACK/ BLUE HVN | CO | 37029 N |
| 1247. DONT KNOW ENOUGH/ BL SKIES | CO | 37053 N |
| 1248. AS LONG AS LIVE/ WANG WANG BLS | CO | 36723 N |
| 1249. GOTTA BE THIS OR THAT/ PARTS 1&2 | CO | 36813 N |
| 1250. BOY MEETS GIRL/ I SURRENDER | PAE | 2757 N |
| 1251. HONEY LOWIN ARMS/ IT HAD 2 BE U | BB | 11056 N |
| 1252. MOON GLOW/ DINAH | VI | 25398 N |
| 1253. TAKE IT/ YOURS | CO | 36067 E+ |
| 1254. TIGER RAG/ AINT MISBEHAVIN | CO | 36922 N |
| BOOFUS FIVE | | |
| 1255. YA GOTTA KNOW HOW/ TONIGHTS NITE | OK | 20644 V- |
| GLEN GRAY | | |
| 1256. SOPH. LADY/ LAZY BONES | VI | 24338 N |
| JOHNNY GUARNIERI | | |
| 1257. GAL SAL/ BEYOND MOON | MAY | 1094 N- |
| SONNY GREER & MEMPHIS MEN | | |
| 1258. SAT N GHT FUNCTION/ BEGGARS BLS | CO | 1868 E |
| O. GOROON-TEODY EDWARDS | | |
| 1259. THE DUEL/ PARTS 1&2 | DL | 1028 N |
| 1260. LULLABY IN RHY/ TALK OF TOWN | DL | 1038 N |
| GRAY GORDON | | |
| 1261. IF ONLY HAD BRAIN/ OFF SEE WIZARD | VI | 26328 N |
| 1262. ITS NEV 2 LATE/ CHOPSTICKS | VI | 26184 V+ |
| 1263. OFF SEE WIZARD/ IF ONLY HAD BRAIN | VI | 26328 E+ |
| GOTHAM TROUBADOURS | | |
| 1264. CHLO-E/ SUNSHINE | OK | 40992 E |
| 1265. JARABE TAPATIO/ LA CUMPARSITA | CO | 4320 N |
| TEDDY GRACE | | |
| 1266. SING/G BUT HATE GO HOME ALONE | DE | 3463 N |
| 1267. NARCISUS/ NOCTURNE (DIG) | BR | 7321 N- |
| JANE GREEN WITH ORCH | | |
| 1268. GONNA MEET SWEETIE/ WENT AWAY | VI | 20509 E+ |
| TAYLOR GRIGGS LOUISIANA MELODY MAKERS | | |
| 1269. MOON DRIPS AWAY/ IONE | VI | 40083 E- |
| TINY GRIGGS QUINTET | | |
| 1270. BOOGIE WOOGIE BARBEQUE/ BL HAR | ATL | 854 N- |
| WALTER GROSS | | |
| 1271. IMPROVISATION/ CREEPY WEEPY | BB | 10937 N |
| 1272. THROUGH THE YRS/ I KNOW THAT U KNOW | MU | 385 N- |
| 1273. T FOR 2/ WITH OUT A SONG | MU | 386 N |
| 1274. TIME ON HANDS/ ORCHIDS IN MNLIGHT | MU | 388 N- |
| BOBBY HACKET | | |
| 1275. SUNRISE SERE/ MY LAST GDBYE | CO | 9270 V+ |
| EDMONO HALL | | |
| 1276. HIGH SOCIETY/ BLUES AT BN | BN | 28 E+ |
| 1277. UPTOWN BOOGIE/ DNTOWN BOOGIE | CMS | 1512 V |
| JOHNNY HAMP KY. SERENADERS | | |
| 1278. THE BEGGAR/ THE SUNRISE | VI | 21256 E- |
| 1279. BLUE SHADOWS/ WHAT DYA SAY | VI | 21632 V |
| 1280. NOBODY CARES IF IM BL/ THE KISS WL2T | VI | 22462 E- |
| LIONEL HAMPTON | | |
| 1282. LOST LOVE/ SMART ALEC | VI | 27278 N |
| 1283. RING DEM BELLS/ MUSCAT RAMBLE | VI | 26017 E+ |
| 1284. MEMORIES OF U/ JUMPIN JIVE | VI | 26304 N- |
| 1285. CHASIN WITH CHASE/ NOW THATYR MINE | VI | 27529 N |
| 1286. RING DEM BELLS/ MUSKAT RAMBLE | VI | 26017 V+ |
| 1287. KNOW THAT U KNOW/ SUNNY SIDE | VI | 25592 V |
| 1288. MUSKAT RAMBLE/ RING DEM BELLS | VI | 26017 V+ |
| 1289. CONFESSIN/ DRUM STOMP | VI | 25568 E- |
| 1290. CENTRAL PARK BRKDNW/ JACK BELLBOY | VI | 26652 V |
| 1291. JUMPIN JIVE/ MEMORIES OF U | VI | 26304 V+ |
| 1292. JUMPIN JIVE/ MEM. OF YOU | VI | 26304 V/E |
| 1293. HEEBIE JEEBIES/ GIN FOR CHRISTMAS | VI | 26243 E |
| (ABOVE RM CHP NO GRV.) | | |
| 1294. IN THE BAC/ FLYING HOME | DE | 18394 E/V |
| 1295. HEEBIE JEEBIES ARE ROCKIN/ GIN FOR | VI | 26243 E/V |
| 1296. CHINA STOMP/ RHY RHY | VI | 25586 V+ |
| 1297. CENTRAL AVE./ BRKDNW/ JACK BELL | VI | 26652 V+ |
| 1298. FLYING HOME/ IN THE BAG | DE | 18394 E |
| 1299. HEY BA BA RE BOP/ SLIDE HAM | DE | 18754 V+ |
| 1300. RHYTHM/ CHINA STP | VI | 25586 V |
| 1301. HEEBIE JEEBIES/ GIN 4 CHRISTMAS | VI | 26243 E+ |
| HANDY ARCHIE | | |
| 1302. NO NO BLS/ MISS HANDY HANKS | VS | 6069 V |
| LUCIUS HAROY | | |
| 1303. MR BLS/ JELLY BEAN MAN | PM | 12598 V+ |
| BOB HARINGS VELVETONE/ PHIL BAKER | | |
| 1304. LOVE/ IM A SYNCOPATIN MAMA | CA | 402 V |
| HARLEM FOOTWARMERS (OUKE) | | |
| 1305. JUNGLE JAMBOREE/ SNAKE HIP DANCE | OK | 8720 V |
| (ABOVE RM CHP 7 GRV.) | | |
| HARLEM SERENADERS | | |
| 1306. DAY DRMS/ LETS HAVE PARTY | VS | 6004 V |
| HARMONIANS | | |
| 1307. SORRY FOR ME/ JUST LITTLE BIT | HA | 655 N |
| HARMONICA & ORGS | | |
| 1308. TREAT ME LIKE I TREAT/ LOVE LAND | OK | 5947 N |
| THE 3 HARPERS | | |
| 1309. RITUAL FIRE DANCE/ MENA 2 ME | APD | 1109 N- |
| TONY HARPER | | |
| 1310. TABBY THE CAT/ MY EVERYTHING | CO | 38365 N |
| 1311. CANDY STORE BLS/ DOLLYS LULLABY | CO | 38299 N |
| AL FONSEY HARRIS | | |
| 1312. ALL ALON BLS/ SO. LAND BLS | VD | 2902 N |
| JACK HARRIS/ LARRY CLINTON | | |
| 1313. TOY TRUMPET/ SNAKE CHARMER | VI | 25734 E- |
| FRED HARTLEYS QUINTET | | |
| 1314. IN OLD MADRID/ TOSELISS SERE | RZ | 1288 N |

COLEMAN HAWKINS

| | | |
|--|------|------------|
| 1315. CRAZY RHYTHM/ HONEYBUCKLE ROSE | VI | 26219 N |
| 1316. BEAN AT MET/ IN THE MOOD | KEY | 610 N |
| 1317. YESTERDAY/ BU DEE DAHT | AP | 752 V+ |
| 1318. FEELING ZORD/ DISORDER AT BORDER | AP | 753 N-/V |
| 1320. MEET DOCTOR/ SHES FUNNY THAT WAY | BB | 10477 E- |
| 1321. NETCHAB DREAM/ CHICAGO | DE | 661 E/V- |
| 1322. RAINBOW MIST/ WOODYD YOU | AP | 751 V+ |
| 1323. CHICAGO / NETCHAS DREAM | DE | 661 V+ |
| 1324. HOW DEEP IS OCEAN/ STUMPY | SG | 28102 N- |
| 1325. OUT OF NOWHERE/ SWT GA BRWN | SWSO | 1405 N |
| 1326. WHEN BUDDA SMILES/ WAY DWN N.O. | SWSO | 1046 N |
| 1327. H NEYSUCKLE ROSE/ CRAZY RH | VI | 26219 E |
| ERSKINE HAWKINS | | |
| 1327A. LET PUNISHMENT FIT CRIME/ I LIVING | BB | 10218 N |
| 1328. STRICTLY SWING/ WHT DO U KNOW ABT | BB | 11012 V |
| 1329. WHAT U KNOW BOUT/ STRICTLY SWING | BB | 11012 E- |
| 1330. REMEMBER/ TIPPIN IN | VI | 201639 N- |
| EGGAR HAYES | | |
| 1331. EDGAR STEPS OUT/ CARAVAN | DE | 1338 E |
| 1332. BL SKIES/ SWHART | DE | 1684 E |
| 1333. STAR DUST/ IN THE MOOD | DE | 1682 V+ |
| HARRY HAYES BAND | | |
| 1334. DROP ME OFF/ FIRST EDITION | HMV | 9409 N |
| HERBIE HAYMER QUINTET | | |
| 1335. LAGUNA LEAP/ BLK MARKET STUFF | SS | 7561 N |
| MONK HAZEL | | |
| 1336. GIT WITH IT/ IDEAS | BR | 4182 E+ |
| H. HEIOT | | |
| 1337. CAN I HELP IT/ LAST NIGHT | CO | 32250 N |
| LUCILLE HEGAMIN | | |
| 1338. SOME EARLY MORN/ LAND OF COTTON | CA | 407 N |
| FLETCHER HENDERSON | | |
| 1339. MALINDA WEDDIN DAY. TAKE ME FR | BB | 5518 N/E+ |
| 1340. LILIXA/ HOTTER THAN ELL | DE | 555 N- |
| 1341. WILD PARTY/ RUG CUTTERS SWING | DE | 342 N- |
| 1342. RADO RHYTHM/ JUST BLS | BR | 80037 E+ |
| 1343. KNOCK KNOCK WHOS/ UNTILL TODAY | VU | 25737 V |
| 1344. U CAN DEPEND ON ME/ JIM TOWN BLS | VI | 25379 E+ |
| 1345. TIDAL WAVE/ MEMPHIS BLS | BR | 2119 N- |
| 1346. PIXIE FROM DIXIE/ GO WELL TOGETHER | CO | 36289 N- |
| HORACE HENDERSON | | |
| 1347. AINT MISBEHAVIN/ SMOOTZ SAILING | OK | 5900 V+ |
| 1348. TURKEY SPECIAL/ SULTAN SERE | OK | 6026 N |
| RASA HENDERSON | | |
| 1349. AFTERNOON BL/ I NEED YOU | CO | 3958 E+ |
| VICTOR HERBERTS ORCH | | |
| 1350. SPRING SONG (ONE SIDE ONLY) | VI | 60046 E |
| SAW HERMAN | | |
| 1351. MIGHTY LARK A ROSE/ AL FRESCO | VI | 20558 E+ |
| 1352. BIJUJOU/ PUT THAT RING ON FINGER | CO | 36861 E+ |
| WOODY HERMAN | | |
| 1353. STILL BLUEBIRD SINGS/ LOVE WITH G | DE | 2658 N |
| 1354. INTERMEZZO/ LAZY RHAPSODY | BR | 3256 E |
| 1355. IRRESISTIBLE/ MILKMAN KEEP BOTTLES | DE | 18053 E/V- |
| 1356. MY FOOLISH HRT & I/ I'D LOVE U AGN | DE | 4016 N |
| 1357. NORTHWEST PASSAGE/ JUNE COMES | CO | 36835 E/- |
| 1358. YOUR FATHERS MUSTACHE/ GOOD 2 HOLD | CO | 36870 N |
| 1359. SAY SI SI/ PICK A RIB | DE | 2979 N |
| 1360. FINE & DANDY/ COUSIN TO CHRIS | DE | 3140 N |
| 1361. GIVE LIT. WHISTLE/ PEACH TREE | DE | 3008 E/V |
| 1362. FAN IT/ SOUTH | DE | 3761 V+ |
| 1363. ISLE OF MAY/ EAST SIDE KICK | DE | 2993 N |
| 1364. MY MOM/ INTERMEZZO | DE | 3738 N |
| 1365. I DODD IT/ BE NOT DISENCOURED | DE | 18506 N- |
| 1366. INDIANA BOOGIE WOOGIE/ TEDDY BEAR | DE | 3383 E- |
| 1367. WOODCHOPPERS BALL/ WITH SOMEONE NEW | CO | 37238 N |
| 1368. DALLAS BLS/ BL EVENING | BR | 2842 N- |
| HARRY HERSHFELD | | |
| 1369. ABE KATIBELLE BALL GAME/ DICTATES LT | CO | 2907 E |
| 1370. BLUE EVEN/ INDIAN BOOGIE | DE | 2250 N- |
| 1371. WHATEVER HAP TO U/ DREAM VALLEY | DE | 3461 N |
| 1372. BL ON PARADE/ EACH TREE STREET | DE | 3501 E |
| 1373. STARS REMAIN/ SHOULD HAVE KNOWN U | DE | 3544 N |
| 1374. BIG WIGWAM/ WOODCHOPPERS BALL | DE | 2440 N |
| 1375. DELIVER ME TO TENN/ AMEN | DE | 3846 E |
| 1376. THIS TIME DRMS ON ME/ BL IN NICHET | DE | 4030 E |
| 1377. SOMEBODY LOVE ME/ BABY ALL THE TWE | CO | 37820 E |
| 1378. CONTO B FLAT MINOR/ LVE U MORE EVY | DE | 3973 E+ |
| 1379. AMEN/ DELIVER ME | DE | 18346 E |
| 1380. GOULDNT SLEEP WINK/ MUSIC STOPPED | DE | 18577 N- |
| 1381. HOT CHESTNUTS/ 4 OR 5 TIMES | DE | 18526 E/E- |
| 1382. WOODSHEDDIN WITH WOODY/ BISHOPS BL | DE | 3972 E |
| 1383. ELISE/ YARBIRD SHUFFLE | DE | 4353 E+ |
| EDDIE HEYWOOD/ REG NORWICH | | |
| 1384. BEGIN BEGUINE/ WHICH SWICH/ BAGS ON | VD | 324 N |
| EDDIE HEYWOOD | | |
| 1385. LOVER MAN/ BEGIN BEGUINE | DE | 23398 E |
| 1386. SAVE SORROW/ I AINT ME | CMS | 554 E+ |
| 1387. BEGIN BEGUINE/ LOVER MAN | DE | 23398 N- |
| 1388. T AINT ME/ SAVE YR SORROW | CMS | 554 E- |
| ART HICKMAN | | |
| 1389. DRW HOME/ WAYBE YOULL BE THE | VI | 21392 E- |
| J.C. HIGGINBOTHAM QUINTET 12" | | |
| 1390. BASIN ST BLUES/ BLS FOR TOMMY | BN | 7 E+ |
| HIGH HATTERS | | |
| 1391. 2 KNOW U IS LOVE/ DONT HOLD EYVTHING | VI | 21791 E |
| 1392. PLUCKY LINDBY NAY/ GOOD LIT BAD | VI | 21909 E |
| 1393. LOW DKN RHY/ GOTTA FEELING | VI | 22041 E |
| 1394. ARENT WE ALL/ PICKIN PETALL OFF | VI | 22146 E |
| 1395. SO SYMPATHIC/ WMR COLBEN BAPP GROW | VI | 22307 E |
| 1396. SING U SINNERS/ IN MY LIT HOPE | VI | 22322 E |
| 1397. ONLY LOVE IS REAL/ WOMAN IN SHOE | VI | 22337 E |
| 1398. SUGAR/ BLUES IN MY HEART | VI | 22810 E+ |
| 1399. IF I CANT HAVE U/ CANT BELIEVE | VI | 22190 N |
| 1400. SINGIN BATHTUP/ LADY LUCK | VI | 22219 E- |

THE HIGH HATTERS

| | | |
|---|------|------------|
| 1401. MY FUTURE JUST PASSED/ GET HAPPY | VI | 22444 V+ |
| 1402. CHEERFUL LIT EARFUL/ OVERNIGHT | VI | 22566 E- |
| 1403. CHEERFUL LIT EARFUL/ OVERNIGHT | VI | 22566 E+ |
| HIGH SOCIETY 7/FLA. HARMONY KINGS | | |
| 1404. MORNIN/DANCE WITH ME | RAD | 1241 V |
| ALEX HILL FIANO SOLO | | |
| 1405. STOMPIN EM DWN/ TACK HEAR BLS | BR | 80034 E+ |
| BERTHA HILL | | |
| 1406. TROUBLE IN MIND/ HOW LONG BLS | CI | 1003 E+ |
| 1407. CHRISTMAS MAN BLS/ WEARY MEWOY | OK | 1224 V/C+ |
| 1408. GEORGIA MAN/ TROUBLE IN MIND | OK | 8312 P |
| (ABOVE RM CHP 3 GRV.) | | |
| TEDDY HILL ORCH | | |
| 1409. BIC BOY BLUE/ HARLEM TWISTER | BB | 6908 V |
| 1410. PASSIONATE/ UPTOWN RHAPSODY | VO | 3294 N |
| RICHARD HIMBER | | |
| 1411. BROADWAY RHY/ ON SUNDAY AFTERNOON | VI | 25124 V+ |
| 1412. EVERY ONCE WHILE/ TORMENTED | VI | 25293 E- |
| 1413. BLUE HAWAII/ WAS IT RAIN | VI | 25538 E- |
| 1414. PARADE OF BANDS/ PTS 3&4 | VI | 26007 V |
| 1415. WHOLE THEE SONGS/ PTS 1&2 | RY | 1795 N |
| EARL HINES | | |
| 1415A. IT HAD TO BE U/ YELLOW FIRE | BB | 11308 N |
| 1416. EVERYBODY LOVES BABY/ BEAUKNO JACK | BB | 7040 N- |
| 1417. BOOGIE WOOGIE ST LOUIS/ NUMBER 19 | BB | 10674 V |
| 1418. HARLEM LAMENT/ TAKE IT EASY | BR | 6771 E |
| 1419. GLAD RAG DOLL/ ROSETTA | BB | 10555 N- |
| 1420. BOOGIE WOOGIE ON ST LOUIS/ # 19 | BB | 10674 N/E |
| 1421. CANT BELIEVE THAT YOUR/ RHY SUNDE | OK | 6250 E/N- |
| 1422. BOY WITH WISTFUL EYES/ DONT KNOW | BB | 11394 N |
| 1423. 57 VARIETIES/ AINT GY NOBBY | CO | 35875 N- |
| 1424. MONDAY DATE/ CAUTION | CO | 35970 I |
| 1425. CAUTION BL/ MONDAY DATE | CO | 35876 N |
| 1426. RIFF MEDLEY/ XYZ | BB | 10531 E |
| 1427. AINT GOT NOBODY/ 57 VARIETIES | OK | 41175 V |
| (ABOVE LAM CRK) | | |
| 1428. # 19/ BOOGIE WOOCIE ON ST LOUIS | BB | 10674 E- |
| 1429. MEL BABY/ SUNNY SIDE ST | VI | 27562 N- |
| 1430. R.W. ON ST LOUIS/ # 19 | BB | 10674 E- |
| 1431. STORMY MONDAY/ SUNNY SIDE ST 12" | VD | 9 V |
| 1432. JUST BE IN CAROLINE/ WE FOUND | BR | 6960 E |
| LES HITE | | |
| 1433. BOARD MEETING/ WLD WAITING FOR | BB | 11105 E+ |
| ART HODES | | |
| 1433A. THE MOODS/ NO PAY BL | JR | 1005 E+ |
| 1434. ORGAN GRINDER SWING/ SELECTIONS | CMS | 545 E+ |
| 1435. MAPLE LEAF RAG/ YELLOW DOG BLS | BN | 505 E+ |
| 1436. CLARK & RANDOLPH/ CHANGES MADE | BN | 508 E |
| 1437. INDIANA GET HAPPY | DE | 18438 V |
| 1437A. ORGAN GRINDER/ SELECTION CUTTER | CMS | 545 E- |
| 1438. SUGAR FOOT ST/ SW GA BROWN | BN | 34 E |
| 1439. TIN ROOF BL/ DWA DICA DO | JAZZ | 101 V |
| 1440. BOGLE CALL RAG/ SQUEEZE ME | BN | 35 E/V |
| 1441. DOCTOR JAZZ/ SHOE SHINERS DRAC | BN | 507 E |
| 1442. LIBERTY INN DRAG/ GA CAKE WALK | DE | 18437 E+ |
| 1443. WOLVERINE BLS/ SODEMAY SWHTR | JR | 1007 E |
| 1444. SLOW EM DOWN BL/ SHES CRYING FOR | BN | 506 N- |
| 1445. SHOE SHINERS DRAG/ DOCTOR JAZZ | BN | 507 N- |
| 1446. CHANGES MADE/ CLARK & RANDOLPH | BN | 508 N |
| 1447. GA CAKE WALK/ LIBERTY INN DRAC | DE | 18437 V |
| 1448. THATS A PLENTY/ BALLIN THE JACK | JR | 1009 E |
| 1449. BASIN BTRETT BLS/ CHIMES BLS | JR | 1008 E |
| 1450. 4 OR 5 TIMES/ SNOW MORNING | I | N- |
| 1451. LIBERTY INN DRAG/ GA CAKE WALK | DE | 18437 E+ |
| JOHNNY HODGES ORCH | | |
| 1452. JEEP IS JUMPIN/ PRELUDE KISS | VO | 4386 V |
| 1453. PASSION FLOWERS/ GOING OUT | BB | 300817 V+ |
| 1454. SQUART ROO/ THINGS AINT WHAT | BB | 11447 V+ |
| 1455. GOOD QUEEN BESS/ THATS BL OL MAN | BB | 11117 V |
| 1456. POUND OF BLS/ SIDEWAYS | MER | 8961 E+ |
| 1457. JEeps BLS/ RENDEZVOUS WITH RHY | CO | 37637 N- |
| 1458. DAVE DRUS/ JR. HOPS | BB | 11021 N/E+ |
| 1459. JEeps BLS/ RENDEZVOUS W RHYTHM | VO | 4115 N- |
| 1460. RENDEZVOUS WITH RHYTHM/ JEeps | VO | 4115 E+ |
| 1461. MISS DREAMBOAT/ BOOJI WOODJ1 | VO | 4849 N-/V |
| 1462. GOING OUT BACK/ PASSION FLOWER | VI | 20282 E |
| 1463. GOOD QUEEN BESS/ THATS THE BLS | VI | 11117 E |
| I. BILLIE HOLIOAY | | |
| 1464. U BETTER CO NOW/ NO MORE | DE | 23483 E+ |
| 1465. WHABT THIS THING/ DONT EXPLAIN | DE | 23565 E+ |
| 1466. STRANGE FRUIT/ FINE & MELLO | CMS | 526 M/E+ |
| 1467. GOOD MORNIN HRTACHE/ NO COOD | DE | 23676 N |
| 1468. I'LL BE SEEING/ ILL GET BY | CMS | 553 E |
| 1469. OLE CEVIL CALLED LOVE/ LOVER MAN | DE | 23391 E+ |
| 1470. STRANGE FRUIT/ FINE & MELLOW | CMS | 526 E+ |
| 1471. YESTERDAYS/ GOT RT SING BLS | CMS | 527 E+ |
| 1472. I COVER WATERFRONT/ LOVER COME | CMS | 559 E- |
| 1473. MUST HAVE THAT MAN/ FOOLIN | CO | 36207 E |
| 1474. MY MAN/ CANT HELP LOVIN | CO | 26113 N |
| 1475. WISHED ON MOON/ MISS BROWN | CO | 36205 E+ |
| 1476. CLOOMY SUNDAY/ NIGHT & DAY | CO | 38040 N |
| 1477. FINE & MELLOW/ STRANGE FRUIT | CMS | 526 V/E |
| 1478. TIME ON HANDS/ PULLINCTHROUGH | OK | 5991 N |
| 1479. TRAVELIN/ NEVER LOVLIER | CP | 116 N |
| 1480. JM/ LOVE ME OR LEAVE ME | OK | 6369 E |
| 1481. VERY THOUGHT OF U/ CANT GET STREO | OK | 4457 N- |
| 1482. CHEERFUL YESTERDAY/ FALLING IN LOVE | VO | 5509 N |
| 1483. IF YOU WERE MINE/ MOONLIGHT | CO | 32206 E |
| 1484. GOTTA BE RIGHT/ YESTERDAYS | CMS | 527 E+ |
| 1485. CANT HELP/ MY MAN | CO | 36113 N |
| HOLLYWOOD CAME OR | | |

25¢ MINIMUM BID

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET NYC 27, NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

Table of music auction items including 'HONEY SWAMP STOMPERS', 'WIPIN THE PAN/BETTY HOOTEN & HOOTEN', 'BROTHER LOW DOWN/SERMON CLAUE HOEKINS', etc.

Table of music auction items including 'JAZZ AT PHILHARMONIC', 'SWEAT BLUES/WEARY RIVER GLORIA JEAN, SOP.', 'ANNIE LAURIE/PENQUIN SONG', etc.

Table of music auction items including 'SAMMY KAYE', 'WOLD IN MY ARMS/CALL OF CANYON', 'AURORA/WORD SWEETER THAN SWEET', etc.

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| ANDY KIRK CONT. | | |
| 1725.LOTTA SAX APPEAL/BOIN SUSIE | BE | 3883 N- ⁺ E |
| MANY KLEIN HAWAIIANS | | |
| 1726.RAINBOWS OVER PARADISE/WAKALAPUA | BB | 10505 N |
| BIO BOY KNOX | | |
| 1727.PORR MAN BL/BLUE MAN BL | BB | 6952 V- |
| THE KORN KOBBLERS | | |
| 1728.WHEN ITS HOG CALLIN TIME/FRIENDLY | OK | 6468 N- |
| B. KRUEGAR & ORCH | | |
| 1729.THATS GOOD SUNNY SO/DOWN AMONG SUGAR | VI | 21903 V+ |
| DENE KRUPA | | |
| 1730.THANKS FOR BOODIE RIDE/KEEP FLYING | OK | 6506 V+ |
| 1731.ALL THOSE WONDERFUL/THATS WHAT U | CO | 36621W |
| 1732.SWING HERE/ HOPE GAB LIK MUSIC | VI | 25276 V |
| (ABOVE: RM CHP NO OR) | | |
| 1733.CHALLENGER SHOP/DONT BE SURPRISE | BR | 8412 E+ |
| 1734.BOLERO AT SVOY/MURBY PURBY | BR | 8284 E+ |
| DICK KUHN ORCH | | |
| 1735.DWN AMONG SHELTERING/LAMP OF MEMY | BE | 4283 N |
| 1736.TAKE YOUR LOVE/SWHT MOYD PARLING | OE | 35218 N- |
| 1738.SERRA SUE/ TIGER RAG | CO | 35454 E |
| BILLY KYLES BIG 8 | | |
| 1739.BABY U KNOCK ME OUT/ DATE 4 EIGHT | HRS | 1003 N- |
| KAY KYSER | | |
| 1740.WHO WOULDN LOVE/HOW DO I KNOW | CO | 36526 E |
| 1741.WHATS NEW/ HELLO MR KRINGLE | CO | 35248 N |
| 1742.HES MY UNCLE/ JOHNNY PEDDLER | CO | 35777 N |
| 1743.CANT REM TO FGET/TO BE CONTD | CO | 35847 N |
| 1744.KNOW SECREAT/EVERYTHING HAP TO ME | CO | 35993 N |
| 1745.BY-U BY-O/POPCATRETPI | CO | 36422 E+ |
| LAOS BLACK ACES | | |
| 1746.SWT LOVIN MAMA/ AGORAVATIN PAPA | OE | 5023 V- |
| TOMMY LAONIER ORCH | | |
| 1747.JADA/ WEARY BL | SW | 50 E+ |
| 1748.WEARY BL/ WH U & I WERE YNG MAGGIEHW | 9411 N | |
| NAPPY LAMARES LOUISIANA LEVVE LOUVERS | | |
| 1749.AT JAZZ BAND SALL/HIGH SOCIETY | CP | 10025 V |
| 1750.LAZY BLS/ ILL GET YOU | VI | 19488 E- |
| 1751.MELODY IN F/BARCAROLLE | VI | 19488 E- |
| (ABOVE: # 1750 AND 1751 ARE ART LANDRY & ORCH) | | |
| LANG-VENUTI | | |
| 1752.BEALE ST BL/ SOMEDAY SWTHEART | DEE | 5883 E- |
| 1753.FAREWELL BLS/AFT U'VE GONE | BR | 8007 E+ |
| SAM LANIN | | |
| 1754.RPSE OF CHILE/OH BY JINGO | OE | 2943 E- |
| 1755.U NEED SOMEONE TO LOVE/ IT'S YOU | PE | 14634 E- |
| 1756.STP YOUR TICKLING JOCK/SHE IS MY | VI | 45197 E |
| LAUGHING RECORD/INSTR DANCE SEXTETTE | | |
| 1757.SPOLIED CORNET SOLO/ SICILIAN ROSEOD | | 7796 V+ |
| PAUL LEVEL | | |
| 1758.RUNNIN WILD/ DINAHS BLS | VI | 27303 E |
| (SL DIG ON DINAHS BL) | | |
| LA VERES CHICAGO LOOPERS | | |
| 1759.SUNDAY/ IM COMING VA | JU | 2 V |
| GERTRUDE LAWRENCE | | |
| 1760.GLAMOUR MUSIC/PRINCESS OF PURE | VI | 27332 E- |
| MME. W.T. LAWRENCE (VOCAL) | | |
| 1761.HIS EYE ON SPARROW/STAND BY ME | PM | 12092 V- |
| YANK LAWSON | | |
| 1762.SUGAR/ SENSATION | SG | 15004 E |
| 1763.SQUEEZE ME/ SHIEK (1/2 HR CRK) | CG | 28103 E+ |
| LEAO BELLY | | |
| 1764.HOW LONG/ GOOD MORNIGN BLS | AS | 343 E+ |
| 1765.GOOD MORNIGN/LEAVING | HJCA | 98 E |
| 1766.HOW LONG/GOOD MORNIGN BL | AS | 343 E+ |
| 1767.GOOD MONING BL/GOODNITE IRENE | AT | 917 E |
| BARON LEE | | |
| 1768.HEAT WAVES/GROWL | BR | 1325 E+ |
| 1769.REFERER MAN/ OLD YAGOO | OR | 2576 G+ |
| DICK LEIBERT | | |
| 1770.HOME ON RABGE/WHEN I GROW OLD | VI | 26713 N |
| 1771.TREES/ BERCEUSE | VI | 27727 N |
| HARLAN LEONARD | | |
| 1772.PLEASE DONT BQABBLE/ A-LA-BRIDGES | BB | 10899 E+ |
| 1773.POP GAVE ME NICKEL/4000 SWINO | BB | 10823 N- |
| LEW LESLIES BLKBIROS | | |
| 1774.BANDANNIA BABIES/MAGNOLIES WEDDING | BR | 4030 V- |
| (ABOVE CRK) | | |
| LOUIS LEVY | | |
| 1775.G.T.V.HERBERT SEL IZ | COE | 2389 N |
| HENRY LEVINE(LOWER BASIN STREET) | | |
| 1776.JOE TURNER/ BEALS ST BL | VI | 27543 V |
| 1777.EAST ST LOUIS BLS/ AUNT HAGERS BL | VI | 27544 E |
| 1778.JOHN HENRY BL/CARELESS LOVE | VI | 27545 V |
| MEADE LUX LEVYS | | |
| 1779.DENEPAS PARADE/LENNVILLE GLIOE | AS | 353 V+ |
| MEADE LUX LEVYS | | |
| 1780.WHITBLN BLS/HONKY TONK TRAIN | BB | 10175 N |
| 1781.CELESTE BLS/ YANCEY SPECIAL | DE | 819 N |
| 1782.BEAR CAT CRAWL/SHOUT FOR JOY | VO | 4608 N |
| 1783.MR FREDDIE BLS/CELEST BLS | DE | 3831 N- |
| 1784.BOOGIE WOODIE HAYER/ PTS I&2 | PAE | 2649 N |
| 1785.BOOGIE WOODIE PRAYER/ PTS I&2 | VO | 4606 N- |
| 1786.BOOGIE WOODIE PRAYER/ PTS I&2 | CO | 35960 E- |
| 1787.COLLTUOE BLS/ MELANCHOLY | BN | 1 N- |
| 1788.TWOS & FEWS/ CHICAGO IN MIND I ² | BN | 4 N- |
| 1789.BOOGIE WOODIE PRAYER/ PART I&2 | VO | 4606 N- |
| TEO LEWIS | | |
| 1790.STEPPIN OUT/UNFORTUNATE BLS | CO | 48 E+N- |
| 1791.CLAR MARM/CHI-U ME SHA WABBLE | CO | 1573 E-G+ |
| 1792.KIND FOR DAY/MOONLITE MADNESS | CO | 1485 V |
| 1793.BEBE FUNNY THATS WAY/HAT W SILVER | CO | 1656 E+/V |
| 1794.WHILE U ME OMBCEO TILL OAWN/AROUND | CO | 504 E- |
| 1795.SEE U IN CUBA/MOON SHINES ON | CO | 2927 V |
| 1796.MEDLEY/ SCHUBERT BERE | CO | 15 N-E+/ |
| 1797.BEALE ST MAMA/LOUISVILLE LOU | CO | 3892 E+/V+ |
| 1798.I'LL SEE U IN CUBA/MOON SHINES ON | CO | 2927 E |
| 1799.O KATHARINA/ WILL U REMEMBER ME | CO | 295 E+ |

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| VIC LEWIS & JACK PARNELLS JAZZ MEN | | |
| 1800.INDIANA/UGLY CHILE | PAE | 2960 E |
| WELCOME LEWIS | | |
| 1801.RIGHT KING OF MAN/ ONLY MAKIN BELV | VI | 22126 E |
| JOE LIGGINS & HONEY CRIPPERS | | |
| 1802.SOME THESE DAYS/WALKIN EXCLUSIVE | 242 E+ | |
| LOYO LIPTON | | |
| 1803.WERE COUPLE SOLDIERS /PUT OUT LIT | ZoE | 6249 N- |
| THE LITTLE RAMBLERS | | |
| 1804.THEM RAMBLERS BLS/ARKANSAS BLS | CO | 175 E+ |
| 1805.HOT HENRY/ | CO | 679 V |
| HUMPREY LITTLETON | | |
| 1806.GET OUT OF HERE/SUNDAY MORNIGN | RAM | 11 N |
| 1807.GET OUT OF HERE/SUNDAY MORN | RAM | 11 N- |
| GUY LOMBARDO | | |
| 1808.TOODLE-OO/LOOKS LIKE RAIN IN LANA | VI | 25572 E |
| 1809.NEW ORLEANS/ 2 SLEEPY PEOPLE | | |
| 1810.RIDIN HIGH/ NOW THAT SUMMER IS | VI | 25440 V+ |
| 1811.TOODLE OO/LOOKS LIKE RAIN IN | VI | 25572 V- |
| 1819.SWISS HILLY BILLY/BLOSSOMS ON | VI | 25599 E- |
| 1812.YOURS & MINE/IM HATEIN THIS WAITIN | VI | 25599 E- |
| 1813.SO RARE/LITTLE HEAVEN OF 7 SEAB | VI | 25826 E- |
| 1814.SWISS HILLY BILLY/BLOSSOMS ON BWAY | VI | 25659 V+ |
| 1815.TOMORROW ANOTHER DAY/MEAGRE FROM | M | 25978 E |
| 1816.LOVE U TRULY/STARLIGHT 7 TULIPS | CO | 1532 E |
| 1817.LOVE/ ONE/THAT OLD FEELING | VI | 25620 E |
| 1819.SWISS HILLY BILLY/BLOSSOMS ON | VI | 25659 E- |
| 1819.SWISS HILLY BILLY/BLOSSOMS ON BWAY | VI | 25659 E- |
| 1920.WANT BE WINCHELLS/ SWEET SOMEONE | VI | 25709 N- |
| GUY LOMBARDO | | |
| 1821.FAREWELL MY LOVE/HOW MANY RHYMES | VI | 25703 E+ |
| 1822.SWEET AS A SONG/I COULD USE A DRM | VI | 25731 E+ |
| 1823.OLD APPLE TREE/ NIEGHBOOD OF HVN | VI | 25778 E+ |
| 1924.WHERE HAVE WE MEET BEFORE/LET ME | VI | 25818 E+ |
| 1825.O MA MA (BUTCHER BOY)/DONN' AMA | VI | 25857 N- |
| 1826.INTERMEZZO/STARUST | OE | 3674 E+ |
| JOHNNY LONO | | |
| 1827.SWING ME BACH/IN SHANTY OLD SHANTY | DE | 3409 E |
| NORMAN LONO | | |
| 1828.COME ON JOIN NO-GHIRT PARTY/SMOTHECOE | E | 1510 N |
| 1829.NEVER HAVE BATH W WATCH ON/BACON | TCoE | 5162 N |
| LOUISIANA FIVE | | |
| 830.SLOW AND EASY/ DANCOMANIA | CO | 2949 V |
| 1831.DOOD MAN DOME WRONG/YELLIN HOUND | CO | 274 V |
| 1832.ANOTHER DOODMAN/YELPING HOUND | CO | 2742 V- |
| BERT LOWN | | |
| 1833.PLSE DONT TALK BT ME/WH YR LOVER | VI | 22652 E- |
| 1834.I WANNA SING/ IN MY ARMS | VI | 22689 V+ |
| JIMMIE LUNCEFORD | | |
| 1835.KEEP SMILIN KEEP LAUGHTIN/HAO 2 B | JOE | 18504 E+ |
| 1836.WHAT/LUNCEFORD SPECIAL | OK | 5326 V+ |
| 1937.ORM OF U/HITIN THE BOTTLE | DE | 765 E+ |
| NELLIE LUTCHER | | |
| 1838.IMPADINE U HAVING EYES/THOUGHT ABOUTCP | 15112 N | |
| 1839.SMG IS ENDED/ DO U OR DONT U | CP | 40063 N- |
| 1840.LET ME LOVE U/REAL GONE GUY | CP | 40017 N- |
| 1941.MY MOTHERS DRW/BETTER WATCH BELF | CP | 40042 N- |
| JOE LUTCHERS JUMP RND | | |
| 1842.LUCY LINDY BOOGIE/SAUTEB SPECIAL | CP | 15361 N- |
| 1843.STRATO CRUSER/SUNDAY BLS | CP | 40052 N |
| 1844.SHUFFLE WOOGIE/BEBOB BLS | CP | 40071 N |
| 1845.NO NAMES BOOGIE/KIK BACK | CP | 40101 N |
| CLAUOE LUTER | | |
| 1846.WH DID U STAY LAST NITE/ROYAL | PAC | 10617 N- |
| LUTHER & ROBINSON | | |
| 1847.SWEET VIRGINIA/DWN OLD PLANTATION | QRS | 1029 E+ |
| CLAUOE LUTER | | |
| 1848.WILD CAT BLS/ORY CREOLE TRAM | RAM | 5 N |
| 1849.SPORTS MODEL MAMA/ TIGER RAG | RAM | 4 N |
| 1850.SPORT MODEL MAMA/TIGER RAG | RAM | 5 N |
| 1851.ORYS CREOLE TRAM/ WILD CAT BLS | RAM | 4 N |
| 1852.WHERE DID U STAY/ROYA, GARDEN | PAC | 2139 N |
| ABE LYMAN'S CALIF ORCH | | |
| 1853.OUT MILLION U'RE ONLY/ALL ALONE | BR | 2742 E |
| JIMMY LYTELL | | |
| 1854.TELL ME TROUBLES/ TWO FACED | BEA | 106 E |
| HARRY MCCLINTOCK | | |
| 1855.HALLELUJAH IM A BUM/BUM SONG | VI | 21343 E+ |
| PERCIVAL MACKAY | | |
| 1856.LADY BE GOOD/ FASCINATING RHYTHM | COE | 4000 N |
| ENRIC MAORIGERA | | |
| 1857.TAKE 2 MAKE BARGIN/ALADDIN | VI | 25118 E-/E- |
| 1858.BRAZIL/ NO NO NO | VI | 27702 V+ |
| 1859.THE NANGO/ WEEK END IN HAVANNA | VI | 27640 E+ |
| 1860.DO THE DUGENOT/ TRUMBANO CANA | VI | 27893 N |
| NATTY WALNECK | | |
| 1861.WILLIAM TELL OVERTURE/CARNIVLA VENICO | 35299 N | |
| TOMMY DORSEY | | |
| 1862.MANHATTEN SERE/BLUE BLAZERS | VI | 27962 E+ |
| WINGY MANNONE ORCH | | |
| 1863.HONEYS LOVIN ARMS/WHEN SUGAR WALKS | BB30080 E | |
| 1864.CAN HAPPEN TO YOU/COTTAGE BY MOON | BB | 6536 E+ |
| 1865.PAPER OOLL/ BESAME MUCHO | CP | 347 N- |
| 1866.AFTERGLOW/RIVER MAN | BB | 6483 N- |
| 1867.LAUGH YOUR WAY/ HEART SET ON YOU | BB | 7214 E-/V |
| 1868.BEALE ST BL/ FAREWELL BL | BB | 1040 N |
| 1869.TRYIN STOP CRYING/WAILING BL | HRS | 137 N |
| 1870.I'M ALONE W O YOU/ NEV HAD NO LOV | SE | 5011 N |
| 1871.MAMAS GONE GOODBYE/STOP WAR | BB | 11107 E |
| MARKELS ORCH/TAMPA BL JAZZ BANO | | |
| 1872.BARKING DOG/AT WEEPING WIDOWS BALL | OK | 4777 V+ |
| 0000 MARMAROSA TRIO | | |
| 1873.TRADE WINDS/ BOPMATHISM | O1 | 752 N |
| 1874.LOVER/ OARY DEPARTS | O1 | 1025 N |
| JOE MARSALA | | |
| 1875.KNOW WHAT U KNOW/ LOWER REGISTER | OE | 3764 E- |
| 1876.DONT LET IT END/LOVER | MU | 329 N- |

| | | |
|--|---------|-------------|
| FREDDY MARTIN | | |
| 1877.WHO WOULDN LOVE U/REGO ROSE | VI | 27891 E/V |
| 1878.JINGLE JANGLE JINGLE/MET HER ON | VI | 27909 E-/E- |
| 1879.JINGLE JANGLE JINGLE/MET HER ON | VI | 27909 E- |
| (ABOVE: RM CHP NO CR) | | |
| 1880.CHECK OF CHICKEN/ GET OUT MOOD | VI | 201515 E/E- |
| 1881.CARELESS RHAPOODY/EVERYTHING I'VE | VI | 27915 N |
| 1882.EVERTHING IVE GOT/CARELESS RHAP | VI | 27919 E+ |
| 1883.WHITIE CHRISTMASS/ABRAHAM | VI | 27946 E+/E+ |
| 1884.EVERYTHING IVE GOT/CARELESS RHP | VI | 27919 N- |
| 1885.CRIG PIANO CONCERTO/SERE STRNGS | BB | 11430 N- |
| 1886.ROSE ODAY/MISS YOU | BB | 11286 N- |
| 1887.TOUCH OF TEXAS/SOFT HEARTEO | VI | 201504 N- |
| 1888.GET OUT MOON/KNECK CHICKIN | VI | 201515 N- |
| 1889.MET HER ON MONDAY/JINGLE JANGLE | VI | 27909 N |
| 1890.DANCE REED FLUTES/WALTZ FLOWERS | VI | 27902 N- |
| 1891.ARAB DANCE/ CHINESE DANCE | VI | 27901 N- |
| 1892.DANCE SUGAR PLUM/RUSSIAN DANCE | VI | 27900 N- |
| 1893.OVERTURE MINATURE/MARCH | VI | 27899 N- |
| 1894.GET OUT MOOD/ NECK CHICKEN | VI | 201515 E+ |
| 1895.GET OUT MOOD/NECK CHICKEN | VI | 201515 E |
| 1896.EASY TO LOVE/ ALL FOR LOVE | VI | 201555 E |
| SARA MARTIN | | |
| 1897.MAMA GOT BLS/LAST GO ROUND | OK | 8045 G+ |
| JOHNNY MARVIN | | |
| 1898.HVE LIT FAITH IN ME/WITH U | VI | 22273 V+ |
| BAGE MATHEWS WITH JOE THOMAS BIG SIX | | |
| 1899.HES GOT SO MUCH/NO BETTER FOR HRS | 1017 N- | |
| CHARLES A. MATSONS CREOLE SERE/BWAY DANCE O. | | |
| 1900.FAINT BOBOYS BIZ/ I LOVE ME | ED | 51222 E- |
| ED MCCONNELL | | |
| 1901.ELDER JACKSON SEREM/ PARTS I&2 | CL | 5022 E |
| OICK MCNOUGH | | |
| 1902.DEVIL & DEEP BL SEA/DARDANELLA | ME | 70204 N/V+ |
| W.MCGFEE JAM BANO/TEMPO JAZZ MEN | | |
| 1903.TRUMPET AT TEMPO/ DIGGIN FOR OIZ DL | 1005 N | |
| 1904.NIGHT MIST/ DOROTHY | HL | 1027 N |
| 1905.WHEN LOVE COMES STEALING/GIRL OF | DI | 2743 E |
| HAL MCINTYRE & HIS ORCH | | |
| 1906.COMMANDOS SERE/ HOW DO I KNOW | VI | 27796 E |
| HAL MCINTYRE ORCH | | |
| 1907.THE GYPSY/ CEMENT MIXER | COSMO | 475 E |
| WILLIE MAE MCKENZIE | | |
| 1908.PAPA DONT HOLD OUT/ EVEN WITH U | VO | 3552 V+ |
| RAY MCKINLEY BANO/ZUTTY SINGLETON BANO | | |
| 1909.N.O. PARADE/ BUGLE CALL RAG | DE | 3685 E/V |
| 1910.WITHOUT A SONG/MANHATTAN SERE | CP | 117 N- |
| 1911.ROCK A BYE/RUSSIAN WINTER | CP | 128 N- |
| 1912.HOWDY FRIENDS/ THATS WHERE I | MAJ | 7211 N- |
| MCKINNEYS COTTON PICKERS | | |
| 1913.SHIM ME SHAW ABBLE/CHERRY | VI | 400114 E+ |
| 1914.ELVES SURE GOT ME/ BABAY WONT | VI | 400116 E |
| 1915.SHIM ME SHA WABBLE/ CHERRY | VI | 400114 N/E+ |
| 1916.BABY WONT U/ BLESURE SURE HAVE GOT | VI | 400116 N- |
| CONDE MC GANS RHYTHM BOYS | | |
| 1917.BYONE LOST YR THING NOW/WH BREAMEO | E | 7189 E- |
| JIMMY PARTLANDO | | |
| 1918.CHINA BOY/ JAZZ ME BLS | DE | 18042 V |
| 1919.WLD WAITING SUNRISE/SUGAR | DE | 10943 V |
| BLACK BOTTOM MCHALL | | |
| 1920.JOHN/NEV WHISKEY MAN | VO | 4220 E |
| JAY MCGHANN | | |
| 1921.NEW CONFESSON BLS/RED RIVER | DE | 8595 E |
| 1922.ERNESTINE/ ROLL ON KATY | MER | 8018 E |
| 1923.CROWN PRINCE BOOGIE/SHIPYARD | PR | 29011 V+ |
| 1924.GARFIELD AVE./DOTTIE BOOGIE | MER | 8002 E- |
| JAMES MELTON | | |
| 1925.DAWN/ SLEEPY VALLEY | CO | 1797 E |
| ETHEL MERMAN | | |
| 1926.MOVE IT OVER/MARCHING THUR BELIN | VI | 201521 E+/N |
| METRONOME ALL STAR BANO | | |
| 1927.ONE GLOCK BANO/ BUGLE CALL RAG | VI | 27314 G |
| 1928.I GOT RHY/ ROYAL FLUSH | VO | CO36499 V+ |
| 1929.LEAP HERE/ MERONOME RIFF | CP | 15039 E+ |
| 1930.AIL STAR STRUT/KING PORTER STP | CO | 35389 N/V+ |
| 1931.AL CLOCK JUMP/ BUDLE CALL RAG | VI | 27414 E- |
| 1932.ROYAL FLUSH/ I GOT RHYTHM | CO | 36499 E |
| MEZZ MEZZROW TRIO | | |
| 1933.REALLY THE BLS/ MILK FOR MEZZ | SES | 10008 V+ |
| 1934.MINT GONNA GIVE/EVERY LOVE BABY | BB | 10090 V+ |
| 1935.HOT CLUB STP/SWING SESSION CALLED | VI | 25612 V- |
| 1936.APLOGIES/ SEND IN THE VIPERS | VI | 25019 E |
| 1937.REALLY THE BLS/ PART I&2 | KJ | 146 E+ |
| 1938.OUT GALLON/OLE MISS | KJ | 142 E- |
| 1939.GONE AWAY BLS/ DELUX STP | KJ | 140 V+ |
| 1940.GETTIN TOGETHER/REVOLUTIONARY | HVV | 9470 E |
| JOSIE MILES | | |
| 1941.DONT KNOW MY MIND/A WAR HORSE | GE | 5359 V- |
| 1942.DONT KNOW MIND/WAR HORSE MA | SI | 4048 V |
| GLENN MILLER | | |
| 1943.AT LAST/ KALAMAZOO | VI | 27934 V+ |
| 1944.SERE IN BL/THATS SABOTAGE | VI | 27935 E- |
| 1945.OEARLY BELOVED/IM OLD FASH | VI | 27953 E |
| 1946.SLEEPY TIME DWN/JUKE BOX SAT | VI | 201509 E/V+ |
| 1947.MOONLIGHT BECOME/MOONLIGHT MOOD | VI | 201520 V+ |
| 1948.CARIBBEAN CLIPPER/BLUE RAIN | VI | 201536 E- |
| 1949.MOONLIGHT SERE/LITTLE BROWN JUG | VI | 201566 V+ |
| 1950.TUXEDO JUNCTION/DANNY BOY | BB | 10612 E- |
| 1951.IN MOOD/ WANT 2 BE HAPPY | BB | 10416 E- |
| 1952.PAVANNE/ LITTLE BROWN JUG | BB | 10286 E- |
| 1953.RAINBOW RHAP/MUST BE JELLY | VI | 201546 E+ |
| 1954.RAINBOW RHAP /MUST BE JELLY | VI | 201546 N |
| 1955.LONG TIME NO SEE /HERE WE GO | VI | 201563 N- |
| 1956.CARIBBEAN CLIPPER/ BLUE RAIN | VI | 201536 E- |
| 1957.MY ISLE OF GOLDEN ORMS/WHAM | BB | 10399 E/E- |
| PUNCH MILLER & ORCH | | |
| 1958.SOME OF THESE DAYS/ EXACTLY LIKE CE | 4006 N- | |

25¢ MINIMUM BID

THE RECORD CHANGER

25¢ MINIMUM BID

Box39, 125 LA SALLE STREET NTC 27 NY

SEE PAGE ONE OF AUCTION FOR INSTRUCTIONS.

Table of music auction items including 'PUNCH MILLER W INY PARHAM', '1959. KATELAN DOIN/CATHEDRAL BLS', 'RAY MILLER', '1960. IF YOU'LL COME BACK/MINDIN BUZ', etc.

Table of music auction items including 'JELLY ROLL MORTON CONT.', '2039. MICHIGAN WATER BL/ THE NAKED ONCUMS', '2040. BLUE BLOOD BL/ MUSHMOUTH SHUFFLE', etc.

Table of music auction items including 'NEWPORT SOCIETY ORCH', '2120. KISS AWAKE UP/WHERE OO COTTON', 'FRANK NEWTON QUINTET/HIOGINBOTHAM QUINTET', etc.

25¢ MINIMUM BID

THE RECORD CHANGER

BOX 39, 125 LA SALLE STREET, NYC 27 NY

SEE PAGE ONE FOR INSTRUCTIONS.

25¢ MINIMUM BID

Q.D.J.B. CONT.
2205.BWAY ROSE/SWEET MAMA VI 18722 E
2206.PALESTEENA/MARGIE VI 18717 V+

BEN FLOLACK
2280.FOREVER/LOVED U THEN AS LOVE U VI 21716 E-
2281.WIT TIL U SEE/ LOUISE VI 21941 V+

LEO REISMAN ORCH CONT.
2363.ROLLIN OWN RIVER/ MIA CARA VI 22433 E
2364.U WILL REMEMBER VIENNA/ I BRING VI 22512 E+

AUCTION SALE **AUCTION SALE**
STEPHEN STORAN
 ARG- BOX 341, COOPER STATION
 NYC, NY

WE ARE EMPOWERED TO AUCTION OF TOPEX RECORDING STUDIOS. ALL RECORDS LISTED ARE COMPLETE HALF-HOUR BROADCASTS ON 12" LP 33-1/3 MICROGROOVE STUDIO ACETATE RECORDINGS. ALL RECORDS ARE IN N CONDITION - NEVER PLAYED.

- FRANK TRUMBauer - 12" LP
- (1) NATIONAL EMBLEM MARCH
 - (2) BEETLE AT LARGE
 - (3) RUSTLE OF SWING
 - (4) ALEXANDERS RAGTIME BAND
 - (5) THE JUBA
 - (6) BRING BACK MY BONNIE TO ME
 - (7) SHAG ON DOWN
 - (8) HOT SPELL
- BENNY GOODMAN- TEDDY WILSON SEXTET- 12" LP- TV
- (1) LIMEHOUSE BLUES
 - (2) JAMBOREE JONES
 - (3) ROSE ROOM
 - (4) TEMPTATION RAG
 - (5) AFTER YOUVE GONE
 - (6) OH BABE
 - (7) AIR MAIL SPECIAL
 - (8) THESE FOOLISH THINGS
- DUANT BASIE- 12" LP (FEATURING LESTER YOUNG)
- (2/1940)
- (1) EBONY RHAPSODY
 - (2) RIFF INTERLUDE
 - (3) DARN THAT DREAM
 - (4) TAKE IT PREZ
 - (5) BABY DONT YOU TELL ON ME
 - (6) IF I COULD BE WITH YOU
 - (7) I GOT RHYTHM (LESTER YOUNG FEAT FOR 6 MINUTES)
- LEE COLLINS & DON EWELL ALL-STARS - 12" LP
- (1) FIDDELY FEET
 - (2) CHINATOWN MY CHINATOWN
 - (3) JUPERS ORAO (SUTTON SOLO)
 - (4) BASIN ST BLUES
 - (5) BIG BUTTER & EGG MAN
- SOPHIE TUCKER- (1921-1928)- 12" LP
- (1) HIGH BROWN BLUES (NOT A BROADCAST)
 - (2) SHE KNOWS IT
 - (3) PICK ME UP & LAY ME DOWN
 - (4) JIO WALK
 - (5) COMPLAININ
 - (6) BLUEBIRD, WHERE ARE YOU?
 - (7) HULA LOU
 - (8) RED HOT MAMA
 - (9) THE MAN I LOVE
 - (10) MY PET
- BENNY GOODMAN-CARNEGIE HALL CONCERT (1939)
- 12" LP- NEVER RELEASED COMMERCIALY
- (1) DONT BE THAT WAY
 - (2) SUNRISE SERENADE
 - (3) T'AIN'T WHAT YOU DO
 - (4) CARNEGIE HALL JIVE
 - (5) BACH GOES TO TOWN
 - (6) ONE O'CLOCK JUMP
 - (7) SHEIK OF ARABY
 - (8) FLYING HOME (CHARLIE CHRISTIAN)
 - (9) STAROUST (CHARLIE CHRISTIAN FEATURED)
- STAN KENTON - 12" LP
- (1) THESE FOOLISH THINGS
 - (2) OUR WALTZ
 - (3) THE MAN I LOVE
 - (4) I KNOW THAT YOU KNOW
 - (5) NUMBER SEVEN
 - (6) MAO FOR A PAO
 - (7) CONVERSIN WITH THE BRAIN
 - (8) HALF A HEART
 - (9) PRELUDE TO NOTHING
 - (10) STOP YOUR TEASING
- SAM DONAHUE - 12" LP
- (1) COVER THE WATERFRONT
 - (2) THATS THE WAY
 - (3) THERE'LL BE SOME CHANGES MADE
 - (4) EXACTLY LIKE YOU
 - (5) GYPSY LOVE SONG
 - (6) LONELIGHT NIGHTS
 - (7) SAXOPHONE SAM
 - (8) MOTEN SWING
 - (9) PLAY FIDDLE PLAY
 - (10) COCKTAILS FOR TWO
- DUKE ELLINGTON (1940) - 12" LP
- (BLANTON- REX)
- (1) FRENESI
 - (2) UNTILL TONIGHT
 - (3) WEST INDIAN STOMP
 - (4) LOVE AND I
 - (5) I HEAR RHAPSODY
 - (6) LOVE LIKE THIS CANT LAST (VIE ANOERSON)
 - (7), (8), (9), (10)

LEWIN RECORD PARADISE
 5509 HOLLYWOOD BOULEVARD
 LOS ANGELES 8, CALIF.
 HO. 4-8088

ESTABLISHED SINCE 1931.

ARE YOU A GOOD SPORT !!!!!

WANNA GAMBLE ON A GOOD THING?????

THEN ----- SEND US \$5.00 AND, , , , ,

WE WILL SEND YOU,

TEN RECORDS,

BY ANY OF THE FOLLOWING ARTISTS:-

CHARLIE BARNET BLUEBIRD
 HARRY JAMES COLUMBIA
 BOB CROSBY (BLUE DECCA)
 BING CROSBY (BLUE DECCA)
 TOMMY DORSEY VICTOR
 COUNT BASIE BLUE DECCA & VICTOR
 JIMMY LUNCEFORD VOCALION & BLUE DECCA
 JIMMY DORSEY BLUE DECCA
 GENE KRUPA COLUMBIA & OKEHS

AND AT LEAST

ONE DIME ELLINGTON
ONE RED NICHOLLS
ONE LOUIS ARMSTRONG

OUR CHOICE OF SELECTIONS.

YOU PICK THE ARTISTS.

OUR GUARANTEE SAYS EACH PACKAGE WORTH

\$10.00 OR MORE.

REMEMBER !!!!! THEY ARE ALL ORIGINALS,
ALL E OR BETTER.

THIS IS OUR XMAS SPECIAL PACKAGE.

***** DO NOT MISS THIS DEAL *****

CONFIDENCE IS BASED ON TRUST

YOU, OF COURSE PAY MAILING COSTS OR CHARGES.

OWING TO WHAT WE BELIEVE WILL BE A TERRIFIC RESPONSE

WE SHALL SHIP STRICTLY FIRST COME FIRST SERVED BASIS.

BLUE NOTE RECORD SHOP
 5717 DELMAR BLVD
 ST. LOUIS 3, MO.

YES & WE HAVE MOVED

TO ---

LARGER
 CLEANER
 MORE COMFORTABLE
 QUARTERS

ON "OIXIE ROW" WHERE ALL THE JAZZ BANDS PLAY. (OUT OF TOWNERS TAKE THE DELMAR BUS OR STREET CAR TO D'BALLIEVERE. YOU'RE THERE --- GET OFF RIGHT AT THE DOOR 1) AFTER LISTENING TO RECORDS AT BLUE NOTE, HEAR THE BANDS AT:

THE WINDERMERE BAR --- WINDY CITY SIX
 THE TOP HAT --- DDN GUMPERS FIVE SAINTS
 THE BLUE NOTE --- SINGLETON PALMERS DIX. 6
 (ABOVE BANDS ARE SUBJECT TO CHANGE)
 AND HEAR JAZZ --- ST. LOUIS STYLE.

LOOKING FOR CUT-OUTS? LOOKING FOR CUT-OUTS?

WE HAVE JUST PURCHASED THE ENTIRE JAZZ STOCK OF THE OAKEL MUSIC COMPANY, FORMERLY SPECIALISTS IN THE SALES OF JAZZ RECORDS IN THE MOUND CITY. INCLUDED ARE ITEMS ON THESE LABELS:

| | | | |
|------------------|-----------------|-----------|--------|
| KEYNOTE | JAMBOREE | SWAN | SUNSET |
| HM SOCIETY SAVOY | WEST COAST | DOWN HOME | |
| MUSICRAFT HRS | BLK & WHITE | SIGNATURE | |
| COMMODORE GUILD | ANY MANY OTHERS | | |

THE FOLLOWING LABELS ALWAYS COMPLETELY STOCKED:

AMERICAN MUSIC PARAMOUNT STEINER-DAVIS DUBLING
 RIVERSIDE DELMAR WINDIN' BALL PAX
 AND THE REGULARS --- BOTH MAJOR & PRIVATE

LIST NUMBER TWO'S PUBLICATION HAS BEEN DELAYED BY OUR MOVE, OCCASIONED BY AN UPSURGE IN M.O. BIZ. IT WILL BE READY BY THE TIME THIS AD IS IN PRINT. BIGGER AND BETTER THAN PLANNED, ALL SWEET FANS WILL THIS LISTING OF SWING ITEMS FROM A TO Z! SEND US YOUR NAME TODAY, IF YOU'RE NOT ON OUR MAILING LIST.

EAST COAST FANS! TEN-SHUN!

WE CARRY ALL AVAILABLE LU WATTERS, TURK MURPHY, BOB SCOBEE, ETC, RECORDS, ALSO A FEW CUT-OUTS.

SWEET FANS

WE ARE OPENING A "SWEET" ITEM DEPARTMENT FEATURING THE RARE RECORDS CUT ON BLUEBIRD (YELLOW, CIEF) MILLS (PE, ME, RU, OR, ETC) BRUNSWICK (6000, 7000) VOCALION (GOLD, BLACK) VICTOR (22600-25250) CHAMPION DECCA (UNOER 1500) COLUMBIA (BLACK, BLUE)

PRICES RANGE FROM \$.50 (V) TO \$ 1.75 (ON SOME RARETIES)

SEND US YOUR WANT LIST --- JAZZ- SWING-BLUES-SWEET

HAVE YOU JOINED THE

ST LOUIS JAZZ CLUB
 MOSELY LANE
 CREVE COEUR, MISSOURI

CORRESPONDING MEMBERSHIPS (\$2.00) ENTITLE YOU TO:

- 1) SPECIAL DISCOUNTS AT BLUE NOTE RECORD SHOP
- 2) SPECIAL PRE-RELEASE DISCOUNTS ON DELMAR RECORDS
- 3) THE JAZZ REPORT- 12 PAGE SCOOP ON JAZZ IN THE TERRITORY NOW WITH PICTURES.

(ADVERTISING NOW WELCOME IN THE JAZZ REPORT --- REASONABLE)

(JR IS NON-PROFIT, AS IS THE CORPORATED ST. L. J. C.)

GET THAT MEMBERSHIP TODAY

AUCTION 75c MINIMUM BID

MINIMUM BID 75c MINIMUM BID

B. J. PRINCE

5845 SW 49TH STREET, MIAMI FLORIDA

PLEASE BID BY POSTCARD AND BY NUMBER AT LEFT OF EACH RECORD. RECORDS WILL BE SENT VIA RR EXPRESS COLLECT UNLESS OTHERWISE REQUESTED. RECORDS WILL BE SHIPPED PP INSURED FOR BREAKAGE. CONDITION IS GUARANTEED. KINDLY ADD 25¢ FOR PACKING CHARGE.

WALTER BARNES

1. HOW LONG BLS/ MY KINOA LOVE BR 4187 V
2. THIRD RAIL/ BUFFALO RHYTHM BR 7072 E
SIDNEY BECHET
3. SATURDAY NITE BLS/STEADY RIO BN 502 E
4. DEAR SOUTHLAND/ LONESOME BLS 13A E/E-

ART HODES

80. R385 TAVERN BOOGIE/SOUTH 1025A 12007 E
81. SELECTION FRM SUTTER/ ORGAN CMS 545 E
JOHNNY HODGES
82. OAY ORMS/JUNIOR HOP BB 11021 E
83. QUEEN BESS/ THATS OLO BLS 80 11117 E

O'BRAYNTS WASHBOARD BAND

155. WASHBOARD BLS/BLY EYES BALL PM 12288 V+
156. EYVBOY PILE/CHARLESTON FEV PM 12312 V
157. WASHBOARD/BRANDO NEW CHARLTN PM 12265 G
ORIGINAL DIXIELAND BAND
158. FINGER RAG(2016)/BL TH BLS VI 25403 V/E

EDMONIA HENDERSON

ROSA HENDERSON

FRANKIE NEWTON

NEW ORLEANS RHYTHM KINGS

AUCTION

SPECIAL BING CROSBY AUCTION
CHIC & JOE CAZESSUS

359 17TH AVE., SAN FRANCISCO CALIF.

BING CROSBY SPECIAL. OUR PRIVATE COLLECTION. MINIMUM BID, \$1.00. WINNERS NOTIFIED TO REMIT BID PLUS 25¢ PACKING. ALL SHIPMENTS WILL GO RAILWAY EXPRESS COLLECT. RECORDS NOTIFIED UNDERGRADED CONDITION IS GUARANTEED OR MONEY REFUNDED.

- 1. WISTFUL & BLUE VI 20418 E
2. MUDDY WATER VI 20503 N
3. THAT SAXAPHONE WALTZ VI 20513 V
4. SIDE BY SIDE/PRETTY LIPS VI 20627 V
5. I'M IN LOVE AGAIN VI 20646 V
6. MAGNOLIA VI 20679 V
7. SHANGHAI DREAM MAN VI 20683 N
8. I'M COMIN VIRGINIA VI 20751 E
9. MY BLUE HEAVEN VI 20828 N
10. THE CALINOA VI 20882 N
11. WON'T BE LONG NOW/FIVE STEP VI 20883 V
12. MISSOURI WALTZ VI 20973 N
13. MARY/CHANGES VI 21103 E
14. MARY (QUAL MASTER) VI 25249 N
15. CHANGES (QUAL MASTER) VI 25270 N
16. OL MAN RIVER/MAKE BELIEVE VI 21213 V
17. SUNSHINE VI 21240 E
18. MISSISSIPPI MUO/MONDAY ON VI 21274 N
19. MISSISSIPPI MUO/(2ND MASTER) VI 25366 N
20. FROM MONDAY ON(2ND MASTER) VI 25368 N
21. MARCH OF THE MUSKETEERS VI 21315 N
22. I'M WINGING HOME VI 21365 N
23. I'M AFRAID OF YOU/ I'Y PET VI 21389 N
24. TOOK ADVANTAGE OF ME/HEAR U VI 21398 N
25. TOOK ADVANTAGE(2ND MASTER) VI 25369 N
26. DANCING SHADOWS VI 21431 N
27. LOUISIANA VI 21438 E
28. IT WAS THE DAWN OF LOVE VI 21453 G
29. AINT NO SWEET MAN VI 21464 G
30. AINT NO SWEET MAN(2ND MASTER) VI 25675 N
31. GRIEVING VI 21679 V
32. POOR BUTTERFLY VI 24078 N
33. LOVABLE VI 27685 N
34. METROPOLIS PART 3 12 INCH VI 35934 N
35. HIGH WATER " " VI 35992 N
36. " / WASHBOARD BLUES " " (BIX) VI 36186 N
37. MISSISSIPPI MUO (WITH TRAM) OK 40979 E
38. MY KINDA LOVE/ IF I HAD YOU OK 41188 E
THE RAREST BING OF THEM ALL
39. SUSI/ANNA/CRAZY OVER YOU(MINT) OK 41228 M
40. I'LL GET BY/ROSE OF MANOALAY CO 1694 E
41. MY KINDA LOVE/TILL WE MEET CO 1773 N
42. CANT WE BE FRIENDS/GAY LOVE CO 2001 E
THE WHITEMAN PICT RE LABELS
43. EVENING STAR CO 1401 G
43. GET OUT GET UNDER M/CONSTIN CO 1402 V
44. BECAUSE BABY OONT MEAN MAYBE CO 1441 E
45. TAINT SO HONEY/THATS WEAKNESS CO 1444 V
46. LONESOME IN MOONLIGHT CO 1443 N
47. ON CREST OF A WAVE CO 1465 N
48. GEORGIE PORGIE CO 1491 N
49. RATHER CRY OVER YOU CO 1496 G
50. OUT OF TOWN GAL(RM GHP) CO 1505 G
51. MAKING WHOOPEE CO 1683 E
52. LETS GO IT CO 1701 E
53. COQUETTE/MY ANGELINE CO 1755 G
54. LOUISE CO 1771 N
55. LOUISE (NOT PICTURE LABEL) CO 3821 N
56. ORANGE BLOSSOM TIME/MOTHER & CO 1845 N
57. REACHING FOR SOMEONE CO 1822 E
58. SPOIN CO 1862 N
59. LITTLE PAL/SEVENTH HEAVEN CO 1877 E
60. OH MISS HANNAH (VERY RARE) CO 1945 N
61. WAITING AT END OF ROAD CO 1974 V
62. AT TWILIGHT/COUNTING STARS CO 1993 V
63. IF I HAD TALKING /I'M DREAMER CO 2010 N
64. WITHOUT A SONG/GREAT DAY CO 2023 E
65. BUNOLE OF OLD LOVE LETTERS CO 2047 E
66. AFTER YOUVE GONE CO 2098 V
67. SONG OF THE DAWN CO 2153 E
68. HAPPY FEET/BENCH IN THE PARK CO 2164 E
69. I LIKE TO DO THINGS FOR U CO 2170 N
70. BROT NEW LOVE/LIVING IN SUN CO 2171 V
71. LA GOLONORINA/LA PALOMA 12" CO 50070 E
72. SWEET L'IL/MISS. MUD-SUGAR RANVI2U733A E
73. MISS ANNABELLE LEE VI21104A E
74. FROM MONDAY ON/WHAT PRICE LYRV121302B E
75. HTAS GRANOMA RARE -MINT VI27688A M
76. WA OA OA/THATS GRANOMA CO 1455 N
77. RHYTHM KING/MY SUPPRESSED DE CO 1629 V
78. LOUISE/BLUEBIROS & BLKBIROS CO 1819 V
79. BENCH IN THE PARK CO 2223 V
80. THREE LITTLE WORDS VI22528A N
81. MUST BE TRUE/FOOL ME SOME VI22561A E
82. LITTLE THINGS IN/THEM THERE EV122580A N
83. I SURRENDER DEAR VI22618A E

- 84. HO HUM/IM GONNA GET YOU VI22691A E
85. ONE MORE TIME/THANKS TO YOU VI22700A V
86. JUST A GIGOLO/WRAP TROUBLES VI22701A N
87. OUT NOWHERE/U SHO EVER NEECO BR 6090 V
88. ONE MORE CHANCE/WE'RE U SINC BR 6120 V
89. MIL DOLLAR BABY/THRY WITH LOVBR 6145 N
90. MANY HAPPY RETURNS/AT UR COMBR 6145 N
91. STAR OUST/DANCING IN OARK BR 6169 E
92. SWT & LOVELY/APOLOGIZE BR 6179 N
93. NOW THAT GONE/FAOEO SUMM BR 6200 N
94. GOODONITE SWHT/TOO LATE BR 6203 N
95. BLUE OF NITE/IM SORRY DEAR BR 6226 E
96. CANT WE TALK OVER/OINAH BR 6240 E
97. FOUND U/SNUGGLES ON SHLDER BR 6248 E
98. LOVE FUNNY THING/MY WOMAN BR 6268 E
99. SHADOWS ON WIND/SHINE BR 6276 V
100. PARADISE/UR STILL MY HRT BR 6285 G
101. LAZY OAY/HAPPY GO LUCKY U BR 6306 G
102. LETS TRY AGAIN/SWT GA BRWN BR 6320 E
103. CAB'N IN COTTN/SUMMER COMNG BR 6320 N
104. LUV ME TONITE/SOME THESE OY BR 6351 G
105. WALTZING IN ORM/PLEASE BR 6394 G
106. HERE LIES LUV/HOW DEEP OEN BR 6406 E
107. BROTHER SPARE OI ME/PUT LIGHTBR 6416 V
108. ECHO IN VALLY/GHOST CHANCE BR 6454 E
109. ST. OF ORMS/WITHIN UR POWER BR 6464 E
110. GETTING BE HABIT/YOUNG HELTYBR 6472 G
111. UR BEAUTIFUL TONITE MY DEAR BR 6477 E
112. TRY LIT TENDER/LAYING FIRE BR 6480 E
113. LINGER LONGER/WOLD ON STRINGBR 6491 E
114. GOT ME CRYIN/WHAT DO I CARE BR 6513 G
115. MY HONEYS LOVIN ARMS BR 6525 E
116. GABRIEL HORN/STAY ON RITE BR 6533 E
117. LEARN TO CROON/MDONSTRUCK BR 6594 E
118. SHADOW WALTZ/SING A TORCH BR 6599 N
119. BL PRELUDE/ OLD OX ROAD BR 6601 E
120. CABIN PINE/PASS YOUR HOUSE BR 6610 V
121. WOULD IF I COULD/MY LOVE BR 6623 E
122. BLK MOONLITE/THANKS BR 6643 E
123. OAY U CAME/GUESS IT HAD TO BR 6644 V
124. HOME ON RANGE/LAST ROUNDUP BR 6663 G
125. BEAUTIFUL GIRL/AFTER SUNOWN VI 6694 N
126. WELL MAKE HA/TEMPTATION BR 6695 E
127. OUR BIG LOVE SCENE/COUPLE OFBR 6696 N
128. SPEND EVENING HOME/DRM WALK BR 6724 E
129. DUTCH MILL/SHADOWS OF LUV BR 6794 N
130. RIDIN AROUND/LUV THY NEIBOR BR 6822 V
131. SHE REMINDS ME OF/MAY I PR 6853 V
132. ONCE IN BL MN/GONITE LUV LAOBR 6854 E
133. LOVE BLOOM/STRAIGHT FRM SH BR 6936 E
134. HUMMIN WHISTL/HEART TO SING BR 6953 N
135. GEORGE WHITES SCANOALS 1-2 BR 20102 N
136. ST LOUIS BLS(B MST. GOLD) BR 20105 V
137. " " (A MASTER SILVER) BR 20105 E
138. " " (A MASTER RED) CO 55013 N
139. GEORGE WHITES SCANOALS 1-2 BR 85001 N
140. FACE THE MUSIC MEDLEY BR 20106 N
141. LAWO U MADE NITE BR 20109 N

OTHER BING ITEMS

- ALL BLUE DECCAS DUARANTEEO E OR BETTER
ALL INDIA COLUMBIAS/AUSTRALIAN DECCAS MINT
ALL RED & PURPLE LABEL DECCAS MINT
ALL ENGLISH BRUNSWICKS GUARANTEEO E OR BETTER
ALL ENGLISH COLUMBIAS GUARANTEEO E OR BETTER

ALSO THESE TWO RARE ITEMS

- IOWA/ EARLY AMERICAN OE 18912 M
HARLAN LATTIMORE IMITATES BING
SUMMER COMING/STRANGE AS SEEMS CO 2671 N

AUCTION

BEN KAPLAN

1011 A OUMONT AVE., BROOKLYN 8, N.Y.

RECORDS WILL BE SHIPPED RRX COLLECT UNLESS OTHERWISE REQUESTED. 25¢ PACKING CHARGE ON ORDERS LESS THAN \$5.00.

KING OLIVER

- SIPPIE WALLACE-EVRY OOG/MORNING OK 8205 E
SARA MARTIN-MEAN TIGHT M/KITCHENRS 7043 G+
CL. WMS.-BEAU KOO JACK/SISTER UR3 7044 G+
OIPPERMOUTH BLS/WEATHERBIRD RAG GE 5132 G
BUTTERBEANS & BUSIE-CONSTRUCTION OK 8163 V-
N.O. STOMP/CHATT STP(1"LM CRK) CO 13003 G
CL. WMS.-OLO FOLKS SHUF/BLACK OK 8465 V

LOUIS ARMSTRONG

- HEEBIE JEEBIES/MUSCAT RAMBLE OK 8300 V
BL TURNING GREY/SONG OF ISLANO OK 41375 V
IM GONNA GITCHA/OOINT FORGET TO OK 8343 G
HOTTER THAN THAT/SAVOY BLS OK 8535 G+
WEST END BLS/FIREWORKS OK 8597 V-
OING DONG OAOOY/INDIAN CRAOLE VO 3370 G
CHIPPIE HILL-TREBLE MIND/GA.MAN OK 8312 V
BESSIE SMITH-GO OLO WAGON/OIXIE CO 14079 V+
MA RAINEY-COUNTIN THE BLS/JELLY PM 12238 V
CLARA SMITH-NOBOY KNOWS/ THE WAYCO 14058 V
BESSIE SMITH-CARELESS LOVE CO 14083 V-
BESSIE SMITH-ST LOUIS BL/COLO CO 14064 G
BESSIE SMITH-SOBBIN HEARTEO/RECKOO 14056 G

PIANO SOLOS

- COW COW OAVENPORT-CHIMES/SLOW PM 12800 G
AXEL CHRISTIANSON-TEASIN CLASSICU 11173 G-
PINE TOP SMITH-BOOGIE WOOGIE/BLSVO 1245 V
SPECKLED RED-WILKINS STP/OIRYBR 7116 V
FATS WALLER-WITH SARA MARTIN OK 8045 E

SIONEY BECHT

- ROSETTA CRAWFORD-OWN LEEVEE/LNESMEOK 8096 G+
VIRGINIA LISTON-NITE LATCH/ANY OOK 8196 G+
BLS OF BECHT/SHEIK OF ARABY VI 27485 E
AINT GONNA GIVE/WHEN ITS SLEEPI VI 27447 V
CLARENCE WMS.-WILD CAT /K.C. MANOK 4925 V-

MISCELLANEOUS

- JABBO SMITH-CROONIN THE BL/LIMA BR 7087 G+
BLINO ROOSEVELT GRAVES-STAGGERINPM 12891 V
N.O. WANDERERS-PERIOD ST/GATEMTHCO 698 V+
MOANIN BERNICE EDWARDS-BORN TO PM 12741 G
LOUIE AUCTIN B.S.-CHARLESTN MAOMM 8359 V-
RICHARD M.JONES-HOLLYWOOD SHUF VI 20812 G
JACK TEAGARDEN-OL PAPPY/FAREWELLBR 6780 V
CINCINATI JUG BAND-SUNSHINE BLS VI 20781 V
MEMPHIS JUG BAND-SUNSHINE BLS VI20781 V
FRANKIE JAXON-FAN IT/HOW CAN I VO 1257 V
VICKSBURG BLOWERS-TWIN BLUES/ GE 6089 V

MONTE(CHI) TO GROOVES

- JULIA JONES-DECEITFUL BLS/HERES GE 5233 V-
MONETTE MOORE-FRIENDLESS(BLYTHE)JM 12210 D
BESSIE SMITH-SHAKE IT OAOOY/1 SUP 9474 G
MAJESTIC DANCE ORCH-SOBBIN BLS TR 11311 G
JELLY ROLL MORTON-MR JELLY LORO VI 21064 V+
WILTON CRAWLEY-(MORTON)3L 2"CRK VI 23292 V
LILLIE O. CHRISTIAN-LONESOME OK 8356 V
THELMA TERRY PLAYBOYS-MAMAS GONECO 1706 G+
BENNYE MOTEN ORCH-SAO MAN BLS VI 28048 G+
NEW ORLEANS OWLS-GOOSE PIMPLES CO 1261 V+
MA RAINEY-LAST MINUTE BLS/BO WEVPM 12080 V-
LOUISVILLE JUG BAND-ROCKIN CHAIRCO 14226 V
MA RAINEY-BARREL HOME BLS/WALINPM 12082 V
BESSIE JACKSON-SEABOARD BLS PE 253 G+
WISCONSIN ROOF ORCH-MEMPHIS BLS PM 12686 V
COOKS ORMLANO ORCH-(KEPPAR) CO 813 V
NEW ORLEANS OWLS-THATS A PLENTY CO 1547 V
10A COX-MEAN LOVIN MAN/OWN ROAD PM 12094 G
10A COX-DEATH LETTER BL/KY VM 12220 G+
10A COX-MAIL MAN BL/BEAR PM 12087 G

DUKE ELLINGTON

- ANIMAL CRACKERS/LIL FARINA BU 8063 G+
ORIG.CRESCENT CITY JAZZERS(MANPHONE)
SENSATION RAG/CHRISTINE OK 40101 G
BING CROSBY
BEAUTIFUL GIRL/OAY U CAME ALONG PE 13039 V
EDITH JOHNSON(IKE RODGERS)

- NICKLES WORTH LIVER/HONEY ORIP PM 12823 G
GENNETT ORCH
NEW ORLEANS JAZZ/REV HARRY JR GE 7644 G-
JIMMY JOHNSONS REBELS
TONIGHTS MY NITE BABY/ LULU SG 3531 G+

SALE 60¢ EACH-LOUIS ARMSTRONG DECCAS ALL V- TO V+
579,622,689,797,866,906,914,949,1216,1245, 580,685, ALSO VO 337U.
SALE 75¢ EACH-BLINO WILLIE JOHNSDN ALL G TO G+

CO 14303,14343,14391,14425,14490,14504,14582 SEND FOR FREE DUKE ELLINGTON & UNITS SALE LIST.

LEWIN RECORD PARADISE5600 HOLLYWOOD BLVD.,
HOLLYWOOD 28, CALIF.OUR NEW POLICY --
TO BRING ALL PRICES DOWN TO A SENSIBLE LEVEL
ENABLING ALL TO BUY.**OUR FIRST STORE WIDE SALE IN 15 YEARS.**

| | |
|---|----------|
| GLEN MILLER GOLO LABEL, MOST ALL TO CHOOSE FM | 1.50 EA. |
| BING CRDSBY MOST ALL. BLUE LABEL OECCA. | .75 EA. |
| BENNY GOODMAN GOLO LABEL VICTOR, MOST ALL | 1.50 EA. |
| LOUIS ARMSTRONG ENG. PARL. BL OECCA 1,000'S | 1.10 EA. |
| BENNY GOODMAN COLUMBIA ORIG. MOST ALL | .90 EA. |
| HARRY JAMES COLUMBIA ORIG. THOUSANDS | .75 EA. |
| HARRY JAMES BRINSWICKS. ORIG SL. HIGHER | .75 EA. |
| TEDDY WILSON/BILLIE HDLIDAY VOCALION ORIG. | |
| ORIGINAL BRUNSWICK | 1.50 EA. |
| TOMMY DORSEY ORIG. GOLD LABEL VIC. THOUSANDS | 1.00 EA. |
| CHARLIE BARNET PRACT. ALL BLUEBIRD ORIG. | 1.00 EA. |
| BUNNY BERIGAN VOC. VIC. PRACT. ALL ORIG | .95 EA. |
| RED NICHOLS BRUNSWICK ORIG | 1.35 EA. |
| ARTIE SHAW BLUEBIRDS VIC. ENG PARL | 1.20 EA. |
| ARTIE SHAW ORIG BRUNS. SL HIGHER | |
| DUKE ELLINGTON ANY VIC. HMV. BB. FINE SELCTI DN | 1.50 EA. |
| FATS WALLER ANY ORIG. VIC OR HMV IN STOCK | 1.50 EA. |
| (OVER 200 IN STOCK) | |
| JIMMIE LUNCEFORO BL DEC A VOCS. PRAT ALL | 1.00 EA. |
| WOODY HERMAN BL DEC. HAVE PRACT ALL | .80 EA. |
| COUNT BASIE BL DEC OR DK PRACT ALL | 1.00 EA. |

PROGRESSIVE RECORDS . ANY LABEL, IN STORE

ALL NEW L.P.'S DISCOUNT ON MOST ALL

SIDNEY BECHET ANY VICTOR HMV 1.35 EA.

EXAMPLE OF OUR PRICES

| | | |
|---------------------------------------|---------|--------|
| EARL HINES. CAVERNISM/ROSETTA | BR 6541 | 1.25 N |
| EARL HINES MAHOUSE/DARKNESS | VO 3379 | 1.25 N |
| NEW ORLEANS RHY KINGS | | |
| SHIM SHAM SAH WABBLE/ OA DA STRAIN GE | 5106 | 2.75 E |
| TIN ROOF/ THATS A PLENTY | GE 5106 | 2.75 E |
| JIMMY NOONE SWT LORRAIN/APEX | VO 1207 | 2.00 E |
| 4 OR 5 TIMES/EVERY EVENING | VO 1195 | 2.00 E |

LOUIS ARMSTRONG; OK 8000 SERIES. ALL VG TO E 3.00 EA.
KING OLIVER; GE 5000 SERIES IN E COND. AS LOW 4.00 EA.**YOU CANT JUST BEAT OUR PRICES**

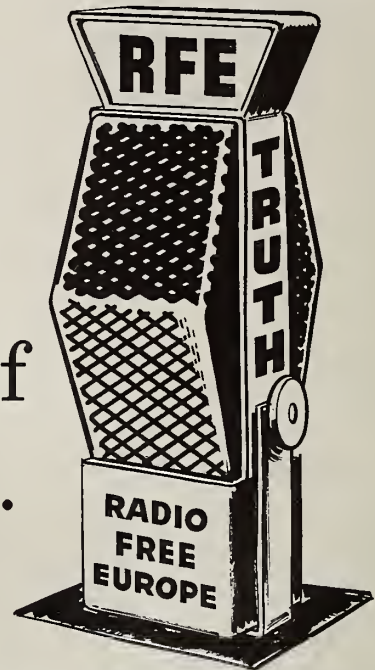
| | |
|---|----------|
| FLETCHER HENDERSON ANY ORIG VOC. VIC. BL .OE. | 1.30 EA. |
| BLUE NOTE 12" ANY | 1.00 EA. |
| KEY NOTE 12" ANY | 1.00 EA. |
| EARL HINES. PRACT ALL BB | 1.00 EA. |
| ERSKIN HAWKINS. PRACTICALLY ALL BB | 1.00 EA. |
| BIX BIEDERBECKE REAL BARGIN PRICES. ENQUIRE. | |
| JELLY ROLL MORTON HMV OR VICTOR. MANY | 1.50 EA. |

ST LOUIS BLUES AND STARDUST OVER 250
NONE HIGHER THAT 2.50 EA.NEW ORLEANS RHYTHM KINGS. GENNETTS, VG TO E
WILL ACCEPT 3.00 EA.
CHICK WEBB W. ELLA FITZGERALD BL OE. .80 EA.ALL E TO N CONDITION. WE DEFY ANYBODY
TO BEAT OUR PRICES. TO REMAIN IN FORCE UNTIL FURTHER
NOTICE.

HURRY ! ! ! GET THE PICK WHILE THEY LAST.

IN ORDER TO GAGE ACCURATELY OUR ORDERS,
PLEASE SEND SUITABLE DEPOSIT WITH ORDER.
IF RECORDS ARE OUT OF STOCK, DEPOSIT WILL
BE RETURNED SAME DAY AS RECEIVED.
EVERYTHING GUARANTEED AS TO GRADE.
BUY WITH CONFIDENCE, BASED ON OUR 15 YEARS
OF TRADING WITH THE "TRUE COLLECTOR"PLEASE GIVE TWO OR THREE ALTERNATIVES WHEN
ORDERING. THIS WILL SAVE TIME AND EXPEDITE
DELIVERY.

...in
the
cause of
Peace...



"Every American who joins this Crusade for the support of Radio Free Europe can be sure in his heart of these things:

1. He is supporting the cause of Peace throughout the world.
2. He is helping arm the spirits of captive people with *hope* and *courage*.
3. He is helping to keep Central and Eastern Europeans strong-hearted, nationally proud, determined to win *their own way* back to freedom.

I urge every American to support this independent American enterprise dedicated to strengthening the will-to-freedom."

Dwight D. Eisenhower

PRESIDENT OF THE UNITED STATES

Radio Free Europe is a public American enterprise supported by private citizens. A "Truth-Dollar" for RFE can help stop World War III *before it starts*. Send yours today to Crusade for Freedom (which supports Radio Free Europe), c/o your local postmaster.



RADIO FREE EUROPE
supported by
CRUSADE FOR FREEDOM

DISPOSITION

1 FIRST FOUR LETTERS OF COLLECTOR'S NAME

2 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

3 METHOD OF DISPOSITION: "SAL" FOR SALE AT PRICE INDICATED; "TRA" FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR SIDS, SEE PAGE 6. "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

4 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

5 CATALOG NUMBER OF RECORD.

6 LABEL OF RECORD.

ANOREW SISTERS

COCKEY MAYOR/PACK OUR THINGS DE 3245 - AUC 2.00 GOLD
 TUXEDO JUNK/RHUM BOOGIE DE 3097 - AUC 2.00 GOLD
 PENN 6-5000/BEAT ME DADDY B BAR OE 3375 - AUC 2.00 GOLD
 LOUIS ARMSTRONG W MILLS BROTHERS

W.P.A. / MARIE DE 3151 V AUC CLAR
 ASMUSSEN, SVENO
 ROCKIN CHAIR/DARKTWN STRUTTERS DD 777 M AUC PARR
 FRANK AUBURN
 MILLION \$ BABY/MAYBE VE 2404 G AUC FRY
 WOULD U LIKE TAKE WALK AUCTION CL 5212 V AUC FRY

LIST FREE
 BIX BEIJOERBECKE & HIS GANG
 JAZZ ME BLS/ JAZZ BAND BALL VO 3042V/E AUC CLAR
 BUNNY BERIGAN
 CHICKEN & YDU TOOK ADV DE 18117 N AUC FRY
 SHADOW/ MY FDRGOTTEN MAN VO 15891G/V AUC FRY
 BLYTHES BLUE BOYS
 SOME OD/TACK IT DWN CH 40062V/G AUC FRY
 CAB CALLOWAY
 HOY HOY/ RUSTLE DF SWING VD 4144 E S-A 1.50 PARR
 CAN YOU AFFORD TO PASS THIS UP?

52 BARGIN LISTS FOR \$1.00 AND THATS REFUNDABLE
 IF IN ONE YEAR YOU BUY \$10.00 WORTH WEEKLY S
 SPECIALLY LOW PRICED ITEMS. IF YOU SPEND
 PRDLIFICALY YOU HAVE THE BEST REASON TO JOIN
 A SELECT GROUP. THIS OFFER LIMITED TO 25 PERSONS
 ONLY. OPEN FOR LAST 7 PERSONS INTERESTED.
 LAST TIME I'M ADVERTISING FOR THIS PARTICULAR
 PLAN.

HOAGY CARWACHAEL
 GA./ROCKIN CHAIR VI 25494 V AUC FRY
 BARNACLE BULL/ ROCKIN CHAIR HMV 38139 V AUC FRY
 ROY CARROLL

ROLL ON MISS/ MOONLIGHT CL 5321G/V AUC FRY
 KING'S HORSES VE 2318 V AUC FRY
 CATALOGUES
 VICTOR JULY 1938 -- -- -- AUC FRY
 VICTOR MARCH 1937 -- -- -- AUC FRY
 COLUMBIA 1930 -- -- -- AUC FRY
 COLUMBIA 1929 -- -- -- AUC FRY
 BRUNSWICK 1930 -- -- -- AUC FRY
 BRUNSWICK 1931 -- -- -- AUC FRY
 BRUNSWICK 1939 -- -- -- AUC FRY
 VICTOR 1933 -- -- -- AUC FRY
 VICTOR MAR 1936 -- -- -- AUC FRY
 VICTOR SEPT 1936 -- -- -- AUC FRY

CHARLESTON CHASERS
 CINDERELLA BR/SINNERS CO 2133 G AUC FRY
 RED HAIR/LDVALE CD 1925 V AUC FRY
 BILLY COTTON
 GOT ANTS IN PANTS/HARLEM OK 14576 E AUC FRY
 BING CROSBY

SEND WANT LIST -- -- -- MIER
 DOZENS, DELETED ITEMS ALL -- -- -- N/ESAL 1.50 BROC
 DOZENS, FREE LISTS ALL -- -- -- E/NSAL 1.50 BROC
 DOZENS, NO MAILING CHARGE ALL -- -- -- N/ESAL 1.50 BROC
 SING SONG ISLAND/REMEMBER HAWAII IDE 4173 - SAL 1.50 GDLO
 TRADE WINDS/SONG OLD HAWAII DE 2775 - SAL 1.50 GDLO
 TO U SWHTRT ALDHA/ISLE GDLDEN DE 3309 - SAL 1.50 GDLO
 THATS FOR ME/RHYTHM ON RIV DE 3309 - SAL 1.50 GDLO
 VERY THOUGHT OF U/MOON WAS YEL DE 179 - AUC 1.50 GOLD
 WHEN MON COMES/ONLY FOREVER DE 3300 - AUC 1.50 GOLD
 GOT MOON IN POCKET/PLAIN LNSOME DE 18354 - AUC 1.00 GDLO

BRAO GOWANS RHAPSODY MAKERS

I'LL FLY TO HAWAII GE 3408G+ AUC WHIS
 FOUR LEAF CLOVER/SUNNY HAWAII GE 6039V/-AUC WHIS
 ANNAH'S HOT SHOTS
 MY HANDY MAN/WHY SHOULD BB 6414 E AUC PARR
 HARO TO GET RECORDS
 ON HARD TO GET LABELS IS -- -- -- SALM
 MY SPECIALTY. WHEN OTHERS -- -- -- SALM
 GIBE UP TRY ME - NOW! -- -- -- SALM

EARL HARLAN
 AFTER SUNDOWN/LOVE SCENE PE 15847 G AUC FRY
 HARLEM HOT CHOCOLATES
 SING YOU SINNERS HOW 1045 E AUC FRY
 FIVE HARMANIACS
 CAROLINA BOUND/SLEEPY BLS BR 70028+ AUC CLAR
 FLETCHER HENDERSON
 SUGAR FOOT/ CALL EM BL CO 395 G AUC FRY
 PHIL HUGHES

CRAZY SONGS/WHISTLIN HA 1313 V AUC FRY
 HUTSY TUTSY GANG
 AINT MISBEHAVIN/LOWDOWN BR 4335 G AUC FRY
 DIGA DIGA DO/LOW DOWN BR 4014 G AUC FRY
 JAZZ SWING
 SEND FDR LIST -- -- -- KAIS
 BUNK JOHNSON
 SOBBIN BLS/SOMETIMES MY BURDEN JI 16 N AUC PARR
 JUNGLE BANO
 TIGER RAG PTS 142 BR 4238 E- AUC CLAR
 ART KAHN
 LETS HAVE PARTY/ BUY BLUE ME 12415 E AUC FRY
 LOLOY KEATING
 PASSING TIME WITH ME VE 2214 V AUC FRY
 ANOY KIRK
 WHATS YOUR STORY/LAY ME DWN TO DE 3306 - AUC 1.00 GDLD
 KNICKERBOCKERS
 ME/SLDW BUT SURE(BG) COE 360 E AUC FRY
 WHERE CAN U BE/WONDER CO 2241 V AUC FRY
 LANG-VENUTI
 BEALE ST BL/ AFETR U GONE ME 12294 V AUC FRY
 GEORGE LEWIS N.O. STOMPERS
 CARELESS LOVE/ DONT GO AWAY CL 10 N AUC PARR
 TEO LEWIS

DALLAS BL/ ROYAL GARDEN CO 35684 N AUC FRY
 SWEET SUE/OLD SHANTY CO 2652 G AUC FRY
 THESE LISTS READY NOW -- -- FREE!

MILLER, T.O., B.G., HAMP, BING, WDDOY, DUKE, KNETDN, KRUPA, BDP, SWING, MODERN LIST -- -- -- SALM
 DIXIELAND LIST, L.P.-E.P. LIST -- -- -- SALM

LIST
 FREE AUCTION -- -- -- KAIS
 LOUISIANA SUGAR BABES
 THOU SWELL/ PERSTIAN RUG VI 21346 G AUC FRY
 OICK MCBONOUGH
 SCENE CH/BALL (BERIGAN) ME 60808 V AUC FRY
 FRUST MOON/ TEA (BERIGAN) ME 70111 V AUC FRY
 THEE I SWING/ MOUND (BERIGAN) ME 70107 G AUC FRY
 MCKINNEYS COTTON PICKERS
 WABBLE/ WILBERG VI 21611 V AUC FRY

METRONOME ALL STARS VI 26144 V AUC FRY
 BLUE LOU/ BLUES
 GLENN MILLER
 MW LAST GOODBYE/LADIES IN-LDVE BB 10229 V AUC PRIN
 STAIRWAY STARS/TD YOU BB 10276V/E AUC PRIN
 CINDERELLA/MOONLDVE BB 10303 V AUC PRIN
 LAST NIGHT/MELANCHOLY BB 10423 E-AUC PRIN
 PDLKA DOTS/WHAT'S THE MATTER- PRIN
 STARUST/MELANCHOLY BABY BB 10657E-/VAUC PRIN
 300 OTHER BLUEBIRDS -- -- -- PRIN

JELLY ROLL WORTON
 FUSSY MABEL/PONCHATRATH VI 38125 E AUC MIER
 BLUE BLOOD BLS/ MUSHMOUTH BB 8201 N AUC MIER
 LDW GRAVY/STROKIN AWAY BB 8302 N AUC MIER
 CANNON BALL BLS/ GRANDPAS BB 10254 N AUC MIER
 DR JAZZ STOMP VI 20415 N AUC WHIS
 SHOE SHINERS DRAE/K.C. STOMP HMV 10151 M S.A 2.50 PARR
 MUSICAL STEVEOORES
 HAPPY RHYTHM/HARDMUD CO 14406N/E AUC FRY
 REO NORVO
 KNCKIN WOOD/ HOLE IN WALL BR 6562 V AUC FRY
 REO NICHOLS

LITTE GIRL/ SLDW BUT SURE BR 6138 E AUC FRY
 ALICE BL GDWN/PRETTY GIRL BR 6826 E AUC FRY
 SUGAR/COTTON VI 21056 G AUC FRW
 KING OLIVERS JAZZ BANO
 RIVER SDE BLS/WORKINGMAN BLS OK 40034E/-E-AUC WHIS
 KING OLIVER
 ST.JAMES/SMILING VI 22298 F AUC FRY
 SMDMAY/DEAD MAN VO 1059 F AUC FRY

WABBLE/ WILBERG VI 21611 V AUC FRY
 METRONOME ALL STARS VI 26144 V AUC FRY
 BLUE LOU/ BLUES
 GLENN MILLER
 MW LAST GOODBYE/LADIES IN-LDVE BB 10229 V AUC PRIN
 STAIRWAY STARS/TD YOU BB 10276V/E AUC PRIN
 CINDERELLA/MOONLDVE BB 10303 V AUC PRIN
 LAST NIGHT/MELANCHOLY BB 10423 E-AUC PRIN
 PDLKA DOTS/WHAT'S THE MATTER- PRIN
 STARUST/MELANCHOLY BABY BB 10657E-/VAUC PRIN
 300 OTHER BLUEBIRDS -- -- -- PRIN

JOANGO REINHART

CHICAGO SW 2 N -- 2.00 BUTT
 BLUE LIGHT BLUES SW 20 N -- 2.00 BUTT
 GABRIELS SWING SW 26 N -- 2.00 BUTT
 BIG BOY BLUES SW 32 N -- 2.00 BUTT
 ECHOES OF SPAIN SW 65 N -- 2.00 BUTT
 DOUCE AMBIANCE SW 183 N -- 2.00 BUTT
 STARUST HMV 4496 N -- 1.00 BUTT
 BLUE MOON HMV 4497 N -- 1.00 BUTT

MANY OTHERS, BEND WANTS
 OICK ROBERTSON
 MOST DECCAS -- -- -- SEND WANTS
 AORIAN ROLLINI
 OL PAPPY/WRONG SIDE PE15876 V AUC FRY
 RAISED MY HAT/SITTIN PE15855 E AUC FRY
 SO GOODBYE/EVERYTHING PE15831 E AUC FRY
 COFFEE IN MORN/SONG PE15861 E AUC FRY

ERNESTINE SCHMANN-HE INK
 I UNO B VA V188139 -- -- -- MCKI
 SEND FOR FREE LIST
 1600 RECORDS AT LOW PRICE -- -- -- SAL -- -- -- KEND
 SEND FOR FREE LIST -- -- -- SAL -- -- -- KEND
 SEND FOR FREE LIST -- -- -- SAL -- -- -- KEND

QINAH SHORE
 NO LAUGHING MATTER/BOY TT BAD BB 11357- AUC 1.50 GOLD
 PINE - TOP SMITH
 PINE TIP/BOOGIE WOODIE VO 1245 F AUC FRY
 JOE SULLIVAN
 GIN MILL BLS/HONEYSUCKLE ROSE PAE 1686 N S.A 2.50 PARR
 SWEET BANOS

SEND WANTS
 RUOY VALLEE -- -- -- MIER
 SEND WANT LIST -- -- -- MIER
 OIKE WILSON
 BEALE STREET BLS PE15617 G AUC FRY
 TEDDY WILSON
 WHAT LIT MOON GAN DD CD 36206 NAUC FRY
 MISS BROWN/ WISHED DN MDON CD 36205 NAUC FRY
 WHY WAS I BDRN CO36283 N AUC FRY

PAUL WHITEMAN & ORCH
 GEORGIE GEORGE/DH YOU HAVE CD 14916+ AUC CLAR
 JACK WHITNEY
 PLEASE DONT TALK CL 5270 G AUC FRY
 WHOOPEE MAKERS

HONEY CA 9130 G AUC FRY
 HDNEY BA 6347 G AUC FRY
 MAKIN FRIENDS CH 999 V AUC FRY
 HONEY PA3606 G AUC FRY
 TIGER RAG/ST LOUIS BL RD 1453 V AUC FRY
 LDVALE AND SWEET RD 1068 G AUC FRY
 MAKIN FRIENDS CO36010 N AUC FRY
 BUGLE CALL/ ST LOUIS BL PE15126 F AUC FRY
 ST LOUIS BL RD 366 V AUC FRY

CLARENCE WILLIAMS ORCH
 SISTER KATE/BEAU KOD JACK QRS 7044E+/EAUC -- -- -- WHIB

WANTED

ANY RECORDING GROUP
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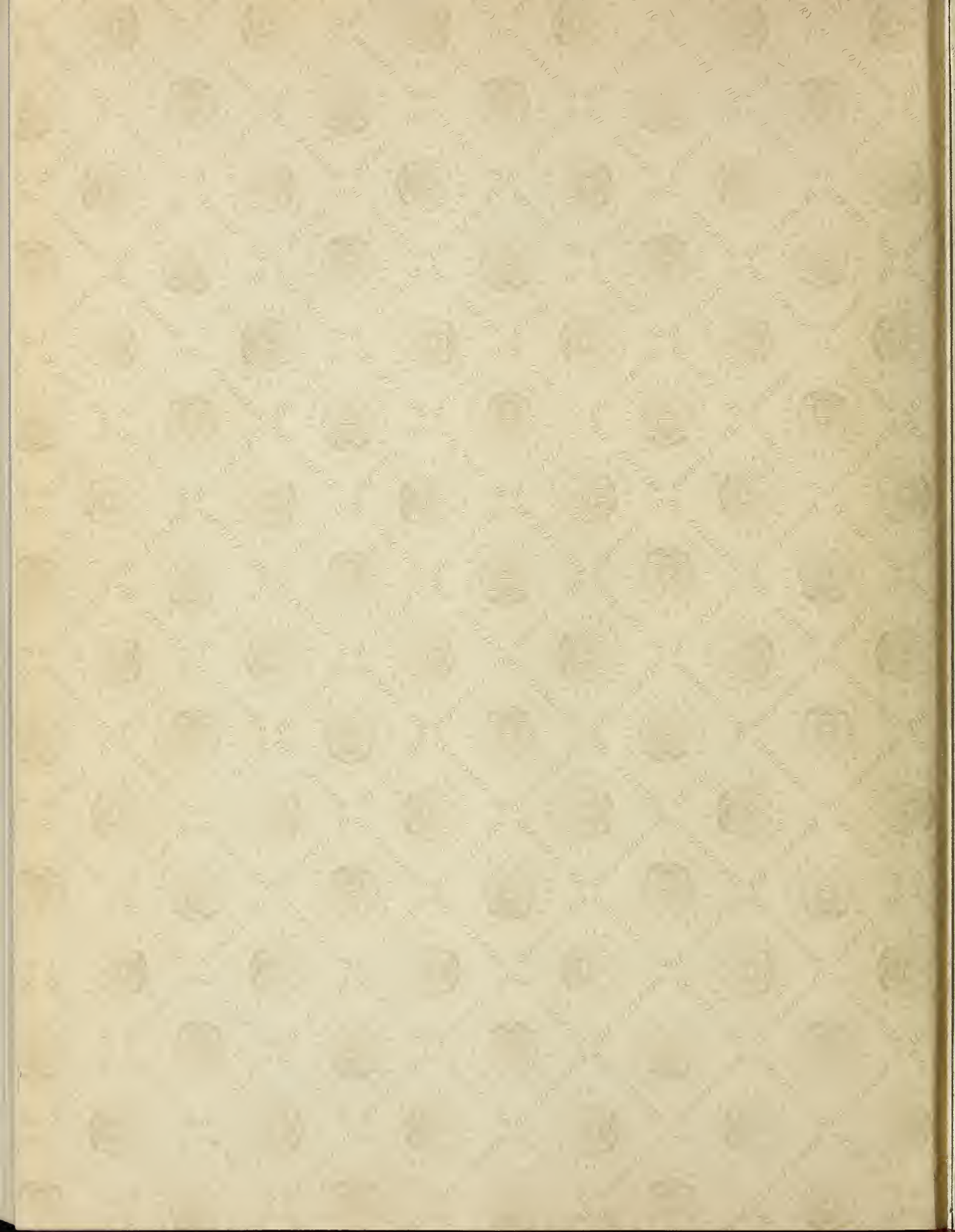
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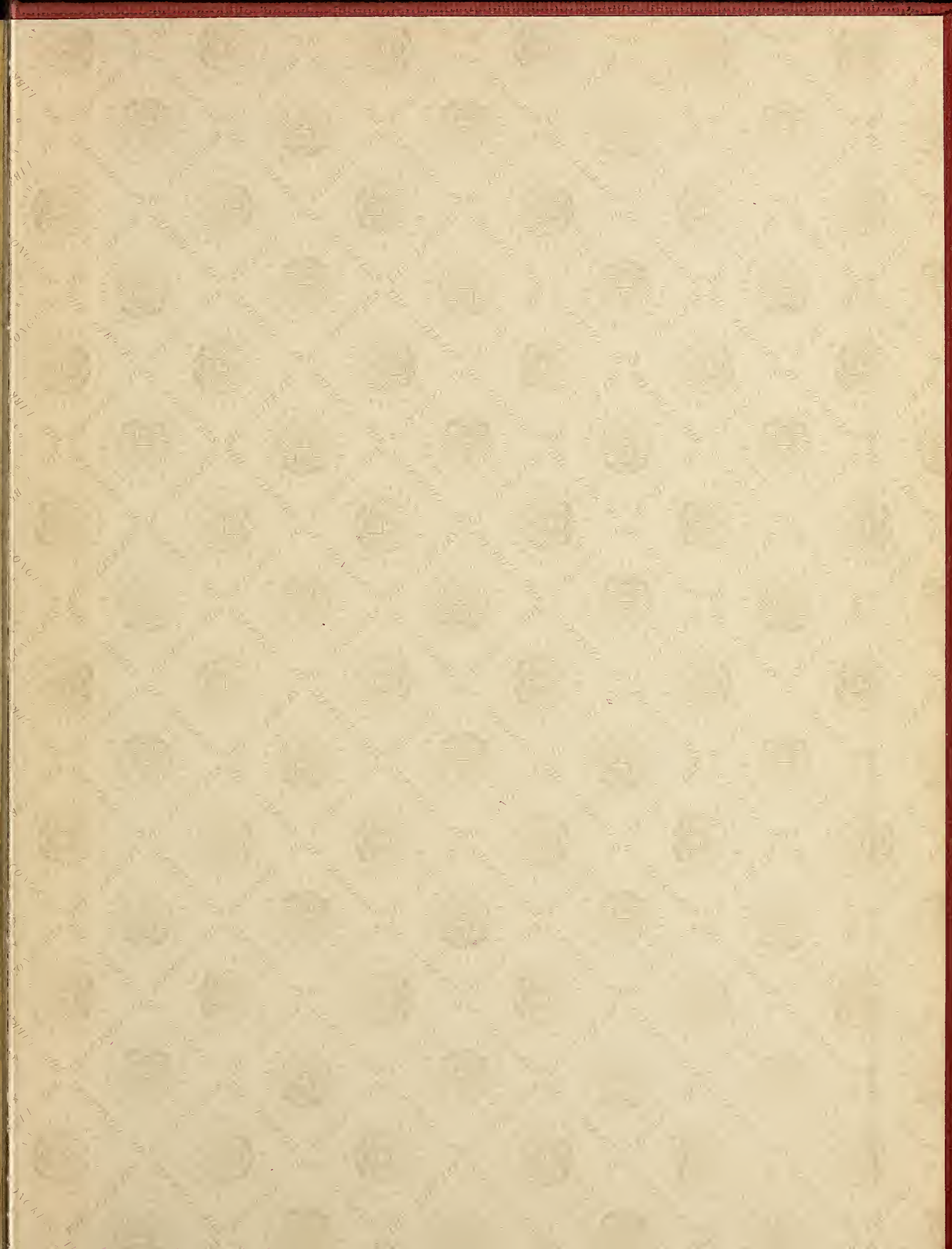
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