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From Minstrelsy to Jazz

Chapter Nine of the Anthropology of Jazz by Ernest Borneman

The story of jazz in America is the story of the American Negro's emancipation from slavery. The most important steps of this cultural and political development are reflected with extraordinary accuracy in the development of Afro-American music from minstrelsy to ragtime.

Minstrelsy, as we are using the term, does not begin with Daddy Rice and Dan Emmett but with the very recognition of the Negro as a contributor to the music of America. In 1782 Aird's "Selection of Scottish, English, Irish and Foreign Airs" published a Negro Jig in the very same edition which contained the first printing of the Yankee Doodle. In 1784 Thomas Jefferson in his "Notes on Virginia" spoke for the first time of the "natural musical talents" of the Negro slaves. Fifteen years later, in 1799, the acknowledgment bore fruit in the first Minstrel Show.

This most characteristic of all early American forms of showmanship was, like so many other Americanisms, invented by a European. Johann Christian Gottlieb Graupner, born in German Hanover on October 6, 1767, came to England with Haydn's orchestra in 1791 and went on to America in 1795. On December 30, 1799, at the Federal Street Theatre, in the most American city of Boston, at the end of the second act of Oroonoko, Graupner, dressed and painted as a Negro, sang The Gay Negro Boy to his own accompaniment and started in this peculiar manner what was to become the most popular American entertainment for half a century to come.

In 1830 Thomas "Daddy" Rice sang Jim Crow in Pittsburgh and in 1843 the Virginia Minstrels started the racket at full blast, followed by Dan Emmett, Frank Brower, Dick Pelham, Billy Wiltlock, H. C. Work, Stephen Foster, L. V. H. Crosby, James Power, John Power, F. S. Pike, F. Lynch, J. H. Burdett, E. P. Christy, and all the others.

By 1852, the popularity of minstrelsy had reached such proportions that the staid Albany State Register was forced to come out with this piece of badinage: "... The last Negro melody is on everybody's tongue, and consequently in everybody's mouth. Pianos and guitars groan with it, night and day; sentimental young ladies sing it; sentimental young gentlemen warble it at midnight serenades; volatile young bucks hum it in the midst of their business and their pleasure; boatmen roar it out stentoriously at all times; all the bands play it; amateur flute players agonize over it at every spare moment; the street organs grind it out at every hour; the 'Singing Stars' carol it on the theatrical boards and at concerts; the chamber maid sweeps and dusts to the measured cadence... the butcher's boy treats you to a strain or two of it as he mixes it up strangely with the harsh ding-dong accompaniment of his tireless bell..." In short, here we had the beginning of the modern wave of Tin Pan Alley hit tunes.

Out of this mid-nineteenth century vogue of "Negro Melodies" and "Coon Songs," there grew the ragtime era which culminated at the turn of the century and merged thereafter almost imperceptibly into the jazz era. The precise dates and borderlines separating these consecutive stages of Afro-American music from each other are, of course, as vague and arbitrary as, say, the borderline separating the jazz era of the nineteen 'twenties from the swing era of the 'forties. Jazz survives in today's swing music as ragtime survived in jazz. What separates these musical idioms from each other is their social and political background rather than their structural pattern, and it is the minstrel show in particular which reflects this background with unfailing accuracy.

Five consecutive stages of the Negro's cultural and political development are most clearly recognizable in the changing attitude of the minstrel show towards its protagonist. In its first stage, which might be dated from the time of the Stamp Act, the Negro was treated mainly as a barbarous, comic and somewhat childish figure. This was the natural attitude of society resting securely on the benefits of slavery, unchallenged by moral and economic opposition and thus amicably paternal in its attitude to the "good nigger" who took his fate as God's will. The development of this attitude was clearly reflected in Tea's Negro Dance of 1767, Hallam's Mungo in Bickerstaffe's
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**1519—MUGGSY SPANIER AND HIS RAGTIMERS**

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Muggsy Spanier, cornet; Pee Wee Russell, clarinet; Miff Mole, trombone; "Boomie" Richman, tenor sax; Eddie Condon, guitar; Gene Schroeder, piano; Bob Haggart, bass; George Wettling, drums.

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**COMMODORE MUSIC SHOP**

136 East 42nd Street, Call MUrray Hill 2-7967, New York City
"Padlock" of 1768, *Fan Tan* in Bur- 
Philosophy* in 1796, *A New Negro Song* in 1797, *Negro and Buckra Man* in 1811 
and the *Bonja Song* of 1813.

The second stage began around 1787, 
when the abolitionist movement started to 
question slavery’s moral status. Almost 
immediately the minstrel stage turned to 
the Negro with a new attitude of pity 
and compassion. Thus the Negro begins 
to emerge as a tragic figure in George 
Colman’s *Inkle and Yarnoo* of 1787, and 
this development continues with *Pity for 
Poor Africans* in 1788, *The African* dur-
ing the same year, *The Negro Boy* in 1792, *The Desponding Negro* in 1793, 
*On Slavery* published in 1797, *Paul and 
Virginia* in 1800, *The Dying Negro* in 
1809 and the *Negro Lament for Mungo 
Park* in 1827.

With the Victory of Plattsburg, a third 
stage of development begins. The Negro 
seizes to exist as a figure of fun or of 
compassion and begins to emerge as a 
patriotic character. In 1814, Micah Haw-
kin’s *Siege of Albany* sets the stage for 
this new attitude. During the next year, 
1815, *The Guinea Boy* takes up the same 
trend, and this is followed in 1823 by 
*The Tailor in Distress*, in 1824 by *The 
Battle of New Orleans* and later that 
year by *Massa George Washington*.

The fourth stage, minstrelsy proper, 
starting in 1799 with Graupner’s *Gay 
Negro Boy*, may be considered as a 
summary of all preceding tendencies. It 
is characterized, however, by a further 
advance in social and political awareness 
which is reflected in the use of actual 
folk song material, both African and 
European in origin. *Opossum Up A Gun 
Tree* in 1822, *Jim Crow* in 1830, *Zip 
Coon* in 1834 and *Old Dan Tucker* in 
1843 represent four significant steps in 
the development which, in 1862, led to 
Lucy McKim’s *Dwight Magazine* letter 
and thus to the first recognition of Afro-
American music as an autonomous form 
of American folk music. For whereas the 
earliest appearance of the Negro on the 
American stage was but an appearance of 
burnt cork on a white performer’s face, 
the actual substance of minstrelsy as it 
developed into a mature art was con-
tributed by the Negro himself and not 
by his blackface imitators.

From the heyday of minstrelsy, through 
the transition stage of coon songs, to the 
equality of the Negro idiom which 
culminated in the application of ragtime 
to the blues, the whole movement hinged 
on a few Negro key figures—James 
Bland, Gussie L. Davis, Samuel Lucas, 
Sydney Perrin, Scott Joplin, Tom Tur-
pin, Irving Jones, Ernest Hogan, Shelton 
Brooks, John Black, W. C. Handy, 
Clarence Williams, Jim Europe, Will Marion 
Cook, Walker and Williams, Cole and 
Johnson, Sissle and Blake.

Ragtime, in its widest meaning, of 
"ragged time," i. e., syncopation, was the 
defining mark of Negro progress within 
this movement. Melodically and harmon-
ically, minstrelsy was a white man’s art. 
Only the performer, not the composer, 
marked early minstrelsy as an African 
departure—in its vocal timbre and vibrato 
and in the peculiar enunciation of Negro 
speech. Not until the advent of ragtime 
did minstrelsy show any African influ-
ence on the composer’s part.

James Bland’s songs, like Stephen For-
ter’s and Dan Emmett’s, showed very 
little use of Negro folk themes. Sydney 
Perrin’s songs resembled Bland’s when 
they made their first appearance on the 
imstrel stage. His *Mammy’s Little 
Pumpkin Colored Coons*, for instance, 
showed no syncopation when it was first 
published in 1897, but within one year it 
re-appeared as part of *Ragtown Rags*, a 
medley of "Coon Song Hits," and this 
time the tune had been transferred into 
out-and-out ragtime. Coon songs, there-
fore, mark the transition stage from 
inminstrelsy to ragtime; by the turn of the 
century it had become impossible to de-
fine the difference between syncopated 
coon songs like Walker and Williams’ 
*I Don’t Like No Cheap Man* and vocal 
rugtime like *Scott Joplin’s Ragtime Dance 
Song*. All the old standbys like 
*Old Black Joe*, *Zip Coon* and *Old Dan 
Tucker* made their re-appearance as rags 
tunes. Gradually ragtime spread 
from the accompaniment to the melody, 
and before the white audiences could 
make out what was happening to them, 
Negro ragtime had pushed the old burn-
cork imitations off the minstrel stage.

Negro ragtime had been preparing for 
this invasion of the White Man’s popular 
music ever since the Negro pianists of the 
St. Louis and New Orleans bawdy 
houses had noticed the Negro brass 
band’s tendencies of shifting the accents 
of all march tunes from strong beats to 
weak ones and had tried to produce 
similar effects on a piano keyboard. It 
was therefore no accident that the first 
rugtime tunes sounded like off-beat march 
tunes and that the music-hall type of 
themetic material made its appearance in 
rugtime a good decade after the original 
*tempo di marcia* rags. Common to both 
stages of ragtime development, however, 
and characteristic of their immaturity as
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The February Jazz Issue of Esquire

Announcing the winners for Esquire's 1945 All-American Jazz Band, and Esquire's All-American New Stars—selected by a board of 22 leading jazz critics and writers. This great issue of Esquire also gives you Barry Ulanov's "The Blues for the Times" . . . and many other jazz-minded articles and stories. At your newsstand January 15.

Esquire's 1945 Jazz Book
Published by A. S. Barnes & Co.*

A brand-new Esquire Jazz Book, edited by Paul Eduard Miller. Here are comments by the 22 experts on their choices for Esquire's All-American Jazz Band, lists of their favorite records, and biographies of about 100 musicians named; additional biographies of some 50 New Orleans musicians; lists of all important jazz records and events of the year; wartime hints to record collectors; a complete history of New Orleans jazz; articles by Leonard Feather, Paul Eduard Miller, George Hoefer, and James Crenshaw; and 24 full pages of hot jamming photos. On sale about January 12 at newstands, book and department stores, record shops, PX and ships' stores. $1.

Two Concerts
By Members of Esquire's All-American Jazz Band
Wednesday, January 17, in Los Angeles and New Orleans

- Duke Ellington and his band plus six winners in Esquire's All-American Band. At the Philharmonic Auditorium, Los Angeles. Gross proceeds to Volunteer Army Canteen Service.
- Louis Armstrong and other All-American Band winners plus New Orleans jazz old-timers, celebrating 50 years of New Orleans jazz. Municipal Auditorium, New Orleans. Sponsored by the National Jazz Foundation.

1½-Hour Broadcast of the Concerts
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Hear this great broadcast over the Blue Network from Los Angeles, from New Orleans, plus 15 minutes of Benny Goodman and his quintet and Mildred Bailey in a studio broadcast from New York. Featured will be playing by musicians simultaneously from all three cities. The show will be broadcast to the Armed Forces overseas, and shortwaved to South America.

*A. S. Barnes and Co. is the parent company of Smith and Durrell, publishers of the Record Book, the Jazz Record Book, and Panassie's The Real Jazz.
Afro-American folk idioms, was the fact that no traditional Negro tunes of the spiritual, worksong or blues type were ever used by early ragtime as thematic material. Ragtime, like minstrelsy, was a white man's adaptation of a limited number of Negroid characteristics, and it remained a white man's entertainment despite the fact that Negroes themselves were largely responsible for the propagation of both idioms.

Syncopation in early ragtime was still crude, monotonous and repetitive. After a crotchet had begun the bar of common measure, the second beat would frequently be a minim, thus automatically preventing the third beat from being accentuated; or the fourth beat of one bar might be tied to the first beat of the next with the result that no emphasis could fall on the latter. This principle was varied in an infinite number of ways and was, of course, not confined to crotchets and minimis; but two results were always present: on the one hand the total time occupied by each bar remained constant as regards mere duration, but, on the other hand, by a continual fluctuation of accent and frequent tied notes, the rhythm, instead of flowing or marching forward in regular measure, constantly jumped, hesitated, or even stood still for a moment while the rest of the music moved on.1

This primitive form of syncopation, crude and mechanical in comparison with the later developments of jazz and blues, remained in fashion from 1895 to the end of the first world war, even though the development of jazz itself had begun more than a decade before this date. The tradition was still noticeable in 1917 when George Gershwin composed his Rialto Ripples, a rag in the style of Scott Joplin's Maple Leaf Rag, and in Zez Confrey's Kitten on the Keys, which followed the Ben Harney manner of syncopation.

Ragtime insinuated itself into the white man's affections not only from the stage or through piano sheet music, but mainly from the ballroom and through a series of new dances and new dance steps which gradually prepared the American ballroom style for the African complexities of off-beat dancing. It was at this turn of the century that the Negro first became the progenitor of a native American dance tradition as opposed to the British ballroom style, from the slow drag, the ragtime shuffle and the cakewalk to the fox trot, the charleston,2 the black bottom, the Lindy hop and all the vast complexities of the modern jitterbug variants. American dancing developed further and further away from its European models and came to resemble the African prototype to an even greater extent.

The signal advent of this development was the Chicago World Fair of 1893 which gave the widest possible publicity to the new Negro dances that were to model the ballroom style of the ragtime era—the cakewalk, the pasamala, the hoochie koochie, the bully dance and the bombershaw.

Most of the tunes of these dances were of European origin, but their rhythmic beat and their off-time steps as performed by Negro dancers were unmistakably of African origin. George W. Lee, in his history of Beale Street, gives this description of the pasamala as performed by Negro entertainers in a fin de siècle Beale Street parlour:

"Beneath the bright lights of her crowded dance hall, in the centre of the floor, was a pasaboard where her brown beauties clad in red velvet trunks danced the Pasamala... the girls chanted as they danced..."

First you do a rag, then you bombershaw.

Do a sidestep, dip, then you go the other way.

Shoot along the line with a Pasamala,

Back, back, back,—Don't you go too far!"

But where the steps and the timing of these tunes were of African origin, the tunes themselves were mostly adapted from European prototypes.1 Ernest Hogan's Pasamala, though composed by a Negro, went back to an Irish strain for its main theme. Irving Jones's pasamala, My Honey, composed by a Negro in 1894, took the theme of its chorus from that old English broadside A Moste Strange Weddying of the Frogge and the Mouse which survived in Virginia as Frog Went a-Courting and later furnished the basic melody for What You Gonna Do When De Crawfish Gone and What Kind of Pants Does the Gambler Wear.3 Similarly, the cakewalk tunes, like Kerry Mills' Georgia Camp Meeting, were Anglo-Saxon or Gaelic rather than African by inspiration, but when these tunes were danced by Negro entertainers like Johnson and Dora Dean who created the step for the cakewalk, they became pure Africanisms in timing and expression. Thus "the cakewalks furnished the great introduction of rhythm to the Northern Whites. After getting used to a small sample of the substance, the nation was ready to accept the real thing,—genuine Negro ragtime."4

The invasion of an African idiom not only into the whole popular music of another continent but also into its dance
patterns is so extraordinary a phenomenon that it would properly require more attention from the sociological point of view than from that of the musicologist.

A common focal point for both views, however, might well be considered to centre around the social significance of syncopation.

The history of all European music has been a striving for order and precision in all elements of music, but especially in that of meter and rhythm. The regular beat, therefore, has always been the symbol of order and discipline while the irregular beat and the displacement of accents has invariably been symptomatic of a sense of revolt and rebellion not only against the traditions of music but also against those of society. It was therefore highly appropriate that Beethoven would use syncopation in conjunction with clashing discords in that celebrated passage of the first movement of the Eroica where his republican hero seems to be contending against the slings and arrows of a determined opposition. So, too, he syncopates (more mildly this time) when in the third Leonora overture he is setting before us a theme typifying the courageous struggle of a devoted wife against a brutal tyranny which has imprisoned her husband.

It is appropriate, also, that Schumann (the apostle of revolutionary Romanticism) should celebrate his great venture by defying the rigour of strict time in the opening of his Manfred overture, in several passages from the first Symphony in B Flat, in many places throughout his music for pianoforte solo, and in the second subject of the finale of the concerto for piano and orchestra.5

It is certainly no accident that those rebellious peoples, the Scots and the Magyars, should belong to the few that use syncopation in their folk-music. Wilder Hobson suggests a Freudian explanation to the effect that the eccentric accents of syncopation cater to a subconscious desire of getting out of the rut, of getting away from the tyranny of convention. It is only in jazz that this "eccentricity" becomes constant. The eccentric shifting of accent is continual. To quote the title of a jazz trumpet solo, it is "plenty off centre."

Indeed, jazz can only be understood as a sign of the violent social rebellion that began with the first world war and led through the series of European revolutions to the second war and to the vast spiritual disturbance which was best summed up by Pekhanov: "All deep social changes are preceded and followed by disturbances of all the 'established' viewpoints in art, science, and philosophy." 6

Until the advent of Negro slavery in America, the European tradition of music —unlike that of European literature, painting and architecture—had remained essentially free from the influence of other races. In Eastern Russia there was a meeting with Asiatic music but it never surmounted the Urals. In Southern Spain there was a meeting with Moorish music but this did not surmount the Pyrenees. Thus the African influence in America was the first revolutionary movement in music directed against the autocracy of the European tradition which had conquered American music.

Considered in this manner, jazz is a more revolutionary development in music than any form of modernism, more un-ruled than the atonalism of Schoenberg, more ambitious than the experiments of Stravinsky and Bartok. Its revolutionary aspect can be found in the general democratisation of the orchestra—in the disappearance of the composer, of the conductor and, in the best of the collectively improvised jazz, even of the soloist; in the decisive break with the monopoly of academic education which had made a ruling class of those who could afford to pay for academic training; in the general break with the necessity of an education in musical theory and in the re-introduction of something closely akin to the mediaeval guild system of education by practical example which re-appears in jazz training as the process of "sitting in."

Thus jazz was a high explosive, loaded with the tension of two hundred years of suppressed Negro revolts. But at the same time it had all the potentialities of a cultural opiate—just because it was loaded with the spirit of unsuccessful revolt. Ellington, considering jazz as the Negroes' reaction in the plantation days to the tyranny they endured, says very pointedly, "What they dared not say openly they expressed in music." Thus jazz became music which was created as a substitute for action, an escape from action, and thus a singularly well suited soporific for the American citizen who saw that things were not quite what they ought to be, but who was too indolent to take action against the way things were developing.

To sum up, jazz, at its best, became the American Negro's music of protest and assertion. Jazz, at its worst, became the white man's music of indolence and escape; more than even the movies, it has become the opium of the people. From (Continued on page 11)
Jelly-Roll was Right

By Jazzbo Brown

The future of jazz is assured and New Orleans music will not die after all. The National Jazz Foundation is going to take care of everything. With the well-known impresario, John Hammond, Jr., at the helm it began its activities in the best possible manner: by bringing back to the cradle of jazz one of its wandering children, an obscure young musician named Benjamin Goodman. Mr. Goodman and his accompanist, Mr. Theodore Wilson, are according to all reports extremely talented and deserve all the financial aid they were able to obtain from the National Jazz Foundation. This aid will make it possible for them to pursue their musical educations. Messrs. Goodman and Wilson appeared at the first concert organized by the Foundation and performed new and highly original interpretations of New Orleans music, characterized by great imaginative powers and enriched by the admirable tendency of always forgetting the tune that was being played. In appreciation of his great gifts Mr. Goodman was presented with a check said to be in the neighborhood of fifteen hundred dollars. The nationally renowned clarinetist and bandleader, George Lewis, also happened to be in New Orleans at the time. Lewis, who has made fabulous sums of money during his illustrious career, and who had just finished a picture at MGM, was happy to publicize the event and assure its success. He revived a quaint old custom, put his hand on a truck and drove through the city, playing at certain key intersections. Through his generous efforts a huge audience was present at the concert. The National Jazz Foundation then heroically decided to make a symbolic gesture and offered George Lewis four dollars.

* * *

Flying back from Montreal was a hectic experience for a group of New York jazzmen who had just given an audience of amiable Canadians a taste of the real stuff. There was more fog in the air than saliva in Pee Wee's clarinet. Russell, well aware of this state of things, tried at a particularly enervating moment to say a few words of wisdom. All that came out, however, was a basso profundo squeak, curiously similar to the "dirty" sonorities his followers at Nick's have admired for years.

* * *

America for the Americans! Jazzo Brown is fed up with all these foreigners who become jazz critics at the drop of a California Ramblers record. As if the English Deuce, the old-Frenchman, the rodent-specialist Belgian, the jive-loving Dane and the eminent Javanese composer-critic were not enough, a certain Turkish pseudo-expert, familiar to some readers of the Changer, is beginning to throw his 110 pounds around. American critics arise!

* * *

Not to be outdone by Panassie, Paul Eduard proudly published his all-time titian selections on each instrument. Hugues, the old master, forgot to mention several important names. So, in our opinion, has P. E. He lists these eight as the great piano players: Wilson, Żurke, Waller, Guarnieri, Jelly-Roll, Tatum, Mary Lou, and the Earl. How could he forget Eddie Duchin and Tony Jackson?

* * *

Leonard and Phil are two birds of a Featheringill. Which one of the two will win the nomination of King of the Riffs? Leonard is represented by Hawkins and Tatum, but Phil is not far behind with Richard M. Jones.

* * *

About two years ago Kid Ory was playing bass and doubling on trombone (on very special occasions) in a jump and jive band in Los Angeles. Zutty Singleton was drumming in the same band. One night an old friend of Zutty's, a jazz collector from New York, came to see for himself how a band with two such famous musicians could produce such horrible music. Our collector was introduced as a person of some note by Zutty to the bandleader, who was a sharp cat if ever there was one. After a generous dose of jive-talk the bandleader asked our collector what tune he would like to hear. He requested Muskrat Ramble. The bandleader was taken aback by this strange request. He confessed he had never heard of that one before. He asked Zutty
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whether he knew that tune. Sure, Zutty said, it's a jazz classic. He then turned to Ory and asked him whether we were familiar with *Muskrat Ramble*. All Ory could say, in amazement and indignation, was "Man, I wrote it."

** ** *

The second edition of the Esquire jazz concert will take place in Los Angeles and New Orleans in a few days. We don't know how the famous critics and international authorities (among whom, we assure you, you will not find Jazzbo Brown) voted this year. Having seen the names of the voters, however, we are unfortunately most positive that the catastrophe of last year will be repeated. Williams and Russell will be in splendid isolation against the forces of take another, Trummy and blow that thing, Roy. Because of this state of affairs, we would write the following letter to Arnold Gingrich, editor of Esquire magazine, if we knew him:

"Do you realize, Mr. Gingrich, how much you can accomplish for jazz? We don't question the sincerity of your intentions, nor your admirable desire to make the people of this country more jazz conscious and more proud of their national music. We also respect your tastes in jazz. In fact, it seems to us that your feeling for jazz is much more profound than that of the two specialists who write regularly in your magazine. This was shown by the list of your favorite records. There are, in the very city where your jazz concerts will be held, a number of great musicians who not only deserve to reveal their artistry to a large audience such as your concerts will have, but whose appearance under your auspices would honor you and make you one of the best liked figures among those whose interest in jazz music is sincere. By presenting on the same program representatives of modern swing such as Ellington, Tatum and Hawkins, and the great New Orleans jazzmen, you would immeasurably widen the appeal of your concert and give your audience the opportunity to judge for themselves which phase of American popular music is more admirable. Surely you are aware that your concert last year offered a very incomplete picture of the state of jazz music in this country; your audience was able to hear only a few styles of jazz interpretation, all more or less "modern," and New Orleans music was completely ignored. I appeal to you in the name of hundreds of jazz followers and ask that this error not be repeated. Allow me to remind you that these great New Orleans jazz musicians are now living and playing in Los Angeles: Kid Ory, Mutt Carey, Bud Scott, Ed Garland, Minor Hall, Zutty Singleton, Wade Whaley, Buster Wilson and several others. In New Orleans you have Bunk Johnson, George Lewis, Jim Robinson. Many other exponents of the New Orleans style are active in other parts of the country. There is Baby Dodds and Sidney Bechet and Omer Simeon and George Mitchell and Paul Lingle and Ellis Horne and Turk Murphy. To many of us these are the great men of jazz, these are the great instrumentalists people should know more about. We are confident that a band composed of some of these musicians would receive at least as much applause as any group of modern swingmen. Some of us also believe that if the public had the possibility to hear the New Orleans style interpreted by its great masters, very revolutionary changes would occur to its taste. The important thing, however, is that you have the power to bring New Orleans music to the attention of an entirely new and unsophisticated audience. By doing so you would make an essential contribution to the cultural consciousness of this country. Give the followers of jazz music the opportunity to decide for themselves whom they like more, Kid Ory or Jack Teagarden, Mutt Carey or Roy Eldridge, Bunk Johnson or Cootie Williams, Baby Dodds or Cozy Cole."

** Minstrelsy **

(Continued from page 8)

the earliest days of its childhood, jazz developed not like one being but like twins of whom the one became a prophet and the other a demagogue. It is up to us, the lovers and critics and collectors of jazz, to decide which of the two we will support and which of the two we shall conquer.

** REFERENCES **

1 *'ide Mendl: Jazz*
2 The Charleston has remained practically unaltered since its origin among the West African Ashanti some hundred years back. It has also survived in the West Indies and in Dutch Guiana where it was interpreted as a manifestation of spirit worship when a motion picture of it was shown. This was a wholly correct interpretation: the original meaning of the dance was that of ancestor worship. Cf. Herskovits, *op. cit.* p. 257.
3 I owe this information to Mr. R. Emmet Kennedy.
4 I owe a great deal of my information on ragtime to Mr. Roy Carew whose letters have corrected numerous misunderstandings in my first draft of this analysis.
5 Cf. *Mendl: Jazz*, for many of these references.
The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

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

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

<table>
<thead>
<tr>
<th>Label</th>
<th>Record ManUFACTURER</th>
</tr>
</thead>
<tbody>
<tr>
<td>AJ</td>
<td>Ajax</td>
</tr>
<tr>
<td>AP</td>
<td>Apex</td>
</tr>
<tr>
<td>AU</td>
<td>Autograph</td>
</tr>
<tr>
<td>BA</td>
<td>Banner</td>
</tr>
<tr>
<td>BB</td>
<td>Blue Bird</td>
</tr>
<tr>
<td>BR</td>
<td>Brunswick</td>
</tr>
<tr>
<td>RE</td>
<td>English Brunswick</td>
</tr>
<tr>
<td>BF</td>
<td>French Brunswick</td>
</tr>
<tr>
<td>BS</td>
<td>Black Swan</td>
</tr>
<tr>
<td>BU</td>
<td>Buddy</td>
</tr>
<tr>
<td>CA</td>
<td>Cameo</td>
</tr>
<tr>
<td>CH</td>
<td>Champion</td>
</tr>
</tbody>
</table>

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

N (New): Surface noise equal to an unplayed record: no visible or audible wear perceptible: original finish intact.
E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.
V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

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

"SAL": The record is for sale at the price indicated. First offer takes the record.
"AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.
"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the “WANTED” and “FOR DISPOSITION” sections shows the first four letters of the advertiser’s name. His address is shown on page [13]

Advertising Rates

CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

<table>
<thead>
<tr>
<th>Wants</th>
<th>5c each</th>
</tr>
</thead>
<tbody>
<tr>
<td>Items for disposition</td>
<td>10c each</td>
</tr>
</tbody>
</table>

Note: The above rates apply only to advertising submitted on our special ad forms.

The rate for classified advertising not submitted on these blanks is 15c PER ITEM

DISPLAY ADS

<table>
<thead>
<tr>
<th>Full Page</th>
<th>Half Page</th>
<th>Col. Inch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collectors' ads</td>
<td>$10.00</td>
<td>$6.00</td>
</tr>
<tr>
<td>Ads to set in type</td>
<td>20.00</td>
<td>12.00</td>
</tr>
<tr>
<td>Ads ready to photograph</td>
<td>10.00</td>
<td>6.00</td>
</tr>
</tbody>
</table>

Subscription Rate $1.50 PER YEAR

The Record Changer
Fairfax, Va.
Advertisers whose addresses are not shown elsewhere

ARGO: John J. Argo, 60 Tolman Street, West Newton 65, Mass. (Minimum order: $5.00.)

AVER: Harry Avery, 1138 East 15th St., Oakland 6, Calif.

BEAR: J. L. Beardsley, 1407 N. Franklin Pl., Milwaukee 2, Wis.

BROW: Bob Brown, 1616 8th Ave., No., Fort Dodge, Iowa.


BRM: Marvin Brown, 344 E. 6th St., New York, N. Y.

BUCK: Dr. W. H. Buck, 5009 Walnut St., Philadelphia 39, Penna.

CARM: Jack Carmody, 344 25th Ave., San Francisco 21, Calif.

CHOY: Robert Choy, 21 John St., San Francisco 11, Calif.

CONN: Joseph W. Connors, 6802 Emerald Ave., Chicago 21, Ill.

CRON: Guy C. Cronenberg, Jr., 1020 4th St., Garden City, N. Y.

DAVI: Bruce D. Davidson, 1424 Lincoln Ave., Colonial Manor, Woodbury, N. Jersey. (New records preferred.)


DESP: F. DeSparte, 1016 South Phillips, Sioux Falls, South Dakota.

EDEL: Sanford Edelestein, 975 Walton Ave., Bronx 52, N. Y.

EDIC: T. Eodic, 51 Leroy St., New York 14, N. Y.

EDMI: James Edmiston, 462 Southwood Ave., Sunnyvale, Calif.

FROS: Richard G. Frost, 58 Turnsworth Ave., Redwood City, Calif.

GENT: Frank G. Gentieu, 1514 Gilpin Ave., Wilmington, Dela.

HASS: Dale Hassell, 2174 North Talbot St., Indianapolis, Ind.

HENS: Floyd Henson, 5894 Delmar, St. Louis 12, Missouri.

IDER: J. Van Iderstine, Box 146, Wortendyke, N. Jersey.

JAFF: Sandie Jaffray, 145 Blecker St., New York, N. Y.

JENN: Jack Jennings, So. Glastonbury, Conn.


KAPL: Martin Kaplan, 1053 2nd Ave., New York 22, N. Y.

KAME: Sam Kamesar, 2049 North 14th St., Milwaukee 5, Wis.

KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.

LAUF: George Laufer, 2079 Wallace Ave., New York, N. Y.

MAZZ: Vincent Mazzella, 129 Lorraine St., Brooklyn, N. Y.

McKU: James P. McKune, Eastern District YMCA, Brooklyn 11, N. Y.

MEND: Sal Mendola, 75 E. 7th St., New York 3, N. Y.

MERE: Harry Mereness, 405 Kennedy St., Lake Charles, Louisiana.

MERK: Edward Merkler, Apt. 1514, 45 East 55th St., New York 22, N. Y.

MITC: Lt. Charles Mitchell, Navy School of Military Govt., Princeton University, N. Jersey.

MONT: George F. Montgomery, 1529 North Ogden Drive, Los Angeles 46, Calif.

MOOR: Jack F. Moore, 601 36th Ave., Oakland 1, Calif.


NEWT: Jack Newton, 1106 West Reynolds, Plant City, Florida.

PARR: Sid Parry, 574 W. 176 St., New York 33, N. Y. (All shipments COD, charges paid on shipments of $5 and more.)

PAYT: Russell E. Payton, Box 903, Springfield, Ohio.

PAVE: Max Pavey, 25 Lefferts Ave., Brooklyn 25, N. Y.

RITZ: Frank A. Ritz, 150 Sampson St., Garfield, N. Jersey.

ROTH: A. F. M. Roth, 26 Nassau Street, Trenton 8, N. Jersey.


SMIT: Bob Smith, Jr., 203 West 2nd St., Frederick, Maryland.

STAR: Charles Stark, 4007 Norfolk Ave., Baltimore 16, Maryland.

STEI: W. H. Steinhauer, 3637 Maxwell Road, Toledo 6, Ohio.

THOM: R. F. Thompson, 2945 N. Shepard Ave., Milwaukee 11, Wisc.

VOG: Leon D. Vogel, 1219 Steelton Ave., Baltimore 24, Maryland.

WALL: Howard Wallach, 235 West 76 St., New York, N. Y.

WHIS: Jack Whistance, 90-38 170th St., Jamaica, L. I., New York

CLOSING DATES FOR BIDS
On all Records advertised for auction in this issue will be Feb 7th.
UNLESS OTHERWISE STATED.
<table>
<thead>
<tr>
<th>WANTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>ALABAMA RASCALS</strong></td>
</tr>
<tr>
<td>2. <strong>MECCA FLAT BLUES</strong></td>
</tr>
<tr>
<td>3. <strong>LOUIS ARMSTRONG</strong></td>
</tr>
<tr>
<td>4. <strong>BODY &amp; SOUL (V TO N)</strong></td>
</tr>
<tr>
<td>5. <strong>SKIP THE GUITAR (V TO N)</strong></td>
</tr>
<tr>
<td>6. <strong>LOVIE AUSTIN</strong></td>
</tr>
<tr>
<td>7. <strong>ANY WITH OR WITHOUT VOCAL</strong></td>
</tr>
<tr>
<td>8. <strong>MILDRED BAILEY</strong></td>
</tr>
<tr>
<td>9. <strong>WHEN DAY IS DONE</strong></td>
</tr>
<tr>
<td>10. <strong>VIOLA BARTELLE</strong></td>
</tr>
<tr>
<td>11. <strong>ANY PLEASE PRICE QUOTES</strong></td>
</tr>
<tr>
<td>12. <strong>BEALE (BEAUPART) STREET WASHBOARD BAND</strong></td>
</tr>
<tr>
<td>13. <strong>VIC RERTO</strong></td>
</tr>
<tr>
<td>14. <strong>BLUE/Taboo</strong></td>
</tr>
<tr>
<td>15. <strong>DARREY BIDANS</strong></td>
</tr>
<tr>
<td>16. <strong>FOUR AND HALF STREET (E TO N)</strong></td>
</tr>
<tr>
<td>17. <strong>DINNIESASTE (E TO N)</strong></td>
</tr>
<tr>
<td>18. <strong>JIMMY BLYTHE'S OWN</strong></td>
</tr>
<tr>
<td>19. <strong>(BOTH VOCALION WITH DODDS)</strong></td>
</tr>
<tr>
<td>20. <strong>SHARKEY BANNO</strong></td>
</tr>
<tr>
<td>21. <strong>MUDMOLE BLUES</strong></td>
</tr>
<tr>
<td>22. <strong>BLOWING OFF STEAM</strong></td>
</tr>
<tr>
<td>23. <strong>OLD FASHIONED SWING</strong></td>
</tr>
<tr>
<td>24. <strong>SWING LIKE RUSTY GATE</strong></td>
</tr>
<tr>
<td>25. <strong>LOU BRESS</strong></td>
</tr>
<tr>
<td>26. <strong>BREEZIN' ALONG WITH THE BREEZE (NEW)</strong></td>
</tr>
<tr>
<td>27. <strong>ANY WITH ARGO</strong></td>
</tr>
<tr>
<td>28. <strong>BROADWAY RUSTUS</strong></td>
</tr>
<tr>
<td>29. <strong>WHOOPIE STOMP</strong></td>
</tr>
<tr>
<td>30. <strong>CEDO BROWN</strong></td>
</tr>
<tr>
<td>31. <strong>(ANYTHING ON HOLLYWOOD HOT SHOT LABEL)</strong></td>
</tr>
<tr>
<td>32. <strong>HOODY CARMICHAL</strong></td>
</tr>
<tr>
<td>33. <strong>(ANY)</strong></td>
</tr>
<tr>
<td>34. <strong>CASA LOMA ORCHESTRA</strong></td>
</tr>
<tr>
<td>35. <strong>NARCISUS</strong></td>
</tr>
<tr>
<td>36. <strong>CLARINET MANHATTAN</strong></td>
</tr>
<tr>
<td>37. <strong>CASA LOMA STOMP</strong></td>
</tr>
<tr>
<td>38. <strong>SING</strong></td>
</tr>
<tr>
<td>39. <strong>BUSINESS IN &quot;FM&quot;</strong></td>
</tr>
<tr>
<td>40. <strong>DOING GONE</strong></td>
</tr>
<tr>
<td>41. <strong>JUMBLE FEVER</strong></td>
</tr>
<tr>
<td>42. <strong>SAN DIEG STRUT</strong></td>
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<tr>
<td>43. <strong>TROUBLE IN PARIS</strong></td>
</tr>
<tr>
<td>44. <strong>MAURICE CHEVALIER</strong></td>
</tr>
<tr>
<td>45. <strong>MITZ</strong></td>
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<tr>
<td>46. <strong>MINI</strong></td>
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<tr>
<td>47. <strong>V L E N T I N G</strong></td>
</tr>
<tr>
<td>48. <strong>(ANY OTHERS)</strong></td>
</tr>
<tr>
<td>49. <strong>CHICAGO FOOTWATCHERS</strong></td>
</tr>
<tr>
<td>50. <strong>(ANY OKEY)</strong></td>
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<tr>
<td>51. <strong>JUNIE C. COBB</strong></td>
</tr>
<tr>
<td>52. <strong>EAST COAST TROT</strong></td>
</tr>
<tr>
<td>53. <strong>RUSS COLUMBO</strong></td>
</tr>
<tr>
<td>54. <strong>STREET OF DREAMS/LOST IN CROWD</strong></td>
</tr>
<tr>
<td>55. <strong>PEACH OF A PAIR</strong></td>
</tr>
<tr>
<td>56. <strong>MY LOVE/LOVESOME ME</strong></td>
</tr>
<tr>
<td>57. <strong>(ANY)</strong></td>
</tr>
<tr>
<td>58. <strong>(ANY EXCEPT BLUEBIRDS; EX TO N)</strong></td>
</tr>
<tr>
<td>59. <strong>GINGER CROSBY</strong></td>
</tr>
<tr>
<td>60. <strong>ON THE SENTIMENTAL SIDE (N TO E)</strong></td>
</tr>
<tr>
<td>61. <strong>LOVE IN BONNET/Straight (N TO E)</strong></td>
</tr>
</tbody>
</table>

| ZAVER-CUCA |
| 62. **NIGHT MUST FALL** |
| 63. **JOHNNY DODD** |
| 64. **MANY VI, PARA, BRING, VO** |
| 65. **(ANY EXCEPT DECCA)** |
| 66. **TOMMY DONVIEY** |
| 67. **GETTING SENTIMENTAL/1VE (ORIG LABEL)** |
| 68. **MR. GHOST GOES TO TOWN (ORIG LABEL)** |
| 69. **SONG OF INDIAN AIR/ (ORIG LABEL ONLY)** |
| 70. **NIGHT GLOW/STOMP IT OFF** |
| 71. **HORST DONVEY** |
| 72. **VIOLA DUNSTEDTER** |

| VOLA |
| 73. **DUKE ELLINGTON** |

| SIEK OF ARABY |
| 74. **BR, M** |

| JUNGLE BLUES (2 ONLY)** |
| 75. **ANY EXCEPT VEO** |
| 76. **ROSE MARIE/NASHVILLE NIGHTINGALE** |
| 77. **ROCKIN' HAIR (1 ONLY)** |
| 78. **ANY EXCEPT BR, M** |
| 79. **IT'S ALL COMIN' HOME TO YOU (V TO N)** |
| 80. **ANIMAL CRACKERS/LIL FARINA (E)** |
| 81. **(ORIGINAL LABEL ONLY; E OR N)** |
| 82. **(ORIGINAL LABEL ONLY; E OR N)** |
| 83. **(ORIGINAL LABEL ONLY; V TO N)** |
| 84. **(ORIGINAL LABEL ONLY; E OR N)** |
| 85. **(ORIGINAL LABEL ONLY; E OR N)** |
| 86. **(ORIGINAL LABEL ONLY; E OR N)** |
| 87. **(ORIGINAL LABEL ONLY; E OR N)** |
| 88. **(ORIGINAL LABEL ONLY; E OR N)** |
| 89. **LENDO FEATHER'S ALL STARS** |

| POP MOP, ANY IDEAL |
| 90. **RENEE GOORAN** |
| 91. **BASIN STREET, WHEN BUDDHA SMILES** |
| 92. **SAYS MY HEART/YOU LEAVE ME** |
| 93. **I WANNA GO BACK TO BALI** |
| 94. **MARIL GRUSSER** |
| 95. **(ANY EXCEPT BUDY 8023)** |
| 96. **BOBBY HACKETT** |
| 97. **SINGING THE BLUES** |
| 98. **CLIFFORD HAYES** |
| 99. **WHIS** |

| WILT HERTH |
| 100. **HELL'S BELS/MEMPHIS BLUES** |
| 101. **POP CORN MAY/KANPELLS** |
| 102. **BERTHA HILL** |
| 103. **LOHIN'S WEARY BLUES/LVESICK IDEAL** |
| 104. **RICHARD HARPER** |
| 105. **PARADE OF BANDS, 1 & 2** |
| 106. **EARL HATH** |
| 107. **DEEP FOREST/LIGHTLY (E TO N)** |
| 108. **MARY JACKSON** |
| 109. **(ANY EXCEPT PERFECT (2002)** |
| 110. **HARRY JAYES** |
| 111. **TEXAS CHATTER** |
| 112. **BEAUS SESSION AT COMMODORE NO. 5** |
| 113. **BASIN STREET BLUES/ON KATH** |
| 114. **CMS 1513** |

| AL JOLSON |
| 115. **(ANY BRUNSWICK; E TO N)** |
| 116. **ISHAW JONES** |
| 117. **ART KASSEL** |
| 118. **DOODLE DOO DOO** |
| 119. **HENRY KING** |
| 120. **ON OUR BEAUTIFUL/Day DREAMS** |
| 121. **BLUES BERENICE** |
| 122. **JERRY'S DALLAS BAND** |
| 123. **LIL'S HOT SHOTS** |
| 124. **GEORGIA BO BO/STOP THAT SACK** |
| 125. **VINCENT LOPES** |

| NOFA |
| 126. **CLIFFORD'S LOUISVILLE JUG BAND** |

| GET IT FIXED BLUES |
| 127. **OK 8269 3.00 PAVE** |
| 128. **(ANY ON GENERAL OKEY)** |

| GET IT FIXED (AT LEAST V) |
| 129. **OK 8269 2.50-JAFF** |
(ANY)
NEVTRON-LADNIER
BB ——— STAR
CHAUNCEY MOOREHOUSE
VR ——— KAME
ON THE ALAMO
VR ——— KAME
MEL MORGAN
VR ——— MERK
GUSS MORGAN
DC 3768 ——— NOOR
LINGER ANTHEME/VALDE TRISTE
JELLY ROLL MORTON
(MANY VI, PAPA, OK, VO, GE, SI, ETC.) ——— BR,M
(GANY GE, SI, AUTO, PAPA)
DOCTOR JAZZ
BB 2030 ——— STAR
NEW ORLEANS SOFTBOARDS
(Both Columbia)
CO ——— BR,M
NEW ORLEANS TRAVAILERS
(Both Columbia)
CO ——— BR,M
PERIGEO STREET BLUES
Any 357 ——— STAR
Too Tight/Papa Doo
CO 735 ——— STAR
FRANKIE NEWTON
PLEASE DON’T TALK ABOUT ME
VR 518 ——— KAME
WHO’S SORRY NOW
VR 564 ——— KAME
I FOUND A NEW BABY
VR 571 ——— KAME
ROBERTA
Any ——— KAME
WORLD IS WAITING FOR SUNRISE
Any ——— KAME
RED NICHOLS
(MANY, ESPECIALLY 12" BRUNSWICK)
KING OLIVER
(MANY GE, OK, CLARENCE WILLIAM)
HIGH SOCIETY RAG/SNAKE RAG
OK 4933 ——— STAR
(MANY ON OK, GE, PARA, CO, UCRA)
KID ORY’S SUNSHINE ORCHESTRA
ORY’S CROCLE TRUMPONE
SUNS 3003 ——— BR,M
SAN MORGAN’S JAZZ BAND
STEPPIN’ ON THE GAS
FRANK McGLOPE (KANSAS CITY FRANK)
(Any)
WILL OSBORNE
(COLUMBIA ONLY; E TO N)
TILY PARHAM
Jim Jackson’s Kansas City
Para 12586 15,00 KAPL
TONY RITOR
CONFESSIN’ I CLOSE MY EYES
BB 11105 ——— Mazz
DICK POWELL
(BRUNSWICK; E TO N)
LOUIS PRIMA
(Any on Brunswick)
MA HANEY
(MANY; PLEASE QUOTE PRICES)
GOODNIGHT LITTLE GIRL OF DREAMS(N)
Any ——— ROTH
HARRY RICHMAN
(BRUNSWICK; E TO N)
DIAGO REINHARDT
(MANY ON FOREIGN LABELS)
IKE ROGERS
(Any BR, PARA, AND ACCOMPANIMENTS)
ADRIAN ROLLINI
(MANY BY VARIOUS GROUPS & TRIO)
DAVID ROSE
(RADIO TRANSMISSIONS)
ARTIE SHAW
BLUES, I & 2
VI 27411 ——— 1.25 NEWT
SPECIAL DELIVERY STOMP
VI ——— 1.25 NEWT
CROSS YOUR HEART (PRE-WAR ONLY; N TO E)
——— 1.25 NEWT
THIS IS ROMANCE
VI 27343 ——— NOOR
BESSIE SMITH
NOBODY KNOWS YOU WHEN I GOT WHAT IT TAKES
MAMIE SMITH
LADY LUCK BLUES/KANSAS CITY MAN
OK 4926 ——— EDWI
(LANY WITHOUT JAZZ HOUNDS)
WILLIE (THE LION) SMITH
STORMY WEATHER (SOLO)
CMB 519 ——— BEAR
CHARLIE SPAND
(ANY; ORIGINAL OR REISSUE)
HEP NAPPLED
BEEDE STREET BLUES
BR 7065 ——— MCKU

CHARLIE SPIVAK
STAR DREAMS
OK 6546 ——— DAVI
(MANY; PLEASE QUOTE PRICE)
VICTORIA SPIVEY
STATE STREET RAYBEERS
(MANY GENIETTI AND CHAMPION)
Rex STEWART
LOVE IN MY HEART
VO ——— KAME
DEL MAR RAG/FOREVERMORE
JASPER TAYLOR
IT MUST BE THE BLUES
PARA 12409 $25.00 KAPL
JACK TEAGARDEN
YOU RASCOLE YOU
CO 2590 ——— ARRO
THE THREE SUNS
WILLIAM TELL OVERTURE
DE 4092 ——— DAVI
CRAZY RHYTHM
DE 4250 ——— DAVI
FRANK TRUMBACHER
(RANY)
RUDY VALLEE
(Any Columbia, Diva)
(ANY HARMONY, VELVETONE)
TED WEENS
NOLA
MAMIE WEST
(Any)
I’M NO ANGEL/NEW WAY TO GON (E OR N)
BR 6675 ——— NEWT
ON A TYPICAL TROPICAL NIGHT
———— NEWT
KING OLIVER
(MANY GE, OK, CLARENCE WILLIAM)
NORMAL SOCIETY RAG/SNAKE RAG
OK 4933 ——— STAR
(Any with Louis Armstrong)
BLUE FIVE ACCOMPANIMENTS
OK ——— EDWI
CAKE WALKIN’ BABIES
Any ——— EDWI
COAL CART BLUES
Any ——— EDWI
SANTA CLAUS BLUES
OK 8245 ——— EDWI
SQUEEZE ME
OK 8254 ——— EDWI
PAPA DE DA DA
Any ——— EDWI
TEXAS NOAKER BLUES
Any ——— EDWI
LADY LUCK BLUES(NAMIE SMITH)
OK 4926 ——— EDWI
ACHIN’ HEARTED BLUES
OK 4966 ——— EDWI
LIVING HIGH/JUST WAIT
OK 8272 ——— EDWI
COTTIE WILLIAMS
DOWNTOWN UPRIGHT (E TO N) STATE PRICE
VO 3814 ——— HASS
Diga Diga Bo(E OR N; STATE PRICE)
VO 3816 ——— HASS
LENA WILSON
(MANY; PLEASE QUOTE PRICES)
TEDDY WILSON
I CAN’T GIVE YOU ANYTHING
BR 7781 ——— KAME
TET TO TWO
BR 7816 ——— KAME
I’M COMING VIRGINIA
BR 7893 ——— KAME
HOUR OF PARTING
BR 7943 ——— KAME
BLUE MOOG, I & 2
Any ——— KAME
ALBERT WYNN
(ANY VOCALION OR OCTEN)
YOUNG’S CREOLE BAND
Every Saturday Night
Para 12060 15.00 KAPL
ANY ARTIST OR RECORDING GROUP
Any piano or social piano (state price)
———— EDIC
Any piano rag (state price)
———— EDIC
12" Records of Pop Tunes & Medleys
———— ARDO
KANSAS CITY MAN BLUES
———— EDWI
Woodward Ensembles and Solos
HORN, OBOE, CLARINET, BASSON, FLUTE
———— BR,M

GLENN MILLER AUCTION
Nearly Complete Set on
BLUEBIRD AND VICTOR—126 ITEMS
SEND STAMP FOR LIST
TOM PLATT
5896 Cates
St. Louis 12, Mo.
For Disposition

Land: Pickin' In My Way/Felin' My Way Br 6254 E T-A — Hens
Freeze and Melt/Hot Heels Ok 8696 N T-A — Coel
Gregge O'lee, E

Merri Stomp/Down Home Merri 2200 G T-A 17.50 MTC MDCOG Luiee's / Charle (E Spade)
H.T. From Martins St (Para) Sg 6551 N T-A — Brj
Ted Leo
Margie/Broadway Rose (Edge Ch) Co 3351 G Auc — Kall
Moon Shines/See You in Cuba 2907 Auc — Kall
Lido Venice Dance
I wonder what's become of gal Pe 14295 N T-A — Miss
Could I See You (Trumpet Solo)
Sweet Stuff/Tempt Me Blues Gc 546 F T-A — Argo
Viget's L It
Alex' Rag Band/Darktown St Br 2006 N Auc — Ritz
Louisiana Five Jazz Orchestra.

Slow and Easy Co 2949 G Auc — Gent
Louisiana Sugar Babes

Persian Rug/Thou Swell Vi 21346 N T-A — Jimmy Lunceford

Dinam, 1 & 2 Co 36034 N Auc — Roth
Rose Room/South Indgo De 131 E T-A — Argo
Jazz Rhythm/Chillin' (Dr. Label) Vi 24562 E T-A, 1.00 ider
Dinam, 1 & 2 Co 36054 N Auc 2.00 Payt

Matty Malneck

Lazy Rhapsody/Minuettonka De 2616 N T-A — Kels
Wynn Mannone

When my Sugar Walks/Honey's BB 30-001 V Auc — Gent

Joe Barlara

Twelve O'Clock Tuckered De 19111 E T-A — Kels
Wandering Man/Salty Mama Gl 1717 N T-A — Kels
Lower Register/Know You De 3764 N T-A — Kels
Bulls Eye/Slow Down De 3715 N T-A — Kels

Chas. A. Jatson's Creole Serenaders

I just Want A Daddy Eb 5124 E T-A — His

Red Moogeece

My Baby/From Monday On Ok 40177 N T-A — Ritz

Muc'key's/Downy Cotton's Pickers

Cotton Pickers Scoot/Just Shave'Y 23012 V Auc — Gent

Sellin' That Stuff BB 6595 E T-A — Hens

Miss Hannah BB 10232 N T-A — Star

Peggy/1'd Love It BB 10706 N T-A — Star

Miss Hannah/My Day BB 10232 N T-A — Payt

Memphis Stumpers

Wash & Lee Swing/Ye Alabama Vi 21709 T-A — Bear

Benny Meroff (Wild Bill Davison Solo)

Shoring Skies Ok 41171 N T-A — Aver

Hot Club Stomp/Swing Session Vi 25612 N Auc — Thom

Midway Dance Ochestra.

Lot's O Wamma/Black sheep Br Co 33 N T-A — Whis

Gleen Kilner

Ring Telephone/You Stepped BB 11042 N Auc — Thom

Glen Island Spec.(?)/Twilight BB 10397 N Auc — Thom

That's The Matter (Va)/Polka (Br) Bb 10557 — Auc — Thom

Sleep Town Train/Juke Bos Vi 20-1509 G Auc — Thom

American Patrol/Soldier Let Vi 27873 G Auc — Thom

In the Mood/Want to be Happy Br 10416 G Auc — Kall

Yesterthoughts/Handful Stars Bb 10883 G Auc — Kall

Walking Stoops

At the Prom Vi 38105 V Auc — Gent

Williams Brothers

Jungle Fever/Find New Baby Br 6785 Gauuc — Buck

Wills Scary Bakers.

When you're Shining/(Tintz) Di 3099 E T-A — Argo

I've got So Gone/Vive St,Org Vi 38013 V Auc — Gent

Miff Mole & Mokers

Honolulu Blues/Orig. Dixieland Br Bb 8243 V-74 — Argo

Todt Mondello

Louisiana/St. Louis Gal Va 8118 E Tha — Mazz

Burrin' Sticks/Here's your Roy 1817 C T-A — Mazz

I'm going to New York Vi 1059 V T-A 1.50 Mazz

Bennie Moten

Ya got Love/Winna be Around Vi 22650 V Auc — Thom

Moten Stomp/ (Rev,Cliff Hayes) Vi 2095 VS Auc — Stei

Benny Moten

It's hard to Laugh/ (Bash, R.J.) Br 8229 E T-A — Argo

Kansas City Shuffle/Ya Ya Vi 20465 V Auc — Payt

Jelly Roll Morton

Finger Buster/Creepy Feetin' Jn — N Sal 1.15 Mont

Tenin' Boy/Honyk Tonk Music Jim — N Sal 1.15 Mont

Brewster Blues/You're My Baby Vi 21659 V Auc — Buck

Tank Town Rump/Burnin' Vi 30095 E Auc — Bear

Buddy Bolden/Grave Gl 4003 N T-A — Bear

Vichy, Water Blues/Naked Dance Gl 4002 N T-A — Bear

Doctor Jazz Stomp Vi 20415 E T-A — Stei

Cannon Ball/Grandpa's Spells Vi 20431 V Auc — Gent

One H o/Mello Lola Br 10037 E T-A — Br.M

Arkansas Blues/Blue Blues Br 258i Ext-A — Argo

Never had a Reason/Hello Lola Br 6270 E T-A — Argo

Phil Napoleon

Mean to Me/My Kinda Love Br 7710 N T-A — Hens

Mean to Me/My Kinda Love Br 7710 E T-A — Chon

Roy Newall

There'll be Some Changed Vo 03325 Ext-A — Argo

New Orleans Blackbirds

Redhead/Playing the Blues Vi 38027 E T-A — Hens

New Orleans Rhythm Kings

Dust Block/Bigtime We 398 V T-A — Br.M

Farfelucc Blues(?)/ Orientil(?) Ve 4966 T-A — Br.M

Bogus Call/Distinguished Ge 4967 T-A — Br.M

Ten Roof Blues/That's Plenty Ge 5105 E T-A — Edel

She's crying for me/Everva. Br 10956 N Auc — Choy

New Orleans Manderers

Papa Coca-Cola Co 735 V-74 — Lauf

Red Nicholas

Lorland Blues/Beat Me Daddy Ok 576 E Auc — Thom

Overnight Hop/Meet Miss B Beat Ok 5648 N Auc — Thom

She shall have music/Let me BB 10683 N Auc — Thom

Way Noble

Clouds Flower/for Madame Vi 24065 F T-A — Hazz

Jimmie Noone

Keystone/New Orleans Hop De 16095 E T-A — Mugo

It's you/river stay away Bl 6192 N T-A 5.00 Mito

I'm walking this town/call me De 1730 E T-A — Argo

Red Monroe

Please be Kind Br 8088 E T-A — Hens

Jimmy O'Brient

Drum Man's Beat Para 12246 E T-A — Aver

King Oliver

Trumpet's Prayer BB 7705 N T-A — Hens

Stingaree Blues BB 11070 E T-A — Hens

St. Louis Infantry BB 5466 E T-A — Hens

When you're Smiling BB 22298 V Auc — Delo

Dead Man Blues/Someday(dig) Vo 1059 G Auc — Delo

Where did you stay last night Ok 4918 Auc — Delo

Some day sweetheart/Wa Va Br 337 Tha Auc — Delo

Dippermouth/Where did you Ok 4918 F T-A 2.75 Mito

Original Dixieland Jazz Band

Blues the Sensation Vi 18483 V Sta — Jenn

Livery Stable Blues/0.d.j.b. Vi 18255 V Auc — Stei

Blues the Sensation Rag Vi 18483 V Auc — Stei

On boom(E)/Please be Kind(?) BB 7442 — T-A — Kels

Original Indians Five

Seminole/Over the Line is Ge 306 V Auc — Payt

I'm coming va. Some day sweet. Ha 501 E Auc — Gent

The Champ/stockholm St Ha 367 E Auc — Gent

Original Memphis Five

St. Louis Gal/Spill'n/You Go Br 50 V T-A 1.25 Jenn

I'm going back west/Indies Pe 41315 T-A — Parr

That red head gal/never Pe 14121 T-A — Argo

Original St. Louis Crackercakes

Cracker Jack Stomp/Blue Be 7235 V Auc — Payt

Kid Ory's Circle Jazz Band

Creole Skirt/Song/Crecent 1 T-A — Carin

Bl for Jimmy/Sets out of Crecent 2 T-A — Carin

Towner Parrish/charlie sgar

Trenches/Boogie woogie De 3832 E Auc — Kall

Blues the Creole Vi 1441 N sal — Kall

Flag Waver Br 1142 N sal — 0.50 Wall

Parrodiddle Joe Br 11008 N sal — 0.50 Wall

Helein of Troy Br 11139 N sal — 0.40 Wall

Wig wam Stomp Br 10017 N sal — 0.50 Wall
HERB ABRAMSON  
106 WEST 13TH ST., NEW YORK 11, N. Y.  

Minimum bid: $1.00. Minimum order: $2.50. 25c packing charge.  
Will consider trading for New Orleans items.

HENRY ALLEN

WOULD YOU/ YOU Vo 3244 N
ARKANSAS TRAVELLERS

BIRMINGHAM BREAKDOWN/I AIN'T GOT  VE 1505 V
LOUIS ARMSTRONG

SKID DAT ODE DAT/MUKAT RAMBLE Co 36153 N
SOME OF THESE DAYS/WHEN YOU'RE SM. OK 41298 G
IF I COULD BE WITH YOU/CONFESSION' OK 41448 G
LONESOME ROAD/YOU CAN DEPEND ON ME OK 41539 V
FLETCHER HENDERSON (WITH ARMSTRONG)

WORDS/COPENHAGEN Vo 14926 F
POPULAR STAR/27TH ST. BLUES Pe 14395 E
SUGAR FOOT/NATCHA CALL 'EM BLUES Co 395 V+

BUNNY BERIGAN

RHYTHM SAVED WORLD/CAN'T GET START. Br 7949 G
RUBE BLOOM (PIANO SOLOS) ANYTHING BUT LOVE/BABY DON'T MEAN OK 41117 N
DOLL DANCE/MARCH OF OOLLS OK 40842 E
BLUE GRASS FOOTWALKERS

OLO FOLKS/SHUFFLE/CHARLESTON HOUND Ha 248 E
HOW COULD I BE BLUE/SEONIRITA MINE Ha 206 E
ROY CARROLL & SANDS POINT ORCH.

HIGH & LOW/DANCING IN DARK Ca 5343 E
CAS A LOMA ORCH.

SMOKE RINGS/IN STILL OF NIGHT Br 6269 E

CHICAGO FOOTWALKERS

BALLIN'THE JACK/GRANMA'S (1/2 CHIP)OK 8533 V
CHOCOLATE DANDIES

PAUCAH/FOUR OR FIVE TIMES Ok 8627 V+

BING CROSBY

I SURRENDER/LA ROSITA (GUS ARMHEIM) Vi 22618 N
MILLION DOLLAR BABY/THRU WITH LOVE Br 6140 E
TEMPTATION/WE'LL MAKE HAY Br 6695 V
PUTNIE DANDRIDGE

DINNER FOR 1/BEAUTIFUL LADY IN BL. Vo 3189 N

DELTA FOUR

FARRELL BLUES/SWINGIN' ON FAMOUS Dec 737 E
DIXIE STOMPERS

HI DIDDLE DIDDLE Hi 179 E
ALABAMA STOMP Ha 283 E
Baltimore/Black Maria Ha 526 E
DUKE ELLINGTON

SWANCE SHUFFLE/DOIN' VOO VOO Vm 24121 V
DROP ME OFF AT HARLEM/SLIPPERY HORN Br 6527 G

GENE GIFFORD

SQUARCAGE/DIZZY GLOIE VI 25065 V
JEAN KOLDEKT

DINAH/AFER I SAY I'M SORRY Vi 19947 E
HANDY'S ORCH. OF MEMPHIS

THAT "JAZZ" DANCE/LIVERY STABLE BL Co 2419 E
BILLIE HOLIDAY

NO REGRETS/DID I REMEMBER Vo 3276 V

PAPA CHARLIE JACKSON

THE MAKING BLUES/SHAKE THAT THING PARA 2120 N
SALTY OOG BLUES/SALT LAKE CITY PARA 1892 E

BOOGIE WOOGIE TRIO WITH HARRY JAMES

BOO WOO/WOO WOO Co 35958 E
JAM SESSION AT VICTOR Blues/Honeysuckle Rose Vo 25559 E

JIM & BOB (HAWAIIAN GUITARS)

ST. LOUIS BLUES/SONG OF THE RANGE BB 5316 N

PETE JOHNSON

KAVCE ON MY MIND/BLUES ON DOWNBEAT Dec 3384 E

TAFT JORDAN & MOB

NIGHT WIND/IF THE MOON TURNS GREEN BA 33385 E

HAL KEMP

LOVE ON DRY/WILL LOVE FIND WAY Br 7334 E
SNOWBALL/LOVE IS SWEETEST THING Br 6636 V

FROM THE TOP OF YOUR HEAD/WITHOUT Br 7505 E
LIFE BEGINS AT 16/THO FELLOW WHO Br 7566 E

FLIRTATION WALK/HANDS ACROSS TABLE Br 7317 E
HAUNTING HER/50 RED THE ROSE Br 7360 E

REMEMBER ME/AM I IN LOVE Vi 25633 E

ANDY KIRK

S'POSIN'/I'LL NEVER LEARN De 2510 N

NICK LA ROCCA & ORIG. DIXIELAND BAND

OSTRICH WALK/TODDLIN' BLUES Vi 25460 N

TED LEWIS

LAUGHING AT LIFE/HOMEMADE SUNSHINE Co 2311 N

LOUISIANA COLLEGIANS

MAKIN' WHOOP/LOVE DREAMS Ha 794 E

LOUISIANA SUGAR BABES

THOU SWELL/PERSIAN RUG Vi 21346 G

ARE LYMAN'S SHARPS & FLATS

WEARY WEASEL/SAN

JAZZ HOLIDAY/ OF RAINY DAY Br 4155 N

METRONOME ALL STAR NINE

ALL STAR STRUT/KING PORTER STOMP Co 35389 E

NEZVROU-LADNIER QUINTET

EVERYBODY LOVES BABY/NO ONE OF MY BB 10090 V

RAY MILLER

SISTER KATE/IS SHE MY GIRL FRIEND Br 3829 N

WILLS CAVALCADE

LOVELY LIZA LIZE/RHYTHM LULLABY Co 3066 E

MUFF NOLE & HOLERS

BIRMINGHAM BERTHA/ MOONIN' Low (01G) Ok 41273 E

JELLY ROLL MORTON'S RED HOT PEPPERS

DEAD MAN BLUES/SOECWALK BLUES Vi 20252 V

BENNIE MOTEN

She's NO TROUBLE/SOUTH Vi 24693 V

TERRIFIC STOMP/(Rev. ) MCKINNEY'S) BB 6304 N

PHIL NAPOLEO

GO JOE GO/TAKE FINGER OUT OF MOUTH Vi 20605 N

RED NORVY & SWING OCTET

BLUES IN E FLAT/BUSHHOUSE(LAM.CRACK)BR 8208 N

ORIGINAL INDIANA FIVE

EVERYBODY'S DOIN' CHARLESTON/JACK. Ha 58 E

ORIGINAL MEMPHIS FIVE

MEMPHIS GLOIE/SHUFFLIN MOSE Ba 1193 N
IT AINT GONNA RAIN/RED HOT MAMMA Co 155 E

WALK JENNY/LAST NIGHT ON BACK PORCH Co 7

MA CRAYNE

PROVE IT ONE ME/HEAR ME TALKING PARA 12668 E

BEN SELVIN

ALL OF ME/I FOUND YOU Co 2585 E

BOYD SENTER JAZZOLOGY SUPREME

HOT LIPS/THGE GRIND (EDDIE LANG) Ok 40888 N

WABASH BLUES/BOSS STOMPS( " ) Ok 40949 N

JOEL SHAW & ORCH.

INDIANA/ONE-WOMAN WOMAN Cr 3451 V

ONE MORE KISS/WHO'S YOUR WHO-ZIS Cr 3244 E
AUCTION

HERB ABRAMSON
106 WEST 13TH ST., NEW YORK 11, N. Y.

MACIE SMITH
THING CALLED LOVE/KEEP A MAN DOWN OK 4113 N

BESSIE SMITH
DOWNHEARTED BLUES/GULF COAST BLUES Co 3944 E
BELEEDING HEARTED BL/MIDNIGHT BL Co 3936 E
I KNOW WHO WILL/JELLYROLL LIKE MINE Co 3942 V
GRAVEYARD DREAM BL/JAILHOUSE BLS Co 4001 V

TENNESSEE TEN
DOWNHEARTED BLUES/GULF COAST Vi 19094 E
FATS WALLER (Sara Martin)
I'N'T SOMEBODY'S BUSINESS/SWEET MAMA OK 8043 E
PAUL WHITMAN
OUT OF TOWN GAL/DRIFTWOOD Co 1505 E

WHOOPEE MAKERS
LOVABLE AND SWEET/IT'S SO GOOD Dr 1668 G

CLARE BRISCOE/WILLIAM WILLIAMS
JACKASS BLUES/WHAT'S THE MATTER NOW OK 40598 E
EVERYBODY LOVES MY BABY/OF ALL WR. Ok 8181 V
SWEET DWAVLINE/LOG CABIN BLUES Ok 8572 G
MOUNTAIN CITY BLUES/LAZY MAMA Ok 8592 E
WALK THAT BROAD/FELT THAT WAY Ok 8629 E

THE PEARLS/THE ROCKS
THE WILVERINES

SALE 74¢ EACH SALE 79¢ EACH
FIRSTCOME FIRST SERVED.
MINIMUM ORDER 3 RECORDS

CHARLESTON CHASERS
MISSISSIPPI MUD/Y MELANCHOLY BABY Co 1335 G

HARL HADLEY
BLACK SNAKE BL/PAPA IF YOU CAN'T Co 14161 E
PAPA CHARLIE JACKSON
LONG GONE LOST JOHN/LOOKING FOR PARA 12602 G
MAMA DON'T ALLOW IT/TAKE ME BACK PARA 12296 G

LOUIE JOHNSON (GUITAR SOLO)
BLUES IN G/AWAY DOWN IN ALLEY Ok 8575 P

TED LEWIS
LINEHOUSE BLUES/PICARDY Co 1789 N
WILLIE RHYTHM BAND

DANCING DOGS/BROWN SUGAR MINE Co 3044 V
MOUND CITY BLUES BLOWERS

SAN/RED HOT

BESSIE SMITH
DYN GAMBLERS BL/SING SING PRISON Co 14051 V
PINCHEADS/TICKET AGENCY EASE Co 14025 V
LADY LUCK BLUES/YOOLIN BLUES Co 3939 G
JAIL HOUSE/GRAVEYARD DREAM BL Co 4001 V
BLEEDING HEARTED BL/MIDNIGHT BL Co 3936 E
DOWNHEARTED BLUES/GULF COAST BL Co 3894 V
MY MAN BL/NOBODY'S BUSINESS BUT Co 14098 G
GOOD MAN IS HARD TO FIND/MEAN OLD Co 14050 F
SPIDER MAN BL/PUT IT RIGHT HERE Co 14324 G
CEMETARY BL/ANY WOMAN'S BLUES Co 13001 G
OH DADDY BL/BABY WON'T YOU PLEASE CLARA SMITH
GOOD LOOKING PAPA BL/DON'T ADVER. Co 14026 G
CLEARING HOUSE BL/PRIVATE INDIES Co 14019 G

TENNESSEE TOOTERS

CHATTANOOGA/GROUND HOG BL Co 144 V

FOR TRADE OR AUCTION

PFC. BORIS ROSE
Aberdeen Proving Grounds, Maryland

ALABAMA WASHBOARD STOMPERS
WHO STOLE THE LOCK/ROCKIN' CHAIR Vo 1587 N

ADONI
DON'T STAND A GHOST(N)/COMIN' ON(P) Ok —

SONNY BURKE
EASY DOES IT/MOON Vo 5397 N

CHARLIE BARNET
RING DEM BELL'S BB — G
FLYING HOUSE(T)/TANGLEHEEL(V) BB 10794 —

COUNT BASIE
H & J/DIGGIN' FOR DEX Ok 6365 N

HARVARD BLUES/COMING OUT PARTY Ok 6564 N

COUNT BASIE & BENNY GOODMAN
ON THE ALAMO/GONE WITH WHAT DRAFT Co 35938 E
WILL BRADLEY
GHOST OF A CHANGE/JUMTOWN BLUES Co 35376 E
GUNBOOGIE/STARDUST Co 35399 N

MILDRED BALLEY
LITTLE MAN WHO WASN'T THERE/VOSS Vo 4966 E
DOWNHEARTED BLUES/GULF COAST BLUES Vo 4800 E
I'VE GONE OFF DEEP END/SHOULDA Vo 5236 N

BILLY WEE HOURS/CONV. WITH THE BLUES Ok 06551 N

HARD HEARTED WOMAN
WANT MY HANDS ON IT/MADE A DATE Pe 80257 V

CHARLIE CROSBY
GAY LOVE/CAN'T WE BE FRIENDS Co — N
I'LL FOLLOW YOU/SOME DAY WE'LL Br 6427 E

BOB CROSBY (WITH JESE STACEY)
EMBRACEABLE YOU/SHORTENIN' BREAD De 3271 N
COW COW BLUES/DRY BONES De 3488 N

BRASS BOOGIE, I & 2 BLACK LABEL De — N

MARCH OF THE BOB CATS De 1865 V

EDDIE COPPOLI (Pee Wess Russell)
FRIAR'S POINT SHUFFLE/NOBODY'S De 18040 N
BENNY GOODMAN

POUND RIDGE(E)/GOT IT BAD(3) Co 36421 —
TUES AT 10/AIR MAIL SPECIAL De 36254 E

BILLIE HOLIDAY
SOLITUDE/GOOD GOD BLESS THE CHILD Ok 6270 N

JOHNNY HOGIES
THINGS AIN'T WHAT THEY USED(SO) BB 11447 N

ED HALL, FREEMAN, T., WILSON, H., MARTIN
EXACTLY LIKE YOU/WRAP YOUR TROUBLES Co 35915 V

HARRY JAYES
TRUMPET Rhapsody, I & 2 Co 36160 N

TAIN'T WHAT YOU DO Gt 8337 N

GENE CRUPA
FEELING FANCY/NASH, & LEE SWING Ok 5921 E

LET ME OFF UPTOWN/FLAMINGO Ok 6210 N

DRAKIN' MAN Co 35324 N

BENNY MATER (Bass, Page)
MOTEN'S SWING/TODY BB 10259 N

HEAL LOVE PAGE
PAGING MR. PAGE/SAM'S BLUES Savoy 520 N

SHERRY MACE'S DIXIELANDERS
TIN ROOF BLUES/SHAKE IT & BREAK RHYTHM WRECKERS (Hugsy?) Vo 5281 E

ALICE BLUE GOWN/WABASH BLUES Vo 3390 E

SEXTET OF RHYTHM CLUB OF LONDON
WILLIAM TELL/GAVE ME THE GO-BY BB 10957 N

NEW ORLEANS BOOTBLACKS
FLAT FOOT/MAD DOG Co 14337 V

WILL HUDSON
CORRIGAN HOP Br 8195 N

BIG JOE TURNER
ROCKS IN MY BED/GOT TO CHICAGO De 4093 N
THE TWO FOLLOWING RECORDS WERE PREPARED IN CHINA ON BLUE & GOLD CHINESE PATHE. USE REGULAR NEEDLE CASA LOMA ORCHESTRA.

TRADE OR AUCTION

JOHN J. ARGO
60 TOLMAN ST., WEST NEWTON 65, MASS.
Minimum Order: $3.00

THE CRYIN', Charley Bennet, $2.00

Temptation/ I touched a star (25.00) Parlophone 20225 E
ROB CROSBY

Gotta get home/ Got eyes on (25.00) Parlophone 20199 E
LOUIS ARMSTRONG

AFTER YOU'VE GONE/MAN FROM (5.00) Parl. 607 V

Babe's Home Run Story (Regular Needle) Parlophone 02244 E
POPEYE (Billy Costello)

Blow the man (G) / I'm popeye (1/B* ch) ME 11402 V
GLORIA GRAFTON (With CARROLL GIBBONS)

Conversational Piece (Nevermore) Cie 1350 E
LT. JIM EUROPE'S 369TH U.S. INF. BAND

MISSOURI BLUES/ My Chocolate Soldier
SOMMY BOY (Voc. by LT. Noble Sissle) Parlophone 22147 E

WESTBROOK VAN VOORHIS (March of Time)

LINCOLN'S GETTYSBURG ADDRESS Spec. Trans. E
MARGARET WOODROW WILSON

STAR SPANGLED BANNER Co 1685 E

TO BE FORGOTTEN SUNRISE 32011 N
ORIGINAL MEMPHIS FIVE

SHIMMY LIKE KATE (1" hair crack) Bwy 11166 V
PENNIE BENNETT

AND ANGELS SING (8) / SENT FOR (V) VI 26170 -
FEELIN' HIGH & HAPPY/ LET A SONG GO VI 25940 V
99 OUT OF 100/MINE YESTERDAY (1" cr.) ME 12100 F
RENOUVOUS TIME IN PAREE/COME Co 35201 N

DON REDMAN

SOPHISTICATED LADY/ THAT BLUE EYES BR 6560 E
CHANT OF THE WOOD/TWO TIME MAN CO 35689 N
BOYD SENTER (Clarinet Solo)

BEEF STEW (G)/(REV. GFOO MAYER) (1/2 cr.) Pe 14709 -
TEN BLACK BERRIES

JUNGLE BLOWS (1" hair crack) Ba 0596 V
DIXIE STOMPERS

STATIC STRUT/ HARD TO GET GERTIE Ha 179 G
AIN'T SHE SWEET/ SNAG IT (Lam. crack) Di 2353 G

DUKE ELLINGTON

THREE LITTLE WORDS/ RING DEM BELL S Vi 22528 G
9 LITTLE MILES FROM TENN/ WHAT DO VI 22386 V
JUBILEE STOMP / GOTT EVERYTHING BB 10244 N
IT'S GLORY/ SARATOGA SWING BB 10245 N
MOOD INDIGO/ WHEN A BLACK MAN'S VI 22587 G
TISHAMINGO BLOWS/ YELLOW DOG BL 6808 G
SING YOU SINNERS/HARLEM HOT CHOC HOW 1045 E
HARLEM RIVER QUIVER/ CRACKED Vi 21284 V
NO GREATER LOVE/ I'N'T LOVE THE BR 7625 E
HARLEM SPEAKS (8) / IN SHADE (V) BB 6646 -
MY OLD FLAME/ TROUBLED WATERS Vi 24651 E
BANDANA BABIES/ MUST HAVE THAT MAN Vi 38007 E
TAPE 'EM EASY (WASHINGTONIANS) Ca 8188 -
TIGER RAG, A 2 (JUNGL BAND) Di 4238 F

ALFRED CORTOT (Piano Solos)

THE 24 PRELUDES OF CHOPIN. ALBUM OF FOUR 12" RED SEAL ORTHOPHONIC RECORDS. PIANO SOLOS RECORDED IN ENGLAND ($12.00) VI 6715, 16, 17, 18 E

TRADE OR AUCTION

GENE GOLDKETTLE

CLAUDETTE/ SOUTHBAY (Crawford) VI 20994 E

SO TIRED (Voc. by Hoagy Car/ Kid) V 21150 E

THAT'S JUST MY WAY OF FORGETTING VI 21590 E

IT'S THE BLUES/SOME OF THESE DAYS VI 19600 E

CHARLESTON CHASERS

TURN ON THE HEAT/ WHAT WOULDN'T DO CO 1989 E
Davenport Blues/ Flabash Blues CO 909 V

FLETCHER HENDERSON

CHARLEY'S MY BOY RE 9680 E

MEMPHIS BLUES/ SHANGHAI SHUFFLE DE 158 E

TAKE ME AWAY FROM RIVER/ KALINDA'S BB 5518 V

DOWN HEARTED BLUES/ LOUIS VILLE LOU JEWEL 1406 V

JIMMY GEE/ SHINE (Lanin/ Peck) Pe 9655 V
SAY SAY SADIE/ WISH I COULD MAKE PE 14265 V
MCKINNEY'S COUNTRY PICKERS

CHERRY/ SOME SWEET DAY VI 21730 E

IF I COULD BE WITH YOU/ ZONKY VI 38118 V
SELLING THAT STUFF/ BEEDLE UM BUM BB 6595 E
TO WHOM IT MAY CONCERN/ COME LITTLE E 23035 E

RED NICHOLS

I'VE GOT RHYTHM/ EMBRACEABLE YOU Br 4957 E
SWEET AND HOT/ YOU SAID IT Br 5029 E
HEAT WAVES/ LOVE & NUTS Br 6451 V
BLUE AGAIN/ WHEN KENTUCKY BAYS BB 6014 E
AT LAST I'M HAPPY/IF YOU HAVEN'T VI 23033 E

HARLEM TWIST/ FIVE PENNIES VI 21560 E

JACK PETTIS

A BAG OF BLUES/ FRESH MAN HOP VI 21733 E

DON'T THE LOW DOWN (DO/ SPANISH VI 21559 E
AIN'T SHE SWEET/ THAT'S MY HAPPINESS BB 1942 V

BEN POLLACK

HE'S THE LAST WORD (WILLIAMS SISTERS) Vi 20425 N

SONG OF THE BLUES/ SAME OLD NOON Vi 22147 E

TRU BLOUE LOU/ THE FLIPPETY FLOP Vi 22089 E

JIM TOWN BLUES/ SONG OF THE ISLANDS CO 36325 N

CRYIN' FOR THE CAROLINES (Crack) HOW 1027 -

SENTIMENTAL BABY/ THEN CAME DAWN Vi 21827 E

FATS WALLER

THE JOINT IS JUMPIN'/ HOPELESS (1/2 ch) Vi 25689 V
HEY STOP KISSIN'/ MY SISTER/ STOP BB 10829 G

HOLD TIGHT/ YOU OUTSMARTED YOURSELF BB 10116 G

LOUIS ARMSTRONG

SAVOY BLUES/ WALKING MY BABY Vo 3217 E
DIAPER MOUTH/ IF WE NEVER MEET AGAIN DE 906 V

SHADICK/ JONAH & WHALE De 1913 E

STANLEY HOLLOWAY (Monologue & Piano)

THE PARSON OF PUDGE/ BING CROSBY

JUST ONE MORE CHANCE/ WERE YOU BB 6120 E

HOW DEEP IS OCEAN/ HEE LIEZ (Crack) BR 6406 V

YOU'VE GETTING TO BE HABIT/ YOUNG BB 6472 G

BOB CROSBY

WHO'S SORRY NOW/ MARCH OF BOB CATS De 1865 V
SUMMERTIME/ WHAT'S NEW De 2205 N

CAN'T WE BE FRIENDS/ YOU'RE DRIVING DE 1680 E
S. PAMPART ST. PARADE/ SMOKEY MARY De 2560 G

IT'S MY NIGHT TO HOWL, 1 & 2 DE 112 V

WANTED: GUITAR SOLOS, DUETS, OR RECORDS FEATURING GOOD GUITAR WORK.
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<td>VO 1515 G</td>
<td>BR 7063 V+</td>
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<tr>
<td>DIXIE STOMPERS</td>
<td>TONY LADNER'</td>
</tr>
<tr>
<td>HA 197 E</td>
<td></td>
</tr>
<tr>
<td>STATIC/HARD TO GET</td>
<td>WHEN YOU/REALLY THE BLUES</td>
</tr>
<tr>
<td>JOHNNY DOODS (SOLOS &amp; TRIO'S)</td>
<td>BB 10089 E+</td>
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<tr>
<td>LOVELESS LOVE/19TH ST.</td>
<td>JADA/NEARY</td>
</tr>
<tr>
<td>PARA 12483 E</td>
<td>BB 10086 E+</td>
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<tr>
<td>OH DADDY/SWEET PETUNIA (DIXON CHANEY) PARA 12471 V+</td>
<td>MEADE LUX LEWIS</td>
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<tr>
<td>San/CLARINET BOBBLE</td>
<td>YANCEY SPECIAL/CELESTE (V+/E)</td>
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<tr>
<td>BR 3574 V</td>
<td>TED LEWIS (WALLER-MUGGSY)</td>
</tr>
<tr>
<td>NEW ST.-LOUIS/Oh Lizzie</td>
<td>DALLAS/ROYAL GARDEN</td>
</tr>
<tr>
<td>BR 3585 E</td>
<td>LITTLE BROTHER/MACK &amp; MACK</td>
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<tr>
<td>INDIAN/BLUE PIANO</td>
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<tr>
<td>BB 10238 E</td>
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<tr>
<td>BLUE CLARINET/BLUE PIANO</td>
<td>FARM SHIRT/Youotta QUIT</td>
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<tr>
<td>VI 21554 V</td>
<td>FRED LONGSHAW</td>
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<tr>
<td>JOHNNY DOODS ORCH.</td>
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<tr>
<td>GET 'EM/BRUSH STOMP</td>
<td>CHILI/TOMATO SAUCE</td>
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<tr>
<td>CO 35681 E</td>
<td>LOUISIANA SUGAR BABES</td>
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<tr>
<td>GOODER/TOO TIGHT</td>
<td>THOU SWELL/SIPPI</td>
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<tr>
<td>BB 10240 E</td>
<td>WILLOW TREE/SIPPI (V+/E)</td>
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<tr>
<td>HEAH/MY LITTLE ISABEL (V+/E)</td>
<td>VI 21348 -</td>
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<td>VI 38541 -</td>
<td>BEN MALONE</td>
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<td>PENCIL/SWEET LORRAINE</td>
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<tr>
<td>VI 36039 V+</td>
<td>YOU RASCAL YOU/THE BODY (V/E)</td>
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<td>PENCIL/SWEET LORRAINE (V+/E)</td>
<td>DE 2801 -</td>
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<td>BLUES GROLOE/SHAKE</td>
<td>WINGY MAINNE</td>
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<td>DE 7413 E</td>
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<td>29TH/WILDMAN</td>
<td>GETTIN' SOME FUN/EVERYTHING</td>
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<td>DE 2111 E</td>
<td>BB 7197 E</td>
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<td>STACK/MELANCHOLY (E+/V)</td>
<td>HESITATION BLUES/SING ME</td>
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<td>DE 1676</td>
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<td>COME ON/AFTER YOU'VE GONE</td>
<td>HOW LONG/BLUE LOU</td>
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<td>BR 3568 G</td>
<td>BB 10749 V+</td>
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<td>COME ON/AFTER (OTHER MASTER, VOCAL)</td>
<td>IDA MAY MACK (VOCAL &amp; PIANO)</td>
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<td>VI 38004 -</td>
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<tr>
<td>BUCK TOWN/NEARY CITY (E+/V)</td>
<td>GOODBYE/ELM ST. BLUES</td>
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<tr>
<td>VI 21552 -</td>
<td>VI 38030 V+</td>
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<tr>
<td>BULL FIDDLE/BLUE WASHBOARD (V/E)</td>
<td>JOE MARSALA</td>
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<tr>
<td>VI 3997 G</td>
<td></td>
</tr>
<tr>
<td>JOE TURNER/WHEN ERASUS</td>
<td>HOT STRING BEANS/MIGHTY</td>
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<tr>
<td>FOUR OF THE BOB CATS</td>
<td>VO 4168 E</td>
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<tr>
<td>CALL ME/HEAR (VERY ROUGH SFOOT IN CENTER, OTHERWISE &quot;E&quot;)</td>
<td>LOWER REGISTER/I KNOW</td>
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<td>DE 2207 -</td>
<td>DE 3764 E</td>
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<tr>
<td>BLIND BOY FINDER</td>
<td>PAUL MARES</td>
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<tr>
<td>AIN'T NO GETTIN/BULL DOG</td>
<td>MAPLE LEAF/REINCARNATION</td>
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<tr>
<td>BUDD FREEMAN</td>
<td>CO 35686 V</td>
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<tr>
<td>CRAZELOGY/CAN'T HELP</td>
<td>MCKENZIE/CONDON</td>
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<tr>
<td>UHCA 13-14 E</td>
<td>LIZA/NOBODY'S</td>
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<td>JEAN BOLDKETTE (BEIDERBECKE)</td>
<td>UHCA 11-12 E</td>
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<tr>
<td>CLEMENTINE/MY PRETTY</td>
<td>RED McKENZIE (M.C.B.B. &amp; HWK/AWS)</td>
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<tr>
<td>VI 25283 V+</td>
<td>HARLEM FOOTWARNERS (ELLINGTON)</td>
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<tr>
<td>BENNY GOODMAN (ALL STAR LABEL)</td>
<td>DANKTOWN STRUTTERS/BIG HOUSE BLUES PAE</td>
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<tr>
<td>CO 3168 E</td>
<td>1044 E</td>
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<tr>
<td>AIN'TCHA GLAD/GOTTA RIGHT (TEA.)</td>
<td>MCKINNEY'S COTTON PICKERS</td>
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<tr>
<td>FLETCHER HENDERSON</td>
<td>IF I COULD BE/I WANTED A LITTLE</td>
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<tr>
<td>HOP OFF/SNAG IT</td>
<td>RAY MCKINLEY'S JAZZ BAND</td>
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<tr>
<td>CO 35670 E</td>
<td>LOVE/NEW ORLEANS PARADE</td>
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<tr>
<td>TNT/CAROLINA STOMP</td>
<td>DE 1019 E</td>
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<tr>
<td>CO 506 E</td>
<td>FINGER WAVE/Shack</td>
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<tr>
<td>MONEY BLUES/I'LL TAKE HER</td>
<td>DE 1020 V+</td>
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<td>CO 383 V</td>
<td>JIMMY MACPARTLAND</td>
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<td>SLOVATION/FIDEGY</td>
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<tr>
<td>VO 1092 V</td>
<td>I'M ALL BOUND/PANAMA (V+/E)</td>
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<tr>
<td>MONEY BLUES/I'LL TAKE</td>
<td>HRS 1003 -</td>
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<tr>
<td>CO 383 F</td>
<td>ECCENTRIC/ORIGINAL DIXIELAND</td>
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<tr>
<td>ALEX HILL (SLO)</td>
<td>HRS 1004 E</td>
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<tr>
<td>STOMPIN/TACKHEAD</td>
<td>SUGAR/THE WORLD</td>
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<td>VO 1270 V</td>
<td>DE 18043 E</td>
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<td>BERTHA CHIPPIE HILL (ARMSTRONG ACC.)</td>
<td>JAZZ ME/CHINA BOY</td>
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<td>DE 18042 E</td>
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<td>GEORGIA/MAN/TROUBLE</td>
<td>MEZZ MEZROW</td>
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<td>OK 8312 E</td>
<td>OLD FASHIONED/35TH (V+/E)</td>
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<tr>
<td>BILLY HOLICAY</td>
<td>VI 25202 -</td>
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<tr>
<td>THE VERY THOUGH/I CAN'T GET (V+/E)</td>
<td>SENDIN'/APOLOGIES</td>
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<tr>
<td>OK 4457 -</td>
<td>VI 25019 -</td>
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<tr>
<td>JAMES P. JOHNSON (SOLPS)</td>
<td>RAY MILLER (MUGGSY)</td>
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<tr>
<td>CAROLINA/KEEP OFF</td>
<td>TIMES BROTHERS</td>
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<tr>
<td>OK 4495 V</td>
<td>GIT ALONG/DIRT DISHIN (E+/V)</td>
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<tr>
<td>HOW COULD I/I'VE FOUND (DUET,CL,WMS)</td>
<td>BIRE 1419 -</td>
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<tr>
<td>CO 14502 E</td>
<td>YOU RASCAL/BABY WON'T YOU</td>
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<tr>
<td>HARLEM STRUT/UNKNOWN (HENDERSON)</td>
<td>BB 1255 V+</td>
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<tr>
<td>BS 2026 V</td>
<td>St.Louis/Chinatown</td>
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<tr>
<td>WEEPING/WORRIED AND LONESOME</td>
<td>BE 1331 V</td>
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<tr>
<td>PETE JOHNSON</td>
<td>MITCHELL'S CHRISTIAN SINGERS</td>
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<tr>
<td>LOVIN'/MAMA/CAFE SOCIETY (TRIO)</td>
<td>STANDING/MY POOR MOTHER</td>
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<td>VO 5186 E</td>
<td>CO 416 V</td>
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<tr>
<td>CHERRY/BABY LOOK</td>
<td>THE SAINTS/Jesus Goin</td>
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<tr>
<td>VO 4997 E</td>
<td>VO 04367 V+</td>
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<tr>
<td>ROBERT JOHNSON</td>
<td>GOT MY TICKET/OUT ON</td>
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<tr>
<td>STONES/I'M A STEADY</td>
<td>ME 70632 V+</td>
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<tr>
<td>MAGGIE VOGUE</td>
<td>HOW ABOUT/WHAT ARE THEY (E/V)</td>
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<tr>
<td>VO 03723 V+</td>
<td>VO 04394 -</td>
</tr>
<tr>
<td>YOU MAY GO/ANYBODY HERE (ARMSTRONG)</td>
<td>WHO WAS/WHAT MORE (1/2 CRACK)</td>
</tr>
<tr>
<td>CO 14063 G</td>
<td>VO 03015 V</td>
</tr>
<tr>
<td>CHEATIN'/MAMA WON'T YOU (V/S)</td>
<td>MIFF WOLF</td>
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<tr>
<td>CO 14074 -</td>
<td>AFTER YOU'VE/SHIM-MEE-SHA(E/V)</td>
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<tr>
<td>JUNGLE KINGS (TEXCHEMACHE-MUGGSY)</td>
<td>UHCA 23-24 -</td>
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<tr>
<td>DARKTOWN/FRIARS POINT</td>
<td>WINDY CITY/BALLING (LOUISIANA R.K.)</td>
</tr>
<tr>
<td>UHCA 3-4 E</td>
<td>HRS 15 V+</td>
</tr>
</tbody>
</table>

SAM MORGAN'S JAZZ BAND |

BOGALOUSA/SHORT DRESS (3/CRACK) | CO 14351 E
AUCTION

COLIN CAMPBELL
22 WILLIAM ST., NEW YORK 15, N. Y.

WOLVERINES (BEIDERBECKE)
RIVERBOAT/LAZY DADDY (SMALL ROUGH SPOT) HRS 75788 E
CALYPSO
ROOSEVELT (ATTILA)/OUT THE (LION) DE 17302 V
7 SKELETONS (EXECUTED)/EXEC. (LION) DE 17360 E
SALLY (LION)/INTERCOLONIAL (ATTILA) DE 17300 V

12 INCH

ALBERT AMMONS
BOOGIE WOOGIE STOMP / B.W.- BL (V+/E) BN 2 -
CHICAGO TWOS (& HEADE LUXI) V+ / E) BN 4 -
SIDNEY BECHET
LONESOME/DEAR OLD (E+/V) BN 13 -
SUMME TIME/POUNDING (PORT OF HARLEM) RN 6 V
BECHET-SPANIER BIG FOUR
SQUEEZE ME/SWEET SUE HRS 2003 E
IF I COULD/THAT'S A PLENTY HRS 2002 E
LANY/SWEET LORRAINE HRS 2000 E
CHINA/FOUR OR FIVE HRS 2001 E
BOB CROSBY
DOGTOWN/SOUTH RAMPART (E+/V) DE 15038 -
DUKE ELLINGTON (BING CROSBY VOCAL) BA 116 E
ST. LOUIS/CREOLE LOVE
EARL HINES
REMINISCING / THE FATHER'S (V+/E) BN 5 -
JAM SESSION AT COMMODORE NO. 3
CMS 1504 E
(E+/V) CMS 1505 -
PORT OF HARLEM JAZZ MEN
MIGHTY/ROCKIN'
RAVEL
BOLE RO CH ORCH. DE L'ASSOCIATION DES CONCERTS LAMOUREUX, PARIS
(CONDUCTED BY THE COMPOSER) Br 40039 V

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AUCTION
GEORGE W. CLEARY
16 WILLIAMS ST., NEW LONDON, CONN.

ARMS
POWERHOUSE/TOY TRUMPET DE 1485 N
WHAT HARLEM IS TO ME / ROCK & ROLL DE 1690 N
HUMPHREY HENRY
HOT LIPS/YANG WANG BLUES DE 198 N
AUNT HAGAR'S BLUES/CHANGES DE 1207 N
COUNT BASIE
TUNE TOWN SHUFFLE / YOU LIED TO ME OK 6267 N
STAMPEDE IN 6 MINOR/WHO AM I OK 5987 N
TAXI WAR DANCE / IF I COULD BE WITH YOU 4748 V
JUMPIN' AT THE WOODSIDE / DARTH RAPT. DE 2212 N
JUMP THE BLUES AWAY / WIGGLE WIGGLE UK 5157 N
CHARLIE BARNET
BIRMINGHAM BREAKDOWN / CAPT. & HIS MEN BB 11081 N
BLUE JUICE / HARMONY HAVEN BB 11111 N
LES BROWN
NOTHIN'/I GOT IT BAD OK 6414 N
MARCH SLAV/MADE UP MY MIND OK 6199 N
BING CROSBY
BLACK NIGHT/ SWEET GEORGIA BR. OK 2867 E+
LAST RUNDUP / SOMEONE STOLE GAS. OK 2879 E
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SWING GUITARS/ BIG BOY BLUES VI 2625 B
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SHADRAK/OLD FOLKS VI 26056 N
CAMPBELL'S ARE SWINGIN'/ABBA VI 21701 E+
BOB CROSBY
A LITTLE BIT INDEPENDENT / NO DE 629 N
WASHINGTON AND LEE SWING/PERUHA DE 2789 N
LOOPIN' THE LODEN'S INSPIRATION DE 2209 N
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PLUCKIN' THE BASS / GIVE BABY GIVE VO 5406 N
JIMMY DORSEY
DORSEY STOMP/ I'M A JAMBO BAR DE 607 N
DORSEY BROTHERS
DR. HECHE & JEB/ANNIE'S COUSIN DE 117 N
I'VE GOT A FEELIN'/ TAILSPIN DE 506 N
THE BREEZE / DON'T LET IT BOTHER DE 207 N
CAREFUL OF MUSIC/ YOU'RE HEAD ON MY DE 298 N
LOST IN A FOG / I COULDN'T BE MEAN DE 195 N
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SCHONICH / IF YOU WERE IN MY PLACE BR 8003 N
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FOO FOR TWO / DRACULA BR 8361 N
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<th>DE  1292 E</th>
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<td>I LET A SONG GO OUT OF MY HEART</td>
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<td>THE BOOGIE BOOGIE</td>
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<td>Vo  4400 E</td>
<td>Me 12888 V</td>
<td>Vi 24557 V</td>
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<td>KING PORTER STOMP</td>
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<td>I WANNA WRAP YOU UP</td>
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<td>SUMMERTIME</td>
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<td>LARRY CLINTON</td>
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<td>LET ME OFF UPTOWN</td>
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<td>JOE DANIELS</td>
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<td>THE DARTOWN STRUTTERS’ BALL</td>
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<td>BENNY GOODMAN</td>
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<td>HONEYSUCKLE ROSE</td>
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<td>ON THE SUNNY SIDE OF THE STREET</td>
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<td>I’VE GOT A GAL IN KALAMAZOO</td>
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<td>SHIIPYARD RAMBLE</td>
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<td>I AIN’T GOT NOBODY</td>
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<td>HARLEM RHUMBAIN’ THE BLUES</td>
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<td>WORN OUT PAPA BLUES</td>
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<td>DOWN IN MY SOUL</td>
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<td>ORGAN GRINDERS BLUES</td>
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Kansas City style, by one of this generation's great exponents... Count Basie. He is accompanied (jewel cased) by his All-American rhythm section: Joe Jones, drums; Freddie Green, guitar; Walter Page, Don Byas, sax; Buck Clayton, trumpet.


Last call. Get yours before they're gone.

columbia records
AUCTION

W. J. CHILDERS
2906 SPURLOCK ST., DALLAS 10, TEXAS

Shipping charges prepaid on orders of $8.00, except for C. O. D. charges. No order shipped less than $2.00. State preference of shipment—Insured Mall or Railway Express.

HENRY "RED" ALLEN
ALCIEERN STOMP/WHEN DID YOU (E/G) Vo 3302 -
I ADORE YOU/LET'S PUT OUR HEADS Vo 3422 G+
CANAL ST. BLUES/DOWN IN JUNGLE TOWN De 18902 E+
AUBROSE
THE NIGHT RIDE/Cafe Continental De 992 N
CARRAVAN/Twilight In Turkey De 1442 V
DEEP HENDERSON/Cotton Pickers Co. 1526 N
MESSAGE FROM MAR'S/BLOW YOUR OWN De 1767 N
THE NIGHT RIDE/Wood & Ivory De 3532 N

LIL ARMSTRONG
JUST FOR A THRILL/IT'S MURDER Vo 1182 G+

LOUIS ARMSTRONG
GOT NO BLUES/REV.*1 OR,SKIP; E/G) Vo 3204 -
I'M SHOOTING HIGH/GOT FINGERS CROSS. De 623 N
RED CAP/PUBLIC MELODY NO. 1 De 1347 G+
SWEET AS A SONG/TRUMPET PLAYERS L. De 1635 G
IN THE GLAMOUR/EVERYTHING'S BEEN De 3625 E
YES SURE I'LL GET MINE De 3900 E
YOU RASCAL YOU/SLEEPY TIME DOWN SO. De 4140 V4
CHICAGO BREAKDOWN/DON'T JIVE Me Vo 36376 E

BUNNY BERGLEN
ALL DARK PEOPLE/REV.*1, DORSEY; E/V+1 25557 -
JELLY ROLL BLUES/DEEDED I DO VI 26113 E
PEG O' MY HEART/NIGHT SONG VI 27258 E
RUBE BLUE & BAYOU BOYS
ST. JAMES INFANTARY/Man FROM SO(V/E) Co 2103 -
SIX BLUE CHIPS
STEEL ROOF/CEATIN' CHEECH De 740 N
LES BRON
BLUE DIVEL JAZZ/GRABBIDERGERS HOL. BB 10827 E4
MUTINY ON BANDSTAND/WHEN YOU WORE De 2045 V+
CHARLESTON CHASERS (NICHOLS)
FAREWELL BLUES (ROUGH START BOTH SIDES) Co 1539 G+

ROB CROSBY
COW COW BLUES/DRY BONES De 3488 V
THE MARK HOP/BURNIN CANDLE BOTH END De 3694 E
SUGARFOOT STOMP/KING PORTER (G/V) De 4390 -
BRASS BOOGIE, 1 & 2 — De 18359 V
JOE DANIELS
AVALON/AIN'T MISBEHAVIN De 2184 N
TIGER RAG/DUMMER MAN FROM DIXIE De 2725 E
DARKTOWN STRUTTERS BALL/ARK, BLUES De 4416 N
DORSEY BROTHERS
SPELL OF THE BLUES/LET'S DO IT Co 41181 N
GETTIN SENTIMENTAL OVER YOU/LONG De 115 E
I CAN'T DANCE/AIN'T GONNA SIN NO De 116 E
DAY DREAMS/OUT IN THE COLD AGAIN De 206 E

EDDIE DURHAM
MOTEN'S SWING/I WANT A LITTLE GIRL De 18126 N

DUKE ELLINGTON
THREE LITTLE WORDS (VO, RHYTHM BOYS) VI 22528 V
SOLITUDE/DELTAR SERENADE VI 24755 N
SEGAR ELLIS
SHIVERY STOMP/THREE LITTLE WORDS De 1275 V
ZIGGY ELIAN
AND THE ANGELS SING/BURCHITCKI (V/E) BB 10103 -
ALBERTA HUNTER (ACC. HENDERSON'S ORCH)
BRING BACK THE JOYS/HOW LONG (V/G) BB 2006 -

GLEN GRAY CASA LOVA
PANAMA/LINGER WHILE Bb 7325 V+
BUGLE CALL RAG/ROSE OF RIO GRANDE De 869 V+
STUDY IN BROWN/SHUGA BABE De 1159 V+
FOR YOU/CASA LOVA STOMP De 1412 G+
WHEN BUDDHA SMILES/CORAL SEA De 3261 V+

HARLEY HAIFATS
GROWLIN' DROGG OR EE BABE De 7283 V+
HALLELUJAH JOE Ain'T PREACHIN' De 7299 E
JAM JANBORCE/IT WAS RED De 7312 E

JACK HYLTON
ELLINGTON/DINAH De 189 V+

JOHN KIRBY
EFFERVESCENT BLUES/IT FEELS GOOD V0 4624 V
ONE ALONE/HUMORESQUE Vo 5605 E

ANDY KIRK
ALL THE JIVE IS GONE/I SEE MUGGIN De 744 N
STEPPIN' PRETTY/BUSY De 931 N
PUDDIN' HEAD SERENADE/CLUE De 1206 E
WEDNESDAY NIGHT HOP/WORRIED OVER De 1303 N
DOWNSTREAM/I'LL GLAD FOR YOUR SAKE De 1531 N
MELLOW BIT OF RHYTHM/IN MY WILDEST De 1579 N
WHAT'S MINE IS YOURS/IT MUST BE De 1827 N
BENNETT NOZIE/PESS WILLIAMS

IT'S HARD TO LAUGH OR SMILE/HOT T. BB 6431 V
BEN POLLOCK'S PICK-A-RIAB BOYS

BOOSTIE WOODIE/CALIFORNIA HERE I C. De 1517 V+
MUGSY SPANIER
DIPPER MOUTH BLUES/SISTER KATE BB 10506 N
RIVERBOAT SHUFFLE/RELAXIN' TOURO BB 10532 N
DIAN/BLACK XI BB 10682 N
ART TATUM

ROSETTA/BEGIN THE BEGUINE De 8502 V+

TENNESSEE MUSIC MEN
CHOO CHOO/SENSATION (ALL STAR R.B.) Ha 1420 E

CHICK WEBB (NUMBERS MARKED [X] ARE VOCALS BY ELLA FITZGERALD)
FACES & FIGURES/SING ME SWING (X) De 830 E
BLUE MINOR/SUNNY SIDE OF STREET De 172 N
LOMA/RHYTHM MAN De 173 E
DON'T BE THAT WAY/IT'S OVER BEC. De 483 N
LOVE & KISSES ([X] ARE YOU HERE) De 494 E
RHYTHM & ROMANCE ([X]/MOONLIGHT/N) De 588 -
LITTLE BIT LATER ([X]/UNDER SPELL) De 831 N
WHAT A SHUFFLE/SPRING FEVER BL (X) De 1087 N
GE BUT YOU'RE SWELL, LOVE MARCHES De 1115 E
TAKE ANOTHER GUESS ([X] WHEN I GET ([X) De 1123 G+
RUSTY HINGE/CROWIN' WOOD (X) De 1273 E
THAT NAUGHTY WALTZ/LOVE IS THING ([X) De 1356 V
HARLEM CONGO/I GOT A GUY ([X) De 1681 N

SQUEEZE ME/IF DREAMS COME TRUE ([X) De 1716 N

ALBUMS
ALTO SAXOLOGY De 4202, 3,4,5,6 De 246 V

KING LOUIS Co 35660, 12,3 Co 28 N
EARL HINES Co 35875, 6,7,8 Co 41 N
TEDDY WILSON Co 3631, 2,3,4 Co 93 N
JOHNSON–RUMBOS BOOGIE VI 27508, 5,6,7 VI 69 V

BOOGIE WOODIE Co 35958, 9,40,61 Co 44 E

BLUES BY BISCE Co 36709, 10,11 Co 101 E
SALE

NESUHI ERTEGUN

1606 23RD STREET, N. W., WASHINGTON 8, D. C.

These records are for sale at the indicated prices. This is not an auction. Records on which duplicate orders are received will go to party with largest order. All records will be shipped on January 31.

SALE

ALBERT AMMONS
BOOGIE WOOGIE STOMP/NIAGARAKI DE 749 V 2.00
EARLY MORNING BLUES/NILE OR NO DE 975 V 2.00
VIOLA BARTLETTI
SHAKE THAT THING/QUIT KNOCK. PARA 12345 E 1.00
SINBAD DECHET
BABY WON'T YOU PLEASE/COAL VI 27386 E+2.50
CHANT IN NIGHT/WITH A DREAM VO 4575 N 3.00
POLKA DOT RAG/CREOLE(SISBELL) DE 153 N 2.00
JUNGLE DRUMS/HOLD TIGHT DE 4537 N 3.00
VIC BERTON
DARDANELLA/JEALOUS VO 2915 V 2.25
BLUE/TABOO VO 2974 V 2.00
BIX BEIDERBECKE
IN A MIST/WRININ' & TWISTIN' VO 3150 V 1.50
ROYAL GARDEN/TAI JUANA HRS 26 N 5.00
THREE BLIND MICE, I & 2 HRS 2 N 5.00
RUBE BLOOM
BESIE couldn't HELP IT THE BLUE CHIPS CO 2186 V 2.50
FROGGY BOTTOM/NIT WIT SERE. ME 61611 V 1.50
SHARKY BONANO
BIG BOY BLUE/OLD FASHIONED VO 3450 V 1.00
WHEN YOU'RE SMILING/IR.BROWN VO 3400 V 1.00
SWINGING ON SWANCE/SWING LIKE CONNIE BOSSWELL DE 3470 E+1.25
BOOGIE WOOGIE/PELICAN STOMP WILLY BRYANT DE 477 N 1.25
A VIPER'S HOAN BB 6750 V 1.00
RIDE RED RIDE/GLORY OF LOVE BB 6374 V+1.00
TEDDY BUNN
GUITAR IN HIGH/BLUE WITHOUT BLANCHE CALLOWAY BN 504 N 1.25
I NEED LOVIN' WHAT'S POOR GIRL OR 3018 G .35
I NEED LOVIN' THERE'S RHYTHM BB 22641 V .50
CAB CALLOWAY
THE JUMPING JIVE/TRYLON SWING VO 5005 N 1.25
HARLEM HOLIDAY/NOBODY'S SWEET. OR 2908 G .40
WAH-OOE-DAN/XIXIE DOORWAY BR 6435 E+1.00
MINNIE THE MOOKER/REFFERMAN ME 12887 E 1.00
CELESTIN'S TUXEDO JAZZ
AS YOU LIKE IT/JUST FOR YOU CHARLES CHASERS CO 14295 V 1.25
MAOIN'LOW/AIN'T MISBEHAVIN' CO 1891 N 3.00
BEALE STREET BLUES/BAGIN ST.BLUES CO 2415 G 1.00
CHOCOLATE DANDIES I NEVER KNEW/(REV.,HENDERSON)UHCA 58 N 1.00
SONNY CLAY
BOOGOOSA/HEAMBLED BLUES CO 15078 V 1.00
COLEMAN-WEELS
COLEMAN BLUES/WELLS BLUES MARTHA COPELAND 27318 N 2.00
BLACK SNARE MOAN/MINE'S JUST BING CROSBY CO 14196 G .50
DEEP IN HEART/LET'S ALL MEET BABY/I KISS YOUR HAND MADAME DE 4162 E .35
BOB CROSBY DE 1851 G 1.00
ROYAL GARDEN/TEA FOR TWO DE 1850 N 1.00

BOB CROSBY
WOLVERINE/LOUISE LOUISE DE 2032 N 1.00
DON'T CALL ME BOY/YOU'RE DE 3431 N 1.00
Diga Diga Do, I / 2 DE 2275 N 1.00
CALL ME A TAXI/I HEAR YOU DE 2207 N 1.25
FOR DANCERS ONLY/WHERE BLUE DE 3138 N 1.00
COME BACK SWEET PAPA/PAGAN DE 896 N 1.00
HONGY TONK TRAIN/BIG HOUSE DE 2208 N 1.00
Milk Cow BLUES/SQUEEZE ME DE 1962 E+1.00
THE MARK HOP/BURNIN' THE CAND. DE 3694 E-1.00
PUTNEY DANDRIDGE
WHEN A LADY/IT'S THE GYPSY JIMMY DORSEY DE 3313 V 1.25
I LET A SONG/IF YOU WERE IN JOHNNY DUNN DE 1809 E .35
FOUR O'CLOCK BL/HAWAIIAN BL CO 3729 G+.60
BUGLE BLUES/BIRMINGHAM BLUES EDDIE DURHAM CO 3541 V .75
MOON'S SWING/I WANT LITTLE G DE 18126 E .75
DUKE ELLINGTON
EAST ST.-LOUIS/BLACK BEAUTY BB 6430 E 2.00
MOOD INDIGO/THO MOOCHE VI 24486 N 2.50
PROLOGUE,BLACK & TAN/LEASE BB 8256 E+.75
CREOLE LOVE CALL/BLACK AND T. VI 24861 N 2.50
DAYBREAK EXPRESS/DEAR OLD SO. VI 24501 N 1.00
ZIGGY ELMAN
BUBLITCHKI/FRATICH IN SWING BB 10103 N .50
RUD FREEMAN
PRIVATE JIVES, I & 2 CMS 50 N 1.00
ELLA FITZGERALD
THIS TIME IT'S REAL/YOU JAN GARBER DE 1806 E+.75
SISTER KATE/SINCE MY BEST GAL CO 1306 N 1.00
GEORGE GERSHWIN
CLAP YO HANDS/DO DO GENE GIFFORD CO 809 V 1.50
SQUARE FACE/DIZZY GLIDE LILLIAN GLINN VI 25065 E 3.00
CANNON BALL BL/FOBBLE IT LIT. CO 14617 V .50
JEAN GOLDKETTE
CLEMENTINE/(REV.,JACK CRAWFORD) VI 20994 N 2.00
CLEMENTINE/MY PRETTY GIRL VI 25283 V 1.00
NAT GONELLA
TWILIGHT TURKEY/THERE BRAZIL ODONCO 2320 G .50
BENNY GOODMAN QUARTET
DING DONG DADDY/WHERE OR WHEN VI 25725 N 2.50
BEI MIR BIST DU SCHOEN, I & 2 VI 25751 N 2.50
BENNY GOODMAN TRIO
LADY BE GOOD/CHINA BOY BENNY GOODMAN ORCHESTRA VI 25333 E 3.00
I FOUND A NEW BABY/SWINGTIME VI 25355 V+2.00
SING ME A SWING SONG VI 25340 E 2.00
TEDDY GRACE (TEAGARDEN) CO 2050 V 1.00
CRAYZ BLUES/LOVE ME RUSSELL GRAY
SUGAR OK 40938 G 1.00
LIONEL HAMPTON
STOMPOLOGY/(REV., HOT CLUB QUINT) VI 25601 V 1.50
I KNOW THAT YOU KNOW/SUNNY VI 25592 E .75
FLETCHER HENDERSON
LOTS O' MAMA/COTTON PICKERS VI 14759 G+1.00
HOCUS POCUS/TIDAL WAVE BB 5682 N 2.50
This is not an auction. Records on which duplicate All records will be shipped on January 31.

LADY'S BLACK ACES

SHAKE IT AND BREAK IT/AUNT GE 4762 G .30
STOP YOUR KIDDING/YANKEE DOO. GE 4995 G .35
RUNNING WILD/Gotta see MAMA GE 5035 G .35

FEODIE LANG

BLUIN' BLUES/NOT (BOY SENT) V0 2937 V .50
BEALE ST/CLARINET (BOY SENT) V0 2936 V .65
SISTER KATE/STACK (BOY SENT) V0 3015 V .50

LANG—VENTI ALL STARS

AFTER YOU'VE GONE/SEALE ST UHCA 108 E+1.00
LANN'S SOUTHERN SERENADERS

SHAKE IT AND BREAK IT/AUNT V0 20068 G .40

BARON LEE

REFEREE MAN/OLD YAZOO PE 15676 G .65

TOD LEWIS

NEW FAREL BL/HEADING FOR CO 2721 V+3.50
DALLAS BL/ROYAL GARDEN BL GE 35684 N 1.00
RHYTHM/LAZY BONES CO 2786 E 4.00
JUGGLE BLUES/JAZZ HOLIDAY CO 1525 E 4.00
NO/FOUND A NEW BABY CO 600 F .40

CRIPPLE CLARENCE LORTON

STREAMLINE TRAIN/HAD A DREAM SA 12003 N 7.50
LISBON SUGAR BABES

THOU SWELL/PERSIAN RUG VI 21346 E 1.50
THOU SWELL/*ISPIPI BB 10260 E 1.00

ABE LYMAN

SAN/NEVER WEASEL BR 3964 V 1.00

WINGY MANNONE

BEALE ST BLUES/FAREWELL BL BB 10401 E+2.00
FLAT FOOT FLOGGEE/MARTHA BB 6721 E 1.50
BREEZE/BLUES HAVE got ME MS 13323 E 1.75
SWEET LORRAINE/FORMAL NIGHT BB 6816 V 1.50
JOE MARCIAL

12 BAR STAMFED/FEATHER BED BE 18111 E 1.75

SARA MARTIN

UNCLE EEL'S BL/NEW ORLEANS H.S. OK 8085 G .40
NOBODY'S BIZNESS IF I (WALLER) OK 4034 G .75
ALABAMA BOUND/YES GIR BB 8262 G .40
LAST GO ROUND/MAMA'S G0 BL OK 8045 V .90
LAST GO ROUND/MAMA'S G0 BL OK 8045 F .45

McKINNEY'S COTTON PICKERS

GEE AIN'T I GOOD TO YOU/WHERE BB 10249 N 1.50
STOP KIDDING/PUT IT THERE BB 3802 E 1.00
SAVE IT, PRETTY MAMA/FOUND NEW VI 38061 G .50
BEDLEDUM BUN/SELLING THAT BB 6595 E+1.00
ZONKY/IF I COULD BE WITH YOU VI 38118 G+ .50
CHERRY, PUT IT THERE BB 5145 V .80
JIMMY HORSEFEATL'S SQUIRRELS

PANAMA/BOUND ROUND MASKO DIXON HRS 1003 N 5.00
ECCENTRIC/DIXIELAND ONE-STEP HRS 1004 N 5.00

MEMPHIS FIVE

HOW COME YOU DO ME/SEALEST BL VI 19480 V .80
SISTER KATE/COOL MY DOG PE 14051 V 1.00
BASS BLE ALE MILITARY MIKE VI 19805 G .65

MEMPHIS MINNE

WANTS CAKE WHEN I'M HUNGRY/LIV BB 03768 V .50
DRUNKEN BARREL HOUSE BLUES V0 02711 E 7.75
GAMBLIN' WOMAN/CAUGHT ME WRONG BB 03258 V .50

METRONOME ALL STARS

BUGLE CALL RAG/ONE O'CLOCK VI 27314 E+2.00
ALL STAR RHYTHM BOYS

PARDON ME PRETTY BABY/LITTLE HA 1336 V .50

MEZZ MEZROW

SWINGIN' WITH MEZZ/LOVE YOU'RE BR BB 6778 E 3.50
SALE

NESUHI ERTEGUN
1606 23RD STREET, N. W., WASHINGTON 8, D. C.

These records are for sale at the indicated prices. Records on which duplicate orders are received will go to party with largest order. All records will be shipped on January 31.

MEZZ MEZZROW

HOT CLUB STAND/STORM SESSION VI 25612 $1+$.50
Dissonance/FREE LOVE Br 7551 E 4.00
Lost/Ten A LA FROM THE SKY RB 6320 V+2.25
Blues in DISGUISE/How I FEEL VI 25356 G 1.00

MUFF HOLE

WINDY CITY ST/BALL (LA-RN-KCS) HRS 15 N 5.00
DIXIE I-GET (WHOPEE MAKERS) Co 36010 O $.75

BLUE BAND BAND

SWINGIN’ IN E FLAT/AFRICAN Co 3038 E+2.25
HARLEM HEAT/SHY-T M IN HARLEM Co 3071 E+2.25
KERRY GO ROUND/UNTIL REAL TH Co 3147 E 1.25
JUBILEE/OUT OF A DREAM Co 2963 E 2.00
RHYTHM LULLABY/LOVEY LOVE Br 3066 V+1.50
LET’S GET TOGETHER/JAMMIN’ Br 634 E 2.00
JUNGLE MADNESS/BLUE RHYTHM FANT VR 503 E 2.00

IRVING MILLS SWINGAPHONE ORCH.

DEAR DEAR/MERRY WIDOW ON SPRING MA 126 V+1.00
WILT HERTH

SHOOT THE LINKER/Egyptian Ella De 1868 E+1.00

CHAUNCY MOOREHOUSE

MY GAL SALTARIAY (J. WILLIAMS)Br 638 E+2.00
BLUES IN B FLAT/ON THE ALAMO VR 608 V 2.00
KU LI/ARIENTAL KOCHTUNE Br 8142 E+1.25

THOMAS MORRIS

BEAU COUPE DE JAZZ/THOSE BLUES OK 4940 F .20
WHO’S KING OF ZULUS (N.O.B.V) VI 20316 E .25

MILLS BLUE BLOWER

INDIANA/FIREHOUSE BLUES Co 1946 V 1.00
BARG WIRE BLUES/NOTHIN I WANT Br 2648 G+ $.50
TAILEPIN BLUES/NEVER HAD REASON BB 10209 N 3.00

PHIL NAPOLON

TAKE YOUR FINGER OUT/GO JOE GO Vt 20605 V $.75
THUNDER IN MY DREAMS BB 7039 E .75
MEAN TO ME/KINDA LOVE VI 38057 G $.75
MEAN TO ME/KINDA LOVE BB 6574 N $.50

NEW ORLEANS ORLS

WEST END ROW/TAMPAXKOE Co 688 G+ $.75
ECCENTRIC/NIGHTMARE Co 943 G+ $.75
GOOSE PIPLEES/THROWIN’ HORNS Co 1261 G+ $.75

FRANKIE MORRISON

MINOR JIVE/RUMPIN’ (HAIR CRACK) BB 10186 E $.35
ROSETTA/SETTLE WORLD IS WAITING FOR BB 10176 E $.30
WHO/BLUES MY BABY GAVE BB 10116 E $.30

RED N. CHOLS FIVE PENNIES

YOU RASCAL/YOU JUST CRAZY SONG Br 613 G+1.00
ALICE BLUE GOWN/A PRETTY GIRL Br 4456 E 1.75

KING OLIVER

CALL OF THE FREAKS BB 6546 V+1.50
BOOGIE WOOGIE MULE FACE BB 6778 E 2.00

ORIGINAL INDIAN FIVE

HANGIN’ AROUND/FLA LOWDON HA 267 V $.50
JACK PETTUS

MUDER WATER/DEPENDS ON YOU BA 1927 F $.25
SPANISH DREAM/DOWN THE NEW Vi 21559 F $.25

PINN Comb wood

TALKIN’ ABOUT MY TIME/GOTTA MC 51159 F $.25
GREENVILLE SHEIK/GOOD GAL MC 60563 N $.50
Milk caps/BLACK GAL Po 0316 P $.10

STEW PLETCHER

HOPE GAILER LIKES MUSIC/TOUCH BB 6345 V 1.00

BEN POLLACK

SWEET AND HOT/FIVE DOLLARS BB 15431 G $.35

DANNY POLIO

BLUE MURDER/MORE THAN SOMEWHAT DE 1718 V+ $.25
DICK PORTER (JONAH JONES, COZY COLE)

NO TWO WAYS/THE NEXT ROMANCE Vo 3469 E 1.00

SAIL PRICE

OH LOWDY MAMA/DIRTY DOZENS Vo 7811 V $.50
JIVIN’ AROUND/THE KINGS BOUT Br 2557 V $.50
LOUIS PrIMA II & GANG

BREAKIN’ THE ICE/STILL WANT Br 7320 G+.80
CLARENCE PROFIT TRIO

CHANGES MADE/TEA FOR TWO Br 8341 N 3.00
QUNITET OF HOT CLUB OF FRANCE

NAGASAKI/Shine Vo 25556 E 1.25
AFTER YOU’VE GONE/LIENHOUSE Vo 25511 E 1.25
HONESTY ROUSE/STOMPING AT DE 23066 N 1.25
AVAIL/CLAIMS Co 23002 N 1.25

AMANDA RANDOLPH

HE MAY BE YOUR MAN/SENTIMENTAL BB 6617 V 1.00
DON REEDMAN

BUGLE CALL RAG/TOO BAD Vo 3354 V 1.50

JOE ROBERTS/N.O. RHYTHM BOYS

SLEEP/FALLOWS STAR (SHIP) Vo 2861 V $.40
SLEEP/FALLOWS STAFF Vo 2861 V 1.00
KING KONG STOMP/ST LOUTS BLUES Vo 2539 F $.35
THE RIFF/SHAKE IT AND BREAK IT Vo 2592 F+.45
THE RIFF/SHAKE IT AND BREAK IT Vo 2592 F $.35
PAUL ROBSON (COUNT BASIE)

KING JOE (JOE LOUIS BLUES) I & 2 0K 6475 S 3.00

LUIS RUSSALL

HOCUS POCUS/ACKSIT OF FREAKS Mc 13334 G+ 1.00
JAZZ MARTINI/FEELING GAY (G/L) Pe 15822 -.50
PRIMITIVE/A MY BLUE HEAVEN Pe 16103 V 1.50

PEE WEE RUSSELL

DINAH/BABY WON’T YOU PLEASE I (SH) HRS 1000 N 5.00
BABY WON’T YOU PLEASE II (SH) HRS 17 N 5.00
CHANGES MADE/HORN OF PLENTY HRS 1001 N 5.00
EVERYBODY LOVES MY BABY/F. FOUND HRS 1002 N 5.00
LAST TIME SHE CI/DEUCES WILD CMS 537 N 1.50
JIG WALK/ABOUT FACE CMS 539 N 1.50

SAVOY BEARCATS

NIGHTMARE/SCENEGALESE STOMP VI 2018 V 1.50
STAMPEDE/HOT NOTES Vo 20460 V 2.00

ART SCHUTT

TAKE EVERYTHING BUT YOU OK 41345 V 1.00

RAYMOND SCOTT QUINTETTE

TWILIGHT IN TURKEY/MIUNET IN MA 108 E 1.00

BESSIE SMITH

GULF COAST/DOWN HEARTED (LAM) OR Co 3844 G $.30
BEALE ST. JAM/A GRAVATTIN’ PA Co 3877 F $.40

LADY LUCK BLUES/YODLING BLUES Co 3939 G+1.00

NOBODY IN TOWN IF YOU DON’T Co 3942 G $.85

LOUISIANA LOWDOWN BL/A TOP BL Co 14031 G $.85
WEEEPING WILLOW BL/BYE BYE BL Co 14042 F $.50
DIXIE FLYER BL/BEEN GOOD OLD Co 14079 F $.25
CARELESS LOVE BL/HE’S GONE Co 14083 F $.50
NEW GULF COAST/FLORIDA BOUND Co 14109 G+.80
GIN HOUSE BL/LOST YOUR HEAD Co 14158 G $.85
BACKWATER BL/PRACHING (HAIR CR) Co 14105 P $.10
FOOLISHMAN/DYIN’ BY HOUR Co 14273 F+.40
WILD ABOUT THAT THING/GOTTA Co 14427 G 1.25

DO YOUR DUTY/DOWN IN DUMPS UHCA 47-48 N 1.50
GIMME A PIGFOOT/TAK ME FOR UHCA 49-50 N 1.50
NOBODY IN TOWN IF YOU DON’T Co 3942 G $.85
FOR SALE
BILL GOTTLIEB
FOR SALE
C/O THE RECORD CHANGER, FAIRFAX, VIRGINIA

Due to the irregularity of the mail, the policy of "First Come, First Served" cannot fairly be applied to this sale. Records receiving more than one order will go to purchaser with larger shipment. All records will be shipped on date shown on page 14, by express, C.O.D.

HENRY ALLEN
Funny Feathers Bl./How Do VI 38088 N 1.75
Swing Out / Feeling Drowsy VI 39080 N 1.75
I Owe You / Have you ever been seen? VI 3704 N 1.25

AMBROSE
London on Rainy Night / I Love DE 360 V .75
Lost My Rhythm / Cuban Pete DE 932 V .75
Cotton Picker's Congregation DE 1526 N 1.75
War Dance Wccean Indians DE 3126 N .75
The Night Ride / Cafe Continental DE 992 N .75

LIMEHOUSE BLUES / EMBASSY STOMP DE 3533 N .75
Copenhagen / Wanga DE 1285 N .75
Horns D'oeuvres / Streamline DE 500 N .75
Power House / Toy Trumpet DE 1485 N .75
Caravan / Twilight in Turkey DE 1442 E 2.75
Two Hearts In Cuba / Bedelia Lady DE 1034 N .75

ANDREWS SISTERS
Shortnin' Bread / Good Old Boom DE 1744 N 1.00
Mean to Me / Sweet Molly Malone DE 3440 N 1.00
Be My Mist / Shou / Nice Work DE 1526 N 1.00
Chico's Love Song / The Jumpin' DE 2756 N 2.00
You Don't Know How Much / Rock DE 2414 N 1.00

LOUIS ARMSTRONG
Thankful / Swing That Music DE 866 V 1.00
On Sunny Side of the Street DE 1560 E 1.50
Murdy Quady Man / Skeleton In DE 949 V 1.00
Cut Off Less Call Me Charlie DE 3235 N 2.00
So Little Time / Mexican Swing DE 1822 N 2.00
Red Cap / Public Melody No. 1 DE 1347 G 1.75
Cuban Pete / She's Daughter DE 1353 E 1.50
I've Got Heart Full of Rhythm DE 1408 E 1.50
I Used to Love You / Leap Frog DE 4106 N 3.00
Sittin' In Dark / Hustlin' BB 7506 N 2.00

HONEY DO / HONEY DON'T YOU LOVE BB 7787 E 1.75
Wrap Your Troubles in Dreams OK 41530 P .50
Dear Old Southland / Heat / Bird OK 41544 E 5.00
Little Joe / There They Are OK 41501 G 1.50
Ain't Misbehavin' / Black And Blue OK 8714 F 1.00
That Rhythm Man (E) / Sweet Sav (G) OK 41261 - 2.00
Don't Play Me Cheap ! I Wonder Vl 24425 N 3.50
There's Carin in Pines / Money Vl 24335 N 3.50
Sweet Sue / Mississippi Basin Vl 24321 N 3.50

BOB HOY CAN'T RIDE THIS TRAIN Vl 24200 E 3.00

BAILEY'S LUCKY SEVEN

BABY BLUE EYES / REV. & PICKERS GE 5013 E 2.00

BUSTER BAYLEY

CALL OF DELTA / SHANGHAI SHUFF, Vl 2087 V 1.25
SEEMS LIKE MONTH OF SUNDAYS Vl 8356 N 1.25
WILDERD BAYLEY

KOONSHINE OVER KY / IF YOU WERE Vl 4109 N 1.50
IT'S BLUNTEMTH ALONG SWANCE Vl 4708 N 1.50
DEAR OLD MOTHER OIXIE / TOO LATE BB 7073 N 1.50
AT YOUR Beck AND Call / ROWILL, Vl 4036 N 1.50

BAKLYM REIGLE HOPS

COMIN' AND GOING / HOT & ANXIOUS CO 2449 V 1.50

CHARLIE BARRET

S'POPIN' / A SLEEP OR AWAKE BB 10206 N 1.00
CLASS WILL TELL / SOME LIKE IT BB 10182 N 1.00
I NEVER KNEW / MIDWEEK FUNCTION BB 10285 N 1.00
EBONY RHAPSODY / LAMENT FOR BB 10341 N 1.00

CHARLIE BARNET

YOU WERE THERE / OTHER FUZZY BB 11321 N 1.00
STRANGE INCHANTMENT / ONLY A BB 10227 N 1.00
COUNT BASIE

DUPREE BLUES / RED WAGON DE 3071 N 2.00
I NEVER KNEW / TUCKLE TOW DE 35521 N 1.50
DON'T WORRY / BUT ME WHAT DOES Vl 4734 N 2.00
AND ANGELS SING / IF I DON'T Vl 4784 N 2.00
YOU BETCHA MY LIFE / DOWN DOWN OK 6271 N 2.00
PLATTERBRINE / I STRUCK MATCH OK 6508 N 2.00
CHEROKEE, 1 & 2 DE 2406 N 3.00
JOHN'S IDEA / ONE O'CLOCK JUMP DE 1363 E 3.00
LISTEN MY CHILDREN / SHAPIR DE 1379 E 2.00
TIME OUT / LET ME DREAM DE 1538 N 2.00
OUT THE WINDOW / I KEEP REMIN', DE 1581 N 2.50
TEXAS SHUFFLE / IAMA DON'T WANT BB 2030 E 2.50
GEORGIAN BLUES / IN THE DARK DE 1682 N 2.50

SIDNEY BECHET

WHEN IT'S SLEEPY TIME / I AIN'T Vl 27444 N 2.50
BLACKSTICK / WHEN SUN SETS DOWN DE 2129 N 1.50

BOSWELL SISTERS

OBJECT OF AFFECTION / ROCK & ROLL CO 36523 N 1.00

COWIE BOSWELL

SWEET MYSTERY OF LIFE / GYPSY DE 1678 N 1.50
THAT OLD FEELING / WHISPER IN WILL BRADLEY

AS LONG AS I LIVE / LITTLE SPAN, DE 35566 N 1.50
ROCK-A-BYE BOOGIE / SCRAMBLE 2 DE 35732 N 2.00
CHICKEN GUMBBOOGIE / STARDUST DE 35939 N 1.50

LES BROWN

YOU DON'T GON'T WORRY / RIGAMAROLE DE 1233 E 1.50
LOVE YOUR SPELL IS / SHANGRIA - LA BB 10226 N 1.00

CURRIBIBIN' OH MARIE BB 10421 N 1.50

BILL BROWNZ

I'VE GON'T TO DIG YOU WHEN I HAD Vl 05565 N 1.50

WILLIE BRYANT

LONG GONE / VOICE OLD MAN Vl 25129 N 3.00
RIGAMAROLE / THE SHEIK Vl 25038 N 3.00
LONG GONE / VOICE OLD MAN RY, Vl 25129 N 3.00

BILLY GUNCH

THREE LITTLE MAIDS / THE FLOWERS BB 10305 N 1.75

BOBBY BYRNE

HOW MANY TIMES / BARNYARD CAKE. DE 3108 N 1.50

CALIFORNIA RAMBLERS

THE PAY-OFF / REV., JAN GARBER CO 1642 V .50

CAR CALLOWAY

SHE'S TALL TAN TERRIFIC / ALWAYS VR 643 E 1.75
GO SOUTH YOUNG MAN / MAMA I VR 644 V 1.75
WE'RE BREAKING UP LOVELY AFFAIR VR 4045 N 1.00

THE GHOST OF SMOKY JOE / FLOGGIE VR 4807 N 1.00
SAYS WHO / BLUES IN THE NIGHT OK 6422 N 1.00
MAIN MAN / TAPPIN' OFF OK 6547 N 1.00
FOOLIN' WITH YOU / BUGLE BLUES OK 4019 N 1.00

PICK-A-DOODLE DO / AZURE Vl 4100 N 1.00
EMALINE / MARGIE Vl 24659 N 1.50

KING CARTER

BLUE RHYTHM / MOANIN' CO 2504 V 1.50

BENNY CARTER

SUNDAY / BACK BAY BOOGIE BB 11341 N 1.50

IF I COULD READ YOUR MIND / WHEN BR 7853 N 1.50
FOR TRADE ONLY

RED ALLEN VI 38073 N
BIFLY BLUES VI 23006 N
PATROL WAGON BLUES
LUCILLE BOGAN
PAY ROLL BLUES BR 7051 N
COW COW DAVENPORT
CHIMES BLUES PARA 12800 E
ALABAMA STRUT VO 1253 V+
DIXIELAND JUG BLOWERS
HEN PARTY BLUE VI 20649 N
DIXIE RHYTHM KINGS
EASY RIDER BR 7127 N
DIXIE SYMPATORS (HINES, SIMEON)
IT'S BAD FOR YOUR SOUL BR 4536 N
CORA CARR (& COW COW)
Cow Cow BLUES OK 8250 E
DUKE ELLINGTON

FLAMING YOUTH PE 15240 V+
HOP HEAD CO 953 V
BLUES OF THE VAGABOND OK 8746 N
SWAMPY RIVER(SOLO) OK 8636 N
BLACK & TAN(TRAYMORE ORCH) VO 19556 E
HOWK HAZEL
HIGH SOCIETY BR 4181 V+
J.C. JOHNSON (PUNCH?)
RED HOT HOTTENTOT QRS 7064 V+

JONES & SMITH (BASE) SHOE SHINE BOY VO 3411 E
KANSAS CITY STOMPERS

GOOD FEELIN' BLUES BR 7091 E
LOUISIANA RHYTHM KINGS
BAILIN' THE JACK HRS 15 N
I CAN'T GIVE YOU ANYTHING BUT LOVE VO 15710 N

MUGGY WATER BLUES NATIONAL 12251 N
HARMONY BLUES VI 38135 V

KING OLIVER

DIPPER MOUTH BLUES/CANAL ST. BRE 02200 N
I'M GONNA WEAR YOU OFF MY MIND BRE 02201 N
ORIENAL CRESCENT CITY JAZZERS

SENSATION RAG OK 40101 N
RED & MUFF'S STOMPERS
BLACK BOTTOM STOMP
RUSSELL'S HOT SIX

29TH & DEARBORN SPECLED RED

DIRTY DOZEN NO. 2 BR 7151 N
WE GOT TO GET THAT THING FIXED BR 7200 N
OVER SIMEON

SMOKE HOUSE BLUES BR 7109 N

TEENNESSIE MUSIC MEN(BIX)
BABY WON'T YOU PLEASE COME HOME CHARLEY SPAND
SOON THIS MORNING PARA 12790 N
MOANIN' THE BLUES ARTHUR SIMS
SOAPSTICK BLUES OK 8373 V
HERSAL THOMAS

SUTTCARE BLUES OK 8345 V
SIPPI WALLACE (LOUIE) OK 8345 V
MAIL TRAM BLUES OK 8345 V
CLARENCE WILLIAMS
BEAU KOO JACK QRS 7044 V

FOR TRADE OR AUCTION

LOUIS ARMSTRONG

GEORGIA BOY NO./WILD MAN BLUES BRE 02065 N
SOME OF THESE DAYS PARL 520 V
SIDNEY BECHET

SAVE IT PRETTY MAMA VI 27240 E
BABY WON'T YOU PLEASE COME HOME VI 27386 V+

MILDRED BAILEY

DOIN' THE UPTOWN/LOW DOWN BRE 01631 V

BENNY CARTER

SCANDAL IN 'AT' FLAT VOE 14 N
SWINGIN' AT MMADA VALE VOE 4 N
WHEN LIGHTS ARE LOW VOE 16 E
WALTZING THE BLUES/TIGER RAG VOE 19 N
CARRY ME BACK TO OLD VIRGINNY VOE 39 N

WALTER BARNES

HOW LONG HOW LONG BLUES BR 4187 N

COLEMAN HAWKINS

NATEG'S DREAM DEE 5775 V
I WANNA GO BACK TO HARLEM DEE 6502 N
MEDITATION/CHICAGO DEE 5937 N
DEVOTION/LAMENTATION DEE 6597 N
SUNNY SIDE OF STREET PARL 1825 N

WAY DOWN YOUNDER IN NEW ORLEANS VOE 218 N
STARDUST HMV 8402 H
WHEN DAY IS DONE HMV 9087 N

DUKE ELLINGTON

MOONFLY/SOLITUDE BR 6987 V+

SEGER ELLIS

CHEERFUL LITTLE EARL CO 2362 N
BLUE SHADOWS/DON'T BE LIKE THAT OK 41160 N

KRESS & MCDONOUGH (GUITAR Duet)

HEAT WAVE BM 7885 N

GENE KRUPA

LOVE ME IN MY HEART (LAM. CRACK) CO 35490 V+

KNOCK ME A KISS (ROY) CO 36591 V

HODGE POODE CO 35262 E

FULL DRESS HOP ED LOYD (B.G.)

FREED AND EASY OK 41392 N

MOUND CITY BLUES BLOWERS

TAILSPIN BLUES BB 10209 N

HELLO LOLL/ONE HOUR HMV 8952 E

MUFF MOLE

WILD OAT JEE PARL 2328 N

JELLY ROLL MORTON

WEST END BLUES/CLIMAX RAG

TODD'S MINGELLO

NAUGHTY NAUGHTY BR 8061 N

LET ME DAY DREAM BR 8094 N

CHAUNCY HOREHOUSE

PLASTERED IN PARIS BR 8122 N

RED NOPVO

JUST YOU JUST ME (INSR.) BR 8240 N

THIS IS MADDNESS (M.BAILEY) BR 8230 N

TEARS IN MY HEART (M.BAILEY) BR 7970 N

LIPS PAGE

MY FIGHTIN' GAL BB 8960 N

SLATS RANDALL

SWEETHEART TRAIL BR 4719 N

LUIS RUSSELL

PANAMA PARL 963 E

FEELIN' THE SPIRIT PARL 1883 N
<table>
<thead>
<tr>
<th>BLUES FOR TRADE OR AUCTION</th>
<th>AUCTION</th>
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<tbody>
<tr>
<td><strong>SEVEN LITTLE CLOUDS OF JOY</strong></td>
<td><strong>ALEX HILL (SOLO)</strong></td>
</tr>
<tr>
<td><strong>GET'IN' OFF A MESS</strong></td>
<td><strong>TACK HEAD BLUES (CRACKED TO LABEL)</strong></td>
</tr>
<tr>
<td><strong>LEE SIMS (SOLO)</strong></td>
<td><strong>VOID N 1270</strong></td>
</tr>
<tr>
<td><strong>ST. LOUIS BLUES</strong></td>
<td><strong>HOUND HEAD HENRY</strong></td>
</tr>
<tr>
<td><strong>SEVEN GALLON JUG BAND</strong></td>
<td><strong>LOW DOWN HOUND BL (CHIP 10 GROOVES)</strong></td>
</tr>
<tr>
<td><strong>WAPE' EM OFF</strong></td>
<td><strong>LOREY CARR</strong></td>
</tr>
<tr>
<td><strong>CLARENCE WILLIAMS</strong></td>
<td><strong>STRAIGHT ALKY BL (SHIP 10 GROOVES)</strong></td>
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<tr>
<td><strong>Baltimore</strong></td>
<td><strong>TUCKER</strong></td>
</tr>
<tr>
<td><strong>DICKY WELLS</strong></td>
<td><strong>INDIANA/Oh BABY (SALE: $3.00)</strong></td>
</tr>
<tr>
<td><strong>JAPANESE SANDMAN (SW)</strong></td>
<td><strong>JIMMY YANCEY</strong></td>
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<tr>
<td><strong>THE FIVES</strong></td>
<td><strong>EDDIE CONDON</strong></td>
</tr>
<tr>
<td><strong>INDIANA/Oh BABY (SALE: $3.00)</strong></td>
<td><strong>Parl 2932 N</strong></td>
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<th><strong>BLUES FOR TRADE OR AUCTION</strong></th>
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<tbody>
<tr>
<td><strong>BESSIE BROWN</strong></td>
<td><strong>JIMMY BLYTHE</strong></td>
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<tr>
<td><strong>BLUES SINGER FROM ALABAM</strong></td>
<td><strong>HAVE MERCY</strong></td>
</tr>
<tr>
<td><strong>ANDY CHATMAN</strong></td>
<td><strong>ALLEY RAT</strong></td>
</tr>
<tr>
<td><strong>SHAKIN' THAT JELLY</strong></td>
<td><strong>MY BABY</strong></td>
</tr>
<tr>
<td><strong>BO CARTER</strong></td>
<td><strong>SHIPPEE HILL</strong></td>
</tr>
<tr>
<td><strong>BOOT IT</strong></td>
<td><strong>LOVESICK BLUES</strong></td>
</tr>
<tr>
<td><strong>I LOVE THAT THING</strong></td>
<td><strong>LONESOME ALL ALONE &amp; BLUE</strong></td>
</tr>
<tr>
<td><strong>SLOPPY HENRY</strong></td>
<td><strong>MESS KATIE MESS</strong></td>
</tr>
<tr>
<td><strong>JO MO MAN BLUES</strong></td>
<td><strong>MARGARET JOHNSON</strong></td>
</tr>
<tr>
<td><strong>ELIZABETH JOHNSON</strong></td>
<td><strong>CHANGEABLE DADDY OF MINE</strong></td>
</tr>
<tr>
<td><strong>SADDIN' WOMAN BLUES</strong></td>
<td><strong>KING OLIVER</strong></td>
</tr>
<tr>
<td><strong>LONNIE JOHNSON</strong></td>
<td><strong>ROOM RENT BLUES</strong></td>
</tr>
<tr>
<td><strong>YOU DONE LOST YOUR THING, 1 &amp; 2</strong></td>
<td><strong>MABEL'S DREAM</strong></td>
</tr>
<tr>
<td><strong>JUST A ROARING MAN</strong></td>
<td><strong>CLARENCE WILLIAMS</strong></td>
</tr>
<tr>
<td><strong>SUN DOWN BLUES</strong></td>
<td><strong>CAKE WALKING BABIES FROM HOME</strong></td>
</tr>
<tr>
<td><strong>NEW BLACK SNAKE BLUES (SPIVEY), 1 &amp; 2</strong></td>
<td><strong>DIXIELAND THUMPERS</strong></td>
</tr>
<tr>
<td><strong>IT FEELS SO GOOD (SP.JILLIAMS), 3 &amp; 4</strong></td>
<td><strong>WEARY WAY BLUES</strong></td>
</tr>
<tr>
<td><strong>WIRE IT OFF (SP.WILLIAMS)</strong></td>
<td><strong>SOCK THAT THING</strong></td>
</tr>
<tr>
<td><strong>BULL FROG &amp; THE TOAD</strong></td>
<td><strong>ACHIN' HEARTED BLUES (ANY OK)</strong></td>
</tr>
<tr>
<td><strong>JIM JACKSON</strong></td>
<td><strong>HONEY Dripper (ANY)</strong></td>
</tr>
<tr>
<td><strong>MONDAY WOMAN BLUES</strong></td>
<td><strong>BESSIE SMITH</strong></td>
</tr>
<tr>
<td><strong>I'M GONNA MOVE TO LOUISIANA</strong></td>
<td><strong>ON REVIVAL DAY</strong></td>
</tr>
<tr>
<td><strong>AL MILLER MARKET STREET BOYS</strong></td>
<td><strong>CO 14516</strong></td>
</tr>
<tr>
<td><strong>GIVE ME A LITTLE TASTE (THE GRINDER)</strong></td>
<td><strong>IKE ROGERS</strong></td>
</tr>
<tr>
<td><strong>I FOUND YOUR KEYHOLE</strong></td>
<td><strong>SCREAMIN' THE BLUES</strong></td>
</tr>
<tr>
<td><strong>JOHN OSCAR</strong></td>
<td><strong>PARA 12716</strong></td>
</tr>
<tr>
<td><strong>DYIN' MOTHER BLUES</strong></td>
<td><strong>MALT CAN BLUES</strong></td>
</tr>
<tr>
<td><strong>ARTHUR PETTIS</strong></td>
<td><strong>BR 7066</strong></td>
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<tr>
<td><strong>GOOD BOY BLUES</strong></td>
<td><strong>ORIGINAL TUXEDO ORCHESTRA</strong></td>
</tr>
<tr>
<td><strong>SNITCHER ROBERTS</strong></td>
<td><strong>BLACK RAG</strong></td>
</tr>
<tr>
<td><strong>SNITCHER BLUES</strong></td>
<td><strong>ALICE MOORE</strong></td>
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<tr>
<td><strong>LOW MOANIN' BLUES</strong></td>
<td><strong>BROADWAY STREET WOMAN</strong></td>
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<tr>
<td><strong>SOUTHERN MALE QUARTET</strong></td>
<td><strong>BARREL HOUSE BLUES</strong></td>
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<tr>
<td><strong>JESUS IS A ROCK</strong></td>
<td><strong>PRISON BLUES</strong></td>
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<tr>
<td><strong>ROOSEVELT SYKES</strong></td>
<td><strong>STATE STREET RAMBLERS</strong></td>
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<tr>
<td><strong>HOME OF YOUR OWN BLUES</strong></td>
<td><strong>THE COOTIE STOMP</strong></td>
</tr>
<tr>
<td><strong>HENRY FORD BLUES</strong></td>
<td><strong>CLARENCE WILLIAMS</strong></td>
</tr>
<tr>
<td><strong>EDDY TEDDY</strong></td>
<td><strong>PA PA DE DA DA</strong></td>
</tr>
<tr>
<td><strong>ALCOHOL MAMA</strong></td>
<td><strong>MARY JOHNSON</strong></td>
</tr>
<tr>
<td><strong>SAM THEARD (LOVIN' SAM)</strong></td>
<td><strong>MUDdy CREEK BLUES</strong></td>
</tr>
<tr>
<td><strong>YOU CAN'T GET THAT STUFF</strong></td>
<td><strong>BLACK MAN BLUES</strong></td>
</tr>
<tr>
<td><strong>GET IT IN FRONT</strong></td>
<td><strong>SIPPI WALLACE</strong></td>
</tr>
<tr>
<td><strong>THREE SIXES</strong></td>
<td><strong>LZY MAN'S BLUES</strong></td>
</tr>
<tr>
<td><strong>USLY CHILD (BRUNIE'S FAMOUS SONG)</strong></td>
<td><strong>DEAD DRUNK BLUES</strong></td>
</tr>
<tr>
<td><strong>BESSIE TUCKER</strong></td>
<td><strong>HILL EL THOMAS</strong></td>
</tr>
<tr>
<td><strong>FRYIN' PAN SKILLET BLUES</strong></td>
<td><strong>LISTEN TO ME</strong></td>
</tr>
<tr>
<td><strong>VI 38018 N</strong></td>
<td><strong>LOUIS ARMSTRONG</strong></td>
</tr>
</tbody>
</table>

**WANTED (E. TO N. ONLY)**

- JIMMY BLYTHE
- HAVE MERCY
- ALLEY RAT
- MY BABY
- LOVE SICK BLUES
- LONESOME ALL ALONE & BLUE
- MESS KATIE MESS
- MARGARET JOHNSON
- CHANGEABLE DADDY OF MINE
- KING OLIVER
- ROOM RENT BLUES
- MABEL'S DREAM
- CLARENCE WILLIAMS
- CAKE WALKING BABIES FROM HOME
- DIXIELAND THUMPERS
- WEARY WAY BLUES
- SOCK THAT THING
- ACHIN' HEARTED BLUES (ANY OK)
- HONEY Dripper (ANY)
- BESSIE SMITH
- ON REVIVAL DAY
- IKE ROGERS
- SCREENIN' THE BLUES
- PARAL 12716
- MALT CAN BLUES
- ORIGINAL TUXEDO ORCHESTRA
- BLACK RAG
- ALICE MOORE
- BROADWAY STREET WOMAN
- BARREL HOUSE BLUES
- PRISON BLUES
- STATE STREET RAMBLERS
- THE COOTIE STOMP
- CLARENCE WILLIAMS
- PA PA DE DA DA
- MARY JOHNSON
- MUDdy CREEK BLUES
- BLACK MAN BLUES
- SIPPI WALLACE
- LZY MAN'S BLUES
- DEAD DRUNK BLUES
- HILL EL THOMAS
- LISTEN TO ME
- LOUIS ARMSTRONG
- BIG FAT MA & SKINNY PA
- HENRY BROWN
- DEEP MORGAN BLUES
- J. C. CODB
- EAST COAST TROT
- JASPER TAYLOR
- STOMP TIME BLUES
- JASPER TAYLOR BLUES
- VI 1196
**SPECIAL AUCTION**

**DUKE ELLINGTON**

**Wanna go back again/can't hold**

**Gennett 3291 N**

---

**AUCTION #1**

**CLAY HILL**

The Rocks

Piano solo recorded 1923 or 1924 showing early evidence of Boogie woogie. Music composed by George W. Thomas, famed composer of Muscle Shoals Blues, New Orleans Hop Scop Blues, etc.

---

**AUCTION #2**

**LOUIS ARMSTRONG**

Potato head/put em down
West end/fireworks
Muggles/knockin' a jug

**BIX BEIDERBECKE**

Cradle in Caroline/ain't no land

**DUKE ELLINGTON**

Sweet mama/bugle call
Stack o' lee
Hop head/east st. louis
Creole love/st. louis

**EARL HINES**

57 varieties/i ain't got

**MCKENZIE & CONDON (WITH TESCHMAKER)**

Nobody's sweetheart/liza

**JELLY ROLL MORTON**

Grandpa's spells/kansas city

**NEW ORLEANS WANDERERS**

Perdido/gatemouth

**KING OLIVER**

Sugar foot stomp/snag it

**JABBO SMITH**

Jazz battle
Band box/moanful blues

---

**FOR SALE—$3.25 EACH**

On all orders over $7.00 we pay postage or freight on USA Continental Delivery and give 10% discount — List second choices.

<table>
<thead>
<tr>
<th>Record</th>
<th>Value</th>
<th>Description</th>
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<tbody>
<tr>
<td>LOVIE AUSTIN</td>
<td>PARA 12277 V+</td>
<td>DUKE ELLINGTON</td>
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<tr>
<td>BUSTER BAILEY</td>
<td>VR 688 V+</td>
<td>FLETCHER HENDERSON</td>
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<tr>
<td>BUSTER BAILEY</td>
<td>VO 4089 V</td>
<td>FLETCHER HENDERSON</td>
</tr>
<tr>
<td>IDA COX</td>
<td>PARA 12064 V</td>
<td>FLETCHER HENDERSON</td>
</tr>
<tr>
<td>MUSICAL STEVEDORES</td>
<td>Co 14406 N</td>
<td>FLETCHER HENDERSON</td>
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<td>DUKE ELLINGTON</td>
<td>V1 22586 V</td>
<td>FLETCHER HENDERSON</td>
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<td>DUKE ELLINGTON</td>
<td>V1 22587 V</td>
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<td>DUKE ELLINGTON</td>
<td>V1 22603 V</td>
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<tr>
<td>DUKE ELLINGTON</td>
<td>V1 22791 V</td>
<td>FLETCHER HENDERSON</td>
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<tr>
<td>DUKE ELLINGTON</td>
<td>V1 22985 V</td>
<td>RHYTHMAKERS</td>
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**GRACE & WYNNE PARIS**

30 CONCORD ST., HOLLISTON, MASS.
<table>
<thead>
<tr>
<th>CHARLIE SPIVAK</th>
<th>AUCTION</th>
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<tbody>
<tr>
<td>STAR DREAMS/I SURRENDER DEAR</td>
<td>OK 6546 N</td>
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<tr>
<td>BROTHER BILL/ELODY</td>
<td>- N</td>
</tr>
<tr>
<td>LIZA(N)/ANYTHING FOR YOU (SOLO)</td>
<td>De 1373</td>
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<tr>
<td>I AIN'T GOT NOBODY (SOLO)</td>
<td>De 741 N</td>
</tr>
<tr>
<td>STOMPIN' AT SAVOY(N)/LAST GOODBYE(G)</td>
<td>De 8536</td>
</tr>
<tr>
<td>JOE TURNER</td>
<td>- N</td>
</tr>
<tr>
<td>CHEWED UP GRASS/NOBODY IN MIND</td>
<td>De 766 G</td>
</tr>
<tr>
<td>JUMPIN' DOWN BLUES(WILLIE SMITH)</td>
<td>De 7827 N</td>
</tr>
<tr>
<td>CRY BABY BLUES/BLUES IN NIGHT</td>
<td>De 7885 V</td>
</tr>
<tr>
<td>JOE VENUTI</td>
<td>- N</td>
</tr>
<tr>
<td>NOTHING/SOMETHING</td>
<td>De 2312 N</td>
</tr>
<tr>
<td>STOP LOOK &amp; LISTEN</td>
<td>Co 3104 N</td>
</tr>
<tr>
<td>EENY MEENY MINEY MO</td>
<td>Co 3103 N</td>
</tr>
<tr>
<td>FATS WALLER</td>
<td>- N</td>
</tr>
<tr>
<td>RED HOT DAN/I AIN'T GOT NOBODY</td>
<td>Vi 21127 N</td>
</tr>
<tr>
<td>HE'S GONE AWAY/TAKE ME OUT OF JAIL</td>
<td>Vi 21202 N</td>
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<tr>
<td>ARMFUL OF SWEETNESS/WISH I WERE</td>
<td>Vi 24641 E</td>
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<tr>
<td>DO ME A FAVOR/PORTER'S LOVE SONG</td>
<td>Vi 24648 E</td>
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<tr>
<td>THEN I'LL BE TIRE/HAVE LITTLE DR.</td>
<td>Vi 24708 V</td>
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<tr>
<td>GEORGIA MAY/DON'T LET IT BOTHER</td>
<td>Vi 24714 V</td>
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<tr>
<td>SWEETIE PIE/HOW CAN YOU VACEME</td>
<td>Vi 24737 V</td>
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<tr>
<td>DREAM MAN/I'M GROWING FONDER</td>
<td>Vi 24801 V</td>
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<tr>
<td>BELIEVE IT BELOW /IF IT ISN'T LOVE</td>
<td>Vi 24808 E</td>
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<tr>
<td>WHOSE HONEY/ROSSETTA</td>
<td>Vi 24922 V</td>
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<tr>
<td>TAKE IT EASY/GOING TO THE DEVIL</td>
<td>Vi 25078 V</td>
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<tr>
<td>SWEET SUE/12TH ST. RAG</td>
<td>Vi 25079 V</td>
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<tr>
<td>TRUCKIN'/THE GIRL I LEFT BEHIND</td>
<td>Vi 25116 E</td>
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<tr>
<td>I'M ON A SEE SAW/YOU'RE SO DARN</td>
<td>Vi 25120 E</td>
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<tr>
<td>THIEF IN NIGHT/BRAN NEW SUIT</td>
<td>Vi 25123 V</td>
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<tr>
<td>WOE IS ME/LOAFIN' TIME</td>
<td>Vi 25140 E+</td>
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<tr>
<td>A LITTLE BIT INDEPENDENT</td>
<td>Vi 25196 V</td>
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<tr>
<td>SPREADIN' RHYTHM AROUND</td>
<td>Vi 25211 V</td>
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<tr>
<td>YOU STAYED AWAY TOO LONG</td>
<td>Vi 25222 V</td>
</tr>
<tr>
<td>WEST WIND/SING AN OLD FASHIONED</td>
<td>Vi 25253 V</td>
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<tr>
<td>ALL MY LIFE/IT'S NO FUN</td>
<td>Vi 25296 V</td>
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<tr>
<td>CROSS PATCH/CABIN IN SKY</td>
<td>Vi 25313 V</td>
</tr>
<tr>
<td>BIG CHIEF DE SOTA/IT'S A SIN</td>
<td>Vi 25342 V</td>
</tr>
<tr>
<td>LET'S SING AGAIN/THE MORE I KNOW</td>
<td>Vi 25348 E</td>
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<tr>
<td>YOU'RE NOT THE KIND</td>
<td>Vi 25353 V</td>
</tr>
<tr>
<td>BYE BABY/THERE GOES</td>
<td>Vi 25388 E</td>
</tr>
<tr>
<td>COPPER COLORED GAL</td>
<td>Vi 25409 V+</td>
</tr>
<tr>
<td>LOUNGING AT THE WOODFORD</td>
<td>Vi 25430 V</td>
</tr>
<tr>
<td>RHyme FOR LOVE</td>
<td>Vi 25491 V</td>
</tr>
<tr>
<td>ONE IN MILLION/WHO'S AFRAID</td>
<td>Vi 25499 E</td>
</tr>
<tr>
<td>OLD PLANTATION/WHERE IS THE SUN</td>
<td>Vi 25550 E</td>
</tr>
<tr>
<td>FLORIDA FLO</td>
<td>Vi 25805 V</td>
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<tr>
<td>SOMETHING TELLS ME/DON'T TRY TO CRY</td>
<td>Vi 25817 E</td>
</tr>
<tr>
<td>I SIMPLY ADORE YOU/LET'S BREAK</td>
<td>Vi 25830 E</td>
</tr>
<tr>
<td>JEALOUS OF ME/HOW CAN I</td>
<td>Vi 25864 E</td>
</tr>
<tr>
<td>GENE KRUPA</td>
<td>- N</td>
</tr>
<tr>
<td>GREEN EYES/ELEDGIDE</td>
<td>Ok 6222 N</td>
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<tr>
<td>ROCKIN' CHAIR/ELEDGIDE</td>
<td>Ok 6352 N</td>
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<tr>
<td>GRANDFATHER'S CLOCK/I KNOW THAT</td>
<td>Br 8124 V</td>
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<tr>
<td>PRETTY AS A PICTURE/RHYTHM JAM</td>
<td>Br 8198 V+</td>
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<tr>
<th>AUCTION</th>
<th>THE RECORD BAR</th>
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<td>7612 WYDOWN, CLAYTON, MISSOURI</td>
<td>All records will be shipped C. O. D. Parcel Post. We pay postage on orders over $10.00.</td>
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</table>

| BAY NOLBE | Vi 25428 V |
| LET'S CALL HEART HEART/1 2 BUTTON | |
| HOLD MY HAND/PIPER OF HAMLIN | Vi 24034 V |
| THE OLD SPINNING WHEEL/HANG OUT THE Vi 24357 V |
| RED NOBLE (WITH MILDRED BAILEY) | |
| JUMP JUMP'S HERE | Br 8202 V |
| MORE THAN EVER | Br 8095 V |
| PLEASE BE KIND | Br 8088 E |
| AFTER DINNER SPEECH | Br 8171 E |
| SAYS MY HEART | Br 8135 E |
| THREE LITTLE FISHIES | Br 8194 V |
| DUCKDIN IN THE LOCK | Vo 4785 E+ |
| GERTRUDE NIESN | |
| TOP OF THE TOWN/BLAME IT ON RHUMBA | Br 7818 V |
| JIMMIE JOONE | |
| KEYSTONE BLUES/W.O. HOP SCOP | De 19095 V |
| BUMP IT/WILD MAN BLUES(SODDYS) | De 3519 E+ |
| NEW ORLEANS RHYTHM KINGS | |
| BABY BROWN | De 401 E+ |
| MA RAINNEY & LOVIE AUSTIN | |
| BILL MULHOLLAND | Para 1597 F |
| THE RED HEADS (NICHOLS) | |
| FEELIN' NO PAIN/IDA | Pe 15648 V |
| ADRIAN ROLLINI | |
| HONKY TONK TRAIN/TRIO | Vo 5582 V+ |
| DARK EYES/ESTRELETA/TRIO | Vo 5435 V |
| LESSONS IN LOVE/TAP ROOM SWING | De 787 N |
| REBOUND/DRIFTIN | De 1157 N |
| SWING LOW/STUFF | De 807 N |
| ARTHIE SHAW | |
| WARMETTA/I COVER THE WATERFRONT | Vi 27362 N |
| BLOOMY SUNDAY/DON'T FALL ASLEEP | Vi 26563 N |
| DE-LIVINGSTONE I PRESUME(GRAMERCY 5) | Vi 27299 N |
| BLUES, 1 & 2 | Vi 27411 N |
| BEYOND THE BLUE HORIZON | Vi 27641 N |
| PRELUDE IN C MAJOR | Vi 27432 E |
| TAKE YOUR SHOES OFF BABY | Vi 27719 N |
| SOBIN'S BLUES/CREAM PUFF | Vo 4666 E+ |
| IT AIN'T RIGHT/SOUTHSEA ISLAND | Vo 4637 N |
| JAPANESE SANDMAN/A PRETTY GIRL | Vo 4465 E+ |
| WHISPERS IN THE NIGHT | Vi 27256 E |
| NEEDLENOSE/CARNIVAL | Vi 27860 E |
| TOURNI/THRU THE YEARS | Vi 27703 E |
| BEAU NIGHT IN NOTCHKISS CORNERS | Vi 27315 N |
| OCTOBER | BB 10319 N |
| I'M COMING VIRGINIA/AMBROSIA | BB 10320 V |
| LOVE ME A LITTLE LITTLE | Vi 27509 N |
| BLUE HEAVEN/COPENHAGEN | Br 7827 E |
| MY FANTASY/MISTER MEADOWLARK | Vi 26614 E |
| A MAN & HIS DREAM/GO FLY A KITE | BB 10347 N |
| I'LL REMEMBER/EASY TO SAY | BB 10345 V |
| TAKE ANOTHER GUSS | Br 7778 N |
| SLIM & SLAM | |
| SWEET GAFONIA | Vo 4594 N |
| BINGE BINGE SCOOTIE | Ok 6382 E |
| WINDY CITY HOP (SLIM & FLOGGIE BOYS) | Vo 5557 N |
| JAN SAVITT | |
| SUGAR FOOT STRUT | Vi 27464 E |
| MOOGSY SPANNER | |
| AMERICAN PATROL(N)/MORE THAN YOU(G) | De 4328 - |
| CHICAGO(G)/CAN'T WE BE FRIENDS(E) | De 4168 - |
| HESITATING BLUES | De 4271 V |

47
## AUCTION

### HERMAN ROSENBERG

194 W. 10TH ST., NEW YORK 14, N. Y.

**MINIMUM BID: $1.00. 25c CHARGE FOR PACKING UNDER $5.00**

### KING OLIVER

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
<th>Year</th>
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<tbody>
<tr>
<td>WA-WA-WA, SOMEONE SWEETHEART</td>
<td>Br</td>
<td>1923</td>
</tr>
<tr>
<td>JIMMY NOONE TRIO</td>
<td></td>
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<tr>
<td>MOODY MELODY/HEY GOT MY NUMBER</td>
<td>BB</td>
<td>1925</td>
</tr>
<tr>
<td>I'M GOING HOME/THEN YOU'RE DRUNK</td>
<td>BB</td>
<td>1925</td>
</tr>
<tr>
<td>LEADBELLY &amp; HOT LIPS PAGE TRIO</td>
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</tr>
<tr>
<td>LAST OF THE THIRSTY MAMMA BLUES</td>
<td>BB</td>
<td>1925</td>
</tr>
<tr>
<td>QUINTETTE OF HOT CLUB OF FRANCE</td>
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### PEE WEE RUSSELL'S RHYTHM MAKERS

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
<th>Year</th>
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<tbody>
<tr>
<td>BABY WON'T YOU PLEASE COME HOME</td>
<td>HRS</td>
<td>1900</td>
</tr>
<tr>
<td>THERE'LL BE SOME CHANGES/HORN OF</td>
<td>HRS</td>
<td>1901</td>
</tr>
<tr>
<td>JACK BLAND RHYTHM MAKERS</td>
<td></td>
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</tr>
<tr>
<td>SOMEONE STOLE GABRIELL'S HORNS/WHO'S UHCA</td>
<td>104</td>
<td></td>
</tr>
<tr>
<td>BENNIE GOODMAN'S BOYS (May 1938)</td>
<td>HRS</td>
<td></td>
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<tr>
<td>WOLVERINE BLUES/DA-DA STRAIN</td>
<td>HRS</td>
<td></td>
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<tr>
<td>WINGY MANONE CLUB ROYALE ORCH (Sept 1937)</td>
<td>HRS</td>
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</tr>
<tr>
<td>TRYING TO STOP MY CRYING (MINED)</td>
<td>HRS</td>
<td></td>
</tr>
<tr>
<td>ROMEO NELSON-MONTANA TAYLOR (June 1938)</td>
<td>HRS</td>
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<tr>
<td>HEADHAG HOP/DETROIT ROCKS (PIANO)</td>
<td>HRS</td>
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### AUCTION

<table>
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<tr>
<td>FORGET/FOOT STOMP</td>
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<tr>
<td>SAINT/BLUE'S SWEETHEART</td>
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<tr>
<td>SWEET SEEING/DEAR NOONE</td>
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<tr>
<td>WHAT FALLS DOWN/AH!</td>
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<tr>
<td>DEAR LITTLE RAG/COUNT BASIE</td>
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</tr>
<tr>
<td>ITS A SLOOW/SWEETHEART</td>
<td></td>
</tr>
<tr>
<td>JW'S EN DANCE/HAPPY TIMES</td>
<td></td>
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<tr>
<td>RED EYE TRUNK/RED WINGS</td>
<td></td>
</tr>
<tr>
<td>THE LUCKY HANGOVER/HAPPY TIMES</td>
<td></td>
</tr>
<tr>
<td>MY BELOVED/RED LIPS PAGE</td>
<td></td>
</tr>
<tr>
<td>OLD MAN DOWN/AH!</td>
<td></td>
</tr>
<tr>
<td>HAIL TO THE KING/RED LIPS PAGE</td>
<td></td>
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<tr>
<td>I'M A BANDIT/AH!</td>
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<tr>
<td>I'M A DANCE/AH!</td>
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<tr>
<td>ME LOVE/AH!</td>
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<tr>
<td>MADE IN AMERICA/AH!</td>
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<tr>
<td>THE ENDS OF THE JOURNEY/IT'S</td>
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<tr>
<td>MY MAN/IT'S ALL</td>
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<tr>
<td>THIS TRAIN/BRING BACK THOSE DAYS</td>
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<tr>
<td>BEAMS OF HEAVEN/SAVIOR DON'T</td>
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<tr>
<td>MY SUNDAY GAL/without a song</td>
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<tr>
<td>STOMP YOUR STUFF/WILD MAN STOMP</td>
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## Contributors

- Herman Rosenberg
- King Oliver
- Pee Wee Russell's Rhythm Makers

Sources:

- Various records
- New York City music clubs
- Chicago music clubs

Location:

- New York City and Chicago music venues
AUCTION

ED WATERS, JR.
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SCRAPPY LAMBERT & ORCH.

BIG CITY BLUES
LOVE ME OR LEAVE ME
JOHNNY LONG

BOOGIE MAN
SAN LAMIN

WHO'S SORRY NOW
JIMMIE LUNCEFORD

I'VE ONLY MYSELF TO BLAME (E/V)

RED WAGON/YOU AIN'T NOWHERE
MIX UP/BLUE AFTERGLOW
JOHNNY MERGER

MURDER OF J.J., MARKHAM/LAST NIGHT
JAMBORCE JONES/BOB WHITE

LASY GONES/CABIN IN THE PINES
GLENN MILLER

BEAT ME Daddy B TO THE BAR
STRING OF PEARLS (BOBBY HACKETT)

JELLY ROLL MORTON
SEATTLE HUNCH/FREAKISH

TURN PARRISH (PIANO SOLO)

THE FIVES/TRENCHES
WILLARD ROBINSON

HEAD LOW/PEACE OF MIND
SAVIOY BEARCATS

SENEGALESE STOMP/NIGHTMARE
JAN SAVITT

A BOAT DAD'S LEAVING SOON FOR N.Y.
SUGAT FOOT STRUT

I TAKE TO YOU/WHERE YOU ARE
PRELUDE TO CARMEN

THE THINGS I LOVE/MANHATTAN SUNRISE

KEEP COOL FOOL
TUXEDO JUNCTION/KANSAS CITY MOODS
AL STARRITA

THAT'S A GOOD GIRL
DINAH SHORE

THE NEARNESS OF YOU

NUMBER TEN LULLABY BABY
SOMEBODY LOVES ME

DON'T LEAVE ME DADDY
I DON'T WANT TO WALK WITHOUT YOU

BLUES IN THE NIGHT
I CAN'T GIVE YOU ANYTHING BUT LOVE

FREDIE SLACK

KITTEN ON THE KEYS/THAT PLACE DOWN
Eddie STONE

The Goblin Band/Smugglers Night
STAN SHAW STOMP

STUDY IN BROWN/SATAN TAKES HOLIDAY
AXINE SULLIVAN

DON'T SAVE YOUR LOVE
STOP YOU'RE BREAKING MY HEART
LOCH LOMOND/I'M COMING VIRGINIA

DARLING NELLIE GREY/FOLKS ON HILL
St. LOUIS BLUES/LAMOUR (HACKETT)

I AIN'T GOT NOBODY
TEA FOR TWO/DEEP PURPLE
STORMY WEATHER

I WOULD DO ANYTHING FOR YOU/LIZA SWEET
LORRAINE/GET HAPPY
JOE VENUTI

JAZZ ME BLUES/IN DE RUFF
SOMETHING/NOTHING

TAP ROOM BLUES/MYSTERY
MOONGLOW
SWEET SUE/THE BLUE ROOM

HOARD THOMAS
MOONGLOW/RUSTY INTERLUDE

FATS WALKER

RUMP STEAK SERENADE/SAD SAP BURGER
DON'T GIVE ME THAT JIVE/LOSING YOUR

IT'S NO FUN/ALL MY LIFE (N/V)

A LITTLE BIT INDEPENDENT/SWEET

I WISH I WERE TWINS/ARMFUL O'SWEET.

PASWONKY/BLACK RASPBERRY JAM

THE MINOR JIVE/HARLEM PUPS

CHICK WEBB

CHEW CHEW CHEW CHEW (FITZGERALD)

RUSTY HINGE (LOUIS JORDON)

I FOUND MY YELLOW BASKET (FITZGERALD)

A-TISKET A-TASKET (FITZGERALD)

SPININ' THE WEBB/WACHY DUST

HARLEM CONGO

F.D.R. JONES (FITZGERALD)

YOU SHOWED ME THE WAY/CLAP HANDS

BLUE MINOR/IF IT AIN'T LOVE

DICKY VELS

HANGIN' AROUND BOUDON/FOUND NEW (E/A/V)

MAE WEST

I'M NO ANGEL/NEW WAY TO GO TO TOWN

PAUL WHITEMAN

DARKTOWN STRUTTERS BALL (TEAGARDEN)

LOUISIANA/YOU TOOK ADVANTAGE

OF ME (FITZGERALD)

FESS WILLIAMS

RAZOR EDGE/NUMBER TEN

COOTIE WILLIAMS

WEST END BLUES/G-MEN

TEDDY WILSON

COQUETTE/THE HOUR OF PARTING

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BR 4348

BR 4342 E

DE 3670 E

RE 9472 E

VO 4754 -

CO 35782 E

CO 35919 E

BR 8011 N

BR 7980 N

VS 8931 N

BB 10876 V4

BB 11382 V4

VI 27565 E

Ch 50046 N

Co 1819 E

Vi 20182 V

Vi 27706 E

Vi 27464 E

Vi 27414 E

Vi 27570 N

Vi 27403 E

Vi 27514 E

De 2999 N

CoE 4799 E

BB 10793 E

BB 11068 E

BB 11301 E

BB 11370 E

BB 11423 E

BB 11436 E

BB 11487 E

De 4043 N

Vo 4101 N

Vo 3703 E

Vo 3555 N

Vs 3616 V4

Vo 3654 V4

Vo 3885 N

Vi 25895 N

SAVIOY BEARCATS

SAD LAMIN

JIMMIE LUNCEFORD

BOOGIE MAN

JOHNNY LONG

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Jimmy Dorsey 1/4-10 RKO Th.

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Louis Jordan 1/22-2/14 Town Barn
Spivak 1/26-31 Shea's Th.

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Henderson 2/2-8 Downtown Th.
Mannone 1/5-11 Downtown Th.
Ab Calloway 2/2-8 Regal Th.

CLEVELAND, OHIO
Ab Jordan 2/16-23 Metro'n Th.
Ab Calloway 3/9-15 Palace Th.

DAYTON, OHIO
Ab Calloway 3/2-8 Colonial Th.

DETROIT, MICH.
J. Handy 3/2-8 Paradise Th.
Ellington 1/5-11 Downtown Th.
Henderson 1/5-11 Paradise Th.

HARTFORD, CONN.
Ab Jordan 2/2-4 State Th.
Tony Pastor 2/16-18 State Th.

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Ellington 1/12 Auditorium

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Millender 1/1-31 Plantation
Teagarden 1/15-31 Trianon
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Red Nichols 1/1-31 Topsy's
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Jimmy Dorsey 1/1-3 Adams Th.

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CID ORY'S CREOLE JAZZ BAND. Cecile Carey (trumpet), Kid Ory (trombone), Omer Simeon (clarinet), Buster Johnson (piano), Bud Scott (guitar), Ed Land (bass), Alton Redd (drums).

Crescent 1
Creole Song/South
Crescent 2
Get Out of Here/Blues for Jimmy

For those who are interested in New Orleans jazz as it was played in the old days these records are the answer to a prayer. The personnel consists entirely of men who play in this style and the up is led by a musician who has been the symbol of New Orleans jazz, Kid Ory. These are the true jazz artists of whom you have been too long unrecorded.

This is the kind of jazz you hear on the now famous recordings by King Oliver's Creole Jazz Band and Jelly-Roll Morton's Red Hot Peppers.

Mutt Carey, who has not recorded since 1921, plays the perfect New Orleans trombone, a little like Ladnier, a little like Nick. His lead is economical and drivey at fast tempo, and his tone in the reed becomes warm and soft. Ory is the world's greatest jazz trombonist.

The words of praise can be too high for this veritable giant of jazz. Simeon, so good for his work with the Red Hot Peppers, is still a great jazz clarinetist though his ensemble style is expressed in his abrupt phrases in contrast to the wing passages of his earlier days. Sister Wilson establishes himself as a first-rate ensemble pianist, a rare thing. He played on the West Coast many years with his close friend, Jelly-Roll Morton, and Morton's influence upon him is apparent. Garland plays a magnificently light and heavy bass, reminiscent of John Cooney's early work. Alton Redd, a New Orleans jazzman who has not recorded before, is a pleasant surprise in these days of drummers whose sole aim is apparently to play so loudly and with such display of "fireworks" as to make conversation upon the other performers impossible. He plays very simply and with a solid regular beat; his devices of accentuation: the cow-bell, the wood block, and the little abrupt press rolls, are typical of the best New Orleans drummers.

Unfortunately Scott's guitar did not record very well but we can feel his pushing banjo style rhythm if we can't hear it too clearly. I do not mean to create the impression that the sides are poorly recorded. The best jazz records made in recent years, those cut in New Orleans, did suffer from poor recording. These do not. Scott may have been placed a little too far from the microphone, but otherwise this is a first-rate job of recording.

The four sides are begun without introductions and are played with a minimum of solos. Creole Song, which is subtitled C'est L'autre Cancan, is probably the best side. The verse and first chorus are played ensemble with Carey playing fine lead. The melody is typical of those New Orleans tunes which have been brought to light lately, and Carey and the rest are right in their natural environment. After the introductory ensemble Ory sings the verse and chorus backed by clarinet and rhythm playing very softly. Following this there is one chorus clarinet solo with Simeon playing much as he did in the old Morton days, and then Ory sings the vocal again. Carey leads the boys into a superb ensemble ride-out to the end of the side. Ory plays the same wonderful tailgate background that he did on the Armstrong Hot Fives and the Red Hot Peppers of 1926. The ensemble spirit on this side is comparable with any which has ever been recorded.

This is the first time, to my knowledge, the old Bennie Moten number, South, has been done by such a group and the tune lends itself readily to the style. The first chorus is taken ensemble with Carey again playing that beautiful lead, then breaks are taken first by Simeon then by Ory. Ory's breaks defy description. If you know the breaks he plays on the Armstrong and Morton records, you'll know what I mean. After the breaks there is another chorus ensemble, then another with Ory playing an old New Orleans device which has never been done before on record; he plays a counter-melody above the ensemble throughout the chorus. Breaks again, this time by Redd and Garland, and the final chorus is played again with Ory's melodious obbligato.

Get Out of Here and Go On Home, another heretofore unrecorded New Orleans tune, is a stomp played fast and
always
ask to hear

Signature Records
Jazz

IN WASHINGTON

At the November 30th board meeting of Local No. 161, one of the Washington bookers addressed a grievance to the president. “We’ve been having trouble with a band called Johnny Clay and his Wounded Veterans,” he began. “It’s not that we object so much to them taking jobs away from us, but right here in back of me sits a member of this Wounded Veterans outfit who is not wounded and who is not even a war veteran.”

These words brought Saul Goldfarb, local violinist, to his feet. “Mr. President,” he shouted. “I know all about that band. I play in it! I am a wounded veteran of the Spanish-American War. Once in awhile we have to hire a substitute and naturally we can’t always find a veteran. What’s wrong with that?” A loud argument ensued in which Mr. Goldfarb proved himself its most vigorous participant.

Calling for order, the President remarked, “This situation brings to mind a similar problem we ran into several years ago. At that time there was a hard around here called somebody and his All-Indian Orchestra . . .”

Saul Goldfarb leaped to his feet. “Mr. President, I know all about that band. I played in it!”

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MANHATTAN MELANGE

By Herman Rosenberg

he large gate, Mr. Jackson Teagar-rit was called a town November 20th, sailing into k’s and onto the stand. He’s still mak- the rounds at this writing. The night November 28th, Jack brought his her and pianist (his sister, Norma) Nick’s. They were joined by Freddy rp, guitarist with Adrian Rollini’s p. Nick beamed, happy about the de thing. On the 30th, T. and Bobby kett (new at the Paramount) joined gie Mannone’s group at the Three for some fine jamming. Bobby T. played duets with the rest of the d backing with organ and riffs. ward the shank of the evening Jack oved the bell of his horn and using rinking glass at the open end, played e weird blues. Teagarden has a fine r. man, Howard (Gish) Gilbertson, his band and an equally gutty trumpet Claire Jones. They are bound for the coast this month for a long stay.

November 15th, Eddie Barefield (Ben-Moten, Count Basie) replaced Art ini on tenor on the Billy Butterfi w. Incidentally Billy Butterfield and Sterling Bose (as listed on the label) s trumpet on those Shakespeare sides the Crosby Bobcats . . . For Bost ers Sammy Price’s Orchestra made ge sides,—Lost, Valetta, and a boogie s. Another side was waxed by a rette taken from the band. Everett Kedsdale, guitarist, made the arrange-nts. On trumpets were Dick Vance and ve Nelson; trombone, Benny Morton; Is, Lem Johnson, George James, Joe ridge; piano, Sam Benskin; drums, e West; guitar, E. Barkesdale; bass, y Taylor.

Benny Morton Band out of Cafe SociDowntown November 26. . . Phil Moore Orch opened Nov. 28, with John Lettman, trumpet; Gene Cedric, clari and tenor; Remo Palmieri, guitar; Doles Dickens, bass; Phil Moore, piano; Wally Bishop, drums. Cliff Jackson and Mary Lou Williams remain as solo pianists . . . Lester Boone Quartette opened at 44 Club with Lester Boone, clari and alto; Everett Barkesdale, guitar; Teddy Giles, bass; Ralph Turner, piano. A six-week engagement . . . At the Spotlite Club, West 52nd St., a quartette with Benny Harris, trumpet; Bud Johnson, tenor; Oscar Pettiford, bass; Clyde Hart, piano; Dinny Dinofer (Earl Hines), drums. They opened November 17th, following Skeets Tolberts’ Band.

Phil Moore recorded four sides for Victor November 24th with quintette comprising Remo Palmieri, guitar; Eddie Gibbs, guitar; Doles Dickens, bass; Wally Bishop, drums; Phil Moore, piano, making Gonna See My Baby, To- gether, Yip-Te-Hootie, Her Tears Flowed Like Wine . . . The Eddie Heywood Orchestra left the Deuces November 22, bringing back to 52nd St. the Rootin-Tootin Wingston of the New Orleans Mannones after a three years’ absence. Wingie assembled the follow-ing men, Frank Orchard, valve trombone; Lou Donn, a fine pianist; Vic Angle, drums; Max Myers, piano. Wingie left December 20th.

Jess Stacy decided to wait for a more pro-pitious time before going ahead with his plans for a big band. Jess left town No- vember 29th to join Tommy Dorsey in Chicago . . . Red Nichols while in Chi-cago made 16 sides for the S-D label using Vic Angle, drums; Jack Gardner, piano . . . A band directed by Joe Mar-
RECORDS

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KID ORY'S
CREOLE JAZZ BAND

MUTT CAREY—Trumpet
KID ORY—Trombone
OMER SIMEON—Clarinet
ED GARLAND—Bass

ALTON REDD—Drums

CRESCENT 1
SOUTH CREOLE SONG

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ala made a background transcription of the "Sadie Thompson" show. The and included Max Kaminsky, trumpet; Vernon Brown, trombone; Joe, clarinet; Al Caceres, baritone; Charlie Queener, piano; Felix Giobbe, bass; Tony (Sbar-aro) Sparago, drums. The tune waxed as Poor as a Churchmouse, a show tune Great doings at the Pied Piper Tuesday nights starting November 21st, to be known as "Jazz Soirées," with Wilbur Deparis as mc and raconteur. Wilbur's idea is to get together as many as are available each week, from various localities such as New Orleans, Kansas City, St. Louis, etc., using the music of each locale. It's a good stunt, and this column is for it. November 28th, Wilbur assembled the following men: Sidney DeParis, trumpet; Wilbur, trombone; Gene Cedric, clarinet and tenor; Franz Jackson, tenor; Al Hall, bass; Ted Brannon, piano; Goldie Lucas, Drums; Hank Duncan, relief piano. They played High Society, Way Down Yonder in New Orleans, and many others of New Orleans vintage. Then Benny Morton, with Al Hall, Ed Dougherty, and Hank Duncan played a few choruses of Basin Street Blues which was followed by a short talk by Wilbur on the purpose of the "Soirées" and a description of New Orleans music and musicians—the Funeral parades, the second line of kids mimicking the band. Wilbur's outfit closed with a rendition of High Society that locked the joint. The second "Soirée," December 5th, was James P. Johnson's Shadow Wilson, drums, replaces Jesse Price, and Lucky Thompson, tenor, replaces Keith with Count Basie. . . . Clau Hopkins reduced his band to nine men for the six weeks that Louis will be at the Zanzibar. Later Claude will augment the original number adding two more bass, making it an eight man brass section. Maxine Sullivan, accompanied by the following men, made some records for Joe Davis' Beacon label November 24th: Courtney Williams, trumpet; Everett Bardesdale, guitar; Ken Billings, piano; Cedric Wallace, bass; Walter (Foots) Thomas, arranger and director. Dick Carey, now arranging for the Billy Butterfield show, made Some-what and Nobody Knows the Trouble I've Been for the November 24th program. Continental Records waxed four sides with Lips Page's band November 30th: Page, trumpet; Lucky Thompson, tenor; Jesse Price, drums; Vic Dickenson, trombone; Carl (Flat-Top) Wilson, bass; Sami Allen, guitar. The tunes: Ain't Like That, Big D Blues, Gee, Baby, Ain't I Good to You, and The Lady in Bed.

Going into Kelly's Stables November 8 Bill Stegmeyer's band with Johnny Naption, trumpet (Shaw, Powell, Goodman); Bill, alto; Armand Campgros, tenor; Jack Lessburg, bass; Charlie Queener, piano; Roger Erickson, drums . . . Ray Bauduc and Gil Rodin discharged from Army. Are forming a band patterned on the former Crosby band . . . Billy Holiday opened at the Spot-light Club December 8. Also Pete Brown, Charlie Shavers, Don Byas, Leo Guarnieri, and Tiny Grimes Trio . . . Billy Rose's "7 Lively Arts" opened November 7th with Benny Goodman's Quintet including Sid Weiss, Morey Feld, Teddy Wilson and Red Norvo. The B. G. Quintet made 2 sides for Columbia November 16th, waxing After You've Gone and Every Time, the latter from the show . . . Prince Robinson off for a vacation in Canada.

Duke has recorded for Victor, December 1st, Don't You Know I Care, I Didn't Know About You, I'm Beginning to See the Light . . . The Esquire poll winners who are in town recorded for Continental Records December 1st . . . The new show at the Pied Piper includes James P. Johnson orchestra with Sidney DeParis, trumpet; Wilbur DeParis, trombone; Franz Jackson, tenor; Isreal Crosby, bass; Goldie Lucas, drums; Willie Smith's Trio . . . A Trio including Herman Chittison, piano; Jimmy Shirley, guitar; and Carl Powell (Spec's brother), bass, will work the Blue Angel until next June . . . Jimmy Shirley made quite a few solo sides for the Blue Note Waxery. Early this month, Alfred Lion of Blue Note recorded James P. Johnson with a pick-up band: Sidney DeParis, Vic Dickenson, Arthur Shirley, Arthur Trapier, drums, and Al Lucas, bass. The tunes: At the Ball, Tishomingo Blues, Dizzy Rider and Walking the Dog.

Rod Cless died December 8th, 7 A. M. Rod, one of the great jazzmen of our time, suffered a fatal fall on his way home from work Sunday night after work, which incidentally was his last day at the Pied Piper. Rod's brother, Ray, home from the war zone on furlough, has shipped the body to their home in Des Moines for burial. Rod leaves a wife, Corrine, and a son by his first wife, his mother and brother. He was a great guy and musician, was well-liked by all who knew him. His last records were made with Max Kaminsky's Pied Piper Band. Also some transcriptions for (Continued on page 63)
JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

The second annual jazz concert sponsored by Esquire Magazine is scheduled for the 17th of January at the Philharmonic auditorium. The all-American Jazz Band now being picked by the Esquire board of jazz critics will appear, as well as Duke Ellington's Orchestra. The board includes Gene Williams, William Russell and Charles Edward Smith, the top three jazz experts chosen by readers of the Record Changer.

Jazz concerts are all the rage here now. A jump session in November featured Roy Eldridge, Flip Phillips and Illinois Jacquet. On December 10th Eddie Languna put on a "SWING-JASS-DIXIELAND" affair with plenty of talent and good music. Red Nichols, Zutty Singleton, Joe Sullivan, Eddie Miller, Archie Razzatti, Matty Matlock, T-Bone Walker and his guitar, Nappy Lamare, Joe Yuki and Dave Matthews were among those present. Norman Granz, local jazz impresario, is following up his other concerts with a bash on December 18. Dave Tough, Bill Harris, trombone, Flip Phillips, all from Woody Herman's band, Sidney Catlett and his group, Slim Gaillard, Georgia Gibbs, Shorty Cherock, T-Bone Walker again, and Red Callender are set for the affair.

Bud Scott, guitar on the new Kid Ory records, is working on a history of swing (that's what he calls it) with the collaboration of Orson Welles. Scott says that music started swinging with the old spirituals, and also that the rhythm in jazz is not of African origin. He recently sent Esquire an article on jazz which will be printed soon. His trio has been playing dates around the city.

Capitol records has climbed on the jazz wagon. In recent months they have recorded Mingus Mamone, Zutty Singleton's Creole Band, Zutty's Trio, Leadbelly, Joe Sullivan, Charlie La Vere, and Red Nichols. Mingus recorded a small band, except that it had three trombones. Zutty's band recorded Oh, Didn't He Ramble and Crawfish Blues, while the trio of Zutty, Barney Bigard and Fred Washington (old timer from Ory's Sunshine Orchestra) did Lulu's Mood and one other side. Leadbelly recorded a number of sides with zither accompaniment by Paul Mason Howard. Joe Sullivan cut eight solo sides in November, and piano man Charlie La Vere also did some solos. Red Nichols recorded with a small band, including two sides with Floyd O'Don trombone.

Joe Sullivan is at Cafe America, Western Avenue, and drawing crowds; T-Bone Walker is at the Platon Club; Coleman Hawkins did come out, as his deal fell through. Nichols' band is at Topsy's until hisatre tour; Slim Gaillard is at the Spy Club, playing intermissions; Ern Haynes is playing solo at the Some House in Riverside, about 60 miles of here.

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At Commodore, December 7th, Luggsy Spanier with Lou McGarity, Pee Wee Russell, Gene Schroeder, Bob Haggart, Eddie Condon, and Joe Graus recorded Sobbin' Blues, Darktown Strutters' Ball, The Lady's in Love and an original Blues... December 8th Red McKenzie with Max Kaminsky, Pee Wee Russell, Jack Teagarden, Gene Schroeder, Bob Casey and Joe Grauso made 10 sides for World Transcriptions. Art Tatum opened at the Three Deuces December 14th for an indefinite stay... The John Kirby Band made six sides for Asch December 4th: K. C. Caboose, J. K. Special, Mop Mop, 9:20 Special, Passepied and Maxine Dengoso. On the date were Emmet Berry, trumpet; Buster Bailey, clarinet; George Johnson, alto; Bud Johnson, tenor; William Beason, drums; Roger Ramirez, piano... November 15th Jerry Jerome recorded for Asch with Charlie Shavers, trumpet; Stegmeyer, Jerome, reeds; Bill Clifton, piano; Sid Weiss, bass; Specs Powell, drums.

Jack Teagarden recorded December 11 for Commodore using Max Kaminsky, Ernie Caceres, George (Pop) Foster, George Wettling and Norma Gilruth (Jack's sister), piano. Tunes: Chinatown, Just Right Blues, Rockin' Chair, and Last Go-Round Blues. Later for Decca, "T" cut several sides using Bobby Hackett, Max Kaminsky, Billy Butterfield, Pee Wee, Ernie Caceres, Gene Schroeder, Bob Haggart, Condon and Wettling, with Lee Wiley for vocals.
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The Record Changer, Fairfax, Va.
Having just received my copy of the Esquire Jazz Book for 1945, I don't have time to review it properly in this issue. I would like to recommend it, however, for its many wonderful photographs and useful biographies of musicians. The articles are something else again. I will discuss them in the next issue of the Record Changer, with special emphasis upon Paul Eduard Miller's aesthetics.

I—THE ESQUIRE JAZZ CONCERT

All those interested in good jazz will be deeply grateful to Esquire: a coast-to-coast audience of jazz followers was allowed to hear the best music that has been played over the air since Kid Ory, Mutt Carey and their group of New Orleans jazzmen were featured on the Orson Welles program.

This portion of great music lasted perhaps twenty-five seconds, perhaps thirty. It came at the very end of the broadcast originating from New Orleans. Before that, the Prima band with Fazola had played a little Dixieland, and not very well either; there had been a curious version of *Perdido Street Blues*, with Higginbotham playing horribly, Armstrong playing badly and Bechet playing superbly; Louis had sung some nice blues; James P. Johnson had interpreted his *Arkansaw Blues*; Louis had sung *Confessin'*; and there had been a shockingly bad and interminable solo by Higginbotham (*Dear Old Southland*).

The half-hour allotted to New Orleans jazz (sic) was almost over and then the great moment came. Bunk Johnson and Louis Armstrong formed a wonderful trumpet team and began playing *Basin Street Blues*. It had lasted hardly eight measures when Louis went into a vocal. Bunk's playing behind the vocal was of incredible beauty. But the vocal, too, ended abruptly; Higgy took one of his sensational breaks right into the mike, drowning out everything else; the concert from New Orleans was over and there was Benny Goodman playing from New York.

Bunk's playing was heard over the air for less than half a minute. It was enough to convince musically sensitive listeners that he was a great artist and that he played the best jazz on the entire broadcast. There was absolutely nothing else worth listening to, except some wonderful moments by Bechet, and Louis when he played with Bunk.

This half-hour program was presented to a vast radio audience as illustrating New Orleans jazz. Such falsification of reality such a monstrous caricature of a beautiful form of music, is one of the most shocking events in the annals of jazz exploitation. All the readers of the Record Changer should write Mr. Arnold Gingrich, editor of *Esquire*, and ask him either to let New Orleans music alone or to present something which actually resembles it. We are sick and tired of such deliberate misrepresentations and willful distortions. Those who are interested in real New Orleans music cannot tolerate any more of these grotesque pseudo-New Orleans concerts. Higginbotham is allowed to play a meaningless solo, taking up three or four minutes of air-time. He never played a New Orleans trombone to begin with. I cannot imagine what strange and inconceivable reasoning could have prompted the organizers of the concert to bring him all the way from Chicago and to present him as a famous exponent of the New Orleans style, when there were so many trombone players in New Orleans who could have revealed to the radio audience what a tailgate trombone should really sound like. Anyway, Higginbotham played a long solo which had as much in common with New Orleans music as Dave Rose has with Debussy. Then, Armstrong sang *Confessin'* I am very fond of Armstrong singing *Confessin'* but I would much rather hear something which is a little closer to New Orleans music on a program which is supposedly devoted to it. When a good jazz tune was played, Higginbotham automatically ruined the ensembles. Thanks to his immense talent only Sidney Bechet was able to play in a manner which could satisfy a critical listener until Bunk
started blowing his horn. And he had hardly blown a few notes when he was cut off the air.

A radio program on a coast-to-coast network is necessarily very carefully arranged. Everything is timed to the second. I am therefore forced to believe that the scandalous way in which Bunk was treated by the organizers of the concert was deliberately planned out.

The rest of the program, emanating from New York and Los Angeles, was of such poor quality that I shall refrain from entering into any details. Although the winners were introduced as the Kings and Queens of Jump and Hip music, which they most probably are, their performance never reached the level of any 52nd Street joint where Swing is the order of the day, in spite of the fact that the above-mentioned level is so low that not to be able to reach it seems an impossibility. I must say, for instance, that I have never heard the Duke Ellington band sound so bad as when they played a composition by Leonard Feather known as the Esquire Jump. That the Esquire concert gave us New Orleans music that had nothing to do with New Orleans music is far less astonishing than the fact that the jive music it offered was of such inferior quality. Not a single tenor sax solo was heard during the entire program! What did the hep cats think of that?

For an hour and a half countless thousands of listeners heard bad jazz and bad swing. Anyone with a discriminating taste in music, for whom jazz is a new musical adventure, will be permanently alienated from it if he forms his opinion on the state of jazz from the Esquire concert. Except for the few seconds Bunk played and the few moments Bechet was heard, music of utter mediocrity was presented to the American audience as the best jazz that is played today. Can such lies be of service to the cause of jazz? As long as New Orleans jazz was so often mentioned, why couldn't we hear Kid Ory and his group from Los Angeles, and Bunk Johnson's Band from New Orleans? Is it impossible for Esquire to show a little intelligence and fairness and honesty in its bunglings for the cause of jazz?

II. THE ESQUIRE JAZZ NUMBER

The Esquire Jazz Number of 1945 constitutes in no way an improvement upon the Esquire Jazz Number of 1944. To think such an improvement possible, it would have been necessary to believe in miracles, once the list of critics voted to vote in the annual poll was nounced. The miracle has not taken place. This will not come as a surprise anyone.

The whole trouble is in the select of the critics, which, from all appearances, seems to be completely arbitrary. Personal friendships, the shims and caprices of Mr. Gingrich and his colleagues, and a prediction to unco known complete unknowns in the field of jazz criticism, seem to be the dubious standards required to make the grade an Esquire authority. The choice of critics indicates very clearly that the controlling forces behind the poll had definite preferences among the trends in schools of jazz and wanted to assure the election of musicians who illustrate, in their favorite style. To put it bluntly, there is no objectivity whatever in the Esquire poll. Leonard Feat in his article summing up the vote would like to have us believe that such an objectivity is achieved by the presence of an all-inclusive board of experts. In the first place, more than half of the illustrious critics, illustrious because of the phoney prestige they acquire by being on the Esquire panel, are no expert in any form of music, whether modern or not. The mere fact of importing jazz news for purely commercial publications like Billboard or Orchest World is not a sufficient qualification to establish someone as a recognized authority. Many of the other voters do not even possess this feeble justification. Jazz is too important an art-form, and a profoundly serious discussion of who are great musicians are should not be left in the hands of people who have no real understanding of its history, its traditions, its impact upon contemporary culture and its place in modern art. Which ever style a critic happens to prefer entirely a personal matter and of no consequence to my argument. But I insist that he must be truly a critic, that he must have a thorough knowledge of his subject and that he must be fully aware of the uniqueness of the jazz language and all its consequent implications. The rigorous standard should be established at the very outset, which would immediately eliminate many of the Esquire sanctioned critics who voted this year.

The American public is misled when an incompetent jury makes a confused and haphazard selection of musicians, and Esquire presents this selection as a final verdict on the great men of jazz reached by an objective and well-qualified board of experts. Is it too much to hope th
next year Mr. Gingrich will exercise more care in his choice of voting critics? As a gesture to those elements that Mr. Feather characterizes as "purist," William Russell, Eugene Williams and George Avakian were asked to take part in the voting this year. This obviously was a futile and meaningless step, as the votes of these three critics, which went to New Orleans musicians, could not possibly alter the general trend of the voting. To insure this doubly, the number of judges was increased from sixteen to twenty-two, and Williams, Russell and Avakian were drowned in a sea of jive lovers.

I find it boring and useless to discuss in detail the various musicians who won the gold and silver awards. My criticism is directed at the policy _Esquire_ has been using.

Feather's article presents the critics and the winning musicians. The position of Avakian, Russell and Williams is misrepresented and gratuitously ridiculed; he article makes for dull reading. Charles Edward Smith has a useful piece, which is a bibliography with comments, in jazz books and magazines. The ground is thoroughly covered; it would have been desirable, however, that Smith use a more critical approach to his subject. Barry Ulanov completes the invasion of _Esquire_ by the Metronome forces by contributing an article on the Blues. It's just another unsatisfactory and confused addition to the many weak articles previously written on this subject. Ulanov writes in a pleasant style; but the historical background of the blues is presented in a sketchy and incomplete manner, with the use of purely descriptive technique from which all semblance of analysis is absent. The sections on the early days of the blues, however, are written in a sympathetic spirit, and Ulanov's value-judgments on the whole are accurate. Armstrong, Oliver, Ory, Rainey, and Bessie are favorably mentioned. The main weakness of Ulanov's article is the manner in which he performs the transition from these early days to the modern period. He tries to show that Louis Jordan, King Cole and Duke Ellington are authentic blues writers, and that Billie Holiday and Jack Teagarden are blues singers who continue the great traditions of the past. Real blues singing is not an extinct art, I agree wholeheartedly with Ulanov on this point; I also agree that the blues has much contemporary relevance; but the authentic blues singers of today are people like Champion Jack Dupree, Cripple Clarence Lofton, Jesse Jones, Big Bill, Leadbelly, Louis Armstrong, and countless others throughout this country. The phoney blues of Harlem and 52nd Street is not in the tradition of Ma Rainey and Bessie Smith; and the fact that Billie Holiday used the 12-bar structure does not make a real blues singer. Jazz writing still is very badly in need of an understanding and comprehensive essay on the blues.

It seems that no Jazz Number of _Esquire_ is complete without a blunder of catastrophic proportions. Paul Eduard Miller has a little piece entitled "On the Edge of the Clef," which is supposed to be an appraisal of who the All-Time Great New Orleans jazzmen are. Twenty musicians are so honored. It's a pretty fair list on the whole, although George Mitchell, Freddie Keppard and Jimmie Noone, to name a few, are not included. But the greatest trombone player of the New Orleans style is absent from his list. You look in vain for a mention of Kid Ory. In fact, not a single New Orleans trombonist is included. Eddie Miller is there, and so is Barney Bigard; but not Ory or Dutrey or Roy Palmer or Jim Robinson. Doesn't Paul Eduard Miller know that a New Orleans band includes a trombone? Does he suffer from tailgate-phobia? If someone has no conception whatsoever of New Orleans music, why does he write about it? Paul Eduard Miller ought to be ashamed of himself.

I have frankly lost all patience with people or groups who in attempting to promote the cause of jazz do nothing but honor fake prophets and offer to the American public a totally distorted picture of the jazz scene. If you happen to buy the February issue of _Esquire_, read the wonderful article of Joseph Wechberg called "The Concours d' Elegance."

This month's good news is that RCA Victor is re-issuing six 4-record albums of some of the best jazz recorded on their label, including eight fine sides by Jelly Roll Morton. The other albums are Louis Armstrong, McKinney's Cotton Pickers, Benny Goodman, Lionel Hampton and the Hot Club of France. And each album contains a reference handbook by Charles Edward Smith. The records will be available about March 15th.
from JAZZ to SWING

CONCLUSION OF THE ANTHROPOLOGY OF JAZZ
by ERNEST BORNEMAN

Ten months ago, when we first tried to define the anthropological method, we said: "... it would be inadequate to say that St. Louis Blues is a better piece of music than Pistol Packin' Mama, or that Louis Armstrong is a better trumpeter than Clyde McCoy; instead we shall want to know what functions they perform in the American social pattern."

Today, in the last chapter of our ANTHROPOLOGY OF JAZZ, we shall try to apply this method to the last chapter of American Negro Music—the evolution of the idiom from jazz to swing music. It is essential that these two idioms be viewed as consecutive stages of a single historic continuity and not as two parallel developments whose merits and demerits can be argued on a purely aesthetic basis.

The whole discussion on New Orleans and Chicago style, on arranged versus improvised jazz, on small-band versus big-band style runs in a vicious circle—a vortex whose hidden central current is economically and socially conditioned. Each step of jazz development was historically unique. None of the key steps could be re-created deliberately at a later stage of history.

The music played by the old-time Chicagoans at Nick's or the Town Hall bears little resemblance to the Austin High School jazz of the twenties. New Orleans jazz survives only to the extent that the social conditions which gave rise to it half a century ago have survived in contemporary New Orleans. Commercialism has crept into dance music as a natural concomitant of commercial expansion in the radio industry, the band booking business and the sheet music trade. "Sweet music" in one form or another has always existed side by side with the more advanced forms of music and is likely to continue as long as social frustrations demand it.

These frustrations are in no manner peculiar to popular music. They can be traced throughout the whole amusement industry—the stage, the screen, the radio, the book and magazine trade. A significant difference between their manner of appearance in jazz, as opposed to these other branches of commercialized entertainment, lies in the survival of the original folk idiom side by side with the later stages of sophistication and artifice.

Every cycle of civilization renews the Fall of Man in every generation and on every level of experience. Aware of the wrecks of the naive innocence of a folk culture and divides it, like Cain and Able, into embodiments of an ever widening conflict between the eclectic upper-class culture of the few and the epigone culture of the vast masses we have lost the innocence of a naive part without gaining the awareness of a fully developed aesthetic. The evolution of jazz is an exceptionally interesting variant of this cycle, not only because it telescopes the whole development into a narrow span of half a century but also because the cycle ran its course during a recent and well-documented period in history. It is this acceleration of social-historical flux, coupled with the comparatively easy accessibility of its first material, which makes jazz so singularly important as a subject of social-aesthetic study.

Jazz began as a folk culture of the illiterate Negro who created his music not out of any deliberate opposition to the white man's rules of music but out of his sheer ignorance of them. This state of innocence prevailed in his music until he learned to read and write it down in notation. Having tasted of the tree of knowledge he became suddenly and overwhelmingly aware of the academic musician's laws of "good" and "bad" music; pinning a fig leaf of shame over the very lapels of his music, he gave up the "vulgarity" of folk jazz and began to strive det
A process of aesthetic schizophrenia thus set in, affecting not only the musicians themselves but also large numbers of their supporters—the public, the bookers, the managers, the owners of hotels, night clubs and dance halls, the sponsors of radio programs, the writers and producers on the networks, the owners and managers of the recording companies and the writers and editors of the trade press. In this sense, the vulgarity of the mass music of jitterbugs became as significant as the eclecticism of the small hothouse of jazz collectors. Both were equally indicative of a fracture in the unity of music and society alike. And inevitably, a music which owed its very existence to the social and economic pattern of the old South could hardly expect to survive without harm in the merchant civilization of the industrial North.

The social foundations of pioneer jazz were well rooted in the State economy of Louisiana, the municipal economy of New Orleans, and the peculiar economic structure of the Third Ward, the vieux carré, the Irish Channel and the whole Storyville district. From the cotton fields and the sugar cane country, from the levees and the riverboats, from the railroads and the canals there came the work-song, hollers and shanties of the Negro workers. From the rural play-parties came the song games, sukey jump tunes and other folk rhymes and dance songs of the rural Negro. From the rural churches and the roving camp meetings came the spirituals, hymns, camp meeting songs, jubilee songs, revival chants and ring shouts of the faithful. From the cabin and the big house alike, there came the lullabies, cradle songs and nursery rhymes of the Negro mothers. From the flourishing tenderloins came the ballads and bad men songs, the songs of women, liquor and drugs of the "sinful" Negro. From the urban street vendors came the calls and cries that were to lend tune and words to many urban blues and ballads of later years. From the municipal functions of the city came the march music of the Negro brass bands. Every branch of Negro music was thus rooted in one branch of the local economy and the social hierarchy.

Jazz crystallized around New Orleans for definite social and economic reasons. Land sales, barbecues, store openings, circus visits, tent shows, cooking contests, Ice Men's championships, Cotton and Trucking Men's competitions provided an outlet for brass band music. Civic and religious holidays called for parades. The brass bands, without the slightest change in instrumentation, were paid to play for the rent parties of the uptown slums and the hunting balls of the West End crowd, for the Quadroon Balls and the Country Club Dances, for proms at Toulane University and for subscription dances in the downtown Creole section, for the lodges and secret societies of the white aristocracy and the Negro proletariat alike. Christenings, weddings and funerals called for music; the division between march music and dance music was practically nonexistent. The same tunes, slightly changed, served as brass-band tunes, quadrilles and rags alike. The same musicians, with their aprons turned around, played for dances today and funerals tomorrow. There was no clear-cut division between professional and amateur musicians. Music was truly part and parcel of people's lives.

It was this deep inter-relation between the city's social and economic life on one side, and its musical culture on the other which produced and maintained the growth of a true urban folk music. Jazz lasted as long as this inter-relation remained active in New Orleans. When the New Orleans musicians, drawn by the promise of fame and money, migrated north and west, they added little or nothing to their music. Chicago jazz, as played by Negroes, was little else than New Orleans jazz with one or two new instruments added; "Chicago style" jazz, as played by the white boys during the 'twenties, was little else than New Orleans Negro jazz filtered through the lesser talents and lesser experience of talented youngsters. Its simplification of the New Orleans pattern was not caused by a deliberate logic but by sheer inability to attain the complexity of Negro phrasing and Negro counterpoint.

The economic foundation of Chicago jazz was less stable than that of New Orleans jazz. Already the all-encompassing range of New Orleans jazz had shrunk to the small, specialized field of dance halls, hotels and night spots. Already the folk tunes of New Orleans were being replaced by commercial tunes composed not by the performers themselves but by outside tunesmiths. Already the balanced New Orleans ensemble of cornet, clarinet and trombone was giving way to the vanity of the solo style. Already collective improvisation was yielding to arranged section work. On all levels of music, specialization had begun. Jazz had ceased to be a universal folk music; it had become a specialized and limited form of dance music.

The economic basis of Chicago jazz
had therefore shrunk to the size of a dance floor. It was evident that jazz would die out if the night spots were to shut their doors. Not so in Louisiana. If all the night spots of New Orleans had shut their doors at the same time, jazz could still have survived in the city: the jazz musicians were part-time musicians and could therefore have earned their living from other sources; they could have played for parades, picnics, parties, land-sales, contests; they could have played in the parks and on the riverboats, in tent shows and private homes. Not so the Chicago jazzmen. When the Wall Street crash rang down the curtain of the post-war boom years, jazz ceased to exist as a paying proposition. The innumerable small night spots with their six or seven piece bands disappeared from the face of America. With them disappeared improvised jazz. When the slump was over, a new type of night spot with a new type of band had made its appearance: the big, shiny, plushy luxury club with its big, shiny, plushy luxury orchestra.

There was, of course, an economic logic to this. At first sight the slump seemed to have impoverished the whole of the nation. But as the fog cleared, it became evident that the money had not disappeared but had simply been concentrated in fewer hands. Many people had become poorer, but a few people had become very much more wealthy. It was to this small group of the newly wealthy that the new type of night spot catered exclusively. A new type of music was logically expected by the patrons of the new night clubs. The public of the wild 'twenties looked for stimulation; the public of the 'thirties looked for escape. Thus sweet music replaced hot music, arrangement replaced improvisation, the big orchestra replaced the small band.

In 1924, America had eight million gramophones, nine million pianos, nine million mechanical pianos, and two hundred jazz musicians. Six hundred million dollars were spent for notes and instruments, and four hundred and eighty million dollars' worth of instruments and sheet music were exported to the rest of the world.

In 1930, instead of rising, these figures had dropped by thirty per cent. This is particularly remarkable in view of the fact that by 1927, when electrical recording was introduced all music sales had gone up by about twenty per cent as compared to 1924, so that the total drop from 1924 to 1930 was about fifty per cent.

Between 1922 and 1927, Bessie Smith sold five million records. After slump, she had to earn her living as cigarette girl; the incident is symptomatic of the whole era.

The phonograph recording business collapsed with the most resounding flourish.

The seventeen million dollar Columbia Phonograph Company was sold for seventy thousand dollars after losses close to a million dollars incurred with a period of two years and an additional loss of sixty-five thousand dollars with three months. It went into forced bankruptcy and the assets were sold by public auction in the Chicago Bankruptcy Court. This happened a few years after a gross turnover of the company had reached an annual fifty million dollar turnover. At the time of bankruptcy the same company was no longer able to pay its office rent of forty-five thousand dollars.


Thus far for the Chicagoleans.

on Vorhees. Fud Livingston joined Whiteman. Bennie Klein played with Louis Katzman, Don Vohrees, Fred Rich, Eddie Elkins, Roger Wolfe Kahn. Of the goldkette players, Trumbauer went to Jay Miller, Gene Rodemich, Max Goldman, the Benson Orchestra and Paul Whiteman; Bill Rank joined Whiteman; Chelsea Quealey joined Whiteman and Ted Wallace; Andy Secrest joined Ted Veens. Of the white New Orleans musicians, Manone joined Charlie Straight, Jess Hagan and Ray Miller; Beauduc joined Fred Rich; Brunis went to Ted Lewis; Bennie Kreuger of the Original Dixieland Jazz Band joined Rudy Vallee—the list could be extended ad nauseam.

The inevitable result was the decline of improvisation—not only as a band practice but also as a musical discipline. Musicians came to rely on the score and lost their initiative in the process.

Jimmy Dorsey said at the time—and he was before he himself had become a band leader—"I think it is suicide for a jazz musician to work with such (commercial) outfits because he soon burns himself out and becomes careless. When he does get a break for a solo he feels nervous and restrained." And Jack Teagin said: "It has forced some of the best white musicians to ruin their personalities by losing themselves in these sweet society orchestras, pandering to their audiences' tastes."

The position was still worse among Negroes—and not among musicians alone. Unemployment among Negroes of all classes was heavier than among corresponding groups of whites. Negro savings and investments ceased to exist where white savings and investments merely decreased in value. Southern Negroes migrated northward in search of a vanishing subsistence wage. New York, Philadelphia, Chicago and Detroit absorbed the bulk of this gigantic Negro migration. By 1930, one-half of the entire northern Negro population had crowded into the labor market of these four cities; as a result, the wage level finally fell below the subsistence minimum. Race prejudice had long forced an increasingly larger proportion of urban Negroes into various branches of the entertainment trade. Among these branches, music, as was to be expected, showed the worst rate of distress, the highest rate of unemployment, the most steeply declining rate of income and the most severe need of relief. Negro musicians were forced to accept any job they could find. Two of the greatest musicians of the race, Sidney Bechet and Tommy Ladnier, ran shoe shine and repair tailoring shops to tide themselves over the depression years. Others, like Charlie Green, died literally of starvation.

This vast impoverishment of the old-time jazz musicians was balanced by the opulence of the new music industry that had arisen phoenix-like out of the ashes of the depression. The growing concentration of capital in fewer and fewer hands showed itself in the growing trustification and cartellization of the music trade. Song writing had become an industry. Radio had become big business. Theaters, night spots and hotels had merged into chains. Broadway and Hollywood capital flowed into song writing and band management. A closely woven net of financial strings began to enmesh the musicians. Music was no longer something you played as you liked it; you now were told how to play it.

So much money was now invested in each "hit tune" that the investors could no longer permit it to be submerged in the contrapuntal intricacies of old-time jazz; thus harmonization replaced counterpoint, arrangement replaced improvisation, and Tin Pan Alley tunes replaced folk tunes. So much money had at the same time been invested in each band that the band manager could no longer afford to let the musicians play as they liked. In the old days the musicians could take occasional busmen's holidays to play music as they thought music should be played; they still made enough money to earn a living. But now they had to make money for a whole dragon's tail of hangers-on and go-betweens-managers, bookers, agents, pluggers, publicity men, girl singers and front men. To pay for these vast new overheads, the music had to be tailored to a much wider public than jazz had ever been able to attract. This process of making jazz intelligible to the moron was based on a simple recipe: Mix the phrasing of New Orleans jazz with the arrangement and orchestration of sweet jazz and the result will be swing music. The logic of the process was based on the assumption that the common denominator of all audiences is the lowest intelligence prevailing among them. The argument then proceeded in this fashion: The people who know their jazz will have no difficulty in understanding the new "swing" idiom. They may be bored by it, but for lack of anything better they'll come and listen to the swing bands anyway. In contrast to them, the people who don't know anything about music will simply stay away from the dance halls if they don't understand the music. Thus, to get the biggest
possible audience, we'll have to play to the morons.

This is the current stage of development. A few old-timers still play jazz, but few of them play it out of conviction. Most of them play it because they are too old to learn the new idiom. All of them are poorly paid and the youngsters despise them as corny. There is no one to prove them wrong. The critics and collectors, writing in their small esoteric magazines, have few musicians among their readers. And even if the musicians were to read the more intelligent rationalizations by writers like Blesh and Russell, they would not be able to follow the argument—not because the argument is too complex but simply because the creative musician evolves his music on an entirely different plane—not rational and analytically but intuitively and as craft. The musician and the critic, in jazz more than in any other form of contemporary music, talk to each other cross-purposes.

All this is as it should be. It is in the nature of the social dialectic that lies at the root of the great aesthetic antinomies. The only chance of a revival of jazz lies in a recurrence of a social and economic situation which will make improvise counterpoint on folk themes a paying proposition. It is up to us, therefore, not only to write and argue about jazz but to work for a social development which will keep our music alive.

Questions and Answers

by

ERNEST BORNEMAN

All Questions Should Be Addressed
To Ernest Borneman
National Film Board, Ottawa, Canada

From EARLE DAVIS
University of Wichita
Wichita, Kansas

I

All of us who are interested in developing understanding and appreciation of the real New Orleans tradition in jazz ought to get behind establishing a national radio program which would give the public a chance to hear the best. If the great symphony orchestras can be sold on a yearly basis at fabulous figures, surely somebody ought to see the money value in an American jazz orchestra which would create over the air the masterpieces which have been established through the years. I know there are several programs which have made a start in this direction, but I am thinking of a program which would pay enough money to get the best musicians in the country; seriously behind such a program—Armstrong, Bechet, Johnson, Spanier, Brunis Mezzrow and the rest. This would do a lot more than writing in Esquire or any other popular magazine could ever do even if the criticism was aimed in the right direction.

Answer: This is exactly what this column has been advocating all along. Mr. Gleason's article in a recent issue of the RECORD CHANGER raised the question of jazz propaganda through the popular magazines—and this is all to the best—but the most important field of propaganda will always remain the practical action itself. There is no better propaganda for good jazz than to play it where as many people as possible can hear it. One after the other of the small specialized jazz journals keeps folding up. The RECORD CHANGER exists only by dint of its trade and exchange advertisements; it would never live on its sales alone. The popular magazines can only spread the gospel to the extent of their readers' I.Q. An argument on hot jazz, translated to the level of Esquire's standard of intelligence, emerges inevitably as an argument on swing. In this sense, the whole bitterness generated against the Feathers and Ulanovs is quite unjustified as far as their writing in popular magazines is concerned. When it comes to their work in specialized magazines, the position is of course immediately changed and the re-
sponsibility for every single one of their statements rests on them alone. Yet the point remains that the average intelligence of the popular magazines' readership limits the amount of information on the more complex and more subtle characteristics that can be put across in their column. All that remains to be done is to support the few remaining jazzmen by sponsoring jam sessions, by supporting the clubs and hotels which employ them, by writing to the radio networks and the recording companies which can give them a chance.

II

From Art Feher:

1. In what tradition is rooted the contrapuntal (as opposed to harmonic) manner of jazz?

2. In response to what change of conditions did solos assume prominence in Oliver's Vocalion recordings as against his Okeh's and Gennett's?

3. To what extent do you think white American dance musicians have assimilated Negro instrumental style?

4. In what direction is the trend of this assimilation?

Answers:

1. Jazz is a contrapuntal tradition by dint of the fact that the first jazz musicians could not read music. (I've gone into the African roots of heterophony in the Anthropologist Column and I don't want to repeat myself here.) Take any bunch of talented folk musicians, let one of them raise a tune unknown by the others and they'll chime in with what the Greeks called heterophony and what we call counterpoint after it has obtained a certain degree of development. Look at our own occidental music and you'll see the same development from improvised choral counterpoint on any type of ecclesiastical and lay tune to written counterpoint for voice (Palestrina, Victoria), and on to the instrumental counterpoint of the Frescobaldis. It's nothing peculiar to jazz. It's a certain stage of development. Where that stage occurs in American Negro music, we call it jazz. When that stage is replaced by harmonic development, we call it swing.

2. Solos arise when the musician becomes more self-conscious and the composer becomes more autonomous. The musician then feels that he should stand out from the band and the composer feels that his tune should stand out from the interweaving pattern of instruments. This is the natural process of emancipation. It occurs equally in the history of "classical" music.

3. White musicians have assimilated Negro style to the extent that they have shared the milieu which gave rise to the idiom, i.e., New Orleans, the French Quarter, the lumber camps, the small joints where the blues were sung by itinerant folk singers, Chicago in the rent party days and the early Negro jazz period—and to the extent that they stayed free of the big bands and the block-scored arrangements played by them. Count the number of the really good white jazzmen, check their biographies and you'll see what I mean.

4. I can see no trend in white jazz which isn't either epigonic or hybrid. Let me point out, though, that I can't see the whole development as a racial thing at all. In fact I resent the whole racial attitude. Negroes gave the initial impetus to jazz, but after a while the impetus became AMERICAN rather than African—and America meant white and colored folks in their social and musical interchange. The reason for the great inferiority of white jazz is not racial, nor is it caused by any lack of talent; it's entirely the sort of life which gave rise to jazz and which was shared by Negroes to a much greater extent than by whites. Remember, it was low life, and white people always had a better chance to get out of the depths. The moment they managed to become "civilized," they felt ashamed of their past and of jazz to the extent that it represented that past. They ceased to play jazz. That's all.
Philippine Philippic

By Master Sergeant GEO. M. AVAKIAN, A.V.S.

Note: The following was read and approved in its entirety by Maxie Kaminsky before publication.

Maxie's article is wonderful.

NOTE: This article is not for sale, and the author reserves the right to offer copies for free publication to whomever he wishes. The original typescript was sent to Metronome. The term "Dixieland," which is capitalized only because it so appeared in a previous article referred to herein, is used to signify New Orleans jazz as broad in definition as to include King Oliver's Creole Jazz Band of 1923 and Max Kaminsky's Chicagoans of 1944. Any resemblance of the second section to actual events would not be surprising.

Mail from the States to the Philippines is slow. I just got the September issue of Metronome, which includes an interview of Max Kaminsky written by Leonard Feather, well known for sniping at New Orleans jazz and musicians who play anything approximating it.

It purports to be an unbiased effort to get opinions from Max Kaminsky, long established both as a big band musician and a Dixieland-Chicago style cornetist, on the matter of small band improvised jazz vs. the large swing band and individual swing musicians.

Currently, Maxie plays the sea-green trumpet he used throughout the Pacific earlier in the war.

The result, of course, was a carefully planned and completely foregone conclusion; I'm certain even Feather won't try to claim that he was really trying to decide anything impartially. The article shows plainly that he was out to slant anything Maxie said one way, and one way only. Feather has done it quite easily and obviously, for the techniques are simple and familiar enough to anyone who has had a little psychology, advertising experience, or has merely observed propaganda methods.

I've amused myself in the second part of this little exercise by demonstrating in reverse (and of course in exaggerated form, so no one can possibly miss a thing), how selection of material can alter the entire meaning of a statement without touching a word of the statement itself. It's simply a matter of choosing which statements you want and disregarding the rest. If you have a copy of the interview, you'll find I haven't ducked a single statement attributed to Maxie. If you don't have a copy just follow the capitalized type.

Feather gave me the idea himself when he said of Maxie's end of the conversations, "a lot of what he told me, therefore, was off the record." What does this mean? If Feather is not holding anything back, then he is violating the "off the record" aspect of his interview, because anything said "off the record" is not for publication. If he is holding material back,—and despite Feather's ethical record I prefer to think that he honored Maxie's "off the record" statements,—what else could it be but material detrimental to Feather's bias? You can bet that anything Feather could have slanted his way would have been exploited to the hilt. And you can be equally sure that if the interview had turned out unfavorably, the whole thing would have been scrapped. Certainly no parts of it are opposed to Feather's oft-stated views. There is no sign whatever of impartiality in approach (despite the smoke screen about why Maxie was chosen) on the actual interview as published.

Feather begins with the old chip on his shoulder. He puts himself on the side of the "critics who, having had a little musical education, prefer their music to
The Record Changer is issued monthly as a service to phonograph record collectors and buyers.

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

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

<table>
<thead>
<tr>
<th>AJ—Ajax</th>
<th>AM—Armex</th>
<th>AU—Autograph</th>
<th>BB—Blue Bird</th>
<th>BR—Blue Note</th>
<th>BR—Brunswick</th>
<th>BRE—English Brunswick</th>
<th>BRE—French Brunswick</th>
<th>BS—Black Swan</th>
<th>BU—Buddy</th>
<th>CH—Champion</th>
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<tbody>
<tr>
<td>ED—Edison</td>
<td>EN—Emerson</td>
<td>GG—Gennett</td>
<td>GL—General</td>
<td>HA—Harmony</td>
<td>HVM—Hit of the Week</td>
<td>HVM—His. Mas. Voice</td>
<td>HRS—Hot Record Sd.</td>
<td>JI—Jazz Information</td>
<td>JJ—Jazz Man</td>
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<td>RO—Romeo</td>
<td>RY—Royal</td>
<td>SA—Solaar</td>
<td>SD—Signature</td>
<td>SI—Silvertone</td>
<td>SW—Swing</td>
<td>VE—Vehetone</td>
<td>V—Victor</td>
<td>V—Vocalion</td>
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<td>CL—Collectors Item</td>
<td>EM—Emerson</td>
<td>GE—Gennett</td>
<td>GL—General</td>
<td>HA—Harmony</td>
<td>HVM—Hit of the Week</td>
<td>HVM—His. Mas. Voice</td>
<td>HRS—Hot Record Sd.</td>
<td>JI—Jazz Information</td>
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<td>CON—Conqueror</td>
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<td>HM—His. Mas. Voice</td>
<td>HRS—Hot Record Sd.</td>
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Condition of each record for disposition is shown by the following abbreviations:

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

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling; easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

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

"SAL": The record is for sale at the price indicated. First offer takes the record.

"AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on page 14.

Advertising Rates

CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

- Wants .................................. 5c each
- Items for disposition .................. 10c each

Note: The above rates apply only to advertising submitted on our special ad forms.

The rate for classified advertising not submitted on these blanks is

15c PER ITEM

DISPLAY ADS

Full Page | Half Page | Col. Inch
---|---|---
Collectors' ads ................................ $10.00 | $6.00 | $2.00
Ads to set in type .......................... 20.00 | 12.00 | 2.00
Ads ready to photograph .................. 10.00 | 6.00 | 1.00

Subscription Rate $1.50 PER YEAR

The Record Changer
Fairfax, Va.
Advertisers whose addresses are not shown elsewhere

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BURK: T. J. Burke, 123 South St., Jersey City 7, N. Jersey.

BURL: Berney Burleson, 115 W. Chestnut St., Johnson City, Tenn.

CALL: Maria Callanta, 227 W. Goethe St., 2nd Fl., Chicago 10, Ill.

DEAN: Robert Dean, 307 E. Cottage Grove, Bloomington, Indiana.

DELG: Joseph Delgoletto, 742 So. Marvine St., Philadelphia 47, Penna.

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EDEL: Sanford Edelstein, 975 Walton Ave., Bronx 52, New York.

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FITZ: James Fitzpatrick, 21 Barnes St., Waterbury 62, Conn.

FREE: Jim Friel, 2515 Dwight Way, Berkeley 4, Calif.

GAGH: Stephan Gaghan, 1722 Pine St., Philadelphia 3, Penna.

GILB: Charles Gilbert, 4927 Argyle Ave., Dearborn, Mich. (See Wanted Section.)

HANS: A. A. Clifford Hansen, 9 St. John Place, Port Washington, New York.


HUBB: Joseph E. Hubbard, 222 24 Place, Manhattan Beach, Calif.

HURN: John Hurn, 2536 Polk St., San Francisco 9, Calif.

IDER: J. Van Iderstine, Box 146, Wortendyke, N. Jersey.

JENN: Jack Jennings, So. Glastonbury, Conn.

JENS: Dave Jensen, 622 N. Lombard Ave., Oak Park, Illinois.

KAPL: Benj. Kaplan, Rm. 618 Livingston Hall, c/o Columbia Univ., New York, N. Y.

KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.

LANG: Charles Lange, Oak Knoll Sanatorium, Mackinaw, Illinois.


LEVI: Howard M. Levine, 56 Bennett Ave., New York 33, N. Y.

MART: James J. Martin, Box 283, Lancaster, N. Hampshire.

MASL: Lee Masland, 1188 So. Bronson Ave., Los Angeles 6, Calif.

MAYO: David Mayo, 740 Whipple Ave., Redwood City, Calif.

MCKU: James P. McKune, Eastern District, Y. M. C. A., Brooklyn 11, N. Y.

MERK: Edward Merkler, The Winslow, Apt. 1514, 45 East 55th St., N. Y. 22, N. Y.


MORG: Worth Morgan, Station WJHL, Johnson City, Tenn.


PARK: Emerson R. Parker, Room 118, U. S. Supreme Court, Washington, D. C.


PIEP: Dick Pieper, 1830 Sutter St., San Francisco, Calif.


POLS: Ned Polsky, 303 West 105th St., New York 25, N. Y.

QUIG: Joe Quigley, Oak Knoll Sanatorium, Mackinaw, Illinois.

RITZ: Frank A. Ritz, 150 Sampson St., Oak Park, Illinois.


ROSS: Alphonse Ross, 301 West 57th St., New York 19, N. Y.

ROTH: A. F. M. Roth, 26 Nassau St., Trenton 8, N. Jersey.

S & B: S & B Record Shop, 424 No. 18th St., Fort Dodge, Iowa.

SKIT: Jerry Skiters, 1549 Page St., San Francisco 17, Calif.

SPI: Seymour Spika, 424 North 18th St., Fort Dodge, Iowa.

STEI: John Steiner, 104 E. Bellevue, Chicago 1, Illinois.

STET: John B. Stetson, 80 Dedham St., Newton Highlands 6L, Mass.

VOGE: Leon D. Vogel, 1219 Steelton Ave., Baltimore 24, Md. (25¢ packing charge on shipments under $5.00).

WEBE: Ralph Weber, 3406 Hilton Road, Baltimore 15, Maryland.

WEIN: Robert Weinstock, 324 W. 83rd St., New York, N. Y.

WINT: M. N. Winton, 2501 Ivy Drive, Oakland, Calif.

CLOSING DATES FOR BIDS
On all Records advertised for auction in this issue will be March 10TH UNLESS OTHERWISE STATED.
WANTED

1. TEXAS ALEXANDER (many on ok) OK — PARI
2. ALBERT AMONS SHOUT FOR JOY/REV., N.L.LWIS) CO 35961 — BAUM
3. AURORGE DE 3126 — MORG
4. TWILIGHT IN TURKEY/SARAH LOUIS ARMSTRONG DE 1442 — FITZ
5. MASHAGY HALL STOMP/WEST END BL DE 824 — BAUM
6. SAVOY BLUES/HOTTER THAN THAT OK 8535 — BAUM
7. On the bunny side of the street DE — PIPE
8. FOUND A NEW BABY (ANY) — GAIL
9. LADY BE GOOD OK — GILB
10. JUMP FOR ME OK 4866 — GILB
11. FEEDIN' THE BEAN OK 6180 — GILB
12. SIDDY BECHET (ANY) — GAIL
13. GEORGIA CABIN/I'M COMIN' VIRGINIA VI 27904 — BAUM
14. VIUXO 25640 & 27904 MART
15. BENNY BECKER
16. YOU CAN TAKE MY HEART AND BREAK IT SA 140 — PIPE
17. CHIL BERRY LIMELIGHT BLUES VR 587 — GILB
18. JIMMY BERTRAND'S WASHBOARD WIZARDS (ANY) — WEB
19. BIX BEIDERBECKE
20. SINGIN' THE BLUES/CLARINET OK 40712 — BAUM
21. SONGS/SHOOKS MY NEXT GIRL DE 3169 — BAUM
22. RIVERBOAT SHUFFLE/OSTRICH WALK UHCA 20-30 — BAUM
23. RHYTHM KING BR 8242 — MART
24. AT THE JAZZ BAND BALL BARNEY BIRD
25. BARNEY JUMP EASY VO 9378 — PIPE
26. WILL BRADLEY (ANY) VO ON OK — KAPL
27. BREAK IT TO ME GENTLY/THIS LITTLE LOU BREEZE CO 35922 — BAND
28. BREEZIN' ALONG WITH THE BREEZE VS 8406 — PIPE
29. RHumba Rhapsody OC 18135 — PIPE
30. CHARLESTON CHASERS
31. (MOST EARLY COLUMBIA RECORDS (N)) CO — MART
32. MAURICE CHEVELIER
33. MITZI VI 22941 — MERK
34. MINI (ANY OTHERS, EX TO N) — MERK
35. VALENTINE (ANY OTHERS, EX TO N) — MERK
36. CHICAGO FOOTWALKERS
37. BRUSH STOMP CO 35581 — SKIT
38. J. WILL COBB (ANY) — SKIT
39. SMOKE SHOP DRAP VO 1269 20020 POLS
40. SMOKE THAT JELLY ROLL VO 1700 POLS
41. SMOKE SHOP DRAP VO 126 920 00 EDEL
42. BILL COLEMAN (WITH REINHART) (ANY, EX TO N) — MERK
43. DICKY WEBB SL/BILL COLEMAN BL MUS COLUMBUS VI 27818 — JENN
44. STREET OF DREAMS (ANY, EX TO N) — MERK
45. LOVE IN BLOOM (ANY) — MERK
46. TIME ON YOUR HANDS (E) TO N) VI 22865 — BURK
47. LOST IN A DREAM (E) TO N) VI 24194 — BURK
48. MY LOVE (E) TO N) VI 24077 — BURK
49. WHEN YOU'RE IN LOVE (E) TO N) BR 6972 — BURK
50. TIME ON YOUR HANDS (E) TO N) BB 6503 — BURK
51. NOEL COMAR
52. BAD DOGS AND ENGLISHMEN — — MERK
53. Picture record (N) VI 39002 — MERK

IDA COX
SWINGIN' DOWN THE LAND ERNIE CRICKET
(ANY) — PARI
BING CROSBY
MAYBE I'M WRONG/EVERY BREATH TOUCH OF YOUR LIPS/TWILIGHT
SO DO I/O ONE TWO BUTTON SHOE NEVER IN A MILLION YEARS/HULA
LET'S WALTZ/SHEN ORGAN PLAYED SMALL FRY/SLY OLD GENTLEMAN
DUN/GO HANK IT OVER STARLIGHT/HOW LONG WILL IT
SHINE/SHADOWS ON THE WINDOW PARADISE/STILL IN MY HEART
HERE, LIES LOVE/HOW DEEP IS THE
PUT OUT LIGHTS/SHAVE A DIME GHOST OF A CHANCE/JUST AN ECHO
STREET OF DREAMS/TISSU WENTH LINGER A LITTLE LONGER/WORLD
MUSKET/LEARN TO CROON CABIN IN THE PINES/COME TO PARIS
MY LOVE/IF I COULD IF I COULD
AFTER SUNDOWN/BEAUTIFUL GIRL TEMPTATION/K'LL MAKE MAY
OUR LOVE SCENE/WE'RE A COUPLE DID YOU EVER SEE A DREAM/SPEND
GODES FROM GEORGE WITSC SCANAILS I'LL FOLLOW YOU (N TO E)
(ANY Y-DISC OF BING; E TO N) (ANY EXCEPT DECCA; STATE PRICE; N)
(ANY) — RITZ

ROB CROSBY
LOUITITE (N)
WHO'S SORRY NOW (N)
DIXIELAND SHUFFLE
YANCEY SPECIAL
I'M PRAYIN' MUMBLE
WALTER JAVIS
(ANY) — SKIT
OIXIE WASHBOARD BAND
JOHNNY DODDS
GET 'EM AGAIN BLUES/BRUSH STOMP
MELANCHOLY/STACK O' LEE BLUES
WILD MAN BLUES
BLUE SOUL/Shake your CAN
BLUE SOUL/SHAKE YOUR CAN
(ANY EXCEPT DECCA)
DORSEY BROTHERS
SPEL OF THE BLUES (E TO N)
TOMMY DORSEY
I'LL SEE YOU IN MY DREAMS
ONE I LOVE
EAST OF THE SUN
(MANY OF CLARIMAKE SEVEN)
THREE WOODS
DUKE ELLINGTON
JAZZ JUGLES (2 ONLY)
JAZZ JUGLES (ANY EXCEPT 10.00 MINT
MARIE NASHVILLE NIGHTINGALE
BLU-DISC 50.00 MINT
DEAN JAZZ/OH HOW I LOVE
BLU-DISC 50.00 MINT
ROCKIN' CHAIR (#1 ONLY)
ANIMAL CRACKETS / L. FARRIN (E)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(OFFICIAL LABEL ONLY; E OR N)
(E) — 15.00 MINT
BLACKBIRD MEDLEY
DICA DIGA DO
DUMPLIN' BOY RHYTHM
SWAMPY RIVER/Fast & FURIOUS
CHATTER BOX
STRIKING INTO SWING SOCIETY
LA OCE DOODY DOD
SOMETHING TO LIVE FOR
DUKE ELLINGTON NEXT PAGE)

15
JUNO DOODY

SAN FRANCISCO/SPIRIT

VI 25352 E SAL 11,000

DOUGIE DUGGLE

SHOOT THE LINKER/FEEL ALL

PAE 1506 E T-A- HEND

GOODY & GOODTIMERS

DIAGA DICK DOG (10086)

PE 15083 G T-A- PARK

RENNY GOODMAN

JAPANESE SANDMAN/ALWAYS

VI 21024 N AUC- EPST

THAT COUNTRY BIRD

VI 26096 N AUC- EPST

CUCKOO IN THE LOCK

VI 26175 N AUC- EPST

ROSE WASHINGTON SQUARE/SIREN

VI 26210 E SAL 1,000

YOU & YOUR LOVE, BULB TONKI

VI 26263 E SAL 1,000

ROYAL GARDEN/BOUCY CLEAT

CO 35910 G AUC- LANG

BE SURE/TAKE THE SHARKS

CA 35476 E T-A- ROSE

ZODIAC SUIT/ MY LITTLE Cousin

OK 666 V T-A- ROSE

GONE WITH WHAT DRIFT/ON THE

CO 35936 V T-A- ROSE

SING SING SING (12 INCH)

VI 36205 N T-A- GILB

ROOM 1411/JUNGLE BLUES

BN 60029 E T-A- BAHN

TAKE ANOTHER GUESS/GODDINETTE

VI 25461 V T-A- BAHN

TAKE IT /YOURS

CO 360 0 V AUC- 75 JENS

TIME ON MY HANDS/SCORNER

VI 36180 G AUC- 55 JENS

SUGAR/FOOT STOMP/I CAN'T

VI 25678 G AUC- 50 JENS

SING SING SING (12"

VI 36205 H T-A- PEI

CLARINET A LA KING/ HOW LONG

OK 6544 N T-A- PEI

DO YOU MEAN IT /TAINT

VI 25469 G AUC- NIEB

GECII. GANT

BOOGIE BLUES

EIGHT-EDGE

V T-A- ROSE

DODDS FIVE

VANITY/GEECH/LOVE TIME

OK 41113 E T-A- IRON

LOAD SPEAKIN' PA PA/SOMRY

OK 40464 N T-A- RITZ

CRUZY GUIT/SADIE GREEN

OK 40687 N T-A- RITZ

HEEBEE JEEBEE/TUCKIN'

OK 40690 N T-A- RITZ

GOD GRANT & KID WILSON.

COME ON CUTE/HAVE YOUR CHILD. PAPA 12317 V AUC- VOGEL

JOHNNY QUARREL AND ALL STARS

BIG BABY ENGLISH/EXERCISE

SAVY '59 N T-A- PEI

MICKEY QUAY AND ROSE-CENTER CAFE ORCH.

ROSE-TREE STRUT/SO THAT'S PEI 40462 N AUC- RITZ

BOBBY HACKETT

AT THE JAZZ BAND BALL

VB 4047 E T-A- MAYO

FINDING HADAR/CELESTE QUARTET

PROQUIN THE BLUE/CELESTE EXP

BN 17 N SAL 2,000 FREE

W. C. HADDOCK

LOVELESS/DOIN SOUTH

VI 8162 N T-A- PLAR

LOVELESS/DOIN SOUTH

VI 8162 N SAL 1,000 BUCK

MY CALVINSTON GAL

BB 5253 E T-A- BURK

JACK HARRIS

SWING BAND/MR. REYNARD'S

HVM 05454 E T-A- HEND

COLLEGE HAVENS

LADY BE GOOD/ULLAH

PAE 2007 N AUC- HUBB

JAMAICA SHOUT/WHEN YOU CANE

PAE 1685 N AUC- HUBB

BODY AND SOUL/THE DINNER

BK 10523 T-A- FREE

MY BLUE HEAVEN/SHACK OF ARABY

BK 10770 T-A- FREE

HONEYSUCKLE ROSE/JAMAICA SH.

DN 3358 T-A- FREE

MEDITATION/WHAT HARLEM IS

DE 742 E T-A- FREE

ERKIE/HARLEM

SWEET GEORGIA BROWN

BK 10540 N T-A- GILB

DOLomite

BK 10812 N T-A- GILB

BALTIMORE BOUNCE

BK 10566 N T-A- GILB

NOFOLK FERRY

BK 10932 E T-A- GILB

IDEAS/AIT IT IN IT

BB 4182 E T-A- WINT

FLETCHER HENRISSON

CHARLEY MY BOY/MISSOURI J.B.

RE 9690 G AUC- EPST

CHARLEY MY BOY/MISSOURI J.B.

RE 9690 G AUC- EPST

SLEEPY TIME GAL

BA 1639 V AUC- STET

OLD BLACK JOE BLUES

VB 14740 E T-A- BURK

BIGHEART/TWO SIGNS/SEASON

VB 2710 E AUC- MAIL

SUGAR FOOT STOMP/NAKASAKI

CO 36322 E AUC- MAIL

PIXIE FROM DIXIE

CO 36269 N AUC- ROTH

DRIFTWOOD

PE 14271 V T-A- WEBE

I'M COMING VIRGINIA WHITMAN

BK 1059 S T-A- WWW

WANG BANG BLUES/MH SAL GAL

WT 3360 E T-A- WWW

STEALIN' APPLES/BRAND TERRACE

VB 3213 V T-A- WWW

GIPSIES BRYCE/SWEET LADY

BS 2025 E T-A- WWW

DRIFTWOOD (10025)

PAT 03609 V T-A- PARK

THE CHANT/HENDERSON STOMP

BA 817 V T-A- PARK

SLEEPY TIME GAL

BA 1802 V T-A- PARK

I MISS MY SWEETIE

HA 4 V AUC- DELG

DO THAT THING/THOSE BROKEN

VA 14381 V AUC- DELG

YOU'RE IN LOVE WITH LOVE

VA 3850 V AUC- DELG

(FLETCHER HENRISSON CONTINUED NEXT PAGE)
FOR DISPOSITION

(Red Head) CONTINUE

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<tr>
<th>JAPANESE TOP FOURS TIMES</th>
<th>PE 14/723 G AUG</th>
<th>DELG</th>
</tr>
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<tr>
<td>SWEET LORRAINE HELL IN MY</td>
<td>OX 7533 E AUG</td>
<td>DELG</td>
</tr>
<tr>
<td>CALL ME DARLING I'M WALKING</td>
<td>OX 1730 V AUG</td>
<td>DELG</td>
</tr>
<tr>
<td>BUMP IT I KNOW THAT YOU KNOW</td>
<td>OX 1584 V AUG</td>
<td>DELG</td>
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<tr>
<td>RED HORIZON</td>
<td>OX 1584 V AUG</td>
<td>DELG</td>
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<tr>
<td>RED DECT</td>
<td>OX 3527 N AUG</td>
<td>ROSS</td>
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<tr>
<td>COLD CED ODOM</td>
<td>OX 7243 N AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>ORKHY RHYTHMS</td>
<td>OX 3944 G+T-A</td>
<td>FARI</td>
</tr>
<tr>
<td>SING SING SING</td>
<td>OX 17717 E AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>ONLY YOU ALL MONDAY</td>
<td>OX 40699 N T-A</td>
<td>RITZ</td>
</tr>
<tr>
<td>ON LOVEY (REV. SWEETHEART)</td>
<td>OX 40476 N T-A</td>
<td>RITZ</td>
</tr>
<tr>
<td>JIG WALK (REV. VV LIVERS)</td>
<td>OX 40614 N T-A</td>
<td>RITZ</td>
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<tr>
<td>KING OLIVER</td>
<td>OX 77373 N AUG</td>
<td>PARLI</td>
</tr>
<tr>
<td>SOUL LEAVE</td>
<td>BB 10703 V AUG</td>
<td>MAVO</td>
</tr>
<tr>
<td>FRANKE &amp; JOHNNO / EVERYBODY</td>
<td>VJ 38109 V AUG</td>
<td>MASI</td>
</tr>
<tr>
<td>SHAKE IT SHAKE IT/ STING</td>
<td>BB 10707 V AUG</td>
<td>MAVO</td>
</tr>
<tr>
<td>SOUTHERN STOMPS (42 MASTER)</td>
<td>PARA 12809 V AUG</td>
<td>FJEB</td>
</tr>
<tr>
<td>CHATHOGGA STOMP</td>
<td>CO 13003 V AUG</td>
<td>PREP</td>
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<tr>
<td>ORIGINAL DIXIELAND BAND</td>
<td>VJ 18483 E AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>SECLUSION RAG/BLUES/</td>
<td>VI 18255 E AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>LIVELY STABLE BLUES/DIXIE</td>
<td>VI 18255 E AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>HURRY PATELL/</td>
<td>VI 19717 E AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>BLUSH IN THE BLUES/</td>
<td>VI 18483 E T-A</td>
<td>BROW</td>
</tr>
<tr>
<td>ORIGINAL DIXIELAND FIVE</td>
<td>VI 25002 E T-A</td>
<td>BANU</td>
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<tr>
<td>ORIGINAL MEMPHIS FIVE</td>
<td>VI 25002 E T-A</td>
<td>BANU</td>
</tr>
<tr>
<td>GREAT WE'LL MAKE WAY</td>
<td>BB 2330 G AUG</td>
<td>150 HANS</td>
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<tr>
<td>WHO'S SORRY SNAPPY HIPS</td>
<td>VJ 19052 V AUG</td>
<td>150 MASI</td>
</tr>
<tr>
<td>MEMPHIS GLO</td>
<td>PAT 20981 G AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>ANTHONY PARENTI'S MELODY BOYS</td>
<td>OX 40308 V AUG</td>
<td>MAVO</td>
</tr>
<tr>
<td>THAT'S A PLENTY/</td>
<td>VJ 38082 V AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>LUCKY 36 JUMBO CRAWL</td>
<td>VJ 38082 V AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>JACk PETTIS</td>
<td>VJ 15761 E AUG</td>
<td>DEAN</td>
</tr>
<tr>
<td>BROADWAY STOMP</td>
<td>VI 1669 E T-H</td>
<td>ENED</td>
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<tr>
<td>SIT MY PHILIP</td>
<td>PLAIN JANE/ANYTHING GOES</td>
<td>PE 2029 T-A</td>
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<tr>
<td>BEN POLLOCK</td>
<td>OX 1669 E T-H</td>
<td>ENED</td>
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<tr>
<td>OX 2029 T-A</td>
<td>OX 1669 E T-H</td>
<td>ENED</td>
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<td>ALEX</td>
<td>VI 22071 T-A</td>
<td>OX 1669 E T-H</td>
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<tr>
<td>DEEP ELD MOON IS GRINNING</td>
<td>VR 504 V AUG</td>
<td>DELG</td>
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<tr>
<td>ZOOM ZOOM ZOOM SPREADIN'</td>
<td>VJ 3342 V AUG</td>
<td>DELG</td>
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<tr>
<td>PEnKIN'S/SENTI ENL MOOD</td>
<td>VR 555 V AUG</td>
<td>DELG</td>
</tr>
<tr>
<td>BANU</td>
<td>VI 13252 G AUG</td>
<td>OLEG</td>
</tr>
<tr>
<td>YOU DON'T HAVE TO TELL ME</td>
<td>BA 32101 V AUG</td>
<td>OLEG</td>
</tr>
<tr>
<td>MEET THE QUEEN WHAT ARE YOU DO</td>
<td>OX 2003 T-E</td>
<td>PEAR</td>
</tr>
<tr>
<td>DADDY,DADDY</td>
<td>OX 6669 E T-S</td>
<td>HEND</td>
</tr>
<tr>
<td>MONPARRASSE JUMP/DIGING</td>
<td>OX 2712 E T-S</td>
<td>HEND</td>
</tr>
<tr>
<td>POLONIAE/CHINA BOY</td>
<td>OX 6519 E T-S</td>
<td>HEND</td>
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<tr>
<td>MORE THAN SOQUET/STRAWBERRY</td>
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<td>HEND</td>
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<tr>
<td>JAMMIN' ON SOUTHERN JAZZEN</td>
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<td>HEND</td>
</tr>
<tr>
<td>ROCKIN' THE BLUES/</td>
<td>VJ 38082 V AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>TEDDY POWELL</td>
<td>VJ 38082 V AUG</td>
<td>EEPT</td>
</tr>
<tr>
<td>IN PINE TOPS/FOOTSTEPS(E)/V/V</td>
<td>BB 8889 E T-S</td>
<td>ROSS</td>
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<tr>
<td>OX 1512 T-O</td>
<td>OX 1512 T-O</td>
<td>ROSS</td>
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<tr>
<td>LEAD ME DADDY STRAIGHT TO</td>
<td>OX 6501 E T-S</td>
<td>SPILL</td>
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<tr>
<td>LOUIS PRIMA</td>
<td>OX 8501 E T-S</td>
<td>SPILL</td>
</tr>
<tr>
<td>WEATHER NA'/PLAIN OLD ME</td>
<td>BB 7479 N T-A</td>
<td>SKIT</td>
</tr>
<tr>
<td>I STILL WANT YOU BREAKIN'</td>
<td>BB 7292 N T-A</td>
<td>SKIT</td>
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<tr>
<td>BRIGHT KEYHOUSE RENT</td>
<td>BB 7376 N T-A</td>
<td>SKIT</td>
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<tr>
<td>JACK PERRINS HANKINS</td>
<td>OX 8888 E T-A</td>
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</tr>
<tr>
<td>BERNIE DOWHAN/GEORGIA</td>
<td>OK 8788 E T-A</td>
<td>EDEL</td>
</tr>
<tr>
<td>QUIET HUT OF CLUB OF FRANCE</td>
<td>OX 1512 T-O</td>
<td>EDEL</td>
</tr>
<tr>
<td>BLUE DRAKE/GRAY RHYTHM/HAIR ON</td>
<td>ROY 1778 N AUG</td>
<td>LANG</td>
</tr>
<tr>
<td>ROY 1778 N AUG</td>
<td>LANG</td>
<td></td>
</tr>
<tr>
<td>ULTRA BLUE</td>
<td>ROY 1778 N AUG</td>
<td>LANG</td>
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<tr>
<td>LADY BE GOOD THAT'S A PLenty</td>
<td>ROY 1754 N T-A</td>
<td>PEAR</td>
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<tr>
<td>SMOKE RINGS/CONFESSEIN'</td>
<td>ROY 1789 N T-A</td>
<td>PEAR</td>
</tr>
<tr>
<td>CHASING SHADOWS/MOVEMENT</td>
<td>ROY 1789 N T-A</td>
<td>PEAR</td>
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<tr>
<td>BANU</td>
<td>OX 2029 T-A</td>
<td>BEND</td>
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<tr>
<td>HARD LUCK/HALL NIGHT/</td>
<td>OX 12805 V AUG</td>
<td>ALEX</td>
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<td>JUDY'S SOUTHERN BAND</td>
<td>PARA 12805 V AUG</td>
<td>BEND</td>
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<tr>
<td>HONEY WHERE YOU BEEN SO</td>
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<td>EEPT</td>
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<tr>
<td>RED HEADS</td>
<td>PE 14/466 V AUG</td>
<td>DELG</td>
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<tr>
<td>RED HOLLERS</td>
<td>PE 14/466 V AUG</td>
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<tr>
<td>PANDO MIGO/WHAT DO I CARE</td>
<td>OX 40443 N T-A</td>
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<tr>
<td>ON SAYS/TELL ME HIS</td>
<td>OX 40443 N T-A</td>
<td>RITZ</td>
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<tr>
<td>YA YA ALMA/SOME OTHER BIRD</td>
<td>OX 40476 N T-A</td>
<td>RITZ</td>
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<tr>
<td>THAT HER SMILE A LITTLE BIT</td>
<td>OX 40523 N T-A</td>
<td>RITZ</td>
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<tr>
<td>LOVE BAD/LOOKING FOR BOY</td>
<td>OX 40570 N T-A</td>
<td>RITZ</td>
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<tr>
<td>CROSS YOUR HEART/ARABY</td>
<td>OX 40712 N T-A</td>
<td>RITZ</td>
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<td>WHAT'S UP BEAUX/MISS MOON</td>
<td>OX 40731 N T-A</td>
<td>RITZ</td>
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<td>YOU'LLN'T VO'S/</td>
<td>OX 40735 N T-A</td>
<td>RITZ</td>
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<tr>
<td>PARK MYSELF ARKANSAL TRAVEL</td>
<td>OX 40700 N T-A</td>
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<tr>
<td>DON REDMAN</td>
<td>OX 9221 E T-A</td>
<td>REEB</td>
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<tr>
<td>NAGASAKI/Love WHAT</td>
<td>BB 6407 V AUG</td>
<td>ALEX</td>
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<tr>
<td>UNDER THIS MOON/AIN'T</td>
<td>BB 6407 V AUG</td>
<td>ALEX</td>
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<tr>
<td>NAGASAKI/GET THE JITTERS</td>
<td>PAE 2024 H AUG</td>
<td>MURB</td>
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<tr>
<td>LULLA five/SCREW NUTS BOLTS</td>
<td>VJ 2638 V AUG</td>
<td>DELG</td>
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<tr>
<td>IKE ROBINSON &amp; RINDY CITY FIVE</td>
<td>OX 7480 E SAL 1 00 CKCL</td>
<td></td>
</tr>
<tr>
<td>SCRUNCHIN'/SING IT</td>
<td>OX 21302 V AUG</td>
<td>JEP</td>
</tr>
</tbody>
</table>
AUCTION
HERB ABRAMSON
106 WEST 13 ST., NEW YORK 11, N. Y.
Minimum bid $100. 25c packing charge. Minimum order $2.00

ALABAMA RED PEPPERS

RED HEAD BLUES
CA 8129 E

HENRY ALLEN

ALGIERI STOMP/HEN YOU LEAVE
VO 3302 V

DANCING DAVE/EVERYBODY SHOUT
VI 38121 E

SITTING ON THE MOON/LOST IN MY
VO 3340 N

STICKS & STONES/LOVE SONG LONG AGO
VO 3564 E

MEET ME IN MOONLIGHT/DON'T YOU CARE
VO 3574 E

LOUIS ARMSTRONG

YOU'RE LUCKY TO ME/MEMORIES OF YOU
VO 3180 G

WEST END BLUES/IF IT'S GOOD
DE 2480 N

WUSKAT RURBLE/HEBBIE JEEBIES
OK 8300 F

ST. JAMES/SAVE YOUR MAMA
OK 8657 G

CONFESSED IF I COULD BE WITH YOU
OK 41448 V

(AGGIE SMITH) YOU'VE BEEN GOOD WAG.
CO 14079 V

BLUES/STOMP/FOOTSTIRRERS (DIN)
OLD FOLKS SHUFFLE/CHARLETON HOUND
HA 248 E

CLEO BROWN

PELICAN STOMP/BORRIDGE WOOGIE
DE 477 N

WILLIE BARTON

JERRY THE JUNKER/LO ng ABOUT MIONITE
VI 25925 S

CAB CANNOT

SWEET JENNIE LEE/I'M HAPPY
PE 15356 N

FARRELL BLUES/MOOG INDIGO
PE 15457 V

ROY CARROLL & SANDS POINT ORCH.

ONE MORE TIME/LET'S GET FRIENDLY
HA 1329 E

CHOCOLATE DANDIES

PAOUCI/FOUR OR FIVE TIMES
OK 8527 E

SIX OR SEVEN TIMES/THAT'S HOW
OK 8728 F

HERBERT L. CLARKE (CORNET SOLO)

ON THE CUPID/BIRDS IN THE FOREST
VI 16296 N

ONCE UPON A TIME
VI 16447 N

RUSS COLUMBO

AUF NIEDERSCHER/Paradise
VI 22296 E

JULIYI/I DON'T KNOW WHY
VI 22261 V

DUNLEY DANDRIDGE

STAR FALL/MARY HAD A LITTLE LAMB
VO 3287 N

ORIGINAL DIXIELAND JAZZ BAND

SWEET MAMA/BROADWAY ROSE
VI 17222 N

MARGIE/PALESTENA
VI 18717 V

CRazy BLUEs/HOME AGAIN BLUES
VI 19729 E

DIXIE STOMPERS

BLACK MARIA/Baltimore (1/8th Chip)
HA 526 E

SNAG IT/AIN'T SHE SWEET
HA 353 N

ELGAR'S CREOLE ORCH.

NIGHTMARE/BROTHERLY LOVE
BR 3404 N

DUKE ELLINGTON (WHOOPEE MAKERS ET AL)

JUBILEE STOMP/E.S.T. LOUIS (2/4" CRACK)
PAT 95791 V

S. GREEN) SATANTE FUNCT/BEGGARS BL
CO 2833 E

GOL FROM JOE'S/I LET SONG GO OUT
BR 8104 S

3 LITTLE WORDS/RING O' DEMS
VI 22528 V

RUTH ETTING

WHEREVER YOU GO/DEN DEX DEN DAY
CO 979 N

GEORGIA STRUTTERS

GEOGRoria GRIND/EVERYBODY HEAR HOUND
HA 231 E

WASN'T IT NICE/BLACK BOTTOM DANCE
HA 311 E

JEAN GOLDKETTE (BIX)

HUSH A BYE/IDOLIZING
VI 20270 N

JE & SHADOW'NA MEET SWEETIE
VI 20675 E

BENNY GOODMAN

STOMPIN'AT SAVOY/BREAKIN' IN SHOES
VI 25675 E

GULF COAST SEVEN

DAYLIGHT DAVIN'BL/GEORGIA ON MIND
CO 14373 N

FLETCHER HENDERSON

LITTLE MORE OF ARKANSAS/ROGIE
BR 3026 N

THEN I'LL BE HAPPY/ALONG COME LOVE
DO 3625 E

SLEEPY TIME GAL
DO 3613 E

(CONNIE'S INN) MOAN MOANERS/ROLL ON
VI 26998 N

SWANEE BUTTERFLY
DO 3475 N

(DIXIE STOMPERS) SNAG IT/AIN'T SHE
HA 332 N

(DIXIE STOMPERS) ALABAMA STOMP
HA 232 E

FRED HALL'S JAZZ BAND (OLIVER?)

WEST END BLUES
RE 8655 E

LIONEL HAMPTON ORCH.

JIVIN' THE VIBRATS/STOMP
VI 25535 E

PAUL RYBAR'S QUALITY SERENADERS

OVER THE BLUES/CHARLIE'S IDEA
VI 38707 S

JAMES P. JONES (PIANO SOLOS)

WEEPING BLUES/WHIRLED LONESOME BL
CO 3950 E

LONNIE JONSON (GUITAR SOLOS)

BLUES IN G/WAY DOWN IN ALLEY BL
OK 8575 N

HAL KEMP

MARY ANN/IF I CAN'T HAVE YOU
BR 3702 N

I DON'T CARE/LOVABLE
BR 3937 N

FRED LONGSHAW (PIANO SOLOS)

CHILI PEPPER/TOMATO SAUCE
CO 14090 E

BILLY KYLE'S SWING CLAR BAND

HAVIN' A BALL/350AYS ARE RESEW.
VR 574 N

LITTLE RAMBLERS (ALBERT NICHOLAS)

I'M ON BECAUSE/I'M PAINTIN' TOWN
BB 6130 E

JIMMY WOOGH'S BOSTONIANS (B.G.)

BABY
HA 795 E

I DON'T CARE
HA 763 N

MCKINNEY'S COTTON PICKERS

SHE'S MY SECRET PASSION/LONESOME
VI 22628 E

STOP KIDDING/PUT IT THERE/RIM CHIM)
VI 39025 E

MEZ 'WETZ'ROWS

SENDIN' THE VIPSERS/APologies
VI 25109 N

LOST/ALOEY FROM THE SKY
BB 6320 N

WINNY MANNONE

SWING BROTHER SWING/NICKEL IN SLOT
OK 4157 V

SWEET LORRAINE/FORMAL NIGHT HARLEM
BB 6816 E

JELLY ROLL MORTON

BOOGADOO/KANSAS CITY STOMP
VI 38010 E

WILLS MERRY MAKERS/BLUE RHYTHM BAND

MOANIN' LOW (B.G.)
BA 6472 E

DANCING DOGS/BROWN SUGAR MINE
CO 3044 E

BENNY MOTEN'S KANSAS CITY ORCH.

GET LOW DOWN BL/B.K.C. BREAKDOWN
VI 21693 N

RED NICHOLS

PARKIN' IN MOONLIGHT/TIME CAN FLY
BR 6164 N

PIRON'S NEW ORLEANS ORCH.

N.O. WIDGE/MAMA'S DONE GOODBYE
VI 19233 E

RENNOLLACK

LOUISE/WATCH TILL YOU SEE MY CHERI
VI 21941 E

IF I COULD MEET A WHAH GIRL (DIS)
PC 15325 V

BERT WILLIAMS

I'LL LEND YOU ANYTHING/CONSTANTLY
CO 915 N

SOMETHING YOU DIDN'T EXPECT/SARBAR
CO 929 N

EVERYBODY/SAMUEL
CO 1909 N

KEY TO MY CELLAR/NOBODY'S BUSINESS
CO 2750 N

CHECKERS/SORRY I AIN'T GO IT BL
CO 2877 N

LONESOME ALONELY/SAVE A LITTLE
CO 2879 N
LOUIS ARMSTRONG (AND ACCOMPANIMENTS)

TWO DEUCES/SQUEEZE ME OK 8641 N 6.00
MUGGLES/PEANUT VENDOR Vo 3194 N 3.00
GOT NO BLUES/WEST END BLUES V0 3204 N 3.00
DALLAS BLUES/BESSIE COULDN'T V0 3025 N 2.00
TIGER RAG/LODINE Vo 3009 N 2.00
I GOT RHYTHM/ AFTER YOU'VE GONE V0 3643 N 2.00
HIGH SOCIETY/GOT RIGHT TO SING BB 6771 N 1.50
DROPPIN' SHUDDERS/WHO'S IT V0 3357 E 8.00
FEATHER FEET/HOW DO (SPIVEY) OK 8713 E+6.00
THUNDERSTORM/POORHOUSE (MAG. JONES) Co 14050 V+3.00
LONE STAR DESERT BL (BESSIE SMITH) Co 14123 E+3.50
MONEY BLUES/STAMPEDE (HENDERSON) Co 35669 N —
WATERFORD/A MONDAY DATE Co 36375 N —
CLARENCE WILLIAMS BLUE FIVE
WILDCAT BL/KANSAS CITY MAN BL Ok 4925 V+7.50
Baltimore's (5 HARMANIACs, REV.) Vo 1130 V+3.50
BLACK SNAKE BL/OLD FOLKS SHUFFLE 5646 E+4.00
LIN' HANDY/ORGAN (SPIVEY, BLUES 5) 8615 H 6.00
ALL THE WRONGS/EVERYBODY LOVES 8110 E 7.00
OH BABY/YOU DON'T (WASHBOARD) 8752 N 6.00
FREEZE OUT (OLIVER, DOODS) Co 14460 N 5.00
MISTER WILL YOU (JUG BAND) Ok 41565 N 2.50
ORGAN GRINDER/IN' BUSY (ORCH.) Vo 8617 N 3.00
KING OLIVER (AND OLIVER ACCOMPANIMENTS)
JACKASS BLUES/DEEP HENDERSON Br 3245 E+4.50
WA WA WA/SOMEDAY SWEETHEART Br 3375 N 5.00
PAPA IF/SAVIN' IT (VIOLA MCCOO) Yo 302 V 5.00
GET TONKEY/KEEP ON (OLIVER & co) 14912 N 3.50
EMPTY BED BLUES, 1 & 2 (OLIVER AND LOM FOWLER ACCOMPANIMENT FOR E.JOHNSON) 8593 N 12.50
SOME OF THESE DAYS (DALE NELSON AND KING'S MEN) Vi 23075 N 4.50
DON'T SAY GOODBYE (V. SPIVEY) Vs 6033 N 2.50
JAZZIN' BABIES (BLUE 5, REV.) Vo 4975 E+2.50
KISS ME (BUTTERBEANS & SUSIE) 8182 V 4.00
12TH STREET BL (SOUSEND HENDERSON) Vo 15011 E+4.00
BUNK JOHNSON
SOBU'IN BL 2/BOURON SO HARD TO 11 2075 N —
SOBU'IN BLUES 1/DUSTY RAG Th11 N —
THRILLER RAG/WHEN I LEAVE Th11 N —
DOWN BY THE RIVER/PANAMA 8 8 N 3.00
WEARY BLUES/DOLORE MARSH 9 N 3.00
LU WATTERS JAZZ BAND
TEMPTATION RAG/FIDOLEY FEET 7 N —
CAKE WALKIN' BABIES/RIVERSIDE 5 N 2.50
GA. CAMP MEETING/JELLYROLL BL 4 8 N 2.50
IRISH BLACK BOTTON/MEMPHIS BL 2 N —
MUSKRAT RAMBLE/SMOKEY MOKEs 3 N —
LU WATTERS SPANIER
ECCECTRIC/SISTER KATE HNN 9047 N —
BLUES GALLERY/SKNEE (ORIG. LABEL) DE 7413 N 4.00
JELLY ROLL HORTON
BIG LIP BLUES/OBSIDIAN OLYN. GL 1704 N —
PANAMA/SWEET SUBSTITUTE GL 1703 N —
SWINGIN' ELKS/DIRTY OILY GL 1711 N —
HONKY TONK/IN'N IN' BOY BLUES 11 N —
CREEPSY FEELING/FINGER BUSTER 11 N —
NEW ORLEANS OWLS
DYNA-MITE/PRETTY BABY Co 1045 E 2.50

KID ORY'S CREOLE JAZZ BAND
BLUE BLUES FOR JIMMY/GET OUT CRESCENT 2 N 1.10
CREOLE SONG/SOUTH CRESCENT 1 N 1.10
HARRY JAMES
ONE O'CLOCK JUMP/2 O'CLOCK J. Co — N .03
BARBECUE BOB (GUITAR ACC.)
COLO WAVE BLUES/BESSERT V0 14383 N 3.50
GOOD TIME ROUND/RED HOT Co 14449 N 2.50
POOR BOY WAY FROM HOME Co 14246 N 2.00
MISSISSIPPI HEAVY WATER BLUES Co 14222 E+3.50
BUTTERBEANS & SUSIE (EDDIE HEWITT ACC.)
TIMES IS HARD/SWITCHBOARD MAMA Ok 8633 N 2.00
TEXAS ALBERT
RANGE IN MY KITCHEN/TANG HAND Ok 8526 V —
HENRI BAXTER
DADDY EASE IT/SATISFY BLUES Ok 8600 E 3.00
MICHIGAN BROWN & W ROBINSON (Piano & Acc.)
21ST ST. STOMP/HENRY BROWN BL 14091 N —
GEORGE WILLIAMS (Piano, CLARINET, TRUM.)
CHEATIN' BLUES/SHEETS (BES. BROWN) 14071 N —
CHARLIE BROWN (REV., C. SMITH) Co 14049 N 3.50
CLARA SMITH
FREIGHT TRAIN BL/SOLD MY SOUL Co 14041 N 2.00
AIN'T NOBODY COOKIN' SEPARA. Co 14160 N 2.00
HOT PAPA/WON'T BE WITH JAZZ BAND Co 14007 E+3.50
ALBERTA HUNTER
MISTREATED BL/YOU CAN'T DO 12043 N —
HOW LONG/BRING BACK (HENDERSO) NS 2008 Vi
MAGGIE JONES
JEALOUS MAMA/LEW FOWLER ACC.) 14044 N —
CHEATIN' ON ME/HENDERSO HOT 6 Co 14074 E
LILLIAN LOOIN
DOGGIN' ME/BROWN SKIN BLUES 14275 N 2.50
LOST LETTER/PACKIN' HOUSE Co 14360 N 2.50
DON'T LEAVE ME/MAOIN (ORCH. ACC) Co 14493 N 2.50
VICTORIA SPIVEY
GOT BLUES/ONE HOUR MAMA Co 3505 N 2.00
BESSIE SMITH
LADY LUCK BLUES/YODLIN' BLUES Co 3939 E —
GRAVEYARD DREAM/JAILHOUSE Co 4001 E —
HATEFUL BLUES/FRAKIE BLUES Co 14023 V —
MOUNTAIN TOP BL/LAQUISIANA LOW Co 14031 V —
WAY RAINIE
SOUTHERN BL/MOONSINE BL PARA 12083 V —
THOSE ALL NIGHT BLUES/BAD L PARA 12081 V —
CHAIN GANG/WRINGIN' & TWIST. PARA 12338 N —
FLETCHER HENDERSO
HOUSTON BL/MUSCLE SHOAL BL Co 164 E —
FEELIN' WAY I DO/CHICAGO BL Vs 14788 E —
PAPA WILL BE GONE/1'M JAZZ 5) Br 2589 E —
WAR HORSE MAMA/SUB BUSTIN' Br 2592 E —
POTOMAC RIVER BL/OLD BLACK Co 19046 E —
HEAREST KIND OF BL/NEW KIND OF BL Co 19000 E —
CHICAGO BL/FEELIN' WAY I DO Vs 14786 E —
WANTED
OLIVER ON HRS 4 & 12; BABY MACK, SIPPIE WALLACE, HOGIE THOMAS, BERTHA HILL, ANY
ELIZABETE ROBINSON, MANY, SMITH'S SHIPWRECK BL; ANY LENA WILSON WITH JAZZ BAND ACC; ANY BLUE 5
ACC, ESPECIALLY MAMIE SMITH; BLUE 5 "ACHIN" HEARTED BLUES; MANY WITH LOUIS, ANY LABEL.
ED GOSSELIN RADIO-RECORD SHOP
290 MAIN STREET, HYANNIS, MASSACHUSETTS

SALE

THE RECORDS IN THIS COLUMN ARE FOR SALE AT CEILING PRICES.

SINDEY BECHET
GEORGIA CABIN/I'M COMIN' VA. VI 27904 N 53¢
WILL BRADBURY
BEAT ME DADDY Co 35530 N 53¢
DOWN THE ROAD APICE/CERYL STALK Co 35707 N 53¢
BARNEY BIGARD
BROWN SUEDE/"CC" BLUES BB 11581 N 37¢
BUNNY BERIGAN
JAZZ ME BLUES/COME CHANGES MADE BB 26244 N 53¢
DEEP RIVER/WITHOUT A SONG VI 36396 N 79¢
SWING LOW/FOR YOU VI 36399 N 79¢
NOT SO QUIET/I'LL TAKE T AL VI 27869 N 53¢
WHO/DIRPY DOODLE VI 25693 N 53¢
NIGHT & DAY/SMOKE GETS IN EYES VI 25657 N 53¢
AFTER YOU'VE GONE (GOODMAN, REV.) VI 25467 N 53¢
GOOGIE WOOGIE/NEARLY BLUES VI 26054 N 53¢
(Also many re-issues & current numbers)
DUKE ELLINGTON
BLACK & TAN/CROCLE LOVE CALL VI 24861 N 53¢
SOLITUDE/DELTA SERENADE VI 24795 N 53¢
DAYBREAK EXPRESS/DEEP SOUTH VI 24501 N 53¢
CHOCOLATE SHAKE/I GOT IT BAD VI 27531 N 53¢
THE MOOKE/MOOD INDIGO VI 24486 N 53¢
MOON MIST/C JAM BLUES VI 27856 N 53¢
(We carry a large stock of Ellington records)
BENNY GOODMAN
SING SING SING VI 36205 N 79¢
I O'CLOCK JUMP/DON'T BE THAT WAY VI 25792 N 53¢
ALEX. RAY-DUKE DORSEY VI 25445 N 53¢
GOODBYE/SANDMAN VI 25215 N 53¢
KING PORTER/SOMETIMES I'M HAPPY VI 25090 N 53¢
JERNO JEROME
JERRY JEROME
ARSENIC & OLD FACE/WHEN I GROW ASCH 140 N 79¢
RAINBOW BLUES/GIRL OF MY DREAMS ASCH 500 N 79¢
ARTIE SHAW
CONCERTO FOR CLARINET VI 35383 N 79¢
SUMMIT RIDGE DRIVE/CROSS HEART VI 26763 N 53¢
GLOOMY SUNDAY/WHEN I CAN't ASLEEP VI 26563 N 53¢
DR.LIVINGSTON/WHEN THE QUAIL VI 27289 N 53¢
SPECIAL DELIVERY/KEEPIN' MYSELF VI 26762 N 53¢
ST. JAMES INFIRMARY VI 27895 N 53¢
COOTIE WILLIAMS
RED BLUES/THINGS AIN'T WHAT VI 36195 N 79¢
JOHNNIE-JOANNES
RED BLUES/THINGS AIN'T WHAT VI 27895 N 53¢
BOOGIE WOOGIE MAN/WALKIN' BOOGIE VI 27505 N 53¢
SIXTH AVE. EXPRESS/WALKING BOOGIE VI 27506 N 53¢
HARRY JAMES
TRUMPET RHAPSODY Co 36160 N 53¢
LET ME UP/I CRIE FOR YOU Co 36623 N 53¢
BACK BOOGIE RATFIGHT/FUNERIAL Co 35456 N 53¢
JUMP TOWN/CHERRY Co 36683 N 53¢
FLIGHT BUMBLE/BARNIVAL VENICE Co 36004 N 53¢
EARL HINES
THE FATHER JUMPS/ONDITNEY MAN BB 11535 N 37¢
STORMY MONDAY BL/SECOND BALCONY BB 11567 N 37¢
JELLY JELLY/I'M FALLING FOR YOU BB 11065 N 37¢

ACQUISITION

MINIMUM BID $1.00. MINIMUM ORDER $2.50. NO PACKAGING CHARGE. RECORDS SHIPPED COD RAILWAY EXPRESS.

ART JATUM
CORINNE CORRINA/LONESGRAVE (V/N) DE 8563 -
WILL BRADBURY
I BOOGIED WHEN/HER MASON DIXON Co 36044 N
3 RING RAGOUT/SOULHEAVE YOU KNOW Co 35871 N
SLEEPY TIME GAL/WHO CAN I TURN Co 36470 N
APRIL IN PARIS/STOP & ASK SOMEBODY Co 36401 N
FROM LAND SKY BL/IN HALL M'TH. KING Co 36286 N
COUNT BASIE
DOWN DOWN DOWN/YOU BETCHA MY LIFE OK 6221 N
FANCY MEETING/1 2 3 O'LEARY (N/E) OK 6319 N
DOWN FOR DOUBLE/MORE THAN YOU (E+/G) OK 6584 N
CHARLIE BARNET
BUFFY BOY/HAUNTED TOWN BB 11093 N
MOTHER FUZZY/YOU WERE THERE BB 11321 N
WRONG IDEA/(REV., DORSEY FRIENDSHIP) BB 10804 N
SPANISH KICK/LOIS BB 11265 N
MURDER AT PERRY HALL/HEART YOU BB 11292 N
COMING VIRGINIA/ILL REMEMBER APRIL BB 11417 N
LITTLE JOHN ORDINARY/CONSIDER (E+/G) BB 11165 N
IN A MIZZ/NIGHT SONG BB 10091 N
LARRY CLINTON
COMIN' THRU RYE/TENEMENT SYM. BB 11224 N
DIG ME HONEY/MY BUDDY BB 10868 N
SMILES/NITE WE WET BB 11130 N
THAT SOLID OLD MAN/BORROWED MIND BB 11343 N
JAZZ ME BLUES/LET ME OUP TOWN (N/G) BB 11240 N
SABARA/BECASE OF YOU (N) BB 11094 N
SATAN IN SATIN/GOLDEN BANTAM VI 26354 V
DODGING THE DEER/HEART & SOUL VI 26046 V
RED NICHOLS
LOWLAND BLUES/BEAT ME DADDY (V/G) OK 5676 N
KING KONG/HOUR OF PARTING BB 10190 V
OUR LOVE/YOU'RE SO DESIRABLE BB 10179 V
FEELIN' NO PAIN/smALL DIG) /IDA BR 3626 G
JAPANESE SANDMAN/FIVE PENNIES BB 3855 V
STRIKE UP THE BAND/soon BB 4695 E
MCKINNEY'S COTTON PICKERS
NEVER SWAT A FLY/LAUGHING AT LIFE VI 23200 G
ZONKY/IF I COULD BE WITH YOU VI 36181 N
WANT VR LOVE (REV., HINES' SISTER K) VI 22623 V
QUINTET OF THE HOT CLUB OF FRANCE
PARAMOUNT STOMP/WIGING DANGIO VI 27272 E
STILL OF THE NIGHT/GA. ON MY MIND VI 26578 E
DRIVING US CRAZY/EXACTLY LIKE YOU VI 26733 V
DIXIE STOMPERS
STATIC STRUT/HARD TO GET GERTIE HA 197 E
ARNOLD FRANK
BLACK MARIA/RAIN Co 4098 V
GLENN MILLER
LITTLE MAN WHO WASN'T THERE BB 10358 N
BELLOW EQUATOR/COYOTE SERENADE BB 11235 N
IT HAPPENED IN HAWAII/FOOLED BB 11416 N
PEEKAROO TO YOU/CRADLE SONG (N+E) BB 11203 N
I'M THRILLED/ONE LOVE TO ANOTHER BB 11287 N
TIME TO DREAM/SAY WHO N BB 11315 N
MOONLIGHT SONATA/SUMBER RHYTHM BB 11386 N
CHIP OFF OLD BLOCK/LET'S HAVE CUP BB 11450 N
TENNY POWELL
SERENADE TO A MAID/I LOVE YOU BB 11300 N
JUNGLE BOOGIE/REVERSE DEFECTIVE BB 11239 N
BIRTH OF THE BLUES (""") BB 11300 N
SALE

SAM MELTZER
737 FOX STREET, BRONX 55, N. Y.

Winners on the auction at the lower right will be notified. No shipments under $2.00. For magazines, send cash or money order; no stamps.

<table>
<thead>
<tr>
<th>BENNY CARTER</th>
<th>BENNY GOODMAN</th>
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</thead>
<tbody>
<tr>
<td>NIGHT FALL/ SWINGING AT</td>
<td>ROSETTA/I WANT TO BE HAPPY</td>
</tr>
<tr>
<td>DUKE ELLINGTON</td>
<td>BB 10760 N 1.00</td>
</tr>
<tr>
<td>THREE LITTLE WORDS (BING)</td>
<td>CHRISTOPHER COLUMBUS</td>
</tr>
<tr>
<td>SIDNEY BECHET</td>
<td>BB 10460 E 1.00</td>
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<tr>
<td>SATURDAY NIGHT BLUES</td>
<td>COUNT BASIE</td>
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<tr>
<td>HARRY JAMES</td>
<td>BLUE &amp; SENTIMENTAL</td>
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<tr>
<td>TRUMPET Rhapsody, 1 &amp; 2</td>
<td>DE 3882 N 1.25</td>
</tr>
<tr>
<td>COLEMAN HAWKINS</td>
<td>MISS THING, 1 &amp; 2</td>
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<tr>
<td>CRAZY RHYTHM/GET HAPPY</td>
<td>BB 4860 N 1.00</td>
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<tr>
<td>BENNY GOODMAN</td>
<td>MCKINNEY'S COTTON PICKERS</td>
</tr>
<tr>
<td>DON'T BE THAT WAY</td>
<td>MILKENBY JOYS</td>
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<tr>
<td>VI 25792 V 0.75</td>
<td>BB 10954 E 1.00</td>
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<tr>
<td>BUGLE CALL RAG</td>
<td>HIGGINBOTHAM QUINTET</td>
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<tr>
<td>VI 25467 N 0.75</td>
<td>WEARY LAND BLUES</td>
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<tr>
<td>TIGER RAG (TRIO)</td>
<td>BB 501 N 1.00</td>
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<tr>
<td>CAN.VI 25481 N 1.50</td>
<td>BUD FREEMAN</td>
</tr>
<tr>
<td>RIFFIN' AT THE RITZ</td>
<td>SATANIC BLUES/SAIL FISH</td>
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<tr>
<td>VI 25445 N 1.00</td>
<td>BB 2781 E 1.25</td>
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<tr>
<td>TOPSY/SMOKEHOUSE RHYTHM</td>
<td>EARL HINES</td>
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<tr>
<td>MUGGY SPANNER</td>
<td>NUMBER 9/BOOGIE WOOGIE ST.</td>
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<tr>
<td>RELAXIN' AT TOUR/OVERBOARD</td>
<td>BB 10674 E 1.25</td>
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<tr>
<td>HMV 9145 N 2.00</td>
<td>PIANO VIRTUOSO/FATHER STEPS IN</td>
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<tr>
<td>DIPPERMOUTH BL/BUTTER &amp; EGG</td>
<td>WINOY MANNONE</td>
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<tr>
<td>HMV 9033 E 2.00</td>
<td>SHE'S CRYING FOR ME</td>
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<tr>
<td>LONESOME ROAD/NANDY</td>
<td>BB 10377 V 1.00</td>
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<tr>
<td>HMV 9103 N 2.00</td>
<td>PETER JOHNSON</td>
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<tr>
<td>GENE KRUPA</td>
<td>CHERRY RED</td>
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<tr>
<td>LAST ROUND UP</td>
<td>BB 4997 V 1.00</td>
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<tr>
<td>DE 18115 E 0.75</td>
<td>JOHNNY HODGES</td>
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<tr>
<td>BILLY HOLIDAY</td>
<td>EMPTY BALLROOM BLUES</td>
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<tr>
<td>LOVE ME OR LEAVE ME/JIM</td>
<td>BB 4213 V 1.00</td>
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<tr>
<td>OK 6369 N 1.50</td>
<td>EDDIE CONDON</td>
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<tr>
<td>JESS STACY</td>
<td>OH BABY/INDIANA</td>
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<tr>
<td>DE 18119 E 0.75</td>
<td>PARL 2932 N 3.00</td>
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<tr>
<td>JIMMIE NOONE</td>
<td>CHICK BULLOCK (Chu)</td>
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<tr>
<td>KEYSTONE BLUES</td>
<td>PE 15324 V 1.25</td>
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<tr>
<td>DE 18095 E 0.75</td>
<td>DOWN THE OLD OX ROAD</td>
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<tr>
<td>KING OLIVER (PARAMOUNT)</td>
<td>LOUIS PRIMA</td>
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<tr>
<td>RIVERSIDE BLUES/ABEL'S DREAM</td>
<td>SING SING SING</td>
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<tr>
<td>SIG 905 N 1.50</td>
<td>BB 7628 V 1.00</td>
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<tr>
<td>METRONOME ALL STARS</td>
<td>BENNY GOODMAN</td>
</tr>
<tr>
<td>ROYAL FLUSH/1 GOT RHYTHM</td>
<td>SWEET GEORGIA BROWN (QUARTET)</td>
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<tr>
<td>ANDY KIRK</td>
<td>VI 26091 E 1.50</td>
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<tr>
<td>FLOYD'S GUITAR BLUES</td>
<td>MILLS BLUE RHYTHM BAND</td>
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<tr>
<td>DE 2483 V 1.00</td>
<td>DINAH LOU</td>
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<td>JIMMIE BLYTHE (PARAMOUNT)</td>
<td>LITTLE BROTHER (SOLD)</td>
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<tr>
<td>ADAM'S APPLE/MIESEIN' AROUND</td>
<td>BB 10953 N 1.00</td>
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<tr>
<td>IKE ROGERS (PARAMOUNT)</td>
<td>SHREVEPORT FAIRWELL</td>
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<tr>
<td>21ST ST./STOMP/HENRY BROWN BL</td>
<td>EDDIE ANDY</td>
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<tr>
<td>SIG 906 N 1.50</td>
<td>HOT STEELS/REESE &amp; MELT</td>
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<tr>
<td>BARNEY BIGARD</td>
<td>HARRY JAMES</td>
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<tr>
<td>C BLUES</td>
<td>FLIGHT OF BUMBLE BEE</td>
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<tr>
<td>BB 11581 N 1.00</td>
<td>BB 36004 N 1.00</td>
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<tr>
<td>HENRY ALLEN</td>
<td>YOU MADE ME LOVE YOU</td>
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<tr>
<td>TRUCKIN' I FOUND A DREAM</td>
<td>BB 36296 N 1.00</td>
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<tr>
<td>PANA 25809 V+1.00</td>
<td>I O'CLOCK JUMP/2 O'CLOCK JUMP</td>
</tr>
<tr>
<td>JACK WINN DALLAS DANDIES</td>
<td>CO 36232 N 1.00</td>
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<tr>
<td>LOVED ONE/ST LOUIS BLUES</td>
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<tr>
<td>ME 12051 V 6.00</td>
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<tr>
<td>GEORGE HARTMAN</td>
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<tr>
<td>MUSKAT RAMBLE/DEGA DIGA DOO DOO</td>
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<tr>
<td>KEY 602 N 1.00</td>
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<tr>
<td>JAZZ ME BLUES/TIN ROOF BLUES</td>
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<tr>
<td>KEY 601 N 1.20</td>
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<tr>
<td>JERRY JEROME (LAWSON)</td>
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<td>RAINBOW BLUES/GIRL OF DREAMS ABACH</td>
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<td>COLEMAN HAWKINS</td>
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<tr>
<td>RAINBOW MIST/WOODSY YOU</td>
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<tr>
<td>APOLLO 751 N 1.00</td>
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<td>FEELIN' ZERO/DISORDER AT</td>
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<td>APOLLO 753 N 1.00</td>
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<td>YESTERDAYS/BU-DEE-DAHT</td>
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<td>APOLLO 752 N 1.00</td>
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<td>DUKE ELLINGTON</td>
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<tr>
<td>HOT FEET/JUNGLE NIGHTS</td>
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<td>BB 6335 N 1.00</td>
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<td>DAYBREAK EXPRESS</td>
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<td>VI 24501 V 1.00</td>
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<td>FLAMING YOUTH (WHOOPEE MAKERS)</td>
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<td>PE 15240 F 2.00</td>
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<td>WASHINGTON WABBLE</td>
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<td>BB 6782 E 1.00</td>
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<td>SARATOGA SWING</td>
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<td>BB 10245 N 1.00</td>
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</table>

For Sale at 35¢ Each
Jazz Magazine
Vol.1, No.7 - George Mettling
Vol.1, No.8 - Wild Bill Davidson
Vol.1, No.9 - Johnny Dodda
Vol.1, No.10 - Louis Armstrong
EDWARD MULLENER
3441 78TH STREET, JACKSON HEIGHTS, N. Y.

THOU SWELL/"SIPPI"
PAUL MARES & FRIARS SOCIETY ORCH.

NAGASAKI/LAND OF DREAMS
FRANK MELROSE

PASS THE JUG/JELLY ROLL STOMP
EMMETT MILLER & GEORGE CRACKERS

YOU LOSE/LION TAMERS
LUCKY MILLINDER'S MILLS B.B.

PIE RED RIDE/CONGO CARAVAN

FREAKISH/SEATTLE HUNCH
SHREVEPORT STOMP/ELLINGTON, REV.

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WONDERFUL SERENADE/GEORGIA SWING
THE PEARLS/BEALE STREET BLUES
THE CHANT/\"LACK BOTTOM STOMP\"

MIRACULOUS LORDE/WOLVERINE BLUES

APKANSAW BLUES/BLUE BLUES

RED NICHELS & FIVE PENNIES

SHEIK OF ARABY/SHIM-ME-CHA-WAB
INDIANA/DIANA

JIMMY NOONE'S APEX ORCHESTRA

APEX BLUES/SWEET LORRAINE

SWEET SUE/\"I know that you know\"

EVERY EVENING/4 OR 5 TIMES
MONDAY DATE/BLUES

RED NORVO & ORCHESTRA

MORE THAN EVER/\"SERENADE TO STARS\"

JUMP JUMP'S HERE/GARDEN OF MOON

ORIGINAL DIJIELAND JAZZ BAND
MARGE/PALESTENA

LOUIS PRUIN

FORGIVE ME/\"TICA-TEE TICA-TA\"

CLARENCE PROFIT TRIO

HOT & BOthered/TIMES SQ. BLUES

LUS RUSSELL'S BURNING EIGHT

CALL OF FRECKLES/TIGHT LIKE THAT

WINO MANNONE

HONEY'S LOVIN' ARMS/SUGAR WALKS

AUCTION

JOHN BALL, JR.
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All records sent C. O. D. Postage paid on orders of $5.00 or more.
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SALT WATER BLUES/RAINY WEATHER
FLORIDA BOUND BL/New Gulf Coast BL
GRAVEYARD DREAM BL/JAIL (JOHNSON)
BLEEDING HEARTED BL/MIDN (HENDERSON)

CLAIRA SMITH

AWFUL MOANIN'/BLUES/NEVER MINE (HENDERSON)
ALLEY RAT BL/WHEN SUGAR (JAZZ BAND)
ONERY BL/Tried of Being Good
SEPARATION BL/\"AIN'T nothin'\" COOKIN'\n
KIND LOVIN' BL/DOWN SOUTH BL

YOU DON'T KNOW MIND/GONNA TEAR YOUR CO
TEXAS MOANER BL/DEEP BLUE SEA BL

LAURA SMITH

JACKASS BLUES/HAS BEEN (Cl.MUS./PIANO)

TRIXIE SMITH

HE LIKES IT SLOW/BLACK BOTTOM

IDA COX

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BILLY KYLE SWING CLUB ORCHESTRA

BIG BOY BLUES/\"MARIE (1ST SIDE NICHE)\"

HENRY ALLEN

CHLID/YOU'RE NOT THE KIND

ALURA MACK

MONKEY BLUES/EVERYBODY'S MAN IS

BROWNIE MCGEE

WORKINGMAN'S BLUES/STEP UP & GO \#2

DUKE ELLINGTON

DEEP A SONG IN SOUL/RIVER AND WE

LOUIS ARMSTRONG & MILLS BROS.

FLAT FOOT FLIDGE/\"CARAVAN (NO LOUIS)\"

MCKINNEY'S COTTON PICKERS

ZONK/YF I COULD BE WITH YOU

HORACE HENDERSON (WITH FLETCHER)

KITT Y ON-toast/1'M IN THE MOOD

AUCTION

BESSIE SMITH

SWEET ADELINE/NO DRY DAY I AM

JAIL HOUSE/GRAVEYARD DREAM

ANY WOMAN/CEMETERY BLUES

MOONSHINE/BOWEAVIL BLUES

DYING GAMBLER/SING SING PRISON CO

CLAIRA SMITH

AWFUL MOANIN'/BLUES/NEVER MINE (CO)

PINE TOP SMITH

PINE TOP'S BLUES/BOOGIE WOOGIE

JUMP STEADY/\"I'M SOBER NOW\"

EDDIE SOUTH BLUES/SWEET GA.

SOUTHERN SEPARATES

RUNNIN' WILD/SEE MAMMA

VICTORIA SPIVEY & Lonnie JOHNSON

FURNITURE MAN BLUES, 1 & 2

MUGSY SPANIER & RAGTIME BAND

ECCENTRIC/BIG BUTTER & EGG

SISTER KATE/\"DIPPER MOUTH\"

RIVERBOAT SHUFFLE/RELAXIN' AT

SUNDOWN/BLUES THE BLUES

JESS STACY & ALL STARS

CLARINET BLUES/I CAN'T BELIEVE VS

MELANCHOLY MOOD \"WHAT'S NEW\"

SKEETS TOLBERT'S GENTS OF SWING

RHUMBA BLUES/JUMPIN' IN\n
U.S. PATRIOTS IN ORCHESTRA

UNITED WE SWING/RIGHT TO SING

VARSITY SEVEN (SULLIVAN & HAWKINS)

EASY RIDER/IT'S TIGHT LIKE

POM POM/\"HOW LONG BLUES\"

ETHEL WATERS

TRAVELIN' ALL ALONE/WAITING AT

NO MAN'S MAMMA/Shake That Thing Co

MARY LOU WILLIAMS (SOLO)

DRAG EM/NIGHT LIFE

TEDDY WILSON

DON'T BLAME ME/BETWEEN DE (V.)

WISHED ON MOON/\"WHAT A LITTLE\"

THIS IS THE MOMENT/LOVE GROOVE (V.)/

AT 8455 - 1.25

PARA 2363 N

2322 N

531 E

2326 N

6047 N

6698 N

2264 N

5433 N
SALE

THE RECORD BAR

7612 WYDOWN, CLAYTON, MISSOURI

All items are on sale for the prices shown at the right. Preference will be given to the larger orders. Any price offered above those listed will be discounted. We believe that the prices quoted are in most cases less than the record's actual worth. We have in stock practically all Columbia Albums of Jazz Classics which will be sold at regular prices ($2.63). Only a few are listed.

HENRY ALLEN

Did you mean it/in the chapel VO 3377 V+1.00
There's a kitchen/Good night VO 3490 E 1.10
Truck'n/Dinah Lou VO 2998 E 1.10
You/dould you VO 3244 E 1.10
Trouble end/darling not without VO 3305 V 1.00
I owe you/I have you ever been VO 3704 E 1.10
Merry-go-round/never go to VO 3594 E 1.10
Until today/ask I asking too VO 3292 E 1.10
Tornament/Nothing's blue VO 3245 E 1.10
On treasure island/boots & VO 3098 E 1.10
Ain't got rhythm/this year's VA 3432 V 1.00
Aligers stomp/when you do VO 3302 E 1.50
Written all over face/Believe me VA 13304 V 1.00
I wish I were twins/never slept VA 13045 V 1.00
Bali balli/Take my heart VO 3261 E 1.10
Miller's daughter/tell the VO 3607 V .85
Don't you care/meet me in VO 3574 V 1.00
Kk boogie/ol' man river OK 6261 V 1.25
Dream boat/here's love in VO 3369 V 1.00
Louis Armstrong

Album C-208: King Louis CO N 2.58
Album C-571: Armstrong Hot 5 CO N 2.58
Album C-73: Louis & Earl CO N 2.68
Snowball/swing you cats BB 10225 N .75
Leap frog/i used to love you DA 4106 N 1.20
Sleepy time down/south you DE 3410 N 1.20
Cash for trash/never knew(g) DA 4229 - .75
Coquette/among my souvenirs DE 3427 N 1.20
You're a lucky guy/you've got VO 2394 N 1.25
Lil' armstrong & orch.

Sit down strike/bray bailey DE 1272 E .95
You shall reap/happy you today HE 1722 E .50
Hi de ho man/chu cole, bailey DE 1059 E 1.00
It's murder (chu cole bailey) DE 1162 E 1.00
At your beck and call VO 4036 E 1.10
All too soon/everything depend DE 3888 N .60
Moon love/it seems like old VO 4939 E 1.10
Lam is low/till willow VO 4845 N 1.35
Georgia on my mind/afraid of DE 3691 N .75
Rockin' chair/sometimes i'm DE 3755 N 1.00
There'll be some changes/vo VO 5026 N 1.25

CHARLIE BARNET

Wings over manhattan BB 10885 V .60
Count basie

Red wagon/dupree blues DD 3071 E .75
Riff interlude/i left my baby CO 35321 V 1.00
Good morning blues/our love DE 1446 N 1.00
Boogie woogie/exactly like you DE 1252 E 1.25
Ham n egos/between the devil CO 35357 N 1.25
Cherokee, 1 & 2 DE 2406 V 1.00
Blue shadows/any now OK 6625 V 1.00
Tuesday at ten/undecided bl OK 6071 V 1.00
Fiesta in blue/n/i took you(g) OK 6440 - 1.00
I want a little girl/it's OK 5773 V 1.00
And the angels sing VO 4794 V 1.00
Coming out party(harvard(s) DE 6564 V 1.00
London bridge/stop beatin' OK 2004 V .60
5 o'clock whistle/banderin' OK 5922 V 1.00
Sidney bechet

Blackstick/when the sun DE 2129 G .40
I'm coming virginia/georgia Vi 27904 N .75
Slippin' & slidin'/egyptian fan Vi 27337 N 1.25
Texas moaner/limehouse blues Vi 27600 E 1.10

Bunny Berigan

Roses in december/let's have Vi 25613 E 1.10
Sweet varcity/shy talk ab Vi 25667 E 1.10
First time i saw you/harbor Vi 25939 E 1.25
Skyline/little cousin EL 5020 N .80
Tonight we'll live/and so Vi 25877 E 1.10
Sobbin' blues/i cried for you Vi 26116 E 1.75
Let yourself go/1'd rather leado Vi 3178 G+ .75
Love to play a love scene/new Vi 25688 V 1.00
Red hot heat/let er go Vi 25646 E 1.25
Deserted fare/never felt Vi 29586 V 1.00
Pied piper/ten easy lessons Vi 25981 E 1.00
Me & melinda/somebody else EL 5019 E .75

Will bradley

I think of you/three b's CO 36444 E 1.00
It's square but it rocks CO 36014 E 1.00
Mean to me/forevermore VO 5237 E .75
Whoo can i turn to/sleepy time CO 36470 .75

Les brown

Marche slav/made up my mind OK 6199 N .85

Butterbeans & Susie

Consolation bl(ed heywood acc) OK 8192 G+1.50
Lonesome journey ( ) ( ) OK 8209 V 1.75
Monkey man(clarence williams) OK 8147 G+1.00

Sonny Burke

Tea for two/last jam sessoon VO 5139 N .85
Count basically/more than you OK 5955 E .85

Erskine butterfield

Tisket a tasket(trio with cole) VO 4243 V .65
Birmingham special/julip joint DE 4400 V .65

Honey dear/i was a fool DE 8588 N .85

Blanche calloway

Just crazy song/sugar blues Vi 22661 V 1.00
I need lovin/what's a poor girlme Vi 13191 V 1.00

Cab calloway

Tappin' off/nain nain OK 6547 E 1.00
Blues in the night/says who OK 6422 E 1.00
Sweet rhythm/gotta go places BR 6473 V 1.00

Trilon swing(e)/jumpin' jive(g) VO 5005 - .75
SALE

THE RECORD BAR

7612 WYDOWJN, CLAYTON, MISSOURI

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CAB CALLOWAY

FATHER'S GOT HIS GLASSES/LADY BB 6819 E 1.00
JONAH JOINS CAB(N)/WILLOW(G) OK 6109 - 1.35
EBONY SILHOUETTE(HINTON,BASS) OK 6192 E 1.20
HARD TIMES/WHO'S YEHODI VQ 5556 E 1.00
SAGE RHYTHM/QUEEN ISABELLA VR 662 E 1.50
SWING SWING SWING/MAN IS HERE VR 501 N 1.75
COOPER COLORED GAL/WEDDING Br 7748 E 1.00
BOO WAH/SILLY OLD MOON OK 5774 E .85
FEELIN' TIP TOP/WORKERS TRAIN OK 5874 E 1.00
TAKE "A" TRAIN/CHATANOOGA OK 6305 E 1.00
SUNDAY GAL/MAN FROM HARMAN Br 6450 V 1.00
BLUE INTERLUDE/TEE-UHM VQ 4538 E+1.00
DON'TIME REACTIONARY/ONE BIG OK 3970 E 1.00
FATHER'S GOTTED GLASSES/LADY WITH VI 24451 V 1.00
TWEET TWEET/FOR LAST TIME VQ 5126 V 1.00
DIXIE DOORWAY/WAN DE DAN Br 6435 V 1.00
FIFTEEN MINUTE INTERMISSION OK 5644 E 1.00
BEALE ST./MAMA/STRANGE ME 12554 V 1.00
VUELVA/CHILE CON CONGA VQ 5315 E 1.00
GHOST OF CHANCE(CHU BERRY) OK 5687 N 3.50
OGEECHEE FEELIN' ROBBY LULABY CO 36662 E 1.00
CALLING ALL BARS/PAPA'S IN BED OK 5731 N 1.25
GOIN' CONGA/NORTH OF MOHAWK OK 5911 N 1.00
ZAZ JUZ H/ARLEM CAMP MEETIN BB 5677 G+ .40
DUPID'S NIGHTMARE/ARE YOU ALL OK 6035 N 1.50
BLACK RHYTHM/SIX OR SEVEN TIMES Br 2072 G .50
GO WELL TOGETHER/SEC MILLION OK 6341 E .80
BLUES IN MY HEART/LEOVE LEO Br 2299 G+ .50
DO IT AGAIN/SINCERE LOVE VQ 5364 N 1.50
I WANT TO TALK/TAIN'T NO GOOD OK 6616 N 1.00
JIVEFORMATION PLEASE/GETTIN' VQ 5195 G .40
SWEET JENNIE LEE/I'M HAPPY RE 10152 G+ .50
CHOCOLATE DANDIES

PAUCAR/FOUR OR FIVE TIMES OK 5627 G+1.50
BLUE INTERLUDE/ONCE UPON A TIMEDE 18255 N 1.00
LARRY CLINTON

JAZZ ME BLUES/LET ME OFF BB 11240 E+1.00
ESTHETICA(N)/ESSENTIAL TO ME(V)BB 11140 - .80
BREAD & BUTTER/HOW HIGH VQ 26251 V 1.00
JOHNNIE RAG/TEN MILE HOP Br 26575 V 1.00
TABLE IN A CORNER/CAN I HELP VQ 26392 E .75
HALFWAY DOWN/BOO WAH BB 10820 V .50
RUSU COLUMBO

ALL OF ME/JUST CALL ME BB 10859 N 1.25
TIME ON MY HANDS/YOU CALL BB 6503 N 1.25
IDCA COX ALL STARS(HALL,PAGE,HAMPTON)
PINK SLIP BLUES/TAKE HIM OFF Pq 5259 N 1.25
PUTNEY DARDINGER

CHECK TO CHECK/LOVELY DAY VQ 3006 G+ .50
EENY MEENY/SANTA CLAUS VQ 3083 G+ .50
DIXIE STOMPERS

JACKASS BLUES/TAMPECKOE Ha 166 G+1.50
SNAG IT/AIN'T SHE SWEET VE 1353 V 2.50
AL DONAHUE

SOUTHERN FRIED/ROUTE 23 OK 5560 N .75
JIMMY DORSEY

JOHN SILVER/PARADE OF MILK BOT De 3334 N 1.00
DORSEY BROTHERS

SANDMAN/MISSOURI MISERY De 297 N 1.00
I CAN'T DREAM/I AINT GONNA De 116 N 1.00

DORSEY BROTHERS

NIGHT WIND/DINAH DE 376 V .75
YOU SAVED MY LIFE/YOU'RE SO C De 520 N 1.00
MY VERY GOOD FRIEND/I COULDN'T De 519 N 1.00
JOHNNY DUNN

4 O'CLOCK BLUES/HAWAIIAN BLG CO 3729 G .75
LOONESOME MAMA BL(EDITH WILSON) CO 3674 N 1.00
ZIGGY ELMAN

AND THE ANGELS SING/BIBLIOTIKI BB 10103 E 1.15
DUKE ELLINGTON

BIRMINGHAM BREAKDOWN(IN 2 PIECES)Br 1064 - .60
BLUES I LOVE TO SING BB 6531 V 1.00
SOLITUDE/MOONGLOW Br 6987 V 1.25
LOVE HAS FAILED(N)/KILLIN'(F) CO 35640 - .70
ARE YOU STICKING/I DON'T KNOW VI 27804 N 1.00
YOU YOU DARLIN'/SO FAR SO GOOD VI 26537 E 1.00
DON'T VOMM VOG(N)/CHECKIN'(F) CO 35268 - .60
CHICAGO/HARLEM SPEAKS De 800 N .90
HARLEM SPEAKS/IN THE SHADE OK 6646 F 1.00
WHAT GOOD AM I/NINE LITTLE MI VQ 22586 G .75
DAYBREAK EXPRESS/DEAR OLD SO, De 24501 N 1.00
PLUCKED AGAIN(BLANTON & DUNCE) CO 35322 N 2.00
ADORATION/MERRY GO ROUND Br 7440 V 1.25
BLIP BLIP/ROCKS IN MY BED VQ 27639 N 1.50
HARDELMAN/STEVEDORE STOMP CO 6306 V 1.20
BENNY GOODMAN

BEFORE/WE'LL MEET AGAIN OK 6644 E .95
THE EARL/LET'S DO IT OK 6474 N 1.25
THAT DID IT(N)/REV. (G) OK 6497 - .95
SOMEBODY NOBODY LOVES/LET'S OK 6562 E .90
YOU DON'T KNOW(E)/SOMEONE'S(V) OK 6534 - .90
WINTER WEATHER(N)/EVERYTHING(V) OK 6516 - .90
ZOOT SUIT/MI LITTLE COUSIN OK 6606 E .90
NEW FOUND BABY/SWINGTIME IN VQ 25395 N .54
BUS WONT BUD/I'M NOBODY'S B VQ 53472 V 1.75
AIR MAIL SPECIAL/TUESDAY AT 10 CO 36254 V 1.25
ONE SWEET LETTER/SCATTERBRAIN CO 35241 E 1.00
SOMETHING NEW/WHEN GUN COMES CO 36250 N 1.20
BIRDS OF A FEATHER/YOU'RE DAN, CO 35977 E 1.00
BIRTH OF THE BLUES/CLERM'S TUN CO 36359 V+1.00
I'M NOT COMPLAININ'/MY SISTER CO 36022 E 1.00
CAPRICE PAGANINI(N)/I'M(5+) OK 36411 - .95
BODY & SOUL/AFTER YOU'VE GONE VQ 26115 N .54
SWEET SUE/I NEVER KNOW VQ 26096 N .54
SOLO FLIGHT/WORLD IS WAITING CO 36684 N .60
WHY DON'T YOU DO RIGHT/SIX FI VQ 36652 N .90
BUD FREEMAN

COLUMBIA ALBUM C-40

DEAR GOLDKETTE

DINAH/AFER I SAY VI 19947 E .75
SUNDAY/10 RATHER BE THE GIRL VI 20273 E .75
SLOW RIVER (BIX) VI 20926 N 2.50
ROSETTE/FOR OLD TIMES VI 21527 N 1.00
BLACKBIRDS ARE BLUEBIRDS VI 21805 N 1.35
OGEN GRAY & CASA LOMA BAND

NIGHT WE MET/IMAGINARY SWEET VI 24340 N 1.00
SITTIN'/BY THE FIRE,WHERE ARE VI 24224 N 1.00
BLUE PRELUDE/DANCE OF LANE DUCK Br 6513 E 1.25
BLUE JAZZ/DON'T TELL A SOUL Br 6595 E 1.50
SAN DEU STREET/CORREINE DUCK Br 7427 E 1.65
BLUE PRELUDE/DANCE OF LANE DUCK Br 6513 E 1.25

SALE
FOR TRADE OR AUCTION
R. G. V. VENABLES
Tilford, Farnham, Surrey, England

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<thead>
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<th>RHYTHM ON RECORD</th>
<th>PAE</th>
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<th>NOTES</th>
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<td>Eddie Condon Quartet (Tesch)</td>
<td>PAE</td>
<td>2932 N</td>
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<tr>
<td>Indiana/OH Baby</td>
<td>Bix Beiderbecke</td>
<td>PAE</td>
<td>2832 N</td>
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<td>Margie/Louisiana</td>
<td>Frankie Trumbauer (Bix)</td>
<td>PAE</td>
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<td>Japanese Bandman/Crying All Day</td>
<td>Eddie Lang</td>
<td>PAE</td>
<td>840 N</td>
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<td>What Kind O' Man Is You</td>
<td>Frankie Trumbauer (Bix)</td>
<td>PAE</td>
<td>420 N</td>
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<tr>
<td>No One Can Take Your Place</td>
<td>Eddie Lang</td>
<td>PAE</td>
<td>2646 N</td>
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<td>Rainbow Dreams</td>
<td>Miff Mole</td>
<td>PAE</td>
<td>647 N</td>
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<tr>
<td>You Made Me Love You</td>
<td>Joe Sullivan</td>
<td>PAE</td>
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<tr>
<td>(Any unissued in America)</td>
<td>Benny Carter</td>
<td>PAE &amp; BRE N</td>
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<td>(Any unissued in America)</td>
<td>Duke Ellington</td>
<td>COE &amp; VOE N</td>
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<tr>
<td>(Any unissued in America)</td>
<td>Spike Hughes (Hawkins, etc.)</td>
<td>COE N</td>
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<td>(Any)</td>
<td>Jimmy Dorsey (Solo)</td>
<td>DEE N</td>
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<td>Tiger Rag/St. Louis Blues</td>
<td>Tommy Dorsey (Solo)</td>
<td>DEE 1942 N</td>
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<tr>
<td>Three Woods</td>
<td>Bue 1307 N</td>
<td>LOUIS ARMSTRONG (Dodds, Hines, etc.)</td>
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<td>McAnally</td>
<td>Bue 02001 N</td>
<td>LOUIS ARMSTRONG</td>
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<td>Georgia Bo Bo/Wild Man Blues</td>
<td>Bue 02005 N</td>
<td>LOUIS ARMSTRONG</td>
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<td>Drop That Sack</td>
<td>Bue 02052 N</td>
<td>HOT CLUB OF FRANCE (Reinhardt)</td>
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<td>(Any unissued in America)</td>
<td>Joe Venuti's Blue Four</td>
<td>DEE &amp; HMV N</td>
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<tr>
<td>(Any unissued in America)</td>
<td>Coleman Hawkins</td>
<td>RX N</td>
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<tr>
<td>(Any unissued in America)</td>
<td>New Orleans Rhythm Kings</td>
<td>DEE &amp; HMV N</td>
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<tr>
<td>(Twelve Re-Issued Sides from Gennett)</td>
<td>Bue N</td>
<td>WOLVERINES (Bix)</td>
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<tr>
<td>(Seven Re-Issued Sides from Gennett)</td>
<td>Bue N</td>
<td>Louisiana Rhythm Kings (Tea, Pee-Wee, etc.)</td>
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<tr>
<td>Basin Street Blues/Last Cent</td>
<td>Bue 02005 N</td>
<td>King Oliver (Dodd, Armstrong, etc.)</td>
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<td>(Six Re-Issued Sides from Gennett)</td>
<td>Bue N</td>
<td>DANNY POLO</td>
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<td>(Any unissued in America)</td>
<td>Bue N</td>
<td>GARLAND WILSON</td>
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<tr>
<td>(Any unissued in America)</td>
<td>Bue &amp; PAE N</td>
<td>HERMAN CHITTISON</td>
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<td>(Any unissued in America)</td>
<td>Bue N</td>
<td>GEORGE CHISHOLM</td>
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<tr>
<td>(Any unissued in America)</td>
<td>Bue N</td>
<td>PLANTATION ORC, with Johnny Dunn</td>
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<td>(Any unissued in America)</td>
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FOR MY WANTS, PLEASE SEE PAGE 25 OF THE AUGUST RECORD CHANGER

GEORGE REEP
1164 Cromwell Ave., Apt. 4H, Bronx 52, N. Y.
Packaging charge of 25¢ on all orders under $5.00

LOUIS ARMSTRONG
Big Butter & Egg Man/Sunset Cafe | OK 8423 G | |
Alligator Crawl/Willy the Wupper | OK 8462 V | |
Lazy River/Not On My Mind | PAE 1127 N | |
Struttin' with Some Barbecue (Keke) | PAE 2629 N | |
Hotter Than That/That's When I'll PAE 2704 N | |
Allan Ammons
Basset Goin' Crazy/Runway Struggle | SA 12000 N | |
Justice's Blue Boys | |
Tack It Down/Some Do and Some Don't | VO 40062 N | |
Sherry Benign | |
Can't Get Started/Rhythm Saved | VO 3225 E | |
Spanky Bonano
High Society | PAE 2825 N | |
Benny Carter
Deville's Holiday/Symphony in Riffs | COE 698 N | |
Blue Lou/Lonely Nights | COE 720 N | |
Six Bells Stamped/Swing It | COE 628 N | |
Cook's Dreamland Orch (Kerrard, Noone) | |
Spanish Mama/Here Comes Talmanee | Co 727 N | |
Duke Ellington
Snake Hip Dance/Dushion Foot St. | PAE 2305 N | |
Them There Eyes/Rockin' Chair | OR 2191 V | |
Lazee Duke (Rev., Louis Russell) | OR 8760 E | |
Tiger Rag, 1 & 2 | BR 4238 E | |
Benny Goodman
Night Train/Cloude | Co 3015 E | |
Music Hall Rag/Cockey | Co 3011 E | |
Your Lips Met Mine/Not Worth Your | ME 12023 V | |
Coot Grant and Socks Wilson
Uncle Joe/Can I Get Some of That | Para 12833 N | |
Jolly Jivers
Jookit Jookit/Watcha Gonna Do | VO 02532 N | |
Pete Johnson
Let 'Em Jump/Spect's Blues | SA 12005 N | |
Buss Robinson Blues/B Blues | SA 12006 N | |
Jelly Roll Morton
Georgia Swing/Mournful Serenade | HMV 9221 N | |
Billy Goat Stomp/Ayna Stomp | VI 20772 V | |
King Oliver
Mandy Lee Blues/I'm Gonna Wear | BRE 02021 N | |
Riverside Blues/Working Man Blues | OK 40034 V | |
Jack Purvis
Mental Strain at Dawn/Sweetest | PAE 673 N | |
Helen Savage (Simeon, Hines) | |
It's Bad For Your Soul/A Little | BR 4536 N | |
Oma Simeon | |
Beau Koo Jack/Squeakhouse Blues | BR 7109 N | |
Bessie Smith
St. Louis Blues/Cold in Hand Bl. | Co 14064 V | |
Jack Teagarden
You Rascal You/That's What I Like | CO 2558 E | |
Plantation Mood/I Got It | CO 2913 N | |
Wolverines
Royal Garden Blues/Good Man Is | VO 15635 V | |
Garland Wilson (Piano solo) | |
Rockin' Chair | PAE 1194 N | |
Clarence Williams (Louis)
Squeeze Me/Santa Claus Blues | OK 8254 V | |
Everybody Loves My Baby/Of All | OK 8181 V | |
Blythe's Blue Boys
Tack It Down/Some Do and Some Don't | CH 40062 N | |
BENNIE MOTEN KANSAS CITY ORCH.
SOUTH/SHE'S NO TROUBLE B 36021 2,50
JING DONG BLUES/Pass Out Light V 21999 2,50
NEW TULSA BL/TH'PETTERS STOMP V 21584 N 3,00
GET LOW DOWN BL/LOC. BREAKDOWN V 21693 N 3,00
AS LONG/Rushing/New(P.Howard) V 22560 N 3,00
YA GOTTA LOVE/Rushing/Wanna V 22680 E 2,50
GET GOING/Liza Lee (Rushing) V 23023 N 3,00
N.JOTEN STOMP/Bouncin' Around V 23030 2,50
MILENBURG JOE'S BLUE ROOM BX 5595 2,50
HOT TOWN/IT'S HARD TO LAUGH BB 6431 2,50
TOUGH BREAKS/Mary Lee BB 6638 2,00
HARLEM HOT SHOTS (WINGY MANNONE)
Love just around corner/March ME 13333 4,00
WINGY MANNONE & ORCH.
SHE'S CRYING FOR ME/JUST ONE B 35683 E 3,00
GOODLY GOODY/IS IT TRUE WHAT V 3191 2,50
EVERY ONE IN A WHILE/ISN'T BB 6393 E 2,50
YOU'RE NOT THE KID/JUST M BB 6472 E 2,50
RIVER MAN/AFTERFLOW BB 6483 3,00
IT CAN HAPPEN TO YOU/Cottage BYB V 6536 2,50
GOOD MAN IS HARD/FANCY MEET. BB 6537 3,00
IT'S THE GYPSY IN ME/They said BB 6549 2,50
I CAN'T PRETEND/FINE ROMANCE BB 6606 V 2,00
IN GROOVE/HONEY PLEASE DON'T BB 6616 E 3,00
EASY LIKE/LET ME CALL YOU BB 6618 E 3,00
DOG HOD/ON SAY CAN YOU SWING BB 6806 V 2,50
DON'T EVER CHANGE/YOU'RE PRECIOUS BB 7002 2,50
IMAGE OF YOU/LIFE WITHOUT V 7003 2,50
EVERYTHING YOU SAID/GETTING BB 7197 2,50
LAUGH YOUR WAY OVER MY HEART BB 7214 2,50
DOWNTOWN/Where's the waiter BB 7391 2,50
MARIUCA/IN LAND OF YAMO BB 7395 2,50
ANNE LAURIE/Locomond BB 7399 2,50
LITTLE JOE/HERMINE BB 7622 2,50
MANNONE BLUES/LET'S BREAK BB 7633 E 3,00
HOW LONG BLUES/BLUE LOU BB 10479 2,50
SHE'S CRYING FOR ME/MOSQUITO BB 10844 2,50
AIN'T IT A SHAME ABOUT MAMA BB 10844 3,00
JELLY ROLL MORTON & RED HOT PEPPERS
SIDEWALK/Mead Man/small Dig BB 20252 E 7,50
LONNIE JOHNSON & CLARENCE WILLIAMS
MONKEY & BABON/Make It Off Vo 03013 G 1,50
MONKEY & BABON/Make It Off Vo 03013 2,50
LONNIE JOHNSON
RACKETEERS BL/I'M NUTS ABOUT OK 8946 N 5,00
UNBELIEF/LOVE MY LOVE DON'T CO 14647 N 5,00
MAN KILLING BROAD/Blues For DE 7445 E 1,50
SHE'S ONLY A WOMAN/WOMAN BB 8363 1,50
JERSEY BELLE BL/Trust Your BB 8387 1,50
LAWYER WOMAN BL/In Love Again BB 7686 1,50
TROMBONE RED & BLUE SIX
GREASEY BLATE STOMP/P Flat Bl BB 14162 E 7,50
LOUIS PRIMA
House Rent Party/Brilliant Eyes BR 7376 E 3,50
Swing Me with Rhythm/Sugar Is BR 7431 2,50
The lady in red/Chasing (Runins) BB 7440 N 2,50
CHINATOWN/Abin St(Brunis,P.B.) BR 7456 E 5,00
I'M SHOOTIN' HIGH(PEE WEE) BB 7586 5,00
MR.GHOST/Goose Hangs (Pee Wee) Vo 3389 5,00
AFRAID TO DREAM/Bang Lovee Vo 3629 2,50
ALLICE BLUE GOWN/Barktown(Pee W.) BR 7657 E 5,00

LONNIE JOHNSON
THE BLUE CHIPS
My Gal Bal/Lovey's Darling ME 60860 E 2,50
Chippin' The Rock BL/Oh Monah ME 60955 2,50
DUKE ELLINGTON
Diga Diga Doo/Doin' The New OK 8662 E 5,00
The moochie/Hot & bothered OK 8632 7,50
BLACK BEAUTY/Swampy(Blues Bigos) OK 8636 7,50
JUBILEE STOMP/Take It Easy OK 41013 7,50
LONNIE JOHNSON'S HARMON FOOT (ELLINGTON)
Harlem Twist/Move Over OK 8638 V 5,00
AL BERNARD & GOOFUS FIVE
My Old Lady BL/What's On Mind DE 7482 1,50
ST. LOUIS BLUES/RESISTANCE BL OK 40962 N 3,00
ROSETTA HOWARD & HARMON HAMFATS
ARROW BL/If You're A Viper DE 7370 N 1,50
Stay on it/Now Long Baby DE 7459 1,50
IT'S YOUR TURN NOW/LET'S FALL DE 7410 1,50

CONTINUED AT BOTTOM OF PAGE 37
AUCTION

JOHN D. REID
P. O. BOX No. 67, MT. HEALTHY, OHIO

Winning bidders will be notified and all records will be shipped C. O. D., Railway Express, unless otherwise requested. 25¢ packing charge on orders less than $2.00.

AUCTION

LOUIS ARMSTRONG

MAHOGANY HALL/HIGH SOCIETY
St. Louis/Dusky Stevedore
Sweet Sue/MISSISSIPPI BASSIN
I aint' got nobody/shine
What did i do/Blue again
Wolvestory (bix)

Lazzy Daddy/Liveboat
Davenport Blues/Fidgety Feet
Sensation/Toddlin' Blues
Big Boy/Tiger Rag
Tia Juana/Royal Garden Blues
Jazz Me Blues/Oh Baby

Frankie Trumauer (bix)
Singin'/I'm comin' Virginia
Chicago Loopers (bix)
Three Blind Mice (master #1 & 2)
Paul Whitman (bix)

Sunshine/Back in your own
When/Just a little way
You took advantage/do i
There ain't no sweet/Sugar
Dardannella/Avalon
Felix the cat/mother goose
George/s/Oh you have no idea
Oh miss Hannah/China boy

One night/the day i let
Codfish ball/Rhythm saved
Jamboree/Maple Leaf Rag
Symphony in riffs/Hold tight
Milwenee joys, 1 & 2
Lonesome road, 1 & 2
My kinda love/If i had you
Blue Room/Fidgety Feet

DUKE ELLINGTON

Sweet Jazz/Sweet Dreams
Nine little miles/what good
Mystery Song
Dinah/Bugle Call Rag
Jungle nights/Old Man Blues
Sam and Delilah
Saturday Night/Ebony

Soltude/Delta Serenade
My greatest/At a dicey
All too soon/i never
Flamingo/All of my dreams
Blue Sere/Jumpin' punkins
Body & soul/J. B. blues
Gloppy Joe/Jazz Lips
Mystery song/Swance Shuffle
Shout 'em aunt tillie/Cotton Club
It's glory/Saratoga swing
Jubilee Stomp (Washingtonians)
Wall St. wall/Cotton Club
Swamp River/Fast & furious (solos)
Reminiscing in tempo (3 & 4)
Teeminsing in tempo (1 & 2)
Twelth st./Rockin' in rhythm
Trumpet in Spades/Yearning
If you were in/Skronch
La de doody Dog/Serenade
### AUCTION

#### JOHN D. REID
P. O. BOX No. 67, MT. HEALTHY, OHIO

Winning bidders will be notified and all records will be shipped C. O. D., Railway Express, unless otherwise requested. 25c per page charge on orders less than 2.00.

**FATS HALLER**  
- **THIEF IN THE NIGHT/ODD A**  
  - **VI** 25123 N  
  - **SUGAR BLUES/SOMEBODY STOLE**  
  - **VI** 25194 N  
  - **I'M CRAZY/UNTIL THE REAL THING**  
  - **VI** 25374 N  
  - **COPPER COLORED/I'M AT THE**  
  - **VI** 25409 N  
  - **SPOOM/FLOATING DOWN**  
  - **VI** 25415 N  
  - **OLD PLANTATION/HOW IS THE**  
  - **VI** 25550 N  
  - **EYELS HINE'S, CONTINUED**  
  - **XYZ/RUFF MEDLEY**  
  - **BB** 10531 N  
  - **MY HEART BEATS/GATOR SWING**  
  - **BB** 10763 N  
  - **EASY RHYTHM/BAIL TILL IT**  
  - **BB** 10985 N  
  - **EVERYTHING DEPENDS/IN SWAP**  
  - **BB** 11036 N  
  - **JITNEY MAN/FATHER STEPS IN**  
  - **BB** 11355 N  
  - **GRAND PIANO/BLUE NIGHTS**  
  - **VI** 39096 E  
  - **SWEET ELLA MAY**  
  - **BB** 22842 N  
  - **SWINGIN'/DOWN/YOU ARE**  
  - **VO** 3392 E  
  - **JEZEBEL/DOMINICK SWING**  
  - **BB** 4032 N  
  - **SOLID MAMA/rippin' At THE**  
  - **BB** 4143 N  
  - **JACK CLIMBO A BEANTALK**  
  - **BB** 4274 N  
  - **BUBBLING OVER/I WANT A LOT**  
  - **BR** 6710 E  
  - **WE FOUND/JUST TO BE**  
  - **BR** 6960 N

#### AUCTION

#### JOHN LIQUORI

Minimum bid shown at right

**BING CROSBY**
- **OUT OF NOWHERE/IF YOU SHOULD**  
  - **Br** 6090 G 1.50  
  - **JUST ONE MORE CHANCE/WHERE**  
  - **Br** 6120 G 1.50  
  - **I'M THRU WITH LOVE**  
  - **Br** 6140 G 1.50  
  - **AT YOUR COMMAND/HAPPY RETURNING**  
  - **Br** 6145 G 1.50  
  - **STARDUST/DANCING IN THE DARK**  
  - **Br** 6169 N 2.50  
  - **FADED LOVE/NOW THAT YOU'RE**  
  - **Br** 6200 E 1.75  
  - **TOO LATE/GOOD NITE**  
  - **Br** 6203 N 1.00  
  - **DINAH/CAN'T WE TALK IT OVER**  
  - **Br** 6240 V 2.00  
  - **I FOUND YOU**  
  - **Br** 6248 E 2.50  
  - **SHADOWS ON THE WINDOW**  
  - **Br** 6276 E 2.50  
  - **PARADISE**  
  - **Br** 6285 V 2.50  
  - **LAZY DAY**  
  - **Br** 6306 V 2.50  
  - **LET'S TRY AGAIN**  
  - **Br** 6320 V 2.50  
  - **CABIN IN THE COTTON**  
  - **Br** 6329 V 2.50  
  - **PLEASE/RALTSING IN A DREAM**  
  - **Br** 6394 V 2.00  
  - **HERE LIES LOVE**  
  - **Br** 6406 V 2.00  
  - **GHOST OF A CHANCE**  
  - **Br** 6454 V 2.00  
  - **YOUNG AND HEALTHY**  
  - **Br** 6472 G 1.50  
  - **WHAT OO I CARE IT'S HOME**  
  - **Br** 6515 G 1.75  
  - **MY HONEY'S LOVING ARMS**  
  - **Br** 6525 V 1.75  
  - **SOMEONE STOLE GABRIEL'S HORN**  
  - **Br** 6533 V 1.50  
  - **MOON STRUCK/LEARN TO CROON**  
  - **Br** 6594 G 1.50  
  - **I'VE GOT TO SING A TORCH SONG**  
  - **Br** 6599 G 1.50  
  - **I'VE GOT TO PASS YOUR HOUSE**  
  - **Br** 6610 F 1.00  
  - **MY LOVE**  
  - **Br** 6623 E 2.00  
  - **BLACK MOON LIGHT**  
  - **Br** 6643 G 1.00  
  - **DAY YOU CAME ALONG**  
  - **Br** 6644 E 1.00  
  - **LAST ROUND UP**  
  - **Br** 6663 G 1.00  
  - **AFTER SUN DOWN**  
  - **Br** 6694 G 2.00  
  - **OUR BIG LOVE SCENE**  
  - **Br** 6696 E 2.00  
  - **DID YOU EVER SEE A DREAM**  
  - **Br** 6774 E 2.00

**BING CROSBY**
- **LOVE THY NEIGHBOR**  
  - **Br** 6852 G 2.00  
  - **MAY I**  
  - **Br** 6853 E 2.00  
  - **ONCE IN A BLUE MOON**  
  - **Br** 6854 E 2.00  
  - **STRAIGHT FROM THE SHOULDER**  
  - **Br** 6936 V 2.00  
  - **GIVE ME A HEART TO SING TO**  
  - **Br** 6953 N 2.50  
  - **ST. LOUIS BLUES**  
  - **Co** 55003 N 3.75  
  - **FACE THE MUSIC**  
  - **Br** 72016 N 5.00  
  - **LAWD YOU MADE THE NITE TOO LONG**  
  - **Br** 72109 N 5.75  
  - **GAY LOVE**  
  - **Ha** 1428 V 2.50  
  - **GUESS IT HAD TO BE/LOVE IN BL**  
  - **Dr** 2939 G 2.00  
  - **LITTLE DUTCH MILL/LOVE SCENE**  
  - **Pe** 31040 G 2.00  
  - **THANKS/HOME ON THE RANGE**  
  - **Vo** 2870 N 2.50  
  - **LET'S SPEND AN EVENING AT**  
  - **Me** 13130 N 2.50  
  - **I'VE GOT THE WORLD ON A STRING**  
  - **Br** 6491 G 2.00  
  - **TRY LITTLE TENDERNESS/IM**  
  - **Br** 6480 G 2.50  
  - **THANKS/HOME ON THE RANGE**  
  - **Me** 13131 N 2.00

**IPANA TROUBADOURS**
- **I'LL GET BY/Rose of MAN.(Bing)Co** 694 E 4.00

**FRANK TRUMBAUER ORCH.**
- **MISSISSIPPI MUD (Bing)OK** 40970 G 2.00

**PAUL WHITEMAN'S ORCH.**
- **(Bing Crosby vocals; many on Columbia and Victor labels)** — — —

**BING CROSBY**
- **I KISS YOUR HAND MADAME**  
  - **Co** 1851 G 2.00  
  - **GAY LOVE**  
  - **Co** 200 N 2.75

### HERMAN ROSENBERG
194 W. 10TH ST., NEW YORK 14, N. Y.

Continued from page 36.

**FRANKIE (HALF-PINT) JAXON & HARLEM MAN.**
- **SHE BRINGS ME DOWN/WET IT**  
  - **De** 7268 N 1.50  
  - **SHE SENDS ME/YOU CERTAINLY**  
  - **De** 7345 E 1.50  
  - **SHE LOVES SO GOOD/RUFF IT**  
  - **De** 7482 N 1.50  
  - **JOHNNIE TEMPLE & HARLEM HAMFATS**
- **MEAN BABY BL/PIMPLE BL.**  
  - **De** 7444 N 1.50  
  - **COUNTY JAIL BL/WHAT SMELLS**  
  - **De** 7456 N 1.50

**JOHNNIE TEMPLE & HARLEM HAMFATS**
- **FARE YOU WELL/EVERY DOG MUST**  
  - **De** 7495 N 1.50  
  - **GONNA RIDE 74/STAVIN' CHAIN**  
  - **De** 7532 V 1.25  
  - **FRANKIE NEWTON'S UPTOWN SERENADERS**
- **CAUSE MY BABY SAYS IT'S SO**  
  - **Vr** 550 N 5.00  
  - **EASY LIVING/HERE OR WHEN**  
  - **Vr** 616 N 5.00  
  - **SPECIAL AUCTION-BRUNSWICK TEST PRESSING**
- **OLD MAN MOSE BY EDDIE DUCHIN ORCH.** — E 5.00
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<tr>
<th>TRADE OR AUCTION</th>
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<tr>
<td><strong>LIONEL HAMPTON</strong></td>
<td><strong>BECHET-SPIANER</strong></td>
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<tr>
<td>HOUSE OF MORGAN/110 BE LOST</td>
<td>CHINA BOY/FOUR OR FIVE TIMES</td>
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<td>WIZZIN’ THE WIZZ/DENSON SWING</td>
<td>THAT’S A PLENTY/IF I COULD BE</td>
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<td>DORSEY BROTHERS</td>
<td>SWEET SUE/SQUEEZE M</td>
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<td>ANNE’S COUSIN FANNIE/JOY</td>
<td><strong>BUD FREEMAN</strong></td>
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<td>DOC COOK</td>
<td>CRAZED/COLE/CAN’T HELP LOVIN’ UHCA 13 OR OK 41168</td>
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<td>HUM AND STRUM/I’D GOT WORRY</td>
<td>THE RED HEADS</td>
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<td><strong>SPANISH HUMMING (FREDIE KEPARD)</strong></td>
<td>HEESEE JEEBIES/BLACK BOTTOM</td>
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<td><strong>CAB CALDOVAY</strong></td>
<td>A GOOD MAN IS HARD TO FIND</td>
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<td><strong>PLUCKIN’ THE BASS (FEA. M. HINTON)</strong></td>
<td><strong>NOTHING DOES LIKE IT USED TO DO</strong></td>
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<td>BENNY GOODMAN</td>
<td><strong>THE RHYTHM MAKERS</strong></td>
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<td><strong>BEI MIR BIST DU SCHON (QUARTET)</strong></td>
<td><strong>ANYTHING FOR YOU</strong></td>
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<td>BLUES IN MY FLAT (QUARTET)</td>
<td>RED NICHOLS</td>
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<td>CRIED FOR YOU (QUARTET) WHERE OR (TRIO)</td>
<td><strong>THERE’LL COME A TIME</strong></td>
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<td>BR</td>
<td>SOMETIMES I’M HAPPY/HALLELUJAH</td>
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<td>CHINA BOY/LADY BE GOOD (TRIO)</td>
<td><strong>LOUIS PRIMA</strong></td>
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<td>LET’S SWING IT</td>
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<td>LIMEHOUSE BLUES/IF I HAD YOU (SEXTET)</td>
<td>I’M SHOOTING HIGH</td>
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<td>SING SING SING</td>
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<td><strong>DIXIE STOMPERS</strong></td>
<td><strong>JOE HORE AND MILKMAN</strong></td>
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<td>NERVOUS CHARLIE STOMP/BLACK HORSE</td>
<td>BREAK IT/IVERBOAT</td>
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<td>HA</td>
<td><strong>CHAUNTY MOREHOUSE</strong></td>
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<td><strong>MY GAL SAL</strong></td>
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<td><strong>CHICAGO RHYTHM KINGS</strong></td>
<td><strong>JIM MUNDY</strong></td>
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<td>THERE’LL BE SOME CHANGES/NEW BABY UHCA</td>
<td>I SURRENDER DEAR/AIN’T MISBEHAVIN’</td>
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<tr>
<td>7-8 N</td>
<td><strong>CASPER REARDON</strong></td>
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<tr>
<td><strong>CHOCOLATE DANDIES</strong></td>
<td><strong>AIN’T MISBEHAVIN’/SENTIMENTAL</strong></td>
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<tr>
<td>PAOCUI/4 OR 5 TIMES</td>
<td><strong>FRANKIE NEWTON</strong></td>
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<tr>
<td>OK 8627 G</td>
<td>CAUSE MY BABY/THERE’S NO</td>
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<tr>
<td>WOIND CITY BLUE BLOWERS</td>
<td>I FOUND A NEW BABY</td>
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<td>WHERE OR WHEN/EASY LIVING</td>
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<td><strong>TAILSIN/NEVER HAD A REASON</strong></td>
<td><strong>JOE SOUDA</strong></td>
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<td><strong>WINGIE BANNONE</strong></td>
<td>LIMEHOUSE BLUES/I’VE NEVER KNEW</td>
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<td><strong>BUNNY BERGIAN</strong></td>
<td>JESSE STONE</td>
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<td><strong>PEG O’ MY HEART/NIGHT SONG</strong></td>
<td><strong>WINSTORM/SNAKE</strong></td>
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<tr>
<td><strong>WILDERBALE</strong></td>
<td><strong>IVIE ANDERSON</strong></td>
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<td>WHEN DAY IS DONE/SOMEWAY SWEET (N/E)</td>
<td>OLD PLANTATION/ALL GOD’S CHILLUN</td>
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<td><strong>JELLY ROLL MORTON</strong></td>
<td><strong>REX STEWART</strong></td>
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<td><strong>WEST END BLUES/CLIMAX RAG</strong></td>
<td><strong>SOLID OLD MAN</strong></td>
</tr>
<tr>
<td><strong>RED NICHOLS</strong></td>
<td><strong>FINESS/E/KNOW THAT YOU KNOW SW 70 OR HRS 1004</strong></td>
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<tr>
<td><strong>CAN’T YOU HEAR/POOR BUTTERFLY</strong></td>
<td><strong>NEW ORLEANS BOOTBLACKS</strong></td>
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<tr>
<td>BR 20062 E</td>
<td>I CAN’T SAY/MIXED SALAD</td>
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<tr>
<td><strong>TOMMY DORSEY</strong></td>
<td>SAVANNAH SYMPATERS</td>
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<td><strong>BLUE DANUBE/BLACK EYES</strong></td>
<td><strong>AFTER YOU’VE GONE/MY MELANCHOLY</strong></td>
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<tr>
<td><strong>TIN GOOF/BLUES/SWEET DUE</strong></td>
<td><strong>BEAU KOO JACK/SMOKEHOUSE</strong></td>
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<tr>
<td>BR 26105 V</td>
<td><strong>JACK TEAGARDEN</strong></td>
</tr>
<tr>
<td><strong>LIGHTLY &amp; POLITELY/WASHBOARD BLUES</strong></td>
<td><strong>DIXIE RHYTHM KINGS</strong></td>
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<tr>
<td><strong>MY OWN/PRETTY AS PICTURE (CLAM 7)</strong></td>
<td><strong>THE CHANT/CONGO LOVE SONG</strong></td>
</tr>
<tr>
<td>VI 26095 E</td>
<td><strong>EASY RIDER/STORY BOOK RACE</strong></td>
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<tr>
<td><strong>ALIBI BABY/HE’S A GYPSY (CLAM 7)</strong></td>
<td><strong>JOHNNY DUNN</strong></td>
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<td>VI 26005 E</td>
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<td><strong>WHO’LL BE THE ONE THIEG (CLAM 7)</strong></td>
<td><strong>JELLY ROLL MORTON</strong></td>
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<tr>
<td>VI 27510 E</td>
<td><strong>CARRIE BONNIE</strong></td>
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<tr>
<td><strong>AM I DREAMING (CLAM 7)</strong></td>
<td><strong>MY LITTLE DIXIE HOME (TRIO)</strong></td>
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<tr>
<td>VI 25620 E</td>
<td><strong>MUFF WOLF</strong></td>
</tr>
<tr>
<td><strong>YOU’RE MY DESIRE (CLAM 7)</strong></td>
<td><strong>YOU TOOK ADVANTAGE OF ME</strong></td>
</tr>
<tr>
<td>VI 25625 N</td>
<td><strong>NAVY BLUES/LUCKY DEVIL</strong></td>
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</tbody>
</table>
AUCTION

BERNIE CARROLL

3406 Connecticut Ave., Washington 8, D. C.

Records will be shipped to highest bidder C. O. D. unless otherwise requested. 30c shipping cost will be added to shipments under $5.00.

ALABAMA RED PEPPERS
SAE, CA, 8109 V
SAM LAMIN TROUBADOURS
MY OHIO HOME
LOUIS ARMSTRONG
SON OF SOUTH/MOHAGANY HALL STOMP
GLAD WHEN YOU'RE DEAD/SLEEPY TIME
HOME/ALL OF ME
SIDNEY BECHET
PREACHIN' BLUES/INDIAN SUMMER
ONE O'CLUCK JUMP IN BLUE VISIONS
COAL BLACK SHINE/BABY WON'T YOU
SAVE IT PRETTY MAMA/STOMPY JONES
ALBERT HERNIES
I DON'T HAVE YOU/JUST PRETEND.
I'M IN LOVE/SINCE YOU'RE GONE
CELESTIN'S JAZZ ORCHESTRA
STATION CALLS/MY JOSEPHINE
PUTNEY RANDRIDGE
OL MAN RIVER/WHY WAS I BORN
DIXIE JAZZ BAND
LOUDER AND FUNNIER/MISSOURI SQUABLE OR 1416 E
JOHNNY DODDS
BLUES GALORE/SHAKE YOUR CAN
JOHNNY DUNN
BIRMINGHAM BLUES/BUGLE BLUES
EDDIE DURHAM
WANT A LITTLE GIRL/MOTEN'S SWING
ELGAR'S CREOLE ORCHESTRA
NIGHTMARE/BROTHERLY LOVE
BRUCE FREEMAN
SAIL FISH/SATANIC BLUES
THE BUZZAR/DILLIE'S DOWNTOWN
PARL 2210 N
WHAT IS THERE TO SAY/KEEP SMIL.
PARL 2285 N
JEAN GOLDKETTE
TIP TOE THRU/PAINTING THE CLOUDS
VIRGINIA 2207 N
DREAM TRAIN/SHE'S FUNNY THAT WAY
WEL HENKE
HENKE STOMP/LODY BE GOOD
CA 100 N
JAMES P. JOHNSON & CLARENCE WILLIAMS
HOW COULD I BE BLUE/I'VE FOUND NEW
CO 14502 E
RICHARD W. JONES WIZARDS
NOVELTY BLUES/TICKLE BRITCHES BL
BB 6627 N
LITTLE BROTHER
OUT WEST BLUES/LEAVING TOWN BLUES
BB 6916 N
LOUISIANA SUGAR BABIES


HELEN WELKE

SIPTI/PILLOW TREE
BRUCE FREEMAN
FEATHER BOO LAMENT/TWELVE BAR STAM. DE 1811 N
MUFF MOLE
WILDO'S JAP/YOU'RE THE CREAM IN
JIMMY NOONE
DE 1584 N
FOUR OR FIVE TIMES/JAPAN
DE 1621 N
HOT LIPS PAGE
SOUTHERN/LAFAYETTE
DE 18124 N
DO IT IF YOU WANT TO/EVIL MAN'S
NEW ORLEANS RHYTHM BOYS
DE 8634 N
SHE DON'T LOVE ME/EVERY TUB
BO 13958 N
SHAKE IT AND BREAK IT/THE RIFF
BO 13959 N
SIDNEY BECHET
OLY MAN BLUES/Nobody knows way feel
VI 25663 N

AUCTION

NAT M. JACOBS

155-01 90th Ave., Jamaica 2, N. Y.

HENRY ALLEN
LOST/I'LL GUESS YOU TELL
ALGRE Y'S STOMP/WHEN 010 YOU
LOUIS ARMSTRONG
WOLVERINE BLUES/SWING
AIN'T MISBEHAVIN'/I CAN'T GIVE YOU
NEW TIGER RAG/BLUE TURNING (V/6)
ST. LOUIS BLUES (REVERSE "POOF")
WILDERED BAILEY
WHEN DAY IS DONE (N)/SOMEDAY (G)
ST. LOUIS BLUES/ARKANSAS BLUES
SQUEEZE ME/DOWNHEARTED
BOB CROSBY
BIG NOISE FROM WINNETKA
BURNING THE CANDLE (FEAT. JESS STACY)
BERNIE GOODMAN
TEXAS TEA PARTY/DR. KEECKLE
TEXAS ROSE/ARMAIL SPECIAL (SEXET)
KINDA LONESOME/MUST SEE ANNIE
STOMP'N'T SAVOY/VI BRIPHONE
(HAVE MANY OTHER RECORDS OF GOODMAN ORCHESTRA)
LIONEL HAMPTON
THREE CENTER BOOGIE (4 GROOVE CH 75)
WHOA BABA/BUSINESS ROUND WITH BEE
BIG WIG/STAND BY (75)
LONNIE JOHNSON
BLUE GHOST BLUES/SAYER BLUES
ROAMING RAMBLER BLUES/MEAN OLD BOO
GENE KRUNA
LEROY PURDY (+E)/(REVERSE, "POOR")
JIMMY LUNCEFORD
TAIN'T WHAT YOU DOO (G)/CHEATIN' (E)
WELL ALL RIGHT/TIME'S A WASTIN'
UPTOWN BLUES/PUT IT AWAY
MCKINNEY'S COTTON PICKERS
IF I COULD BE WITH YOU/ZONE
PLAIN OINT/OICE AIN'T I GOOD TO YOU
I MISS A LITTLE MISS/ AFTER ALL
GLEN MILLER
SWEET STRANGER/EVERY DAY'S HOLIDAY
SILHOUSETED/MI FINE FEATHERED
BLUESBERRY HILL/ MILLION DREAMS AGA
BENHIE MOTEN
THE COUNT
PASS OUT LIGHTLY/DING DONG BL
GET LOW DOWN/K.C. BREAKDOWN
K.C. SHUFFLE/YAZOO BLUES
WHITE LIGHTNING/MUSCLE SHOALS BL
SUGAR/DEAR HEART
SLOW MOTION/HOT WATER BLUES
LOOSE LIKE A GOOSE/WON'T BE LONG
KING OLIVER
TOO LATE/WHAT YOU WANT ME TO DO
ST. JAMES INFIRMARY/WHEN YOU'RE
ST. LOUIS BLUES (ASSORTED)
TED LEWIS
HANDY'S MEMPHIS BAND
DIXIE SERENADERS
SLOW MOON/HOT WATER BLUES
TEDE WILSON (WITH BILLIE HOLIDAY)
ALBUM C-61
CO 36375, 6, 7, 8 N
JAZZ IN YOUR TOWN

BALTIMORE, MD.
Louis Jordan 3/23-29 Royal Th.

BOSTON, MASS.
Cab Calloway 3/22-28 RKO Th.

BUFFALO, N.Y.
Louis Jordan 1/22-2/5 Town Barn
Woody Herman 2/15-29 Meadowbrook
Tony Pastor 3/3-31 Meadowbrook

CHICAGO, ILL.
Tiny Bradshaw 2/1-18 Last Word
Cab Calloway 2/1 Sherman Hotel
Cab Calloway 2/2-8 Regal Th.
Jimmy Dorsey 5/11-6/7 Sherman Hotel
Glen Gray 2/16-22 Chicago Th.
Woody Herman 3/16-31 Sherman Hotel
F. Henderson 2/2-8 Downtown Th.
Tony Pastor 4/13-30 Sherman Hotel

CLEVELAND, OHIO
Cab Calloway 3/9-15 Palace Th.
Louis Jordan 2/15-22 Metrop'n Th.

COLUMBUS, OHIO
Glen Gray 2/6-8 Palace Th.

DAYTON, OHIO
Cab Calloway 3/2-8 Colonial Th.

DETOUR, MICH.
Benny Carter 3/2-8 Paradise Th.
Tony Pastor 5/11-17 Downtown Th.

INDIANAPOLIS, IND.
Glen Gray 2/9-15 Circle Th.

LOS ANGELES, CALIF.
Gene Krupa Palladium
Lucky Millender Plantation
Joe Sullivan Cafe America
Zutty Singleton Swanee Inn
Ernie Fields Club Alabam
Sid Catlett Trio Downbeat Cl.
Red Nichols Topsy's
Illinois Jacquet Swing Club
Slim Gaillard Swing Club

MINNEAPOLIS, MINN.
Cab Calloway 2/9-15 Orpheum Th.

NEWARK, N.J.
Woody Herman 2/8-14 Adams Th.

NEW YORK CITY
Count Basie 2/1-11 Lincoln Hotel
Les Brown 2/1-10 Penna. Hotel
Benny Carter 2/22-28 Loew's State
Jimmy Dorsey 2/10-28 Penna. Hotel
Glen Gray 4/9-6/3 Penna. Hotel
Louis Jordan 3/30-4/5 Apollo Th.
C. Spivak 2/2-28 Commodore H.
Cootie Williams 2/1-15 Savoy Ballrm.
Art Hodes Trio Vanguard
Gabler Jam Ses. Sundays Jimmy Ryan's
Mesirow Trio Jimmy Ryan's
B. Bigard & Stuff Smith Onyx Club
Jay McShann Orch. Downbeat Cl.
Gene Rodgers Three Deuces
Joe Marsala Hickory House
Bill Stegmeier Kelly Stables
Charlie Shavers Spotlite Clu.
Peter Rabbit Trio Tondelayo's
Phil Moore Orch. Cafe Society
Ed Hall Orch. Cafe Society
Len Johnson The Place
Miff Mole Band Nick's
Jas. P. Johnson Nick's
W. DeParis (Tues.) PIED Piper
Herman Chittison Trio Tondelayo's
Condo Concerts (Sat.) Cafe Society
Garvin Buschell The Place
Harvey Davis Band Pastor's Onth

OMAHA, NEB.
Glen Gray 2/23-29 Orpheum Th.

PHILADELPHIA, PA.
Benny Carter 2/9-15 Earle Th.

ST. PAUL, MINN.
Cab Calloway 2/16-19 Orpheum Th.

WASHINGTON, D.C.
Jimmy Dorsey 4/12-18 Capitol Th.
Louis Jordan 4/13-19 Howard Th.
HARRY ROY
SINGLE CALL RAG
PAUL WHITMAN
Hazel Scott

HOMESTEAD BLUES/SOMBER VALLEY
Omer Simeone

BEAU KOO JANG

SUGAR HILL SHIP/LOVE IN MY HEART

JOE SULLIVAN
LOW DOWN DIRTY SHARE/SOLITUDE

Gladys -

ON ALLIGATOR

WALLER

DECCA

(tuba & clarinet)

PALS.

BLUES

REX

SMITH

(A)R筋

HRS

WALLER

ART TATUM

SUGAR HILL SHIP/LOVE IN MY HEART

Jazz Information
Any Issue

(Any)

Any Southern Exposure
Art Tatum

FATS WALLER

13.

Blues

Any Recording Group

Gladdys (N)

Handful of Keys

Barksdale, Everett; p-1
Bechet, Sidney; ss, cl, 1, 5
Best, Denzil; d-3
Bowles, Russell; tb-7
Bradford, Kirt; as-7
Braud, Wellman; b-1
Butterfield, Billy; tp-7
Carruthers, Earl; bs-7
Cedric, Gene; ts-1
Christian, Buddy; b-b, 10, 13
Condon, Eddie; g-6
DeParis, Sidney; tp-1, 5
DeParis, Albert; tuba-7
Dickenson, Vic; b-5
Douglas, Tommy; cl-11
Dougherty, Eddie; d-1
Ewing, John; tb-7
Feather, Lenard; p-3

Feld, Mary; 
Fields, Herbie; as-3
Gillespie, Dizzy; tp-13
Graves, Carl, +; ts-11
Greene, Russell; tp-7
Guarnieri, Leo; b-2
Hackett, Bobby; tp-6
Haggart, Bob; b-6
Hall, Edmond; cl-9
Hardy, Earl; tb-7
Hines, Helen; v-3
Jackson, Clifford; p-9, 13
Jaffe, Nat; p-2
Johnson, Manzie; 5
Jones, Albin; v-9
Lang, Irving; b-10, 13
Lee, Julia; v-11
Leedsley, G; g-12

Lovett, Baby; d-4
Kaminsky, Maxie; tp-6
Marsala, Joe; cl-10, 13
Marshall, Joe; d-7
McShann; p-11
Meyers, Ernie; b-6
Mitchell, Bob; tp-7
Mitchell, John; g-7
Moore, Melvin; tp-7
Newton, Frankie; tp-9
Korvo, Red; vb-4
Page, Walter; b-11
Palmeri, Remo; g-2
Parham, Chas; b-7
Perce, Ernest; ts-7
Petitord, Oscar; b-3
Quenner, Charlie; p-10
Robinson, Prince; cl-3

Russell, Joe; ten; co-2
Shavers, Charlie; 6
Simons, Otis; as-7
Smith, Oscar; b-9
Stark, Buddy; tp-3
Stokes, Rama; p-6
Sullivan, Maxine; v-4
Taylor, Billy; b-4
Thomas, Joe; ts-7, 10
Todd, Oliver; tp-11
Traper, Arthur; d-5
Ware, Leonard; 9
Wayne, Chuck; g-3, 10, 13
Ware, Effie; g-11
Wetil, George; d-6
Wilcox, Ed; p-7
Wilson, Teddy; p-4

Robinson, Prince; cl-3

Numbers refer to recordings below. tp-trumpet; tb-trombone; cl-clarinet; ss-soprano sax; ts-tenor sax; as-alto sax; bs-baritone sax; p-piano; d-drums; g-guitar; b-bass; v-vocal.

1. Cliff Jackson (Black & White)
Walkin’ & talking to myself-quiet please
Jeepers Creepers/a boogie

2. Nat Jaffe Trio (Black & White)
100 years from today-Testerday

Blues in hat’s flat-if I had you

3. I Helen Bunes (Savoy)
I would if I could/Suspicious Blues
Keep your mind on me/Fortune telling

4. Charlie Shavers (Muscraft)
Everytime you say goodbye/This heart just you just me/a (a slow blues)

5. DelParis Brothers (Blue Note)
Muskrat ramble/Jazz me blues

St. Louis Blues/St. Louis Blues

6. Condon Concert Band (Decca)
Someone to watch over me/I love

Somebody loves me/The shiek

Someone to watch over me/Old folks

S’wonderful/Just blues

7. Jimmy Lunceford (Decca)
Oh gee, oh gosh, oh phew/a lover’s lull.

7. Jimmy Lunceford (Decca)
That someone must let you/Gonna see my baby
I'm in a jam with baby/a (a blues)

8. Ramon Stokes Trio (Black & White)
Stokkin the boogie/Blues for Clarence Profit
Preechin’ Blues/The little goose

9. Albino Jones
Albino’s blues/Fine and mellow

Silver dollar/Don’t you wear no black

10. Joe Marsala (Black & White)
Romance/Joe Joe jump
Zero hour/Don’t let it end
Unlucky woman/Blues in the storm

11. Julia Lee & Boy Friends (Capitol)
Trouble in mind/Come on over to my house
Moten swing/on the sunny side of the street

12. Lesbelle (Capitol)
Eagle Rock Rag/Sweet Mary
Grasshoppers in my pillow/Shakin’ woman

13. Joe Marsala Orch. (Black & White)
Perfidio/melancholy Baby
Cherokee/On the Alamo
musicians," which is a new line he is adopting to build himself up,—he is a colorless pianist,—and tear down critics who do not play professionally. He installed this line in a questionnaire which accompanied the ballot forms for the 1945 Esquire Jazz Experts Poll, which he is placed in charge of by the magazine. I have no doubt that this will be heavily featured in the February issue of both Esquire and Metronome, although what bearing it may have on music criticism is more than problematical.

Impartial Feather tabs, among the lads on the wrong side of his tracks, the publishers of the small-format jazz publications devoted to the McCoy which escapes the unpenetrating eye of the public as "the boys who run furtive little sheets that proclaim the genius of Bunk Johnson and hate almost any band that reads music."

"Ah, furtive"! I remember the old days when Gene Williams published Jazz Information in the cellar of a quiet farmhouse in Westchester, and I got my copy regularly hidden inside a one-pound package of Lipton's tea. Gordon Guillickson of Fairfax, Virginia, puts out The Record Changer in the basement of a respectable church in the very shadow of the Washington Monument, using a printing press in which he ships his own type between librettos for the forthcoming Sunday. He delivers his copies personally, wearing a loose-fitting smoking jacket for the purpose. Art Hodes and Dale Curran are likely to be exposed any day by J. Edgar Hoover and the United States Government as the shameless spawners of The Jazz Record, but I got a copy recently when a carrier pigeon, disguised as a Filipino guerilla, sidled up to me with many whispers of "Hsst! Hey! You over there! Art sent me!" The magazine was accompanied by a small thermite grenade, shaped like a fountain pen, so that I could destroy the evidence quickly if threatened with detection.

But I won't call Feather a liar. Bunk Johnson is, indeed, a genius among jazz musicians, and almost any band that reads music is so dull that I have paid little or no attention to any but a very few in the past five years. Yes, I think I hate them, in a strictly passive way; more correctly, I don't like them and I disregard them. And I think most people of taste agree with me.

Feather even anticipates the cry that "Maxie has been used;"—and anyone who writes me can find out who I am quoting,—for he begins with:

"Note: The following was read and approved in its entirety by Maxie Kaminsky before publication."

The caption under the half-page cut Maxie is less cautious. Under analysis only two facts remain: Maxie was interviewed by Leonard Feather, and he gets a medical discharge from the Navy.

In the second, or satirical section this piece, I've used capital letters indicate material taken from the article "Maxie Speaks Up," by Leonard Feather in the September 1944 Metronome. Each case, I have re-assigned the word to the same party who spoke them according to Feather's article, with one exception: the sentence "They was something they think nobody else can appreciate, instead of something they sharing with the whole public" was attributed to Maxie in the article; I have given it to Feather because it is the most typical Feather statement in the article and I know Maxie well enough and long enough to doubt more reasonably that he said it directly.

After you read this little satire, you should ask yourself if its author has been unfair to Feather. The answer of course! Yet it is no more than fitting; Feather himself has demonstrated time and again that he is entirely capable of being unfair to others.

He has often chosen as his target someone who happens to be my friend. Now, out here if a buddy of yours gets a bayonet on his back, you use whatever end of your rifle is handier at the moment before you ask an interpreter find out why.

I think I have a very kind and gentle nature.

II

"You don't like Dixieland tunes, do you, Maxie?" asked the assistant editor of Metronome, who makes his living out of writing about swing music and junk trios.

"Why, yes, I do," answered Max Kaminsky, glancing about the Pied Pipp to see if too many of his friends had seen his interviewer. SURE, I LIKE SOME OF THOSE DIXIELAND TUNES more than others, but all of them are interesting: THEY HAVE DIFFERENT PARTS TO THEM INSTEAD OF JUST ONE 32-BA. CHORUS; THAT BREAKS IT UP AND MAKES IT GOOD TO JAM ON THEM. They're a lot more fun than usual pop tunes. The chord change in them make sense, too,—you don't have some jerk trying to write something screwy, modern, unusual, or whatever he's trying to do to make it sound different and outstanding. And no stupid vocals; and the tunes aren't just little four-note riffs a kid could think up played over and over for a chorus and then somebody beats his brains out wit
xteen choruses of wacky, frantic—"

"Ah, yes," interrupted the assistant editor of Metronome, who has been tutt-
tted at for praising artists under the guise of writing as an independent critic
when he was hired by them as publicity gent. "What do you think started the
ver-emphasis on Dixieland?"

"Well," said Maxie, answering the
question while sliding over the word
ver-emphasis, "I think any damn fool
nows that Bob Crosby started popular-
izing the word when he recorded Musk-
at Ramble, Dixieland Shuffle, and Come
Back Sweet Papa among his first Decca
records, eight years ago."

"Do you think the Crosby band played
genuine Dixieland jazz?" asked the as-
istant editor of Metronome, who in-
tests 52nd Street's hep joints but is
rarely seen in the Village, especially
when John Simmons or Jimmy McGraw
or Muggsy Spanier are around.

"Not exactly. For one thing, you can't
do it with a big band. BUT THAT
DOESN'T MEAN THAT I DON'T
ENJOY WORKING IN BIG BANDS,
OR THAT I DON'T LIKE THE
MUSIC IN BIG BANDS,—it's just that
a band like the one I have now is so
much more fun and so much better suited
to Dixieland music. The Crosby band
was PLAYING THIS KIND OF
STUFF BUT PLAYING IT WITH-
OUT THE RIGHT FEELING. Even
the Bob Cats,—eight men,—too often
had somebody like Hank D'Amico who
just wasn't the right man. THERE ARE
STILL A LOT OF PEOPLE WHO
DON'T DISTINGUISH BETWEEN
GOOD AND BAD DIXIELAND.
But please don't say that I said anything
against Hank D'Amico," Maxie added
hastily, anxious not to offend anyone.

"Don't worry, I won't," said the as-
stant editor of Metronome, who re-
views Dixieland records in the hillbilly
section, especially created for this pur-
pose, of his record review in Click.
"We'll make that off the record. By
the way, have you HEARD SOME
RECORDS MADE UP BY A GROUP
OF AGED NEW ORLEANS MUSICI-
ANS WHO WERE RESUR-
RECTED BY ONE OF THE ATA-
VIST JAZZ WRITERS?"

"I beg your pardon?" said Maxie.

"I mean have you heard the records
with Bunk Johnson, George Lewis,
Lawrence-Marrero, and assorted fakes?"

"Wait a minute," said Maxie. "Those
musicians are no fakes. They were play-
ing jazz when your mother was chang-
ing your diapers. My mother was chang-
ing mine when Bunk was already es-
ablished. Incidentally, his records were
made by Gene Williams, William Rus-
seil, and Dave Stuart. I don't know what
an atavist is, but there were three of
them and they all write about jazz,—
real jazz, I mean. Speaking of Bunk,
when I came back from the Pacific and
hit San Francisco, he was the first
musician I wanted to hear. He's mar-
velous. And do you know who I went to
see in San Francisco? Bill Colburn, who
has done a lot for New Orleans music.
Great guy and a fine taste—"

"Yes, yes," interposed the assistant
ever of Metronome, who takes in his
$60 as leader on a record date and then
plugs the records as an independent critic.
"That's the group I mean. Don't you
think it's pitiful?"

"I'm sorry; I've got to go on now," said
Maxie. "Yes, I agree; it is pitiful
that those men weren't recorded long
ago, and I hope they record again soon.
See you after this set."

While the assistant editor of Metro-
nome cut, pruned, and juggled, Maxie
was asked to play Tin Roof Blues, Sen-
sation, Jazz Me Blues, and At the Jazz
Band Ball. On his own, he chose Dip-
permouth Blues, I Ain't Gonna Give No-
body None of My Jelly Roll, Royal
Garden Blues, and Clarinet Marmalade.

"Well, let's see,—where were we?"
asked Maxie.

"Those New Orleans musicians,—
pitiful, remember? May I quote you on
that? Pitiful?" asked the assistant editor
of Metronome, writing down the word
and breaking the point of his pencil.

"Yes, indeed," said Maxie. "Really is
a pity; those men could have been mak-
ing wonderful records for all these
years—"

"Quite," the assistant editor of Metro-
nome broke in. "How about people who
TAKE THAT STUFF SERIOUSLY
AS MUSIC?"

"Stuff?" asked Maxie.

"I mean the jazz fans who like New
Orleans music, but aren't musicians.
They like New Orleans jazz and don't
like any other kind of music. How do
you feel about that?"

"Well, you certainly don't have to be
a chicken to know a good egg," Maxie
smiled. "But a mama hen likes all her
eggs... I like lots of kinds of music,
but I play with a band like the one I
have now because to me it's the best—"

"What I mean," said the assistant
ever of Metronome, who classifies the
late Jelly Roll Morton with Barrabas and
Boss Tweed, but stole his Shoe Shiner's
Drag, put in three-quarter time, and col-
lected record royalties on it as a new
composition under the name of Jammin' the
Waltz, "is why don't they like a lot
of other kinds of music?"
"WELL, THEY JUST DON'T KNOW MUSIC THE WAY A MUSICIAN DOES," said Maxie. "By that I mean that a musician finds that there's a lot more to music than playing what you want to play. These non-musicians who appreciate the best in jazz, why THEY HAVEN'T BEEN THROUGH IT THE WAY I HAVE, PLAYING IN BIG BANDS AND SMALL BANDS, GETTING STRANDED ON ONE NIGHTERS, PLAYING STOCKS IN CORNY HOTEL BANDS, WORKING JEWISH WEDDINGS, LEARNING TO READ AND PHRASE WITH A SECTION AND KEEP UP YOUR LIP. THEY CAN'T REACT TO MUSIC THE WAY A MUSICIAN CAN, BECAUSE THEY SIMPLY DON'T KNOW WHAT IT IS. They're lucky, —THEY LISTEN TO ALL THE OLD TIME STUFF BECAUSE THEY LIKE TO HAVE THEIR OWN PRIVATE PLEASURE OUT OF THINGS. I wish I could do the same without having had to go through the mill, putting up with so many disappointments and dull jobs."

"I see," said the assistant editor of Metronome as he cautiously took sporadic notes. "YOU THINK THEY WANT SOMETHING THEY THINK NOBODY ELSE CAN APPRECIATE?"

"I mean they like the kind of jazz that is deep INSTEAD OF SOMETHING THEY'RE SHARING WITH THE WHOLE PUBLIC,—the music business as I've seen it has been catering to absolutely everybody. The people who like real jazz don't have to put up with what I've had to,—they can pick their own music all the time. How lucky they are! Their appreciation is for musicians who play with spirit and drive and straight from here."—Maxie tapped his chest,—"and not just dazzling technicians who can play thirty kinds of music. THAT'S WHY THEY DON'T APPRECIATE PEOPLE LIKE BENNY GOODMAN AND PREFER TO LISTEN TO BUNK."

"DO YOU THINK THAT EXPLAINS THEIR DISLIKE OF MODERN MUSICIANS LIKE ROY ELDRIDGE AND TATUM?" asked the assistant editor of Metronome, who sometimes slip into a record date he has cooked up as pianist so as to pick up the union scale of $60 a session.

"SURE IT DOES," said Maxie. "Eldridge,—there's only one 'E' in his name, you know,—and Tatum are great artists but they don't play strictly 'Jazz'—"

"Not to change the subject," said the assistant editor of Metronome, changing the subject, "don't you think there are lots of collectors who don't know the difference between Eldridge and Bix Beiderbecke?"

"Of course," said Maxie. "I know some Hal Kemp and Ray Noble collectors.—WHY, IF YOU PUT SOME OF THEM IN A ROOM, SAT THEM DOWN AND PLAYED THEM ROY'S RECORD OF ROCKIN' CHAIR THEY'D THINK IT WAS BIX."

"What do you think of Eldridge speaking as a trumpet player?"

"ROY IS A WONDERFUL TRUMPET PLAYER. He can do a lot more things on a trumpet than I can, for instance, or almost any trumpet player who doesn't go out of his way to play a lot of fast notes way high up. I don't like to play that way myself, you know, but if Roy wants to, why that's his business and I'll listen all a-wonder at how he does it so much."

"As a musician, what do you think of Art Tatum?"

"TATUM? YOU CAN'T BE A MUSICIAN AND NOT KNOW THAT THAT MAN IS A GREAT GENIUS. I've never heard anybody go up and down a keyboard so fast, or twist harmonies so fantastically, or think up so many other tunes to interpolate into whatever he's playing. I heard a new record of his the other day,—FLYING HOME, it was,—in which he used Rhapsody in Blue, Martha, Rockin' in Rhythm and Of Man River. He's a genius in his field like the Flying Concellos are geniuses among trapeze artists."

"How about Coleman Hawkins?" asked the assistant editor of Metronome who came to America shortly after England went to war and has preserved the fine old British tradition of Painting Phil Scott.

"Some of the people say he's still good, AND SOME OF THEM ARE KNOCKING HIM TOO, BUT HAW KINS IS PLAYING AS MUCH TO DAY AS HE EVER DID. He still works from 10 to 4, six nights a week. He's making good dough and taking care of it, too,—isn't lending it out, indis criminatingly. NOBODY CAN TOUCH HIM."

"There was a rumor running around that Dizzy Gillespie was dangerously ill. Everybody says——"

"I DON'T CARE WHAT THEY SAY ABOUT DIZZY GILLESPIE. HE'S FINE," said Maxie. "I saw him just today, walking down the street healthy as you." He hesitated. "Or I."

"In your opinion," said the assistant editor of Metronome, who seemed to b
Well, Henry Busse is a nice guy," began Maxie, always anxious to say something nice about somebody, "but honestly, he just doesn't play jazz. As for Harry James,—when he isn't playing all that commercial stuff he can still play real good jazz. I heard him on the air not long ago, and I know it. He played an introduction right off a Louis Armstrong Hot Five record; you can't beat those records for real good jazz. "How about this idea of hating to work with big bands and sacrificing everything for Dixieland?" "Well, I don't hate to work in big bands, but I'd much rather play with one like the band I've got, and I'm not sacrificing everything. I'm only giving up the big money and reputation I could get with big bands and in its place I have the freedom and fun of playing as I please."

"Ul—ah," said the assistant editor of Metronome, dropping his pencil.

Maxie saw that his interviewer was badly shaken. "LISTEN," he said, patting him on the head gently, "I've had plenty of kicks working in big bands. It hasn't all been unbearable. Some were lousy, some were fair. The best ones I worked with were Artie Shaw,—not the Navy band, the old band he had in Boston in 1938, I could get home to Dorchester on the subway every night,—and the old Tommy Dorsey band back in '36, and Benny Goodman. When I worked with Shaw I got a great kick out of the way he was playing then. It was like birds twittering in the trees. I like birds and trees, don't you?"

"Yes," said the assistant editor of Metronome, who has proved that you can't mess with the Irish, even if they are little guys and close enough to forty so that it doesn't matter. "Speaking of Goodman and Shaw, remember the time that Benny said to Artie, 'who was that woman I see you out with last night?'"

"Sure," said Maxie, "and I remember Artie's answer. It wasn't so much what he said as the way he said it,—his tone was wonderful and I think he was even more inspired than Benny at the time. He said, quick as a flash, 'I wasn't out; I was only sleeping.' And speaking of Benny, some people say his technique isn't so hot compared to clarinetists with symphony orchestras; but Benny is terrific,—only last night I was listening to the record of Clarinet A la King on the air and nobody can tell me that man isn't great. Never a fluff, every note clear as a bell." Maxie beamed at the memory of it. "A musician appreciates those things."

"How did you come to join Glenn Miller?"

"I needed some money," Maxie said quite frankly, "and that was the easiest and quickest way to earn it. I didn't have much fun, but even the short while I was with Glenn Miller, I got some real kicks out of playing in the mood,—after all, it's nothing but the blues in D flat, and the same melody that Wingy Mannone called Tar Paper Stomp fifteen years ago and Fletcher Henderson recorded as Hot and Anxious in 1931. And there's one thing you can get out of a big band that you can't get out of a small band: when you're working in a big band, it's a fine feeling to have a good, thick reed section backing you up during your solo. In a small band, of course that's impossible, so you neither expect it nor miss it. But it makes a nice change."

"Would you like to have a big band yourself?"

"Yes, maybe some day," said Maxie, "but that some day is like when you tell somebody you don't care much about to call you up sometime. I think I'll stick to playing real, honest-to-goodness jazz for a long time to come; but still, everyone has pet schemes they'd like to give a whirl. I'd like to try symphony,—I guess every musician would,—either that or a Dixieland band with a string quartet added. I had that idea before Artie Shaw ever thought about it, and I'd still like to get with some arranger and work out some ideas that would make a band like that suitable for a high class spot. When I get older I'll want to take it easier with my playing, and anyway, all experiments are fun. Excuse me, please, I'm on again."

The assistant editor of Metronome dashed home and sat at his typewriter. First he patted himself on the back as "progressive and modernist," as though they went together, and called himself a critic instead of a paid publicity agent.
cagily keeping alive the people and business who hire him. Next he put Charles Edward Smith, Jake Trussell, Myself, "and the rest of them" (a fine, carelessly flung dismissal, isn't it?) on the other side of the fence,—and rightly so, for we are not professional publicists, and represent no interests which give us our bread and butter, and don't peddle ourselves for recording sessions, and don't write tunes for these record dates so that we can get royalties on them, and don't plug the records and the musicians on them so that they'll become popular, thus increasing royalties and prospects for repeat engagements. Nobody has ever sued us for $100,000; no negro bass player has ever hauled off on us; no musician's friend has ever beaten us up; no white cornetist has ever whaled the daylights out of us. I guess we are sorry characters, but we do have friends.

As the interview says, "Maxie Kaminsky happens to be one of the best-natured musicians you'll ever meet, and he hates to say a word against anybody for fear of hurting feelings." Yes, even the feelings of the assistant editor of Metronome. And "several times, agreeing with me about some musician or record we both disliked, he would point out that ordinarily he has to pretend to like it, for the benefit of the kids who patronize him and don't want to have their Dixieland ideals shattered."

Well, perhaps the assistant editor of Metronome shouldn't have said "we both disliked," because, as he so carefully and correctly points out, Maxie is a very polite and sensitive guy, and if he's willing to go along with folks who like one kind of music (and incidentally, none of Maxie's public "patronizes" him,—nobody treats him condescendingly or tosses him a quarter for filling a request!), perhaps he'll also pretend on the other side in order not to hurt the assistant editor of Metronome. So how can he be sure when Maxie isn't just being polite?

He chose his man too wisely and too well. Yet what if he had picked another man who qualified just as well as Maxie on all counts,—an even greater idol of the listeners of straightforward "Ye Olde Time Jazz" despite his long associations with the much-scorned Ted Lewis,—Muggsy Spanier? Muggsy, too, is a pleasant, soft-spoken, considerate man, but in view of recent developments it's probably just as well that the assistant editor of Metronome, who so often bites off more than he can spit out in a hurry, didn't try his interview a couple of blocks from the Pied Piper.

Well, don't try to decide on the basis of my workout whether Maxie would side with his old friends who come to listen to him play Dixieland jazz at the Piper, or with a stranger who comes not to listen but to pick somebody's bones. Consider instead what the man is doing now of his own volition. It is established that Maxie can join any one of twenty big "name" orchestras any day he wants to for twice the money he makes now. It is also established that Max is not an extrovert who wants to be a bandleader at any cost for the sake of being top man in a group of six. He knows he will never hit a jackpot with his band and skyrocket to the fame of a Harry James. He will never play a theatre date or be signed to a recording contract or go on the road or play a big New York hotel or have a radio wire. Yet he stays with it.

I'm certain Maxie will continue to do just as he has always done and his friends are not worried by the outward trappings of Metronome's interpretations. Even if some of Maxie's friends do worry about it, let them heed the assistant editor of Metronome's own closing paragraph:

"Somehow, though, I don't think Maxie will let any such qualms interfere with his musical integrity or his plans. Here's one Dixieland man who knows what he's talking about, and who won't be fazed by anybody who doesn't!"

Maxie has spoken without saying a word, and I'm sure the assistant editor of Metronome will not faze him.

EPilogue

When he finished, the assistant editor of Metronome, who admitted the failure of the Esquire Metropolitan Opera House Concert of 1944, which he staged, but gave the reason as being because Louis Armstrong was present, asked Max Kaminsky to read the article.

"Have I misquoted you anywhere?" he asked Maxie.

"Well, yes," said Maxie, "but they are sections —"

"Do you approve of each section?"

"Oh, yes," said Maxie, "although —"

"Do the total number of parts of anything constitute the whole?"

"Yes, I remember that from school," said Maxie.

"Then it follows that if you approve of all the sections of something you must necessarily approve of the whole?"

"Yes, my teacher always said that —"

"That's fine. Have you read the article in its entirety?"

"Oh, yes; just now," said Max. "——"

"Thank you," said the assistant editor of Metronome. "It will be published in the September issue." He headed for the door.

"Hey, wait a minute," called Maxie.

"Yes?"

Maxie remembered his good breeding, and sighed. "You forgot your hat," he said.
National Releases - Just Out

WARREN EVANS — NEW SEPIA SWOON STAR
AND HIS ORCHESTRA
#9007 You’ve Gotta Lotta Wolf In Your Heart—Valetta

HANK D’AMICO QUARTET
Featuring Hank D’Amico, Clarinet; Johnny Guarnari, Piano
Cosy Cole, Drums; Sid Weiss, Bass
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   Between the Devil
and the Deep Blue Sea
#9006 Over the Rainbow
   Cole Heat, Warm Feet

★ Hits of the Harlem Hit Parade! ★
#9003 I WONDER—Sung by WARREN EVANS
   GONE AT DAWN—Hank D’Amico Sextet
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   SHY LITTLE WITCH—Hank D’Amico Sextet

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He introduced “Maizy Doats”!
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NATIONAL DISC SALES
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Collectors have generally considered the Original Dixieland Jazz Band discs released in 1918 to be the earliest examples of recorded hot music. They preceded, by a few months, the first records of William Sweatman, W. C. Handy and the Original Louisiana Five which were followed by Jim Europe's Pathe-Actuale records and those of James P. Johnson's Harmony Eight.

Previous to 1918, the Victor Military Band and Prince's Columbia Band had recorded such numbers as St. Louis Blues and Yellow Dog Blues, but the performances bear little if any relation to any kind of jazz music.

There are, however, a number of records preceding the ODJB by six years which I am sure will be of interest to every jazz collector. They are ragtime piano solos by Mike Bernard, "The original ragtime specialist from Tony Pastor's old 14th Street Theatre in New York." The first of these records were released in 1912 and all were cut out of the Columbia catalog by 1921. Here is a complete discography of Mike Bernard as I have been able to assemble. Additional data are requested.

Co 1266: Everybody Two Step/Battle of San Juan.
Co 1276: Fantasie on the Spring Song and Melody in F/Fantasie on the Pilgrim's Chorus and Rubenstein's Concerto in E Flat.
Co 1313: That Peculiar Rag/Medley of Snyder Hits.
Co 1386: Tantalizing Tinges/Medley of Berlin Hits.
Co 1427: 1915 Rag/Moori.
Co 1590: A Trip Across the Pond/Tango Bonita.
Co 2577: (Titles unknown, but one side is a rag).

The only information I have on Bernard is that James P. Johnson is said to have "remembered him with favor." It should not be difficult for someone to get a story on Bernard.

Obviously some of the above sides are of no significance, but the ragtime sides are. The ones I have heard are authentic rags and competently executed by Bernard. Several collectors of my acquaintance are enthusiastic about them. I believe the records will implement the study of the historic but unrecorded jazz past and that they properly belong in any future discography of recorded jazz.

The Esquire Jazz Concert, scheduled for January 17th at the Philharmonic Auditorium, looks like a flop from the standpoint of New Orleans, Dixieland or Chicago style music. Duke Ellington's Orchestra will appear, which is something, but the highly touted "All-American Jazz Band" evidently has Coleman Hawkins, Sidney Catlett, Billie Holiday and other musicians of the Harlem school for its nucleus. The votes of the three "Record Changer Critics" didn't do much good, after all. So Los Angeles will pay up to $5.50 a head to hear Ellingtonia and jump music presented as jazz. And the affair is sold out.

Charlie LaVerne's "Chicago Loopers," who recently recorded four sides on the Jump label with Floyd O'Brien, Joe Venuti, Billy May, Matty Matlock, Artie Shapiro, Georgie Van Epps, Charlie LaVere and Nick Fatool, are out with some more stuff on the same label. On the second session Joe Yuki replaced Floyd O'Brien, and Joe Venuti was dropped.

Red Nichols' band is still at Topsy's with a two beat drummer, a clarinet that sounds like Pee Wee Russell, and Nichols' own pretty cornet. Bud Scott and his Troubadours, a quartet, are opening an engagement at the Zombie Room at 8th and Alvarado. Scott's article on jazz is in the new Esquire Jazz Book of 1945, just out, and Bud says he is going to set Esquire straight on some of their misconceptions about New Orleans.

Some of the hottest music which can be heard in Los Angeles is found in a few of the south side churches. For example, the Firebrand Tabernacle which broadcasts for an hour every Sunday. Although the congregation is white, their music bears a close resemblance to down South jazz. They have a band consisting of clarinet, two guitars, vibraphon, xylophone, bass, drums, violin, a thumping piano, and for awhile a visiting trombone player added some real tailgate. The music is old time spirituals by the band and congregation, and when they give a number like Just a Little While to Stay Here a going over, George Lewis and his Stompers would get lost in the shuffle.

Time Magazine interviewed Kid Ory on January 10th, and will run an article about him, possibly before February 1st. Their interest was aroused from hearing Ory's new Crescent records.
January 14: In spite of reports to the contrary in various trade magazines and Winchell’s column, John Kirby has not collected from the Pittsburgh Courier, although he was awarded $5,000 for defamation of character. The Kirby Band, one of my favorite small bands, are on their way to the west coast. . . .

Heard an exceptionally good pianist, Ramon Stokes, at Wilbur DeParis’ “Swing Soiree” (Pied Piper) January 8th. Ramon toured Europe with the Kingaid Harmony Boys playing in Paris, Berlin, Zurich. Since his return to this country in 1941, Ray has worked various spots, including the old Famous Door and Club Zebra on 52nd Street. He can now be heard on Tuesdays at the Pied Piper. He recorded with Reinhardt and Alix Combelle for the French Swing label.

Ferdinand Arbello, trombone and arranger, formerly with Henderson, Lunceford and Zutty’s Nicksleland Band, is now with Bernie Mann’s Orch at Pelham Heath Inn, Westchester County, N. Y. . . . Happy Caldwell returns to New York after three years in Philadelphia. . . . Al Mastren, trombone and brother of guitarist Carmen, played a dance for the personnel of the U. S. S. Gerardi in port for repairs after D Day operations. Playing in Al’s band were George Hartman, Carl Poole, and Vince Badale, trumpets; Wolfie Tannebaum, Ray Eckstrand, tenors; Pat D’Auria, alto; Conrad T. Lanoue, piano; Sid Jacobs, bass; Charley Entes, drums, and Jack Goss, guitar. Judy Moreland did the vocals. It was a hilarious party with plenty of scotch and rye and all kinds of sandwiches between dances. The local talent of the ship’s personnel had a field day. Surprising how well the band played, as they had only stocks, although after midnight the band jammed until 2 A. M. The officers and men had been away for over two years, and are now back to the war, no doubt giving the enemy the mostest of the worstest.

The tunes made on the Esquire All-Star date were Scram, Esquire Stomp, Esquire Jump and Thanks for the Memory. . . . Hannah Williams has a fine jazz trio for night club and theatre work: Jack Goss, guitar; Francis Gustoh, piano, and Sal Demiero, bass.

December 26: Saw and heard one of the best sessions in a long time at the Pied Piper. Bill Coleman, trumpet; Sid Bechet, soprano sax; Wilbur DeParis, trombone; Hank Duncan, piano; Al Hall, bass, and Eddie Dougherty, drums. Josh White and Mary Lou Williams came over from Cafe Society and Struttin’ Sam from the 19th Hole. Sam is a regular Tuesday night feature at Wilbur’s “Swing Soierees.” . . .

The new Chesterfield show, N. B. C., Monday to Friday, 7 to 7:15, repeat show 11 to 11:15, has a band worth hearing. Johnny Dillard, Buddy Lacombe, George Schallenburger, trombones; Tommy Reo and Spud Murphy, trumpets; Artie Owens and Fred Dornback, altos; Sal Franzella and Justin Gordon, tenors; Ed Hillman, baritone; Frank Carroll, bass; Tom Spelladura, piano; Terry Snyder, drums and vibes; Adele Girard, harp.

Hank Duncan, piano, joined Mezz’s Trio at Jimmy Ryan’s . . . Georje Johnson (Kirby) subbed for George James at the Deuces, James being laid up with a strep throat. . . . Vivian Smith
left the Hickory House Jan. 10th, to go along with her husband, Jimmy Hamilton (Ellington) to the west coast for the Esquire concert and may return in a couple of weeks. ... Mike Bryan joined Slam Stewart's group at the Three Deuces. ... Sal LaPerch, famous jazz trumpeter of the Ben Pollack 1936 band (which also had Harry James, Shorty Sherok, trumpets, and Fazola on clarinet), left Tommy Dorsey Jan. 10th to go back home to Pittsburgh to form his own band. ... Everett Barksdale signed a two year contract with C. B. S. ... Bob Pope, guitar, replaced Bar- dsdale in Willie the Lion's Trio. Bob who has worked with Horace Henderson at the Hollywood in Harlem and Pastor's in the Village, is a natural. Sings blues, folk songs, pops and takes some knocked out choruses on guitar. Bob recorded for Decca's Race catalogue during 1940 and 1941. ... Gene Rodgers, piano in Zutty's band at Nicks, is in town after a successful nine months in California where he appeared in three pictures, "Sensations of 1945," "That's My Baby," and "I'll Tell the World," and also worked at the Florentine Gardens for nine months with Sophie Tucker. Gene followed Art Tatum at the Three Deuces January 8th. He will record soon for Beacon.

Eddie Brown, formerly with Eddie South, has joined the Huey Long Trio which has Clarence Williams on piano (no relation to the old-timer). Eddie plays more bass than I've heard in some time. ... Betty Jerome replaced Billy Holiday at the Spotlite, January 11th. ... Jay McShann brought his 14 piece band to the Downbeat Club January 8th, and is raising quite a furor on 52nd Street. Deryck Sampson who made name for his "Boogie Woogie" record on Beacon, also started at Downbeat with a Trio. ... Joe Jones, discharged from the Army, joins the Basie band at the Lincoln Hotel. ... The Rendezvous Ballroom in Balboa Beach gets the new Eddie Miller band which Eddie recently reorganized with Matty Matlock and Nappy Lamare of the old Bob Cross outfit.

After a long run at the Streets of Paris, Sid Catlett's Trio moved to the new Downbeat Club for an extended engagement. ... Dizzy Gillespie, former Calloway trumpet, left the Eckstein band to stay in New York, as he got tired of road work. The Eckstein Band opened at the Plantation Club, Los Angeles February 1st for their initial appearance on the motion picture front. ... Duk Ellington's band follows Satchmo's aggregation into the New York Zanzibar. It is likely that Lena Horn will be featured in the show. ... Dave Dexter, formerly an editor of Downbeat magazine and now editor of The Capitol has started his own radio program or station K. F. W. B. Friday nights, assisted by Gene Norman. Available jazz men appear as guest stars. ... Ted Wilson signed a recording contract with Musicraft. Made four sides featuring Red Norvo and an all star line up. ... Rubber Legs Williams, dancer and blue singer, now appearing at Tondelayo on 52nd Street has appeared in man Lew Leslie "Blackbirds" shows and is "Rhapsody in Black." His singing is reminiscent of Jimmy Rushing's. His dancing is phenomenal.

Lemme Take This Chorus

The January 1st issue of Downbeat was a lulu. Ralph Gleason's splendid editorial on Rod Cless, John Lucas' perceptive review of the Kid Ory Crescent records were outstanding. And George Hoefer's column is consistently good. I am renewing my subscription to the best trade magazine ever published for the jazz musician.

* * *

We have discontinued the practice of advertising transcriptions of records and off-the-air shots. It is unlawful to reproduce copyrighted material of any kind without permission of the copyright owner, and we have decided to have no part in advertising such reproduction. Some regard this as an effort on our part to maintain collectors' items at their present high prices. We wish to point out that we have constantly exhorted all recording companies to reissue the best of their jazz records. The sooner every jazz record in the world is available to the general public the better it will be for every jazz publication.

* * *

When you see a current record advertized in the Record Changer at auction or for sale at a figure exceeding the O. P. A. ceiling price, let us know about it. If this practice persists we will have to blacklist such advertisers. The same applies to advertisers who volunteer erroneous information as to personnel on the records they list. When
ou see something like PAUL WHITE-
MAN (BIX) or FLETCHER HEN-
PERSON (ARMSTRONG) and you
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ten, shoot us a card.

** **

The publication of Orin Blackstone's
Index To Jazz has not paid off and
robably won't until all four volumes
have been published. Needing a little
money we propose to sell something:
We have 42 (and only 42) complete sets
of Record Changer back issues, July
1942 through February 1945. They are
or sale at $10.00 each (30 issues,—$33c
or issue). No orders accepted for single
issues. Mimeographed issues March
through June 1942 not available.

** **

We have never worked up a real “Let-
ters to the Editor” department because
we have never seen one yet that did not
ink a little from the Editor’s pawing
ver his mail, carefully selecting only
he letters he wanted printed.

Here’s an idea. Starting with our
April issue, we will print anything you
end us for such a department, provided
our remarks do not run over 75 words.

As an aid to
lining we will print only material received
POST CARDS (75 words or less).
Ve will give the section up to two pages
depending on how much blank space is
available. This should hold ten to twenty
ards. The only cards that will be re-
tected will be those containing obscenities
offensive to these tender ears. In the re-
ote event too many cards are received
be printed, a selection will be made
only on the basis of the initials of the
riters.

Let us hear from you! The instruc-
ions:

1. Only postcards will be printed.

2. Keep it under 75 words. If you
end us 76 words we will print your
ard and delete the last word.

3. You may sign your name to your
ard, but we will print only your initials.

4. Deadline: 7th of each month.

** **

Meade “Lux” Lewis has signed a con-
tract with the Asch Recording Company.
They are releasing a group of his
original numbers in his first album to be
recorded in four years.

** **

FROM ITALY: “V-Discs put out by
the Special Service Division of the Army
have included some Muggsy Spanier,
Lips Page, and Armstrong... but they
are very few. The biggest kick I got
lately was when I met a priest near the
city of Florence who invited me to listen
to some of his records,—Casa Loma,
Armstrong and Ben Pollack. In Rome
I met a dentist who had a couple of
Lang-Venuti records. He wanted to give
them to me, but the censors won’t pass
that stuff.

“A month or two ago, we were re-
lished by a British outfit, and as we say
around the fireplace one of the British
officers gave out with: ‘Are there very
many men in the United States Army
who ever heard of musicians like Eddie
Lang or Teschmacher?’ And the best I
could offer him after that was a lot of
talk and Uncle Sam’s Blues by Condon
and Page and an old Don Redman.”

Capt. Bob Connolly, Signal Corps,
A. P. O. 88, N. Y., N. Y.

From Baltimore:

“Jack Teagarden’s new band played
Hipodrome Theatre stage in Baltimore
(week ending December 21st), using the
following lineup: Frank Harrington,
drums; Norma Teagarden, piano;
Charles Gilruth (Norma’s mate), guitar;
Lloyd Springer, bass; Ray Borden, Clare
Jones, ‘Tex’ Vernel Williamson, trump-
ets; Jimmie Barngruver, Wallace Wells,
trombones; Howard Gilbertson, Vic
Rosi, Joe Lenza, Joe Reisman, Al Cohen,
reeds; Sallie Lang, vocalist.

“Mrs. T. (manager of band) told us
band is heading for west coast to spend
the next few months. Recently in N. Y.
cut a flock of transcriptions for World,
two of the better being ‘Glass Blues’
(T. most of the way patterned on his
famous closing solo on Makin’ Friends
by Condon, etc.) and a marvelous jam
side of ‘China Boy’ featuring two
inspired clarinet choruses by Vic
Rosi. Readers are urged to flood Decca
with requests to issue this World press-
ing—it’s worth it. Finest musician in
the band appears to be Jack’s sister
Norma, who wowed the jazz fans on
a Dec. Condon show also Reader’s Digest
jam session. Norma is a very con-
scientious person, and refused to join the
band all along feeling she wasn’t good
enough, meanwhile working for Okla-
homa radio stations. Upon joining up
and gaining sudden success, she still
decides to cut solos for Blue Note and
other N. Y. firms saying maybe next
trip east. Right now she doesn’t feel
ready to record, but when she does it
will be our gain for her natural style is
in a rag time vein, and even big band
arrangements fail to smooth a style
that even Jelly Roll might have liked.”

Thurman and Mary Grove.
BLUE NOTE PRESENTS
EDMOND HALL’S SWINGTET

EDMOND HALL .................. Clarinet
BENNY MORTON ............ Trombone
HARRY CARNEY ............. Baritone Sax
DON FRYE .................. Piano

EVERETT BARKSDALE ....... Guitar
ALVIN RAGLIN ............. Bass
SIDNEY CATLETT ......... Drum

No. 36
12 Inch
BIG CITY BLUES
STEAMIN’ AND BEAMIN’

THE well-known BLUE NOTE artists Edmond Hall and Sidney Catlett participate here in an ensemble which includes the trombonist, Benny Morton, the pianist, Don Frye, the guitarist, Everett Barksdale, and two members of Duke Ellington’s Orchestra, namely, the baritone saxophonist, Harry Carney, and the bassist, Alvin Raglin. In the selections listed, the diverse musical personalities of the soloists coordinate in a novel, collective unity. Big City Blues, for example, is richly complex with Morton’s lyrical trombone utterances, with Hall’s penetrating clarinet ideas, and with Carney’s dark-toned baritone sax playing. Frye’s piano background, an eloquent blues figure, is a pervasive motif. On the other hand, Steamin’ and Beamin’, a more rapid number, based on a twelve-bar chorus, has the soloists expertly maintaining and continuing a vivid melodic pattern, with a texture of highly varied timbres, or qualities.

IKE QUEBEC QUINTET

IKE QUEBEC ............. Tenor Saxophone
ROGER RAMIREZ ........... Piano
TINY GRIMES ............ Guitar

MILTON HINTON ............. Bass
J. C. HEARD ............. Drums

No. 37
12 Inch
BLUE HARLEM
TINY’S EXERCISE

No. 38
12 Inch
SHE’S FUNNY THAT WAY
INDIANA

$1.50 F.O.B. New York, Excl. of Fed., State & Local Taxes

BLUE NOTE, in its preoccupation with meaningful expression in the jazz field, is no more limited in its scope by sentimental predilections for any particular style of playing than it is swayed by publicity-motivated fashions in taste. In these new records, it introduces a wholly fresh, authentic musical invention. What is more, it introduces as soloists on records a group of very original and serious musicians. Three members of the Quintet are currently playing with Cab Calloway’s Orchestra: Ike Quebec, tenor saxophonist, Milton Hinton, bassist, and J. C. Heard, drummer. Tiny Grimes is guitarist with the Art Tatum Trio; Roger Ramirez is pianist with John Kirby’s Orchestra. All dazzle with new resources, while the playing style of Ike Quebec is especially noteworthy.

The music is closely-knit rather than lavish, expressive rather than merely exciting, and yet it issues out of sheer virtuosity. Complex patterns are derived from virtuosity, but the patterns produced on these records are anything but decorative.

Purposeful virtuosity and complexity of an expressive, probing kind define She’s Funny That Way, which is literally a Fantasia for tenor saxophone. A Fantasia, likewise, but for all five instruments, is Indiana, which evolves from an initial straight melody into an object of multiple facets and implications.

Blue Harlem, for all its apparently involved musical thinking, is surprisingly simple, eschewing as it does all arabesque-like clichés. The saxophone probes desolately, while the piano and guitar play limpidly. The final chorus is a canny piece of tersely stated relationship. Lastly, Tiny’s Exercise is technically breathtaking, bright with humor and satire, and in general intention not unlike Debussy’s little piano compositions after Czerny’s five finger exercises. The ensemble playing is unparalleled.

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